

NEWSSTAND PRICE \$6.50

Shania's Up! On Top Again



Shania Twain returns to radio this week with "I'm Gonna Getcha Good!," the first single from her forthcoming album *Up!*, due in stores Nov. 19. "Good" racks up 127 adds at Country radio this week to debut on the chart at No. 21.



OCTOBER 11, 2002

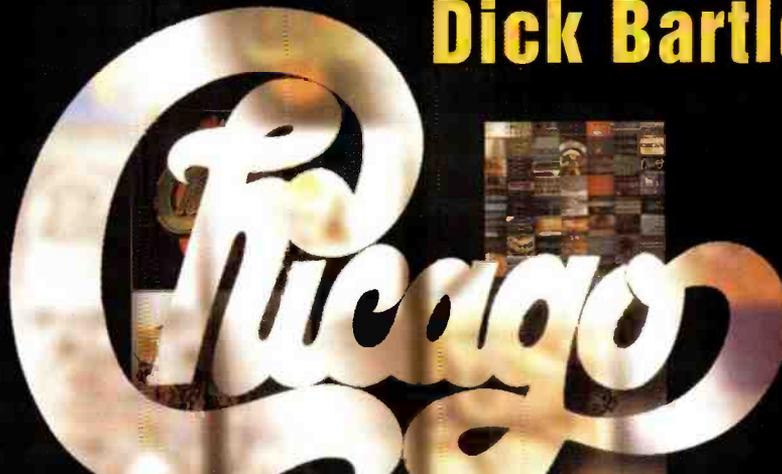
CLASSIC ROCK/OLDIES

ROLL WITH THE CHANGES

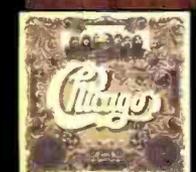
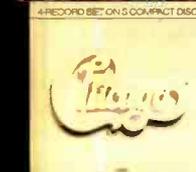
Annual Classic Rock/Oldies Special

There's lots of great stuff in this year's nine-page special, beginning on Page 1 with an interview with Dallas legend Ron Chapman. Then turn to Page 21 for fascinating articles about WFOX/Atlanta, KRTH/Los Angeles and KODJ/Salt Lake City. We also list the 50 most-played artists at Oldies and Classic Rock!

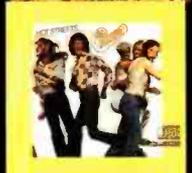
Dick Bartley presents...



only the beginning



In 1967, six Chicago musicians formed a group with one dream, to integrate all the musical diversity of their beloved city into a powerful new Rock & Roll sound. Their dream turned into 20 Top Ten singles, 12 Top Ten albums (five of which were #1), and sales of more than 120 million records.



This year marks the 35th Anniversary of one of the most prolific, influential, and successful pop groups in Rock & Roll history. ABC Radio Networks and the members of the group "Chicago" are working together to celebrate this incredible milestone with an extraordinary radio special.



Hall of Fame Radio host Dick Bartley is producing a two-hour, hit-filled program which integrates exclusive new interviews, rare archival materials, and special giveaways.



Delivered on CD, this program includes six minutes local & six minutes network inventory per hour. Airing November 25 thru December 1, it will be one of our biggest special programs! Make plans now to be a part of this sensational tribute!



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Delilah

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24 Hour
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News & Talk

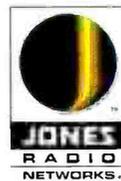
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COPYWRITING: LISTENER VS. CLIENT?

Should commercial copy be designed to entertain your listeners or sell your client's products? That's a question recently posed to Dan O'Day, and it produced quite an impassioned response. You can find out where Dan stands on this issue in R&R's Management, Marketing & Sales section. We also present an industry events calendar, stress-reduction tips, copywriting advice and Part Six of our Weekly Motivator series. Also, Susquehanna's Michelle England writes about improving relations between the sales and promotion departments.

Pages 8-10

TOP TALENT TIPS!

A couple of months ago talent coach Tommy Kramer offered five tips to help your air talent. He has five more in Lon Helton's Country column this week. Over in CHR/Pop, Tony Novia gets coaching advice from five top programmers in his format.

Pages 38, 59

IN THE NEWS

- House bill gives relief to small webcasters
- Geordie Gillespie becomes Hollywood VP/Nat'l Promo; Justin Fontaine re-ups as SVP/Promo
- Dave Le Frois, Mary Fleenor, Gregg Swedberg and Jeff Cochran become Clear Channel RVPs/Programming
- Michael Fischer named KJCD/Denver PD
- Air personality Beau Duran fired from KUPD/Phoenix

Page 3



R&R To Honor Paul Harvey

■ Lifetime Achievement Award set for TRS 2003

By AL PETERSON
R&R NEWS/TALK/SPORTS EDITOR
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Legendary ABC Radio newsmen and commentator Paul Harvey has been selected as the 2003 recipient of R&R's News/Talk Radio Lifetime Achievement Award. Harvey will accept the award during a luncheon to be held in his honor at the 2003 R&R Talk Radio Seminar, set for March 6-8 in Los Angeles.



HARVEY/See Page 37

Harvey

Emmis Has 'Tremendous Quarter' As Q2 Beats The Street

■ Smulyan says fiscal Q3 looks even stronger, as domestic radio revenue is expected to grow 4%

By JOE HOWARD
R&R WASHINGTON BUREAU
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Smulyan

Kicking off the quarterly earnings season, Emmis reported results for its fiscal Q2 that were ahead of Wall Street estimates, as well as its own guidance. And, since industry observers often view Emmis as a bellwether for the overall industry, the company's results could indicate that strong financials from other radio companies are on the horizon.

For the quarter ended Aug. 31, 2002 Emmis revenue dipped 1%, to \$143.2

million, beating Thomson First Call's \$141.4 million forecast and the company's own estimate of \$138.8 million. The company's net loss available to common shareholders in Q2 was \$6.8 million, or 13 cents a share. That's an improvement from the \$9.4 million, or 20 cents a share, seen in Q2 2001.

When subtracting non-recurring losses, Emmis posted net income of 4 cents per share, also beating Thomson First Call's predicted

EMMIS/See Page 13

Wall Street Gives Emmis Two Thumbs Up

After the company reported Q2 financial results that were ahead of Wall Street forecasts, two industry analysts gave Emmis their votes of confidence by raising their financial outlooks for the company.

Merrill Lynch's Marc Nabi raised his Q3 revenue forecast for Emmis from \$140 million to \$148 million and bumped his broadcast cash flow forecast from \$53 million to \$59 million. Nabi's estimates are close to Emmis' Q3 guidance of \$145.8 million in total net revenue and \$57.4 million in BCF. Nabi also predicts the company's overall EBITDA will improve 22%, to \$54 million (compared to a 19% increase, to \$52.2 million, expected by Emmis), and he forecasts that Emmis' Q3 radio revenue will improve 3.5% — a figure that mirrors Emmis' guidance.

WALL STREET/See Page 13

Radio Shows Signs Of Accelerated Growth As August Sales Rise 5%

By JEFF GREEN
R&R EXECUTIVE EDITOR
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It's been a sizzling summer for radio revenue, as August 2002 sales heated up 5% compared to the same month in 2001. Local sales were up 4%, while national dollars improved 9%.

Year-to-date, total ad dollars showed a 3% gain for the first eight months — their best position of the year — with national sales rising 7% and local dollars ahead 2%. August was the third most-improved month of the year for both local and national revenue.

"Radio is showing signs of accelerated growth," RAB President/CEO Gary Fries said. "All indicators point to continued momentum with double-digit increases for the fourth quarter. Radio is well-positioned to kick off 2003 from a strong and stable vantage point."

Year-to-year, national sales have been ahead of 2001 every month, while local sales have improved each month except February. On a year-to-date basis, barring a major setback, it appears that local sales have pulled ahead of 2001 for good after faring no better than flat through the first six months of the year.

THIS #1 WEEK

- CHR/POP**
 - NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
- CHR/RHYTHMIC**
 - NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
- URBAN**
 - NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
- URBAN AC**
 - RUFF ENOZ Somecne To Love You (Epic)
- COUNTRY**
 - KEITH URBAN Somebody Like You (Capitol)
- AC**
 - VANESSA CARLTON A Thousand Miles (A&M/Interscope)
- HOT AC**
 - AVRIL LAVIGNE Complicated (Arista)
- SMOOTH JAZZ**
 - NORMAN BROWN Just Chillin' (Warner Bros.)
- ROCK**
 - NICKELBACK Never Again (Roadrunner/IDJMG)
- ACTIVE ROCK**
 - DISTURBED Prayer (Reprise)
- ALTERNATIVE**
 - SYSTEM OF A DOWN Aerials (American/Columbia)
- TRIPLE A**
 - COLOPLAY In My Place (Capitol)

The Man Dallas LUVs

■ After 43 years in radio, Ron Chapman still packs a punch

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

on all of these songs without a timer. I can tell you the color of the record labels for each of these records. There was no adjustment for me. I feel at home here."



Chapman

When Dallas morning veteran Ron Chapman shifted from KVIL/Dallas to Infinity's co-owned Oldies KLUV/Dallas in the fall of 2000, the longtime air talent didn't need a period of adjustment to his new surroundings.

"There was no adjustment because I've been around so long," he says. "And there was no adjustment because most of these songs that are oldies are songs that I played when they came out. I was on the air in this market in 1959. I can hit the post

out new ideas with his audience. And he says it's still his audience that makes his show so enjoyable.

Chapman began his amazing run in Dallas radio at legendary Top 40 KLIF/Dallas,

See Page 26

R&R To Add Spanish-Language Formats Section As Radio Y Música Moves HQ

■ New pages include weekly column, multiple music charts; RyM converts to e-mail delivery

R&R will soon add a comprehensive section of industry news and music charts for the Spanish-language radio community. This is the first time a general-interest trade publication dedicated to the radio industry has added weekly Spanish-language radio information. The enhancement will appear beginning with the Nov. 15 issue of R&R.



Madrigal

The news and chart information will come from Radio y Música, a weekly Spanish-language trade publication owned by Radio & Records Inc. Effective Nov. 15, to speed the delivery of Spanish-language radio information to top industry decision-makers, RyM will be distributed

exclusively by weekly e-mail and the www.radioymusica.com website. RyM will continue to be published in Spanish, while the comparable information in R&R will be published in English.

RyM's operations will relocate from Washington, DC to R&R's headquarters in Los Angeles. RyM Editor-in-Chief Jackie Madrigal will take on responsibilities as R&R Spanish Format Editor.

Spanish-language radio attracts 7% of all radio listening in the United States. The U.S. Census Bureau predicts that the nation's Hispanic population will

SPANISH/See Page 13

the Debut single from **John Rzeznik**

of the **600 600 Dolls**

i'm still Here

(Jim's Theme)

from

Disney's
**TREASURE
PLANET**

soundtrack

Film opens nationally and
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on November 21th



**#1 MOST ADDED
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"John Rzeznik is a can't miss at the POP and HOT formats! I added it to both formats out-of-the-box."

-BRIAN KELLY
WXSS & WMYX



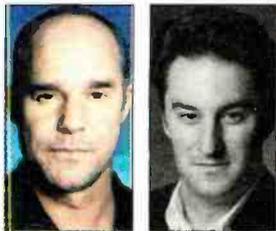
**HOLLYWOOD
RECORDS**

© Disney John Rzeznik appears courtesy of Warner Bros. Records Written by John Rzeznik Produced by Rob Cavallo Mixed by Tom Lord-Alge Management: Pat Mognarella Atlas/3rd Rail

www.americanradiohistory.com

Gillespie Joins Hollywood As VP/National Promo

As part of a series of executive-level changes at Hollywood Records, Geordie Gillespie has



Gillespie Fontaine

joined the label as VP/National Promotion. He will be responsible for the alternative promotion department while working on airplay strategies for Hollywood's artists.

Gillespie joins Hollywood after two years as VP/Alternative Promotion at Virgin Records. He was previously with Sony's Work Group label and Chaos Recordings.

Also at Hollywood, Justin Fontaine has re-upped as Sr. VP/Promotion. Fontaine joined the label in May 2000 from the VP/Promotion post at Capitol Records. He also held a similar position at Sony's Work Group.

HOLLYWOOD/See Page 37

Le Frois, Fleenor, Swedberg, Cochran To GC 'RVPP' Posts

Clear Channel's rollout of Regional VPs/Programming continued this week, as Dave Le Frois, Mary Fleenor, Gregg Swedberg and Jeff Cochran gained expanded duties in their respective geographical regions.

Le Frois has been promoted from Clear Channel/Rochester, NY Operations Director and AC Brand Manager to Regional VP/Programming for the company's Western Northeast trading area. He'll oversee programming for the Rochester stable, as well as for Clear Channel's stations in Albany, Binghamton, Poughkeepsie, Syracuse and Utica. NY; Hartford and New Haven, CT; Lebanon, NH; Springfield, MA; and Burlington and Rutland, VT.

Le Frois reports to Northeast Division Regional VP Manuel Rodriguez.

RVPP/See Page 37

Behold The Power Of Spanish Radio!



Over 250 advertisers, media decisionmakers and ethnic marketers attended the Power of Spanish Radio symposium, hosted by Interop and Spanish Broadcasting System in New York on Oct. 4. The event focused on the U.S. Hispanic marketplace and Spanish-language radio's role in marketing to the Latino community, and it featured speakers, panel discussions and musical entertainment. Seen here enjoying the symposium are (l-r) WSKQ & WPAT/New York VP/GM Carey Davis, SBS President/CEO Raul Alarcon, Interop Independent President Peter Doyle and consultant Isabel Valdes.

House Of Representatives Passes Relief Bill For Small Webcasters

■ AFTRA, SoundExchange pleased with legislation

By BRIDA CONNOLLY
R&R ASST. MANAGING EDITOR
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Small webcasters and music-copyright owners have been at a standoff over webcast performance royalties almost since the Digital Millennium Copyright Act was passed in October 1998, but this week the first step was taken toward a solution that could, at last, satisfy all parties.

The RIAA and the small webcasters represented by industry group Voice of Webcasters came to terms on royalties on Sunday, and on Monday their agreement became part of Rep. James Sensenbrenner's Small Webcasters Amendment Act. The bill was passed the same day by unanimous voice vote and at R&R's Tuesday press time was on its way to the Senate for consideration.

The move toward compromise

began Sept. 27, when Sensenbrenner introduced H.R. 5469, which would have delayed royalty payments for six months while related suits and appeals went through the courts. After VOW and the RIAA assured the congressman they could compromise, he withdrew the bill on Oct. 1. The bill, incorporating their agreement, was reintroduced Monday as the SWAA.

The SWAA sets royalties from the passage of the DMCA through 2004, and the terms include the percentage-of-revenue option that small webcasters have long said they need to be able to stay in business. For the period of Oct. 28, 1998 through Dec. 31, 2002, the rate is 8% of gross revenues or 5% of expenses, whichever is higher. For 2003 and 2004,



Sensenbrenner

WEBCASTERS/See Page 12

Fischer Lured As PD Of KJCD/Denver

Michael Fischer, a veteran Smooth Jazz programmer who most recently served as the New York-based VP/Programming & Content for online digital-music distribution service FullAudio, has joined Jefferson-Pilot's KJCD/Denver as PD. Fischer succeeds Steve Williams, who now serves as PD of KKSJ/San Francisco.

"It's great to be joining one of the most visionary companies in radio,



Fischer

Jefferson-Pilot, and the staff of KJCD," Fischer told R&R. "Company VP Don Benson and station GM Bob Call have created some of the strongest blueprints for world-class radio I've ever seen. I so believe in Smooth Jazz, and doing it in Denver is a bonus. The staff has been working very hard to make the station great, and I'm

FISCHER/See Page 37

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KUPD/Phoenix Terminates Duran After Prank On Widow Of Baseball Player

By ADAM JACOBSON
R&R RADIO EDITOR
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KUPD/Phoenix morning show member Beau Duran was fired from the Sandusky Active Rock station on Monday for an Oct. 3 stunt involving the widow of St. Louis Cardinals pitcher Darryl Kile.

Duran was given a one-week suspension on Oct. 4 for the exploit —

in which he telephoned Flynn Kile, told her she was "hot" and asked her if she had a date for that night's playoff game between the Cardinals and the Arizona Diamondbacks — but Sandusky/Phoenix Market Manager Chuck Artigue on Monday issued a one-paragraph statement saying Duran had been let go

DURAN/See Page 13

LETTERS TO THE EDITOR

Readers Clarify 'RVR Ratings History

Last week's news article about WRVR/Memphis contained a gross misstatement attributed to new PD Jerry Dean: "For the first time in WRVR's history the station is No. 1 with 25-54 nonethnic adults." Having worked with that station from 1989-99 under several corporate owners, I can assure you it was hugely successful in both ratings and revenue and ranked No. 1 with nonethnic adults in fall 1990, spring 1995, fall 1995 and spring 1997, to name just a few. Perhaps Jerry meant to say, "For the first time in WRVR's history as an Entercom-owned station...."

Frank Bell, VP/Programming
Keymarket Communications

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Analyst Anticipates 8% Growth In Q3

Another industry observer says radio will benefit from strong TV ad demand

By ADAM JACOBSON
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Things are looking up for radio in Q3 — as long as the United States doesn't get involved in a confrontation with Iraq.

In an interview last week with Bloomberg, Wachovia Securities analyst **Jim Boyle** expressed upbeat sentiments about the radio industry as a whole in Q3, predicting 8% growth and a "fairly modest 6.4% gain on a same-station revenue basis." He believes most radio companies will exceed analysts' expectations and that radio stocks are poised to rise 10%-20% in the next year.

Additionally, Boyle thinks radio's ability to succeed in a "selective ad recovery" is better than the newspaper industry's, which will allow radio companies to "surge past their guidance quite easily."

Whether Boyle's forecasts hold will depend on President Bush and Congress. On Monday radio stocks slid across the board on investor worries about a possible invasion of Iraq. The R&R composite index lost 6% of its value Monday; it recouped a little more than 1% of its value on Tuesday. Double-digit losses were seen Monday by Cox Radio (off 12%), Cumulus Media (down 11%) and Entravision Communications (lower by 10%). In fact, every issue on the index saw red.

Meanwhile, Radio Unica — which now trades on the Over-the-Counter Bulletin Board after being delisted

from Nasdaq on Sept. 16 — suffered a 43-cent loss, to end at just 37 cents per share. The stock rebounded by 18 cents on Tuesday to close at a still-paltry 55 cents.

Should a confrontation with Iraq not come about during the third quarter, radio could benefit from a congested ad market in the TV sector. Merrill Lynch analyst **Marc Nabi** said he thinks the renewed strength in the radio business is largely the result of "advertisers being crowded out by strong television-advertising demand."

But growth on the local side is what's beginning to contribute to the radio industry's recovery right now, as seen in the August RAB figures (see story, Page 1).

Copps In No Hurry To Complete Media Review

FCC Commissioner says agency is under no pressure to act

By JOE HOWARD
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FCC Commissioner **Michael Copps** is wary of the spring deadline Media Bureau Chief Ken Ferrec has set for action on the commission's review of media-ownership limits. Copps told reporters at a press briefing last week that he believes it is more important that the commissioners take enough time and make the right decisions.

"I don't want to rush to judgment," Copps said during the Oct. 2 briefing in his Washington, DC office. "I'm less interested in getting it done by April than in getting it done right."

He pointed out, "No court has told us we have to get rid of these rules," and said that, because the commission isn't facing any outside pressure to act — from either the courts or Congress — the short comment deadlines of Dec. 2, 2002 and Jan. 2, 2003 could be a problem. Copps is not convinced that

given those short turnaround times, the commission and interested parties will have enough time to engage in the vigorous debate he believes is necessary. He said, "We've got to get this right."

Concerning how useful the 12 recently released media-industry studies from FCC's media working groups will be in helping the commission iron out new media-ownership rules, Copps said, "I hope they're very good."

He went on to say that the studies must provide strong, accurate informa-

tion to the commission, or the new rules the FCC ultimately passes may end up being looked at closely by the courts.

"I'm less interested in getting the review done by April than in getting it done right."

Michael Copps

If the reports are substandard, Copps said, "They'll be very vulnerable." He noted, "A lot of people will be looking very closely at them."

BUSINESS BRIEFS

Report: Redstone Wants Karmazin To Stay

Viacom Chairman/CEO **Sumner Redstone** told the *New York Daily News* this week that "discussions are going on" to keep President/COO **Mel Karmazin** with Viacom. Redstone told the paper he is very optimistic that the two executives will be able to negotiate an extension of Karmazin's contract. The newspaper also said Redstone bristled at the suggestion that Karmazin was offered Disney's CEO job by Disney and Viacom investor Gordon Crawford and Disney board member Stanley Gold. Rumors of a rocky relationship between Redstone and Karmazin have circulated since the merger of CBS and Viacom. Among the interesting revelations in the interview: America Online courted Viacom before merging with Time Warner in 2000; Redstone passed because he didn't trust AOL's stock price.

In other news, **Viacom Outdoor** has named **Raymond Nowak** Exec. VP/COO & Chief Administrative Officer/North America and CFO of Viacom Outdoor Europe. He was formerly Sr. VP/Controller of Warner Music Group, having joined that company in 1993 as VP/Controller. Additionally, Viacom VP/Sr. Counsel, Real Estate **Robin Taubin** has been tapped as Viacom Outdoor Sr. VP/General Counsel, reporting to Nowak.

AOLTV Looking At Disney Merger?

The *New York Post* reported last week that some of AOL Time Warner's top executives have started to explore — "in internal discussion only" — the possibility of merging AOL's operations with those of **Walt Disney Co.** The newspaper quoted a source who said the discussion has not extended outside company ranks and who added that any such deal will not happen for some time, if at all. Asked by the *Post* for comment, AOL Time Warner chief spokesman Ed Adler said, "What you're hearing is inaccurate. We are focusing on running our business, and there are absolutely no discussions, either internal or external, about merging with Disney."

Analyst: ABC Radio Sale Could Yield Billions

A.G. Edwards analyst **Michael Kupinski** told Dow Jones last week that **Walt Disney Co.**'s **ABC Radio** assets could bring between \$3.5 billion and \$4.5 billion if Disney were to sell. But, he said, don't look for **Clear Channel Communications** as a buyer. That company has said it wants to deleverage its balance sheet. He didn't address probable buyers for ABC's AMs and FMs, but Kupinski believes **Infinity** or **Westwood One** are the most likely purchasers of ABC's radio-network operations. He noted, "Relatively few other buyers may exist due to the relatively high degree of industry leverage currently."

Continued on Page 13

R&R Stock Index

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

	04/01	9/27/02	10/4/02	10/4/01	9/27/02-10/4/02
R&R Index	191.81	200.49	189.39	-1.3%	-5.5%
Dow Industrials	9060.89	7701.45	7528.40	-17%	-2.2%
S&P 500	1069.63	827.36	800.58	-25%	-3%



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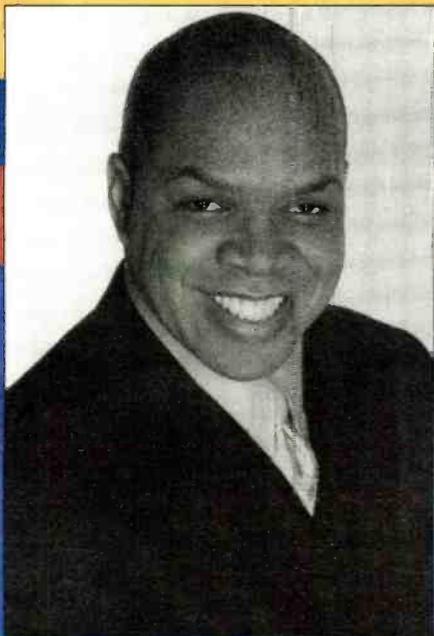
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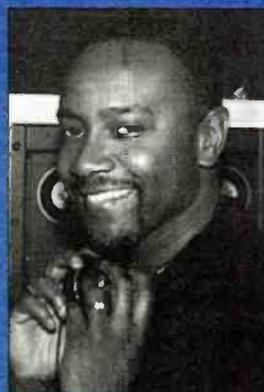
Operations Director/Program Director
WGCI-AM/FM & WVZ-FM

Dinner Chair

Doc Wynter

CLEAR CHANNEL

Vice President of Urban Programming



Benefitting King Edward VII Memorial Hospital, Bermuda

Thursday, October 31, 2002

New York Sheraton Hotel & Towers

New York, NY

Reception 6:30 p.m. • Dinner 7:30 p.m.

For further information, contact **Santina Goodman** c/o **Cynthia Badie Associates**
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FCC ACTIONS

Powell Says Government Can Drive Economic Growth

Asked at the Goldman Sachs Communicopia XI conference in New York last week whether politicians can help energize the economy, FCC Chairman **Michael Powell** responded, "The market will always be the principal driver, but I think the answer is yes." While that reply may be surprising to some, considering the Chairman's deregulatory reputation, Powell said the government's implementation of the Telecommunications Act of 1996 helped the economy by freeing up room for competition and allowing cash to flow into the industry. He continued, "Capital follows its own rules and not those of the government. Government policy needs to follow the rules of capital and investment, rather than the other way around."

Regent-Brill Deal Flagged By FCC

The FCC has flagged for further review part of **Regent Communications'** \$62 million purchase of 12 radio stations from **Brill Media**. The agency has delayed the sale of WEBC-AM, KBMX-FM, KLDJ-FM & KKCB-FM in the combined Duluth, MN-Superior, WI market while it takes a closer look at ownership and revenue concentration in the market. Regent owns two AMs and four FM's in nearby St. Cloud, MN.

Supreme Court Rejects Pirate's Plea For Hearing

Jerry Szoka's request that the U.S. Supreme Court review an \$11,000 fine levied against him by the FCC for operating an unlicensed station in the Cleveland area has been rejected, Bloomberg reported this week. Szoka's case dates back to 1997, when the FCC asked him to cease operating the station. Szoka has maintained that the FCC's licensing rules are too broad and violate his right to free speech — but he nonetheless requested a waiver of the low-power FM rules to continue broadcasting until he was able to apply for an LPFM station. The FCC imposed the fine and denied the waiver request, and that decision was upheld by a Washington, DC Circuit Court.

Procedural Snafu Delays New FCC Fees

Back in July the FCC announced that new fees for filing applications would go into effect on Sept. 10, when the order was to be published in *The Federal Register*. But the agency said this week that the order was inadvertently left unpublished, so the new fees will not go into effect until a date to be announced later.

Puerto Rico AM Fined For Tower Violations

The FCC has fined **Concilio Mision Cristiana Fuente de Aqua Viva**, owner of WRSJ/San Juan, PR, \$15,000 for failing to notify the commission that it sold a tower, for failing to properly post the registration number on that tower and for failing to properly light the tower when it owned it. Concilio Mision had requested that the fine be canceled, saying the previous owner told the company the tower's height was 153 feet, below the minimum at which lighting is required. But the FCC said the height listed on the station's license is 222.5 feet, and a commission field agent measured the tower and found that its actual height is 230 feet.

College FM Admonished For Ads

Calvary Bible College, licensee of noncommercial KLJC/Kansas City, has been reprimanded by the FCC for airing advertisements and conducting impermissible fundraising. The commission said no financial penalty is warranted at this time and that the admonishment was to address statutory and rule violations. KLJC was cited for airing ads for the *Veggie Tales* live stage performance, a concert by recording artist Fernando Ortega, a dental practice and a photography studio.

Delta Radio Assessed Default Payment In Failed MS Deal

Delta Radio, which was the winning bidder of a construction permit for an AM station in Greenville, MS but defaulted by failing to make its final payment, has been assessed a default payment of \$46,830 by the FCC for failing to complete the purchase. The CP has been awarded to the second-highest bidder, Mondy-Burke Broadcasting Network. The default payment will be deducted from Delta's funds on deposit with the FCC, and the broadcaster will receive a refund of \$32,570 to zero out its balance with the agency.

TRANSACTIONS AT A GLANCE

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

- KMJC-FM/Mt. Shasta, CA \$400,000
- WTRP-AM/La Grange, GA Undisclosed
- WKQG-AM/Milledgeville, GA \$10,000
- WDWZ-AM/West Point, GA \$40,000
- WXKE-FM/Fort Wayne and WEXI-FM/Huntington (Ft. Wayne), IN Undisclosed
- WVJS-AM/Owensboro, KY \$300,000
- WBYU-AM/New Orleans, LA \$1.5 million
- WEVJ-FM/Jackson, NH \$25,000
- WAAK-AM/Dallas and WGMA-AM/Spindale, NC Undisclosed
- KRPT-FM/Anadarko, KDDQ-FM/Comanche, KXCD-AM & KKEN-FM/Duncan and KXCA-AM/Lawton, OK \$1.18 million
- KNCE-FM/Baird (Abilene), TX \$900,000
- WMNA-AM & FM/Gretna, VA \$300,000
- WLMX-FM/Balsam Lake and WXCX-FM/Siren, WI \$1.2 million

Full transactions listings, posted daily, can be found at www.radioandrecords.com.

DEAL OF THE WEEK

• **NewRadio Group/Marathon Media Transaction**
\$19 million

BUYER: NewRadio Group

SELLER: Marathon Media Group LLC

STATIONS SOLD: WIXN-AM & FM/Dixon, WSEY-FM/Oregon, WCMY-AM & WRKX-FM/Ottawa and WJBD-AM & FM/Salem, IL and WATK-AM, WACD-FM & WRLO-FM/Antigo; WDLB-AM & WLJY-FM/Marshfield (Wausau-Stevens Point); WLKD-AM & WMQA-FM/Minocqua; WRDB-AM, WBDL-FM & WNFM-FM/Reedsburg; WOBT-AM, WHDG-FM & WRHN-FM/Rhineland; WOSQ-FM/Spencer (Wausau-Stevens Point); and WYTE-FM/Whiting (Wausau-Stevens Point), WI

2002 DEALS TO DATE

Dollars to Date:	\$4,805,761,070 (Last Year: \$3,860,861,228)
Dollars This Quarter:	\$27,815,000 (Last Year: \$477,504,373)
Stations Traded This Year:	635 (Last Year: 1,046)
Stations Traded This Quarter:	44 (Last Year: 171)

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Tom Teuber, Kipper McGee, Marc Nathan, Lee Clear,
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KEYNOTE BY -
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Your Best Sales Resource: The Promotion Department

Get the help of your promotions director to improve client relationships and raise billing

By Michelle England

You're late for an appointment, you have copy due, your sales manager is asking for your pendings, you need to write a proposal, and the phone rings. It's one of your top accounts, calling to say he's going to work with another station in the market because it has delivered an amazing promotion to coincide with the advertising he has planned. Bummer, right? And we've all been there.

You're probably thinking right now, "But promotions drive me crazy!" They're time-consuming, labor-intensive, stress-producing and a bunch of other hyphenated words — and, unfortunately, they're a necessary part of our business. But there is hope.

Believe it or not, you can get to a point in your sales career where you are happy about promotions. You will understand that promotions set you apart from your competition, reduce the impact of ratings on your clients, make you more valuable to your top advertisers and make you more money.

How, you ask? How can you turn this seemingly evil beast into your ally? Simple: You must make a conscious effort to enlist the help of the promotions director. You need to walk down the hall to that room with all the stickers and T-shirts and the brown boxes piled in the corners and those strange kids called "interns" walking in and out. You must visit one of the few places in the building where you can hear your radio station throughout the day: the promotions director's office.

"Why should I do that?" you ask. "The promotions director is very busy with programming and, for the most part, just tolerates me and my requests." I won't say that situation isn't very common, but I will argue that 90% of the reason for animosity between account managers and promotions directors is that the sales department uses the promotions department ineffectively, and promotions directors resent it. Anyone would be a little freaky after six months of requests for 24-hour turnarounds on "the best, most unique, cool and on-target promotional idea for my client," thank you very much.

It's sad, because, in general, promotions directors want to work with you. They are in marketing, and they understand that this industry is all about selling. Selling the product to the fans to encourage loyalty is a big part of their agenda. They understand the importance of customer service and that their personal success is measured by increases in both



Michelle England

ratings and revenue. I'm challenging you to change destiny for both of you and make miracles happen in your careers. Here's what can happen when you team up with the promotions director:

- You'll be forced to recognize and superserve your top accounts.

- Promotions and programming will be invited to

buy in to your goals, and that will give them a well-rounded understanding of your clients' needs.

- Another creative, resourceful mind will be dedicated to bringing you ideas instead of waiting for you to ask.

- Your top advertisers will feel more important. They'll have a team working for them at the station.

- If you're creating successful, motivating promotions for your clients, it will be more difficult for them to abandon you. Ratings will become less important to them than maintaining the successful partnership.

- The promotions director will fight for your clients because she'll be invested in their success. Don't worry that she'll have too many clients to work with. You'll be among just a handful of reps who choose to work with promotions; most don't want to bother.

- It will increase your billing!

OK, Tell Me How!

Here's a step-by-step guide to becoming a team with your promotions director:

1. Ask your promotions director for an appointment. Treat her with as much respect as you would give your best client, and ask when you can take her to lunch in the next couple of weeks.

Explain that you would like to discuss some specific ideas for a few of your top advertisers who are going to be planning their advertising campaigns over the next few months. Say you would very much like the promotions director to be involved because you know your station can provide some of the best promotions opportunities in the market.

2. Do your homework, and be prepared. This is vital, and it will be a great exercise in organizing your account list. Remember, no matter how well you think you know your promotions director, it is imperative that you be honest, respectful of her time and understanding about her situation and perspective, just as you would be with a client.

Review your account list thoroughly, and itemize your top advertisers and prospects into such categories as "heavily influenced by promotional ideas," "could be influenced by a great idea," "have potential for even more dollars with a new idea," etc. (Many of your clients are probably transactional, and these are

Believe it or not, you can get to a point in your sales career where you are happy about promotions.

not the ones you should trouble your promotions director with.) Give your promotions director as much information as you can about the background of these accounts, and ask her if she would be willing to attend meetings with clients.

3. Take the promotions director on your next appointment with each of the advertisers. Let her get to know your contacts one on one. It is amazing how much difference it will make to both of you when you can discuss a client from the same perspective. This is not an issue of ego, and it shouldn't make you feel at all threatened. This is about doing smarter business for you and for the station.

You will be amazed at the results you can achieve when you and the promotions director are both invested and feel accountable for the outcome. When a promotion is just an added-value request, it's really no big deal if it doesn't happen. But if

WEEKLY MOTIVATOR

PART SIX OF A SEVEN-PART SERIES

Reality Management: Defend And Control

Do more than react to competitors decisions

Most military leaders share a philosophy: Attack, attack, attack. Ulysses Grant was a no-quarter leader who once, while leading an infantry charge, found himself deep within enemy lines. One of his men called to him, urging him to pull back for his own safety. "Hell, no," Grant replied. "Move up the troops!" When Gen. George Patton was asked if he would be better if he held his position, the answer was, "Hold? I'm not holding anything. We're attacking right now!" That's the DNA of a leader.

As a manager, you simply have to lead. I favor this definition of leadership for radio: the ability to move someone to do something they may not want to do so they can become something they've always wanted to be.

The radio station that relies on a play-not-to-lose or "Maginot Line" mentality (for the vast system of tunnels and forts France relied on to deter invaders between 1929 and the fall to German forces in 1940) will surely be attacked from an unexpected direction, and it will lose. Once that's happened, it will take longer than you can imagine to regain the status quo. While you're spending time and money to react to an attack and analyzing all the what-ifs, your competitors will be planning their next offensive.

Only firm management control can set the pace and keep a staff motivated and playing to win. Management control is like oxygen: You need a steady supply, 24/7.

Management control is not an event. It is a social process that is affected, favorably or otherwise, by the sum of the behavioral characteristics of the individuals who constitute your staff. And everyone shares this basic characteristic: We have a diminishing response to stimuli that remain constant. Without new stimuli, people inevitably become a little more lax, a little less disciplined, a shade less in control.

You are the inevitable engine for stimulation in your organization or department. The pace you set, the example you show and the communication you provide cue your people on the amount of organizational control they can expect. But this doesn't mean you should be heavy-handed. Dick Vermeil and Steve Mariucci are both coaches, but they lead differently. Mike Krzyzewski on the Duke sidelines does it differently than Tom Izzo at Michigan State. There's no single best place to be.

Your organization can't store up a supply of management stimuli any more than you can store up a surplus of sleep. The intensity and vigor of management control are depleted with each assault on them ("Can't we blow off the planning meeting, just this once?"). As a manager, you, and only you, can force the tempo of your station and keep your people moving.

Tim Moore is Managing Partner of Audience Development Group, programming consultants to radio stations in multiple formats. Reach him at 100 Grandville SW, Suite 602, Grand Rapids, MI 49503; 616-940-8309; or tim@goodratings.com.

the promotions director is closely and directly involved in the presentation, the client's needs will become much more important to her. It's human nature.

4. Work together closely on building your plans for advertisers. Remember, your promotions director knows a great deal about the habits of your fan base and what they will respond to. She also knows a great deal about the philosophy of the program director and what the PD will respond to.

She'll be grateful for your effort to help her grow her position and increase her importance to the bottom line — and her worth in the eyes of the GM. The transformation to a team selling environment can work wonders. You can stop being a one-person army in your efforts to win and keep business.

Don't Go It Alone

Radio is a sales industry. It's fun

sales, but it's still sales. Former Coca-Cola marketing chief Sergio Zyman's book *The End of Marketing As We Know It* is so dripping with ego I had to wash my hands after I read it, but Zyman does say something that makes a great deal of sense for our business: "Marketing is everything you do to sell the most product to the most people, most often, at the highest price possible. Period."

So stop trying to go it alone. Solicit expert help from your promotions director, who lives and breathes these things. I guarantee that if you take the first step toward giving your promotions director a proactive role in sales, you will be amazed at the positive difference in your commitment and results.

Michelle England is Director/Sales Promotion for Susquehanna/Kansas City. She can be reached at 913-514-3143 or mengland@susqkc.com.

Entertain Or Sell: Which Is Job One?

By Dan O'Day

This question came via my website, and, due to the vehemence of my reply, I'm withholding the e-mail writer's name.

Here is my dilemma. I have been a copywriter and production director at a small-market radio cluster for eight years. I write and produce copy for the listener, as opposed to the client. I feel it is my job to keep our listeners tuned in during the stopsets. After all, what's the main reason our listeners have tuned in? To be entertained!

Therefore, I try desperately to give our clients creative commercials that will keep our listeners tuned in, yet will get them into the client's store. Dan, trying to achieve this in a small market is no easy task. Let me rephrase that: It's impossible!

Do you have any suggestions for how to make our clients understand that if we put a commercial on the air that provides some kind of entertainment value or has some kind of impact, the listener is more likely to stay tuned and, hopefully, patronize the clients' business?

They seem to think that laundry lists of phone numbers and addresses and the same old, same old clichés will do the trick. Doing things differently around here is like breaking one of the 10 Commandments. I want our radio station to be compared to the Super Bowl. I want us to become known for our commercials! I want our clients' traffic to increase as a result of that.

Help! Whatever your response, I will forward it to our sales staff. Thank you!

Dan Replies

I respectfully and vigorously disagree with your point of view.

You should be writing and producing commercials designed to produce results for the client, *not* to entertain your listeners.

Your clients are gambling their money on your station's ability to help them make money. For some of them, this is very much a life-or-death situation insofar as their businesses are concerned.

When your salespeople convinced these clients to advertise on your station, they did not promise, "If you give us money, we'll try to make commercials that entertain our listeners." Instead, they promised to

increase in-store traffic or otherwise make the client's cash register ring.

The station should already have commercial guidelines in place to protect the station's overall sound and image, and, clearly, you should adhere to those guidelines. But your sole goal should be to create commercials that make money for the advertisers.

Also, you are laboring under a horrible misconception if you think the only way to maintain the listeners' interest in a commercial is to entertain. All you need to do is make the commercial messages interesting.

That could mean funny, dramatic, shocking, provocative, emotional—anything that involves the listener. And that could simply be a single voice asking, "Have you been trying unsuccessfully to lose weight?"

When you ask for suggestions about how to make clients understand that entertaining commercials make listeners more likely to stay tuned, you're talking about communicating to the client, "Hey, there's a real danger here that no one will stay tuned in long enough to hear your message!"

A commercial shouldn't attempt to provide "some kind of entertainment value" or "some kind of impact." It should be designed to produce specific, defined results: to get people to call to request the free information booklet. To get people to come to the dealership and test-drive the vehicle. To get people to come to the restaurant on Wednesday evenings.

We do agree on one thing: Laundry lists of street addresses and retailer phone numbers are typical ingredients of bad commercials. And there are ways to teach clients about the folly of their ways.

But while we're on the subject of educating your clients: What have you done to educate yourself? Have you studied the art and science of advertising? Have you read Ogilvy and Hopkins and Maxwell Sackheim? If not, why not? Here are two good places to start: *Ogilvy on Advertising* by David Ogilvy and *My Life in Advertising* by Claude Hopkins.



Dan O'Day

What has your employer done to provide you with the kinds of education and tools you need to compete effectively for local advertising dollars so you'll *deserve* a larger share of local advertising dollars? Have you ever purchased any books or tapes on the subject? Or do neither you nor your employer care enough about producing results for clients to make a modest investment to help you do so?

I can't believe you'd aspire to have your station be the Super Bowl of radio commercials. The Super Bowl has become infamous for the squandering of scores of millions of dollars on advertising that sometimes entertains and sometimes wins awards, but almost never helps the advertiser in any way!

What I get from your question is mostly this: Like most people in your position, you're a radio person who was given the title of production director but who really doesn't know much about advertising, and who has not taken it upon himself to acquire a professional-level education in that subject. So you just sort of wing it, trying to cope with ridiculous deadlines and make entertaining commercials—but not necessarily commercials that provide a positive return on the advertiser's investment.

And I'll wager you and your employer have never had a single meeting in which one of you said, "Damn it, we've got to find ways to produce better results for our advertisers!"

I offer these thoughts because you asked for my opinion, not to make you feel bad or insult you. But allow me to be the first to say this to you: Radio advertising is not an exercise in creativity. Radio advertising is mass salesmanship.

You should be focusing every ounce of your abilities on selling, not on entertaining.

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

Ten Laws For Letters That Get Results

By Joe Vitale

The following is my response to a question about how to write sales letters. You can use it as a model for layout and tone and for ideas for your own letters. By the way, this is where your letterhead should go.

Dear Seminar Attendees:

One of your fellow attendees asked me to tell you how to write letters that get read and get results. That's a tall order, but here are what I think are the laws of letter writing:

1. Know what's in it for your reader. Get out of your ego and into your reader's ego. Complete this sentence: "Get my book so that you can [fill in the blank]." Your book, or whatever you're selling, is the feature. What people get as a result of having your book is the benefit. Focus on benefits. Always! Without this, your letter will bomb.

2. Write a headline that reveals the key benefit to your reader. Always use a headline. It's the most important part of your letter, so spend nearly all your time on it. There is only one exception to this law: When you personalize a letter, the "Dear [Whoever]" opening is the headline. There are few headlines more powerful than the reader's own name.

3. Be brief. Say what you have to say, in terms of the reader's self-interest, and shut up. This does not necessarily mean you should write short letters. If you are trying to make a sale and the reader has never heard of you, you may have to write several pages to get your message across. If all you want is a return call, a one-page letter may do. Don't be afraid of length. People will read copy of any length, as long as it's interesting!

4. Always write a postscript. Always. Why do copywriters who charge upward of \$15,000 to write a sales letter and have weeks to draft it always use a P.S.? Postscripts are always read. Always.

5. Look good. Attractiveness accounts for 70% of your letter's impact. Use short sentences, short paragraphs, bullet points, indents and subheads. Some people will just skim your letter, so make subheads and bullet points engaging enough to reach them instantly.

6. Outline first. There is planning software available that can help you think through your message. Or talk to a friend. Or to a tape recorder. Or to yourself. This also helps you get comfortable with speaking your letters as well as writing them.

7. Write first, then edit. Turn off your inner editor. You can rewrite later. For now, write spontaneously and quickly to get your ideas on paper.

8. Ask for something. Why are you writing? You want a call or an order or something else. Say so!

9. Get a reader. Find someone to read your letter out loud in front of you. If he has trouble reading your letter, if he wrinkles his brow or stops to reread a sentence, rewrite those places. Don't skip this step! It's a secret of many professional writers.

10. Rewrite your letter again. Is it the best you can do? Be honest! If it isn't good enough, throw it away and call the person instead, or hire a copywriter to write it for you. Why waste your time or your reader's with something that doesn't communicate in a persuasive and interesting way? (I rewrote this letter 24 times!)

Well, there you have it. Of course, there are more rules, laws, ideas and suggestions for writing letters that get results. You should always guarantee whatever you are selling, for example, and always offer proof for all of your claims. But the above will get you rolling.

Sincerely,
Joe Vitale

Marketing Specialist (Identify yourself completely.
People look here to see who the letter is from.)

P.S. Notice that you read this P.S.

P.P.S. Notice that you read this one too.

Hypnotic Marketing President Joe Vitale is the author of the No. 1 best-seller *Spiritual Marketing* and far too many other books to list here. Reach him at joe@mrfire.com or visit his website at www.mrfire.com.

How To Reduce Stress

By Irwin Pollack

Most of us associate the idea of being overly stressed with people who have tense, driven Type A personalities. But if you have some Type A personality traits, that's not a bad thing. You just have to learn to control life's stresses and keep things in perspective. We are all under some stress — some of us more than others — but the key is to regularly work to reduce stress and gain a balanced perspective on life.

Achievement in any one area of life is not worth killing yourself for, even if you die wealthy. There's a poster about life's priorities: Underneath the picture of a toddler standing near a lake, it reads, "One hundred years from now, it will not matter what my bank account was, the sort of house I lived in or the car I drove ... but the world may be different because I was important in the life of a child."



Irwin Pollack

To avoid or overcome burnout, heed the advice that follows:

1. Learn to enjoy work and feel good about it. Don't look at work only as a deadline, a responsibility or an obligation. Work can be a lot more fun if we approach it with the enthusiasm, curiosity and openness of children.

2. If you have been working 80-hour weeks, cut back. Productivity drops in people who are under that much stress.

3. Set goals and write them down. Take stock of your activities and determine which offer the highest payoff. Set goals for those, and get rid of as much "busy work" as you can.

4. Reduce alcohol, fat, cholesterol and salt in your diet. You'll improve your health and possibly reduce the chance of a stroke associated with stress.

5. Learn to say no. Refusing to take on more work or responsibility will not necessarily lower your worth in the eyes of others. Fend for yourself. Learn to be selfish.

6. Spend more time with family and friends. Workaholics often downplay the importance of family and friends in their lives. People are very important. Keep those connections fun and healthy.

7. Exercise regularly. Experts report — over and over again — that exercise is the best way to reduce stress. Even if it's just a vigorous walk for 30 minutes three times a week, exercise will make you stronger in every way. Research has shown that people between the ages of 55 and 85 who exercise regularly are mentally sharper. Start now.

8. Don't procrastinate. Don't spend time doing low-priority tasks and neglect high priorities until there is a crisis. Take the bigger, more challenging tasks and break them down into smaller pieces. Decide which is the first step, assign a time to do it, then execute.

9. Remember that much stress is self-induced. Accept yourself and your work, and don't strive for perfection in every small thing. Rule of thumb: Some areas need to be perfect, but some need only be close enough.

10. Break up your routine. Salespeople are lucky because their days are so varied. If your routine is rigid, change it around to give yourself some variety.

The same principle applies to what you eat. Avoid food ruts (especially fast-food ruts).

11. Eat lunch away from work. If you routinely work through lunch, stop it. Walk somewhere for lunch, and don't talk about work with co-workers. Lunch should be an hour-long vacation.

12. Accept that some things are out of your control. You may simply not be able to do anything about an overbearing boss or a subordinate who resists change.

13. Use stress-reducing resources. Consider reading a book or listening to an instructional tape on stress reduction.

14. Visualize. If a stressful event is approaching, see yourself doing it well and in a relaxed manner.

15. Take time to relax. Instead

of a coffee break, take some time to kick off your shoes, put your feet up on the desk, close your eyes and daydream, meditate or just take a snooze.

16. Lighten up. Although this is difficult advice to follow, it's very important. Keep things in perspective. And the right perspective is that nothing at work is worth getting sick (or upset) over.

17. Learn to feel comfortable confiding in someone. But don't depend on the same person every time, and give others support in return.

18. Realize that driving is a major cause of stress. Consider taking different routes to and from work. Don't think of driving as a competitive event. Forget transgressors. Ignore the stupidity of others.

19. Know yourself well enough to know what stresses you out. Identify those people, tasks or events that cause you the most stress. Delegate or trade responsibilities with co-workers who may not be as bothered.

20. Don't let stress ruin the good parts of your day. If you do, you're admitting stress is stronger than you are.

Your work is stressful even in good times because it always involves uncertainty, overwork and urgency and, sometimes, a feeling

60-Second Copywriter

By Jeffrey Hedquist

The Five-Second Test

Here's a simple, but possibly painful, test to perform on a radio script before you produce it.

Read the first five seconds of your commercial aloud to yourself or to members of your intended audience. Then stop and ask, "Would you continue to listen to this commercial?" If the answer is no, go back and rewrite your opening "audio headline" so it catches the attention of listeners and intrigues them enough to stay. Remember, if you don't get them in the first few seconds, you won't keep them for the rest of the commercial. If the answer is yes, then go on to tell the rest of the story with an interesting middle and a strong ending.

The opening of your script could be words, interesting voices, sound effects, music or any combination of these, but make sure it's relevant to the rest of the spot. If you don't capture them in the first five seconds, the rest of the commercial is wasted time.

Jeffrey Hedquist feels that if more teachers used the five-second test, students would have to spend a lot less time in school. Contact him at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; 641-472-6708; 641-472-7400 (fax); or jeffrey@hedquist.com.

of helplessness. With increasingly heavy demands from employers, even good employees who make the right decisions feel unsure that they'll keep their jobs in the long run. Overwork has accelerated because of increased competition, so that now 60-hour workweeks are not unusual.

The secret of reducing stress is to recognize the need to change, but change yourself slowly. You cannot adopt five or six new behaviors

overnight. Take them one at a time, and, before you know it, you'll be a new person, handling stress (instead of it handling you)!

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

Mark Your Calendars



■ Important dates and events in the coming year

• **Oct. 12** — Geller Media International's ninth annual Producer's Workshop, New York; 212-580-3385 or www.gellermedia.com.

• **Oct. 14-16** — RAB board meeting and Arbitron PPM ad hoc industry committee meeting, Atlanta; 800-232-3131 or www.rab.com.

• **Oct. 19** — 27th annual Conclave Learning Conference, Chicago; 952-927-4487 or www.theconclave.com.

• **Oct. 20-22** — Canadian Association of Broadcasters annual convention, Vancouver, BC; 613-233-4035 or www.cab-acr.ca/welcome.htm.

• **Oct. 20-22** — NAB European Radio Conference, Prague, Czech Republic; 202-429-5358 or www.nab.org.

• **Oct. 25-27** — NAB Broadcast Leadership Training Seminar, Washington, DC; 202-429-5358 or www.nab.org.

• **Oct. 31-Nov. 3** — Collegiate Broadcasters national convention, Kissimmee, FL; 585-395-5626 or www.collegebroadcasters.org.

• **Nov. 5** — Country Radio Broadcasters fall Music Industry Forum, Nashville; 615-329-4492 or www.crb.org.

• **Nov. 6** — 36th annual Country Music Association Awards, Nashville; 615-244-2840 or www.cmaawards.com.

• **Nov. 7-8** — Arbitron PD Seminar: "Arbitron Beyond the Basics," Columbia, MD; 410-312-8363 or www.arbitron.com.

• **Nov. 8** — Women in Cable & Telecommunications 18th annual Benefit Gala, Washington, DC; 312-634-2330 or www.wict.org.

• **Nov. 13** — Arbitron PPM Hispanic Summit, Los Angeles; 410-312-8363 or www.arbitron.com.

• **Nov. 13-17** — National Associa-

tion of Farm Broadcasters annual convention, Kansas City; 612-224-0508 or www.nafb.com.

• **Nov. 15-17** — NAB Broadcast Leadership Training Seminar, Washington, DC; 202-429-5358 or www.nab.org.

• **Nov. 18-19** — Corporation for Public Broadcasting board of directors meeting, Washington, DC; 202-879-9600 or www.cpb.org.

• **Nov. 22-23** — American Women in Radio & Television Leadership Summit, Washington, DC; 703-506-3290 or www.awrt.org.

• **Nov. 27-28** — Society of Broadcast Engineers' national marketing meeting, Verona, NY; 317-846-9000 or www.sbe.org.

• **Dec. 5-6** — NAB Executive Committee meeting, Washington, DC; 202-429-5358 or www.nab.org.

• **Dec. 6-8** — Association of

Schools of Journalism & Mass Communication 2002 winter meeting, Palo Alto, CA; 803-798-0274.

• **Dec. 13-15** — NAB Broadcast Leadership Training Seminar, Washington, DC; 202-429-5358 or www.nab.org.

2003

• **Jan. 2-March 26** — Winter Arbitron

• **Jan. 9-12** — International Consumer Electronics Show, Las Vegas; 703-907-7800 or www.cesweb.org.

• **Jan. 11-15** — NAB winter board of directors meeting, Palm Springs, CA; 202-429-5358 or www.nab.org.

• **Jan. 12** — Society of Broadcast Engineers strategic planning

Please send updates and additions to Jeff Green at jgreen@radioandrecords.com.

It's Not All About The Webcasters: The Berman Bill And The DMCRA

□ Piracy prevention and consumers' right to copy also attract lawmakers' attention

by Brida Connolly
Assistant Managing Editor

The Small Webcasters Amendment Act has passed in the House (see story, Page 3) and is on its way to the Senate. It may well be signed into law before Congress adjourns for the midterm elections on Oct. 11, but lawmakers will be leaving behind some unfinished business that could also ultimately have a powerful effect on the digital-media industry. On the table are two bills, one spelling out how far copyright owners can go to prevent online piracy and another on copy protection and whether consumers should be allowed, under some circumstances, to thwart rights-holders' technological defenses.

Piracy Prevention

On the piracy-prevention side, the record labels and other copyright owners have found a supporter in Rep. Howard Berman. His Peer-to-Peer Piracy Prevention Act — widely referred to as the "Berman Bill" — would give copyright owners limited exemption from civil or criminal liability if they use technology to interfere with peer-to-peer networks. The bill has been widely characterized as a "license to hack," but that isn't precisely accurate.

Here's what it says: "A copyright owner shall not be liable in any criminal or civil action for disabling, interfering with, blocking, diverting or otherwise impairing the unauthorized distribution, display, performance or reproduction of his or her copyrighted work on a publicly accessible peer-to-peer file-trading network if such impairment does not, without authorization, alter, delete or otherwise impair the integrity of any computer file or data residing on the computer of a file trader." Rights-holders would be allowed to use

blocking, forced redirects and other nondestructive technology when they reasonably believe material they own is being shared.

Yes, it's broad, but the bill also requires copyright owners to inform the Department of Justice of all the means they intend to use to interfere with file-trading. They must identify themselves and provide the reasoning behind their actions to any file trader who demands the information, and they have to let traders know that they have the right to file a protest with the U.S. Attorney General's office if they feel they've been interfered with unjustly. The Attorney General can also stop a rights-holder that makes a habit of unreasonably impairing file trading.

Debate on the Berman Bill has begun, and it'll be back on the agenda when Congress is back in session in January.

The DMCRA

Reps. Rick Boucher and John Doolittle brought some new issues to the table last week with their Digital Media Consumers' Rights Act. The DMCRA would change the provision of the DMCA that makes it illegal to circumvent copy-protection measures on digital media.

The bill would let consumers legally break through technological defenses to make "fair use" copies from protected media; that is, copies they could legally make if no copy protection were in place. For consumers, fair use covers copies made for personal use, like backup copies of legally downloaded sound files or a taped TV show. The DMCRA would also set standards for labeling of copy-protected media. The bill has attracted a lot of attention, but it was introduced late in the session and probably won't come to debate before Congress meets again.

Since it came into existence, the digital-media industry has been at least as much about legislation and lawsuits as it has been about technology and entertainment. In a future column we'll look at the digital-media suits in the civil courts.



Hugo Cole
General Manager/Data Services
www.gracenote.com
charts@gracenote.com

If you play CDs on an Internet-connected computer, Gracenote probably knows about it. Every day Gracenote's CDDB music-recognition service supplies artist and track information to more than 1 million people who play music through CDDB-enabled audio players; at the same time, Gracenote collects information about the music those people are listening to. That data is then anonymously aggregated for Gracenote's charts. Below are last week's 50 most played CDs.

DIGITAL TOP 50™

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	The Eminem Show	21
3	2	NELLY	Nellyville	15
2	3	COLDPLAY	A Rush Of Blood To The Head	6
—	4	ROLLING STONES	Forty Licks	1
5	5	NORAH JONES	Come Away With Me	24
4	6	LINKIN PARK	Hybrid Theory	97
7	7	AVRIL LAVIGNE	Let Go	17
12	8	ELVIS PRESLEY	Elvis 30 #1 Hits	2
6	9	SYSTEM OF A DOWN	Toxicity	57
10	10	RED HOT CHILI PEPPERS	By The Way	13
9	11	JOHN MAYER	Room For Squares	27
8	12	BECK	Sea Change	2
11	13	LINKIN PARK	Reanimation	10
13	14	BEATLES	1	90
15	15	U2	All That You Can't Leave Behind	103
14	16	CREED	Weathered	46
17	17	PINK	Missundaztood	40
16	18	ENYA	A Day Without Rain	83
21	19	ASHANTI	Ashanti	27
23	20	PUDDLE OF MUDD	Come Clean	44
20	21	NICKELBACK	Silver Side Up	56
22	22	LUDACRIS	Word Of Mouf	45
18	23	PETER GABRIEL	Up	2
27	24	DISTURBED	Believe	3
25	25	ALICIA KEYS	Songs In A Minor	67
29	26	LIMP BIZKIT	Chocolate Starfish And...	104
26	27	JACK JOHNSON	Brushfire Fairytales	17
24	28	SHAKIRA	Laundry Service	47
40	29	P.O.D.	Satellite	42
19	30	PINK FLOYD	Echoes (The Best Of Pink Floyd)	48
32	31	STROKES	Is This It	23
41	32	TOOL	Lateralus	67
34	33	RADIOHEAD	Kid A	36
44	34	JOSH GROBAN	Josh Groban	14
48	35	ORIGINAL SOUNDTRACK	O Brother, Where Art Thou?	43
31	36	DIXIE CHICKS	Home	6
33	37	BLINK-182	Take Off Your Pants & Jacket	69
—	38	KYLIE MINOGUE	Fever	31
35	39	CELINE DION	A New Day Has Come	28
49	40	ORIGINAL SOUNDTRACK	Moulin Rouge	49
50	41	LENNY KRAVITZ	Greatest Hits	103
39	42	AALIYAH	Aaliyah	22
—	43	WHITE STRIPES	White Blood Cells	1
—	44	MUSIQ SOULCHILD	Juslisen	7
—	45	MOBY	18	15
42	46	BON JOVI	Bounce	2
28	47	UNDERWORLD	A Hundred Days Off	2
45	48	MADONNA	Music	88
36	49	SADE	Lovers Rock	49
37	50	BRUCE SPRINGSTEEN	The Rising	10

DIGITAL BITS

RIAA, Verizon Go To Court Over Customer's Name

Verizon has refused to identify a customer whom the RIAA says is responsible for massive illegal file-sharing, and the matter went before a U.S. District Court judge in Washington, DC last week. The RIAA subpoenaed the customer's name in July. The court dispute concerns a provision of the Digital Millennium Copyright Act that the RIAA says gives copyright owners the right to subpoena information from service providers without filing suit. Verizon says that provision only applies when the infringing material is stored on the subpoenaed party's equipment, which is not the case in this instance. Verizon has said since the subpoena was served that it will reveal the subscriber's name if the RIAA files a "John Doe" suit against the subscriber.

RIAA President Talks Piracy With CA Lawmakers

"The one-two punch of physical and digital piracy is threatening the livelihood of the music industry," said RIAA President Cary Sherman at a California State Assembly hearing on digital-music delivery and piracy last week. He cited Webnoize figures that estimate 2.6 billion files are traded each month, as well as an RIAA-commissioned study that shows that two-thirds of downloaders say they're purchasing less music.

"Short of any self-serving pretenses of defense, 'sharing' thousands of files of copyrighted works without the permission of the creator is against the law," Sherman said. "Too many people do not realize that, and we need to do a better job of educating the public about the law and the impact of unauthorized file sharing." As an example of the industry's educational efforts, Sherman pointed to the new Music United for Strong Internet Copyright anti-piracy initiative and showed lawmakers two of the campaign's 30-second TV spots.

Salem Relaunches Crosswalk.com 'Net Portal

Salem Communications completed its acquisition of Christian Internet portal Crosswalk.com site earlier this month and on Oct. 7 relaunched it with expanded news coverage and added features by such major Christian-community figures as Focus on the Family's James Dobson and Insight for Living's Charles Swindoll. Other sections of the site are devoted to faith, family and parenting, finances and entertainment. The redesigned site mirrors the look of Salem's OnePlace.com portal, with which it also shares

South Central Taps Gillingham As VP/ Knoxville Manager

Longtime California radio executive **Terry Gillingham** has been named VP/Market Manager for South Central Communications' six-station cluster in Knoxville: News **WJXB-AM**, **AC WJXB-FM**, Classic Rock **WIMZ**, Alternative **WNFZ** and **WRMX & WTXM**, a simulcast that flipped Monday from Hot AC to '60s-based Oldies. Gillingham, most recently VP/GM for Mapleton Communications' six-station cluster in Monterey, succeeds Taylor Wallet, who left South Central in August.

"Terry's track record of success matched up perfectly with our needs analysis for the cluster." South Central President/Radio Steve Edwards said. "We talked with dozens of folks about Terry, and the results were the same: positive with a capital 'P.'"

Gillingham told R&R, "The No. 1 reason I came here is that, in this era of consolidation and publicly traded companies, I found a family-owned group of radio stations that puts people first and profits second. That really was the most compelling reason, because that's completely in synch with my management philosophy. East Tennessee is absolutely gorgeous and a great place to raise a family."

Gillingham's 22-year radio-management career includes several years with New Wave Broadcasting — which later sold the above-mentioned Monterey group to Mapleton — co-ownership of KMBY-FM/Monterey and a COO stint for Rocky Mountain Radio's nine-station Colorado group.

Of **WRMX & WTXM's** flip, Edwards said. "We did our research, and when another Oldies station became a '60s-'70s hybrid, we saw an opportunity to make the move. The sell line is 'Playing music from the '60s, '60s and more '60s.'"

They're Sirius Guys



Sirius Satellite Radio President/CEO Joseph Clayton (l) and Panasonic Consumer Electronics President Hideatsu "Andy" Takani attended a Panasonic employee event at the company's Secaucus, NJ headquarters last month to mark the rollout of Panasonic's first Sirius receivers. The two are standing in front of the Sirius-sponsored No. 7 Dodge Intrepid R/T as seen in the NASCAR Winston Cup Series.

Webcasters

Continued from Page 3

the rate goes up to 10% of the first \$250,000 in revenues and 12% thereafter, or 7% of expenses, whichever is higher.

There are minimum annual fees of \$500 for 1998 and \$2,000 for 1999-2002; for 2003 and 2004, the minimum will be \$2,000 for streamers grossing less than \$50,000 and \$5,000 for those grossing \$50,000 or more. Qualifying noncommercial webcasters will pay a per-performance rate of .02 cents with an annual minimum of \$500. Back royalties may be paid in three equal installments, with the first due Nov. 30, rather than coming due in their entirety on Oct. 20.

The bill sets revenue limits for eligibility of less than \$1 million in gross revenue between Nov. 1, 1998 and June 30, 2002; less than \$500,000 in 2003; and less than \$1.25 million in 2004. Webcasters must also qualify for a federal statutory license; that is, they must offer free, noninteractive programming;

follow strict limits on artist and album rotations; and offer no advance playlist information.

If this bill becomes law, it will supersede the royalty rate set by Librarian of Congress James Billington on June. That rate, .07 cents per performance, was based on the recommendation of a Copyright Arbitration Royalty Panel convened when webcasters and the RIAA were unable to negotiate rates among themselves. Both sides had planned to appeal the rate, with webcasters calling it impossibly high and the RIAA saying it was unfairly low.

Early reaction among the small webcasters who will be most affected by the law has been guarded but positive. Asked by R&R if he sees the legislation as a hopeful sign, Ultimate-80s founder David Landis replied, "I definitely think it's hopeful. It is expensive, it's not perfect. It's not a dream deal, but it allows us to survive — even grow."

In its joint statement with the RIAA, VOW said, "The act embodies compromises for everyone involved. We appreciate the assis-

EXECUTIVE ACTION

Champlain Joins Badger Communications As COO

Jim Champlain, the former President/CEO of Beck-Ross Communications, has been named COO of **Badger Communications**. He was most recently President/COO of Internet-radio venture SiteShell.

Champlain will step in to help run Badger's nine stations in Wisconsin and Michigan as Badger President/CEO David Winters focuses on expanding the company's holdings. Champlain told R&R that, while Badger is currently looking into some acquisition opportunities, for now he's just "ecstatic to be back in local radio, working with the troops." Champlain, who called R&R while on his way to meet with staff at Badger's Wisconsin stations, said the company is focused in the short term on expanding in the Wisconsin area, but in the long term will focus its attention on "wherever the best opportunities exist."

While he joked that he'll be "based in airports" as the company is poised to expand, Champlain said he'll be working out of New York. Badger is based in San Francisco.

Viacom Ups McClintock To SVP/Communications

Dana McClintock has been elevated from VP/Communications to Sr. VP/Communications for Viacom. He has been with the company since 1999 and before that handled publicity for CBS Sports' coverage of the 1998 Winter Olympics in Nagano, Japan.

"This promotion is a notice of recognition from my bosses," McClintock told R&R. "I will be representing Viacom, Infinity and Viacom Outdoor, as well as Viacom Plus."

McClintock started his career as an intern for NBC-TV during the 1992 Summer Olympics in Barcelona, Spain. He then handled publicity for CBS's *The Late Show With David Letterman* and later represented ABC-TV's *PrimeTime Live* before taking on his most recent duties.

stance of congressional leaders in helping move this process along. We look forward to building business partnerships that create the best possible music experience for fans."

Other industry reaction has been more enthusiastic: SoundExchange Exec. Director John Simson said, "For four long years artists and record labels have awaited compensation for the music that webcasters have used as a foundation for their business. This bill brings a measure of long-awaited certainty to a developing marketplace." SoundExchange, a branch of the RIAA, is the designated agent for collection of webcast royalties and has been

strongly opposed to any attempt to further delay payments.

AFTRA represents some of the musicians who will be receiving royalties, and the union's National Director/Sound Recordings, Ann Chaitovitz, said, "In this instance, recording artists benefit from a process in which artists' groups, the RIAA and the small webcasters worked tirelessly and ultimately came together to craft a win-win solution from which the public benefits as well. The RIAA and the webcasters deserve credit for maintaining open minds and a creative approach throughout these discussions."

RETRO STARSSM

WITH DAVE STEWART

Nothing captures the '90s better

Every weekend, Dave Stewart from WPLJ, New York City, weaves together the hits and pop culture from the '90s. It's fun and heavy on "Oh, Wow".

NOW AVAILABLE IN TWO VERSIONS!

Hot AC version

I'm Too Sexy, Found Out About You, When I Come Around, Ooh Aah... Just a Little Bit, Right Here Right Now, Unbelievable, Where Do You Go, Ordinary World, I Wanna Be Rich, Ants Marching, Don't Wanna Fall In Love.

CHR version

I'm Too Sexy, Hip Hop Hooray, When I Come Around, Ooh Aah... Just a Little Bit, The Humpty Dance, Unbelievable, Where Do You Go, Smells Like Teen Spirit, Jump Around, Ants Marching, Don't Wanna Fall In Love.

Retro Stars with Dave Stewart is the original '90s show and it's heard on great Hot ACs and CHRs from coast to coast. Call or e-mail us today and discover what our affiliates already know.

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Dave Stewart

The Nineties Show

National Radio

• **MJ1 PROGRAMMING** renews its partnership with the Country Music Association as the official broadcaster of the CMA Awards show and Fan Fair through 2005.

• **PREMIERE RADIO NETWORKS** presents the 90-minute *A Live Performance* by Rod Stewart on Nov. 5 at 9pm ET. For more information, contact Melody Talkington at Premiere, 972-239-0220.

• **SR MEDIA GROUP** launches the five-minute Music \$martz, an interactive music-trivia contest available for AC, Alternative, CHR, Classic Rock, Country, Oldies and Urban formats. For more information, visit www.music.sma.tz.com.

• **UNITED STATIONS RADIO NETWORKS** presents three two-hour segments of *The Best of 21st Century Country So Far*. The segments will be hosted by Carolyn Dawn Johnson on Oct. 12-13, Phil Vassar on Oct. 19-20 and Jamie O'Neal on Oct. 26-27 and are available on a market-exclusive, barter basis. For more info, contact Julie Harris of United Stations, 212-869-1111.

• **VH1 RADIO NETWORK** offers special episodes of *Behind the Music* featuring Sting, The Police, Cher and Cat Stevens to its Hot AC and Classic Rock affiliates exclusively through Westwood One. For more info, contact Abby McDorman of Westwood One, 212-641-2009 or amcdorman@westwoodone.com.

• **WESTWOOD ONE** presents the two-hour *Tom Petty And The Heartbreakers: The Last DJ Live Concert Performance* on Oct. 15 at 10pm ET. For more info, contact Abby McDorman of Westwood One, 212-641-2009 or amcdorman@westwoodone.com.

• **WESTWOOD ONE AND NBC** present the *Today Show* Rocktober Concert Series, featuring Bon Jovi on Oct. 11, Faith Hill on Oct. 18 and Santana on Oct. 22, available to all Westwood One affiliates free of charge for air at 12:30pm ET on the date of each show and through the weekend.

CHRONICLE

CONDOLENCES

Sports broadcaster Don Wells, 79, Oct. 3.

For more info, contact Abby McDorman of Westwood One, 212-641-2009 or amcdorman@westwoodone.com.

Records

• RCA Records makes the following announcements:

CARON VEAZEY is named Sr. Dir./Marketing. Prior to joining RCA Veazey was a co-owner of the Caravan Marketing Group.



Veazey



Givens

SCOTT GIVENS is tapped as Sr. Director, Artist Development/head of rock marketing. He was most recently GM of Sharon and Ozzy Osbourne's Divine Recordings.

Radio

• **WILBUR ENTERTAINMENT** launches *The National Lampoon Radio Hour* and the *National Lampoon Daily Prep Service*. For more info, contact Wilbur Entertainment at 831-429-2050, ext. 11.

Products & Services

• **DG SYSTEMS** rolls out the DG Media Manager, a dedicated, on-site server offering guaranteed delivery of audio spots and music directly to radio stations. For more info, contact Omar Choucair of DG Systems, 972-581-2000; or Joseph Jaffoni or Jennifer Colbert of Jaffoni & Collins, 212-835-8500 or dgit@jcir.com.

BUSINESS BRIEFS

Continued from Page 4

House Passes Nationwide Amber Plan

The House of Representatives has passed a bill to establish a nationwide Amber Alert plan to alert the public to child abductions. The Senate version of the bill, passed last month, established criteria for a nationwide system, while the House version contains both plan criteria and several law-enforcement provisions not directly related to Amber Alerts. The bills must now be reviewed by a congressional committee to reconcile their differences. Wrangling over some of the non-Amber provisions could delay enactment of a nationwide plan, but one Capitol Hill observer told R&R that there has been some talk about removing the unrelated elements and voting on only the Amber legislation before Congress recesses this week. President Bush has said he supports a nationwide Amber Alert system.

Spanish

Continued from Page 1

double in the next 50 years.

"It is no secret that one of the fastest-growing areas of the radio industry is Spanish-language formats," said R&R Publisher/CEO Erica Farber. "We have also heard from many executives in the mainstream radio industry who are seeking more information about the Spanish-language radio market. These enhancements will help keep R&R in the forefront of the industry while providing Spanish-language radio an equal place in the radio landscape."

The new section of R&R devoted to Spanish-language radio will consist of a weekly editorial column chronicling events in Spanish-language radio and providing management-level information. The section will also include airplay charts featuring the Regional Mexican, Spanish Contemporary, Tropical, Tejano and Rock/Alternative genres under the Spanish-music umbrella.

Additionally, R&R and RyM will publish weekly Spanish record-pool and Spanish music-video charts.

Spanish-language radio stations that currently report to RyM will soon be able to report their playlists using R&R's web-based music-reporting system.

"Latin music has had a major impact on the record business worldwide," Madrigal noted. "Hispanic artists are selling more and more, and many are making the crossover into the world of English-language music. Spanish radio, with all its formats, has established itself at the head of the class, with stations dominating in major markets like New York and Los Angeles."

"As *Radio y Música* merges with R&R, we will bring Spanish radio and music to the forefront of the industry, eliminating any barriers that may exist. Now the readers of R&R will have the latest and hottest information and news of the world of Spanish radio and music. Furthermore, we will continue to serve our Spanish-speaking readers through the new e-mail and website form of *Radio y Música*, which continues to be an essential part of our business."

Duran

Continued from Page 3

as a member of the *Morning Sickness* show. Darryl Kile died suddenly of a heart attack on June 22 in Chicago.

"I am truly sorry for having offended Mrs. Kile and the Cardinals organization," Duran said in the release. KUPD PD J.J. Jeffries confirmed to R&R that Duran was no longer with the station but would offer no further comment on Duran's exit.

Duran's stunt resulted in a media firestorm and even prompted an Arizona jeweler to pull its advertising from KUPD. Although Artigue said in an Oct. 4 interview with the *Arizona Republic* that Duran's actions were "in 'terribly bad taste,'" he said at the time that no disciplinary action would be taken against Duran.

But by that afternoon the word *suspended* was superimposed over Duran's picture on the KUPD website, and the website's homepage contained a statement that extended "a most sincere apology to everyone who was offended by an error in judgment, which was not intended to be hurtful or malicious in any way." That statement was removed from the station's website earlier this week. R&R's calls to Artigue were not returned.

Duran's prank raised the ire of Cardinals Manager Tony La Russa, who was asked his opinion on the matter during a team press conference on Oct. 4. He said of Duran, "He needs to suffer... he needs to put himself in Flynn's place." Asked for his reaction to Duran's firing during a Monday press conference, La Russa said, "I just wanted him to suffer some day at his darkest moment. I don't think this is it, but the thing about it is, he's one of a class of guys who really go over the edge. Maybe this will restrain a few guys like that."

Additional reporting by Kevin Carter.

When asked if he thinks spillover from strong TV advertising is trickling into radio's coffers, Smulyan said that, while radio could be benefiting from TV's strength this year, it is getting better at attracting advertisers.

"Radio is continuing to get a disproportionate share of advertising spending," Smulyan said during the company's Q2 conference call. "My sense is we're just doing a little bit better, and, as every day passes, radio gets a little bit more of advertising spending in these local markets. That's really where the battle is fought, and I just think we do better at the expense of daily newspapers."

Letters

Continued from Page 3

Greetings from Denver! Prior to moving to Denver I was OMP/D of WRVR/Memphis from February 1995 through November 2000. So it was with great interest that I read the article regarding some programming changes at WRVR. I was taken by surprise when it was stated that "for the first time in WRVR's history the station is No. 1 with 25-54 nonethnic adults."

I'm not sure how that statement ended up in the article, since it is inaccurate. WRVR was actually No. 1 a few times with 25-54 adults overall during my time there and was No. 1 with 25-54 nonethnic adults countless times. In fact, there is no telling how many times WRVR achieved No. 1 status over the past 20-plus years under the direction of people like Bob Kaake, Mark Hamlin, Jim Kirkland and Frank Bell. Thanks in advance for following up on this mistake!

Joel Burke, PD
KYGO/Denver

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

Wall Street

Continued from Page 1

For Q4 Nabi upped his revenue forecast by 2%, to \$118 million, and his BCF target by 6%, to \$32 million. Nabi reiterated his "buy" rating on Emmis and reconfirmed his target price of \$29.

Meanwhile, Wachovia Securities analyst James Boyle noted that Emmis' ad rates are "surprisingly ahead" of where they were two years ago, during the dot-com boom, and "way ahead" of 1999 levels. Based on that, Boyle believes Emmis is poised to benefit from its current trend of improved paces; the company has outperformed the markets that house its stations during 10 consecutive quarters. He added that the company is already seeing improved ad rates due to tighter inventory.

Boyle raised his Q3 revenue forecast for Emmis from \$143.9 million to \$146 million, but he lowered his Q4 revenue forecast from \$121.8 million to \$119.1 million because of what he called the "current environment of economic uncertainty." He predicted that the company's radio division will deliver \$61.6 million in Q3 revenue and \$31.1 million in radio BCF. Boyle maintains a "buy" rating on the stock at a target price of \$29.

By Joe Howard, with additional reporting by Adam Jacobson.

Emmis

Continued from Page 1

earnings per share of 2 cents.

Broadcast cash flow in Q2 came in at \$57.3 million, better than Emmis' guidance of \$54.5 million and an improvement over the \$57.1 million seen in last year's Q2. EBITDA was essentially flat, at \$52.2 million. After-tax cash flow improved 17%, to \$26.4 million, or 50 cents per share.

In the radio division, net revenue declined 6%, to \$69.9 million. Operating expenses in the radio division declined 7%, to \$35.1 million.

"We had a tremendous quarter," Emmis Chairman/CEO Jeff Smulyan said, "and our next quarter looks much stronger." Indeed, the company predicted its overall net revenue will improve 8% in fiscal Q3, led by an expected 20% rise in television revenue, to \$63 million. The company believes its domestic radio revenue will grow 4%, to \$61.3 million, but expects its international radio revenue will decline 38%, due in part to the economic turmoil in Argentina, where Emmis operates two leading radio stations.

Emmis predicts its domestic radio BCF will improve 3%, to \$29.5 million, but estimates that international radio BCF will slide 56%, to \$300,000. The company is forecasting an overall BCF improvement of 17%, to \$57.4 million, and said overall EBITDA will improve 20%, to \$52.2 million.

National Music Formats

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HIT LIST

Seth Neiman
JENNIFER LOPEZ Jenny From The Block
JOHN MAYER Your Body Is A Wonderland
JOHN RZEZNIK I'm Still Here (Jim's Theme)
MADONNA Die Another Day
MATCHBOX TWENTY Disease

SOFT ROCK

Seth Neiman
SANTANA /MICHELLE BRANCH The Game Of Love

R&B & HIP-HOP

Damon Williams
702 Star
ASHANTI The Pledge
ISYSS Single For The Rest Of My Life
JAHHEIM Fabulous
MONICA Too Hood
TONI BRAXTON Hit The Freeway

RAP

Damon Williams
ERICK SERMON /REDMAN React
FABOLOUS It's My Party
GANG STARR The Natural
GZA Knock Knock
LIL JON /EAST SIDE BOYZ I Don't Give A @#\$%
PROJECT PAT Show Dem Golds
TWISTA Tattoo

ROCK

Gary Susalis
NIRVANA You Know You're Right
SEVENDUST /AARON LEWIS Follow
TRIBE OF JUDAH Thanks For Nothing

TODAY'S COUNTRY

Liz Opoka
RADNEY FOSTER Everyday Angel
STEVE AZAR Waitin' On Joe

PROGRESSIVE

Liz Opoka
DAVID GRAY The Other Side
MARK KNOPFLER Why Aye Man
PEARL JAM I Am Mine
PETER WOLF Nothing But The Wheel

LITE JAZZ

Gary Susalis
AL DIMEOLA Fresh On Flesh
LYNN CANNON Working It
RICK OBERINGER Free Ride
URBAN JAZZ COALITION Contempo



Lori Parkerson • 202-380-4425

20on20 (XM20)

Kane
JENNIFER LOPEZ Jenny From The Block
MATCHBOX TWENTY Disease
NICK CARTER Help Me
N.O.R.E. Nothin'

BPM (XM81)

Blake Lawrence
EVOLUTION Walking On Fire
WORCESTRA Otherwise

The Boneyard (XM41)

Charlie Logan
AUDIOSLAVE Cochise
SALIVA Always
TOMMY LEE Ashamed

The Heart (XM23)

Johnny Williams
ALBERT CUMMINGS Beautiful Bride
KENNY G & BRIAN MCKNIGHT All The Way
MAYSA Friendly Pressure

Watercolors (XM71)

Trinity
GEORGE DUKE Chillin'

XM Cafe (XM45)

Bill Evans
MARC KNOPFLER Rappicker's Dream
RON SEXSMITH Cobblestone Runway

Raw (XM66)

DEVIN THE OUDE It's A Shame
NAS No Ideas Original
ERICK SERMON /REDMAN React
OBIE TRICE Rep Name
NAAM BRIGADE /FREEWAY Early In The Game
KILLER MIKE Akshon (Yeah)
CLIPSE When The Last Time
RELATIVZ /TIMBALAND Maria
TOO SHORT /LIL JON Out Hatin', Pt. 1
P. DIDDY And We
XZIBIT /BUSTA RHYMES Multiply
MISSY ELLIOTT Work It
EMINEM White America
SMILEZ & SOUTHWEST Tell Me
BIG TYMERS Oh Yeah
KNOX-TURN'AL /XZIBIT Str8 West Coast, Pt. 2
LUNIZ /FAT JOE A Piece Of Me
SCARFACE /FAITH EVANS Someday
RAS KASS Goldyn Child
PETEY PABLO Blow Your Whistle
TELA Tennessee Titans
TRINA /LUOACRIS B R Right
E-40 The Slap
DISTURBING THE PEACE Pimp Council
SMILEZ & SOUTHWEST Tell Me
FAT JOE /GIMMIEWINE Crush Tonight



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Rick Gillette • 800-494-8863

DMX Hospitality

David Sador
The hottest tracks at DMX Hospitality, which includes restaurants, bars, hotels and cruise ships, targeted at 25-54 adults.

SANTANA /MICHELLE BRANCH The Game Of Love
SHERYL CROW Steve McQueen
JOHN MAYER No Such Thing
JACKSON BROWNE The Night Inside Me
SARA EVANS I Keep Looking
NORAH JONES Don't Know Why
VANESSA CARLTON Ordinary Day
BBMAK Out Of My Heart (Into Your Head)
HOMETOWN NEWS Wheels
AVRIL LAVIGNE Complicated
JAMES TAYLOR Whenever You're Ready
CAROLYN DAWN JOHNSON One Day Closer To You
MARC ANTHONY I've Got You

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

CHR/POP

Jack Pattarson
MADONNA Die Another Day
MATCHBOX TWENTY Disease
MISSY ELLIOTT Work It

CHR/RHYTHMIC

Mark Shands
No Adds

URBAN

Jack Pattarson
JAHHEIM Fabulous
SMILEZ & SOUTHWEST Tell Me
FAT JOE Crush

ALTERNATIVE

Dave Sloan
SUM 41 Still Waiting
SOUNDTRACK OF OUR LIVES Sister Surround
BJORK It's In Our Hands

ROCK

Stephanie Mondello
NIRVANA You Know You're Right
3 DOORS DOWN When I'm Gone

ADULT ALTERNATIVE

Stephanie Mondello
MELISSA ETHERIDGE The Weakness In Me
JOAN OSBORNE I'll Be Around
DAVID GRAY The Other Side
MATCHBOX 20 Disease

ADULT CONTEMPORARY

Jason Schiff
No Adds

INTERNATIONAL HITS

Mark Shands
IRV GOTTI PRESENTS Down 4 U
ATOMIC KITTENS The Tide Is High

COUNTRY

Leanne Flask
No Adds

DANCE

Danielle Ruyschaert
CIBO MATTO Moonchild (O'S Funky Space Mix)
JEWEL Serve The Ego (Wayne Rodriguez Club Edit)
WEEKEND PLAYERS I'll Be There (Gabriel & Dresden...)
WEEKEND PLAYERS Into The Sun (Riva Mix)
BALLGOWINGO Sweet Alure (S.A.F. Club Mix)
DAX ROGERS Shine On Me
JAN JOHNSTON Am I On Pause (29 Palms Mix)
REINA No One's Gonna Change
ATB I See It
KIM SOZZI Break For Love
DJ SAMMY Paradise Of Love
SARAH WATMORE When I Lost You (M*A*S*H...)

RAP/HIP-HOP

Mark Shands
XZIBIT /EMINEM My Name
XZIBIT Release Date
XZIBIT Symphony In X Major
XZIBIT Heart Of Man
XZIBIT /SNOOP DOG Choke Me, Spank Me
XZIBIT My Life, My World
XZIBIT (Hit U) Where It Hurts
NAS Doo Rags
NAS My Way
NAS Nothing Lasts Forever
NAS Black Zombie
DISTURBING THE PEACE Break Sumthin'
DISTURBING THE PEACE Growing Pains
DISTURBING THE PEACE N.S.E.W.
DISTURBING THE PEACE When I Touch Down
DISTURBING THE PEACE Outro On Ya Ass
SNOOP DOGG From Da Chuuchw To Da Palace



Hot AC

Steve Nichols
MATCHBOX TWENTY Disease
SANTANA /MICHELLE BRANCH The Game Of Love

StarStation

Peter Stewart
AVRIL LAVIGNE Sk8er Boi
SANTANA /MICHELLE BRANCH The Game Of Love

Tom Joyner Morning Show

Vern Catron
INDIA.ARIE Little Things

ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

Rock

AUDIOSLAVE Cochise
NIRVANA You Know You're Right
PEARL JAM I Am Mine

Alternative

AUDIOSLAVE Cochise
EMINEM Lose Yourself
JIMMY EAT WORLD A Praise Chorus
NIRVANA You Know You're Right
PEARL JAM I Am Mine

Triple A

DAVE MATTHEWS BAND Grace Is Gone
PEARL JAM I Am Mine
SANTANA /MICHELLE BRANCH The Game Of Love

CHR

MADONNA Die Another Day
MATCHBOX TWENTY Disease

Mainstream AC

FAITH HILL Cry
MATCHBOX TWENTY Disease

Lite AC

ANASTACIA You'll Never Be Alone
MARIAH CAREY Through The Rain
GRAHAM NASH I'll Be There For You
LAURA PAUSINI Surrender
SANTANA /MICHELLE BRANCH The Game Of Love
JAMES TAYLOR Whenever You're Ready

NAC

BONA FIDE Willie Don
BOHEY JAMES Grand Central
THOM ROTELLA Look But Don't Touch

Christian AC

4HIM I Know You Now
THIRD DAY Nothing Compares

Country

KELLY CLARKSON A Moment Like This
ANTHONY SMITH John J. Blanchard



Music Programming/Consulting

Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
AUDIOSLAVE Cochise
AUTHORITY ZERO One More Minute
BLINDSIDE Pitiful
NIRVANA You Know You're Right

Active Rock

Steve Young/Kristopher Jones
AUDIOSLAVE Cochise
NIRVANA You Know You're Right
QUEENS OF THE STONE AGE No One Knows

Heritage Rock

Steve Young/Kristopher Jones
3 DOORS DOWN When I'm Gone
SAMMY HAGAR Things've Changed

Hot AC

Steve Young/Josh Hosler
NO DOUBT Underneath It All

CHR

Steve Young/Josh Hosler
CAM'RON Hey Ma
LIFEHOUSE Spin

Rhythmic CHR

Steve Young/Josh Hosler
CRAIG DAVID What's Your Flava
WC /INATE DGGG Streets

Soft AC

Mike Bettelli/Teresa Cook
MARIAH CAREY Through The Rain

Mainstream AC

Mike Bettelli/Teresa Cook
MARIAH CAREY Through The Rain

Dave Wingert Show

Mike Bettelli/Teresa Cook
JOHN MAYER No Such Thing

Mainstream Country

Ray Randall/Hank Aaron
KENNY CHESNEY A Lot Of Things Different
SHANIA TWAIN I'm Gonna Getcha Good
MARK WILLIS Nineteen Somethin'

New Country

Hank Aaron
KELLIE COFFEY At The End Of The Day
SHANIA TWAIN I'm Gonna Getcha Good

Lia

Ken Moultrie/Hank Aaron
SHANIA TWAIN I'm Gonna Getcha Good

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
KELLY CLARKSON A Moment Like This
JOHN MAYER Your Body Is A Wonderland

Adult Contemporary

Rick Brady
SANTANA /MICHELLE BRANCH The Game Of Love

US COUNTRY

Penny Mitchell
SHANIA TWAIN I'm Gonna Getcha Good

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
TRACE ADKINS Chrome
STEVE AZAR Waitin' On Joe
SHANIA TWAIN I'm Gonna Getcha Good

WESTWOOD ONE

Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
BRUCE SPRINGSTEEN Lonesome Day

Bright AC

Jim Hays
MADONNA Die Another Day
NO DOUBT Underneath It All

Mainstream Country

David Felker
SHANIA TWAIN I'm Gonna Getcha Good

Hot Country

Jim Hays
JOHN M. MONTGOMERY 'Til Nothing Comes Between Us
SHANIA TWAIN I'm Gonna Getcha Good

Young & Elder

David Felker
SHANIA TWAIN I'm Gonna Getcha Good



After Midnight

Kenny Chesney A Lot Of Things Different
BRAD PAISLEY I Wish You'd Stay



Alternative

Chris Reeves • 970-949-3339
DEFAULT Live A Lie
KORN Alone I Break

POLLSTAR CONCERT PULSE

PoS. Artist	Avg. Gross (in 000s)	Among this week's new tours
1 THE WHO	\$1,504.5	
2 DAVE MATTHEWS BAND	\$1,331.0	
3 BRUCE SPRINGSTEEN	\$1,195.0	AIMEE MANN
4 EAGLES	\$1,163.5	DAVE MATTHEWS BAND
5 AEROSMITH	\$1,058.8	JOHN MAYER
6 OZZFEST 2002	\$984.7	PAID IN FULL TOUR
7 CHER	\$971.4	OUR LADY PEACE
8 BRITNEY SPEARS	\$971.7	SALIVA
9 JOHN MELLENCAMP	\$561.0	
10 RUSH	\$538.3	
11 CREED	\$524.1	
12 ANGER MANAGEMENT TOUR	\$506.0	
13 BARRY MANILOW	\$480.1	
14 TOM PETTY	\$461.3	
15 MARC ANTHONY	\$413.7	

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



Artist/Title	Total Plays
AVRIL LAVIGNE Complicated	73
HILARY DUFF I Can't Wait	71
KELLY CLARKSON A Moment Like This	69
LMNT Juliet	68
SMASH MOUTH I'm A Believer	66
PLAY Us Against The World	65
SIMON AND MILO Get A Clue	64
LIL BOW WOW Basketball	63
A*TEENS Floorfiller	62
AARON CARTER America A O	36
NO SECRETS That's What Girls Do	34
CHRISTINA MILIAN Call Me, Beep Me	32
VANESSA CARLTON A Thousand Miles	32
MICHELLE BRANCH Everywhere	32
PINK Get The Party Started	32
JUMPS Beauty And The Beast	31
AARON CARTER Summertime	30
BAHA MEN Move It Like This	29
A*TEENS Bouncing Off The Ceiling	29
SUGAR RAY When It's Over	28



Playlist for the week ending Oct. 5.

72 million households


 Tom Caldwell
VP/Programming

Plays

NELLY I/KELLY ROWLAND Dilemma	35
JUSTIN TIMBERLAKE Like I Love You	31
EMINEM Cleanin' Out My Closet	31
CAM'RON Hey Ma	31
NAPPY ROOTS Po' Folks	26
LL COOL J Lov U Better	25
FABLOUS I/JAGGED EDGE Trade It All, Pt. 2	23
ASHANTI Baby	23
AVRIL LAVIGNE Sk8er Bo	22
SYSTEM OF A DOWN Aerials	19
WHITE STRIPES Dead Leaves & The Dirty Ground	19
PUDDLE OF MUDD She Hates Me	19
EVE I/ALICIA KEYS Gangsta Lovin'	18
STYX Goodtimes	18
SANTANA I/MICHELLE BRANCH Game Of Love	18
CHRISTINA AGUILERA Dirty	18
RED HOT CHILI PEPPERS By The Way	17
NO DOUBT I/LADY SAW Underneath It All	17
JIMMY FALLON I/Idi Boyfriend	16
BIG TYMERS Oh Yeah	16
FDD FIGHTERS All My Life	16
OAKENFOLD Stany Eyed Surprise	15
DUR LADY PEACE Somewhere Out There	14
VANESSA CARLTON Ordinary Day	14
FLOETRY Floetic	14
P.O.D. Satellite	14
GODD CHARLOTTE Lifestyles Of The Rich...	14
JURASSIC 5 What's Golden?	13
UNCLE KRACKER In A Little While	13
CLIPSE When The Last Time	12
LUDACRIS I/MYSTIKAL & I-20 Move Bitch	12
NICK CARTER Help Me	10
SHAKIRA Objection (Tango)	10
3LW I Do (Wanna Get Close To You)	9
DANIEL BEDINGFIELD Gotta Get Thru This	9
ANGIE MARTINEZ If I Could Go	9
SEAN PAUL Gimme The Light	9
TAPROOT Poem	9
VINES Get Free	8
MICHELLE BRANCH Goodbye To You	8
1 GIANT LEAP My Culture	8
NINEA Don't Mess With My Man	8
OLEANDER Runaway Train	8
JIMMY EAT WORLD Sweetness	7
80N JOVI Everyday	7
ANDREW W.K. We Want Fun	7
COLDPLAY In My Place	6
INDIA.ARIE Little Things	6
STROKES Someday	5
U2 Electrical Storm	5
DISTURBED Prayer	5
KELLY CLARKSON A Moment Like This	4
SCARFACE On My Block	4
MUSIQ Don'tchange	4
LIFEHOUSE Spin	4
QUEENS OF THE STONE AGE No One Knows	4
JENNIFER LDVE HEWITT Barenaked	3
LINIKIN PARK Points O' Authority	3
NEW FOUND GLORY My Friends Over You	3
ERYKAH BADU I/COMMON Love Of My Life	3
CHEVELLE The Red	3
OK GO Get Over It	3
BRUCE SPRINGSTEEN The Rising	2
WEZEEZ Keep Frshn'	2
KORN Thoughtless	2
ASHANTI Happy	2
SAMANTHA MUMBA I'm Right Here	2
N.O.R.E. Nothin'	2
DISTURBING THE PEACE Growing Pains	2
SPARTA Cut Your Ribbon	2
ZERO 7 Destiny	2
NEW FOUND GLORY Head On Collision	2
PINK Family Portrait	2
SEETHER Fine Again	2
SIMPLE PLAN I'd Do Anything	2
STONE SOUR Bother	2

Video playlist for the week ending Oct. 5

 David Cohn
General Manager


CLIPSE When The Last Time...	35
CAM'RON Hey Ma	31
LL COOL J Lov U Better	25
NELLY I/KELLY ROWLAND Dilemma	35
FABLOUS I/JAGGED EDGE Trade It All, Pt. 2	23
JURASSIC 5 What's Golden?	13
HAPPY ROOTS Po' Folks	26
SYSTEM OF A DOWN Aerials	19
QUEENS OF THE STONE AGE No One Knows	4
SLUM VILLAGE Tainted	2
COLDPLAY In My Place	6
NO DOUBT I/LADY SAW Underneath It All	17
VINES OuttaHaway	8
XZIBIT Multiply	2
SEAN PAUL Gimme The Light	9
FDD FIGHTERS All My Life	16
PUDDLE OF MUDD She Hates Me	19
FLOETRY Floetic	14
CHEVELLE The Red	3
P.O.D. Satellite	14
GODD CHARLOTTE Lifestyles Of The Rich And Famous	14
BEN KWELLER Wasted And Ready	2
SEETHER Fine Again	2
ANDREW W.K. We Want Fun	7
STROKES Someday	5

Video playlist for the week of Sept. 30-Oct. 6

75 million households


 Paul Marszalek
VP/Music Programming

ADDS

TORI AMOS A Sorta Fairytale	25
DIXIE CHICKS Landslide	22
NIRVANA You Know You're Right	20
WALLFLOWERS When You're On Top	20
NO DOUBT I/LADY SAW Underneath It All	25
DAVE MATTHEWS BAND Where Are You Going	22
CREEO One Last Breath	20
SANTANA I/MICHELLE BRANCH Game Of Love	20
PINK Just Like A P!nk	20
FAITH HILL Cry	17
JOHN MAYER Your Body Is A Wonderland	17
VANESSA CARLTON Ordinary Day	17
NDRAH JONES Don't Know Why	17
UNCLE KRACKER In A Little While	17
NELLY I/KELLY ROWLAND Dilemma	17
SHERYL CROWD Steve McQueen	16
RED HOT CHILI PEPPERS Zephyr Song	16
DUR LADY PEACE Somewhere Out There	16
80N JOVI Everyday	15
JUSTIN TIMBERLAKE Like I Love You	14
U2 Electrical Storm	14
PINK Family Portrait	13
MADONNA Die Another Day	12
FDD FIGHTERS All My Life	11
SHAKIRA Objection (Tango)	10
ASHANTI Happy	10
JENNIFER LDVE HEWITT Barenaked	9
LIFEHOUSE Spin	9
INDIA.ARIE Little Things	8
COLDPLAY In My Place	7
HOOBASTANK Running Away	7
MICHELLE BRANCH Goodbye To You	6
LEANN RIMES Life Goes On	6
PETER GABRIEL The Barry Williams Show	5
DANIEL BEDINGFIELD Gotta Get Thru This	3
ERYKAH BADU I/COMMON Love Of My Life	3
LAMYA Empires	2
EVE I/ALICIA KEYS Gangsta' Lovin'	1
JACK JOHNSON Fake	1
LL COOL J Lov U Better	1
RHETT MILLER Come Around	1
DUNCAN SHEIK On A High Note	1

Video airplay for Oct. 13-19

36 million households


 Cindy Mahmoud
VP/Music Programming & Entertainment

VIDEO PLAYLIST

MUSIQ Don'tchange	4
HAPPY ROOTS Po' Folks	26
CLIPSE When The Last Time	12
SEAN PAUL Gimme The Light	9
FABLOUS I/JAGGED EDGE Trade It All, Pt. 2	23
NELLY I/KELLY ROWLAND Dilemma	35
EVE I/ALICIA KEYS Gangsta' Lovin'	18
LUDACRIS I/MYSTIKAL & I-20 Move Bitch	12
BIG TYMERS Oh Yeah	16
N.O.R.E. Nothin'	2
EMINEM Loose Yourself	31
N.O.R.E. Nothin'	2
LUDACRIS I/MYSTIKAL & I-20 Move Bitch	12
MS. JADE I/TIMBALAND & NELLY FURTTAD Ching Ching	2
LL COOL J Lov U Better	25
PASTOR TROY Are We Curtin'	2
BIG TYMERS Oh Yeah	16
XZIBIT I/WATE DODG Multiply	2
NELLY I/KELLY ROWLAND Dilemma	35
FAT JOE I/INUWINE Crush Tonight	2

Video playlist for the week ending Oct. 13


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

ADDS

STEVE AZAR Waitin' On Joe

TOP 20

MARTINA MCBRIDE Where Would You Be	1
MONTGOMERY GENTRY My Town	2
KEITH URBAN Somebody Like You	3
REBECCA LYNN HOWARD Forgive	4
WILLIE NELSON Maria (Shut Up And Kiss Me)	5
NICKEL CREEK This Side	6
RASCAL FLATTS These Days	7
DIXIE CHICKS Landslide	8
LEE ANN WOMACK Something Worth Leaving Behind	9
JOE NICHOLS The Impossible	10
DIAMOND RIO Beautiful Mess	11
TRAVIS TRITT Strong Enough To Be Your Man	12
EMERSON DRIVE Fall Into Me	13
TAMMY COCHRAN Life Happened	14
PHIL VASSAR American Child	15
PINMONKEY Barbed Wire and Roses	16
RADNEY FOSTER Everyday Angel	17
GEORGE STRAIT She'll Leave You With A Smile	18
TOBY KEITH Who's Your Daddy	19
CLEUDUS T. JUDD It's A Great Day To Be A Guy	20

HEAVY

DIAMOND RIO Beautiful Mess	1
DIXIE CHICKS Landslide	2
KEITH URBAN Somebody Like You	3
MARTINA MCBRIDE Where Would You Be	4
MONTGOMERY GENTRY My Town	5
RASCAL FLATTS These Days	6
REBECCA LYNN HOWARD Forgive	7

HOT SHOTS

FAITH HILL Cry	1
SHANIA TWAIN I'm Gonna Getcha Good!	2
STEVE AZAR Waitin' On Joe	3
TERRI CLARK I Just Wanna Be Mad	4
TOBY KEITH Who's Your Daddy	5

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

Information current as of Oct. 7, 2002.


 Jim Murphy, VP/Programming
19 million households

ADDS

SHANIA TWAIN I'm Gonna Getcha Good!	2
STEVE AZAR Waitin' On Joe	3
TRACE ADKINS Chrome	4

TOP 10

SHEDDISY Mine All Mine	1
RASCAL FLATTS These Days	2
FAITH HILL Cry	3
KEITH URBAN Somebody Like You	4
TOBY KEITH Who's Your Daddy	5
GEORGE STRAIT She'll Leave You With A Smile	6
REBECCA LYNN HOWARD Forgive	7
MONTGOMERY GENTRY My Town	8
DIXIE CHICKS Landslide	9
BILLY RAY CYRUS What Else Is There?	10

Information current as of Oct. 7, 2002.

TELEVISION

TOP TEN SHOWS

 Total Audience
(105.5 million households)

1 Friends
2 CSI
3 E.R.
4 Everybody Loves Raymond
5 Survivor: Thailand
6 Will & Grace
7 CSI: Miami
8 Law & Order
9 Scrubs
10 Still Standing

Sept. 30 - Oct. 6

 Adults
25-54

1 Friends
2 E.R.
3 CSI
4 Will & Grace
5 Scrubs
(tie) Survivor: Thailand
7 Everybody Loves Raymond
8 CSI: Miami
9 Good Morning Miami
10 Law & Order

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

David Bowie, Pink and Santana w/Michelle Branch are slated to perform from New York City on the 2002 VH1/Vogue Fashion Awards (Tuesday, 10/15, 9pm ET/PT).

Friday, 10/11

• Jennifer Love Hewitt, *The View* (ABC, check local listings for time).

• Beck, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

• Jon Bon Jovi & Richie Sambora and Trust Company, *Late Night With Conan O'Brien* (NBC, check local listings for time).

• Jennifer Love Hewitt, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

• Avril Lavigne, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 10/12

• Faith Hill, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 10/14

• Bon Jovi, *Live With Regis & Kelly* (check local listings for time and channel).

• Ben Folds, *The Caroline Rhea*

Show (check local listings for time and channel).

• The Donnas, *Jay Leno*.
• Pink, *Late Show With David Letterman* (CBS, check local listings for time).

• Cracker, *Conan O'Brien*.
• Daniel Bedingfield, *Craig Kilborn*.
• Craig David, *Carson Daly*.

Tuesday, 10/15

• Tracy Chapman, *Jay Leno*.
• Faith Hill, *The View*.
• Badly Drawn Boy, *Conan O'Brien*.
• Dashboard Confessional, *Carson Daly*.

Wednesday, 10/16

• Pink, *Regis & Kelly*.
• Faith Hill, *The View*.
• Keith Urban, *Jay Leno*.
• Sam Moore sits in with the band on *David Letterman*.
• The Hives, *Carson Daly*.

Thursday, 10/17

• Michelle Branch, *The View*.
• Rod Stewart, *Jay Leno*.
• Santana, *David Letterman*.
• Box Car Racer, *Craig Kilborn*.
• Kyle Minogue, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Oct. 4-6

Title Distributor	\$ Weekend	\$ To Date
1 Red Dragon (Universal)*	\$36.54	\$36.54
2 Sweet Home Alabama (Buena Vista)	\$21.32	\$65.33
3 The Tuxedo (DreamWorks)	\$10.03	\$27.98
4 My Big Fat Greek Wedding (IFC)	\$8.22	\$147.71
5 Barbershop (MGM/UA)	\$6.63	\$60.01
6 Jonah: A VeggieTales Movie (Artisan)*	\$6.20	\$6.20
7 The Banger Sisters (FOX Searchlight)	\$3.48	\$24.29
8 The Four Feathers (Paramount)	\$2.05	\$15.51
9 Moonlight Mile (Buena Vista)	\$1.88	\$2.32
10 One Hour Photo (FOX Searchlight)	\$1.73	\$28.78

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

COMING ATTRACTIONS: This week's openers include *The Transporter*, starring Jason Statham. The film's Elektra/EEG soundtrack contains Knoc-Turn'afal's "Muzik," Missy "Misdemeanor" Elliott's "Scream A.K.A. Itchin'," Nate Dogg's "TBC," Benzino's "Rock the Party," Tamiya's "Be Alright," Tweet's "Boogie 2nite," Gerald Levert's "Funny," Keith

Sweet's "One on One," Hustlechild's "I'm Cool" and Reil & Jay-Z's "It's Obvious." Cuts by Sacario, Angie Martinez, Fat Joe and Lil Mo complete the ST.

Opening in exclusive engagements is *Swept Away*, starring recording artist Madonna and directed by her husband, Guy Ritchie.

— Julie Gidlow



AL PETERSON

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What Listeners Want To Know Now

■ Addressing the public's increased interest in news since 9/11

Just one month ago, as Americans marked the one-year anniversary of the 9/11 attacks, a panel of News/Talk professionals gathered at the NAB Radio Show in Seattle to discuss the impact that recent world events have had on radio-news listening patterns and what it is that listeners expect from radio news today.

The panel, moderated by ABC News Radio VP Chris Berry, also included AP Radio's Thom Callahan, pioneering Talk programmer and consultant Don Watson and Country radio specialist and consultant Jaye Albright.



Jaye Albright



Chris Berry



Thom Callahan



Don Watson

Berry directed the trio of broadcasters in a discussion about how the attacks of Sept. 11, 2001 and subsequent events changed the way listeners are using radio for news and information. The conversation also included observations from the panelists on what steps broadcasters can take today to be better prepared for the next crisis.

Have A Plan

Watson began with his thoughts on how 9/11 impacted radio and what imprint it left on the medium. Though no one could have fully planned for what it would require to cover an event of that magnitude, he said that it still boils down to having a plan in advance.

"That morning I said the same thing to every station I spoke with: 'You do have a plan in place, right?'" said Watson. "Have a plan, then go ahead and implement your plan. If you didn't know it then, you know it now: You must have a plan in place. Because you never know when something will occur in your own city or neighborhood, and you don't really know what kind of an event it may be. You can never again afford to say, 'It's not going to happen here; it's going to happen someplace else.'"

Watson also suggested that once you've put your plan together, you give it to someone else to tear apart and make suggestions on how to im-

prove on it. "Once you have worked and reworked your plan to make it as good as you think it can be, make time to practice it at least a couple of times a year," he said.

"Sure, it's a pain in the neck to get everyone together, but it's necessary to practice. Provide different scenarios that might be taking place, and see how well things work. The aim here is to work out in advance any holes in your plan and to get everyone thinking, 'Yes, it could happen here at any time on any day, right here in our own neighborhood.'"

The Value Of News

Berry agreed with the premise that anticipating what could happen and having a solid plan in place are important, and he added that having sufficient resources dedicated to getting the job done is also of paramount importance in a world where we don't know what might happen next.

"At the end of the day, radio is still a local medium. While you can carry the national story, the fact remains: So can everyone else."

Thom Callahan

AP Radio's Callahan suggested that, despite challenging economic times, this is not the time for stations to cut back in the newsroom. "Clearly, the need to know and be informed has increased dramatically since last year," he said.

"I think the real challenge we all face every day is to constantly sell upper management — GMs, regional VPs and corporate owners — on the value of having a fully staffed and fully integrated news and information department within our radio stations."

Albright agreed, but suggested that even with a well-staffed news department in place, simply promoting that you are an information source is not enough anymore. "You can run promos pledging that you will be ready for any event, but we all know that's BS," she said.

"We have a very hip audience today that understands media hyperbole and really doesn't trust any of it. Your best bet is to remind them that, when the stuff hits the fan, your station has the resources and the people they can rely on and count on.

"It's not so much about saying it as it is about doing it. Having regularly scheduled newscasts is another way you can remind your audience that you have all of the national and local resources to give them the information they will want and need in times of crisis."

A Thin Line

All of the panelists agreed that the events of 9/11 and the one-year anniversary of that day inspired an increase in patriotism across America. Radio in general — and Talk radio, specifically — has actively participated in that wave of patriotism, but both Berry and Watson cautioned that stations walk a thin line when it comes to how much is too much.

"As a listener driving around, when I hear a station calling itself the 'beacon of freedom' or something like that, to me, it seems a little hokey," said Berry. "How do you walk that line?"

Watson generally agreed that, a year later, too much emphasis on that image probably isn't a good idea for most stations. But, he said, the answer also depends a lot on knowing your target audience very well.

"Down at WSM/Nashville, the mother of all country-music stations, the audience wants them to be that patriotic radio station," he said. "And they know that. You hear one of their top-of-the-hour breaks, and they really lay it on thick, but they are dealing with their audience in a way they believe they should.

"Today, you need to know what your audience is thinking almost hour by hour. By and large, News/Talk

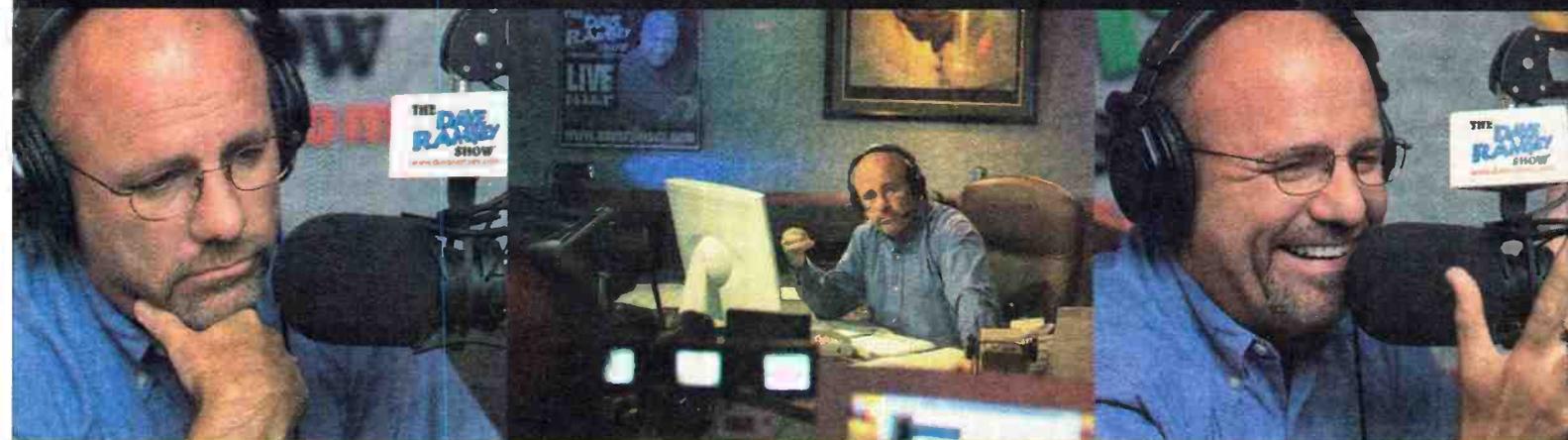
Continued on Page 18

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PPM Update Presented At The NAB/Seattle

Sabo Media Executive VP **Harry Valentine** dropped in on Arbitron's session at the recently held NAB to get an update on the status of the company's Portable People Meter and filed a report from Seattle to all of Sabo Media's radio clients. This week, Valentine shares that report with R&R's readers.

At the recent NAB Radio Show in Seattle we had a chance to get yet another update on Arbitron's progress with the Portable People Meter test in Philadelphia. This update was based on the complete spring book, whereas at the Arbitron Consultant Fly-In last July we saw PPM data from May compared to diary data from the March-April-May trend.

So, for the first time, we saw a direct comparison of the PPM to the diaries over the same time frame, and there were no surprises. The PPM continues to show dramatically higher



Harry Valentine

diary measurement that we have observed in earlier Arbitron presentations. We believe that the PPM data shows a truer and more stable picture of radio usage.

If you're not familiar with the Portable People Meter, it is a pager-sized device that picks up encoded signals from participating stations. The PPM can measure not only radio listening, but any

encoded audio — including broadcast television and cable. Panelists dock their PPMs in the morning and carry them throughout the day. If the respondent carrying the PPM can hear a station's audio, the PPM can pick up the

code. Panelists dock their PPMs at night in a unit that downloads their listenership data to Arbitron.

Arbitron VP/Research Standards Bob Patchen and VP/Radio Programming Services Bob Michaels did their usual fine job of presenting data from the present PPM test in Philadelphia. They also addressed some industry concerns. Here are some highlights from their presentation.

- **Compliance is relatively uniform, regardless of age and sex.** Men and women showed similar amounts of daily carry time for the PPM, and there were no significant anomalies of PPM carry time in any particular age group.

- **Panelists comply well over time.** We saw a graph of out-of-dock times for the PPM over 120 days. If anything, the daily amount of time that panelists carried the PPM actually increased slightly over time. At this point, there is absolutely no evidence of respondent burnout.

- **PPM measurement yields much more stable results than diaries.** It didn't matter what time frame we looked at — month to month, week to week or even day to day — PPM results showed incredible stability over time, while diary results jumped all over the place — what I've always called heart-attack material.

The greater stability of the PPM is due to the panel methodology. On any particular day of the survey the entire panel is in-tab. With the diary, only a small fraction of the quarterly sample is in-tab on any given day.

- **Don't worry about the AQH drop in morning drive.** As we have reported before, compared to the dia-

"Don't have a cow. Compared to the diary, the PPM actually shows about the same amount of AQH in all age groups up to 55 years old."

Harry Valentine

ry, the PPM still shows lower AQH in mornings, about the same in middays, slightly higher AQH in the afternoon and higher on evenings and weekends.

Don't have a cow. Compared to the diary, the PPM actually shows about the same amount of AQH in all age groups up to 55 years old. The drop in AQH with the PPM is concentrated in the 55+ demos. And that's logical, since some of them are retired and are probably getting up later.

- **Lower TSL is not really an issue.** Bob Michaels explained this point well, and I am paraphrasing what he said. With the PPM, imagine you have the same listeners listening for the same amount of time as with the diary. However, the PPM also picks up many more casual instances of listening that go unreported in diaries. Those casual listeners don't listen as much as the regular diary cume, so when they are added in, naturally, the average time spent listening drops. All that really changed was that the cume went up, and that's good news.

- **Unlike the diary, the PPM can accurately measure very short time spans.** We saw graphs comparing the typical hour-by-hour listening pattern for *The Howard Stern Show* to the day that Pamela Anderson was a guest in the 9am hour. On the day of Anderson's appearance, the audience was much higher starting in the 8am hour, peaked in the 9am hour and then began to taper off in the 10am hour, heading back toward normal listening

levels. Imagine the programming and sales advantages of having this kind of credible information for short spans of time on your station.

- **Arbitron announced on July 22 that it will expand its Philadelphia PPM trial.** The company plans to equip a new and separate panel of 1,000 respondents in the market to allow direct comparisons with the existing panel. This is being done in response to an Arbitron Advisory Council request to see more information.

- **Arbitron and Nielsen Media Research have not yet entered into a joint venture.** We were told in July that it would be an economic necessity for the PPM to go to full-market. However, I am told that Nielsen remains committed to the project and has dedicated additional research money.

- **Hispanic population in Philadelphia is low.** Hispanics make up only about 5% of the metro survey area, so Arbitron is also planning a PPM test in one of the top 25 Hispanic markets in the U.S. This test, however, is contingent upon Arbitron entering the joint venture with Nielsen.

The best news is that, from the tone of the presentation and from my discussions with Arbitron officials, it sounds like the company remains fully committed to the PPM. They are exhibiting extraordinary patience with broadcasters concerned about change and are doing everything reasonable to move the PPM forward toward becoming the way radio is measured.

What Listeners Want To....

Continued from Page 16

stations have a leg up on most music-intensive stations in this respect, because, by the very nature of the format, News/Talkers are talking a lot with their audience every day, and the audience is always telling us what they think."

Local Still Matters Most

Callahan suggested that, in the end, no matter how good your station's national coverage might be, much of your success still comes down to taking the story and making it relate locally. "At the end of the day, radio is still a local medium," he said. "While you can carry the national story, the fact remains: So can everyone else."

"The branding that all stations are looking for comes from understand-

ing what you can bring to the broadcast that makes it unique, special and local. That's when knowing who your local resources are and where to find them comes in handy.

"Who are your producers and talents talking to when they want to find out what the local impact of a national story is?" Callahan asked. "There are now agencies and departments being set up all across the country to talk to local communities about homeland security, the local blood supply, local civil-aeronautics administrators, etc. You need to know in advance who these people are and how to contact them.

"Then, when the time comes, you can reach out and gather the information you'll need to communicate about how crisis events will directly affect your listeners in your own hometown."

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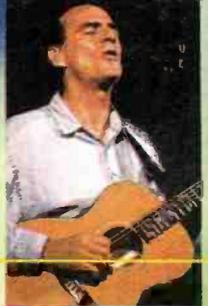
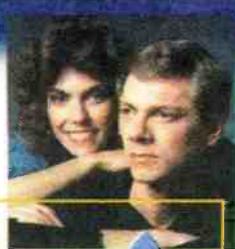
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CLASSIC ROCK/OLDIES

ROLL WITH THE CHANGES



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Change. We've seen a lot of it since the 1996 passage of the Telecom Act.

Companies have grown. Companies have disappeared. Many of us are overworked and underpaid. Many of us have left the radio business altogether.

Change has been a subject of discussion for many in our industry, from top executives all the way down to the air talent at independently owned, small-market radio stations. Some believe change is good; others feel differently.

Oldies and Classic Rock stations have seen their fair share of change. In the past two years top-rated Oldies stations in three Northeast markets have dropped the format in favor of either Classic Rock or Classic Hits. The reason? Aging demographics.

Is Oldies imperiled? No. But it faces some major issues — issues that we intend to address in our second annual Oldies/Classic Rock special. We first enjoy a candid conversation with veteran Dallas air talent Ron Chapman, which begins on Page One. We then discuss the Oldies format with two executives who decided to pull the plug on it despite solid ratings (Page 22) and one Oldies PD who is successfully holding the line with a traditional presentation of the format (Page 24). We also sit in on a one-on-one conversation between KRTH/Los Angeles VP/GM Pat Duffy and R&R's Anthony Acampora (Page 24) and go inside the "incubator" for Oldies at Clear Channel with KODJ/Salt Lake City's Dickie Shannon (Page 28). We wrap things up with a look at the most-played artists at both Classic Rock and Oldies (Page 29).

On a national level, the future of Oldies and the impact of Classic Hits and Classic Rock on Oldies are uncertain. Perhaps the answer lies almost 30 years in the past. From the arrival of The Beatles on American shores until early 1968, Top 40 radio was king. But, while The Beatles helped take Top 40 to the top, they also had a big part in its first, pre-disco downturn. But don't blame Yoko or the band's breakup for Top 40's slide into the '70s. Blame *Revolver*.

With the release of what is arguably one of the finest — and very first — rock albums (as opposed to a collection of songs highlighted by two hit singles), music fans soon developed an interest in songs that weren't necessarily the singles played on the tight-listed Top 40 in town. As more and more rock 'n' roll bands focused their attention on the LP, the younger half of the '60s generation found that Top 40 didn't meet their needs. These listeners made their way to the still undeveloped FM band and found new, adventurous Rock stations that played songs from such acts as Deep Purple and Led Zeppelin. Progressive Rock radio was born.

As many in radio will recall, the pioneering FMs attracted a solid core audience. But the size of that core paled in comparison to the numbers that continued to flock to the big AMs. Remember, the 13-year-old girls who took part in Beatlemania graduated from high school in 1968. Those same women graduated from college in the summer of 1972. By 1973 those 22-year-olds had little in common with the 13-year-old girls who had fallen in love with

Bobby Sherman and David Cassidy. A new generation had emerged, and their taste for rock — hard, loud rock 'n' roll — couldn't be denied.

At the same time, fans of the Top 40 hits of the 1950s and early '60s were left unsatisfied by Top 40 radio. After all, songs like "Mack the Knife" by Bobby Darin and "Venus" by Frankie Avalon were Solid Gold Oldies that were 14 years old in 1973. Those in their late 20s and early 30s who craved the music of their teen years had limited access to those songs on the radio — until 1972.

The emergence of "total Oldies" stations, along with an increased interest in progressive radio, would have far-reaching effects on Top 40's continued ability to lure listeners. While many factors contributed to Top 40's decline in the early 1970s, one must take into consideration the shifting demographics the format was faced with.

Fast-forward to today. History has repeated itself. From the late 1980s through most of the 1990s Oldies enjoyed unprecedented success as *the* format for the 25-to-54-year-old radio listener. Now, as those listeners age, the desire of advertisers to reach that audience is waning. Why? Because the listeners are slowly leaving the 25-54 demo and entering the less-desirable 55+ crowd.

What's an Oldies station to do? Adjusting its music to attract younger listeners may not be the answer. While Clear Channel's KJR-FM/Seattle has attempted to tap in to heritage by relaunching one of the market's biggest stations of the '70s with a format steeped in hits from the late '60s and '70s, one must consider the radio landscape of 29 years ago, when R&R had just opened for business.

The lead story in R&R's Oct. 12, 1973 issue (its second-ever weekly) involved the arrival of Jim Pewter at KRTH/Los Angeles, which had "enjoyed good ratings as the area's only total Oldies outlet" by focusing on such artists as Dick Dale, Jan & Dean, Buddy Holly, Johnny Otis, Eddie Cochran and Gene Vincent. The R&R top 20 that week listed The Rolling Stones' "Angie" at No. 1. The Allman Brothers' "Ramblin' Man" was No. 3, while Grand Funk's "We're an American Band" and Bob Dylan's "Knockin' on Heaven's Door" ranked No. 10 and No. 15, respectively.

Adds that week included "Photograph" by Ringo Starr and "Rocky Mountain Way" by Joe Walsh. The New & Active records of the week included Aerosmith's "Dream On" (No. 3 at WRKO/Boston), Deep Purple's "Woman From Tokyo," The Doobie Brothers' "China Grove" and Led Zeppelin's "D'yer Mak'er." The now-defunct Top Album chart featured Elton John's *Goodbye Yellow Brick Road*, Lynyrd Skynyrd's self-titled release, Steve Miller Band's *The Joker* and Pink Floyd's *Dark Side of the Moon*.

Sure, Classic Rock and Classic Hits have been playing many of those artists' music for several years now, but check out this fast fact: Those who graduated from high school in 1977 are now attending their 25-year reunion. They are 42 years old. They sit right in the middle of radio's "money demo." If the old adage "The more things change, the more they stay the same" holds true, the AORs of the 21st century — those stations airing Classic Hits and Classic Rock formats — are poised to explode in growth. But will it come at the expense of Oldies?

Only time will tell.

ROLL WITH THE CHANGES

CLASSIC ROCK/OLDIES

THE OLDIES DILEMMA

Companies leave the format by diving into the '70s

Two companies have raised eyebrows by saying goodbye to the Oldies format at stations that enjoyed high ratings. Why would any company switch formats at a station when, on paper, its ratings seemed so strong? Perhaps ratings aren't everything anymore. We recently talked to Chuck Benfer, Market Manager for Cumulus' Poughkeepsie, NY stations, and Nassau Broadcasting VP/Programming Michelle Stevens (sidebar, this page) about the reasons each made farewell to Oldies.

Over Labor Day weekend Cumulus Broadcasting's WCZX/Poughkeepsie, NY and simulcast partner WZAD/Middletown-Newburgh, NY completed an evolution that had begun a few weeks earlier, when several 1970s titles had suddenly popped up on the stations' playlist. The stations, known collectively as "Oldies 97," were now "Mix 97."

Oldies 97 had always been successful, particularly in Poughkeepsie. In spring 2001 WCZX alone scored a 9.6 12+ to take the No. 1 slot. But the ratings had slipped since that high, leading to this fall's segue into '70s-era pop and rock hits.

Evolve Or Erode

Chuck Benfer explains why an all-out change in imaging and musical focus was needed for 'CZ and 'ZAD: "We did a lot of market research and noticed a declining audience for our Oldies station. The audience we were holding on to was 55 and older, and our total audience was getting smaller. So we took the music and went younger."

One of the first things Benfer and Cumulus execs discovered through their research was the stigma that the term *oldies* had with its target audience. "We found that a lot of people, particularly women, don't

like to refer to their favorite music as *oldies*," Benfer says. But the biggest change — and challenge — for WCZX and WZAD was limiting, but not eliminating, a lot of the music the stations had been airing.

WCZX, during most of its 20 years, has aired a wide Oldies presentation. In the late '80s and early '90s the station featured such songs as Fleetwood Mac's "Don't Stop" in



its regular rotation. Now, it's returning to those days. "There was a period in our history where we were strictly '50s and '60s music," Benfer says of 'CZX, which began simulcasting on WZAD about five years ago. "Now we're starting to involve some of the '80s music."

Benfer oversees three major FMs in New York's Hudson Valley: Mix 97, Classic Rock WPDH (which can be heard in Sullivan County on simulcast partner WPDA) and Alternative WRRV (heard in Poughkeepsie on simulcast partner WRRB). He

feels the same way about Classic Rock's future as he does about Oldies'.

"If you keep the same music, a Classic Rock station will be a nostalgia station in 15 years," he says. Tough words from a man who's not only overseeing the launch of one of the nation's newest '70s-focused Oldies stations, but is also charged with turning around WPDH — once the dominant choice for radio listeners in Upstate New York.

"It's a tough time for a lot of programmers in this business," Benfer continues. "The question they're being faced with is, Do you evolve the station and move with the audience?"

Benfer recalls an interesting fact that someone recently told him concerning the changed perception of Oldies: "In 1964 Oldies was last year's music. That's how much the music business has changed."

Deep Heritage

At WPDH, Benfer hopes to add more titles from the '80s and early '90s. The station will still be very much a Classic Rocker and play on its deep heritage in the market, but it will also be moving with its audience. "WPDH is stuck as a Classic Rock station," he says. "It's stuck in an era — the late '70s. There's not a lot of good music in the disco era."

"What we've done is open a hole with the younger end of our music. In fact, WPDH is in the best position it's been in for a while. We kind of hurt ourselves by getting WRRV and WCZX up in the ratings. Now we can focus on 'PDH, which will still be more Classic Rock than anything, but will be getting closer to current years."

Does that mean more Metallica and Alice In Chains for 'PDH? "Sure, I think there's opportunity there," Benfer says. "It's a really big rock market, but it's not a very good headbanger, heavy-metal market. We can't alienate our listeners, but I'd like to see more Guns 'N Roses, Metallica and Black Crowes and even some newer groups from the '90s on the station. But it will have to be tested and researched first."

While the folks at WCZX reveled in the station's No. 1 finish in spring 2001, Benfer says the big book was a direct result of problems that have since been addressed by Arbitron concerning the sample size for Poughkeepsie. "We have some problems with Arbitron, in terms of living by their numbers, since it's a condensed market," he says. "If you can swing two or three books, you can win here."

"The barometer that we use is to go talk to the advertiser and say, 'Look at the Country station, WRWD. One time it's up, the next time it's down, and then it's up again.' The reality is, they are somewhere in the middle." Arbitron has since increased the market's sample size by 40%.

Getting A Fair Share

Perhaps the biggest issue for the former Oldies 97 was slipping TSL. That, coupled with the

aging demos, was a major problem for Benfer and Cumulus. Another factor that contributed to the change to Mix 97 was the sharing that took place with the many ACs one can hear in the Hudson Valley. "We were sharing a bit with all of them, but, more importantly, it looked like they were sharing with us," Benfer says.

"A lot of those stations were restricted by the footprint of their signals. WHUD's programming tends to be targeted toward Rockland and Westchester Counties. By focusing on local information and local people, we hope to use that to our competitive advantage. Formatically, as a Gold AC, we'll do a better job of moving the product."

Thus far, word on the street has been positive for Mix 97. "The majority of advertisers have been happy about it," Benfer says of their reaction to the format shift. "They like the freshened-up sound of the station. There's always going to be someone out there who doesn't like change, but the positives outweigh the negatives, and we're hearing from new people. We're getting new prizewinners, and that's always a good sign."

A few weeks ago another nearby Cumulus station — WAXB/Danbury, CT — dropped Oldies in favor of Hot AC. Is Cu-



mulus reconsidering Oldies in its other markets, or are these recent changes north of New York City just part of a market-by-market evaluation of the format?

"We've done research on this music for several years, and, when Cumulus came in, they used Stratford Research and did one of the most extensive research studies I've ever seen," Benfer says. "But I've been here my entire life. I grew up here. Lew Dickey did not. So, I can help out on questions that he may not be able to answer. I can only assume they do this in other markets."

"As far as stations leaving Oldies, that is something that is a market-by-market decision. The most interesting thing that came out of this was the name. It was amazing to see how many people were affected by the name Oldies. You really have to guard against your FM Oldies station becoming a nostalgia station."

Chuck Benfer

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'Hawks' Soar To Ratings Heights

A little more than a year ago WODE/Allentown was going about its business as "Oldies 99.9." The station commanded an impressive 10.5 share 12+ but ranked third behind Country WCIO and CHR/Pop WAEB. The numbers were strong, but not strong enough to ensure Oldies' survival in Pennsylvania's Lehigh Valley. On Labor Day 2001 WODE owner Nassau Broadcasting flipped the station from Oldies to Classic Hits. The station is now known as "The Hawk," and it's dominating the market.

Two months after The Hawk rocketed skyward in Allentown, Nassau made a similar move across the Delaware River, at WNJO/Trenton-Philadelphia. The station had enjoyed considerable success during a 3 1/2-year run as "New Jersey's Oldies Station," but, on Nov. 1, 2001, Nassau pulled the plug and rechristened "NJC 94.5 The Hawk."

The retooled WODE ranked No. 1 12+ with a 12.5 share, and it's on track to finish at the top in the summer 2002 Arbitrons, based on current trend data. WNJO, now known as WTHK, hasn't yet seen the instant riches of its Quaker State brother. Nassau has since launched a third "Hawk," on WCHR/Monmouth-Ocean, which made its debut earlier this year. That station airs a Classic Hits format.

Why the push for '70s-era rock? Was there concern at Nassau about Oldies' continued ability to bring in revenue? These questions were posed to Nassau VP/Programming Michelle Stevens, who explains why Nassau abandoned Oldies chainwide.

R&R: Nassau was one of the first companies to decide to flip its Oldies properties to Classic Rock or Classic Hits. At the time, both WODE and WNJO were very well-received by listeners in their respective markets. However, revenue concerns were cited as a key reason for the format changes. Can you elaborate on the general concerns for Oldies Nassau had at the time and tell us how your Hawk stations in Allentown and Trenton-Philadelphia are doing now, as compared to with their previous formats?

Continued on Page 29

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THE FOX HOLDS THE LINE

'Survival' campaign keeps Cox's WFOX in the game

In January 2001 KMPS/Seattle PD Mark Richards decided to pack his bags and hire a moving van after four years at the Country station. "I had done Oldies in the past, and my wife and son are sun worshippers," he says. "This opportunity in Atlanta opened up, and, as you know, Seattle is kind of gray." The break in this Sunbelt market? The programmer's post at Cox's Oldies WFOX/Atlanta.

Although Richards is perhaps best known for his Country experience, which includes a PD stint at WKHK/Richmond in the mid-1990s, he eagerly came aboard to help steer WFOX toward richer shores. "Oldies, rather than Country, is closer to the music of our lives," Richards says.

"Right now Oldies does fairly well in the majority of markets. From a revenue standpoint, it still does very well. I think more and more people are realizing that, with the aging American, those 35+ are who the advertisers are interested in."

Richards believes oldies is still the music that impacts 45-54-year-olds in Atlanta because those people lived through the 1960s, the decade most represented on WFOX's playlist. But Richards admits that WFOX's target audience is much smaller than it was just a few years ago. "The real passion for this music is among 45-54s," he says. "Our goal is to reintroduce some music — James Taylor, Carly Simon, The Carpenters — that would appeal more to the 35-year-old."

The core of WFOX's music is taken from the years 1965-69, and it's the tracks from singer-songwriters that truly cut through for the station. "In that category we have less than 50 titles, but we've had great success with it," says Richards.

The Best Of The Greatest

Fifty titles is no small part of The Fox's playlist: According to Mediabase 24/7 data,



the station maintains an active song library of just 420 titles. That's the smallest playlist of any monitored Oldies station in the United States. "We've actually added titles from a year ago, when we were around 350," Richards says. "In general, that is a Cox philosophy. We play the best records to preserve cume. The listener wants to hear hits. We feel we're playing the very best-testing records in this market."

While other stations may have double, or even triple, that number of songs in their active libraries, Richards says such an abundance of titles may present a challenge for those stations. "There are no repetitions in the playlist," he says. "You really need to have people tune in to The Fox and say that this music is the best of the best."

To accommodate songs not in the regular playlist, Richards has such features as a noontime request show and a Saturday-night all-request program. "We have a very tight list of the very best records of that decade," Richards says. "We've gotten criticism about that, but our cume is up over last year, and I think this has to do

with our short playlist. We feel like it's working."

The key is how the songs are segmented and rotated. "We use the mass-appeal approach to impact as many people as we can," Richards says. "Stations with larger playlists are in a different part of the country and have a different history."

And Richards says a larger playlist is not in The Fox's future. "I know there aren't 1,000 hits in this format," he explains. "I can't imagine playing more than 500 records in this format. We've done tests, and I don't see the passion with more records than that."

Because of its market demographics, The Fox has a little more of an R&B slant than other Oldies stations. That's always been part of its basic formula, which takes into account the market's heritage. "The Fox has a tremendous amount of heritage itself, but it obviously has not performed as well as it could have in the last four years," Richards says. "If you look at what radio was like here in the '60s, there was a lot of Country and R&B."

Threats Drive Up TSL

By spring 2002 KFOX was in ratings trouble and was underperforming for Cox in the company's hometown. Richards met with Cox management and decided to launch a huge awareness campaign, dubbed "Save Our Oldies," designed to get people talking about KFOX and to get P2 and P3 listeners to contribute more to the station's overall listening.

Was Oldies actually imperiled in Atlanta? Some say yes, but Richards insists, "The campaign was done to get more attention. We never, ever considered getting rid of the radio station. It was done to increase general awareness of the station."

And that included educating advertisers. Richards explains that, after 9/11, many advertisers pulled back from upper-demo radio stations in the belief that the Generation X crowd was where the money-spenders were. One component of the Save Our Oldies campaign involved informing advertisers that adult listeners represented the "greatest generation" and had disposable income for big-ticket items.

As the campaign continued, TSL began to shoot through the roof. "I think a lot of people said, 'Oh, my gosh, there might be a day when there is no Oldies station in Atlanta,'" Richards says. "We got a good, healthy kick-start out of that promotion. We had the best spring in three years."

Richards hopes to build on that success during the remainder of 2002 and beyond. "Oldies is a title that really brands the music, but we're trying to play music that's from a great era," he says. "We're not playing music that tries to make people feel old."

"I would not support removing the term Oldies from our presentation; it's too important for us. We've played around with other names, and we've debated such things as 'The original rock 'n' roll radio station.' It's like Country was 10 years ago, when they wanted to be CHR. But you are what you are."

And, in Atlanta, WFOX is Oldies.

Mark Richards
Program Director
WFOX/Atlanta
1601 W Peachtree St. NE
Atlanta, GA 30309-2663
404-897-7500

An Oldies Pioneer

KRTH/Los Angeles GM discusses the heritage station and its format

By Anthony Acampora



Pat Duffy

When you think of successful Oldies stations, Infinity Broadcasting comes immediately to mind. From New York to Philadelphia to Chicago to Los Angeles, Infinity has winning, heritage Oldies. The company's KRTH (K-Earth 101)/Los Angeles has been in the format for three decades. R&R recently caught up with Pat Duffy, the station's GM and Infinity's Los Angeles Market Captain, who gives some insight into not only K-Earth, but the Oldies format as well.

R&R: There's some discussion that the Oldies format may be facing revenue problems as its audience ages. Has this happened to KRTH or any other Infinity stations that you know of? Ratingswise, the format has become less of a factor in the 25-54 demo and more in 35-64. How do you combat this? Or do advertisers buy the Oldies brand?

PD: The baby boomers are notorious for resisting the aging process. We see this as an opportunity for new advertisers as the boomers deal

with dependent children and aging parents. Boomers are at the top of the earning curve and are tremendous consumers. I think we need to do a better job of selling the 35-64 demos and their value as consumers to the agencies. We need better radio creative to sell these products because the traditional agency creative person only cares about his or her TV reel.

R&R: Some ownership groups are beginning to remove the term Oldies from station positioning statements or names. Is this something you've considered doing at KRTH, and is there a stigma attached to the term?

PD: I don't think KRTH could ever lose the Oldies label altogether or the image of the singsong jingle. We are pulling back a little on the Oldies position on the air and moving into a retro-cool

sound. We have the air personalities doing the hot topics for contemporary Los Angeles listeners, local content and events. We just happen to play the "best music on Earth."

R&R: In some markets Oldies stations are beginning to add more '70s music to their mix. KRTH experimented with that a while back, going as far as playing The Police and Eurythmics from the '80s. Now the station seems to have scaled back on the '70s and early '80s. Why was that move made originally, and why did you shift back?

PD: The move in the music was made to lower our demographics. The '70s and '80s tunes that were safe for us to add made KRTH sound too much like an AC station and not the Top 40, up tempo station our listeners expected from us. With all the competition in Los Angeles radio, you have to live up to your listeners' expectations. We went back in that direction but stopped short of where we started. I think the station is better for the process.

R&R: It's been said that KRTH has one of the tightest active libraries in the format. A recent Mediabase report reveals 453 unique titles played over a seven-day period. Sister stations WCBS-FM/New York [1,094], WOGL/Philadelphia [786], WJMK/Chicago [796], KFRC-FM/San Francisco [782] and KLUW/Dallas [698] all play significantly more titles. What makes Los Angeles different from these other markets? Do you see KRTH adding more titles to its active library?

PD: Los Angeles is the best FM market in the country, where stations compete for tenths of a point. You have to be tighter as an Oldies station in a market that has three ACs, a Country station, Classic Hits, Classic Rock and a big CHR, not to mention the multiple News and Talk outlets.

R&R: Speaking of musical transitions, sister Classic Hits outlet KCBS-FM (Arrow 93)/Los Angeles also made some musical adjustments, sounding more like a traditional Classic Rock station for a while. Arrow has since returned to a softer, more Classic Hits-driven approach. Did this affect KRTH and its musical stance, and does having a Classic Hits or Classic Rock station in your cluster affect the way you program your Oldies station?

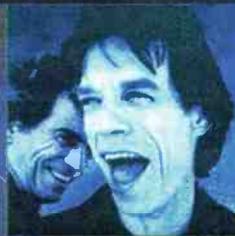
PD: Arrow is our No. 1 shared-listening station in the latest Arbitron. The stations are programmed separately, and we both strive for the best possible audience we can get. We don't treat them any differently than we do [ACs] KOST or KIIS. Hopefully, we get better by having good competition.

Continued on Page 29

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THE MAN DALLAS LUVS

Continued from Page 1

where he used the name Irv Harrigan and hosted the all-night *Milkman's Matinee* program. By the end of 1962 he'd been paired with Charlie Brown (a.k.a. Jack Woods) and was serving as co-host of the station's hugely popular *Charlie & Harrigan* morning show. In the mid-1960s Chapman took a job at WFAA-TV/Dallas, hosting a music program called *Sump N Else*. Then, in 1968, he decided to take the morning shift at AC KVIL.

Chapman's popularity continued to soar, and for many years he dominated morning drive in Dallas. In fact, his show finished at or near the top of the ratings for almost 25 years. Chapman's success propelled KVIL to dominance in October 1975 and helped make KVIL the most consistently top-ranked station of the 1980s (highlighted by a 10.8 No. 1 showing in fall 1983).

By fall 2000 some feared Chapman had lost his touch. The ratings were experiencing a dip, and many KVIL listeners had become regular listeners to a legend in the making at crosstown KHKS — Kidd Kraddick. Concurrently, KLUV had been languishing in the middle of the pack with its Oldies presentation.

Infinity's Dallas managers met to discuss the future of both stations. It soon became clear that Chapman would work better at the Oldies format than AC, regardless of his long tenure at KVIL.

Chapman had no qualms about shifting to KLUV, and he was given permission to make sure that his listeners knew what was up. "KVIL and KLUV were owned by the same company, so the local managers at the time allowed me to tell people what to do," he says. "I offered to leave KVIL on Oct. 1, 2000 and join KLUV on Nov. 6, but they allowed me to work up until the actual transition date. So one day I finished my show on KVIL, and the next show was on KLUV. It was just like that."

A Radio Miracle

Rather than going through the hassle of such a change, Chapman could have hung up his headphones and spent the rest of his life reading, thinking, surfing the TV and spending more time with his wife, Nance. But he wasn't ready to say goodbye to radio.

"I have, through the grace of the people at Infinity, been financially secure for a little while now," he says. "The switch was made for philosophical reasons, and I was prepared for it not to work. I talked about it for a while with Nance, and we asked ourselves all the questions: What if the people at KLUV hate the fact that I've come into their station? What if the KVIL listeners hate the fact that I've left the station after all those years? I was fully prepared to walk away from radio."

But what happened next was nothing short of remarkable, even for an old pro like Chapman. "I would have liked to have beat KVIL within two years of joining KLUV," he says. "The truth is, we did it in one book. In one book we jumped way ahead of KVIL."

Suddenly, KLUV found itself No. 4 12+ in morning drive. "It was an instant seesaw," says Chapman. "It was absolutely like the scales of justice tipped from one side to the

other. Now they are rebuilding at KVIL and will get better day after day. But here, it's a miracle. It looks like *everybody* moved over to KLUV. It's been a seismic move."

Chapman's arrival at KLUV also provided a field day for the station's sales staff. "The advertisers recognized the sizzle and momentum of my show at KLUV," Chapman says. Two years later KLUV has accomplished the unbelievable: It is now the highest-billing Infinity station in the market.

According to BIA Financial Network data, KLUV billed \$23.2 million in 2001, a jump of \$5.7 million from 2000. Meanwhile, KVIL's billing fell from \$38.7 million in 2000 to \$27.2 million in 2001. Current-year data shows KLUV surpassing KVIL. Compare that to 1994, when KVIL commanded \$23.4 million in revenue, and KLUV attracted \$8.6 million.

Moving Forward

With the increased revenue at KLUV has come the challenge of keeping the station's overall sound in line with what its listeners want. The station's programming department has been carefully adjusting the playlist to ensure that KLUV continues to serve those in its target demos.

"Some advertisers just won't buy an Oldies station," Chapman says. "Dr Pepper just won't buy an Oldies station. But, as far as those advertisers that would normally want adults are concerned, the Oldies format is still a healthy format."

When asked if it was essential for Oldies stations to move forward in order to attract younger listeners and remain attractive to ad buyers, Chapman says, "The answer to that question is yes. Oldies stations need to move into the music of the '70s because you have to move with the population. If you're heavy population concentration is 55-64, you've got to move."

Chapman says that KLUV is "less old traditional and more contemporary oldies." He explains, "We are playing music of the

**"If you're tracking
because the guy has a
great set of pipes, you're
going to be vulnerable.
Most of these people are
robots spewing
prescribed words. I
prefer to be human."**

'70s — carefully selected music of the '70s. As long as it sounds right, we play it."

By far, The Beatles are the most-played act on KLUV. The Beach Boys, Creedence Clearwater Revival and The Rolling Stones are tied for a distant second. Songs charted before 1964 make up a small portion of KLUV's playlist. Meanwhile, songs from the late 1970s can be found sprinkled

in here and there. Among the '70s titles: Firefall's "You Are the Woman" and The Doobie Brothers' "Listen to the Music."

"It's the natural progression of what a format has to do to maintain survival," Chapman says. KLUV PD Chuck Brinkman and Chapman get their fair share of com-



Ron Chapman (circa 1983)

**Oldies Radio
98.7 KLUV**

plaints, however, whenever a song is pruned from the regular playlist.

"Every time you stop playing a song, you get a call from one person," Chapman says. "I have a guy who'll call every morning and ask, 'Can you play "Tequila"?' and then hang up. The point is that everybody has a favorite song they like to hear. People call all the time asking to hear The Kingston Trio, but The Kingston Trio in the year 2002 sounds stupid. It just doesn't sound right. I have to tell the listener, 'You ain't going to hear it here.'"

But when the station starts to play something, there will be people who notice and listen more. "You'll then get more people who say, 'Wow! They play that music,'" Chapman explains.

Powerful Promotions

Forty-three years in radio is a very long time. Does Chapman see himself voluntarily stepping aside anytime soon? "I don't know," he says. "As long as it's fun — and it is — I'll keep doing it. And if it continues to be challenging and there's a rush in the morning where I feel there is something that has never been done before, I enjoy getting up in the morning with new ideas and saying to myself, 'Hey, I've got a 100,000-watt transmitter to try things out on.'"

Chapman even developed his own promotion, which he paid for out of his own pocket! "I recently did my own promo where I gave five people \$10,000 that they had to invest in the stock market. The person who made the most money got to keep the \$10,000 along with any additional money

they won; the rest had to return the \$10,000 to the station but got to keep whatever additional money they earned.

"Well, it turned out to be out of my own money, because Infinity had several clauses and issues regarding such a promotion. With the stock market the way it's been, no one won the contest. Out of \$50,000, I got back a little over \$30,000. I got a nice little tax write-off, but that promotion didn't work."

Another Chapman-created, station-approved promotion that KLUV will debut in a couple of weeks is set to be a real attention-getter. "We've just designed and created a contest where, based on an average American family, some winner will shop for groceries every month at a local supermarket, and the bill will be prepaid for the remainder of the decade," Chapman says. "Now, that's only seven years of free groceries."

People Power

After all these years, does Chapman still love Dallas? "Yes! I love Dallas," he says. "It's the place to be. It's the can-do attitude of the people, even in an economic downturn. Dallas-Ft. Worth is just one of those areas that has the attitude that we're going to pull through and get on with things. It really is the people."

"I'm a Yankee — I was born in Massachusetts — but now I'm so well-known in Dallas, there's nobody who won't take my call. If I went to another market, I'd be starting all over again."

Has he ever considered another market? "One time I was given an offer to move to St. Louis," Chapman says. "I thought about it and told them, 'You can't afford it.' They said that wasn't an issue, but I said, 'No. You'd have to pay me and pay for moving all of my listeners to St. Louis, because they are such a vital part of my show.'"

Chapman's attitude toward his listeners is rare in a world where many air personalities don't even broadcast from the cities in which they are heard. He addresses this subject when asked if, in 30 years, there will be air personalities who will be held in the same regard that he is today.

"In 30 years I feel that there will be very few of us around," he says. "I tell people that I'm a dinosaur. The guy who replaces me won't be able to do the stuff that I get away with. Consolidation and the 'researchness' of the business have homogenized it."

"Stations spend way too much time coming up with the proper phrase — 'Your more music station,' 'The listen-at-work station' — as opposed to showing listeners ways that they care about them. I've spent time in meetings where we'll sit there and debate which slogan tests well. I'd rather be in a meeting where I ask, 'What can we do that's fun?'"

"There are some chains out there that utilize voicetracking a lot and contribute to the 'vanilla-ing' of radio. If that is the way of the future, there ain't going to be more of me around. A lot of it comes down to being personable. If you're tracking because the guy has a great set of pipes, you're going to be vulnerable. Most of these people are robots spewing prescribed words. I prefer to be human."

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SUPER HITS FOR SALT LAKE

For Dickie Shannon, KODJ is as good as gold

Dickie Shannon arrived at KODJ/Salt Lake City 7 1/2 years ago to serve as the station's PD and morning host. Before that he spent 7 1/2 years programming Soft AC WWNK (Wink 94.1)/Cincinnati. But Shannon says he's not going anywhere. "My wife, Angel, and I have been really blessed for a long time. This has been a great situation — even though I've been through four owners."

When Shannon arrived at KODJ, before he met Angel, the station was running a low-rated satellite Oldies format. Then-owner Apollo sold the station to Regent Communications, which later sold it to Jacor, which later merged with Clear Channel. The transition went fairly smoothly for Shannon because of his ties to Cincinnati. "I knew Tom Owens and Randy Michaels from working in Cincinnati," he says.

The Incubator

Shannon is a veteran programmer who began his career in 1969 as an air talent at KEWI/Topeka, KS. He later cracked the mike at such storied Top 40s as WQXI/Atlanta and WCFL/Chicago. "I was a real lucky jock — and one of the fortunate people to stay in this business for so long," he says.

Today Shannon oversees what he calls Clear Channel's incubator for new ideas when it comes to the future of the Oldies format. KODJ is the top performer in the company's eight-station Salt Lake cluster, which is outstanding given the ultra-competitive marketplace.

"This is the most over-FM'd market in the U.S.," Shannon says. "We have about as many FMs as Los Angeles, yet we have a seventh the population. It's one of the most vicious markets I've been in."

Yet Shannon also considers Salt Lake City one of the most conservative markets he's ever worked in. "Remember where we are," he says. "The general attitude is one of being safe. The people here don't like anything that crosses the line."

Perhaps the most amazing thing about KODJ's success is the fact that the majority of the market's listeners are under the age of 40. "We were the most successful Oldies station in the youngest market in the country," Shannon says. "When I came here, the station was on satellite and was just getting started. The hole was gigantic here. Yes, it's a youngish market, but it's also a sensitive market."

A Very Loved Radio Station

Shannon takes advantage of the mass-appeal nature of the music of the 1960s in appealing to all Salt Lake City listeners. "An Oldies station, to be successful, has to do one thing: appeal to the Oldies listener," he says.

Who is the Oldies listener? "Everybody who is between 42 and 56, in that window somewhere, is your second-choice listener if not your absolute-favorite listener. And if you're everybody's P2 and P3 station, you'll get some back come and drive your listening."

Shannon says that KODJ's best performance to date came five years ago. "We were No. 2 25-54 for eight Arbitrons in a row," he recalls. Now, with more signals and increased competition, KODJ is consistently top five 25-54.

"We have been a very loved radio station," Shannon says. "At the same time, we were the first Clear Channel station — and first station — to go to 'Super Hits of the '60s and '70s.' That was 2 1/2 years ago."

KODJ's longtime moniker, "Oldies 94.1," was dropped for about nine months before returning in mid-May. While Shannon can't speak for other Clear Channel stations that have stopped using the term *Oldies*, he says that it isn't disappearing anytime soon from Salt Lake City airwaves.

"The word *Oldies* still has years left to it," he says. "And if we do get past the 'He, we don't care about anyone over 50' attitude of advertisers, we'll be here for a very long time. The advertisers are going to start going after those empty-nesters and understand the 'fixed-window listener,' which ABC has been using with ad buyers for years."

Convincing the ad buyers to go older in Salt Lake may continue to be difficult for Clear Channel, however. "Here, 25-34 is the biggest sell in the market," Shannon says. "The next sell is to the 18-24 demo." And convincing those who graduated high school in the late '70s to come to Oldies also won't be an easy task.

"When you get down to the 46-year-olds, they're similar in their tastes to the older Oldies listeners, but they're skewed," Shannon says. "I was on AM radio until 1979. I saw what happened then with the big, teen-driven AMs."

Market-Specific Evolution

A short time after KODJ adopted the "Super Hits of the '60s and '70s" slogan in March 2000, Shannon found that the station's core had shifted somewhat. That was a good thing, as the station continued to appeal to its core while luring new listeners. "We were No. 3 25-54 in the last trend and tied for fifth 12+ in the market," Shannon says.

Adapting to changing times isn't a big challenge for Shannon. In his opinion, KODJ has never been a traditional Oldies station. "When I started, I focused on the heart of The Beatles stuff," he says. "I went in around 1965 as a core year and gave it a contemporary attitude. Others focused on doo-wop and had a core year of 1963. This station wasn't built on nostalgia or on an attitude like we were watching *Happy Days* and trying to pretend we were back in the '50s."

"Speaking on the Super Hits concept, it's really market-specific, and it deals with protecting your heritage and not offending your core audience. In the case of KODJ, we've experimented. Do I believe that you can be successful with a mix of '70s and '60s? Yes. But there are other markets where I think an all-'70s approach works."

What's the biggest gripe Shannon hears about KODJ's overall sound? "It's the misconceptions," he says. "I get people all the time who ask, 'Hey, what did you guys do with the '50s?' But that's still there."

"The research says that Oldies is '60s and '70s. But, in the year 2002, if you want to be Oldies, you've got to realize that the '50s don't mean that much to the audience. It's a lifestyle statement, more than anything."

Very Vanilla

Shannon, a native of Springfield, MA, grew up with that market's WHY and WDRC-AM/Hartford during the mid-1960s. "WDRC was a fabulous station," he says. He got into radio at age 14.

Shannon notes that, compared to New England, Utah missed out on a lot of records. "This is not a big R&B market," he says. "We have maybe 15 to 20 Motown hits on our station. It's white pop."

"Seven years ago perhaps the biggest staple at Oldies radio was 'Sittin' on the Dock of the Bay' by Otis Redding — a very vanilla song when it comes to R&B. Its highest rank at KODJ in 1995 was No. 150." Now, the song is often in the top 100, thanks to an influx of new listeners from other markets.

What works for KODJ? "Gary Lewis And The Playboys, Simon And Garfunkel, The Beach Boys, Jan & Dean, CCR, Three Dog Knight — you can see the kind of flavor here," Shannon says. "We're also big on novelty records, like 'Coconut' by Nilsson. Songs like that come up in the 80th percentile, at minimum."

"There's a soft spot for Oldies, just like there is for a nostalgic brand or for Coca-Cola. This format reflects who you are — if you're doing it right."

A Future For Oldies

Should other Oldies station evolve as KODJ has? "Yes — but very slowly," Shannon says.



Dickie Shannon (l) with his wife and KODJ morning co-host, Angel. The couple have been on-air partners since Shannon arrived at the station and have been married for five years. Shannon says of Angel, "She's absolutely brilliant — and I don't say that because I married her. She's one of the best programming minds I've ever worked with. She's just not a PD."

"No sudden moves; otherwise, people will freak out. If you're going to be Oldies, I believe you can play 'Chantilly Lace' and 'Mrs. Robinson' — and 'Coconut.' I told you this was a nutty market!"

Shannon points out an interesting fact about all the song titles he's rattled off: "All of these records are from before 1974. If you're going to go more current, you have to do it in six-month increments. But be careful of the '70s AC product. And there's also the pitfall of '70s rock. You have to figure out how to mix the '70s product with the traditional Oldies product."

Once stations devise ways to evolve their playlists, they'll continue to thrive. After all, Shannon says, Oldies' tombstone had already been carved when he arrived in Utah. "I remember, in 1995, people saying that the Oldies format only had three years left," he recalls. "Today I am No. 3 25-54 in the youngest market in the U.S. You tell me if there's a future for Oldies."

In fact, Shannon predicts that, by 2008 or 2010, Oldies could be an even more valuable format than it is today — if it evolves properly. "If we're dying and doing so bad, how come the ratings are still so good all around the country?" he asks.

He warns, however, that rapid change will only harm the format in the long term. "If there is too much change too fast, we'll be cutting our own throats," he says. "All of us here at Clear Channel believe Oldies will be around for another five years. And if it ends, it ends — all things come to an end. But as long as we produce money, we'll be around."



Dickie Shannon

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ROLL WITH THE CHANGES

CLASSIC ROCK/OLDIES

Beatles Still Dominant

A rundown of the most played artists at Oldies and Classic Rock

Whether it's Oldies or Classic Rock, The Beatles remain an integral part of both formats nearly 40 years after they first hit in the United States.

John, Paul, George and Ringo have almost twice as many plays as any other artist in the Oldies format — despite the fact that not one of their songs appears in the top 100 most-played songs at the format. The Fab Four also rank fourth at Classic Rock.

As far as similarities between the two formats go, the following artists make the top 50 artist rankings at both formats: The Beatles (No. 1 Oldies, No. 4 Classic Rock), Creedence Clearwater Revival (No. 5 Oldies, No. 13 Classic Rock), The Rolling Stones (No. 6 Oldies, No. 2 Classic Rock), Elton John (No. 32 Oldies, No. 19 Classic Rock), The Doors (No. 45 Oldies, No. 17 Classic Rock) and The Guess Who (No. 44 Oldies, No. 46 Classic Rock).

Below are this year's 50 most played artists at Oldies and Classic Rock as of Sept. 23.

Oldies

Rank Artist	Spins (YTD)
1 The Beatles	124,500
2 The Beach Boys	63,600
3 The Supremes	57,800
4 Elvis Presley	38,845
5 Creedence Clearwater ...	36,987
6 The Rolling Stones	36,310
7 The Four Tops	35,746
8 The Temptations	32,964
9 The Four Seasons	31,879
10 The Rascals	28,260
11 Stevie Wonder	26,263
12 Simon & Garfunkel	25,863
13 Neil Diamond	25,285
14 Johnny Rivers	25,066
15 Smokey Robinson/Miracles	22,734
16 The Monkees	22,666
17 Herman's Hermits	22,561
18 Aretha Franklin	22,313
19 The Lovin' Spoonful	22,216
20 Three Dog Night	21,541
21 The Righteous Brothers	21,241
22 Marvin Gaye	20,702
23 The Mamas & Papas	20,381
24 Tommy James/Shondells	18,937
25 The Association	17,222
26 The Turtles	17,000
27 The Drifters	16,704
28 The Dave Clark Five	15,919
29 The Grass Roots	15,860
30 Martha & The Vandellas	15,845
31 Wilson Pickett	15,424
32 Elton John	14,772
33 Roy Orbison	14,690
34 Sam Cooke	14,252
35 Dion	13,747
36 Gary Puckett/Union	13,563
37 The Hollies	13,163
38 Sly & The Family Stone	13,087
39 Chicago	13,042
40 The Zombies	12,393
41 The Foundations	12,060
42 Steppenwolf	12,036
43 The Animals	11,959
44 The Guess Who	11,817
45 The Doors	11,786
46 The Byrds	11,740
47 Dusty Springfield	11,632
48 The Box Tops	11,587
49 The Isley Brothers	11,552
50 Jay & The Americans	11,455

Classic Rock

Rank Artist	Spins (YTD)
1 Led Zeppelin	148,769
2 The Rolling Stones	147,449
3 Pink Floyd	107,620
4 The Beatles	103,410
5 Aerosmith	99,971
6 The Eagles	94,410
7 Van Halen	93,778
8 ZZ Top	85,405
9 Lynyrd Skynyrd	78,279
10 The Who	75,336
11 Bob Seger	73,920
12 Boston	73,320
13 Creedence Clearwater...	72,285
14 Fleetwood Mac	66,852
15 Bad Company	62,649
16 Steve Miller Band	62,514
17 The Doors	59,279
18 AC/DC	58,971
19 Elton John	55,963
20 Queen	55,842
21 Foreigner	52,251
22 Eric Clapton	51,879
23 Tom Petty/Heartbreakers	50,149
24 John Mellencamp	48,846
25 The Doobie Brothers	47,256
26 Journey	46,118
27 Jimi Hendrix	46,023
28 Styx	41,762
29 Santana	37,950
30 Heart	37,761
31 Bruce Springsteen	37,540
32 U2	37,413
33 Rush	36,035
34 The Cars	35,362
35 Def Leppard	31,549
36 Stevie Ray Vaughan	31,386
37 Supertramp	30,265
38 Bachman-Turner Overdrive	29,374
39 The Allman Brothers Band	29,258
40 Neil Young	28,463
41 George Thorogood	28,419
42 Steely Dan	27,827
43 Billy Joel	27,445
44 The Police	26,356
45 Jethro Tull	25,918
46 The Guess Who	25,850
47 Tom Petty	25,528
48 Kansas	25,379
49 Cream	24,472
50 David Bowie	24,161

An Oldies Pioneer

Continued From Page 24

R&R: You recently made changes to the KRTH airstaff, including bringing in Gary Bryan and Jojo Kincaid from outside the market. What was the thinking behind these decisions?

PD: The reason for bringing in Gary Bryan was to field a competitive morning show that reflected the market's expectations for K-Earth 101. Our listeners expect a funny, contemporary show that is not controversial. K-Earth 101 is about family values and fun. Gary comes to us with tons of experience and talent. The feedback we are getting on him, Lisa Stanley and Bob Malick tells us they are on the money. We were looking for a David Letterman, *Tonight Show* feel, and Gary delivers that.

Jojo Kincaid blew us away when we first started listening to him. He has the energy, the content and the attitude we are looking for in the afternoons in Los Angeles. Jojo, Jim Carson and Shotgun Tom deliver an uptempo, content-laden prime-time lineup all day long. Moving Brian Beirne to evenings lets him tell more stories and give the history of the music, which he is best at. Christina Kelly was a great find for us when Mega [KCMG/Los Angeles] got out of its format, making her available.

R&R: Since Kevin Weatherly began overseeing programming for Infinity in Los Angeles, has he been involved in any of the changes made at KRTH? If so, how have you used him as a resource?

PD: Kevin Weatherly's record speaks for itself. He has the greatest ears in the business and is Infinity's programming guru in Los Angeles. We would be nuts not to take advantage of that.

R&R: Is there anything else that you'd like to say about the Oldies format, KRTH and the future?

PD: Don't count Oldies out as a format; we even found a new Elvis tune this year!

'Hawks' Soar To Ratings Heights

Continued from Page 22

MS: We were proud of our Oldies stations. However, the liabilities of the format in terms of advertiser appeal and growing our business were serious concerns. The format changes provided our stations the opportunity to serve a wider audience and to move the stations into position to lower the demographics. We were able to effect this change while protecting the existing revenue base on the stations because, fundamentally, we are still playing gold music.

The strategy has been very successful. We have incredible program directors and talent achieving great success. WODE as The Hawk went from last place among the [market-licensed] FMs to a consistent No. 1 position across the board. That includes 12+ and 25-54. We are tracking rapid growth in the Trenton and suburban Philadelphia market with WTHK, as well as on our Hawk in the Monmouth-Ocean market.

R&R: In several markets certain companies, mainly Clear Channel, either created next-generation Oldies stations that play 1970s pop titles or decided to stop calling their Oldies stations Oldies. In Philadelphia, WSNJ now fills this format hole. Is there a concern over graying demographics? Is Oldies set to become the next Adult Standards?

MS: I believe that Oldies already is the next Adult Standards. Every generation grows older. Let's face it, at one time Adult Standards titles were currents, and one day the currents we grew up with will be the new oldies — and sooner than I'd like. My impression is that attempts to grow down the demo appeal of an Oldies station will most likely result in a polarized audience.

Current-driven stations like CHRs, for example, are very focused on an evolving audience. New people are coming in at the bottom end of the demographic, and people are cycling out at the top, on the upper end. This is a constant cycle that keeps the station relevant with new generations growing into the fold. It is a constant evolution.

Successful current-driven stations understand this dynamic, this cycle, and they don't chase the top end; they constantly cultivate the bottom by being very relevant, very current, and staying focused on each new generation entering the fold with a current music image. This is what keeps them successful in-demo long term.

The reality is that you can't apply the same principles to the Oldies format. Much like Adult Standards, it will grow with its audience. I don't believe it's possible to significantly grow down the demos of an Oldies station without a format change.



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Adam would like to dedicate this special to his family, who remain the most important part of his life, and to the late Anna Maria Arias, the first person to believe in him and give him a chance to prove himself. Anthony would like to extend an additional word of thanks to Farber, McCabe and Sr. VP/CHR Editor Tony Novia, who is preparing a big plate of Prince spaghetti for him at this very moment.

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Street Talk

Radio's Latest Winning Streak

Another wacky radio stunt has taken a left turn. On Oct. 1 Los Angeles police arrested a 17-year-old boy who allegedly traversed an intersection in the San Fernando Valley while naked in order to win free stuff from KPWR (Power 106). According to the *Los Angeles Times*, morning stunt boy **Joe Grande** stood at the street crossing and asked listeners to "do something crazy" in order to win tickets to the station's P3 (Power Music, Power Sports, Power Cars) event, held last weekend. The *Times* said Power 106 could have been charged with conspiracy and soliciting a person to engage in a lewd act in public, since Grande encouraged the boy to strip while on the air. However, KABC-TV/Los Angeles later reported that police are not pressing charges against KPWR or the minor. By the way, ST hears that the teenager in question claimed he was 18 and submitted a release form to Power, and that the station itself received zero complaints following the bit. No one from Power 106 had any desire to speak with ST about the stunt.



Joe Grande

Our Strange News Item o' the Week comes from the Buckeye State. Clear Channel Active Rocker **WEBN/Cincinnati** dropped a bombshell on us late last week when OM **Scott Reinhart** sent out a press release that said he was absorbing the station's PD duties from **Michael "Dolphin" Walter** (pictured) — who may or may not be exiting the station. In fact, Reinhart claims that Walter may have never really existed and that he'd been running an elaborate scam for the past 4 1/2 years! "I've never really been one to search out the limelight," Reinhart said. "The Walter persona allowed WEBN to accomplish two things: gather up awards by the armload [including an R&R Industry Achievement Award] and give me someone to blame unpopular record decisions on." Someone — whom ST is pretty darn sure is Walter — will remain on WEBN's *Dawn Patrol* and will now grab the reins of the station's product division. He'll oversee station merchandise production and billboard, print and NTR campaigns.



Does this man exist?

Precious nanoseconds before press time we learned of this shocker: **Chris Brodie**, PD of Infinity Smooth Jazz **KTWV/Los Angeles**, will step down at the end of the year to spend more time with her daughter. She tells ST that it was a personal decision and that she will work with VP/GM **Tim Pohlman** to ensure a smooth transition at the station. Brodie has been with the station since it flipped from AOR **KMET** 15 years ago, and she succeeded **Frank Cody** as the station's PD in April 1989, rising from MD.

In a surprising turn of events, **Mark Edwards** says goodbye to **Bonneville/St. Louis'** Hot AC **WVRV** (101.1 *The River*) and Smooth Jazz **WSSM** after 14 months on the job. Edwards had been OM of the stations. He

previously spent nine years at **WLIT/Chicago** as VP/Programming. "Hey, I hear the Cubs have a manager opening, so I may shoot for that," he tells ST.

Radio legend **Charlie Van Dyke** has found a new calling. After 40 years in radio, Mr. Van Dyke will put his God-like voice to work as an ordained deacon in the Catholic Church, performing baptisms and presiding at weddings. He will put in some 30 to 40 hours a week for the Lord, without pay. "This feeds my heart, not my family," said Van Dyke, who will continue to feed his family thanks to his lucrative voiceover business.

Mittman FN-X-its Phoenix

Phoenix Media Group President/Radio **Bruce Mittman** resigns. He oversaw the **FNX** Radio Network, which comprises **WFNX/Boston**; **WWRX/Providence**; **WFEX/Peterborough, NH**; and **WPHX/Sanford, ME**.

Legendary air talent **J.J. Wright**, last heard at **WROR/Boston**, celebrates his 30th anniversary in the Hub by inking a deal to host afternoons at **Infinity's Oldies WODS**, which also hires **Steve Rivers** as consultant.

Speaking of **Steve Rivers**, he'll be seeing a lot more of California's **San Joaquin Valley**. That's because he's taken on a new client 3,000 miles away: **Infinity's KVSR/Fresno**, which flips from Hot AC as "Star 101" to CHR/Pop as "Y101 — No. 1 For All The Hits." PD **Mike Yeager** remains, but Asst. PD/afternoon driver **Andy Winford**, morning co-host **Athena** and midday jock **Jason Hurst** have all left the building.

Radio and trade veteran **Brian Burns** becomes PD of Waitt Radio Triple A **KCTY/Omaha**. Burns was most recently OM of **KCIY, KRZB & WDAF/Kansas City**. He replaces **Max Bumgartner**, who exited the station a while back.

Austin Admission — On The Competitor

Shreveport, LA radio veteran **Julia Austin** has been jailed on charges of aggravated second-degree battery after allegedly shooting her husband during an Oct. 7 argument at their home. Police officers arrived on the scene and found Austin with a gun in her hand and her husband, **Patrick**, lying in the yard with a

Continued on Page 32

Rumbles

- Westwood One syndicated talk host **Bill O'Reilly's The Radio Factor** adds **WJFK-FM/Washington** as an affiliate. It will air in the noon-2pm slot.
- **WWDC/Washington** morning host **Elliott Segal** is now being heard in mornings via syndication at **Alternative WRXL (102.1 The X)/Richmond**. In related news, 'RXL afternoon driver **Brandon (B.T.) Terry** exits.
- **KTSA/San Antonio** PD **Jack Landreth** exits the **Infinity News/Talkers**.
- **J. J. Michaels** returns for a second stint as PD of **Active Rock KPOI/Honolulu**.

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Continued from Page 30

gunshot wound to the chest. At press time Patrick Austin was in critical condition at LSU Hospital. The Austins were reportedly fighting when the gun discharged. Austin recently joined Access.1's Alternative KSYR/Shreveport, LA for afternoons after working at crosstown KTUX.

While it's not known if Austin still has a job with KSYR, KTBS-TV/Shreveport reports that she appeared on Clear Channel's CHR/Pop KRUF on Tuesday morning — from jail! KRUF morning hosts **Robert J. Wright** and **Erin McCarty** phoned the jail and asked to talk to Austin. She called them back and gave them an interview. In that interview, Austin said of the incident, "It was just totally accidental, and I love him. I don't know how he feels about me right now. I mean, he's missing a spleen and a kidney and has liver damage. I'm sure I'm not on his top five list." When asked if she had a lawyer, Austin told Wright and McCarty, "I haven't talked to a liar — a lawyer," and laughed. In a darker tone, she also said, "I don't look good in orange," a reference to her jail uniform. She also hoped that KSYR didn't fire her.

The *Naples Daily News* reports that the case of Adrienne Breidigan vs. Clear Channel, owner of CHR/Rhythmic WBTT/Ft. Myers, was ordered to go to arbitration by a Collier County, FL judge. The case revolves around a prank pulled earlier this year by 'BTT air personality **Bruce "Da Moose" Perry**. As ST told you in June, Breidigan sued Clear Channel and Perry for mental distress after the station allegedly broadcast her full name, said she had been exposed by an ex-boyfriend to an incurable sexually transmitted disease and aired her disclosures of private sexual information — all as part of an on-air hoax. The arbitrator's decision will be nonbinding and subject to approval by Breidigan and Clear Channel. If the parties fail to agree with the decision, the circuit judge will begin trial in December on the matter. Clear Channel attorney John Hargrove has argued that WBTT listeners understood the nature of the prank and that it was purely for entertainment purposes.

Hogan's His Hero

KXXM/San Antonio morning talent **Woody** wanted to make his presence known to Clear Channel's new Über-Honcho, **John Hogan**, whose office is just a few miles away. "He and I both relocated from Atlanta, so I decided to say 'Welcome, neighbor!' with a bunch of free goods and services," Woody explains. Once he let the word out — about 43 times — the assault of love began. "My listeners started bombarding Clear Channel's headquarters with free stuff," Woody says. "They received about 20 deliveries of balloons and flowers. Taco Cabana brought breakfast tacos, and a carpet-cleaning service showed up and offered to clean Mr. Hogan's office for free." The next morning Woody's hotline rang — and it was Hogan himself. After surviving the initial few

RADIO & RECORDS



1

- **Muriel Funches** elevated to VP/GM for Clear Channel/Houston.
- **Brian MacDonald** upped to VP/Alternative of Hollywood Records.
- **C.C. McClendon** boosted to VP/R&B Promotion of Arista.
- **Jay Stevens** ascends to VP/Programming for Infinity/Washington.

5

- **Jaye Albright** appointed Director/Country Programming for Jacor.
- **Dave Martin** named GM of CBS/Dallas.
- **Howard Freedman** chosen as National PD of Salem Communications.

10

- **Mary Bennett** recruited to be GM of KZFX/Houston.
- **Dave Logan** tapped as PD of WLUP-FM/Chicago.
- **Jimmy Steal** named PD of WKRQ/Cincinnati.

15

- **Peter Napoliello** advances to CHR Promotion Director for Geffen Records.
- New CHR PDs For Miami: **Steve Perun** at WHYI (Y-100); **Jeff Tyson** to WHQT (Hot 105).



Steve Perun

20

- Philadelphia News: **Jim DeCaro** becomes Exec. VP/GM of WEAZ, while WUSL goes Urban under PD **Jeff Wyatt**.
- **KOST/Los Angeles** shifts to AC.
- **Larry Snider** joins KZAM/Seattle for mornings.

25



Corinne Baldassano

- **Corinne Baldassano** becomes PD of KAUM/Houston.
- **Jerry Clifton** captures WLRS/Louisville PD duties.
- **Steve Kingston** promoted to MD of WYRE/Annapolis, MD.

moments of terror, Woody spent 15 minutes on the air with Hogan. "He thanked us for all the stuff and said he loved the city," Woody says. "He even did the old 'I've been a fan of your show, and it sounds great' bit — although I'm not sure if he'd ever really heard of me before."

Lastly, ST says congrats and farewell to broadcaster **Lon Simmons**, who has called his final game for the San Francisco Giants. Simmons, 79, has been a Bay Area presence since 1958. He called the Giants' first game at Candlestick Park in 1960 and at Pacific Bell Park in 2000. FYI: PacBell's broadcast booth has been renamed in honor of Simmons and former partner **Russ Hodges**.

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Santana's Second Comeback

Can Shaman conjure up Supernatural success?

Not too long ago, hearing Carlos Santana's music on Pop, Hot AC or even Rock radio was about as likely as the guitarist running a four-minute mile. That is, until 1999, when *Supernatural* paired Santana's legendary Latin guitar groove with some of the hottest singers around. Rarely has a comeback been so fruitful.

Featuring collaborations with such artists as Dave Matthews, Everlast, Wyclef Jean, Lauryn Hill, The Dust Brothers and many more, *Supernatural* went on to sell more than 25 million records worldwide and scored a record-breaking nine Grammy Awards at the 2000 ceremony, including Album of the Year and Best Rock Album.

And let's not forget the ubiquitous hit "Smooth," featuring Matchbox Twenty singer Rob Thomas. That song not only allowed Santana to infiltrate a host of previously off-limits formats, it also picked up Grammys for Song of the Year and Best Pop Collaboration and made both Santana and Thomas household names.

Back In The Game

Now, nearly three years later, Santana returns to the formula that reunited him with the masses, as Arista prepares to drop *Shaman*. This time around collaborators include labelmate Dido, Citizen Cope, opera star Plácido Domingo, Macy Gray, Musiq, Nickelback's Chad Kroeger, Ozomatli, Seal and more. Like "Smooth" in '99, *Shaman*'s lead single, "The Game of Love," features one of mainstream pop's rising stars, Michelle Branch.

Will "The Game of Love" be as big as "Smooth"? "My gut says yes," says KMXV/Kansas City OM/PD Jon Zellner, who led the charge on "Smooth" a few years back. "We were actually the first station in America to play 'Smooth' back when that came out, not that we thought that Santana still had appeal with our audience. Many in our audience weren't even aware of who he was, so we used the Rob Thomas angle.

"The Game of Love" is even more accessible to radio than "Smooth" was when it was first out. Obviously, "Smooth" is now acceptable at AC, Hot AC and CHR. Likewise, this song could go on a variety of formats immediately. It's the kind of record that Pop radio needs right now — right down the middle, the perfect way to separate the harder-edged alternative music from the rap and hip-hop stuff."

Obviously, Zellner isn't the only one impressed with the teaming of Santana and Branch. "While it may be a yeoman task to follow up the outstanding success various cuts from *Supernatural* previously enjoyed at

radio, we were fortunate enough to have almost the entire CHR/Pop panel closed first week out on 'The Game of Love' with 125 adds," explains says Arista Sr. VP/Promotion Steve Bartels. "The song has been well-received by adult and mainstream radio."

Besides Most Added status at Pop, "The Game of Love" was also Most Added at AC (38 adds) and Hot AC (77 adds) out of the gate. The track also made impressive chart debuts, landing at No. 29, 28, 24 and 21 at CHR/Pop, Hot AC, AC and Triple A, respectively.



Carlos Santana

Bridging The Gap

Although "The Game of Love" follows the "Smooth" formula, it differs in that Arista came out of the gate with a female-voiced Santana track. "Quite frankly, I'm not sure of the exact methodology that was present in the A&R process with respect to choosing a female lead to go with, but when you hear the song, it totally works," says Bartels.

"The song has a very happy, uplifting feel that radio has come back in droves on, saying that it will help their programming, so we are thankful. Additionally, you can see the strong inroads that Avril Lavigne, Vanessa Carlton and Michelle Branch have already made."

For Zellner, the decision to add "Game" was easy. "Michelle Branch is so hot right now," he says. "Good-bye to You" is one of our highest-testing records; it's a power for us. She's coming off two other top 10 songs."

Bartels notes that another key as-

pect for the Pop format is the fact that Branch can help bridge the generation gap. "That's one of the most important things about CHR/Pop — it needs to be a mother-daughter format," he says.

"Back in the early '90s, when CHR lost 1,000 radio stations, was when the moms and kids split with their music tastes. There were extremes in the format at the time — it was Kris Kross and Guns N' Roses.

"Now, it's Linkin Park and Eminem. It's very similar, in that the music tastes of moms began to drift more toward AC land. If CHR is going to be successful, it needs to transcend the generations, and that's what this song does.

"Michelle Branch is very cool to a teen because she's all over MTV, *TRL* and the VMAs, whereas Santana and the texture of the song are accessible to someone in their 30s or 40s."

A Wonderful Evolution

A highly anticipated release, *Shaman* joins the ranks of other big-name fourth-quarter releases that will, hopefully, reverse the downward sales trend the industry has recently experienced. "As we have seen, if we release great music, it sells big and counters any downward trends," says Bartels.

"I feel that the public will agree that *Shaman* is a wonderful evolution of one of the biggest albums ever, *Supernatural*. Carlos and all the artists and producers who were involved in creating this special album have delivered an incredible body of work. As a company, we are extremely fortunate to be part of this unique and special project."

"Obviously, Santana became a household name again with *Supernatural*," Zellner observes. "I think he's brilliant for doing it that way. It's very difficult when an artist who hasn't been on radio in 10 or 20 years puts out a new song at CHR — that's a generation, as far as the music audience goes.

"In his world, it's 'Who's hot right now?' Now, Michelle Branch is hot. Both albums are just fantastic. He picked just the right people. I kind of equate it to a morning show host. When he starts to get unhip or uncool, he surrounds himself with people who are in tune to pop culture, and they make him hip. That's what Santana has done in the music world."

Feel Feel Right For Curb

Triple A is the way to build this new act

When Bob Catania joined Curb records a little over a year ago, it was with the mandate to restart the label's pop division. He didn't intend to be doing A&R; nevertheless, he ended up signing the band currently serving as the flagship for Curb's pop mission, *Feel*.

Focusing on a long-term game plan, Catania and crew have started building *Feel*'s story at the Triple A format. "This is certainly the first foray that the label has had, since I can remember, into the world of Triple A," Catania says. "Feel are really, to me, symbolic of the new Curb."

"We feel that we have a brilliant record that's chock-full of great songs and a custom-made fit for the Triple A format. It's an intelligent, well-crafted album of songs that will speak to the Triple A listener, who is very in tune with great songs, great production and great presentation."

A Steady Build

Feel came to Catania's attention through his best friend, Chris Hons, who manages the group. Catania was also familiar with bandmembers Scot Sax (vocals, guitar) and Mark Getten (bass) thanks to their previous work with a group called Bachelor No. 1, who appeared on the *American Pie* soundtrack with "I Am the Summertime." After hearing the duo's new work with *Feel*, Catania signed the group to Curb.

"We were fortunate enough that the powers that be in Nashville agreed, and we got them signed in short order," he says. "The album was in stores Oct. 1. From signing to having the album in the store was a matter of months. We went from zero to 60 really quickly here."

Despite the rapid signing, Curb is hoping to build the group steadily at Triple A before crossing over to other formats, akin to what *Aware* did with *Train* and *Five For Fighting*. "I have enormous respect for how Gregg Latterman breaks his acts on *Aware*," says Catania. "That's kind of my game plan as well."

"You don't take new bands, especially intelligent rock bands like *Feel*, and break them in three weeks. It's going to be a long process — market by market, station by station, consumer by consumer."

"They're in an RV as we speak, crisscrossing the country. Have band, will travel. We're going to be proactive in creating Triple A radio activities. If a town is on the way from point A to point B and there's a Triple A station, we're going to go to that town and ask what we can do for the station, whether it's a show or an on-air acoustic performance.

"We're going to micromanage the markets. We'll go in and see the retailers and the press and cover every avenue possible — the old-fashioned way of doing things."

Early Support

In terms of early support for the lead single, "Won't Stand in Your Way," Catania points to WXP/N/Philadelphia, WGXX/Minneapolis, WMMM/Madison and others. "Triple A, as a format, is one of the handful of formats left where you can really go out and take your time and build a story," he says.

"It's an artist-oriented format. They like to develop artists they're going to brand to their radio stations, as all formats do, but they don't expect artists to break overnight. So far, the format has been receptive to our game plan."

"Some think we're crazy to release a new group in the fourth quarter. However, the format is going to see that we're going to be true to our word: We have a long-range plan. We understand that it's going to take several months to break through, and we're going to do everything we can to stay focused at that format and have something developing each and every week to support it."



Feel

THE INDUSTRY'S NO. 1 RETAIL CHART October 11, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	ELVIS PRESLEY	30 #1 Hits	RCA	331,061	-36%
—	2	ROLLING STONES	Forty Licks	Virgin	323,865	—
—	3	XZIBIT	Man Vs Machine	Loud/Columbia	150,081	—
—	4	AMERICAN IDOL...	Various	RCA	142,666	—
2	5	DIXIE CHICKS	Home	Monument	130,568	-4%
—	6	GOOD CHARLOTTE	Young & The Hopeless	Epic	124,478	—
3	7	AVRIL LAVIGNE	Let Go	Arista	118,932	-8%
5	8	NELLY	Nellyville	Fo' Reel/Universal	110,236	-3%
6	9	EMINEM	Eminem Show	Aftermath/Interscope	100,996	-4%
4	10	DISTURBED	Believe	Reprise	80,955	-30%
11	11	NORAH JONES	Come Away With Me	Blue Note/Virgin	64,586	-4%
7	12	INDIA.ARIE	Voyage To India	Motown/Universal	63,870	-30%
—	13	LEANN RIMES	Twisted Angel	Curb	61,398	—
—	14	DIANA KRALL	Live In Paris	Verve/VMG	51,691	—
9	15	BECK	Sea Change	Geffen/Interscope	48,226	-43%
10	16	PETER GABRIEL	Up	Geffen/Interscope	47,490	-35%
13	17	TOBY KEITH	Unleashed	DreamWorks	45,824	+3%
16	18	CLIPSE	Lord Willin'	Arista	41,731	+2%
23	19	ASHANTI	Ashanti	Murder Inc./IDJMG	39,412	+11%
14	20	COLDPLAY	Rush Of Blood To The Head	Capitol	38,574	-11%
19	21	JOHN MAYER	Room For Squares	Aware/Columbia	38,464	-3%
20	22	NOW VOL. 10	Various	Epic	37,903	+2%
12	23	DISTURBING THA PEACE	Golden Grain	Def Jam South/IDJMG	37,210	-37%
18	24	PINK	M!\$sundaztood	Arista	37,172	-7%
8	25	NAS	Lost Tapes	Columbia	36,583	-59%
15	26	BRUCE SPRINGSTEEN	The Rising	Columbia	35,223	-15%
29	27	LIL' FLIP	Undaground Legend	Loud/Columbia	33,443	+4%
—	28	FLOETRY	Floetic	DreamWorks	32,971	—
—	29	MARK KNOPFLER	The Ragpicker's Dream	Warner Bros.	32,592	—
27	30	JAMES TAYLOR	October Road	Columbia	29,695	-9%
24	31	BROWN SUGAR	Soundtrack	MCA	28,742	-16%
25	32	LINKIN PARK	Reanimation	Warner Bros.	28,629	-15%
31	33	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	28,025	-6%
21	34	KENNY G	Paradise	Arista	27,689	-24%
35	35	JOSH GROBAN	Josh Groban	143/Reprise	27,657	-1%
41	36	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	26,419	+4%
30	37	EVE	Eve-Olution	Ruff Ryders/Interscope	26,178	-15%
37	38	SHERYL CROW	C'mon, C'mon	A&M/Interscope	25,731	-3%
36	39	NO DOUBT	Rock Steady	Interscope	25,337	-6%
40	40	NAPPY ROOTS	Watermelon, Chicken & Gritz	Atlantic	24,745	-3%
33	41	SYSTEM OF A DOWN	Toxicity	American/Columbia	24,198	-15%
38	42	VANESSA CARLTON	Be Not Nobody	A&M/Interscope	24,136	-6%
—	43	SWEET HOME ALABAMA	Soundtrack	Hollywood	23,809	—
48	44	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	23,395	0%
42	45	CREED	Weathered	Wind-Up	23,310	-8%
32	46	DAVE MATTHEWS BAND	Busted Stuff	RCA	21,498	-26%
43	47	SHAKIRA	Laundry Service	Epic	20,977	-14%
44	48	TRICK DADDY	Thug Holiday	Slip-N-Slide/Atlantic	20,378	-16%
39	49	TRAVIS TRITT	Down The Road I Go	Columbia	20,304	-21%
49	50	MICHELLE BRANCH	Spirit Room	Maverick/WB	20,302	-8%

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ON ALBUMS

Battle Of The Legends

This week's chart battle is a heavyweight rumble between a pair of Rock and Roll Hall of Famers.

In this corner, in the white spangled jumpsuit, weighing in at 250-odd pounds, from Memphis by way of Tupelo, the King of Rock 'n' Roll, Elvis Presley, and his RCA compilation, *30 No. 1 Hits*.



Rolling Stones

In the other corner, in black leather and snake-skin boots, from London, England, the World's Greatest Rock 'n' Roll Band, **The Rolling Stones**, and their Virgin double-CD retrospective, *40 Licks*. And the winner is, by a hound-dog hair and less than 10,000 units ... Elvis!

Well, at least **Mick Jagger** has his acting career to fall back on. Behind the two legends are **Loud/Columbia's Xzibit** (No. 3) and **RCA's American Idol: Greatest Moments** (No. 4), powered by the **Kelly**



Kelly Clarkson

Clarkson smash and giving **Nipper** two of the top four.

Monument's Dixie Chicks (No. 5) give the parent company two in the top five as "Land-slide" goes top 10 at Country and the **Sheryl Crow** remix is readied for Pop. **Epic** twin rockers **Good Charlotte** are the other top 10 newcomers, at No. 6.

The rest of the top 10: **Arista's Avril Lavigne** (No. 7), **Fo' Reel/Universal's Nelly** (No. 8), **Shady/Aftermath/Interscope's Eminem** (No. 9) and **Reprise's Disturbed** (No. 10). Nine of the top 10 soar over 100,000 in sales, a hopeful sign things are finally turning around as the fourth quarter picks up steam.

Curb's LeAnn Rimes (No. 13), **Verve/VMG's Diana Krall** (No. 14), **DreamWorks' Floetry** (No. 28), **Warner Bros.' Mark Knopfler** (No. 29) and **Hollywood's Sweet Home Al-**

abama soundtrack (No. 43) are the other chart newcomers.

Murder Inc./IDJMG's Ashanti (23-19) experiences a double-digit sales increase as the new video for "Baby" jumps into the top 10 at MTV. Hanging tough, **Geffen/Interscope's Beck** (No. 15) and **Peter Gabriel** (No. 16) each top 47,000 in sales in their second weeks at retail.

Next week: Look for **Warner Bros.' Tom Petty**, **Island/IDJMG's Jon Bon Jovi** and **Epic's Chevelle** to enter the chart fray.



LeAnn Rimes

October 11, 2002

Wild Cards

It's October, and you know what that means: Major League Baseball is in the middle of the playoffs, and this year it seems that the Wild Cards are making a run at it. The situation looks similar at radio next week, as some artists debut, some hit the comeback trail and many others simply continue their winning ways.

Everyone loves the underdog. **Lisa Loeb** hopes this rings true at Hot AC, Hot AC, Rock, Active Rock. Alternative and Triple A, as she goes for adds with her latest single, "Underdog." This is the first single from her Oct. 15 album, *Hello Lisa*. The singer-songwriter from Dallas recently broadened her horizons: She'll be one of the voices on the animated series *Spider-Man*, coming to MTV this fall.

Boston are on the comeback trail next week, and they hope that AC, Hot AC, Rock, Active Rock, Alternative and Triple A will join their fan club. The band introduce "I Had a Good Time" to radio next week, the lead single from their Nov. 5 release, *Corporate America*. This is Boston's first album in five years and their first album in eight years of all new material. Fresh faces Kimberly Dahne and Anthony Cosmo join the band's lineup, complementing core players Tom Scholz, Brad Delp, Fran Cosmo and Gary Pihl.

Newcomer **Vivian Green** enters the competition at Rhythmic, Urban and Urban AC with "Emotional Rollercoaster," the lead single from her debut album, *A Love Story*. The 23-year-old singer-songwriter hopes to make an immediate impact with her debut, which arrives on store shelves Nov. 12.

Speaking of emotional roller coasters, it's been a crazy season so far for **3LW**. Naturi Naughton has exited the group after a highly publicized squabble, but Kiely Williams and Adrienne Bailon continue on, presenting "Neva Get Enuf" to Urban radio. The remaining members have kept themselves busy:



Lisa Loeb

Williams and Bailon just finished filming the video to "Enuf," recorded a holiday album titled *Naughty or Nice* and started filming *Cheetah Girls*, a movie where they play singers in a girl group, along with Raven Symone of *The Cosby Show* fame.

Whereas 3LW can "Neva Get Enuf," Eve may have found "Satisfaction." The Dr. Dre and Mike Elizondo-produced cut goes for adds next week at Rhythmic. Eve



Vivian Green

should feel a sense of satisfaction: Her duet with Alicia Keys, "Gangsta Lovin'," is a huge success, and her latest movie endeavor, *Barbershop*, topped the box office last month.

It's a three-way race among some of Country's most talented ladies for next week's Most Added title. **Chalee Tennison** recently received rave reviews in *Music Row Magazine* for "Lonesome Road," the first single from her forthcoming DreamWorks album. **Cyndi Thomson** comes up to bat once again with "If You Could Only See," the fourth single from her debut album, *My World*. Her wedding is currently featured in the fall issue of *Martha Stewart Weddings*. **Lee Ann Womack** enters the competition with her latest, "Forever Everyday." Upcoming appearances for Womack include *The Wayne Brady Show* on Oct. 28 and the Macy's Thanksgiving Day Parade on Nov. 28.

CKY don protective gear as they play ball at Rock and Active Rock with "Flesh Into Gear," the first single from their CD *Infiltrate Destroy Rebuild*. The single is featured in the upcoming film and soundtrack for *Jackass, The Movie*, hitting theaters Oct. 25. CKY, which stands for Camp Kill Yourself, have also taken part in some *Jackass* stunts, and *Jackass* icon Bam Margera is the brother of bandmember Jess Margera.

Chris Robinson, former frontman of The Black Crowes, hopes to cross home plate safely with "Safe in the Arms of Love." Robinson will be releasing his debut solo album, *New Earth Mud*, on Oct. 22, and "Arms of Love" reaches out to Triple A radio next week.



Cyndi Thomson

— Mike Trias

R&R Going For Adds

Week Of 10/14/02

CHR/POP

- 1 GIANT LEAP My Culture (Palm Pictures)
- EYRA GAIL The Flame (24/7/Artemis)
- SHAGGY Strength Of A Woman (MCA)

CHR/RHYTHMIC

- BABY f/P.DIDDY Do That... (Cash Money/Universal)
- EVE Satisfaction (Ruff Ryders/Interscope)
- MARIAH CAREY Through The Rain (Monarc/IDJMG)
- PETEY PABLO Blow Your Whistle (Jive)
- VIVIAN GREEN Emotional Rollercoaster (Columbia)

URBAN

- 3LW Neva Get Enuf (Epic)
- BABY f/P.DIDDY Do That... (Cash Money/Universal)
- BUSTA RHYMES Make It Clap (J)
- MARIAH CAREY Through The Rain (Monarc/IDJMG)
- PETEY PABLO Blow Your Whistle (Jive)
- VIVIAN GREEN Emotional Rollercoaster (Columbia)
- YOUNGBLOODZ Cadillac Pimpin' (Arista)

URBAN AC

- MARIAH CAREY Through The Rain (Monarc/IDJMG)
- VIVIAN GREEN Emotional Rollercoaster (Columbia)

COUNTRY

- CHALEE TENNISON Lonesome Road (DreamWorks)
- CYNDI THOMSON If You Could Only See (Capitol)
- LEE ANN WOMACK Forever Everyday (MCA)

AC

- BOSTON I Had A Good Time (Artemis)
- MARC ANTHONY Everything You Do (Columbia)
- TAMARA WALKER If Only (Curb)

HOT AC

- 1 GIANT LEAP My Culture (Palm Pictures)
- BOSTON I Had A Good Time (Artemis)
- LISA LOEB Underdog (Artemis)

SMOOTH JAZZ

- BRIAN BROMBERG w/ERIC MERIENTHAL Come On, Come Over (A440)
- CLUB 1600 To The Point (N-Coded)
- PAUL DOZIER On A Glorious Journey (Phoenix/Orpheus)
- SERAH Crazy Love (Great Northern Arts)

ROCK

- BOSTON I Had A Good Time (Artemis)
- CKY Flesh Into Gear (Island/IDJMG)
- CRAZY TOWN Drowning (Columbia)
- MARAH Out In Style (E-Squared/Artemis)

ACTIVE ROCK

- BOSTON I Had A Good Time (Artemis)
- CKY Flesh Into Gear (Island/IDJMG)
- CRAZY TOWN Drowning (Columbia)

ALTERNATIVE

- BOSTON I Had A Good Time (Artemis)
- CRAZY TOWN Drowning (Columbia)
- MARAH Out In Style (E-Squared/Artemis)
- ST. ETIENNE Action (Mantra/Beggars Group)
- SUM 41 Still Waiting (Island/IDJMG)

TRIPLE A

- BILL MILLER You Are the Rain (Paras)
- BILL PERRY Crazy Kind Of Life (Blind Pig)
- BOSTON I Had A Good Time (Artemis)
- CAITLIN CARY Thick Walls Down (Yep Roc)
- CHRIS ROBINSON Safe In The Arms Of Love (Redline)
- GOV'T MULE Beautifully Broken (ATO)
- JOHNNY CASH Personal Jesus (Lost Highway/IDJMG)
- LISA LOEB Underdog (Artemis)
- MARAH Out In Style (E-Squared/Artemis)
- MAROON 5 Harder To Breathe (Octone)
- NATALIA KING Eye To Eye (Sunnyside/Rykodisc)
- PAUL MELANCON Overture (Daemon)
- ST. ETIENNE Action (Mantra/Beggars Group)

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



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A Perry Capital Corporation

RVPP

Continued from Page 3

who told R&R, "Dave is a very bright guy. From what I've seen him do in turnaround situations, and from what I saw in him compared to all of the other candidates out there, I can tell you that he is a hard-working guy and has displayed the rare ability to turn a station around. His proven track record in Rochester, coupled with his previous work as a Brand Manager with some of the company's Northeast markets, makes him ideal for the challenges ahead."

Le Frois, who will continue as PD of WISY, WLCL & WVOR/Rochester, said, "Clear Channel has a lot of great people in the Northeast region, and I've already had the opportunity to work with many of them in a Brand Manager capacity. It's exciting to be given a chance to expand on those responsibilities and work closely with [Northeast Division Sr. VP/Programming] Dave Lange and Manuel to make our stations even stronger throughout the region."

Fleenor, who has spent four years as Clear Channel/Dayton Market OM, has added Regional VP/Programming duties for both Dayton and nearby Huntington, WV. She reports to Regional VP Mike Kenney and Midwest Division Sr. VP/Programming Gene Romano.

Fleenor's 23-year radio career began in Harrison, AR and includes

stints in programming, sales and management. "Mary's track record is outstanding," Kenney said. "Having Mary involved with the region can only have a positive impact."

Fleenor said, "I am excited to have this opportunity to work with Mike and Gene to manage our product resources more efficiently, improve communications and expand our cross-promotional platform within the region. Together we can maximize the tremendous potential of Clear Channel's reach."

Swedberg, a Twin Cities radio veteran who spent 11 years at former CHR WLWL/Minneapolis and joined KEEY/Minneapolis as PD in May 1993, rises from OM of KEEY, KFAN & KFAXN/Minneapolis to Regional VP/Programming of Clear Channel's "MINKOTA" region. In his new role Swedberg will take on programming-oversight duties for the company's stations throughout Minnesota, North Dakota and South Dakota.

"Gregg's background in multiple formats, including Country, Sports and CHR, prepares him well for his new position," said Regional VP Mick Anselmo, to whom Swedberg reports. "I have a tremendous amount of personal respect for Gregg and professional respect for his programming ability. I look forward to his many contributions across the MINKOTA region."

Swedberg said, "I've been fortunate enough to work with Mick for the last 12 years, helping to build ra-

dio stations here in Minneapolis. I think we have excellent radio stations with some very bright people working in them, and I'll try to help in whatever capacity I can."

Cochran, meanwhile, has been elevated from Director/Operations of Clear Channel's Boise, ID cluster to Regional VP/Programming for 33 of the company's stations in Boise, Idaho Falls, Pocatello and Twin Falls, ID; and Billings, Bozeman, Missoula and Shelby, MT. He reports to Regional VP Dick Lumenello and San Diego-based Plains/Northwest Division Sr. VP/Programming Jack Evans.

"With Jeff's day-to-day activities, we'll take our great stations to an even higher level," Lumenello said. "I'm looking forward to finding the best blend of product, sales and management."

Cochran is a 25-year radio veteran who served as PD of WLIT/Chicago before moving to Idaho. He's also been PD of KOSI/Denver, KEZK/St. Louis and KMZQ/Las Vegas and served as OM for AFM's four-station Richmond cluster before that company's merger with Clear Channel in 2000. He began his career in 1979 as midday host of WGBF-AM/ Evansville, IN and has also been an air talent at WCKT (K102)/Miami and KWK/St. Louis.

"This is something I like doing," Cochran told R&R. "I've got a great bunch of stations and good PDs at all of those radio stations. What's not to like? It sounds like a blast!"

Hollywood

Continued from Page 3

Sr. VP/A&R and Soundtracks Mitchell Leib has been promoted to Sr. VP/Soundtracks for Buena Vista Music Group. He will oversee all facets of the company's soundtrack business, including Hollywood Records.



Leib

Also, Linc Wheeler has joined Hollywood as Exec. Director/Marketing. He was previously at Virgin Records, where he served as Director/Product Management.

"These appointments represent our continued desire to bring in the best and brightest for our team," Hollywood Sr. VP/GM Abbey Konowitch said. "Identifying hits and breaking artists is a group effort. We are thrilled to have Georgie and Lincoln joining us, as well as Justin and Mitchell's continued leadership."

Fischer

Continued from Page 3

proud to be joining them in their quest."

Before joining FullAudio Fischer spent four years as PD of KOAI/Dallas. From 1994-96 he programmed Sony's SW Networks Smooth Jazz format and co-created the syndicated Dave Koz Radio Show. Fischer also served as Asst. PD/MD of WNUA/Chicago from the late 1980s through 1994 and was VP/Programming for the former Unidyne Broadcasting from 1982-87.

Harvey

Continued from Page 1

With his trademark greeting of "Hello, Americans!" Harvey has long been America's most popular and successful radio newscaster. "If the very best radio is local, then Paul Harvey has made America his hometown," ABC News Radio VP Chris Berry said.

"He always gives the news equal treatment, whether it's happening in a big city or a small town. With his unique ability to connect with the radio audience, Paul is unchallenged as America's best storyteller. His broadcasts continue to attract millions of listeners daily and to convince many advertisers of the power of radio."

Born in Tulsa, Harvey began his radio career in 1933, while still in high school, as an announcer for his hometown radio station, KVOO. He continued working as an announcer and PD at the station through his college years at the University of Tulsa. Following graduation, Harvey got his first job as a newscaster, at KOMA/Oklahoma City, then moved to KXOK/St. Louis as Director/Special Events and a roving news reporter.

In 1940 Harvey moved to Hawaii to cover the United States Navy as it began concentrating on its fleet in the Pacific. During his trip home from that assignment he learned that the Japanese had bombed Pearl Harbor; so, on his arrival back on the mainland, he immediately enlisted in the Army Air Corps. After leaving the

corps in 1944, Harvey made what was to become a career-changing move to ABC affiliate WENR/Chicago, where he quickly became the Windy City's most popular newscaster.

Harvey was heard coast to coast for the first time in 1951, when his daily Paul Harvey News and Comment began airing on the ABC Radio Networks. In 1976 ABC added a second Paul Harvey broadcast, *The Rest of the Story*, which delves into the forgotten or little-known facts behind the stories of famous people and events. Today Harvey is the largest one-man network in broadcasting, with more than 1,200 commercial radio affiliates nationwide and 400 Armed Forces Radio Network stations that broadcast his familiar voice and unique style to listeners around the world.

"As he celebrates a nearly 70-year career in radio, Paul Harvey personifies all that is good about radio broadcasting," R&R Publisher/CEO Erica Farber said. "TRS 2003 will give all of us a wonderful opportunity to honor the tremendous impact he has had not only on our business, but on the entire American population."

The 2003 R&R Talk Radio Seminar will be held at the Marina Beach Marriott hotel in Los Angeles. You can save on early-bird registration now by logging on to www.radioandrecords.com and clicking on "Conventions/Summits." You'll also find a TRS 2003 registration form, along with complete hotel reservation information, on Page 19 of this issue.



TONY NOVIA

tnovia@radioandrecords.com

Talent Tips From Top PDs

□ Programmers offer personalities a reality check

There is nothing more powerful for a radio station than a compelling personality who can get ratings. You know the big names: Stern, Limbaugh, Dees, Kraddick. Each year hundreds of morning shows and personalities gather at the annual Morning Show Boot Camp to learn what it takes to become the next Stern or Jeff & Jer.

To offer some insight from the programming perspective, **R&R** every year gathers some of America's most influential PDs to offer their opinions, thoughts and experience to personalities at the Boot Camp.

This year's **R&R** Programming Roundtable comprised Country Music Television Sr. VP/GM **Brian Phillips**; Stratford Research President **Jan Jeffries**, who also oversees all of the CHR, AC and Hot AC stations for Cumulus; WKFS & WVMX/Cincinnati OM **BJ Harris**; WEZB & WKZN/New Orleans PD **John Roberts**; and WZPL/Indianapolis PD **Scott Sands**. Here's what went down.

R&R: *Should PDs and personalities schedule face time?*

BJH: I think so. In most cases, you have to do it that way simply because of the PD's schedule. I've been fortunate enough to be around a lot of talented people in my career with morning shows, everyone from Rick Dees at KIIS/Los Angeles to MJ Kelly at WFLZ/Tampa, and the list goes on and on. The easiest thing for me is just to be their best friend.

I'm there when they need me; I'm there to support them in the GM's office. Other than that, I usually back off and let these talented people do their damn jobs. I rarely ever sit in a meeting with the morning show and go through and critique everything they did that day because I hired them for a reason. They're talented people, and they have a job to do.

So, I do schedule that time, but it's simply time where I'm their best friend. I think that's the most important thing for me to do.

JJ: One thing I found out real quick while working with John Landecker is that morning show person-

alities are looking for someone who will wrap their arms around them, listen to them and just support them. If you're not getting that from your PD, talk to them about it.

Scott Shannon would sit me down and talk to me about what I was doing right, what I was doing wrong, or he'd just give support. It made me a better host. You don't just sit down and go through this long list of what they're doing right and what they're doing wrong — they already know this stuff; that's the price of admission.

Get in there, give them support and give them ideas; talk to them about what worked and what could be better. That's what it's about. Make them a part of the radio station.

JR: The degree of time spent with the talent really depends on the experience level of the show. If you have a young show, you're going to need to have more regimented sessions with them. But, as the show matures and proves itself on the air, obviously, the interaction should then take on a different tone.

BP: The most important period in the development of these shows is when you put combinations of people together. As a PD, you need to do one thing right and see everybody through the difficult time of that initial "getting to know who does what" interaction. That's the critical area.

R&R: *Budgets are getting smaller for personalities and promotions. With little or no money for promotion, what is the best way for personalities to get the word out on their shows?*

BJH: It's a challenge. One thing I've

never understood about radio management is why they go out and hire two extremely talented people to do a morning show, pay them six figures, hire producers and newscasters and then spend absolutely no cash on marketing the show. It makes no sense to me.

I've seen talented people fall on their faces simply because management took away all the marketing money. If management doesn't spend any money to market the morning show, the only thing that will get is the station's cume. To make a station and a morning show grow, you've got to spend money.

I don't control the purse strings, so if you don't have marketing dollars, all I can tell you is to do very topical, very interesting promotions. The show has to have great recall so that people know that that particular morning show did this specific promotion.

JR: I'm working from the presumption that you have a limited budget, but I've heard and worked with a ton of stations that don't take advantage of their own air. There's no better free promotion than taking advantage of the cume that's listening to your frequency during the rest of the day.

If your PD is not using that by running teasers of the next day's show or recyclers or snippets of that day's show, he's stupid. But you're stupid if you're not going in there and asking your PD, "Hey, can't we cross-promote my morning show on the radio station?" This is particularly important on CHR, where the stations typically do best from 3pm-midnight and on weekends.

I'll also throw it back at the talent, to an extent. I've worked with stations where the talent's idea of working on a promo for the next day's show is all about 30 seconds. If you don't put a little bit of quality thinking and time into what you're going to say for that teaser for the next day or finding the best snippet to use in a best-of clip, you're just as guilty as the PD for not taking advantage of it.

A lot of times that duty gets dumped off on a kid or a producer, but it's a reflection of your show. I think



LAYING DOWN THE LAW

EEG/EastWest recording artist Angie Martinez got wild in Florida during the WLLD/Tampa concert. Seen here after the show are (l-r) Greg Lawley of Lawman Promotions and Martinez.

it might be worth 15, 20 or 30 minutes every morning at 10am to go into the production room to try to create a really compelling recycler.

JJ: Go to your PD and get time on the air. As a PD, you should look at all of the commercial slots available throughout the day, seven days a week, 52 weeks a year, and ask how many times you can promote your radio station. As a personality, you should go to the PD and say, "I'd like to get 25% of all of our slots for our morning show; we're going to put together some great promos."

Another thing that blows my mind is seeing how much phantom cume — unreported listening — there is on so many radio stations. While broadcasting your show and when cutting your promos, do things that make you stand out. If 50% of your cume is phantom, you're only getting half of your audience rated. Reducing phantom cume will double your quarter-hour share.

SS: Radio needs to take a cue from how television promotes itself. Spend a day watching the No. 1 television station in the market and watch how they promote themselves every hour. In every break they brand their personalities and shows. Their promos are always looking at what's coming up at various times. We all need to pay attention to how TV does a better job of branding and imaging itself.

R&R: *Should talent look to broaden their base beyond radio? For example, Howard Stern is on E!, Ryan Seacrest is on American Idol, and Steve Harvey has his own TV show. Is this the future for great radio talent?*

BP: That's a great question, because I'm always surprised at how little awareness about radio there is among pure television people who didn't come from a radio background. People who search out talent for television don't have the sense to look to radio.

Strangely enough, when we have a cattle call for VJs or host talent for a show, it doesn't occur to a lot of the talent directors that radio would be a logical pool to draw from. I think if you have aspirations to be on television and can make yourself somewhat

photogenic on camera, you should take a shot at it.

When I get in a room for talent auditions, I always pull from the radio people. I think they are faster on their feet, and they're not flustered by anything. I think they work well under pressure.

BJH: I agree. I think they are worlds apart, but the radio world is starting to open a little bit as other mediums come along and the Internet and a variety of different resources are becoming available to morning talent. If you're extremely talented, big companies like Clear Channel Communications, Infinity and other broadcast companies out there need you as much today as they have ever needed you before.

An individual is an individual, and there is no way to copy that. I think the icebreaker was Howard Stern. When he moved over to E! Entertainment, it opened the door for people

like Ryan Seacrest, who's currently doing *American Idol*. Take advantage of anything that comes your way where you can expand your talents into other mediums.

JR: Even at the local level, you can tell who has a radio background when you watch a television newscast. When something goes wrong, the "television-only" person stares at the camera,

while the radio guy can ad-lib his way through it whether they have a teleprompter or not. As talent, part of your mission of ingraining yourself in the marketplace is to get the exposure.

JJ: I think the bottom line is that talent is talent. If you've got the wherewithal to do radio and television, do it. Do it for yourself and for your company, and they will only value you even more. If you got what it takes, go for it.

You can contact Brian Phillips at brian.phillips@cmt.com. Jan Jeffries at janman1854@aol.com, BJ Harris at bjharris@clearchannel.com or bjratings@aol.com, John Roberts at jroberts@entercom.com and Scott Sands at sands@z995.com.



Brian Phillips



Jan Jeffries



BJ Harris



John Roberts



Scott Sands

"Another thing that blows my mind is seeing how much phantom cume — unreported listening — there is on so many radio stations."

Jan Jeffries

Bare Naked

Jennifer Love Hewitt

On Over 100 Stations!

R&R Pop **34** - **31**

New this week: **WXSS**

Z100	21x	KIIS	36x
WFLY	24x	KZHT	81x
WXKS	27x	KRQQ	42x
WXXX	36x	KDND	20x
WLAN	33x	WAEZ	27x
WYCR	29x	WVSR	28x
WKCI	33x	WNOU	22x
WSTW	24x	WQZQ	44x
WPRO	28x	WAEZ	27x
KKMG	25x	WSTR	22x
KCHZ	28x	WBFA	40x
WCGQ	24x	WERO	29x
Y100	34x	WFBC	25x
WABB	30x	WXXL	19x
WIOG	24x	KLAL	34x
KQAR	33x	WWMX	24x
WPTE	44x	WTSS	40x
WTIC	34x	...the list goes on!	

"Every week 'Barenaked' looks better and better in our research. This is becoming a HIT at KIIS-FM!"

— John Ivey, PD/KIIS-FM

"Love is #9 out of 32 in callout. It has gone from being just potential to REAL SCORES. It's going to 8 PLAYS A DAY!"

— Kid David, KISS 108/Boston

"If you are a mainstream pop station this is right down the middle. The CALLOUT POTENTIAL LOOKS HUGE!"

— Danny Ocean, PD-KC101/New Haven

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

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CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of September 15-21.

HP = Hit Potential ®

CHR/POP

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

TOTAL FAMILIARITY
TOTAL BURN

DEMOGRAPHICS

WOMEN 12-17 WOMEN 18-24 WOMEN 25-34

REGIONS

EAST SOUTH MID-WEST WEST

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL FAMILIARITY	TOTAL BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.95	—	—	—	40.5	6.1	4.14	4.00	3.26	3.78	3.96	3.84	4.21
AVRIL LAVIGNE Sk8er Boi (Arista)	3.94	4.05	4.03	—	66.0	16.3	4.19	3.59	3.78	4.02	3.76	3.78	4.16
AVRIL LAVIGNE Complicated (Arista)	3.83	3.92	3.92	3.87	81.5	27.9	4.00	3.73	3.67	3.78	3.88	3.71	3.97
NO DOUBT F/LADY SAW Underneath It All (Interscope)	3.77	3.71	3.58	3.71	66.0	18.2	3.72	3.77	3.87	3.90	3.56	3.62	3.91
HOOBASTANK Running Away (Island/IDJMG)	3.74	3.78	3.75	3.56	51.7	11.6	3.91	3.62	3.43	3.98	3.54	3.80	3.60
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.73	3.65	3.70	3.84	77.1	27.3	3.79	3.86	3.44	3.79	3.69	3.56	3.89
CREED One Last Breath (Wind-up)	3.71	3.82	3.67	3.61	65.7	21.0	3.71	3.74	3.68	3.55	3.78	3.73	3.80
NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.68	3.82	3.64	3.74	73.5	28.2	3.68	3.76	3.59	3.46	4.02	3.52	3.76
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.66	3.56	3.78	3.60	56.4	12.7	3.88	3.52	3.39	3.58	3.44	3.80	3.77
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.63	3.47	3.55	3.51	54.1	16.6	3.57	3.64	3.77	3.56	3.70	3.44	3.81
KELLY CLARKSON A Moment Like This (RCA)	3.63	3.80	3.84	—	63.5	17.4	3.82	3.44	3.52	3.72	3.53	3.57	3.70
N.O.R.E. 'Nothin' (Def Jam/IDJMG)	3.60	—	3.52	3.63	54.1	16.9	3.65	3.34	3.97	3.22	3.58	3.66	3.91
KROEGER & SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.59	3.56	3.49	3.64	75.1	25.7	3.71	3.42	3.56	3.62	3.71	3.58	3.45
OUR LADY PEACE Somewhere Out There (Columbia)	3.59	3.65	3.71	3.58	56.6	13.0	3.64	3.65	3.40	3.55	3.57	3.67	3.57
PINK Just Like A Pill (Arista)	3.59	3.74	3.61	3.65	74.0	22.7	3.49	3.50	3.88	3.83	3.40	3.49	3.63
JOHN MAYER No Such Thing (Awarra/Columbia)	3.55	3.52	3.61	3.38	67.1	22.7	3.64	3.33	3.62	3.54	3.40	3.60	3.64
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3.54	3.58	3.61	—	57.5	15.7	3.59	3.28	3.88	3.43	3.56	3.44	3.73
DJ SAMMY & YANOU Heaven (Robbins)	3.53	3.40	3.47	3.25	74.3	26.0	3.62	3.60	3.35	3.74	3.57	3.32	3.51
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.52	3.72	3.49	3.53	65.5	26.2	3.45	3.52	3.73	3.42	3.72	3.17	3.77
ASHANTI Happy (Murder Inc./IDJMG)	3.49	3.56	3.49	3.57	71.0	27.6	3.46	3.39	3.71	3.28	3.63	3.40	3.64
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.47	3.39	3.55	—	53.9	17.7	3.37	3.51	3.70	3.38	3.40	3.31	3.75
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.46	3.64	3.67	3.42	54.1	17.4	3.59	3.27	3.35	3.72	3.47	3.25	3.39
IRV GOTTI PRESENTS... Down 4 U (Murder Inc./IDJMG)	3.41	3.46	3.52	3.48	70.2	31.2	3.40	3.48	3.31	3.30	3.48	3.37	3.50
P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.31	3.58	3.53	3.50	64.9	28.2	3.14	3.36	3.67	3.09	3.49	3.17	3.47
SHAKIRA Objection (Tango) (Epic)	3.31	3.22	—	—	60.5	19.9	3.17	3.32	3.58	3.43	3.10	3.25	3.41
CHRISTINA AGUILERA Dirty (RCA)	3.28	3.20	—	—	47.5	13.5	3.38	3.09	3.34	3.40	3.05	3.00	3.66
MARIO Just A Friend 2002 (J)	3.28	3.59	3.49	3.43	64.4	26.5	3.24	3.40	3.20	3.13	3.42	3.20	3.38

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

After a nearly four-month run at No. 1 with "Complicated" and "Sk8er Boi" (Arista) Avril Lavigne is replaced in the top spot on Callout America this week by Puddle Of Mudd and "She Hates Me" (Flawless/Geffen/Interscope). "She" is already No. 3 on R&R's Alternative chart and seems poised to follow the success of the group's top five Pop hit "Blurry."

"Sk8er Boi" is no longer No. 1, but it's a solid No. 2 overall with a 3.94. Lavigne's first single, "Complicated," still ranks third with a 3.83.

No Doubt are on their third CHR/Pop smash with "Underneath It All" (Interscope). This week the song, featuring Lady Saw, ranks fourth overall, eighth with teens, third 18-24 and fourth 25-34.

Hoobastank continue their solid performance: "Running Away" (Island/IDJMG) has been in Callout America's top 10 for more than three months. This week "Running" ranks fifth overall, fourth with teens and ninth 18-24. The song has been in the company of hits by Nelly, Creed, Eminem and the aforementioned Lavigne and No Doubt for quite a while now.

Michelle Branch is one of the big breakthrough stars of the last 18 months. She's already had two top 10 hits, with "All You Wanted" and "Everywhere," she's prominently featured on Santana's "The Game of Love," and her latest solo release, "Goodbye to You" (Maverick/WB), continues to rank among the top-testing songs in the country. This week it's ninth overall and fifth with teens.

Some highlights from the 25-34 cell: N.O.R.E.'s "Nothin'" (Def Jam/IDJMG) ranks No. 1, and Justin Timberlake's "Like I Love You" is again in the top 10.

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

PUDDLE OF MUDD

SHE HATES ME

#1 OVERALL CALLOUT AMERICA



R&R CHR/Pop Top 50

October 11, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	7665	-341	725548	14	129/0
2	2	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	7461	+47	802472	14	126/0
6	3	AVRIL LAVIGNE Sk8er Boi (Arista)	7273	+776	806746	7	133/0
3	4	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	6768	-236	725996	14	132/0
7	5	NO DOUBT F/LADY SAW Underneath It All (Interscope)	6675	+615	763890	11	131/1
5	6	CREED One Last Breath (Wind-up)	6499	-116	658585	20	123/0
4	7	AVRIL LAVIGNE Complicated (Arista)	6135	-779	638083	21	133/0
8	8	JUSTIN TIMBERLAKE Like I Love You (Jive)	5634	+124	584332	7	130/1
14	9	KELLY CLARKSON A Moment Like This (RCA)	5513	+1110	725386	5	83/6
10	10	VANESSA CARLTON Ordinary Day (A&M/Interscope)	5470	+329	576547	13	130/0
9	11	PINK Just Like A Pill (Arista)	5104	-382	517049	18	131/0
13	12	MICHELLE BRANCH Goodbye To You (Maverick/WB)	4658	+152	514970	12	128/0
17	13	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	4219	+228	434011	10	112/2
16	14	CHRISTINA AGUILERA Dirty (RCA)	4063	-35	382529	6	124/0
12	15	ASHANTI Happy (Murder Inc./IDJMG)	4060	-467	466911	11	116/0
24	16	EMINEM Lose Yourself (Shady/Interscope)	3757	+1406	431211	3	112/10
15	17	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3744	-391	418839	14	106/0
20	18	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	3563	+314	373436	8	123/1
11	19	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3471	-1158	422321	12	127/0
29	20	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3246	+1279	354505	2	130/1
26	21	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3134	+893	326371	5	86/9
19	22	OUR LADY PEACE Somewhere Out There (Columbia)	2982	-312	311006	14	108/0
18	23	DJ SAMMY & YANOU Heaven (Robbins)	2913	-1036	316744	20	126/0
25	24	HOBBASTANK Running Away (Island/IDJMG)	2406	+117	241158	12	89/1
23	25	3LW I Do (Wanna Get Close To You) (Epic)	2403	+30	215637	10	101/0
Debut	26	MADONNA Die Another Day (Maverick/WB)	2372	+2113	321644	1	127/40
32	27	KELLY ROWLAND Stole (Columbia)	2131	+279	221038	4	110/7
28	28	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	2072	+80	186397	7	96/0
35	29	PINK Family Portrait (Arista)	2011	+423	217701	3	120/7
22	30	MARIO Just A Friend 2002 (J)	1980	-498	228484	16	126/0
34	31	JENNIFER LOVE HEWITT BareNaked (Jive)	1850	+132	211684	9	107/1
36	32	NICK CARTER Help Me (Jive)	1757	+224	210035	5	94/4
Debut	33	JENNIFER LOPEZ Jenny From The Block (Epic)	1746	+1323	294803	1	110/31
33	34	LEANN RIMES Life Goes On (Curb)	1709	-73	136734	8	92/1
31	35	DAVE MATTHEWS BAND Where Are You Going (RCA)	1578	-287	131236	10	67/0
37	36	BON JOVI Everyday (Island/IDJMG)	1389	+116	155033	6	79/2
30	37	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	1383	-510	160827	11	86/0
27	38	SHAKIRA Objection (Tango) (Epic)	1345	-830	200736	14	116/0
Debut	39	MATCHBOX TWENTY Disease (Atlantic)	1328	+865	140997	1	95/8
38	40	NAPPY ROOTS Po' Folks (Atlantic)	1295	+103	121821	6	70/2
42	41	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1240	+221	119256	3	58/9
40	42	N.O.R.E. Nothin' (Def Jam/IDJMG)	1217	+178	144200	3	46/0
44	43	LIFEHOUSE Spin (DreamWorks)	1100	+147	80183	3	68/2
Debut	44	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	1041	+1041	201163	1	1/1
48	45	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	999	+201	78102	2	65/6
45	46	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	996	+54	99854	3	52/3
39	47	KYLIE MINOGUE Love At First Sight (Capitol)	881	-173	96208	18	119/0
46	48	BIG TYMERS Still Fly (Cash Money/Universal)	830	-86	86375	17	41/0
41	49	SAMANTHA MUMBA I'm Right Here (A&M/Interscope)	791	-236	70855	6	73/0
Debut	50	LAS KETCHUP The Ketchup Song (Hey Hah) (Columbia)	762	+224	168736	1	34/9

133 CHR/Pop reporters. Monitored airplay data supplied by Medabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/22-9/28. 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
TLC Girl Talk (Arista)	84
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	48
MADONNA Die Another Day (Maverick/WB)	40
JENNIFER LOPEZ Jenny From The Block (Epic)	31
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	30
BIG TYMERS Oh Yeah (Cash Money/Universal)	27
JOHN RZEZNIK I'm Still Here... (Hollywood/Walt Disney)	26
O-TOWN These Are The Days (J)	20
COLDPLAY In My Place (Capitol)	19
MARIAH CAREY Through The Rain (Monarc/IDJMG)	18
B2K Why I Love You (Epic)	16

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MADONNA Die Another Day (Maverick/WB)	+2113
EMINEM Lose Yourself (Shady/Interscope)	+1406
JENNIFER LOPEZ Jenny From The Block (Epic)	+1323
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+1279
KELLY CLARKSON A Moment Like This (RCA)	+1110
DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	+1041
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+893
MATCHBOX TWENTY Disease (Atlantic)	+865
AVRIL LAVIGNE Sk8er Boi (Arista)	+776
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+615

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2638
JOHN MAYER No Such Thing (Aware/Columbia)	2451
NELLY Hot In Herre (Fo' Reel/Universal)	2299
JIMMY EAT WORLD The Middle (DreamWorks)	2114
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	1889
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1741
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1602
EMINEM Without Me (Shady/Aftermath/Interscope)	1595
LINKIN PARK In The End (Warner Bros.)	1588
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1399
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1293

R&R Station Playlists have moved to the web.
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R&R CHR/Pop Top 50 Indicator

October 11, 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 ADOS
4	1	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2742	+214	77175	12	52/0
1	2	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	2578	-210	78058	15	47/0
3	3	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2439	-137	70530	14	46/0
7	4	AVRIL LAVIGNE Sk8er Boi (Arista)	2436	+348	70433	8	50/1
2	5	CREED One Last Breath (Wind-up)	2418	-163	68621	22	47/0
5	6	VANESSA CARLTON Ordinary Day (A&M/Interscope)	2398	-58	67938	13	51/0
6	7	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2366	+34	66199	14	50/1
10	8	JUSTIN TIMBERLAKE Like I Love You (Jive)	2094	+182	54890	7	50/0
11	9	MICHELLE BRANCH Goodbye To You (Maverick/WB)	2019	+203	61749	14	47/0
8	10	PINK Just Like A Pill (Arista)	1800	-180	49144	19	41/0
9	11	AVRIL LAVIGNE Complicated (Arista)	1733	-228	52877	22	43/0
18	12	KELLY CLARKSON A Moment Like This (RCA)	1615	+326	41890	5	44/2
14	13	CHRISTINA AGUILERA Dirty (RCA)	1600	+135	44947	6	49/0
12	14	ASHANTI Happy (Murder Inc./IDJMG)	1594	-132	46508	12	42/0
13	15	OUR LADY PEACE Somewhere Out There (Columbia)	1421	-198	41164	14	42/0
26	16	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1264	+498	35621	4	50/3
21	17	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	1256	+107	35799	9	47/4
20	18	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1256	+88	36427	11	42/0
19	19	HOOBASTANK Running Away (Island/IDJMG)	1252	+50	34924	16	41/1
15	20	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1142	-243	30017	12	35/0
22	21	LEANN RIMES Life Goes On (Curb)	1105	+31	30485	10	46/0
17	22	OJ SAMMY & YANOU Heaven (Robbins)	1079	-231	31835	21	33/0
25	23	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	999	+9	27393	8	39/1
23	24	DAVE MATTHEWS BAND Where Are You Going (RCA)	966	-82	27265	12	34/0
27	25	PINK Family Portrait (Arista)	871	+117	24157	4	45/3
41	26	EMINEM Lose Yourself (Shady/Interscope)	852	+475	25013	3	48/9
Debut	27	MATCHBOX TWENTY Disease (Atlantic)	820	+672	24939	1	46/2
31	28	KELLY ROWLAND Stole (Columbia)	763	+100	19321	5	38/3
28	29	LIFEHOUSE Spin (DreamWorks)	732	0	21024	6	43/1
24	30	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	709	-305	15721	14	26/0
Debut	31	MADONNA Die Another Day (Maverick/WB)	581	+543	17775	1	43/17
34	32	BON JOVI Everyday (Island/IDJMG)	546	-38	19960	8	30/0
30	33	MARIO Just A Friend 2002 (J)	515	-174	13946	16	20/0
40	34	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	512	+92	15979	5	30/7
33	35	JIMMY EAT WORLD Sweetness (DreamWorks)	500	-94	14702	9	35/0
37	36	3LW I Do (Wanna Get Close To You) (Epic)	483	+44	11563	7	22/1
43	37	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	473	+125	13226	4	28/2
32	38	SHAKIRA Objection (Tango) (Epic)	446	-188	11536	16	15/0
42	39	NICK CARTER Help Me (Jive)	439	+70	9938	5	22/1
35	40	SAMANTHA MUMBA I'm Right Here (A&M/Interscope)	435	-127	12918	9	25/0
38	41	NAPPY ROOTS Po' Folks (Atlantic)	430	-9	11579	7	28/2
39	42	JENNIFER LOVE HEWITT BareNaked (Jive)	397	-28	9603	9	22/0
29	43	GOO GOO DOLLS Big Machine (Warner Bros.)	377	-315	12818	13	16/0
36	44	KYLIE MINOGUE Love At First Sight (Capitol)	343	-158	8557	20	15/1
48	45	THICKE When I Get You Alone (NuAmerica/Interscope)	320	+57	8357	3	31/1
46	46	LAURA PAUSINI Surrender (Atlantic)	264	-20	8032	5	15/0
Debut	47	MARIAH CAREY Through The Rain (MonarC/IDJMG)	231	+193	6402	1	23/1
—	48	CANDY BUTCHERS You Belong To Me Now (RPM)	231	-8	5483	3	11/1
49	49	JACK JOHNSON Flake (Enjoy/Universal)	231	-27	5364	5	12/0
45	50	FAITH HILL Cry (Warner Bros.)	231	-56	8698	4	21/0

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 9/29-Saturday 10/5.
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Most Added

ARTIST TITLE LABEL(S)	ADDS
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	25
JENNIFER LOPEZ Jenny From The Block (Epic)	20
TLC Girl Talk (Arista)	19
MADONNA Die Another Day (Maverick/WB)	17
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	16
JOHN RZEZNIK I'm Still Here... (Hollywood/Walt Disney)	11
EMINEM Lose Yourself (Shady/Interscope)	9
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	7
EYRA GAIL The Flame (24/7/Artemis)	5
COLDPLAY In My Place (Capitol)	5
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	4
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3
PINK Family Portrait (Arista)	3
KELLY ROWLAND Stole (Columbia)	3
STEREO FUSE Everything (EQ/Wind-up)	3
DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	3
MATCHBOX TWENTY Disease (Atlantic)	2
KELLY CLARKSON A Moment Like This (RCA)	2
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2
NAPPY ROOTS Po' Folks (Atlantic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Disease (Atlantic)	+672
MADONNA Die Another Day (Maverick/WB)	+543
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+498
EMINEM Lose Yourself (Shady/Interscope)	+475
AVRIL LAVIGNE Sk8er Boi (Arista)	+348
KELLY CLARKSON A Moment Like This (RCA)	+326
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+214
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+203
MARIAH CAREY Through The Rain (MonarC/IDJMG)	+193
JENNIFER LOPEZ Jenny From The Block (Epic)	+187
JUSTIN TIMBERLAKE Like I Love You (Jive)	+182
TLC Girl Talk (Arista)	+180
O-TOWN These Are The Days (J)	+152
CHRISTINA AGUILERA Dirty (RCA)	+135
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+125
PINK Family Portrait (Arista)	+117
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	+107
KELLY ROWLAND Stole (Columbia)	+100
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+92
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	+88
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	+88
NICK CARTER Help Me (Jive)	+70
SERA That Girl Wouldn't Listen (Aezra)	+66
LAS KETCHUP The Ketchup Song (Hey Hah) (Columbia)	+64
DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	+62
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+61
THICKE When I Get You Alone (NuAmerica/Interscope)	+57
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+54
HOOBASTANK Running Away (Island/IDJMG)	+50
PINK Don't Let Me Get Me (Arista)	+47

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



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ON THE RECORD

With **Heather Leigh**
MD, WKPK/Traverse City, MI



The world of CHR radio continues to turn. We watched the boy-band craze fade away as a more rhythmic top 40 appeared. The balancing act was getting harder and harder as every label created their own Nelly. ♡ But now we're seeing a lot more of the female rock and pop artists take center stage — girls with attitude, like Sheryl Crow, J. Lo, Pink, Avril Lavigne, Michelle Branch, Faith Hill and Vanessa Carlton, just to name a few. This is great for our audience, because we lean more adult at WKPK. ♣ As MD, you can look at all of the research in the world, but a lot of times it comes down to a gut feeling. Being a 30-year-old female helps me relate to our demo a bit more than most. ♣ Currently, our top requests are Avril, Vanessa and Michelle, along with the new Lifehouse, John Mayer and Uncle Kracker. There's buzz about the new U2 single, Santana with Michelle Branch (which will be a smash) and Faith Hill. ♣ Overall, I think radio is beginning to balance out again after a rhythmic overload. I look forward to it.

Following last week's avalanche of adds, things quiet down just a tad, as TLC pull in Most Added honors with "Girl Talk" (Arista). Craig David (Wildstar/Atlantic) rolls with 40-plus adds, while Callout America champ Puddle Of Mudd (Flawless/Geffen/Interscope) pull in nearly 30 ... There's a solid group of new entries this week. Madonna's "Die Another Day" (Maverick/WB) debuts at No. 26* and also gets the Most Increased Plays award, with a whopping +2,113! Jennifer Lopez's "Jenny From the Block" (Epic) assumes the No. 33* slot and comes in third for M.I.P. with a + 1,323, while Matchbox Twenty's "Disease" (Atlantic) is at No. 39* ... Meanwhile, DJ Sammy f/You record a brand-new version of "Heaven (Candlelight Mix)" (Robbins) and land at No. 44*. The final new entry is Las Ketchup with "The Ketchup Song" (Columbia) at No. 50* ... In his third week on the chart, Eminem comes in second for Most Increased Plays with a +1,406 and a 24-16* leap ... Four acts gain plays this week but remain at last week's positions. Eve f/Alicia Keys' "Gangsta Lovin'" (Ruff Ryder/Interscope), Justin Timberlake's "Like I Love You" (Jive), Vanessa Carlton's "Ordinary Day" (A&M/Interscope) and Uncle Kracker's "In a Little While" (Top Dog/Lava/Atlantic) all maintain their respective bulleted positions. Nappy Roots, N.O.R.E. and Fabolous all gain plays but earn backward bullets, thanks to the new superstar releases.

CHR/Pop
ON THE RADIO

— Tanya O'Quinn/Asst. Editor

ON THE RISE

ARTIST: Nick Carter

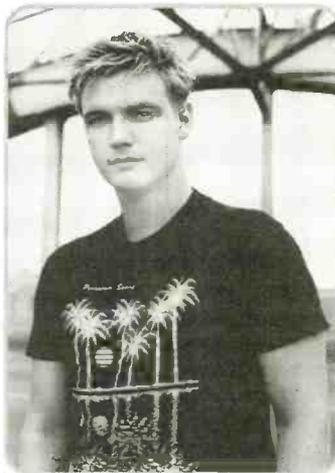
LABEL: Jive

By TANYA O'QUINN / ASSISTANT EDITOR

Wind beneath his wings? Backstreet Boys member Nick Carter has released a solo venture entitled *Now or Never*. "It's a release of energy," explains Carter. "Now I get the freedom to do everything that I, myself, want to do." Equating this solo venture with going off to college, Carter feels this project is "a breaking away from the family within The Backstreet Boys to spread his wings." Carter's solo debut exposes his deepest thoughts, confusions and passions as he's musically escorted by the creative work of producers The Matrix, Steve Mac, Matthew Gerrard and Teddy Riley.

While fiddling around in the studio with the production team known as KNS (Josh Schwartz and Brian Keirulf), Carter came up with the song "Do I Have to Cry." Once the head honchos at Jive got a listen, the next step was to focus on Carter's solo album. Collaborating with KNS enabled the 22-year-old singer to discover that he is also a budding songwriter. He co-wrote the music for "Do I Have to Cry for You," "Girls in the USA" and "I Stand for You" with KNS and producers Gary Clark and Martin Brammer and the lyrics for "My Confession" and "Is It Saturday Yet?"

Carter acknowledges that he hasn't reached his full potential as a songwriter, but, unlike many students, he is simply excited about his artistic journey. On *Now or Never*, he draws from memories and has more control over how those nostalgic energies are expressed to his fans. During the making of the album Carter and songwriter Max Martin (Britney Spears, The Backstreet Boys and Celine Dion) had some deep discussions about life. Martin was able to capture the essence of Carter and, along with partner Rami, transformed the spirit of the singer-songwriter into musical compositions. "It's a very personal album," says Nick. "Every song has a connection of some sort." Though some of the songs may delve into emotional profundity, they remain buoyant



Nick Carter

enough to float on the freedom and passion they were meant to reveal.

The debut single, "Help Me," was written by Matthew Gerrard and Michele Vice-Maslin. An energetic, guitar-driven melody supports Carter's passionate plea for assistance. As I listened to the tune a few times, I could see the depth of the issue at hand being lightened by Carter's vocal performance and the complementary instrumentation. Basically, he pleads for the sure-fire technique to tackle life. However, if there were such a method, the value of experience would be worthless. As a ballad with softer vocals, the message could've easily become one for the heart to entertain; instead, it takes a musically animated approach, making it appropriate for drives along the coast or simple melodic vibing.

Though *Now or Never*'s title suggests a desperate urgency, I don't think time or desperation are factors in Nick Carter's singing career. His 15 years of performing have molded him into a skilled artist and performer, and his first solo venture is just the beginning for his songwriting development.

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America's Best Testing CHR/Pop Songs 12+
 For The Week Ending 10/11/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KELLY CLARKSON A Moment Like This (RCA)	4.12	4.07	88%	14%	4.07	89%	15%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	4.11	4.08	91%	18%	4.08	92%	17%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.99	3.98	93%	20%	3.86	91%	21%
AVRIL LAVIGNE Complicated (Arista)	3.93	4.03	98%	52%	3.84	97%	57%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.91	-	52%	6%	3.86	47%	5%
HOOBASTANK Running Away (Island/IDJMG)	3.90	3.85	65%	15%	3.97	66%	11%
OUR LADY PEACE Somewhere Out There (Columbia)	3.86	3.86	72%	16%	3.88	68%	13%
NO DOUBT Underneath It All (Interscope)	3.86	3.89	91%	22%	3.91	91%	20%
PINK Just Like A Pill (Arista)	3.85	3.88	96%	45%	3.86	96%	47%
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.82	3.80	80%	21%	3.89	76%	19%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.80	3.78	92%	41%	3.84	93%	40%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.77	3.73	91%	31%	3.61	92%	37%
CREED One Last Breath (Wind-up)	3.75	3.72	88%	30%	3.82	88%	27%
DJ SAMMY & YANOU Heaven (Robbins)	3.73	3.67	88%	38%	3.71	87%	38%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.72	3.71	96%	41%	3.78	96%	40%
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	3.71	-	67%	14%	3.84	66%	12%
JOHN MAYER No Such Thing (Aware/Columbia)	3.71	3.87	85%	36%	3.58	82%	35%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.64	3.61	90%	36%	3.73	91%	37%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.63	3.58	62%	18%	3.69	61%	16%
PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	3.58	3.66	47%	9%	3.50	47%	9%
3LW I Do (Wanna Get Close To You) (Epic)	3.52	3.51	71%	19%	3.57	71%	16%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.50	3.56	59%	13%	3.54	61%	11%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.45	-	55%	17%	3.52	53%	15%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.41	3.39	88%	29%	3.53	86%	27%
ASHANTI Happy (Murder Inc./IDJMG)	3.37	3.49	88%	42%	3.29	89%	44%
CHRISTINA AGUILERA & REDMAN Dirty (RCA)	3.35	3.34	76%	20%	3.36	74%	17%
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.25	3.35	89%	49%	3.38	90%	43%
MARIO Just A Friend (J)	3.22	3.36	87%	46%	3.23	87%	45%

Total sample size is 728 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

TLC Girl Talk (Arista)
 Total Plays: 727, Total Stations: 84, Adds: 84

NORAH JONES Don't Know Why (Blue Note/Virgin)
 Total Plays: 630, Total Stations: 57, Adds: 6

NIVEA Don't Mess With My Man (Jive)
 Total Plays: 508, Total Stations: 20, Adds: 6

THICKE When I Get You Alone (NuAmerica/Interscope)
 Total Plays: 503, Total Stations: 44, Adds: 5

K. ROCK W/S. CROW Picture (Top Dog/Lava/Atlantic)
 Total Plays: 496, Total Stations: 19, Adds: 3

O-TOWN These Are The Days (J)
 Total Plays: 486, Total Stations: 82, Adds: 20

STEREO FUSE Everything (EO/Wind-up)
 Total Plays: 484, Total Stations: 34, Adds: 1

CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)
 Total Plays: 400, Total Stations: 59, Adds: 48

MARIAH CAREY Through The Rain (MonarC/IDJMG)
 Total Plays: 306, Total Stations: 49, Adds: 18

B2K Why I Love You (Epic)
 Total Plays: 254, Total Stations: 46, Adds: 16

Songs ranked by total plays



SHE IS

RCA recording artist Heather Headley promotes her first single, "He Is," while at WHTZ (Z100)/New York. Seen here (l-r) are RCA VP Eric Murphy and National Top 40 Promotion Tracy Koppel, WHTZ OM/PD Tom Poleman, Headley, a guest of Z100, WHTZ MD Cubby and RCA NY Local Jimmy Fay and Sr. VP Ron Geslin.

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. email: mdavis@radioandrecords.com

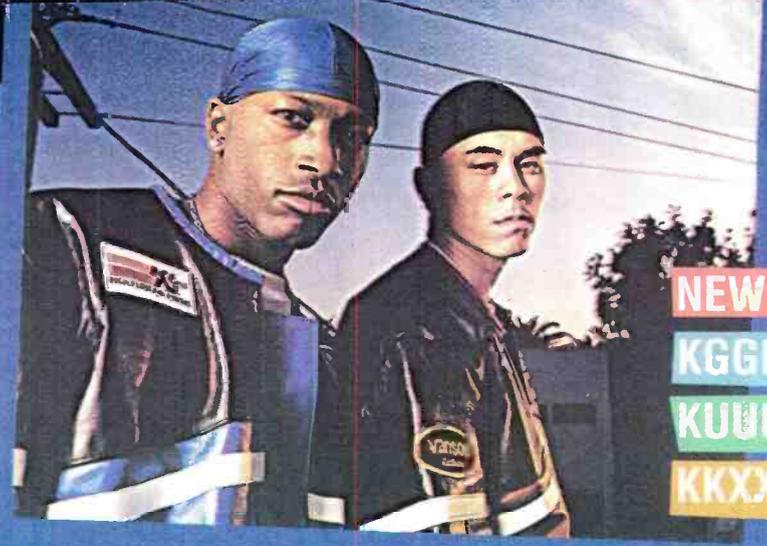


AVRIL AT R&R

With two hits in her pocket and all-around success, Arista recording artist Avril Lavigne stopped by R&R to introduce herself to the staff. Pictured here (l-r) are Lavigne's bandmate, Lavigne, R&R Sr. VP Kevin McCabe, Arista Promotion Director Lori Rischer, R&R Music Operations' Diane Ramos and Josh Bennett and R&R Sr. VP & CHR/Pop Editor Tony Novia.

SMILEZ & SOUTHWEST

'TELL ME'



NEW THIS WEEK:
KGGI / Riverside
KUUU / Salt Lake City
KKXX / Bakersfield

"A consistent Top 10 Phone Record for 3 weeks. Sounds Blazin' on the air... this is a HIT!"

-Mark Adams, KXJM / Portland

"'Tell Me' shows all the signs of becoming a big break-through HIT record."

-Don London, WNVZ / Norfolk

"Heatin' up in the Mix. sounds great on the air, that's why we added it."

Chris Tyler, WJMN / Boston

"Phones every time we play the record, this is Nelly Dilemma Part 2."

-Bo Matthews, WBTT / Ft. Meyers

"This record has blown me away, Top 10 phones at night after one week."

-Dennis Martinez, KDON / Monterey

"This shit is so hot we have to use prongs to put it in! Top 5 phones."

-Ant Dog, KUUU / Palm Springs

"'Tell Me' is a Banger!"

-Stevie Demann, WJHM / Orlando

"'Tell Me' fits the sound of the station, a perfect female record! Slammin'!"

-Eddie Mix, WPDW / Miami

"This one is hot, sounds great on the air, Big Phone Reaction!"

-Sherita Saulsberry, KVEG / Las Vegas

"#2 Phones, This is HUGE!"

-Pattie Moreno, KBOS / Fresno



DONTAY THOMPSON

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Top Mix-Show DJs Form Alliance

□ An interview with Tech.Nitions CEO Randy 'DJ Ran' Gaskins

Maybe you've heard various mix-show DJs sending shout-outs to their "Tech.Nitions family," or maybe you've seen the Tech.Nitions signature posted on the two-ways of many DJs. So, what is a Tech.Nition? "A technician is one who fixes things," says Randy "DJ Ran" Gaskins, founder and CEO of the group of DJs known as the Tech.Nitions. "The name is a combination of the word *technician* and the Technics turntable."

Through Tech.Nitions, Ran hopes to alter the mentality of DJs nationwide by educating and empowering them. He wants to take it back to the days when DJs were about playing good music and didn't allow the politics of the music industry to interfere.

Ran started DJ-ing in the early '80s while attending Philadelphia's Morgan State University on a football and wrestling scholarship and later got into producing tracks. "After college I was working in New York for a while at Warlock Records," he says. "I went back to Philly and did some production and DJ-ing."



DJ Ran

"What led me into getting on the radio was that I had records out by Hans Solo and a chick named Bahamadia whom I was writing and producing for. They couldn't get any airplay, so I decided to get myself on the radio. I got tired of begging people to give my record a shot."

With his DJ skills and desire, Ran landed a job toward the end of 1990 at WUSL (Power 99)/Philadelphia, where, until last year, he made his mark as a mix-show DJ. The buzz he created on the streets of Philly led to his getting a syndicated show with SuperRadio.

"SuperRadio came through Philly because they kept hearing about some DJ Ran making a lot of noise," Ran says. "They gave me a contract. We started with three stations, and now we have 200."

Thanks to Ran's experience as a DJ and his knowledge of the industry, the mission he has set for himself and the growing number of Tech.Nitions doesn't seem too far-fetched. I recently had an in-depth conversation with him about his organization of DJs and his hope of fixing things in the music industry.

R&R: Why did you form the Tech.Nitions?

DJR: I watched radio change from a very passionate and heartfelt thing where a lot of people were concerned about music to a very corporate "who cares about the music, give me my check" attitude. At the time I was building my name in Philly, and I

would go to all the different conventions. I'd attend mix-show panels, and I'd be disappointed, because it always seemed like a bunch of people would swarm around DJs just to make money off us and not really give a fuck about us. I also noticed a bunch of corrupt DJs who, to me, were created by the labels, yet the labels would be scared to deal with them.

And then I saw a bunch of new cats coming in who would follow in the footsteps of those corrupt DJs, the monsters, because they thought it would make them successful. I was like, "That can't go down."

It hurt to watch, and when it got to the point where it was really shitty, I actually left commercial radio. I still had my presence through the syndication in 200 markets, but I left commercial radio on my own terms to go negotiate a deal with TNT's Ted Turner.

I negotiated a deal for me to go out every week and DJ for a company he owned called World Championship Wrestling. The next thing you know, I was on the road every week, DJ-ing, doing every arena across the country. It's cool, because every week I'm in front of 10,000-20,000 people a night, rocking wrestling venues, playing hip-hop and rock.

I got to meet a lot of DJs. That started in '98 with WCW, and now I DJ for the WWE, which was the competition. It used to be the WWF. I'm DJ-ing every Monday night, live, at a different location.

R&R: So you left commercial radio and met all these DJs while working on the road every week for the WCW and WWE. Is that when you decided to get a group of DJs together to form the Tech.Nitions?

DJR: Yep. I just got with a couple of good people who felt the same way I did, people who wanted to hear good music on the radio and didn't care about all the politics. It's a hard battle to fight, and it's something that no one can do by himself. You need a team, a big team. So we created a little family unit. It started out with about six DJs, including myself.

R&R: Your little family is huge now. What did you do to get other DJs familiar with the Tech.Nitions?

DJR: Two-ways have become very popular, so all of us who were in the squad had it on our tag. If we sent out an e-mail, it was on our tag. If we went on a TV show, we shouted it out. We shout it out on the radio programs. If we did an interview in some publication, we shouted it out. Then more DJs became interested in making the same changes we're trying to make. It was, basically, play good music. Don't worry about trying to catch a check for something.

"My mission is to teach people the difference between hating on somebody and telling the truth."

I caught a lot of hate, because I was talking about things that a lot of people eat off of. My mission is to teach people the difference between hating on somebody and telling the truth. Just because you point out errors or flaws in someone's behavior or actions doesn't mean you're hating on them; you're telling the truth. The nucleus or core of hating on someone is jealousy; I'm not being jealous, I'm being honest.

R&R: What year did all of this begin?
DJR: That was, I'd say, the first week of March 2001. By October 2001 we had about 105 cats, and we launched our website at www.technitions.com.

R&R: Did you bug out on how many people wanted to get involved?

DJR: No, because I knew we needed a big army. I also knew that there were going to be a lot of bad apples that we would need to trim. We want quality. Any time you have a group this big, you're going to have some people who don't have the best reasons for being involved.

There's a whole new wave of DJs



IN THE STUDIO WITH JUSTIN

On a recent stop in Los Angeles to promote his single "Like I Love You," Jive recording artist Justin Timberlake had a few industry types over to the studio for an intimate review of his new album, *Justified*. Seen here (l-r) are Timberlake and R&R Rhythmic Editor Dontay Thompson.

who have come up in the music industry. The generation before us had networks. Programmers and record executives, they all have their buddy-buddy system. The next generation after them, which is my generation, didn't get any information about the radio and records game passed down to us. They didn't try to bring any of us in. With the Tech.Nitions, we're passing on information.

R&R: What kind of information?

DJR: We're telling them how to empower and market themselves. We're telling them not to rely on the radio stations for their success. We're telling them how to create situations that will allow them to have some control. We're telling them to know the value of their name and to make their name work for them, as opposed to everybody else making their name work for them.

If some promoter is pimping your name to get a check or to fill a club, you're not getting paid off of it. If there's some guy doing a mix CD, pimping your name and making revenue but not breaking you off, then that's one of the situations where everybody else is getting paid off you except you. It's the oldest trick in the book. They say, "I'm giving you exposure." I tell cats, if you need exposure, take your clothes off and run outside.

Another big thing is instilling in them that we need to be a family unit. We have to be supportive of each other. With our website, we're approaching 400,000 hits, and we've never promoted it.

To beef up something very exciting that we came up with this year, a lot of our cats are really into sports — a lot of us love football — so we decided to take that angle and have the Tech.Nition DJ Draft. During the year, all the time, every day, somebody's reaching out to cats like, "Yo, how can I get down with the Tech.Nitions?" We've had people calling us from Canada, London, South Africa, and there's no way to respond to all of those people.

With the draft, we have 10 rounds with three draft picks going in each round. That's 30 new Tech.Nitions. It went down on Sept. 30. We put in a post to see who would be interested

and received almost 4,000 views on that one post. Over 175 people entered the draft to compete for 30 slots.

You had to go on the message board, post your information and fulfill the criteria, which includes having the ability to break a record in your market with or without the use of your radio station, which is a very rare skill. The radio station and the clubs program a lot of these cats. We want it back to where it was, where the DJ controls what's hot. In the last few years it's been the videos and the radio stations that control what people like.

R&R: What role do you think the Tech.Nitions will play in the music game?

DJR: Actually, if you look at what Tech.Nitions is officially listed as, it's a consulting company, and my ambition is to empower all DJs and let these record companies take advantage of the wealth of outstanding knowledge that we have. We are, without a doubt, the best A&R company on the planet. Every record that you've heard that is blowing up is a record that we talked about a year and a half ago.

"We have people who live and die for music, not people who just want to get a check."

We have people who live and die for music, not people who just want to get a check. So, when the record companies want to start winning again, you hire Tech.Nitions to consult on your project.

Radiowise, we want to make sure that all the good music is heard. At the end of the day there are a lot of songs that should be hits but never get heard because they're not in rotation. Remember, a lot of rap songs didn't get played on the radio until late at night or on the mix shows on the weekends. Those songs were rocked in the clubs, then radio tried to play catch-up and play what the DJs were playing.

R&R CHR/Rhythmic Top 50

Powered By



October 11, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY F/KELLY RDWLAND Dilemma (Fo' Reel/Universal)	5020	-254	747972	15	56/0
3	2	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	4651	+166	673825	12	74/0
4	3	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	4565	+451	627477	6	77/0
2	4	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	4517	-251	644137	15	78/0
7	5	LUDACRIS Move Bitch (Def Jam South/IDJMG)	3150	+15	507102	20	66/0
6	6	N.O.R.E. Nothin' (Def Jam/IDJMG)	3058	-171	475298	20	73/0
8	7	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	2889	+70	424264	13	68/0
5	8	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	2841	-689	402465	16	68/0
20	9	EMINEM Lose Yourself (Shady/Interscope)	2688	+971	385205	3	72/1
11	10	BIG TYMERS Oh Yeah (Cash Money/Universal)	2603	+106	280520	9	73/1
9	11	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	2544	-155	341280	20	77/0
12	12	ASHANTI Baby (Murder Inc./IDJMG)	2524	+159	336736	17	70/2
10	13	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	2438	-100	355068	20	52/0
14	14	LL COOL J Luv U Better (Def Jam/IDJMG)	2436	+285	356307	7	66/4
16	15	NAPPY ROOTS Po' Folks (Atlantic)	2157	+63	236467	17	58/0
17	16	STYLES Goodtimes (Interscope)	2105	+28	369711	14	64/0
18	17	NIVEA Don't Mess With My Man (Jive)	2078	+126	266263	12	57/2
21	18	SEAN PAUL Gimme The Light (VP)	1924	+436	410114	5	55/4
15	19	NELLY Hot In Herre (Fo' Reel/Universal)	1776	-360	239949	25	77/0
13	20	ASHANTI Happy (Murder Inc./IDJMG)	1678	-475	182681	22	70/0
24	21	CLIPSE When The Last Time... (Star Trak/Arista)	1650	+265	313446	5	65/1
19	22	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	1535	-196	200268	19	71/0
22	23	JUSTIN TIMBERLAKE Like I Love You (Jive)	1466	+31	197355	7	43/2
23	24	3LW I Do (Wanna Get Close To You) (Epic)	1396	-29	152439	14	44/0
Debut	25	JENNIFER LOPEZ Jenny From The Block (Epic)	1375	+1075	201763	1	55/9
27	26	CHRISTINA AGUILERA Dirty (RCA)	1262	+56	128196	5	44/0
26	27	KELLY ROWLAND Stole (Columbia)	1244	+31	118205	4	60/2
29	28	ISYSS Single For The Rest Of My Life (Arista)	1213	+163	94823	7	49/1
25	29	MS. JADE Ching, Ching (Beatclub/Interscope)	1201	-166	152871	9	64/0
28	30	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	976	-229	91699	18	44/0
40	31	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	969	+280	133692	2	51/3
43	32	TLC Girl Talk (Arista)	962	+310	131400	2	65/65
33	33	BENZINO Rock The Party (Elektra/EEG)	943	+141	108933	5	47/3
30	34	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	930	-90	131961	15	31/0
31	35	AALIYAH I Care 4 U (BlackGround)	925	+6	213869	10	6/0
34	36	B2K Why I Love You (Epic)	858	+62	82263	4	51/1
36	37	SMILEZ AND SOUTHWESTAR Tell Me (ARTISTdirect)	852	+145	57519	3	49/3
41	38	WC The Streets (Def Jam/IDJMG)	827	+144	170226	4	32/3
45	39	ERICK SERMON F/REDMAN React (J)	804	+162	199143	3	46/10
35	40	XZIBIT Multiply (Loud/Columbia)	782	-13	150940	6	37/0
39	41	YING YANG TWINS By Myself (Koch)	737	+38	73899	5	23/0
46	42	MARIO Braid My Hair (J)	724	+90	120569	2	45/1
37	43	PASTOR TROY Are We Cuttin' (Universal)	715	+9	74159	8	39/1
32	44	GINUWINE Stingy (Epic)	711	-118	101374	16	29/0
49	45	AMANDA PEREZ Angel (Powerhouse/Mad Chemistry)	704	+160	70854	2	28/3
47	46	MUSIQ Dontchange (Def Soul/IDJMG)	700	+84	96248	7	24/0
38	47	SHAGGY Hey Sexy Lady (MCA)	691	-13	110601	5	32/0
44	48	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	555	-90	48331	9	27/0
50	49	FLOETRY Floetic (DreamWorks)	550	+20	42537	3	39/0
48	50	CLIPSE Grindin' (Star Trak/Arista)	545	-15	90180	20	43/0

81 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/29-10/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TLC Girl Talk (Arista)	65
504 BOYZ Tight Whips (New No Limit/Universal)	33
DRU HILL I Should Be... (Def Soul/IDJMG)	28
SNOOP DOGG From Tha Chuuch... (No Limit/Priority)	23
FABOLOUS This Is My Party (Elektra/EEG)	22
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	16
ERICK SERMON F/REDMAN React (J)	10
JENNIFER LOPEZ Jenny From The Block (Epic)	9
BLACKSTREET F/MYSTIKAL Wizzy Wow (DreamWorks)	6
LL COOL J Luv U Better (Def Jam/IDJMG)	4
SEAN PAUL Gimme The Light (VP)	4
TALIB KWELI F/BILAL Waitin' For The DJ (MCA)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JENNIFER LOPEZ Jenny From The Block (Epic)	+1075
EMINEM Lose Yourself (Shady/Interscope)	+971
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+451
SEAN PAUL Gimme The Light (VP)	+436
TLC Girl Talk (Arista)	+310
MADONNA Die Another Day (Maverick/WB)	+310
LL COOL J Luv U Better (Def Jam/IDJMG)	+285
FAT JOE F/GINUWINE Crush... (Terror Squad/Atlantic)	+280
CLIPSE When The Last Time... (Star Trak/Arista)	+265
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	+234
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+166

New & Active

FIELD MOB Sick Of Being Lonely (MCA)	Total Plays: 515, Total Stations: 22, Adds: 0
AMERIE Talkin' To Me (Rise/Columbia)	Total Plays: 455, Total Stations: 31, Adds: 2
MADONNA Die Another Day (Maverick/WB)	Total Plays: 359, Total Stations: 15, Adds: 3
OOBIE F/LIL' JON... Nothin's Free (TVT)	Total Plays: 338, Total Stations: 21, Adds: 0
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	Total Plays: 331, Total Stations: 26, Adds: 16
DISTURBING THA PEACE Growing... (Def Jam South/IDJMG)	Total Plays: 273, Total Stations: 22, Adds: 1
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	Total Plays: 238, Total Stations: 10, Adds: 1
JAHEIM Fabulous (Divine Mill/WB)	Total Plays: 209, Total Stations: 23, Adds: 2
FABOLOUS This Is My Party (Elektra/EEG)	Total Plays: 208, Total Stations: 31, Adds: 22
DRU HILL I Should Be... (Def Soul/IDJMG)	Total Plays: 203, Total Stations: 29, Adds: 28

Songs ranked by total plays

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

19x Wannabe ON TRL

21x

28x #1 (#6 on 106 and Park)

LL Cool J "Luv U Better"

Over 4500 spins & over 55 Million in Audience!

Rhythm Monitor: 25* +127
Crossover Monitor: 5* +362
R&B Monitor: 3* +391
R&R Rhythmic: 14 +285
R&R Urban: 2 +337

A GREATEST GAINER/ MOST INCREASED!
GREAT CALLOUT & PHONES EVERYWHERE!

FROM THE ALBUM, 10, IN STORES
THIS WEEK OCTOBER 15TH...



October 11, 2002

RANK ARTIST TITLE LABEL

- 1 MISSY ELLIOTT Work It (Gold Mind/EastWest/EEG)
- 2 N.O.R.E. Nothin' (Def Jam/IDJMG)
- 3 LUDACRIS Move Bi**h (Def Jam South/IDJMG)
- 4 LL COOL J Love You Better (Def Jam/IDJMG)
- 5 CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
- 6 CLIPSE When The Last Time... (Arista)
- 7 ERICK SERMON React (J)
- 8 SEAN PAUL Gimme The Light (VP)
- 9 EVE f/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
- 10 FABOLOUS F/P. DIDDY & JAGGED EDGE Trade It All Part II (Elektra/EEG)
- 11 BIG TYMERS Oh Yeah (Cash Money/Universal)
- 12 STYLES Goodtimes (Ruff Ryders/Interscope)
- 13 P. DIDDY f/GINUWINE I Need A Girl (Part 2) (Bad Boy/Arista)
- 14 BENZINO Rock The Party (Elektra/EEG)
- 15 NELLY f/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
- 16 XZIBIT Multiply (Loud/Columbia)
- 17 WC The Streets (Def Jam/IDJMG)
- 18 EMINEM Lose Yourself (Shady/Aftermath/Interscope)
- 19 ANGIE MARTINEZ If I Could Go (EastWest/EEG)
- 20 NELLY Hot In Herre (Fo' Reel/Universal)
- 21 FAT JOE f/GINUWINE Crush Tonight (Terror Squad/Atlantic)
- 22 ASHANTI Happy (Murder Inc./IDJMG)
- 23 TLC Girl Talk (LaFace/Arista)
- 24 CLIPSE Grindin' (Star Trak/Arista)
- 25 NIVEA Don't Mess With My Man (Jive)
- 26 NAPPY ROOTS Po' Folks (Atlantic)
- 27 FAITH EVANS f/MISSY ELLIOTT Burnin' Up (Bad Boy/Arista)
- 28 MS. JADE Ching Ching (Beatclub/Interscope)
- 29 YING YANG TWINS By Myself (Koch)
- 30 TRINA f/LUDACRIS B.R. Right (Slip-N-Slide/Atlantic)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/29-10/2/02. (C) 2002, R&R, Inc.



PHAT MIX SIX

- 50 CENT Wanksta (Aftermath/Interscope)
- KILLER MIKE Akshon (Aquemini/Columbia)
- N.O.R.E. Full Mode (Def Jam/IDJMG)
- FAT JOE f/GINUWINE Crush Tonight (Terror Squad/Atlantic)
- JAY-Z f/BEYONCE Bonnie & Clyde 2003 (Roc-A-Fella/IDJMG)
- MOS DEF f/FAITH EVANS Brown Sugar (Remix) (MCA)



Clipse's "When The Last Time" is one of the hot joints right now that's getting played a lot on the radio. It was put on our playlist after us mix-show DJs pumped it. I blasted Field Mob's "Sick of Being Lonely" (MCA) when I first got it four months ago and kept on playing it and playing it until our PD put it on. I'd say this is one of the top 10 new joints that the radio station blasts throughout the day now. It's getting up there, especially here in Orlando. I'm feeling Xzibit's "Multiply (Remix)" (Loud/Columbia) featuring Busta Rhymes, which was remixed by Jus Blaze. I'm blasting this right now in the mix, and we're trying to convince our PD to get this one in regular rotation. That joint is hot right now.



DJ Chino, WJHM/Orlando



Insane Mixaken



That "Wanksta" (Aftermath/Interscope) record by 50 Cent is some next-level shit! I think I'm the first person to play it in Central Cali. That song is a DJ record, and Dr. Dre mixed it. The hook is in there tight, and everything fits perfectly. It doesn't need more, it doesn't need less. Just put it on the platter and hit "start." Another record I like is the "John Doe" (Baby Reel/MCA) record by Shade Sheist. That DJ Quik hook be killing me! It's really catchy. I'm feeling the new Jay-Z and Beyoncé track, "Bonnie & Clyde 2003" (Roc-A-Fella/IDJMG). That joint is nice. And B-Legit featuring Too Short's "Soul International" (Koch) is banging and blowing up the phone lines at B-95. This is straight West Coast.

Insane Mixaken, KBOS (B-95)/Fresno

Right now the hottest joint for me is Baby featuring P. Diddy's "Do That" (Cash Money/Universal). This is definitely a club banger that will have the ladies up in the club, shakin' it. The next track I got on an MP3, but I listened to it and was like, "Man!" It's Jay-Z and Beyoncé's "Bonnie & Clyde 2003." It's definitely a no-brainer. Jigga and Beyoncé bring the heat on this one. Another joint I'm into is "React" (J) by Erick Sermon. This one moves the crowd at the clubs. My last joint is the new GZA, "Knock, Knock" (MCA). The beat is phat, the lyrics are phat, and you can't go wrong.



DJ Wicked

DJ Wicked, WJFX/Ft. Wayne, IN



In Sacramento right now we are rocking Benzino's "Rock the Party" (Elektra/EEG). It's hot in the clubs, and we recently put it into our mix show. It's like an anthem here right now, everyone screams that "Oh" at the end of the verse. TechN9ne's "Slackers" (Music) is making some noise over here. Some of the guys on the club reports that I do started picking this. I was like, "What is this?" So I put it on, and now it's in rotation all of a sudden. Missy Elliott's

"Work It" (Elektra/EEG) is blowing up for us. Kids of all ages are requesting this at the station, and I get people in the clubs requesting me to play it two times.

Charlie Ramos, KSFM/Sacramento

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ON THE RECORD

This Week's Hottest Music Picks

Orlando

PD, WLLD/Tampa

Jennifer Lopez featuring **Jadakiss & Styles P.**'s "Jenny From the Block" (Epic): Loving this joint from J.Lo. Shit's bangin'!

Killer Mike's "Akshon" (Aquemini/Columbia): Hot!

Ja Rule featuring **Bobby Brown**'s "Thug Lovin'" (Murder Inc./IDJMG): Seems like this could work.



Dana Cortez

PD/MD, KMRK/Odessa-Midland, TX

Musiq's "Dontchange" (Def Soul/IDJMG): What a record — passion, passion, passion! The ladies are really feeling this joint.

J. Lo featuring **Jadakiss & Styles P.**'s "Jenny From the Block": The beat is slammin', and, come on, it's J. Lo. "Nuff said!"

Erick Sermon featuring **Redman**'s "React" (J): This is a street record that sets a station apart from the competition. It sounds great on the radio and will be a hit, guaranteed.

Julie Pilat

Asst. PD/MD, KUBE/Seattle

J. Lo featuring **Jadakiss & Styles P.**'s "Jenny From the Block": This will be huge!

Jurassic 5's "What's Golden" (Interscope): Really bubbling from the streets. There's huge buzz on their live show; try to check them out when they come to your town. Also, make sure and listen to "A Thin Line" off the album; it's hot!

Blu Cantrell's "Breathe" (Arista): Very contagious. I love it.

David Simpson

MD, WZMX/Hartford

50 Cent's "Wankster" (Shady/Aftermath/Interscope): No. 1 phones and big in the mix.

TLC's "Girl Talk" (Arista): Big research.

Dru Hill's "I Should Be You" (Def Soul/IDJMG): No. 3 research and requests.

AntDog

PD/MD, KKUU/Palm Springs, CA

Oobie featuring **Lil Jon**'s "Nothin's Free" (TVT): This is so hot, I had to pick it up with tongs.

WC featuring **Snoop Dogg**'s "The Streets (Remix)": This is gangsta!

Lil Rob's "Barely Gettin' By" (Upstairs): I like this because that's my peoples.

JB King

MD, KLUC/Las Vegas

Christina Aguilera featuring **Redman**'s "Dirty" (RCA): The video is hot. The song is top five requests and callout, and it's top-of-mind.

Craig David's "What's Your Flava" (Wildstar/Atlantic): Already good feedback on the phones.

Madonna's "Die Another Day" (Warner Bros.): This is going to be huge.

JoJo Collins

MD, KDGS/Wichita

J. Lo featuring **Jadakiss & Styles P.**'s "Jenny From the Block": Jenny is slamming! The sample from BDP's "South Bronx"... damn!

702's "Star" (Motown/Universal): Where have y'all been? I'm bumpin' this at my desk, and everybody's wondering, am I weird? (I plead the Fifth.)

Fat Joe featuring **Ginuwine**'s "Crush Tonight" (Terror Squad/Atlantic): I am glad for this brother, everything is going well for him. I've liked him since "Flow Joe," back in '93.

Chris Cannon

PD, KSPW/Springfield, MA

J. Lo featuring **Jadakiss & Styles P.**'s "Jenny From the Block": It's J. Lo. Do we need to say more?

Madonna's "Die Another Day": What a cool-ass groove. This hook gets stuck in my head for an hour after I hear it.

Big Bear

Interim PD, KCAQ/Oxnard, CA

Roots' "Break You Off" (MCA): Put this record on and it will grab you!

702's "Star": Good record! It got instant reaction on our night show.

Jurassic 5's "What's Golden": This record will work for you. We get females calling up for this record.

Beata

MD, WLLD/Tampa

J. Lo featuring **Jadakiss & Styles P.**'s "Jenny From the Block": This song is hot — but damn, girl, I hope you paid for that beat.

Baby featuring **P. Diddy**'s "Hot Wheels" (Cash Money/Universal): This song is top five phones after one week. It's going to be huge. This is a great "Dirty" song (Dirty South, that is). P. Diddy did a great job with it so everyone, not just the South, can play it.

Robb Royale

PD, KYLZ/Albuquerque

Fat Joe featuring **Ginuwine**'s "Crush Tonight": It's hot and will do well. Fat Joe has definitely found out what it takes to make hits.

Clipse's "When the Last Time" (Star Trak/Arista): This is my favorite.



J. Lo

Justin Timberlake featuring **Clipse**'s "Like I Love You" (Jive): This is hot. You really shouldn't sleep.

Tony Tecate

Asst. PD/MD, KSFN/Sacramento

Craig David's "What's Your Flava": This is a hot record. It sounds a little pop but is a banger!

TLC's "Girl Talk": Unbelievable. They did it again. The beat is banging, and the hook is tight.

Isyss' "Single for the Rest of My Life (Remix)": The "Dear Mama" beat brought this one back to life for me.

Sean Paul's "Gimme the Light" (VI!/Atlantic): Top five phones in a matter of hours. This sounds hot and is a good balance record for us.

Marvin Nugent

PD/MD, KFAT/Anchorage, AK

Nelly's "Air Force Ones" (Fo' Reel/Universal): Top three phones. This is outta here!

B2K's "Why I Love You" (Epic): Just added this to power new rotation.

Kevin Akitake

MD, KXME/Honolulu

J. Lo featuring **Jadakiss & Styles P.**'s "Jenny From the Block": Reactor!

Xzibit featuring **Busta Rhymes**' "Multiply (Remix)" (Loud/Columbia): A great remix that will make all the East Coast jump!

Styles P. featuring **Redman & Method Man**'s "Good Times (Remix)" (Interscope): The Kings of Chronic team up for this explosive joint.



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CHR/Rhythmic Chart - LW #105 TW #73

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This Week!!!**

Jah

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KXHT, KSFM, WVBE, WLXC, KQXL, KNDA, WKYS, KHTN,
WZBZ, KPRS, WMBX, KATZ, WDLT, KXME, WRKS, WHUR,
WPHI, WBTJ, WBTT, WQQK, WMGL, WWKX

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KASHON POWELL

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One On One With Greg Street

□ A conversation with one of the South's most well-known air personalities

If you've ever been in a market and heard "It's 6 o'clock, it's 6 o'clock, it's time for Street to rock," you're already aware of the style and energy of Greg Street. Street is the night jock for legendary KKDA (K104)/Dallas, and he also does a weekend show at WVEE (V103)/Atlanta.

Greg got his start in radio quite by accident. "My first job was at WORV/Hattiesburg, MS, and I kind of stumbled into it," he says. "I used to rent community centers around the area and throw parties. I would go to WORV to buy advertisements for the parties.

"One day while I was at the station the PD said he was looking for someone to work on the air part-time and asked if I was interested. I began working part-time, and shortly afterward he moved me to full-time."

After his stint at WORV Street went to WHYS, an AC station also in Hattiesburg. He took a position at WTYJ/Natchez, MS during a summer vacation while still in college. Later, Street moved on to WBLX/Mobile, KMJQ/Houston, KKDA/Dallas and WVEE/Atlanta, and he is now back at KKDA.

With each market being so different and having its own unique flavor, air personalities must be prepared to change certain aspects of their style. Street says, "I just try to make sure that I incorporate the listeners into my show. I try to make my show as much a part of the community and the city as I can.

"The music and the attitude on my show have to match that of the city. At the same time, I use my creativity to make my show market-specific. You don't want what you're doing on your show to go over the listeners' heads."

Takin' It To The Streets

Street says that, over the years, he hasn't drastically changed how he prepares for his show. "I've been doing this for so long, I basically do the same thing every day," he explains. "My show prep consists pretty much of watching TV all day, reading the newspapers, reading trade magazines and thinking about the different things that are going on at the time. I also talk to people in my market and people in other markets."

He also spends a lot of time on the streets. A great jock is definitely one who ventures outside the station, actually touching and talking to the peo-

ple who listen to his or her station. "It's very important that jocks go out into their communities and let the listeners see them," Street says.

"Many of the young jocks who are coming up in radio today think of this job as some superstar, glamorous position, but everything that we do on the radio today has been done before. Everyone has done countdowns, shout-outs, etc. So, you have to ask yourself what you can do to make your show stand out from everyone else's."

"What can you do to make your listeners want to tune in to your show every day? We have to take radio back to where it started; we have to take it back to the community. There's only so much slick stuff you can say on the air, only so many slick bits that you can do."

"Programmers and consultants don't teach personalities the important ingredients that are necessary to win. That's why radio is in the position it's in today."

Keeping A Loyal Audience

"Radio listeners have heard all types of stuff, from one extreme to another," Street continues. "You have to take time and think, 'How am I going to communicate with my audience better than my competition does? How am I going to get my audience to relate to me better than they relate to my competition?'"

The music is so similar across many formats today that it's an ongo-

ing project for programmers and air personalities to come up with ways to keep their audience loyal and separate their station from the competition. "The differences between stations are the personalities and the promotions," Street says. "It depends on how well you execute the basics and, at the same time, incorporate your personality."

"You must always remember that the music is the star, and you have to complement the music. A lot of programmers and consultants have this perception that all they have to do is find some hot kid on the street whom everyone likes, put this kid on the radio, and he'll instantly become a radio superstar."

"They don't teach personalities the important ingredients that are necessary to win. That's why radio is in the position it's in today. There aren't a lot of jocks now who can go from one market to another and do big things. Jocks may have good ratings in one market, but when they go to another market, they fail, because they really don't understand radio."

On Top Of His Game

A man of many different talents, Street released the album *6 O'Clock, Vol. 1* last year, which featured some of the hottest acts in hip-hop, including OutKast, Scarface, Mystikal, Ludacris and Jermaine Dupri. "I had wanted to do this for a while, just to have the experience and learn the many things it takes to get a record into stores," Street says.

"A lot of people don't realize all the legalities involved in releasing a record. They don't see how difficult it is. Compilations are especially difficult, because you have to get paperwork from everyone — every producer, every artist and their attorneys. You have to get clearances from the labels. It takes a lot to get the mechanics worked out."

In his case, though, Street says that getting the artists' support wasn't that difficult. "I have relationships with most of these artists, and our relationship isn't based on their success," he says. "When you're down with someone and help them when they're grinding, they help you when you're grinding. You naturally build that relationship."



LOOK, MA, IT'S MARIO

Some staffers from WEAS Savannah, GA recently hung with J Records superstar Mario. Seen here (l-r) are J Records Sr. VP/Black Music Ron Gillyard, WEAS MD Jewel Carter, Mario, WEAS PD Sam Nelson and J Records' A.J. Savage.

According to Street, being out in his community keeps him on top of his game. It keeps him focused on the things that make him what he is, and he's always trying to improve himself. He also says that having an ear for music, knowing what the listeners like and bringing the listeners, the music and the artists together in a creative way also keep him at his best.

"We have to take radio back to where it started; we have to take it back to the community. There's only so much slick stuff you can say on the air, only so many slick bits that you can do."

"It doesn't have to be something outrageous, like sending a listener to the moon to hang with an artist," he says. "It can be something on a smaller level, but it's the creative spin that you put on it that makes it different from what everyone else is doing."

Looking Back And Ahead

Street is happy to be back in Dallas and says that — surprisingly — the market hasn't changed all that much since he last worked there. Street has a hectic schedule. He does his shift during the week in Dallas and then flies back to Atlanta on the weekend for his other show.

"It's not really that bad," he says. "When I first decided to do it, many people questioned how I was going to be able to fly back and forth every week, but the flight is only an hour and a half."

There are various things on the agenda for Street's future. "I'm finishing up my second album and a book

for kids," he says. "I do a lot of work with kids — various youth programs, summer camps, after-school programs, etc. This book is for those kids who are old enough to start understanding what life is about. They need to know how important it is to have a good attitude and make the right choices. They need to understand how relationships evolve and resolve."

Street has some sound advice to those looking to get into radio: "You have to be focused. You have to be real about what you're trying to do. It's a lot of hard work; it's not what people think. If you're trying to be in radio just to say you're on the radio, that's cool, but if you're trying to take it to another level, you have to elevate your thinking and your frame of mind to that level."

"At the same time, you have to remember to always relate to the listeners. It's not all about you. Depending on the market size, you're talking to thousands and thousands of people on a weekly basis. You have to understand that what you get back depends on what you put out there. Your effort and return can determine your longevity or your position in the market, and that can also control where you're trying to go."

Street had many mentors in this business. "I studied a lot of people from a distance," he says. "I watched everyone from Rob Neal, Tom Joyner and Bobby O'Jay to Red Alert, Barry Richards and Carl Haynes."

"I studied their styles and the different ways they put things together. I listened to them on the radio and dissected why they did certain things. Some people made mistakes that I learned from, and some people did good things that I learned from."

TALK BACK TO R&R!

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

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R&R Urban Top 50

October 11, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3214	-17	473456	13	11/0
2	2	LL COOL J Luv U Better (Def Jam/IDJMG)	3127	+337	510256	9	68/0
4	3	GINUWINE Stingy (Epic)	2781	+71	421981	16	64/0
6	4	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	2666	+498	406174	5	67/0
3	5	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2537	-209	382853	13	64/0
8	6	MUSIQ Dontchange (Def Soul/IDJMG)	2338	+216	400032	10	64/0
9	7	AALIYAH I Care 4 U (BlackGround)	2229	+107	437961	15	8/0
7	8	ASHANTI Baby (Murder Inc./IDJMG)	2164	+34	323247	17	62/1
10	9	NAPPY ROOTS Po' Folks (Atlantic)	2107	+154	316508	17	62/0
5	10	LUDACRIS Move Bitch (Def Jam South/IDJMG)	2088	-120	301585	22	55/0
11	11	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1778	-9	258493	12	56/0
12	12	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1750	+126	235626	8	54/0
23	13	SEAN PAUL Gimme The Light (VP)	1601	+374	267579	6	17/1
19	14	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	1600	+285	224141	9	58/0
25	15	MARIO Braid My Hair (J)	1500	+314	243218	4	63/0
13	16	N.O.R.E. Nothin' (Def Jam/IDJMG)	1483	-137	219952	18	66/0
21	17	B2K Why I Love You (Epic)	1460	+171	249994	6	62/1
24	18	CLIPSE When The Last Time... (Star Trak/Arista)	1408	+196	192706	6	57/1
20	19	BIG TYMERS Oh Yeah (Cash Money/Universal)	1369	+58	171043	9	54/2
14	20	STYLES Goodtimes (Interscope)	1340	-214	213962	15	51/0
15	21	WYCLEF JEAN Two Wrongs (Columbia)	1317	-108	201073	18	52/0
18	22	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1259	-92	181570	10	35/0
17	23	TANK One Man (BlackGround)	1185	-176	183478	13	49/0
28	24	FLOETRY Floetic (DreamWorks)	1160	+113	175402	8	57/1
22	25	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1051	-194	176390	19	51/0
29	26	YING YANG TWINS By Myself (Koch)	1036	+50	113972	7	44/0
26	27	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1022	-162	132212	17	52/0
27	28	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	892	-239	92566	17	57/0
33	29	SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	863	+49	115031	4	52/1
31	30	FAITH EVANS Burnin' Up (Bad Boy/Arista)	775	-84	127150	13	30/0
34	31	INDIA.ARIE Little Things (Motown)	726	+19	101156	4	45/0
45	32	ERICK SERMON F/FREDMAN React (J)	692	+215	96827	2	52/5
36	33	MS. JADE Ching, Ching (Beatclub/Interscope)	684	+18	71391	5	41/0
38	34	PASTOR TROY Are We Cuttin' (Universal)	663	+10	78198	7	31/0
47	35	JAHEIM Fabulous (Divine Mill/WB)	644	+211	121220	2	52/6
35	36	ASHANTI Happy (Murder Inc./IDJMG)	642	-38	112243	20	51/0
40	37	KELLY ROWLAND Stole (Columbia)	619	+67	89424	3	51/3
37	38	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	604	-58	78575	12	32/0
Debut	39	TLC Girl Talk (Arista)	570	+239	90855	1	64/64
39	40	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	558	-6	48152	8	34/1
46	41	HEATHER HEADLEY He Is (RCA)	524	+72	62878	3	41/1
Debut	42	NELLY Air Force Ones (Fo' Reel/Universal)	519	+111	102356	1	1/0
Debut	43	BENZINO Rock The Party (Elektra/EEG)	510	+121	53141	1	32/3
Debut	44	DEBORAH COX Up & Down (In & Out) (J)	499	+106	73768	1	40/5
Debut	45	AMERIE Talkin' To Me (Rise/Columbia)	484	+112	79313	1	44/4
48	46	DISTURBING THA PEACE Growing Pains (Def Jam South/IDJMG)	484	+57	58507	2	31/1
Debut	47	FIELD MOB Sick Of Being Lonely (MCA)	458	+48	38199	1	22/1
Debut	48	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	452	+173	58484	1	53/8
49	49	BLACKSTREET F/MYSTIKAL Wizzy Wow (DreamWorks)	437	+13	46379	2	38/0
43	50	NIVEA Don't Mess With My Man (Jive)	425	-80	31735	16	36/0

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/29-10/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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ARTIST TITLE LABEL(S)	ADDS
TLC Girl Talk (Arista)	64
DRU HILL I Should Be... (Def Soul/IDJMG)	55
FABOLOUS This Is My Party (Elektra/EEG)	35
504 BOYZ Tight Whips (New No Limit/Universal)	30
TALIB KWELI F/BILAL Waitin' For The DJ (MCA)	17
JURASSIC 5 What's Golden? (Interscope)	16
FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	8
JAHEIM Fabulous (Divine Mill/WB)	6
SMILEZ AND SOUTHWESTAR Tell Me (ARTISTdirect)	6
ERICK SERMON F/FREDMAN React (J)	5
DEBORAH COX Up & Down (In & Out) (J)	5
CAMP LO How U Walkin' (Dymond Crook)	5
TYRESE How You Gonna Act Like That (J)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+498
SEAN PAUL Gimme The Light (VP)	+374
LL COOL J Luv U Better (Def Jam/IDJMG)	+337
MARIO Braid My Hair (J)	+314
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+285
TLC Girl Talk (Arista)	+239
MUSIQ Dontchange (Def Soul/IDJMG)	+216
ERICK SERMON F/FREDMAN React (J)	+215
JAHEIM Fabulous (Divine Mill/WB)	+211
CLIPSE When The Last Time... (Star Trak/Arista)	+196

New & Active

RUFF ENDZ Will You Be Mine (Epic)	Total Plays: 361, Total Stations: 39, Adds: 0
ISYSS Single For The Rest Of My Life (Arista)	Total Plays: 351, Total Stations: 30, Adds: 0
XZIBIT Multiply (Loud/Columbia)	Total Plays: 329, Total Stations: 31, Adds: 2
KILLER MIKE Akshon (Yeah!) (Aquemini/Columbia)	Total Plays: 305, Total Stations: 25, Adds: 0
MOS DEF F/FAITH EVANS Brown Sugar (Extra Sweet) (MCA)	Total Plays: 290, Total Stations: 29, Adds: 2
3RD STOREE Get With Me (Def Soul/IDJMG)	Total Plays: 289, Total Stations: 33, Adds: 1
MASTER P Rock It (No Limit/Universal)	Total Plays: 275, Total Stations: 13, Adds: 0
DRU HILL I Should Be... (Def Soul/IDJMG)	Total Plays: 262, Total Stations: 56, Adds: 55
ANGIE STONE More Than A Woman (J)	Total Plays: 230, Total Stations: 15, Adds: 0
SKILLZ Crew Deep (Rawkus/MCA)	Total Plays: 213, Total Stations: 21, Adds: 0

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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IMPACTING
10/14

FROM THE TRAILBLAZING ARTIST
THAT BROUGHT YOU THE SMASH HIT
BREAK YA NECK
AND THIS YEAR'S UNIVERSAL ANTHEM
PASS THE COURVOISIER
PART II

BUSTA RHYMES

HITS YOU WITH HIS NEW BANGER

MAKE IT CLAP

[feat. SPLIFF STAR]

FROM THE FORTHCOMING ALBUM IT AIN'T SAFE NO MORE...
COMING SOON!

Already Gettin A Round of APPLAUSE @:

WEDR	WPWX	WERQ	KPWR	WOWI	WJLB
WJKS	WPEG	WCDX	WAMO	WUSL	WBHH
WWWZ	WBLX	WBLK	WAJZ	WQHT	and more



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PARENTAL
ADVISORY
EXPLICIT CONTENT



Stations and their ads listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * PD/M: Sugar Bear APD: Marie Cristal 5 FABOLOUS "Party" 4 TALIB KWELI F/BILAL "DU" 3 TLC "Girl" 2 DEBORAH COX "Down" DRU HILL "Should" JURASSIC 5 "Golden"</p>	<p>WJZD/Biloxi-Gulfport, MS * PD/M: Rob Neal MD: Tabari Daniels 4 DRU HILL "Should" 2 TLC "Girl" 2 504 BOYZ "Tight" FABOLOUS "Party" JURASSIC 5 "Golden"</p>	<p>WVZ/Cincinnati, OH * PD/M: Terri Thomas 19 TLC "Girl" 9 FAT JOE "Tonight" 6 DRU HILL "Should"</p>	<p>WJLB/Detroit, MI * PD: KJ Holdair APD/M: Kris Kelley 5 TLC "Girl" 4 DRU HILL "Should" FABOLOUS "Party"</p>	<p>WJBT/Jacksonville, FL * PD: Mark Gunn MD: Gerald Harrison 11 TLC "Girl" 5 KELLY ROWLAND "Stole" FABOLOUS "Party"</p>	<p>WZLX/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 11 TLC "Girl" 5 KELLY ROWLAND "Stole" FABOLOUS "Party"</p>	<p>WQVE/New Orleans, LA * PD: Caris Boatner MD: Angela Watson 3 TLC "Girl" 504 BOYZ "Tight" DRU HILL "Should"</p>	<p>WDCR/Richmond, VA * PD: Terry Foxz MD: Reggie Baker PD: J.D. Kimes 8 TLC "Girl"</p>	<p>WFLN/St. Louis, MO * PD: Mo'Shay APD: Craig Black MD: Koa Koa Thai 10 TLC "Girl" 2 KELLY ROWLAND "Stole" FAT JOE "Tonight"</p>
<p>KBCE/Alexandria, LA PD/M: Kenny Simoo APD: Dell Banks TLC "Girl"</p>	<p>WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 10 DRU HILL "Should" 4 MOS DEF/FAITH EVANS "Sugar" 2 TLC "Girl"</p>	<p>WENZ/Cleveland, OH * OP/MD: Hurricane Dave Smith MD: Lexa Ali 4 TLC "Girl" DRU HILL "Should" FABOLOUS "Party" FAT JOE "Tonight"</p>	<p>WJMN/Dothan, AL OP/MD: J.R. Wilson MD: James Wilson No Adds</p>	<p>KPRS/Kansas City, MO * APD/ME: Myron Fears 16 TLC "Girl" 12 DRU HILL "Should" 3 BENZINO "Party" 1 FABOLOUS "Party" LIL' JON... "Free"</p>	<p>WYFM/Macon, GA OP/MD: Ralph Meachum 40 TLC "Girl"</p>	<p>WBSL/New York, NY * PD: Barry Brown MD: Deneen Wornack 9 DRU HILL "Should"</p>	<p>WRNH/Richmond, VA * PD: Alvin "Big Nat" Smalls EMINEM "Lose" ERICK SERMON/REDMAN "React" TLC "Girl"</p>	<p>WPHR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 6 FABOLOUS "Party" 4 DRU HILL "Should" 1 TALIB KWELI F/BILAL "DU" TLC "Girl"</p>
<p>KEDG/Alexandria, LA OP/MD: Jay Stevens MD: Wade Hampton 9 TLC "Girl" SMILEZ AND SOUTHSTAR "Tert"</p>	<p>WBLK/Buffalo, NY * PD/M: Skip Dillard 27 TLC "Girl" 20 DRU HILL "Should" 14 FABOLOUS "Party" 1 JURASSIC 5 "Golden" 504 BOYZ "Tight" TALIB KWELI F/BILAL "DU"</p>	<p>WHXT/Columbia, SC * PD: Chris Connors APD: Harold Banks MD: Shank Mince 19 TLC "Girl" 12 DRU HILL "Should" 2 FABOLOUS "Party" 1 CAMP LO "How" 504 BOYZ "Tight"</p>	<p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 1 DRU HILL "Should" ERICK SERMON/REDMAN "React"</p>	<p>KIIZ/Killeen-Temple, TX PD/M: Mychal Maguire 11 BUSTA RHYMES "Cap" 11 ERICK SERMON/REDMAN "React" 11 JENNIFER LOPEZ "Jenny" 10 TALIB KWELI F/BILAL "DU" 10 SMILEZ AND SOUTHSTAR "Tert" 10 FABOLOUS "Party"</p>	<p>WIBB/Macon, GA PD: Mike Williams APD: Ava Blakk 25 FABOLOUS... "Trade" 13 ERICK SERMON/REDMAN "React" 10 CAMP LO "How" B2K "Lose"</p>	<p>WFPF/New York, NY * PD: Michael Saunders 18 DRU HILL "Should" TLC "Girl"</p>	<p>WDRX/Rochester, NY * OP/MD: Andre Marcel MD: Kate O'Neal 26 TLC "Girl" 9 DRU HILL "Should" 4 XZIBIT "Mudguy" MOS DEF/FAITH EVANS "Sugar" ERYKAH BADU/F/COMMON "Life" TLC "Girl" FABOLOUS "Party" PASTOR TROY "Cotton" 504 BOYZ "Tight" TALIB KWELI F/BILAL "DU"</p>	<p>WTMP/Tampa, FL PD: Brian Castle MD: Big Money Cad 78 P. DIDDY F/GINUWINE "Heed" MOS DEF/FAITH EVANS "Sugar" ERYKAH BADU/F/COMMON "Life" TLC "Girl" FABOLOUS "Party" PASTOR TROY "Cotton" 504 BOYZ "Tight" TALIB KWELI F/BILAL "DU"</p>
<p>WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 1 TLC "Girl"</p>	<p>WWW/Charleston, SC * OP/MD: Terry Base MD: Yonn O'Donohue 41 TLC "Girl" 11 TALIB KWELI F/BILAL "DU" 2 OOBIE F/LIL' JON... "Free" FABOLOUS "Party" DRU HILL "Should" 504 BOYZ "Tight"</p>	<p>WWOM/Columbia, SC * PD/M: Mike Love APD: Vanessa Pendergrass 7 TALIB KWELI F/BILAL "DU" 3 TLC "Girl" 3 TYRESA "Gonna" 3 JAHMIM "Fabulous" 2 JURASSIC 5 "Golden" 1 CAMP LO "How" 504 BOYZ "Tight"</p>	<p>WZOO/Ft. MI * PD/M: Chris Reynolds DRU HILL "Should" FABOLOUS "Party" BRIAN MCKIMB "Tert" SMILEZ AND SOUTHSTAR "Tert" TLC "Girl"</p>	<p>KRQZ/Lafayette, LA * OP: James Alexander PD/M: John Kiniki 31 TYRESA "Gonna" 5 FABOLOUS "Party" 2 TLC "Girl" DRU HILL "Should" 504 BOYZ "Tight"</p>	<p>WDRM/Miami, FL * OP/MD: Cedric Hollywood 11 DRU HILL "Should" 4 FABOLOUS "Party" 1 504 BOYZ "Tight" 1 TLC "Girl" DRU HILL "Should"</p>	<p>WQWI/Norfolk, VA * OP/MD: Daisy Davis APD/MD: Michael Mauzone 13 TLC "Girl" 3 FABOLOUS "Party" DRU HILL "Should" JAHMIM "Fabulous"</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown 1 FAT JOE "Tonight" CLIPSE "Last" DRU HILL "Should" SMILEZ AND SOUTHSTAR "Tert"</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Nikki G. 35 TLC "Girl" 3 DRU HILL "Should" 1 JURASSIC 5 "Golden" 1 KHAH "Nasty" 504 BOYZ "Tight" FABOLOUS "Party" TALIB KWELI F/BILAL "DU" TYRESA "Gonna"</p>
<p>WVEE/Atlanta, GA * OP/MD: Tony Brown APD/MD: Tasha Love 26 TLC "Girl" 3 DRU HILL "Should"</p>	<p>WPEG/Charlotte, NC * PD: Terri Avery APD/MD: Nate Quirk 20 DRU HILL "Should" 17 REID MDS "Lonely" 12 TLC "Girl" 4 CAMP LO "How"</p>	<p>WFXE/Columbus, GA PD: Michael Soul APD/MD: Mike Love 42 SEAN PAUL "Light" 7 SHOOT DOGG "Peace" 5 WC "Sheets" 3 FABOLOUS "Party" 2 DRU HILL "Should" 2 TLC "Girl" 2 504 BOYZ "Tight"</p>	<p>WTMG/Gainesville-Ocala, FL * PD/M: Quincy 1 FABOLOUS "Party" 504 BOYZ "Tight" DRU HILL "Should" JURASSIC 5 "Golden"</p>	<p>WOHH/Lansing, MI * PD/M: Brant Johnson 1 OOBIE F/LIL' JON... "Free" LIL' JON... "Ski" O'DONOHUE & SQUARBLE "Thug" FABOLOUS "Party" TALIB KWELI F/BILAL "DU" TLC "Girl" CAMP LO "How" JURASSIC 5 "Golden" TOD SHARIT "Nasty" DRU HILL "Should"</p>	<p>WKWK/Milwaukee, WI * PD: Jamillah Muhammad MD: Doc Love 10 BIG TYMERS "Yeah" 9 TLC "Girl" 3 BENZINO "Party" 2 FABOLOUS "Party" 504 BOYZ "Tight" DRU HILL "Should" TALIB KWELI F/BILAL "DU" TYRESA "Gonna" JAHMIM "Fabulous"</p>	<p>WVSA/As Vegas, NV * PD: Vic Demons MD: Adria Wagers 2 TLC "Girl" 1 DRU HILL "Should"</p>	<p>WUSL/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tynes MD: Coka Loka 9 TLC "Girl" FABOLOUS "Party" DEBORAH COX "Down" 4 TALIB KWELI F/BILAL "DU" ANERIE "Takin'" DRU HILL "Should" JAHMIM "Fabulous"</p>	<p>WJZZ/Shreveport, LA * PD/M: Queen Echols 6 TLC "Girl" 6 DRU HILL "Should" 504 BOYZ "Tight" JURASSIC 5 "Golden"</p>
<p>WFXA/Augusta, GA * OP/MD: Ron Thomas APD: Mojo 8 TLC "Girl" 2 FAT JOE "Tonight" DRU HILL "Should"</p>	<p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic 1 TLC "Girl" 1 JURASSIC 5 "Golden" 504 BOYZ "Tight" DRU HILL "Should" FABOLOUS "Party" TALIB KWELI F/BILAL "DU" TOD SHARIT "Nasty"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 5 TLC "Girl" DRU HILL "Should" SMILEZ AND SOUTHSTAR "Tert"</p>	<p>WZOO/Ft. MI * PD/M: Chris Reynolds 30 TLC "Girl" 5 ERICK SERMON/REDMAN "React" 1 B2K "Lose" FLOETRY "Freaky"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WKVP/Oklahoma City, OK * OP/MD: Terry Monday MD: Eddie Bracco 7 TALIB KWELI F/BILAL "DU" 4 TLC "Girl" 4 DRU HILL "Should" 504 BOYZ "Tight" FABOLOUS "Party" JURASSIC 5 "Golden"</p>	<p>WVUS/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tynes MD: Coka Loka 9 TLC "Girl" FABOLOUS "Party" DEBORAH COX "Down" 4 TALIB KWELI F/BILAL "DU" ANERIE "Takin'" DRU HILL "Should" JAHMIM "Fabulous"</p>	<p>KJMM/Tulsa, OK * OP: Bryan Robinson PD: Terry Monday APD/MD: Aaron Bernard 15 TALIB KWELI F/BILAL "DU" 1 TLC "Girl" 1 504 BOYZ "Tight" 1 FABOLOUS "Party" DRU HILL "Should" JURASSIC 5 "Golden"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>
<p>WPRW/Augusta, GA * PD: Tim Snell MD: Nightrain 12 TLC "Girl" 504 BOYZ "Tight" DRU HILL "Should" FABOLOUS "Party" TALIB KWELI F/BILAL "DU"</p>	<p>WGCI/Chicago, IL * OP/MD: Eroy Smith APD/MD: Tiffany Green 6 COMMUNARY J. BLIGE "Close" 6 BIG TYMERS "Yeah" 5 JAY-Z/FABOULOUS "Bonne" VIVIAN GREEN "Emotional" WHITNEY HOUSTON "Those" TEEJAY "Strugglin'"</p>	<p>WVWP/Huntsville, AL * OP/MD: Steve Mury 30 TLC "Girl" 5 ERICK SERMON/REDMAN "React" 1 B2K "Lose" FLOETRY "Freaky"</p>	<p>WJMJ/Jackson, MS * OP/MD: Stan Branson 12 TALIB KWELI F/BILAL "DU" 4 TLC "Girl" 2 504 BOYZ "Tight" DRU HILL "Should" FABOLOUS "Party" JURASSIC 5 "Golden"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVUS/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tynes MD: Coka Loka 9 TLC "Girl" FABOLOUS "Party" DEBORAH COX "Down" 4 TALIB KWELI F/BILAL "DU" ANERIE "Takin'" DRU HILL "Should" JAHMIM "Fabulous"</p>	<p>WVSA/As Vegas, NV * PD: Vic Demons MD: Adria Wagers 2 TLC "Girl" 1 DRU HILL "Should"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVUS/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tynes MD: Coka Loka 9 TLC "Girl" FABOLOUS "Party" DEBORAH COX "Down" 4 TALIB KWELI F/BILAL "DU" ANERIE "Takin'" DRU HILL "Should" JAHMIM "Fabulous"</p>
<p>WERO/Baltimore, MD * PD: Dion Summers APD/MD: Neke A Night 25 TLC "Girl"</p>	<p>WVWP/Huntsville, AL * OP/MD: Steve Mury 30 TLC "Girl" 5 ERICK SERMON/REDMAN "React" 1 B2K "Lose" FLOETRY "Freaky"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVUS/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tynes MD: Coka Loka 9 TLC "Girl" FABOLOUS "Party" DEBORAH COX "Down" 4 TALIB KWELI F/BILAL "DU" ANERIE "Takin'" DRU HILL "Should" JAHMIM "Fabulous"</p>	<p>WVSA/As Vegas, NV * PD: Vic Demons MD: Adria Wagers 2 TLC "Girl" 1 DRU HILL "Should"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVUS/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tynes MD: Coka Loka 9 TLC "Girl" FABOLOUS "Party" DEBORAH COX "Down" 4 TALIB KWELI F/BILAL "DU" ANERIE "Takin'" DRU HILL "Should" JAHMIM "Fabulous"</p>
<p>WEMX/Baton Rouge, LA * OP: James Alexander PD/M: Adrian Long 2 TYRESA "Gonna" 9 TLC "Girl" 2 FABOLOUS "Party" DRU HILL "Should" 504 BOYZ "Tight"</p>	<p>WVWP/Huntsville, AL * OP/MD: Steve Mury 30 TLC "Girl" 5 ERICK SERMON/REDMAN "React" 1 B2K "Lose" FLOETRY "Freaky"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVUS/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tynes MD: Coka Loka 9 TLC "Girl" FABOLOUS "Party" DEBORAH COX "Down" 4 TALIB KWELI F/BILAL "DU" ANERIE "Takin'" DRU HILL "Should" JAHMIM "Fabulous"</p>	<p>WVSA/As Vegas, NV * PD: Vic Demons MD: Adria Wagers 2 TLC "Girl" 1 DRU HILL "Should"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVUS/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tynes MD: Coka Loka 9 TLC "Girl" FABOLOUS "Party" DEBORAH COX "Down" 4 TALIB KWELI F/BILAL "DU" ANERIE "Takin'" DRU HILL "Should" JAHMIM "Fabulous"</p>
<p>KTCX/Beaumont, TX * OP: Jim West PD/M: Chris Clay 32 ASHANTI "Sassy" 504 BOYZ "Tight" DRU HILL "Should" TLC "Girl"</p>	<p>WVWP/Huntsville, AL * OP/MD: Steve Mury 30 TLC "Girl" 5 ERICK SERMON/REDMAN "React" 1 B2K "Lose" FLOETRY "Freaky"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVUS/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tynes MD: Coka Loka 9 TLC "Girl" FABOLOUS "Party" DEBORAH COX "Down" 4 TALIB KWELI F/BILAL "DU" ANERIE "Takin'" DRU HILL "Should" JAHMIM "Fabulous"</p>	<p>WVSA/As Vegas, NV * PD: Vic Demons MD: Adria Wagers 2 TLC "Girl" 1 DRU HILL "Should"</p>	<p>WVBT/Lexington-Fayette, KY * PD/M: Jay Alexander 14 TLC "Girl" 1 JURASSIC 5 "Golden" 1 FABOLOUS "Party" 504 BOYZ "Tight" CAMP LO "How" DRU HILL "Should"</p>	<p>WVUS/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tynes MD: Coka Loka 9 TLC "Girl" FABOLOUS "Party" DEBORAH COX "Down" 4 TALIB KWELI F/BILAL "DU" ANERIE "Takin'" DRU HILL "Should" JAHMIM "Fabulous"</p>

*** Monitored Reporters**
81 Total Reporters
70 Total Monitored
11 Total Indicator

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NELLY Hot In Herre (Fo' Reel/Universal)	1246
MARIO Just A Friend 2002 (J)	857
CLIPSE Grindin' (Star Trak/Arista)	771
AMERIE Why Don't We Fall In Love (Rise/Columbia)	745
MUSIQ Halfcrazy (Def Soul/IDJMG)	723
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	535
BIG TYMERS Still Fly (Cash Money/Universal)	526
USHER U Don't Have To Call (LaFace/Arista)	502
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	473
RUFF ENDZ Someone To Love You (Epic)	464
JAHMIM Anything (Divine Mill/WB)	421
ASHANTI Foolish (Murder Inc./IDJMG)	418
AALIYAH Rock The Boat (BlackGround)	338
TWEET Call Me (Gold Mind/Elektra/EEG)	333
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	326
MR. CHEEKS Lights, Camera, Action (Universal)	314
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	287
MARY J. BLIGE Rainy Dayz (MCA)	284
DONELL JONES You Know That I Love You (Untouchables/Arista)	259
B2K Gots Ta Be (Epic)	246

Indicator

Most Added®
TLC Girl Talk (Arista)
DRU HILL I Should Be... (Def Soul/IDJMG)
504 BOYZ Tight Whips (New No Limit/Universal)
FABOLOUS This Is My Party (Elektra/EEG)
ERICK SERMON F/REDMAN React (J)
MOS DEF F/FAITH EVANS Brown Sugar (Extra Sweet) (MCA)
SMILEZ AND SOUTHSTAR Tell Me (ARTISdirect)
TALIB KWELI F/BILAL Waitin' For The DJ (MCA)
ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)
B2K Why I Love You (Epic)
CAMP LO How U Walkin' (Dymond Crook)
PASTOR TROY Are We Cuttin' (Universal)
SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)
FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)
OOBIE F/LIL' JON... Nothin's Free (TVT)
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)
SEAN PAUL Gimme The Light (VP)
TWEET Smoking Cigarettes (Gold Mind/Elektra/EEG)
JENNIFER LOPEZ Jenny From The Block (Epic)
BUSTA RHYMES Make It Clap (J)

PHUNDAMENTALLY phat

ARTIST: Fabolous
LABEL: Desert Storm/Elektra/EEG

By TANYA O'QUINN / ASSISTANT EDITOR

According to *Oxford's Dictionary of Current English*, the word "fabulous" means "incredible; marvelous; legendary." I'm guessing the fan base of the rapper known as Fabolous probably sees the correlation between the dictionary meaning of the word and the rapper himself. The laid-back flow of this young man offers something fresh and exciting in the world of rap. Though Mase had a similar flow and Loon seems to be cut from the same cloth, it was the relaxed approach to lyrical delivery from Fabolous that enabled him to amass such a huge fan base in such a short amount of time — not to mention create some hot tracks. About a month or so before the release date of his second album, *Sweet Dreams*, Fab releases the single to set off the dream: "It's My Party." Produced by Mr. Fingaz & Linx, this track is straight out of the universe ... and I mean that literally. Its space-age presentation offers Fab a very different playground on which his lyrics can frolic.

A smart person knows that even though the window of opportunity may seem closed, it just needs a little prying to open it up enough to get a couple of fingers through. Ultimately, that extra effort may lead to a full-blown opening through which one's entire body can pass. Case in point: Fab's entrance into the rap game. Having been reared in New York's Bed-Stuy Bedford housing project, the rapper was up on survival techniques. After all, one has to have — or should develop — tenacity in order to survive his disadvantaged environment while dreaming of a privileged future.

In 1998, when an impromptu performance outside of the PJs led to an audition for producer DJ Clue, Fab knew the window of opportunity was wide open, and the ambitious teen was up for the challenge. DJ Clue had a stipulation for the audition: Fab had to impress the mix-tape king while spitting rhymes live on Clue's Monday-night WQHT (Hot 97) radio show! Thou-



Fabulous

sands of New Yorkers would be his jury while Clue served as the judge. And guess who was the bailiff? Noreaga! So, Fab had to impress Clue, Noreaga and damn near all of New York. The then-18-year-old linguist, who really wasn't dreaming of rap stardom, wasn't even fazed by the situation. He knew this was his chance to shine, and, dammit, some folks were going to be blinded that night.

Aware of the instrumental role DJ Clue played in the careers of the Notorious B.I.G., Foxy Brown, DMX and The Lox by showcasing them on his infamous mix tapes, the lyrical bandit with the subtle sex appeal saw this as the opportunity to make a long-lasting impression. His freestyle performance on the show yielded Fab a spot on some mix CDs and a slot on the 50-city *Hard Knock Tour*. Furthermore, DJ Clue signed him to his Desert Storm imprint and, finally, released Fab's debut joint, *Ghetto Fabolous*. That project included the hits "Can't Deny It," "Young n (Holla Back)" and "Trade It All."

Can Fab's second joint turn as many heads as his first? Only time (and promotion) will tell. In rap, many times it's the track that gets the attention and the delivery or lyrics that keep the focus intact. However, Fab's style is what I think peeps like a great deal. Don't get me wrong: He's had some good beats to work with, but my how we love the way this young man delivers his custom-made 'hood lingo.

ON THE RECORD

With Stan Branson
PD/MD, WKXI & WJMI/Jackson, MS



On the younger end of the spectrum, our listeners are embracing the new song by IMx, "Beautiful (You Are)." It's good to see these young men maintaining a following as they mature into adulthood. It can be hard for teen artists to maintain their fan base while transforming into adults, as their fans have to grow with them and not apart from them. With a topic and title like "Virginity," it's good to see that the female quartet known as TG4 are garnering interest. The positive message seems to be one that our listeners greatly appreciate — or is it the track that keeps their attention? Talib Kweli is giving the people something to vibe to with "Waitin' for the DJ," and Sean Paul's "Gimme the Light" obviously has a luminance that is far-reaching. Folks are really lovin' this tune. Gerald Levert is controlling the adult side of things. On "XXI," "Funny" is the leading song. And Musiq's "Dontchange" is on the rise. As a matter of fact, out of the top 20 songs, only two are by women. Angie Stone's "More Than a Woman" and India.Arie's "Little Things" are the only two songs by females to make big impressions on the softer side of music.

Wow! I think it will take a tour bus to usher in the new acts this week. Making the highest debut are TLC with "Girl Talk" (Arista), arriving at No. 39. Positions 42-45 all have new owners: Nelly's "Air Force Ones" (Fo' Reel/Universal) is at No. 42, Benizino's "Rock the Party" (Elektra/EEG) is No. 43, Deborah Cox's "Up & Down (In & Out)" (J) is No. 44, and at No. 45 rests Amerie with "Talkin' to Me" (Rise/Columbia) ... Did you think I was done? Got room for two more? Field Mob's "Sick of Being Lonely" (MCA) assumes the No. 47 slot. (Check out the video. I viewed it when I was in New York, and it's bananas!) Meanwhile, Fat Joe eases into No. 48 with "Crush Tonight" (Terror Squad/Atlantic) ... Both Mario and Sean Paul leap 10 positions this week: "Braid My Hair" (J) boasts a 25-15* jump, while Paul's "Gimme the Light" (VP) flashes from 23-13* ... In the Most Added column, we have TLC, with 64; Dru Hill (Def Soul/IDJMG), with 55; and Fabolous, with 35 ... Over at Urban AC, Brian McKnight rides a motorcycle (he's the only debut) to the land of soft melodies and romantic rhythms. "Let Me Love You" (Motown) debuts at 23* and gains the most plays with a +69 ... Nos. 14-22 mirror last week's chart with the exception of two tracks switching places: Heather Headley's "He Is" (RCA), at No. 17, and No. 18 Glenn Jones' "I Wonder Why" (Peak) ... On the add front, Dru Hill win the award, with 19, while the duet by Kenny Lattimore and Chanté Moore (Arista) picks up 16.



— Tanya O'Quinn/Asst. Editor

Urban AC Reporters

Stations and their adds listed alphabetically by market

WALR/Atlanta, GA * DM: Tracie Abramson PD: Ron Davis 1 DRU HILL "Shout" 2 MICHAEL BELL "You're" 3 MICHAEL BELL "You're"	WLOV/Chattanooga, TN * PD/MD: Jimmy Rush 1 MICHAEL BELL "You're" 2 DRU HILL "Shout" 3 LATTIMORE & MOORE "Loveable"	WDMK/Detroit, MI * VP/Prog.: Lance Stribos DM/PO: Monica Starr APD: Benita "Luby B" Gray MD: Sanny Anderson No Adds	WTLC/Indianapolis, IN * DM/PO: Brian Wallace MD: Garth Adams No Adds	KJLH/Los Angeles, CA * PD/MD: Andrew Russell 11 LATTIMORE & MOORE "Loveable" 12 JAMES ALEXANDER "Luv" DRU HILL "Shout"	WYBC/New Haven, CT * DM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Joe P. No Adds	WDSB/Philadelphia, PA * SM: May/PO: Joe Anderson MD: Joann Gamble HEATHER HEADLEY "He" DRU HILL "Shout"	WLVS/Savannah, GA PD Gary Young 7 DAVE HOLISTER "These" 8 LATTIMORE & MOORE "Loveable" 9 DRYWASH BROS/COMMON "Luv"		
WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher DRU HILL "Shout"	WVAZ/Chicago, IL * PD: Ewey Smith APD: Armando Rivera 7 WHITNEY HOUSTON "These" VIVIAN GREEN "Emotional"	WMXD/Detroit, MI * PD: Rod Crane APD: Onel Stevens MD: Sheila Little ERICAH BADU "COMMON "Luv" LATTIMORE & MOORE "Loveable"	WKXI/Jackson, MS * PD/MD: Stan Branson DRU HILL "Shout" LATTIMORE & MOORE "Loveable"	KJMS/Memphis, TN * OMP/MD: Nate Bell APD/MD: Eileen Callier 7 JAMES ALEXANDER "Luv"	WYLD/New Orleans, LA * DM: Carla Scatena PD/APD/MD: Aaron "A.J." Apple No Adds	WFXC/Raleigh-Durham, NC * OMP/PO: Cy Touhy APD/MD: Jodi Berry 8 HEATHER HEADLEY "He" BRIAN MCKNIGHT "Luv"	WIMX/Toledo, OH * OMP/PO: Rocky Love MD: Denise Brooks DRU HILL "Shout" LATTIMORE & MOORE "Loveable"		
KOXL/Baton Rouge, LA * DM: James Alexander PD/MD: Mya Verman LATTIMORE & MOORE "Loveable"	WZAK/Cleveland, OH * PD: Kim Johnson DRU HILL "Shout" VIVIAN GREEN "Emotional"	WUWS/Fayetteville, NC * PD: Rod Crane APD: Garrett Davis MD: Calvin Pee No Adds	WSOL/Jacksonville, FL * APD/MD: K.J. 1 AILEEN "One" 2 JEROME "Money" "My"	WHOT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn 10 ROYCE "MONEY" EVANS "Luv" DRU HILL "Shout"	WRKS/New York, NY * PD: Ego Beasley MD: Julie Gutierrez 7 ANJALI "Luv"	WKSR/Richmond, VA * MD: Steve Lawrence No Adds	WHUR/Washington, DC * PD/MD: David A. Dickenson 2 LATTIMORE & MOORE "Loveable" TYRESE "Gonna"		
WBHK/Birmingham, AL * PD: Jay Dean MD: Barry Johnson No Adds	WLXC/Columbia, SC * Inf. PD: Doug Williams MD: The Taylor DRU HILL "Shout" LATTIMORE & MOORE "Loveable"	WFLM/Ft. Pierce, FL * PD/MD: Michael James LATTIMORE & MOORE "Loveable" DRU HILL "Shout" VIVIAN GREEN "Emotional"	KNEK/Lafayette, LA * PD/MD: John Kimell LATTIMORE & MOORE "Loveable"	WJMR/Milwaukee-Racine, WI * PD/MD: Larry Jones 12 DAVE HOLISTER "These"	WSVY/Norfolk, VA * PD/MD: Michael Mancoske DRU HILL "Shout" DAVE HOLISTER "These" JAMES ALEXANDER "Luv" LATTIMORE & MOORE "Loveable"	WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford LATTIMORE & MOORE "Loveable"	WMJM/Louis, MO * OMP/MD: Chuck Atkins DRU HILL "Shout"		
WVBA/Charlotte, NC * PD/MD: Terr Avery DRU HILL "Shout" LATTIMORE & MOORE "Loveable" TYRESE "Gonna"	WAGH/Columbus, GA PD: Rasheeda MD: Ed Lewis 12 "Lobby" "Lobby"	WQMG/Greensboro, NC * PD: Alvin Stowe No Adds	KOKY/Little Rock, AR * PD: Mark Dylan MD: Jamal Quarles 13 MICHAEL BELL "LUBY'S "You're" 7 DRU HILL "Shout" KENNY BROTHERS "Clue" TYRESE "Gonna"	WVOK/Norfolk, VA * DM: Don London PD/MD: DC No Adds	WCFB/Orlando, FL * OMP/MD: Steve Halbrook MD: Joe Davis DERRICK "DICK" "DICK" JAMES ALEXANDER "Luv"	WVAV/Dallas-Ft. Worth, TX * DM/PO: Sam Weaver MD: Rudy W. 1 TALK "One"	KMJO/Houston-Galveston, TX * PD: Carl Center MD: Sam Choise JAMES ALEXANDER "Luv" BRIAN MCKNIGHT "Luv"	KHHT/Los Angeles, CA * PD: Michelle Santostesso 27 "Luv" "Luv"	WDOQ/Nashville, TN * PD/MD: D.C. DRU HILL "Shout"

*Monitored Reporters
48 Total Reporters

44 Total Monitored

4 Total Indicator
3 Current Indicator Playlists

Did Not Report, Playlist Frozen
(1): WRBV/Macon, GA

R&R Urban AC Top 30



October 11, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RUFF ENDZ Someone To Love You (Epic)	1040	+32	151758	30	36/0
2	2	GERALD LEVERT Funny (Elektra/EEG)	851	+13	104704	11	39/0
4	3	JAHEIM Anything (Divine Mill/WB)	732	-33	104934	43	33/0
6	4	MUSIQ Dontchange (Def Soul/IDJMG)	730	+62	116539	7	40/0
3	5	MUSIQ Halfcrazy (Def Soul/IDJMG)	727	-57	138825	29	43/0
5	6	LUTHER VANDROSS I'd Rather (J)	665	-4	101848	38	39/0
8	7	ANGIE STONE More Than A Woman (J)	633	+40	75036	7	37/0
9	8	DONELL JONES You Know That I Love You (Untouchables/Arista)	572	-15	92193	29	33/0
7	9	JOE What If A Woman (Jive)	570	-35	97362	31	35/0
12	10	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	541	+17	76676	8	35/1
10	11	MAXWELL Lifetime (Columbia)	527	-30	83754	66	33/0
13	12	MARY MARY In The Morning (Columbia)	483	-30	62248	20	32/0
11	13	KEITH SWEAT One On One (Elektra/EEG)	463	-63	44363	14	32/0
14	14	INDIA.ARIE Little Things (Motown)	445	+20	62121	6	35/2
15	15	TANK One Man (BlackGround)	403	+42	50021	6	25/1
16	16	AALIYAH I Care 4 U (BlackGround)	348	+39	89290	4	10/1
18	17	HEATHER HEADLEY He Is (RCA)	343	+71	52911	2	27/2
17	18	GLENN JONES I Wonder Why (Peak)	308	+17	27675	5	25/0
19	19	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	304	+33	52983	4	17/2
20	20	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	277	+10	26678	15	28/0
21	21	DAVE HOLLISTER Baby Do Those Things (Motown)	270	+24	34613	4	23/2
22	22	DEBORAH COX Up & Down (In & Out) (J)	225	+23	29407	2	24/3
Debut	23	BRIAN MCKNIGHT Let Me Love You (Motown)	213	+69	24322	1	26/2
23	24	WYCLEF JEAN Two Wrongs (Columbia)	208	+7	27948	9	14/0
24	25	KELLY PRICE Someday (Def Soul/IDJMG)	203	+6	11303	3	14/0
25	26	THEO Get Your Groove On (TWP Productions)	178	-3	5561	4	11/0
30	27	AL JARREAU Secrets Of Love (GRP/VMG)	169	+13	14174	3	18/0
29	28	STREETWIZE Rock The Boat (Shanachie)	167	+9	30901	9	16/0
28	29	TONY TERRY In The Shower (Golden Boy)	163	-6	8731	18	11/0
—	30	WILL DOWNING Don't Talk To Me Like That (GRP/VMG)	155	+5	17827	8	17/0

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DRU HILL I Should Be... (Def Soul/IDJMG)	19
KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	16
JAHEIM Fabulous (Divine Mill/WB)	5
VIVIAN GREEN Emotional Rollercoaster (Columbia)	4
DEBORAH COX Up & Down (In & Out) (J)	3
TYRESE How You Gonna Act Like That (J)	3
INDIA.ARIE Little Things (Motown)	2
HEATHER HEADLEY He Is (RCA)	2
BRIAN MCKNIGHT Let Me Love You (Motown)	2
DAVE HOLLISTER Baby Do Those Things (Motown)	2
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	2
MICHELLE WILLIAMS Heart... (Music World/Columbia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAHEIM Fabulous (Divine Mill/WB)	+98
HEATHER HEADLEY He Is (RCA)	+71
BRIAN MCKNIGHT Let Me Love You (Motown)	+69
MUSIQ Dontchange (Def Soul/IDJMG)	+62
GLENN LEWIS Don't You Forget It (Epic)	+48
TANK One Man (BlackGround)	+42
SUNSHINE ANDERSON Heard... (Soulife/Atlantic)	+41
ANGIE STONE More Than A Woman (J)	+40
AALIYAH I Care 4 U (BlackGround)	+39
INDIA.ARIE Strength, Courage & Wisdom (Motown)	+36

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	405
GERALD LEVERT Made To Love Ya (EastWest/EEG)	349
ANGIE STONE Wish I Didn't Miss You (J)	332
YOLANDA ADAMS The Battle Is The Lords (Verity)	325
MAXWELL This Woman's Work (Columbia)	272
JILL SCOTT The Way (Hidden Beach/Epic)	252
ASHANTI Foolish (Murder Inc./IDJMG)	252
JAHEIM Just In Case (Divine Mill/WB)	249
ANGIE STONE Brotha (J)	234
GLENN LEWIS Don't You Forget It (Epic)	233
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	218
GINUWINE Differences (Epic)	210

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

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/29-10/5. 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

GINUWINE Stingy (Epic)
Total Plays: 145, Total Stations: 4, Adds: 0

JAHEIM Fabulous (Divine Mill/WB)
Total Plays: 192, Total Stations: 17, Adds: 5

RUFF ENDZ Will You Be Mine (Epic)
Total Plays: 100, Total Stations: 10, Adds: 0

JEFF MAJORS Somebody Bigger (Music One)
Total Plays: 97, Total Stations: 8, Adds: 0

BOB BALDWIN F/PHIL PERRY Too Late (Narada)
Total Plays: 62, Total Stations: 7, Adds: 1

KAREN CLARK-SHEARD Be Sure (Elektra/EEG)
Total Plays: 50, Total Stations: 5, Adds: 0

NARAE Truly Yours (Independent)
Total Plays: 32, Total Stations: 4, Adds: 0

MICHELLE WILLIAMS Heart To Yours (Music World/Columbia)
Total Plays: 32, Total Stations: 4, Adds: 2

PRINCE She Loves Me 4 Me (Redline)
Total Plays: 25, Total Stations: 5, Adds: 0

MARY MARY I Try (Columbia)
Total Plays: 25, Total Stations: 4, Adds: 0

Songs ranked by total plays

CAUSE OF DEATH: ECSTASY

DEPARTMENT OF HUMAN RESOURCES
DIVISION OF VITAL STATISTICS
CERTIFICATE OF DEATH

	LOCAL DECEASED: Danielle	STATE FILE NO.:	DATE OF DEATH (Month, Day, Year): July 20, 2000
TYPE OR PRINT IN PERMANENT BLACK INK	CITY, TOWN OR COUNTY: Danville	SEX: Female	AGE: 21
PRECEDENT:	DECEASED'S RESIDENCE (Street and Number):	DECEASED'S OCCUPATION (Specify):	DECEASED'S MARRIAGE STATUS (Specify):
	TIME OF DEATH (Specify):	CAUSE OF DEATH (Specify):	IMMEDIATE CAUSE OF DEATH (Specify):

Ecstasy is not a recreational drug. It is a lethal drug. It killed Danielle.

For more information visit drugfreeamerica.org or call 1-866-XTC FACTS.

Drug-Free Southern California
California Department of Alcohol & Drug Programs
Member of the Partnership for a Drug-Free America®



LON HELTON

lhelton@radioandrecords.com

More Talent Tips From Tommy Kramer

☐ Actionable ideas to make your show better — today

In the never-ending search for information to help you get better at what you do, there's nothing like very specific tips that are easily and instantly actionable.

That's one of the reasons why a recent column highlighting talent coach Tommy Kramer's Top Five Talent Tips generated so much response. The truth is, Kramer gave me his top 10 ideas, but we only had room for the first five in the Aug. 9 R&R. So, to satisfy all of you who asked for more, here are the rest of Tommy's top 10.



Tommy Kramer

How To Give Time Lines

Think about how often you hear an air talent say that something is "coming up" or will happen "in a few minutes" or "later" or "soon." These loose time lines don't tell me anything. When will I hear it?

Suppose that I (the listener) have a 20-minute commute to work. If you tell me that something I care about will happen in a few minutes but I don't hear it by the time I have to get out of the car and go into the office, I'm mad at you, because you said you were going to do it, but didn't. But if you tell me that it'll happen in the next 30 minutes and I only have 20, then I just ran out of time. I won't blame you.

Here are the only three ways to give time lines that actually work:

1. A specific time. It's "At 5:15" — not "about" 5:15 or "around" 5:15.
2. A clear time frame — "in the next 20 minutes" or "this hour."
3. "Next" — if it's going to be the next thing after spots or the song you're playing. I call this the "Nancy Reagan Rule" — "Just Say Next."

Remember, the FOX Network promo doesn't say, "All My Beal ... sometime Monday."

Mine, Mine, It's All Mine

How many times have you heard an air talent say — more often than not with the sound of rustling paper or a page turning in the background — "I was reading an article in this magazine yesterday," or, "I saw in the paper this morning that"?

My problem with this sort of thing is not just the little alarm going off in my head that says, "Danger, Will Robinson — lame, predictable punch line coming up!" but also that it credits the knowledge to the magazine or newspaper and, as a result, tips the listener

off that the air talent is about to read to them. My thinking for the past few years is that only people with cataracts want to be read to.

The late, great sports broadcaster Howard Cosell had the right idea 30 years ago. You'd hear Howard say, "Tommy Lasorda, the Dodgers' manager, told me over lunch today that he's

thinking of moving Ron Cey from third base to shortstop."

In reality, there were about 400 other sports guys at the "lunch," and Lasorda was seated at a dais, taking questions. But Cosell made it seem like it was privileged knowledge, that only he and Lasorda were in the room and that he was letting you in on something that no one else could tell you.

When you heard that item again later in the day on the local sports-cast or saw it in the paper, your first thoughts were, "Yeah, I knew that. I heard Howard Cosell say it. That's where they got it."

Have your talent take ownership of things, or at least not give the credit to someone else. Let the listener think that the talent is the authority, the information source that will keep the listener up to date on the interesting stuff.

And don't read it to me, just tell it to me — just like real people might do in the hallway at work or over the water cooler or at a party. What a concept — actual, natural-sounding conversation!

Where Do You Put The Camera?

I had a morning personality in a Contemporary Christian format lamenting that the restrictions of the format kept him from approaching a subject on the air. He wanted to talk about Brandi Chastain, the Olympic women's soccer player who scored the winning goal, then, in a moment of jubilation, took her shirt off. Yes, she had a sports bra underneath it, but it still made eyes bug out all over America. He just assumed that there was no way to address the subject that wouldn't sound over the line to his listeners.

But it was really a matter of perspective, what angle he used to relate the story. There was a way to do

it, but it had to come from a parental viewpoint: "If your daughter is going to play soccer" — a role model thing — or, "If her daughter becomes a soccer player" — a role model and a Mom thing. Does Chastain wish she hadn't done it, or at least that there wasn't any tape of it that her daughter will see and maybe emulate? Haven't we all done things that now, as parents, we regret?

A great film director will let the actors rehearse a scene while he or she looks at it from different angles, sitting or standing in different places, to decide where to put the camera before one foot of film is shot. The camera decides what the perspective will be. You don't want a wide shot when a crucial point is being made in the dialogue and a close-up is needed.

In all but the most obviously attitudinal of formats (Rock, Hot Talk), it's easy to let what may seem to be restrictions keep you from doing content. Safe can easily translate into boring, irrelevant or out of touch with the real world. Whether something is appropriate is largely a matter of coming from the right perspective so that it relates to the listener in a way that's consistent with what your station stands for.

Poor phone screening combined with poor editing equals a lot of really boring time using words that don't say anything.

There's almost always a way to deal with any subject — if you ask yourself the question, "Where do you put the camera?"

How To Edit Phone Calls: Pt. 1 — 'What Truck?'

Think about how many times you've heard a call on the air that starts with this: "Hi, how are you doing this morning?"



LOOK AT MARK NOW

WOKQ/Portsmouth, NH PD Mark Jennings went backstage at a recent Sixwire concert. Seen here (l-r) are John Howard and Chuck Tilley of Sixwire; Jennings; and Andy Childs, Robb Houston and Steve Mandile of Sixwire.

"Fine, thanks, how are you?"
"I'm doing good, man."

After you've heard this 15 or 20 times, you're ready to scream. Poor phone screening combined with poor editing equals a lot of really boring time using words that don't say anything, slow the momentum to a screeching halt and don't move the show forward.

Think about the movie *Raiders of the Lost Ark*. At one point the Ark of the Covenant has been put into a truck to be transported away by the German soldiers. When Indiana Jones (Harrison Ford) is told this, he says, "What truck?" The next shot you see is of him riding hell-bent-for-leather on a horse, chasing the truck.

What you didn't see was Jones going to find a horse; locating a bridle, saddle and blanket; saddling the horse; finding out which direction the truck went; and starting out to catch it. Steven Spielberg literally "cuts to the chase" to increase the momentum, which is exactly what you should do on the air with phone calls. When taking them live, have the phone screener instruct the caller to just get into it, without the "Hey, how you doing?" stuff. If you're recording the calls, just play the interesting part.

The same goes with endings of calls too. I don't need to hear, "OK, thanks for calling. Bye-bye." Just go.

A talent once said to me, "But that won't sound very polite." Politeness is for real life. Expedience and forward momentum are for on the air. Like Spielberg, you owe it to the listener to edit out the boring parts.

How To Edit Phone Calls: Pt. 2 — 'The Eddie Haskell' Call

"Hi, I really like your show."
"Great show, man." "I listen to you every day."

Every air talent gets a kick out of hearing a positive comment from a caller, but I don't. These "pat you on the back" calls might boost your ego, but putting them on the air can get to be really phony-sounding. Remember the character Eddie Haskell on the TV show *Leave It to Beaver*? He was always trying to ingratiate himself to Wally and Beaver's parents with phony compliments and an overly solic-

itous manner. They never bought it.

Here are some questions for you: What's the listener benefit of hearing them? Do I have to kiss your butt to get on the air? Why are you trying to convince me to like you? Just do something that I like instead.

Take The First Exit

I've mentioned this concept before, but I want to set it apart from any other tip as a rule on its own. Whatever you're doing, wherever you've planned to go with something, when a good moment happens — go! Right now!

Have your talent take ownership of things, or at least not give the credit to someone else.

Too often, a talent is so intent on getting to a certain line that he or she thought of, or orchestrating a certain ending, that a great moment of punctuation is lost. It's like running a stop sign. If you got on the freeway to go to a McDonald's that's two miles away but saw an exit sign saying "McDonald's, two blocks," you'd get off at that first exit and go to that one instead, right? It's the same thing on the air. Take the "first exit." If you pass it, momentum is lost.

But what about that great line that you thought of? Well, depending on time restrictions, you either do it in another break or let it go.

By buying into this discipline, you'll find that material stretches further, the momentum picks up, and you become, by definition, more concise. Your competitors, in comparison, sound like they can't shut up. I'm firmly convinced that taking the first exit is the single quickest way to sound better on the air.

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ANGELA KING

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New Insights Expected At Fall Forum

■ The CRB invites the Nashville music community to a panel discussion

As the Country Radio Broadcasters gets ready to host its second annual Fall Forum, putting the powers that be in the Nashville music community in the same room with the music decisionmakers at radio, fiery discussion is expected, but also insight and, perhaps, innovation.

The forum, slated for Tuesday, Nov. 5, from 1:30-3:30pm at the Nashville Renaissance Hotel, is organized with the intent of creating an open dialogue among the many factions in country music.

While discussion flows freely between radio and label promotion departments as labels work records and during seminars like the Country Radio Seminar, other important contributors to the process don't have that kind of access. The Fall Forum is designed to correct that.

CRB President Gary Krantz, who is also Sr. VP/Operations for Premiere Radio Networks, says the organization hopes to build on last year's event with greater attendance from "other areas of the label community that might not interact with radio on a daily basis, such as sales, marketing, A&R and beyond that, management, songwriters, publishers and anyone else who has a stake in the industry."

A Tall Order

It's a pretty tall order to gather representatives from all the subsets of the

Nashville music community in one room, but Krantz gives credit to organizations like ASCAP, BMI, CMA and SESAC, which are all promoting the event to their constituencies.

Panel moderator Westwood One VP/Programming & GM/Valencia, CA Operations Charlie Cook says he believes that the audience will come away with a truer understanding of

what it takes to put on a Country-music station today, in an atmosphere that is very different from what it was 10 years ago.

"We've lost between 30% and 40% of the audience in the last 10 years, and record buyers have dropped in half," Cook, with a programming background of his own, says. "I don't know all the problems or issues, but I know a lot of the questions I'm going to ask."

Cook says the main theme of the forum will be to offer insight into how to get music on the radio. "The music community needs to learn there is a



Charlie Cook

rhyme or reason to that," he explains.

The panel will consist of heavy hitters from radio programming departments like KPLX Dallas PD Paul Williams, Clear Channel Regional VP/Programming Alan Sledge, Infinity Country Format Captain and WUSN/Chicago OM Eric Logan and consultant Jaye Albright, as well as the PDs from Nashville's Country FMs — WSIX's Mike Moore, WKDF's Dave Kelly and WSM-FM's Kevin O'Neal.

True Gatekeepers

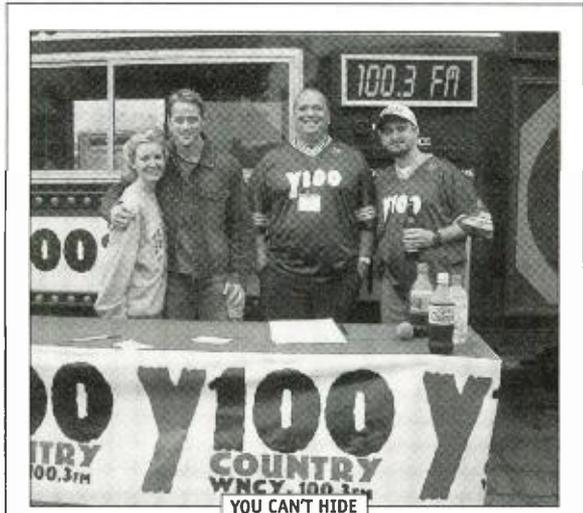
Cook feels this lineup gives the music community access to the true gatekeepers of the product. "I don't know if there has ever been this collection of people on one panel ever," he says. "They'll have access to their intelligence and their time. They can explore what these people do every day to make Country radio what it is."

Of course, some of that discussion took place at the first Fall Forum, especially with those in the songwriting community asking about how music is chosen for airplay. But Krantz believes there's room for even more discussion this year.

"The Fall Forum in the first year established that there is an ongoing need for a dialogue," he says. "That's why we're doing it. During CMA week, when all of us are together in one place, it's a very good and natural time for us to revisit those issues and discover new ones."

Panelist O'Neal wants to take the opportunity at the Fall Forum to discuss where radio is going with the Country format and how to expand the listener base. "I want to answer any questions about what's going on with Nashville, the competitive battle here and how that plays into the record business," he says.

"Competition is healthy here, and the music industry should seize that opportunity. It's probably the most intense Country battle in America, with three FM stations that are not co-owned. It's a shame that a Country station isn't leading in Nashville."



RCA/Nashville artist Aaron Lines sang the national anthem at a recent Green Bay Packers football game. Seen here at WNCY/Appleton-Oshkosh, WI during their on-site broadcast are (l-r) WNCY MD Marci Braun, Lines and WNCY personality Bear and PD Shotgun Randy Shannon.

Different Animals

The contentious relationship between radio stations and record labels is well-understood, but Cook is hoping to solicit discussion not only about how radio works and how programmers make decisions about airing songs, but also how to reconcile the differences between radio and A&R.

"Radio is a business that lives in the minute," he says. "When a person tunes in to your radio station, they make a decision in a split second based on the song you're playing or the discussion taking place. They come and stay or leave the station in five or 10 seconds."

"What's the No. 1 goal of Kenny Chesney?" Cook asks. "He wants you to go into Wal-mart, buy his CD, put it in and listen to it on the way to work."

"What's the No. 1 goal of Eric Logan? He wants you to listen to WUSN on the way to work. You can see that it's a zero-sum game. You're either listening to my CD or my radio station; you're not doing both. We're buddies in this, but one takes a hit when the other doesn't."

Radio, The Gateway To Hades

Krantz is hopeful that the Fall Forum will be a learning experience for all sectors of the business, including radio. "We're living in an environment where the radio business is changing and the music business is changing," he says.

"This is an opportunity for the music industry to learn about the process of radio programming, and it's reciprocal that the radio industry, in that dialogue, learn about the process of how Music Row decisions are made."

Greater understanding among all parties is imperative, Cook maintains. "They are trying to put a face on the radio side for the Nashville music community," he says. "That is important. In Leadership Music, I was the only radio guy in a group of 35 people. I put a face on radio for these people who thought, up until that point, the programmers all had horns and tails. We were the devil."

"The more you put a face on the people who do the job every day, the less you think of them as the enemy. We have a lot of the same goals."

Those goals, of course, are to make the country-music industry healthier as a whole. And Cook is hopeful that some solutions can be found. "Are we going to come out of here with a strategy?" he asks. "Maybe. Finding middle ground should be everybody's goal. We ought to have a strategy to get us back on track. We're in a down period, no question. Is it going to be alleviated? Everybody needs to be pitching in together."

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "I'm Already There" — Lonestar (fifth week)

5 YEARS AGO

• No. 1: "Carrying Your..." — George Strait (fourth week)

10 YEARS AGO

• No. 1: "Billy The Kid" — Billy Dean

15 YEARS AGO

• No. 1: "A Long Line Of Love" — Michael Martin Murphey

20 YEARS AGO

• No. 1: "Take Me Down" — Alabama (third week)

25 YEARS AGO

• No. 1: "It Was Almost..." — Ronnie Milsap (fourth week)

"This is an opportunity for the music industry to learn about the process of radio programming, and it's reciprocal that the radio industry, in that dialogue, learn about the process of how Music Row decisions are made."

Gary Krantz

"A&R people live in the 18 months before. Certainly, the artists and publishers and writers do. They try to anticipate what the listener will want 18 months from now, and radio programmers say, 'Bam, doesn't work. What's next?'"

Cook also points out the differences in the goals of radio programmers and artists. While it's a symbiotic relationship, the two factions actually work at cross purposes, according to him.

R&R Country Top 50

October 11, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	KEITH URBAN Somebody Like You (Capitol)	17835	+1219	6299	+441	16	150/0
2	2	DIAMOND RIO Beautiful Mess (Arista)	16409	-151	5931	-36	26	150/0
3	3	JOE NICHOLS The Impossible (Universal South)	14610	-1274	5183	-511	30	150/0
5	4	MARTINA MCBRIDE Where Would You Be (RCA)	13623	+626	4970	+233	24	149/0
4	5	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	12873	-2042	4521	-819	28	150/0
7	6	PHIL VASSAR American Child (Arista)	12867	+1089	4531	+392	25	148/0
6	7	ALAN JACKSON Work In Progress (Arista)	12796	+629	4718	+305	17	149/0
8	8	MONTGOMERY GENTRY My Town (Columbia)	11814	+1129	4205	+398	19	150/0
9	9	DIXIE CHICKS Landslide (Monument)	11281	+676	3842	+191	7	150/3
11	10	RASCAL FLATTS These Days (Lyric Street)	10758	+727	3842	+254	17	150/0
12	11	TOBY KEITH Who's Your Daddy? (DreamWorks)	10250	+701	3611	+319	11	149/0
13	12	GEORGE STRAIT She'll Leave You With A Smile (MCA)	10026	+784	3415	+248	7	150/1
10	13	FAITH HILL Cry (Warner Bros.)	9840	-371	3482	-100	9	148/0
15	14	TIM MCGRAW Red Ragtop (Curb)	9274	+1250	3112	+452	5	139/3
14	15	REBECCA LYNN HOWARD Forgive (MCA)	8890	+297	3268	+104	22	146/1
16	16	GARTH BROOKS Thicker Than Blood (Capitol)	6676	-426	2520	-186	18	142/0
17	17	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	6391	+664	2465	+197	13	141/0
20	18	BROOKS & DUNN Every River (Arista/RLG)	6377	+1487	2199	+441	6	134/7
18	19	TAMMY COCHRAN Life Happened (Epic)	6168	+549	2335	+200	19	139/0
19	20	EMERSON DRIVE Fall Into Me (DreamWorks)	6037	+937	2251	+362	14	138/3
Breaker	21	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	5466	+5466	1750	+1750	1	127/127
21	22	TERRI CLARK I Just Wanna Be Mad (Mercury)	5358	+788	1856	+309	8	129/10
22	23	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	4607	+1031	1783	+345	12	129/3
24	24	KENNY CHESNEY A Lot Of Things Different (BNA)	4600	+1233	1693	+447	6	127/18
23	25	BRAD PAISLEY I Wish You'd Stay (Arista)	3915	+345	1528	+164	8	117/6
26	26	LONESTAR Unusually Unusual (BNA)	3915	+784	1410	+273	7	112/7
28	27	AARON LINES You Can't Hide Beautiful (RCA)	3783	+901	1280	+303	9	110/6
25	28	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	3692	+411	1452	+142	12	113/3
29	29	KELLIE COFFEY At The End Of The Day (BNA)	3111	+257	1196	+107	10	108/2
30	30	TRICK PONY On A Mission (H2E/WB)	2803	+573	1116	+211	6	99/7
Breaker	31	MARK WILLS Nineteen Somethin' (Mercury)	2394	+822	884	+328	3	93/30
31	32	STEVE AZAR Waitin' On Joe (Mercury)	2227	+196	910	+76	11	100/1
27	33	SHEDAISSY Mine All Mine (Lyric Street)	2106	-864	783	-342	22	108/0
36	34	GARY ALLAN Man To Man (MCA)	2060	+798	802	+305	3	83/14
Breaker	35	STEVE HOLY I'm Not Breakin' (Curb)	1967	+81	769	+45	6	91/8
33	36	JENNIFER HANSON Beautiful Goodbye (Capitol)	1892	+182	759	+106	9	88/2
37	37	TRACE ADKINS Chrome (Capitol)	1558	+304	658	+116	3	74/10
35	38	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	1353	+74	416	+63	5	41/2
39	39	ANDY GRIGGS Practice Life (RCA)	1320	+243	551	+96	4	72/5
40	40	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	1085	+61	404	-4	5	49/2
41	41	RADNEY FOSTER Everyday Angel (Dualtone)	965	+28	309	+6	4	30/2
44	42	ANTHONY SMITH John J. Blanchard (Mercury)	939	+348	362	+117	2	40/4
42	43	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	894	+268	294	+60	3	29/6
38	44	ERIC HEATHERLY The Last Man Committed (DreamWorks)	709	-413	284	-170	15	58/0
48	45	KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	700	+283	293	+105	2	6/1
Debut	46	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	690	+318	191	+101	1	22/16
Debut	47	DARRYL WORLEY Family Tree (DreamWorks)	634	+362	237	+143	1	45/17
50	48	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	631	+239	239	+101	2	36/6
49	49	RODNEY ATKINS My Old Man (Curb)	586	+176	270	+91	3	45/6
45	50	JOSH TURNER She'll Go On You (MCA)	579	+26	283	+25	2	48/1

150 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 9/29-10/5. 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
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	127
MARK WILLS Nineteen Somethin' (Mercury)	30
KENNY CHESNEY A Lot Of Things Different (BNA)	18
DARRYL WORLEY Family Tree (DreamWorks)	17
TOMMY SHANE STEINER What We're Gonna... (RCA)	16
GARY ALLAN Man To Man (MCA)	14
TERRI CLARK I Just Wanna Be Mad (Mercury)	10
TRACE ADKINS Chrome (Capitol)	10
BRAD MARTIN Rub Me The Right Way (Epic)	10
MARK CHESNUTT I Want My Baby Back (Columbia)	10
STEVE HOLY I'm Not Breakin' (Curb)	8

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+5466
BROOKS & DUNN Every River (Arista/RLG)	+1487
TIM MCGRAW Red Ragtop (Curb)	+1250
KENNY CHESNEY A Lot Of Things Different (BNA)	+1233
KEITH URBAN Somebody Like You (Capitol)	+1219
MONTGOMERY GENTRY My Town (Columbia)	+1129
PHIL VASSAR American Child (Arista)	+1089
JOHN MICHAEL MONTGOMERY 'Til... (Warner Bros.)	+1031
EMERSON DRIVE Fall Into Me (DreamWorks)	+937
AARON LINES You Can't Hide Beautiful (RCA)	+901

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+1750
TIM MCGRAW Red Ragtop (Curb)	+452
KENNY CHESNEY A Lot Of Things Different (BNA)	+447
KEITH URBAN Somebody Like You (Capitol)	+441
BROOKS & DUNN Every River (Arista/RLG)	+441
MONTGOMERY GENTRY My Town (Columbia)	+398
PHIL VASSAR American Child (Arista)	+392
EMERSON DRIVE Fall Into Me (DreamWorks)	+362
JOHN MICHAEL MONTGOMERY 'Til... (Warner Bros.)	+345
MARK WILLS Nineteen Somethin' (Mercury)	+328

Breakers

SHANIA TWAIN
I'm Gonna Getcha Good! (Mercury)
127 Adds • Moves 0-21

MARK WILLS
Nineteen Somethin' (Mercury)
30 Adds • Moves 34-31

STEVE HOLY
I'm Not Breakin' (Curb)
8 Adds • Moves 32-35

Songs ranked by total plays

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R&R Country Top 50 Indicator

October 11, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	Δ POINTS	TOTAL PLAYS	Δ PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	KEITH URBAN Somebody Like You (Capitol)	3584	+19	2834	+14	16	75/0
3	2	ALAN JACKSON Work In Progress (Arista)	3400	+80	2698	+59	17	75/0
5	3	PHIL VASSAR American Child (Arista)	3302	+89	2606	+72	25	73/0
2	4	DIAMOND RIO Beautiful Mess (Arista)	3302	-104	2596	-81	26	72/0
4	5	MARTINA MCBRIDE Where Would You Be (RCA)	3272	+14	2578	+19	25	75/0
7	6	MONTGOMERY GENTRY My Town (Columbia)	3098	+117	2453	+100	18	75/0
9	7	RASCAL FLATTS These Days (Lyric Street)	3003	+328	2365	+259	16	75/0
10	8	DIXIE CHICKS Landslide (Monument)	2846	+211	2271	+152	7	75/0
12	9	TOBY KEITH Who's Your Daddy? (DreamWorks)	2621	+109	2077	+75	9	75/0
11	10	FAITH HILL Cry (Warner Bros.)	2574	+24	2059	+30	9	73/0
6	11	JOE NICHOLS The Impossible (Universal South)	2506	-504	2007	-401	31	64/0
13	12	GEORGE STRAIT She'll Leave You With A Smile (MCA)	2503	+110	1979	+79	7	75/0
14	13	REBECCA LYNN HOWARD Forgive (MCA)	2392	+7	1908	+3	24	75/0
16	14	TIM MCGRAW Red Ragtop (Curb)	2181	+273	1733	+202	5	75/1
15	15	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	2073	+30	1637	+32	13	73/1
17	16	BROOKS & DUNN Every River (Arista/RLG)	2045	+176	1599	+143	7	74/1
8	17	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1999	-770	1622	-597	30	61/0
18	18	TAMMY COCHRAN Life Happened (Epic)	1945	+105	1570	+83	19	70/0
20	19	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	1810	+110	1420	+90	13	72/0
19	20	BRAD PAISLEY I Wish You'd Stay (Arista)	1801	+75	1397	+56	10	73/0
22	21	EMERSON DRIVE Fall Into Me (DreamWorks)	1715	+103	1350	+79	15	72/1
23	22	KENNY CHESNEY A Lot Of Things Different (BNA)	1630	+155	1283	+137	5	69/3
24	23	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1495	+30	1211	+41	12	69/0
25	24	TERRI CLARK I Just Wanna Be Mad (Mercury)	1484	+124	1177	+95	6	64/1
21	25	GARTH BROOKS Thicker Than Blood (Capitol)	1404	-264	1119	-182	18	52/0
26	26	LONESTAR Unusually Unusual (BNA)	1370	+147	1077	+105	7	71/4
27	27	TRICK PONY On A Mission (H2E/WB)	1208	+122	972	+114	7	61/3
29	28	KELLIE COFFEY At The End Of The Day (BNA)	977	+68	798	+72	9	51/1
28	29	STEVE AZAR Waitin' On Joe (Mercury)	897	-16	760	-19	12	53/1
31	30	AARON LINES You Can't Hide Beautiful (RCA)	884	+60	725	+61	9	50/1
33	31	GARY ALLAN Man To Man (MCA)	806	+208	691	+175	3	58/9
Debut	32	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	742	+742	606	+606	1	61/6/1
44	33	MARK WILLS Nineteen Somethin' (Mercury)	736	+442	613	+363	2	59/2/6
32	34	ANDY GRIGGS Practice Life (RCA)	707	+15	595	+31	4	43/1
34	35	JENNIFER HANSON Beautiful Goodbye (Capitol)	642	+59	540	+63	7	40/4
35	36	STEVE HOLY I'm Not Breakin' (Curb)	581	+44	440	+35	5	37/2
37	37	TRACE ADKINS Chrome (Capitol)	579	+110	467	+92	3	41/8
36	38	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	465	-43	381	-26	6	30/1
38	39	JOSH TURNER She'll Go On You (MCA)	461	+30	365	+22	7	36/3
30	40	SHEDAISY Mine All Mine (Lyric Street)	445	-380	355	-323	21	22/0
42	41	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	410	+88	344	+72	4	29/4
39	42	RADNEY FOSTER Everyday Angel (Dualtone)	395	+31	304	+27	6	24/1
43	43	HOMETOWN NEWS Wheels (VFR)	339	+26	276	+21	2	24/1
47	44	DARRYL WORLEY Family Tree (DreamWorks)	338	+169	301	+148	2	30/1/1
41	45	DARYLE SINGLETARY I'd Love To Lay You Down (Audiom)	320	-17	266	+4	3	26/3
45	46	ANTHONY SMITH John J. Blanchard (Mercury)	274	+83	223	+63	2	23/8
40	47	ERIC HEATHERLY The Last Man Committed (DreamWorks)	204	-139	167	-112	16	13/0
48	48	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	195	+35	161	+31	2	19/2
46	49	HOLLY LAMAR These Are The Days (Universal South)	164	-15	143	-10	2	15/1
Debut	50	BRAD MARTIN Rub Me The Right Way (Epic)	141	+99	122	+87	1	14/9

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 9/29-Saturday 10/5.
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Most Added

ARTIST TITLE LABEL(S)	ADDS
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	61
MARK WILLS Nineteen Somethin' (Mercury)	26
DARRYL WORLEY Family Tree (DreamWorks)	11
GARY ALLAN Man To Man (MCA)	9
BRAD MARTIN Rub Me The Right Way (Epic)	9
TRACE ADKINS Chrome (Capitol)	8
ANTHONY SMITH John J. Blanchard (Mercury)	8
LONESTAR Unusually Unusual (BNA)	4
JENNIFER HANSON Beautiful Goodbye (Capitol)	4
TANYA TUCKER A Memory Like... (Tuckertime/Capitol)	4
CRAIG MORGAN Almost Home (Broken Bow)	4
CYNDI THOMSON If You Could Only See (Capitol)	4
LEE ANN WOMACK Forever Everyday (MCA)	4
KENNY CHESNEY A Lot Of Things Different (BNA)	3
TRICK PONY On A Mission (H2E/WB)	3
JOSH TURNER She'll Go On You (MCA)	3
DARYLE SINGLETARY I'd Love To Lay You Down (Audiom)	3
KEVIN DENNEY It'll Go Away (Lyric Street)	3
SIXWIRE Way Too Deep (Warner Bros.)	3
STEVE HOLY I'm Not Breakin' (Curb)	2

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+742
MARK WILLS Nineteen Somethin' (Mercury)	+442
RASCAL FLATTS These Days (Lyric Street)	+328
TIM MCGRAW Red Ragtop (Curb)	+273
DIXIE CHICKS Landslide (Monument)	+211
GARY ALLAN Man To Man (MCA)	+208
BROOKS & DUNN Every River (Arista/RLG)	+176
DARRYL WORLEY Family Tree (DreamWorks)	+169
KENNY CHESNEY A Lot Of Things Different (BNA)	+155
LONESTAR Unusually Unusual (BNA)	+147

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+606
MARK WILLS Nineteen Somethin' (Mercury)	+363
RASCAL FLATTS These Days (Lyric Street)	+259
TIM MCGRAW Red Ragtop (Curb)	+202
GARY ALLAN Man To Man (MCA)	+175
DIXIE CHICKS Landslide (Monument)	+152
DARRYL WORLEY Family Tree (DreamWorks)	+148
BROOKS & DUNN Every River (Arista/RLG)	+143
KENNY CHESNEY A Lot Of Things Different (BNA)	+137
TRICK PONY On A Mission (H2E/WB)	+114
LONESTAR Unusually Unusual (BNA)	+105
MONTGOMERY GENTRY My Town (Columbia)	+100
TERRI CLARK I Just Wanna Be Mad (Mercury)	+95
TRACE ADKINS Chrome (Capitol)	+92
JOHN MICHAEL MONTGOMERY 'Til... (Warner Bros.)	+90
BRAD MARTIN Rub Me The Right Way (Epic)	+87
TAMMY COCHRAN Life Happened (Epic)	+83
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+79
EMERSON DRIVE Fall Into Me (DreamWorks)	+79
TOBY KEITH Who's Your Daddy? (DreamWorks)	+75
PHIL VASSAR American Child (Arista)	+72

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THE YEARS IN REVIEW

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 11, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 2-8.



Password of the Week: Harnen

Question of the Week: Think about where and when you listen to the radio most often. Do you listen most often...

- at home getting ready
- in the car going to work
- at work
- in the car after work
- at home in the evenings

Also, have you ever listened to a radio station on the Internet for at least 30 minutes? (This is Phase Two, bringing the total sample to 400 people.)

Total

- Home, getting ready: 16%
- Car, going to work: 43%
- At Work: 16%
- Car, after work: 9%
- Home, evenings: 16%
- Yes to 'Net listening: 20%

P1

- Home, getting ready: 17%
- Car, going to work: 43%
- At Work: 16%
- Car, after work: 8%
- Home, evenings: 16%
- Yes to 'Net listening: 20%

P2

- Home, getting ready: 14%
- Car, going to work: 42%
- At Work: 15%
- Car, after work: 11%
- Home, evenings: 18%
- Yes to 'Net listening: 19%

Male

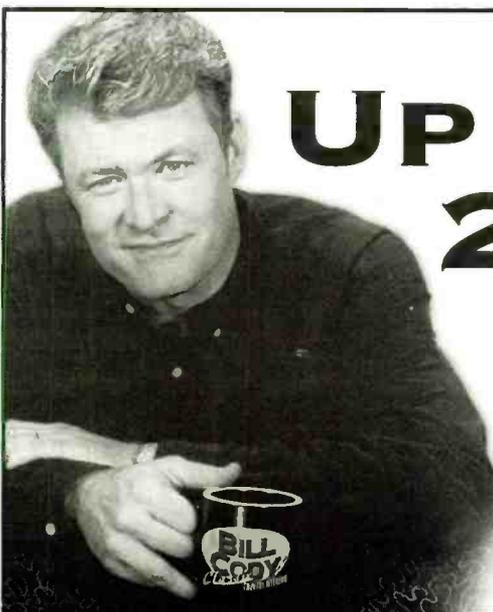
- Home, getting ready: 16%
- Car, going to work: 44%
- At Work: 14%
- Car, after work: 11%
- Home, evenings: 15%
- Yes to 'Net listening: 17%

Female

- Home, getting ready: 16%
- Car, going to work: 42%
- At Work: 17%
- Car, after work: 7%
- Home, evenings: 18%
- Yes to 'Net listening: 22%

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
JOE NICHOLS The Impossible (Universal South)	38.5%	76.3%	13.5%	97.3%	3.8%	3.8%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	42.3%	74.5%	12.3%	100.0%	6.3%	7.0%
KEITH URBAN Somebody Like You (Capitol)	32.0%	72.8%	17.5%	98.3%	5.3%	2.8%
DIAMOND RIO Beautiful Mess (Arista)	30.0%	71.5%	18.8%	99.5%	4.5%	4.8%
MARTINA MCBRIDE Where Would You Be (RCA)	38.5%	70.5%	15.3%	99.0%	9.0%	4.3%
PHIL VASSAR American Child (Arista)	29.0%	68.8%	20.3%	99.0%	4.8%	5.3%
ALAN JACKSON Work In Progress (Arista)	28.5%	67.5%	20.0%	98.5%	7.0%	4.0%
GEORGE STRAIT Shell Leave You With A Smile (MCA)	23.3%	66.3%	20.8%	91.5%	4.3%	0.3%
RASCAL FLATTS These Days (Lyric Street)	21.3%	64.8%	23.3%	96.3%	5.3%	3.0%
TOBY KEITH Who's Your Daddy (DreamWorks)	30.3%	63.0%	17.3%	95.0%	12.8%	2.0%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	19.0%	61.3%	29.3%	96.0%	4.8%	0.8%
JOHN MICHAEL MONTGOMERY 'Til Nothin' (Warner Bros.)	18.8%	61.0%	26.3%	96.5%	9.0%	0.3%
MONTGOMERY GENTRY My Town (Columbia)	19.3%	60.5%	24.3%	96.8%	6.8%	5.3%
TAMMY COCHRAN Life Happened (Epic)	22.8%	60.0%	26.5%	95.5%	7.8%	1.3%
GARTH BROOKS Thicker Than Blood (Capitol)	20.3%	59.8%	26.3%	94.3%	7.3%	1.0%
KELLIE COFFEY At The End Of The Day (BNA)	16.0%	59.3%	24.5%	94.3%	8.8%	1.8%
REBECCA LYNN HOWARD Forgive (MCA)	22.3%	59.0%	25.5%	92.8%	6.5%	1.8%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	16.5%	59.0%	24.8%	93.3%	9.3%	0.3%
SHEDAISY Mine All Mine (Lyric Street)	13.3%	58.0%	22.5%	93.3%	9.5%	3.3%
DIXIE CHICKS Landslide (Monument)	27.0%	57.8%	22.8%	88.8%	6.3%	2.0%
BROOKS & DUNN Every River (Arista)	16.8%	57.5%	27.0%	90.8%	6.0%	0.3%
BRAD PAISLEY I Wish You'd Stay (Arista)	16.5%	57.0%	28.0%	93.0%	6.5%	1.5%
TIM MCGRAW Red Ragtop (Curb)	22.8%	56.5%	25.0%	88.5%	5.8%	1.3%
FAITH HILL Cry (Warner Bros.)	19.8%	56.5%	24.0%	93.0%	11.3%	1.3%
EMERSON DRIVE Fall Into Me (DreamWorks)	16.5%	56.0%	22.3%	90.0%	8.8%	3.0%
TERRI CLARK I Just Want To Be Mad (Mercury)	18.5%	55.5%	29.3%	95.0%	9.0%	1.3%
KENNY CHESNEY A Lot Of Things Different (BNA)	18.3%	53.5%	21.8%	87.3%	10.5%	1.5%
TRICK PONY On A Mission (H2E / WB)	19.3%	50.0%	24.0%	90.0%	14.5%	1.5%
JENNIFER HANSON Beautiful Goodbye (Capitol)	12.5%	48.0%	28.0%	82.0%	5.0%	1.0%
STEVE HOLY I'm Not Breaking (Curb)	13.8%	46.8%	25.3%	80.0%	6.8%	1.3%
LONESTAR Unusually Unusual (BNA)	8.8%	42.8%	30.0%	85.3%	8.8%	3.8%
AARON LINES You Can't Hide Beautiful (RCA)	16.3%	42.3%	27.3%	78.3%	6.8%	2.0%
STEVE AZAR Waitin' On Joe (Mercury)	8.3%	39.8%	28.8%	77.5%	8.0%	1.0%
TANYA TUCKER A Memory Like I'm... (Capitol/Tucker Time)	7.5%	37.5%	23.0%	70.0%	9.0%	0.5%
GARY ALLAN Man To Man (MCA)	9.5%	36.5%	21.0%	66.5%	8.5%	0.5%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3 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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Source: Arbitron Nationwide, Fall '01 to Spring '02. ACH, A25-54, exact times, subject to limitations printed therein.

RateTheMusic.com
BY MEDIABASE™

America's Best Testing Country Songs 12+
For The Week Ending 10/11/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KENNY CHESNEY The Good Stuff (BNA)	4.38	4.28	99%	31%	4.28	99%	34%
DIAMOND RIO Beautiful Mess (Arista)	4.35	4.28	98%	22%	4.24	98%	23%
KEITH URBAN Somebody Like You (Capitol)	4.30	4.33	94%	12%	4.30	93%	13%
DARRYL WORLEY I Miss My Friend (DreamWorks)	4.26	4.17	98%	33%	4.02	98%	38%
JOE NICHOLS The Impossible (Universal South)	4.25	4.18	95%	27%	4.10	96%	32%
TRACY BYRD Ten Rounds With Jose Cuevo (RCA)	4.24	4.22	99%	28%	4.09	99%	33%
RASCAL FLATTS These Days (Lyric Street)	4.24	4.16	92%	13%	4.28	92%	13%
MONTGOMERY GENTRY My Town (Columbia)	4.21	4.05	96%	19%	4.16	96%	20%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.17	4.20	72%	5%	4.13	68%	6%
MARTINA MCBRIDE Where Would You Be (RCA)	4.16	4.10	97%	26%	4.02	96%	29%
GEORGE STRAIT She'll Leave You... (MCA)	4.15	4.18	83%	10%	4.03	83%	12%
SARA EVANS I Keep Looking (RCA)	4.38	4.07	94%	26%	4.02	94%	27%
REBECCA LYNN HOWARD Forgive (MCA)	4.06	3.98	84%	15%	4.00	86%	17%
ALAN JACKSON Work In Progress (Arista)	4.06	3.96	98%	21%	3.87	97%	27%
BROOKS & DUNN Every River (Arista)	4.05	4.07	64%	5%	3.95	60%	6%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.04	3.93	78%	11%	4.00	78%	11%
TERRI CLARK I Just Wanna Be Mad (Mercury)	3.98	4.08	70%	6%	3.98	68%	6%
TAMMY COCHRAN Life Happened (Epic)	3.98	3.87	85%	16%	3.89	86%	19%
J. M. MONTGOMERY 'Til Nothing... (Warner Bros.)	3.58	4.06	71%	7%	3.93	66%	8%
KENNY CHESNEY A Lot Of Things Different (BNA)	3.96	-	67%	7%	3.94	66%	8%
TOBY KEITH Who's Your Daddy (DreamWorks)	3.96	3.83	95%	20%	3.87	94%	22%
PHIL VASSAR American Child (Arista)	3.93	3.86	98%	36%	3.86	98%	37%
CAROLYN DAWN JOHNSON One Day... (Arista)	3.92	3.84	73%	10%	3.95	71%	11%
TRAVIS TRITT Strong Enough... (Columbia)	3.92	3.86	91%	15%	3.78	87%	17%
LONESTAR Unusually Unusual (BNC)	3.85	-	66%	10%	3.85	65%	10%
TIM MCGRAW Red Ragtop (Curb)	3.82	3.84	77%	14%	3.78	77%	15%
KELLIE COFFEY At The End Of The Day (BNA)	3.78	-	66%	11%	3.73	65%	11%
DIXIE CHICKS Landslide (Monument)	3.65	3.69	89%	26%	3.71	89%	24%
GARTH BROOKS Thicker Than Blood (Capitol)	3.56	3.49	93%	32%	3.52	92%	33%
FAITH HILL Cry (Warner Bros.)	3.54	3.44	92%	28%	3.51	91%	27%

Total sample size is 773 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

Most Played Recurrents

KENNY CHESNEY The Good Stuff (BNA)	3674
DARRYL WORLEY I Miss My Friend (DreamWorks)	3505
SARA EVANS I Keep Looking (RCA)	2710
TIM MCGRAW Unbroken (Curb)	2472
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	2412
GEORGE STRAIT Living And Living Well (MCA)	2173
DIXIE CHICKS Long Time Gone (Monument)	1854
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1808
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1781
TOBY KEITH My List (DreamWorks)	1756
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1600
MARK CHESNUTT She Was (Columbia)	1474
STEVE HOLY Good Morning Beautiful (Curb)	1272
LONESTAR Not A Day Goes By (BNA)	1259
TOMMY SHANE STEINER What If She's An Angel (RCA)	1201
KENNY CHESNEY Young (BNA)	1183
MARTINA MCBRIDE Blessed (RCA)	1171
PHIL VASSAR That's When I Love You (Arista)	1153
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	1070
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	1069

New & Active

HOMETOWN NEWS Wheels (VFR)

Total Plays: 270, Total Stations: 34, Adds: 0

CRAIG MORGAN Almost Home (Broken Bow)

Total Plays: 216, Total Stations: 27, Adds: 5

MARK CHESNUTT I Want My Baby Back (Columbia)

Total Plays: 124, Total Stations: 28, Adds: 10

BRAD MARTIN Rub Me The Right Way (Epic)

Total Plays: 121, Total Stations: 29, Adds: 10

Songs ranked by total points.



DARE TO DREAM ABOUT PLATINUM

Curb recording artist Jo Dee Messina presented KSNI/Santa Maria, CA PD Tim Brown with a Platinum award for her CD *Burn* at a recent Los Angeles show.



LIVING AND LIVING WELL IN NEW YORK

Marty Mitchell of Sirius Satellite Radio (r) gives some pre-show tips to MCA recording artist George Strait prior to Strait's performance at Pepsi Arena in Albany, NY

Stations and their adds listed alphabetically by market

KEAN/Ablene, TX PD: Waris Bailey 9 SHAMA TWAIN "Getha" 1 ELIZABETH COOK "Things" 2 MARK WILLS "Honest" 3 JOSH TURNER "Shit" 4 ANTHONY SMITH "Bandana"	WZZK/Birmingham, AL PD: Brian Driver 5 SHAMA TWAIN "Getha" STEVE HOLY "Brakem" MARK CHESNUTT "Baby"	WCOL/Columbus, OH PD: Tom Cashaw MD: Dan E. Tule 11 SHAMA TWAIN "Getha" 4 BROOKS & DUNN "River" BRAD PASLEY "Shit"	WFXL/Florence, AL PD: Garth Harbord DARRYL WORLEY "Tree" BRAD MARTIN "Rub" ROONEY ATIONS "Man"	WFMS/Indianapolis, IN PD: Bob Richards MD: Jan E. Cannon 3 SHAMA TWAIN "Getha" 2 KELLE COFFEY "End" 1 STEVE HOLY "Brakem" DARRYL SINGLETARY "Down" DARRYL WORLEY "Tree"	WAMZ/Louisville, KY PD: Coyote Calhoun MD: Nighlan Lane 10 SHAMA TWAIN "Getha" KLL/Lubbock, TX OM/PO: Jay Richards MD: Kelly Genge 9 SHAMA TWAIN "Getha" 1 MARK WILLS "Honest" 2 JERRY MORROW "Boss"	WNDE/New Orleans, LA PD: Les Acres MD: Casey Carter 7 BROOKS & DUNN "River" 1 TERRI CLARK "Mad"	WCHS/Norfolk, VA 8 SHAMA TWAIN "Getha"	KBUL/Reno, NV OM/PO: Tom Jordan APD: JJ Christy MD: Chuck Reeves 5 BRAD PASLEY "Shit" 5 KERRY CHESEY "Things" MARK CHESNUTT "Baby"	KSNI/Santa Maria, CA PD: Len Brown 18 SHAMA TWAIN "Getha" 13 KELLE COFFEY "End" 7 TRACE ADKINS "Chrome" 5 DARYLE SINGLETARY "Down"	KIIM/Tucson, AZ PD: Tom Brown MD: John Collins 14 SHAMA TWAIN "Getha" 3 NEAL MCCOY "Lusted"	KVDD/Toon, OK MD: Musa Mullins APD/MD: Scott Woodson 3 TRACE ADKINS "Chrome" ARON TIPPIN "Tree"	WVZO/Tupelo, MS PD/AMP: Paul Stone No Adds	KNUE/Tyler-Longview, TX PD: Larry Ken 7 SHAMA TWAIN "Getha" MARK WILLS "Honest"	WFRG/Utica-Rome, NY OM: Don Crist PD/MD: Neil Paltman 10 TIM MCGRAW "Shit" 5 SHAMA TWAIN "Getha" 5 MARK WILLS "Honest"	KJUG/Utica, CA PD: Don DeWale 9 KERRY CHESEY "Things" 3 SHAMA TWAIN "Getha" 1 RAYNE FOSTER "Angel" ROONEY ATIONS "Man" TOMMY SHANE STEINER "Gonna"	WACO/Waco, TX PD: Zack Owen 10 STEVE JAY "Mad" 10 ANTHONY SMITH "Bandana" 10 ROONEY ATIONS "Man" 10 MARK CHESNUTT "Baby"	WMQZ/Washington, DC OM: Jeff Wyatt APD/MD: Jon Anthony 20 SHAMA TWAIN "Getha" 3 TRACE ADKINS "Chrome" JENNIFER HANSON "Goodbye" STEVE HOLY "Brakem"	WDEZ/Denver, CO PD: Wesley Lovell MD: T.K. Michaels 3 HOLLY LAMAR "Tree" 3 SHAMA TWAIN "Getha"	WKRF/Mesa Palm Beach, FL PD: Mitch Mahan APD/MD: J.R. Jackson 28 SHAMA TWAIN "Getha" BRAD MARTIN "Rub" CRAG MORGAN "Almost" TOMMY SHANE STEINER "Gonna"	WOVX/Wheeling, WV PD: Jimmy Elliott 15 SHAMA TWAIN "Getha"	KFSM/Wichita, KS PD: Beverly Brannigan APD/MD: Pat James 10 SHAMA TWAIN "Getha" 1 TERRI CLARK "Mad"	KZSN/Wichita, KS PD: Chad Oliver MD: Dan Holiday 22 GARY ALLAN "Man" ROONEY ATIONS "Man" MARK WILLS "Honest"	KLUR/Wichita Falls, TX PD/MD: Brent Walker 10 SHAMA TWAIN "Getha" 5 TERRI CLARK "Mad" JENNIFER HANSON "Goodbye"	WGGY/Wichita Barre, PA PD: Mike Kriuk MD: Jamie Cronin 10 SHAMA TWAIN "Getha"	WWOQ/Wilmington, NC PD/MD: Ron Gray 10 SHAMA TWAIN "Getha"	KXOD/Yakima, WA PD: Devey Boynton MD: Joel Baker 10 SHAMA TWAIN "Getha" DARYLE SINGLETARY "Down" SHAMA TWAIN "Getha" MARK WILLS "Honest"	WGTW/York, PA OM/PO: Paul Pellegrini APD/MD: Brad Austin 1 SHAMA TWAIN "Getha" TANYA TUCKER "Memory"	WDOV/Durham-Wake, OH PD: Dave Steele MD: Tom Roberts 9 SHAMA TWAIN "Getha" 3 TRACE ADKINS "Chrome"	WVTV/Traverse City, MI APD/MD: Jack D'Halley APD/MD: Ryan Doherty-Hust 18 SHAMA TWAIN "Getha"	WVTV/Traverse City, MI APD/MD: Jack D'Halley APD/MD: Ryan Doherty-Hust 18 SHAMA TWAIN "Getha"	WVTV/Traverse City, MI APD/MD: Jack D'Halley APD/MD: Ryan Doherty-Hust 18 SHAMA TWAIN "Getha"	WVTV/Traverse City, MI APD/MD: Jack D'Halley APD/MD: Ryan Doherty-Hust 18 SHAMA TWAIN "Getha"
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*** Monitored Reporters**
225 Total Reporters

150 Total Monitored

75 Total Indicator
73 Current Indicator Playlists

Did Not Report, Playlist Frozen (2):
KTTT/Springfield, MO
No Longer A Reporter (1):
KAYD/Beaumont, TX





KID KELLY

kkelly@radioandrecords.com

The Epitome Of Public Service

■ An up-close look at the Amber Alert system

Many states have agreed to voluntarily participate in the recently developed Amber Alert child-abduction notification system. As broadcasters, the system gives us the ability to speed up the time in which vital information gets out to our community. This information could help save a child's life or avert a tragedy.

Within a few weeks of implementing an Amber Alert plan, police in California have had great success in two abduction cases. Most recently, Jessica Cortez was found unharmed after a nurse who had heard an Amber Alert notified police that she'd located the missing girl after her abductor had taken Jessica to a clinic for treatment. This story had a happy ending, largely thanks to the media.



Amber Hagerman

and then give listeners the alert information.

The information includes a description of the missing child and the abductor and any other helpful information, as well as a police contact number. The alert runs every 15 to 25 minutes in the first three hours after the child is reported missing and every 30 to 60 minutes during the following three hours.

Not Named For A Color

The Amber Alert system is not named for the amber color of the text in those electronic signs that are currently being installed (or are already in place) on many of the nation's highways. The system is named after Amber Hagerman, who was abducted and murdered in Arlington, TX five years ago while riding her bike.

At the request of Dallas residents, radio stations in Dallas broadcast information about Amber. This, unfortunately, did not save her, but it did set a precedent for a system that would one day save other children.

In August the system was put to the test just north of Los Angeles, in the Lancaster-Palmdale, CA area. It worked. The alert was directly responsible for the recovery of two teenagers whose kidnapper was ultimately shot by police as they rescued the girls just hours after they had been abducted.

Presently, there are approximately 50 forms of the Amber Alert plan in place around the country, with more starting every day.

Here is how the new system works: When a 911 operator receives information about a missing child, that information is transmitted to the police, who then transmit it to broadcasters. Radio stations broadcast a sounder at the first natural break in programming

Presently, there are approximately 50 forms of the Amber Alert plan in place around the country, with more starting every day. George Bush just got into the act by directing the federal government to come up with a national alert system that can be put into place. Since time is the enemy of an abducted child, the alert can be invaluable. It has saved at least 30 children to date.

In Saginaw, TX, police credited the safe return of 9-year-old Fleisha Moore to the Amber Alert. Fleisha was abducted by a man who stopped her and a friend while they were on their way home from school. The man lured the children by telling them a story about a bunch of kittens in a nearby field. Fleisha's friend was able to give police a description of the abductor and details about his truck, and they immediately issued an Amber Alert.

Five hours after the abduction three motorists called and reported a child wandering alone along the highway. It turns out the abductor had ordered Fleisha to get out of the car after he heard the Amber Alert with his description on the radio. Within hours after she was located law enforcement arrested her abductor.

Then there's this other story from Texas — this time from Houston: Within three hours of the abduction of a girl named Maria by a man who had lured her into an ambulance by claiming it was a playroom, an Amber Alert was issued. An alert resident heard the report and called the police, who were

The NCMEC and the FCC are encouraging all broadcast stations to adopt the new abducted child code and upgrade their EAS systems to include it.

able to locate Maria, reunite her with her family and arrest her abductor. Again, this was done in just three hours.

A New EAS Code

The FCC, in response to a request by the National Center for Missing and Exploited Children, has adopted a special Abducted Child Statement event code. This code will be used with the Emergency Alert System should an Amber Alert be activated.

Not only do the NCMEC and the FCC believe that this special code will help mobilize communities more quickly when a child is abducted, but it will also build on the reputation of the EAS as being the most credible and reliable vehicle for providing this type of information to the public.

The NCMEC and the FCC are encouraging all broadcast stations to adopt this new code and upgrade their EAS to include it.

For more information on how to bring an Amber Alert system to your community, check out www.missingkids.com and look for the Amber Alert button. Or, you can call 800-843-5678. (Note: The alert does not apply to children who are taken by their parents or guardians.)

As of the end of August, the states with a formal Amber Alert system in place are Arkansas, Connecticut, Colorado, Florida, Georgia, Illinois, Louisiana, Michigan, Minnesota,

More On Amber Alerts

Pat McMahon, PD of KDMX/Dallas, reflects on the development of the Amber Alert system, which came about largely due to efforts made by stations in his home market.

The Amber Plan has its roots in the Dallas-Ft. Worth area. It was named after Amber Hagerman, a young girl who was abducted from her home in Arlington, TX. Unfortunately, Hagerman's situation had a very tragic ending, but it moved a group of Dallas-area radio managers to create a system that uses the airwaves to disseminate vital information in a rapid manner.

I am a big proponent of the Amber Alert plan. Even if one life has been saved or one child has been returned to his or her family, it was worth all the effort for everyone involved. I'm a parent, and I couldn't imagine the anguish of a missing child.

While there have been a good many Amber Plan success stories, I get concerned about those instances in which the actions of misinformed authorities or well-intentioned family members result in the alert being issued unnecessarily. My fear is that, if this occurs too many times, the public will develop a "boy who cried wolf" mentality and fail to respond with the urgency that's needed in real abduction situations.

One such situation happened earlier this week. A mother inadvertently placed her children in the wrong daycare pickup vehicle, and when her regular daycare center called, looking for the kids, she freaked out and reported them as being abducted. It turns out the kids were fine, but by then the Amber alert had been issued.

I'm sure the woman was terrified, but, again, the authorities have to be really judicious when activating the plan. Otherwise, folks will start to tune it out. Texas has just recently stepped up and begun using road signs to alert motorists about Amber alerts.

Sean Compton, VP/Programming for Clear Channel Radio, offered the following comments: The Amber Alert is going to serve as a tremendous public service, assuming it is used properly. So far, the Amber Alert system is credited for recovering more than 30 children. From a public-service standpoint, stations need to use this to help reinforce that they are serving their local community. With satellite radio, Internet and other competitive streams, it's more important now than ever that radio continues to wrap its arms around the community. Hopefully, it's something we will rarely have to activate.



Sean Compton

"The Amber Alert is going to serve as a tremendous public service, assuming it is used properly."

Sean Compton

Finally, these thoughts from Jhani Kaye, Station Manager of KBIG & KOST/Los Angeles: We're gratified that the Amber Alert that was broadcast on our sister station, KFI, led to the capture and retrieval of an abducted child. Technically, since the software to alert us is not yet available to us, when we see an alert on TV, we immediately call both the KOST and KBIG control rooms and have both stations activate an alert. Our focus is on serving the community and participating in Amber. The alert is the epitome of public service.



Jhani Kaye

New Jersey, New York, Oklahoma, Pennsylvania, Texas, Utah and parts of California, which has yet to implement it statewide, despite having the most publicized successes with the system.

How It Works

Here's how the Amber Alert system works in Dallas: An activation fax is received from a police agency at KRLD and WBAP, the primary News stations in the city. The stations communicate with each other upon receipt of the Amber activation fax, to insure that they have both received the information.

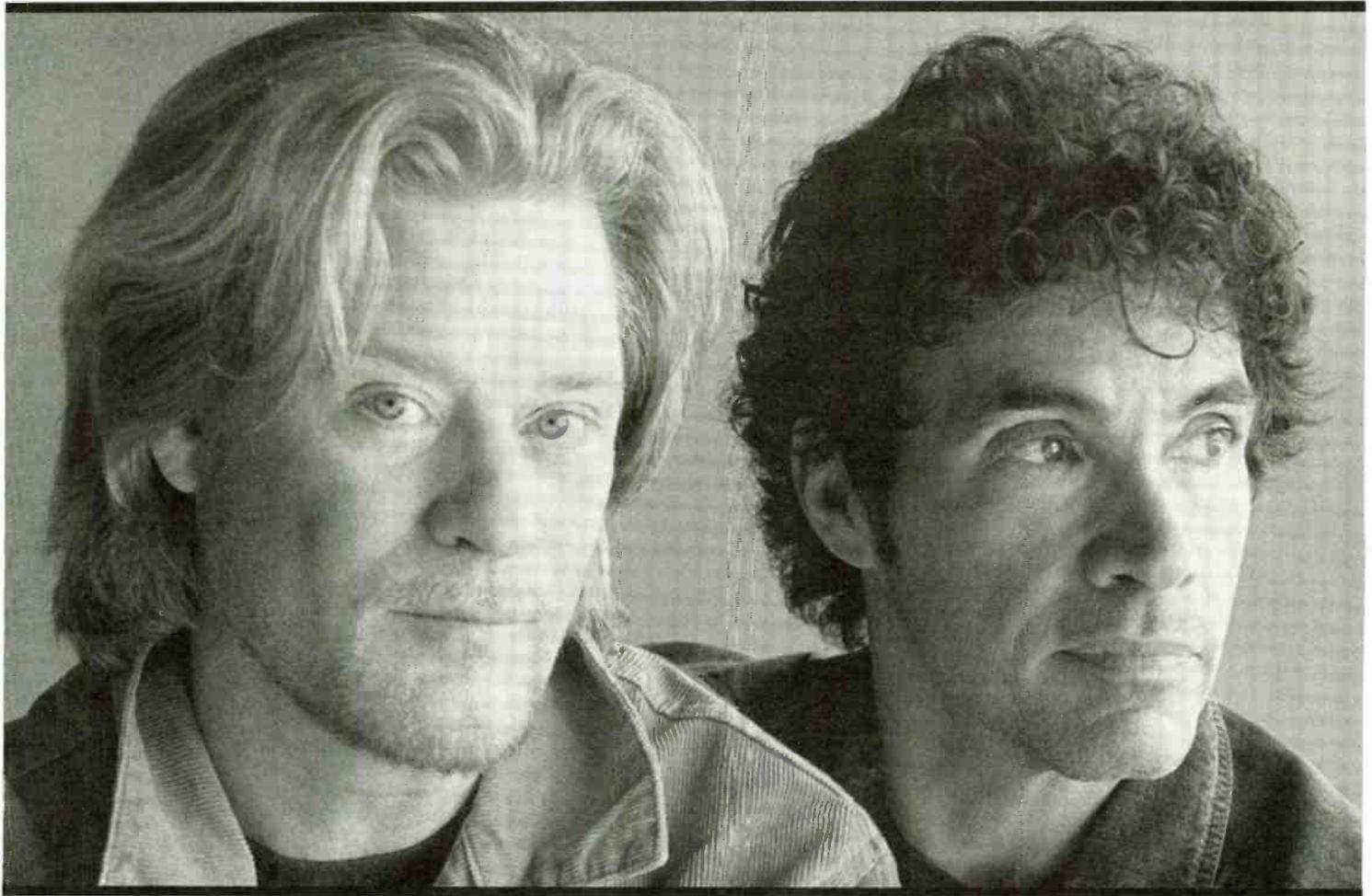
The primary EAS activation stations for Dallas-Ft. Worth then acti-

vate the EAS to transmit the Amber Plan activation. Currently, abductions fall under the heading of Civil Emergency, which all radio, TV and cable EAS receivers are programmed to receive. As I said before, the FCC has approved a new Amber Plan category for use in the EAS that will be phased into operation over the next few months.

The EAS message will include the Amber Alert Tone, which is available to all media, followed by a reading of the Amber Alert text message from the police agency. Following receipt of the EAS message, stations then have the option of retransmitting the audio as received via the EAS or re-voicing the message with their own station personnel.

Daryl Hall & John Oates: "Forever For You"

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17th: Alabama theatre, Birmingham, AL
19th: Koger Center for the Arts, Columbia, SC

20th: Spartansburg Auditorium, Spartanburg, SC
23rd: Foxwoods Resort, Mashantucket, CT
24th: Merrill Auditorium at City Hall, Portland, ME
26th: State Theatre, New Brunswick, NJ
27th: Stamford Center for the Arts, Stamford, CT
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National Promotion:

**Ashton Consulting (805) 564-8335
Ashtonconsults@aol.com**

Management:

Doyle-Kos Entertainment (646) 674-1500

Produced by Daryl Hall, T. Bone Wolk, Brian Rawling and Mark Taylor

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October 11, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2336	-139	317637	24	110/1
3	2	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1976	+8	246209	47	116/0
6	3	FAITH HILL Cry (Warner Bros.)	1949	+294	270705	6	111/1
2	4	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	1809	-196	177710	21	108/0
10	5	PHIL COLLINS Can't Stop Loving You (Atlantic)	1783	+327	256630	3	110/3
5	6	ENRIQUE IGLESIAS Hero (Interscope)	1745	+8	218060	51	118/0
4	7	JOSH GROBAN To Where You Are (143/Reprise)	1723	-218	187640	28	110/0
9	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1638	+76	258823	22	95/2
7	9	CELINE DION A New Day Has Come (Epic)	1624	-27	198305	35	115/0
8	10	CELINE DION I'm Alive (Epic)	1621	-11	207470	17	100/0
11	11	BRYAN ADAMS Here I Am (A&M/Interscope)	1287	-156	129989	20	100/0
13	12	J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)	1264	+103	127562	9	94/2
12	13	JOHN MAYER No Such Thing (Aware/Columbia)	1222	+33	163979	20	79/2
15	14	LEANN RIMES Life Goes On (Curb)	1201	+101	151893	8	101/2
19	15	KELLY CLARKSON A Moment Like This (RCA)	1030	+433	186816	5	69/20
17	16	KELLIE COFFEY When You Lie Next To Me (BNA)	997	+197	101169	8	88/5
16	17	NORAH JONES Don't Know Why (Blue Note/Virgin)	877	+6	101259	11	76/0
24	18	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	720	+374	115482	2	72/11
20	19	AVRIL LAVIGNE Complicated (Arista)	608	+30	117078	10	30/1
18	20	KENNY G F/CHANTE MOORE One More Time (Arista)	559	-65	70372	9	62/0
22	21	MICHAEL BOLTON Dance With Me (Jive)	458	-18	53554	7	59/0
21	22	ELTON JOHN Original Sin (Rocket/Universal)	442	-99	105224	19	51/0
27	23	CHRIS EMERSON All Because Of You (Monomoy)	302	+39	27129	3	56/4
Debut	24	MARIAH CAREY Through The Rain (MonarC/IDJMG)	266	+245	35208	1	56/23
28	25	BBMAK Out Of My Heart (Into Your...) (Hollywood)	236	-13	26607	4	25/0
30	26	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	233	+32	22731	2	42/4
Debut	27	JACK RUSSELL For You (Knight)	231	+49	17127	1	43/4
23	28	BONNIE RAITT Silver Lining (Capitol)	213	-148	51225	11	41/0
26	29	BRUCE SPRINGSTEEN The Rising (Columbia)	179	-99	24813	13	24/0
25	30	JAMES TAYLOR On The 4th Of July (Columbia)	173	-172	20880	15	43/0

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/29-10/5. 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

GLORIA GAYNOR I Never Knew (Logic)

Total Plays: 161, Total Stations: 26, Adds: 2

JAMES TAYLOR Whenever You're Ready (Columbia)

Total Plays: 160, Total Stations: 39, Adds: 10

GARFUNKEL/SHARP/MONOLOCK Bounce (Manhattan)

Total Plays: 151, Total Stations: 32, Adds: 3

GRAHAM NASH I'll Be There For You (Artemis)

Total Plays: 127, Total Stations: 20, Adds: 7

SERAH Crazy Love (Great Northern)

Total Plays: 125, Total Stations: 26, Adds: 2

DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)

Total Plays: 101, Total Stations: 12, Adds: 12

ANASTACIA You'll Never Be Alone (Epic)

Total Plays: 75, Total Stations: 35, Adds: 15

2 Angel (Albertine)

Total Plays: 42, Total Stations: 12, Adds: 2

JULIA FORDHAM It's Another You Day (Vanguard)

Total Plays: 29, Total Stations: 20, Adds: 9

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MARIAH CAREY Through The Rain (MonarC/IDJMG)	23
KELLY CLARKSON A Moment Like This (RCA)	20
ANASTACIA You'll Never Be Alone (Epic)	15
DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	12
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	11
JAMES TAYLOR Whenever You're Ready (Columbia)	10
JOHN TESH This Is Your Gift (Garden City/Tesh Media/WB)	10
JULIA FORDHAM It's Another You Day (Vanguard)	9
GRAHAM NASH I'll Be There For You (Artemis)	7
KELLIE COFFEY When You Lie Next To Me (BNA)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON A Moment Like This (RCA)	+433
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+374
PHIL COLLINS Can't Stop Loving You (Atlantic)	+327
FAITH HILL Cry (Warner Bros.)	+294
MARIAH CAREY Through The Rain (MonarC/IDJMG)	+245
KELLIE COFFEY When You Lie Next To Me (BNA)	+197
J. BRICKMAN/REBECCA L. HOWARD Simple... (Windham Hill)	+130
O-TOWN All Or Nothing (J)	+128
JAMES TAYLOR Whenever You're Ready (Columbia)	+126
LEANN RIMES I Need You (Curb)	+106

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1190
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1163
LONESTAR I'm Already There (BNA)	1142
ENYA Only Time (Reprise)	1111
DIDO Thankyou (Arista)	1107
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	969
JO DEE MESSINA Bring On The Rain (Curb)	967
LEANN RIMES I Need You (Curb)	915
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	907
SAVAGE GARDEN I Knew I Loved You (Columbia)	878
MARC ANTHONY I Need You (Columbia)	862
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	792
'N SYNC This I Promise You (Jive)	786
CELINE DION That's The Way It Is (Epic)	738
FAITH HILL The Way You Love Me (Warner Bros.)	723

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America's Best Testing AC Songs 12+
For The Week Ending 10/11/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
PHIL COLLINS Can't Stop Loving You (Atlantic)	4.09	4.10	65%	7%	4.11	66%	5%
CELINE DION A New Day Has Come (Epic)	4.05	3.91	98%	30%	4.06	98%	28%
CELINE DION I'm Alive (Epic)	4.00	3.93	94%	24%	3.96	95%	24%
JOSH GROBAN To Where You Are (143/Reprise)	3.98	3.98	84%	23%	4.06	87%	22%
JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)	3.98	3.94	67%	9%	3.99	69%	7%
HALL & OATES Do It For Love (BMG Heritage)	3.97	3.96	87%	16%	4.03	93%	15%
BRYAN ADAMS Here I Am (A&M/Interscope)	3.97	3.97	86%	16%	4.00	90%	16%
FAITH HILL Cry (Warner Bros.)	3.91	3.84	78%	10%	3.88	78%	10%
KENNY G F/CHANTE MOORE One More Time (Arista)	3.89	3.83	60%	10%	3.92	61%	8%
KELLY CLARKSON A Moment Like This (RCA)	3.88	4.03	72%	14%	3.97	70%	11%
LEANN RIMES Life Goes On (Curb)	3.86	3.76	73%	13%	3.80	72%	14%
ENRIQUE IGLESIAS Hero (Interscope)	3.82	3.80	98%	42%	3.89	98%	43%
JOHN MAYER No Such Thing (Aware/Columbia)	3.77	3.81	76%	18%	3.86	72%	11%
JO DEE MESSINA Bring On The Rain (Curb)	3.75	3.65	83%	27%	3.80	86%	28%
ELTON JOHN Original Sin (Rocket/Universal)	3.75	3.56	72%	18%	3.74	75%	17%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.74	3.72	89%	30%	3.81	88%	26%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.73	3.81	96%	41%	3.74	96%	42%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.71	3.72	98%	37%	3.80	96%	34%
MARC ANTHONY I Need You (Columbia)	3.69	3.72	93%	33%	3.73	95%	33%
BBMAK Out Of My Heart (Into Your Head) (Hollywood)	3.66	3.83	64%	13%	3.78	63%	8%
MICHAEL BOLTON Dance With Me (Jive)	3.62	3.48	64%	14%	3.76	67%	13%
SOLUNA For All Time (Dream Works)	3.62	3.67	48%	10%	3.62	49%	10%
KELLIE COFFEY When You Lie Next To Me (BNA)	3.60	3.57	50%	11%	3.67	52%	10%
AVRIL LAVIGNE Complicated (Arista)	3.58	3.67	87%	32%	3.69	85%	25%
BRUCE SPRINGSTEEN The Rising (Columbia)	3.52	3.51	82%	24%	3.49	83%	22%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.48	-	43%	9%	3.64	40%	5%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.46	3.55	64%	18%	3.40	67%	17%
JAMES TAYLOR On The 4th Of July (Columbia)	3.33	3.31	66%	22%	3.28	68%	22%
BONNIE RAITT Silver Lining (Capitol)	3.28	3.25	58%	17%	3.23	63%	17%

Total sample size is 276 respondents. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 25-54). Persons are screened via the internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

Indicator

Most Added

- KELLY CLARKSON A Moment Like This (RCA)
- SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
- 2 Angel (Albertine)
- JACK RUSSELL For You (Knight)
- MARIAH CAREY Through The Rain (MonarC/IDJMG)
- CHRIS EMERSON All Because Of You (Monomoy)
- SERAH Crazy Love (Great Northern)
- VANESSA CARLTON Ordinary Day (A&M/Interscope)
- ANASTACIA You'll Never Be Alone (Epic)
- JULIA FORDHAM It's Another You Day (Vanguard)
- JOHN TESH This Is Your Gift (Garden City/Tesh Media/WB)

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ON THE RECORD

With
Joel Widdows
OM/PD, WXGV & WYGV
(Mix 105)/Jacksonville



A great achievement for any artist is to have so many hit songs out that they're on the air all the time, and Michelle Branch is doing that right now with "All You Wanted," "Goodbye to You" and, now, "Game of Love" with Santana. By the way, "Game of Love" is the best-sounding song on the radio right now. ● And what about Kelly Clarkson? We added "A Moment Like This" the day after she won *American Idol*; with the audience the show attracted, it was a no-brainer. She can really sing and has the potential star power to match that incredible voice. ● The new Matchbox Twenty release, "Disease," is off to a strong start, and a sleeper that Jacksonville is really warming up to is "Thinking Over" by Dana Glover. Females get it, and that's something we should never ignore. ● Dave Matthews continues to be a favorite here, and I'm really pleased to see "Where Are You Going" achieving the success it deserves. LeAnn Rimes has another winner with "Life Goes On" and continues to rack up the requests. ● Still setting the pace are "Complicated" by Avril Lavigne and Vanessa Carlton with "A Thousand Miles." Both songs are doing very well.

Phill Collins' "Can't Stop Loving You" (Atlantic) shows No. 1 in RateTheMusic with females and with persons 25-54, 12+ and 35-54 as it perches in the top five on the survey ... *American Idol*'s Kelly Clarkson moves 19-15* (up 433) with "A Moment Like This" (RCA) ... Faith Hill's "Cry" (WB) nails top three status ... Kellie Coffey's "When You Lie Next to Me" (BNA) powers to No. 16 ... Santana's "The Game of Love" (Arista), featuring Michelle Branch, leaps to No. 18 in just two weeks ... Debuting at AC: Mariah Carey's "Through the Rain" (MonarC/IDJMG) and Jack Russell's "For You" (Knight) ... At Hot AC, Santana & Michelle's "Game of Love" is already No. 7 and up 718 plays ... However, it's Matchbox Twenty's "Disease" that grabs Hot AC's Most Increased honors, snatching a whopping 862 plays and slicing into the chart at No. 19 after just two weeks ... John Mayer's "Your Body Is a Wonderland" (Aware/Columbia) and Uncle Kracker's "In a Little While" (Lava/American) continue strong showings ... No Doubt f/Lady Saw's "Underneath It All" (Interscope) powers to No. 22 ... Debuting at Hot AC are Clarkson's "A Moment Like This" (RCA), Tori Amos' "A Sorta Fairytale" (Epic) and Vanessa Carlton's "Ordinary Day" (A&M/Interscope).

— Kid Kelly, AC/Hot AC Editor



artist activity

ARTIST: James Taylor
LABEL: Columbia

By KID KELLY/AC-HOT AC EDITOR

It's been a while since we've heard from one of music's most respected and loved singer-songwriters, but there's a good reason: James Taylor has been busy.

Since his Grammy-winning *Hourglass* was released almost five years ago, the 54-year-old Taylor has married for the third time and become the father of twin boys. That makes his life hectic enough, but, on top of that, with *October Road* (his 14th studio album) in the works, a notebook of his lyrics was stolen from a hotel room in New York.

"All of these songs come from my life," Taylor said in a recent interview. "I feel as though my life is full. The reason I can talk about these songs as though they're someone else's is that I don't feel as though I wrote them. I feel as though I heard them. I waited and waited, and then I heard the first. I feel great about this batch of songs and that it was worth waiting for."

In his inimitable gentle style, on his new Columbia release Taylor once again delivers the sound and style that have made him the Mark Twain of American music. For example, "On the 4th of July" tells the tale of how Taylor met his wife for the first time, at a fireworks show. *Sweet Baby James* will be hitting the road, starting his tour on Nov. 8. You can also catch him on *Saturday Night Live* and *Last Call With Carson Daly*, and on daytime talk shows too. And it's about time; he's been missed!

The James Taylor story begins in Boston, where he was born on March 12, 1948. His well-documented youth was spent in failed rock 'n' roll bands, rebellion, drug use and depression. At 17, depressed, he checked himself in to the McLean Mental Institution in Massachusetts for treatment. After his release, and still looking for success in music, he moved to London, where, in 1968, he released his first album. Despite the



James Taylor

presence of classics "Carolina in My Mind" and "Something in the Way She Moves," no one took much notice, and Taylor sank deeper into depression while becoming hooked on harder drugs. He returned to America and checked in to another institution, and there he found his inspiration and began to write again.

With the help of some old friends, Taylor secured a record deal and released the CD *Sweet Baby James*, featuring many of the songs he wrote while hospitalized, including the classic "Fire and Rain." The album was a multi-Platinum success and started the journey that led to a brief marriage to singer Carly Simon and several duets with her, including a classic cover of Charlie & Inez Fox's "Mockingbird" back in 1972.

Taylor is a musical icon, inspired by life and standing the test of time. He's the quintessential American storyteller, and *October Road* reflects all that is the essence of J.T. The lyrics are simple yet reflective, and his sound, as usual, is loving and inspiring. His latest single, "Whenever You're Ready," and the entire *October Road* album provide yet another example of the comfort we've come to expect and love from one of this era's true musical greats.

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October 11, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (90)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	AVRIL LAVIGNE Complicated (Arista)	3740	-167	369777	26	88/0
2	2	CREED One Last Breath (Wind-up)	3124	+140	295259	20	77/1
3	3	DAVE MATTHEWS BAND Where Are You Going (RCA)	2708	-103	249594	21	78/0
5	4	JIMMY EAT WORLD The Middle (DreamWorks)	2681	-64	255796	30	82/0
4	5	JOHN MAYER No Such Thing (Aware/Columbia)	2675	-102	238127	34	76/0
6	6	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2619	-116	258026	32	78/0
17	7	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2370	+718	257948	3	89/3
7	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2157	-201	220521	33	81/0
10	9	NORAH JONES Don't Know Why (Blue Note/Virgin)	2117	+73	220185	16	71/1
9	10	C. KROEGER F./J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2058	-51	187434	22	76/1
8	11	JACK JOHNSON Flake (Enjoy/Universal)	2042	-67	212511	22	70/1
12	12	OUR LADY PEACE Somewhere Out There (Columbia)	1998	+124	185419	17	72/1
14	13	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1992	+211	228696	9	75/2
11	14	CALLING Wherever You Will Go (RCA)	1948	-82	202631	55	83/0
16	15	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1843	+157	163576	8	79/4
18	16	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1717	+78	145396	12	72/1
15	17	SHERYL CROW Steve McQueen (A&M/Interscope)	1546	-167	162617	9	75/0
13	18	GOO GOO DOLLS Big Machine (Warner Bros.)	1505	-334	129143	12	78/0
28	19	MATCHBOX TWENTY Disease (Atlantic)	1453	+862	184160	2	74/12
19	20	U2 Electrical Storm (Interscope)	1204	+23	132410	5	55/3
20	21	PINK Just Like A Pill (Arista)	1181	+66	125386	10	29/1
26	22	NO DOUBT F/LADY SAW Underneath It All (Interscope)	1104	+449	127367	3	52/11
21	23	DUNCAN SHEIK On A High (Atlantic)	1007	+6	99776	11	56/1
22	24	LIFEHOUSE Spin (DreamWorks)	937	+81	74459	6	42/1
23	25	COLDPLAY In My Place (Capitol)	898	+116	109268	12	54/1
24	26	SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	810	+102	75022	3	54/3
25	27	LEANN RIMES Life Goes On (Curb)	661	-6	46220	7	42/0
30	28	DANA GLOVER Thinking Over (DreamWorks)	561	+46	39111	5	36/3
35	29	AVRIL LAVIGNE Sk8er Boi (Arista)	517	+107	47586	4	31/8
31	30	HOOBASTANK Running Away (Island/IDJMG)	470	+14	44547	7	18/2
27	31	NINE DAYS Good Friend (Epic)	461	-131	40661	9	35/0
33	32	FAITH HILL Cry (Warner Bros.)	452	+39	38097	2	37/4
Debut	33	KELLY CLARKSON A Moment Like This (RCA)	435	+145	43175	1	24/8
32	34	JENNIFER LOVE HEWITT BareNaked (Jive)	388	-65	30222	10	32/0
Debut	35	TORI AMOS A Sorta Fairytale (Epic)	359	+92	51457	1	30/6
36	36	CALLING Could It Be Any Harder (RCA)	357	-27	29014	5	31/0
40	37	ENRIQUE IGLESIAS Escape (Interscope)	348	+34	63454	18	5/0
29	38	BBMAK Out Of My Heart (Into Your...) (Hollywood)	320	-246	26863	14	26/0
Debut	39	VANESSA CARLTON Ordinary Day (A&M/Interscope)	318	+72	41103	1	11/0
38	40	DIRTY VEGAS Days Go By (Capitol)	316	-33	31065	18	12/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JOHN RZEZNIK I'm Still Here... (Hollywood/Walt Disney)	32
MATCHBOX TWENTY Disease (Atlantic)	12
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	12
NO DOUBT F/LADY SAW Underneath It All (Interscope)	11
MADONNA Die Another Day (Maverick/WB)	11
AVRIL LAVIGNE Sk8er Boi (Arista)	8
KELLY CLARKSON A Moment Like This (RCA)	8
TORI AMOS A Sorta Fairytale (Epic)	6
TRACY CHAPMAN You're The One (Elektra/EEG)	6
BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	6
TITIYO Come Along (Lava/Atlantic)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Disease (Atlantic)	+862
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+718
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+449
MADONNA Die Another Day (Maverick/WB)	+265
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+211
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+157
KELLY CLARKSON A Moment Like This (RCA)	+145
CREED One Last Breath (Wind-up)	+140
OUR LADY PEACE Somewhere Out There (Columbia)	+124
COLOPLAY In My Place (Capitol)	+116

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1648
NO DOUBT Hella Good (Interscope)	1369
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1361
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1267
LIFEHOUSE Hanging By A Moment (DreamWorks)	1232
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1100
MICHELLE BRANCH All You Wanted (Maverick/WB)	1092
PINK Don't Let Me Get Me (Arista)	1007
JEWEL Standing Still (Atlantic)	889
GOO GOO DOLLS Here Is Gone (Warner Bros.)	802
SUGAR RAY When It's Over (Lava/Atlantic)	755
DEFAULT Wasting My Time (TVT)	742
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	732

90 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/29-10/5. 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 re-count after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002. The Arbitron Company). (C) 2002, R&R, Inc.

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



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America's Best Testing Hot AC Songs 12+ For The Week Ending 10/11/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top songs like 'OUR LADY PEACE' and 'GOD GOO DOLLS'.

Total sample size is 761 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

- MATCHBOX TWENTY Disease (Atlantic)
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)

New & Active

- MADONNA Die Another Day (Maverick/WB)
Total Plays: 303, Total Stations: 21, Adds: 11
JIMMY EAT WORLD Sweetness (DreamWorks)
Total Plays: 301, Total Stations: 19, Adds: 0

Songs ranked by total plays

Reporters

Grid of reporter information including station names, reporter names, and contact details for various markets like Akron, OH and Atlanta, GA.

* Monitored Reporters 101 Total Reporters

90 Total Monitored 11 Total Indicator 9 Current Indicator Playlists

Did Not Report For Two Consecutive Weeks; Data Not Used (MI) WPKP/Traverse City, MI
Did Not Report For Four Consecutive Weeks; Data Not Used (1): WWWV/Savannah, SC



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THE BURNING OF ATLANTA

This time it wasn't at the hand of Union General Sherman, but the Guitar and Saxes Tour. WJZZ/Atlanta morning personality Greg Fitzgerald greeted the bandmembers backstage. Seen here (l-r) are guitarist Jeff Golub, saxophonists Richard Elliott and Warren Hill, Fitzgerald and guitarist Marc Antoine.

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*R&R reporter

TALK BACK TO R&R!

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

Call me at 310-788-1665 or e-mail:
carcher@radioandrecords.com



BARBARA AND NATE

When RCA/Bluebird Records presented an in-store for Fourplay's *Heartfelt* at the Warehouse in Los Angeles' Ladera Heights recently, the supergroup's bassist, Nathan East (r), was officially greeted by KTWV (The Wave)/Los Angeles air personality and Sunday brunch show host Barbara Blake.

R&R Smooth Jazz Top 30

October 11, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NORMAN BROWN Just Chillin' (Warner Bros.)	906	+15	132756	17	42/0
3	2	EUGE GROOVE Slam Dunk (Warner Bros.)	878	+22	127271	16	42/0
2	3	SPECIAL EFX Cruise Control (Shanachie)	812	-47	114434	20	40/0
4	4	LARRY CARLTON Morning Magic (Warner Bros.)	811	+10	124002	20	40/0
5	5	KIM WATERS In The House (Shanachie)	757	-3	107380	23	37/0
6	6	KENNY G F/CHANTE MOORE One More Time (Arista)	606	-9	76875	10	40/0
7	7	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	593	-11	78961	18	34/0
9	8	CHUCK LOEB Sarao (Shanachie)	563	+13	91258	16	38/0
8	9	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	561	-16	82188	22	37/0
10	10	FOURPLAY Rollin' (Bluebird/RCA Victor)	540	+18	82684	14	39/0
11	11	NATALIE COLE Tell Me All About It (GRP/VMG)	512	+11	57857	6	36/1
12	12	RICHARD ELLIOT Q.T. (GRP/VMG)	438	-12	69640	10	36/0
13	13	JEFF GOLUB Cold Duck Time (GRP/VMG)	423	-9	66363	10	36/2
14	14	GREG ADAMS Roadhouse (Blue Note)	406	-14	58196	15	32/0
16	15	DAVID BENOIT Then The Morning Comes (GRP/VMG)	378	+17	65328	12	32/3
17	16	STEVE OLIVER High Noon (Native Language)	358	+15	47769	6	33/3
15	17	JOE MCBRIDE Woke Up This Morning (Heads Up)	349	-13	27054	18	28/0
19	18	AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	306	+2	24042	7	21/0
18	19	JONATHAN BUTLER Wake Up (Warner Bros.)	276	-48	41473	16	24/0
22	20	STEVE COLE Off Broadway (Warner Bros.)	266	+33	48071	4	25/2
21	21	PETER WHITE Who's That Lady? (Columbia)	265	+17	44006	4	30/4
20	22	LUTHER VANDROSS I'd Rather (J)	262	-26	35738	19	19/0
28	23	BWB Groovin' (Warner Bros.)	257	+74	39411	2	32/8
24	24	MICHAEL MANSON Outer Drive (A440 Music Group)	240	+14	34936	7	24/2
26	25	BOB JAMES Morning, Noon & Night (Warner Bros.)	234	+19	21661	3	25/2
25	26	MAYSA Friendly Pressure (N-Coded)	232	+7	30108	5	17/0
23	27	CHRIS BOTTI Lisa (Columbia)	229	+1	17861	10	21/1
27	28	JEFF KASHIWA 3-Day Weekend (Native Language)	224	+20	14583	10	19/0
30	29	MARION MEADOWS Tales Of A Gypsy (Heads Up)	182	+11	13714	2	18/2
29	30	SADE Somebody Already Broke My... (Epic)	180	0	26161	17	13/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 9/29-10/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

JOAN OSBORNE I'll Be Around (Compendia)

Total Plays: 152, Total Stations: 13, Adds: 2

LEE RITENOUR Module 105 (GRP/VMG)

Total Plays: 137, Total Stations: 13, Adds: 0

GROUP 3 Roll With It (GRP/VMG)

Total Plays: 136, Total Stations: 13, Adds: 0

NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)

Total Plays: 127, Total Stations: 12, Adds: 1

PIECES OF A DREAM Turning It Up (Heads Up)

Total Plays: 124, Total Stations: 13, Adds: 1

PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)

Total Plays: 121, Total Stations: 7, Adds: 1

KEN NAVARRO Healing Hands (Shanachie)

Total Plays: 114, Total Stations: 13, Adds: 1

RUSS FREEMAN Brighter Day (Peak)

Total Plays: 108, Total Stations: 9, Adds: 0

BONA FIDE Willie Don (N-Coded)

Total Plays: 96, Total Stations: 10, Adds: 1

BONEY JAMES Grand Central (Warner Bros.)

Total Plays: 92, Total Stations: 17, Adds: 8

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
DIANA KRALL Just The Way You Are (Verve/VMG)	10
BWB Groovin' (Warner Bros.)	8
BONEY JAMES Grand Central (Warner Bros.)	8
PETER WHITE Who's That Lady? (Columbia)	4
STEVE OLIVER High Noon (Native Language)	3
DAVID BENOIT Then The Morning Comes (GRP/VMG)	3
NORAH JONES Come Away With Me (Blue Note/Virgin)	3
MICHAEL LINGTON Still Thinking Of You (3 Keys)	3
JEFF GOLUB Cold Duck Time (GRP/VMG)	2
STEVE COLE Off Broadway (Warner Bros.)	2
BOB JAMES Morning, Noon & Night (Warner Bros.)	2
MICHAEL MANSON Outer Drive (A440 Music Group)	2
MARION MEADOWS Tales Of A Gypsy (Heads Up)	2
JOAN OSBORNE I'll Be Around (Compendia)	2
THOM ROTELLA Look But Don't Touch (Trippin' 'n Rhythm)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BWB Groovin' (Warner Bros.)	+74
BONEY JAMES Grand Central (Warner Bros.)	+50
JOAN OSBORNE I'll Be Around (Compendia)	+49
STEVE COLE Off Broadway (Warner Bros.)	+33
THOM ROTELLA Look But Don't Touch (Trippin' 'n Rhythm)	+32
DIANA KRALL Just The Way You Are (Verve/VMG)	+28
NORAH JONES Come Away With Me (Blue Note/Virgin)	+24
EUGE GROOVE Slam Dunk (Warner Bros.)	+22
JEFF KASHIWA 3-Day Weekend (Native Language)	+20
BOB JAMES Morning, Noon & Night (Warner Bros.)	+19

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NORAH JONES Don't Know Why (Blue Note/Virgin)	307
DOWN TO THE BONE Electra Glide (GRP/VMG)	233
BRIAN CULBERTSON Without Your Love (Warner Bros.)	233
JOYCE COOLING Daddy-O (GRP/VMG)	185
CRAIG CHAQUICO Luminosa (Higher Octave)	180
BONEY JAMES RPM (Warner Bros.)	150
PETER WHITE Bueno Funk (Columbia)	123
ERIC MARIENTHAL Lefty's Lounge (Peak)	85
STEVE COLE So Into You (Atlantic)	76
JEFF GOLUB Cut The Cake (GRP/VMG)	63
JIMMY SOMMERS Lowdown (Higher Octave)	60
BRAXTON BROTHERS Whenever I See You (Peak)	60
BOZ SCAGGS Miss Riddle (Virgin)	58
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	57

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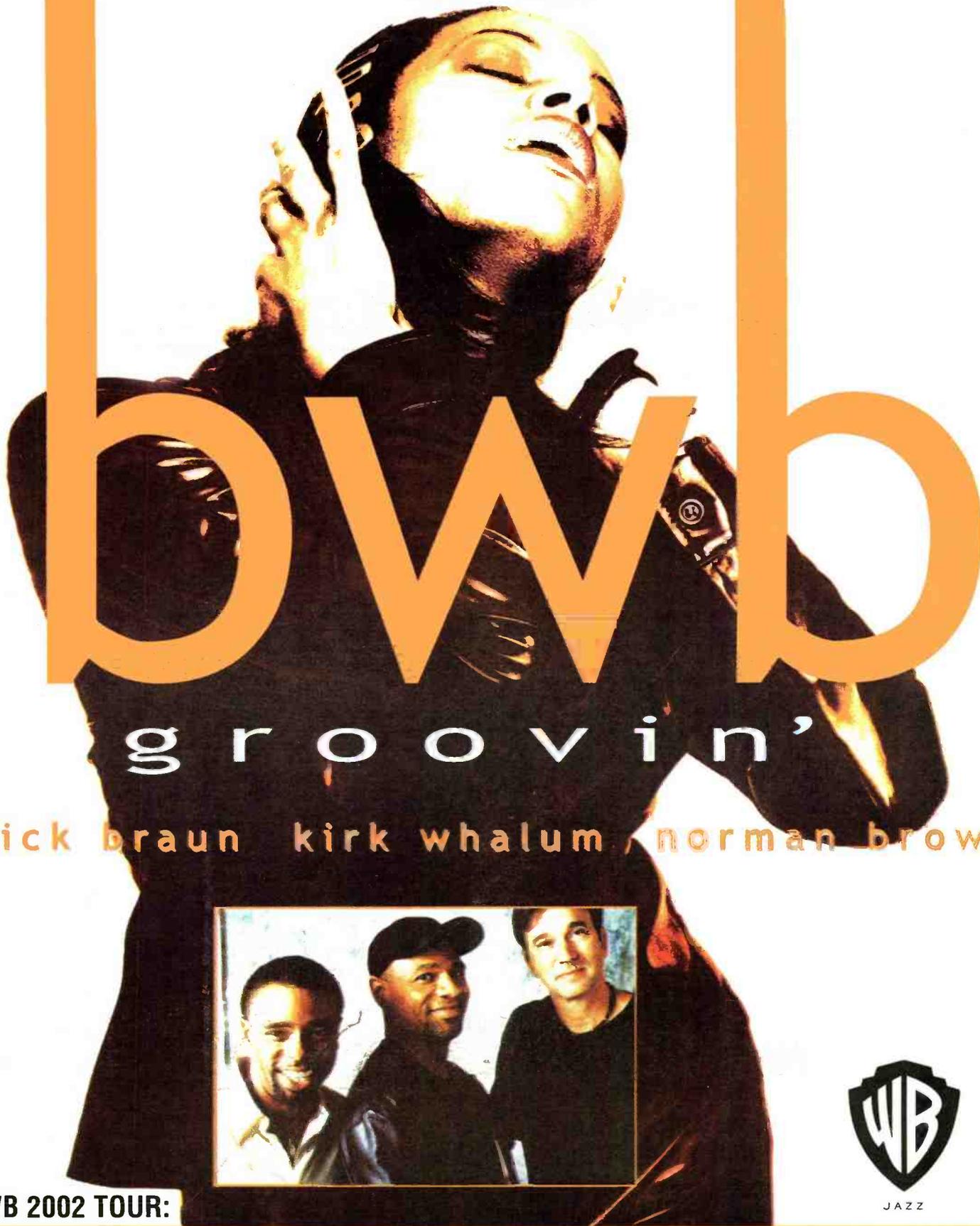
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rick braun kirk whalum, norman brown



JAZZ

BWB 2002 TOUR:

10/29 & 30	Boston, MA at Scullers	11/10	Charlotte, NC at Carolina Blumenthal Center
10/31	Atlanta, GA at Atlanta Civic Center Theatre	11/12	Detroit, MI at Detroit Opera House
11/1	Cleveland, OH at Allen Theater	11/14	Milwaukee, WI at Riverside Theatre
11/2	Huntington, NY at IMAC	11/15	St. Louis, MO at The Pageant
11/3	Uncasville, CT at Mohegan Sun Casino	11/16	Kansas City, MO at Ameristar Casino
11/5	Norfolk, VA at Chrysler Hall	11/17	Memphis, TN at Adams Mark Hotel Ballroom
11/6	Washington, DC at Warner Theater	11/22	Redwood City, CA at Fox Theater
11/7	Glenside, PA at Keswick Theater	11/23	Los Angeles, CA at Wilshire Theater
11/9	Lake Buena Vista, FL at House of Blues	11/24	Dana Point, CA at St. Regis Resort

As always, dates are subject to change – please confirm locally!

ON THE RECORD

With
Larry Hollowell
MD, WJCD/Norfolk

We all realize that space on our carefully tended playlists is tight. In one of our recent music meetings we were looking at four tunes that we absolutely loved, but we only had room for one. (Oh, the horns of the dilemma.) Maybe it's foolish to agonize over new music adds, but we do anyway. ● When the smoke had cleared and we opened our eyes, we had to go with the instantly engaging new tune by Marion Meadows, "Tales of a Gypsy" (Heads Up). The tune simply serves up all the right stuff. It offers a restrained danceability and a cool "neck factor" that provides fun, sophisticated office listening, as well as lifestyle-enhancing drivetime companionship. ● The mood is sensual and inviting. The arrangement is well-crafted, with several interesting twists and turns. The playful bridge provides a subtle tension and release, with multiple saxophone voices adding well-placed splashes of color throughout. The overall texture of the tune is pure silk. I can't picture anyone punching out on the tune; rather, I see listeners reaching over to kick the volume up a bit. I believe the tune would work with just Marion's horn playing over the infectious pulse of the groove-inducing bassline. ● Marion Meadows has been taking listeners on sensual journeys to magical places since "Body Rhythm" in 1995. He has an intuitive feel for the unique, progressive and evolving Smooth Jazz format. "Tales of a Gypsy" will really help the image of our station. We are honored to have it aboard.

Diana Krall strikes gold this week, as "Just the Way You Are" (Verve) is No. 1 Most Added, with 10 new adds, including tastemakers WNUA/Chicago and KIFM/San Diego. In one week this demo-perfect track moves to 11 plays on WVMV (V98.7)/Detroit ... Boney James' "Grand Central" (Warner Bros.) is a close second Most Added, with eight. KKSF/San Francisco, WSJT/Tampa and KSSJ/Sacramento hop aboard this automatic add and followup to two consecutive No. 1s. James is getting 16 plays on KTWW (The Wave)/Los Angeles and 19 on KJCD/Denver ... BWB's "Groovin'" (Warner Bros.) ties for second Most Added, with eight new adds; it rockets 28-23* and is No. 1 Most Increased by 74 plays. New adds include WQCD (CD101.9)/New York; KYOT/Phoenix, with nine plays; and KIFM ... Michael Lington returns on Marcus Johnson's 3 Keys with "Still Thinking of You," which earns three adds ... Joan Osborne's "I'll Be Around" (Compendia) earns two adds, including WSSM/St. Louis, and programmers are responding quickly by upping rotations; the track goes add-11 at The Wave and add-13 on WJZI. Sleeper ... Marion Meadows' "Tales of a Gypsy" (Heads Up) is 29*, added by JRN and readded at KCIY/Kansas City. Meadows is getting 13 plays on WNUA and 11 in Phoenix ... At 24*, Michael Manson's "Outer Drive" (A440) is added at KKSF and WSSM, with many others committed to solid medium rotation, such as 19 plays on The Wave ... WQCD added Steve Cole's "Off Broadway" (Warner Bros.), joining other tastemakers such as The Wave, WJJZ/Philadelphia, WJZW/Washington, WNUA and KIFM, which have all been playing it in solid rotation for several weeks. But it's CD101.9's add on Clifford Adams' "24/7/365" (Ravens) that I really admire. They'll earn bragging rights if Smooth Jazz picks up on this fabulous smooth trombone record. Funny, I always thought Brian Culbertson would make the breakthrough SJ "bone record, but this is the one. It'd be easy to overlook, but please don't.



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD/MD: Tim Durkee SONEY JAMES "Central" MICHAEL LINGTON "Thinking" No Adds	KTWW/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart No Adds	KBZN/Salt Lake City, UT PD/MD: Rob Riesen JOAN OSBORNE "Around" SONEY JAMES "Central"
KRQS/Albuquerque, NM PD: Paul Laviole MD: Jeff Young DIANA KRALL "Way"	WLVE/Miami, FL PD: Rich McMillan STEVE COLEVER "High"	KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole BWB "Groovin" JEFF GOLUB "Cool" DIANA KRALL "Way"
KNIK/Anchorage, AK DM/MD: Aaron Wallender MD: Jennifer Summers BWB "Groovin" PETER WHITE "Lady"	WJZI/Milwaukee, WI DM/MD: Steve Scott PETER WHITE "Lady" STEVE COLLIER "High"	KKSF/San Francisco, CA PD: Steve Williams APD/MD: Samantha Wiedmann 1 SONEY JAMES "Central" 1 MICHAEL MANSION "Drive"
KSMJ/Bakersfield, CA PD/MD: Chris Townshend SONEY JAMES "Central" DIANA KRALL "Way" BWB "Groovin"	KSBR/Mission Viejo, CA DM/MD: Terry Wedel MD: Logan Parris MICHAEL LINGTON "Thinking" DIANA KRALL "Way"	KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer PETER WHITE "Lady"
WNUA/Chicago, IL DM: Bob Kaake PD: Steve Stiles DIANA KRALL "Way"	KRVB/Modesto, CA PD: Jim Bryan MD: Doug Hulth DIANA KRALL "Way" PAUL ROZUMUS "Morning"	KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 1 DIANA KRALL "Way" 2 CHRIS BOTTI "Liss" 2 GARY BARBER "Shades" 1 KAREN ALLISON "Morning"
WVWV/Cleveland, OH PD/MD: Bernie Kimble SONEY JAMES "High"	WQCD/New York, NY DM: John Mullen PD/MD: Charley Connolly STEVE COLE "Off" PIECES OF 8 (BRIAN "Thinking" CLIFFORD ADAMS "24" BWB "Groovin"	KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose MARION MEADOWS "Gypsy" SONEY JAMES "High"
WJZA/Columbus, OH DM/MD: Bill Harman APD: Gary Weller SONEY JAMES "Central" NORAH JONES "Come" DIANA KRALL "Way" THOM ROTELLA "Look"	WJCD/Norfolk, VA DM: Daisy Davis APD/MD: Larry Hollowell THOM ROTELLA "Look"	WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting 1 CAROL BOBBS "Morning" MICHAEL LINGTON "Thinking" DENNY JONES "Body" DIANA KRALL "Way" EVE CORNELIUS "Loney" WILL CORNING "High"
KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael No Adds	WLQD/Oriando, FL PD: Dave Kosh MD: Patricia James 1 NORAH JONES "Come"	WSJT/Tampa, FL DM/MD: Ross Block MD: Kathy Curtis SONEY JAMES "Central" DAVID BENNETT "Comes" JEFF GOLUB "Cool"
KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor STEVE COLE "Off"	WJJZ/Philadelphia, PA DM: Anne Gress PD: Michael Tozzi MD: Joe Proke No Adds	WJZW/Washington, DC DM: Kenny King PD: Carl Anderson SONA FIDE "Willie" KENNY "Majesty"
WVMV/Detroit, MI PD: Tom Slesker MD: Sandy Kovach No Adds	KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan 10 PETER WHITE "Lady" 9 BRD FORZLTON SCOTT "Young" 9 BWB "Groovin"	JRN/Jones NAC/National PD: Steve Hibbard MD: Cheri Marquart 2 NESTOR FORBES "Gonna" 2 MARION MEADOWS "Gypsy" 1 PAUL HARRICASTLE "Sisters" DIANA KRALL "Way"
KUJZ/Eugene, OR PD: Chris Crowley DAVID BENNETT "Comes" NORAH JONES "Come" KEN SAVARDO "Morning"	KJZS/Reno, NV PD: Jay Davis 10 "MARTIN LUTHER KING"	42 Total Reporters
WYJZ/Indianapolis, IN PD/MD: Carl Frye STEVE COLLIER "High" BWB "Groovin"	KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones SONEY JAMES "Central" BWB "Groovin"	37 Current Indicator Playlists
KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase No Adds	WSSM/St. Louis, MO PD: David Myers 6 JOAN OSBORNE "Around" 3 BWB "Groovin" 1 TAKE 8 "Sisters" 1 DAVID BENNETT "Comes" MICHAEL MANSION "Drive"	Did Not Report, Playlist Frozen (5): KEZL/Fresno, CA WJZN/Memphis, TN WJZV/Richmond, VA
KOAS/Las Vegas, NV DM: Vic Clemens PD/MD: Erik Foxx SONEY JAMES "Central"		Reported Frozen Playlist (2): WJZZ/Atlanta, GA KJCD/Denver-Boulder, CO

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CYNDEE MAXWELL
 cmaxwell@radioandrecords.com

Rock's Spring '02 Arbitron

■ The ups, the downs and the averages

One thing I've learned while doing this job for the last nine years (gasp!) is that the Rock format continues to hold its own through all the musical and industry changes. Spikes occur now and then, as well as dips, but, when averaged out, you can't beat Rock — or Active Rock, for that matter — for consistently delivering a product that men tune in to.

In 12+ numbers, 11% of these Rock stations ranked No. 2, and 16% ranked No. 3 in their markets. None of the stations represented here hit the No. 1 position. In the men 18-34 demo, 46% of the stations here were No. 1 in their markets, a slight drop from previous spring books, made up for by the increase in the number of stations that were No. 2 or No. 3 among men 18-34 in their markets.

Conversely, the number of stations hitting No. 1 for men 25-54 in their markets rose from previous spring books. The percentage of stations ranking No. 2 was down from last spring, most likely due to conversions to No. 1. Meanwhile, the percentage of stations ranking No. 3 was about the same as over the past four spring books.

In men 18-34, 86% of Rock stations placed in the top three in their markets this year. Eighty-

eight percent were top three in '01, 85% were top three in '00, and 81% were top three in '99. In men 25-54, we find that 80% of Rock stations ranked in the top three in their markets for spring '02. Eighty-three percent ranked in the top three in '01 and '00, and 76% were top three in '99.

All in all, over the last four spring Arbitrons, 85% of Rock stations were top three for men 18-34 and 81% were top three for men 25-54.

The disclaimers: This column focuses on the Rock stations in population centers with at least 150,000 12+ persons in the metro, according to the spring 2002 Arbitron. While Arbitron has reconfigured many market ranks for the fall '02 book, those changes aren't reflected here. The ratings were compiled with Maximiser and are for the spring 2002 ratings period, Monday-Sunday, 6am-midnight.

Demo Percentage Trends

Men 18-34

	Spring '02	Spring '01	Spring '00	Spring '99
No. 1	46%	53%	55%	55%
No. 2	28%	26%	21%	18%
No. 3	12%	9%	9%	8%

Men 25-54

	Spring '02	Spring '01	Spring '00	Spring '99
No. 1	53%	48%	50%	45%
No. 2	16%	24%	18%	20%
No. 3	11%	11%	15%	11%

Jackyl

KILL THE SUNSHINE

R&R Active Rock Debut 48

Are you feeling the buzz?

Active Rock:

WRIF
 KQRC
 WTFX
 WTPT
 WXQR
 WJJO
 WRTT
 WJXQ
 WKQZ

Rock:

KLOL
 WCMF
 KFRQ
 KMOD
 KEZO
 WAQX
 WROV
 WAPL
 KLBJ
 WTUE
 KLPX
 WZZO
 KLAQ
 WYBB
 KXFX



HUMIDITY

Rock

Mkt. Calls/City	12+ AOH Share (Rank)	AOH Persons (00)	M18-34 AOH Share (Rank)	M25-54 AOH Share (Rank)
4 KSJO & KFJO/San Francisco	2.1 (16)	t 172	6.7 (2)	t 4.3 (4)
6 WMMR/Philadelphia	2.7 (15)	193	6.7 (5)	5.6 (5)
7 KLOL/Houston	2.4 (16)	147	4.9 (4)	4.2 (7)
14 KISW/Seattle	3.1 (11)	130	8.6 (3)	5.8 (3) t
15 KDKB/Phoenix	2.5 (16)	t 104	3.6 (8)	4.7 (7)
18 WBAB & WHFM/Nassau-Suffolk	4.4 (3)	t 162	9.0 (2)	8.9 ①
26 WEBN/Cincinnati	6.6 (2)	158	17.4 ①	10.8 (2)
28 KCAL/Riverside	4.9 (4)	114	8.4 (2)	7.9 ①
34 KBER/Salt Lake City	4.4 (5)	79	12.2 ①	7.5 (2)
35 WHJY/Providence	5.9 (4)	119	14.7 ①	11.7 ①
43 KLBJ-FM/Austin	3.4 (14)	52	7.5 (4)	6.5 (3)
50 WBUF/Bufalo	3.5 (11)	53	10.1 (2)	6.7 (4) t
53 WCMF/Rochester, NY	5.6 (5)	75	7.7 (4)	11.4 ①
56 WRXL/Richmond*	3.4 (10)	t 39	9.6 (3)	6.6 (6)
58 WTUE/Dayton	7.9 (3)	t 97	16.0 ① t	15.8 ①
63 KFRQ/McAllen	6.1 (6)	70	14.4 ①	10.8 ① t
64 KLPX/Tucson	5.9 (6)	64	14.6 (2)	13.6 ①
65 KMOD/Tulsa	8.9 (2)	90	18.4 ①	17.9 ①
69 WZZO/Allentown	8.7 (4)	86	25.0 ①	18.3 ①
72 KZRR/Albuquerque	6.3 (3)	t 61	19.0 ①	13.9 ①
73 WONE/Akron	3.9 (12)	35	7.9 (3) t	7.7 (2)
74 KEZO/Omaha	6.2 (5)	51	12.5 ①	12.8 ①
77 KLAQ/EI Paso	10.1 (2)	92	24.7 ①	14.2 ①
79 WAQX/Syracuse	6.5 (5)	50	15.9 ①	11.6 ①
81 WIOT/Toledo	6.3 (5)	t 47	15.3 ①	12.7 ①
93 WYBB/Charleston, SC	2.9 (14)	21	6.4 (5)	6.0 (3)
101 WXKE/Ft. Wayne, IN	2.5 (12)	15	3.4 (8) t	4.7 (7) t
105 WDHA/Morristown, NJ	5.8 (6)	35	11.6 (3) t	9.4 (3)
108 WNCD/Youngstown, OH	6.7 (6)	41	24.4 ①	13.1 (2)
109 WROV/Roanoke, VA	7.6 (3)	40	18.2 ①	14.6 ①
114 KXFX/Santa Rosa, CA	4.1 (4)	23	13.3 ①	4.9 (2) t
119 WHEB/Portsmouth, NH	5.9 (2)	32	15.8 (2)	10.7 ①
125 WRRX/Pensacola, FL	2.8 (13)	14	11.1 (2)	4.9 (7) t
128 WRQK/Canton, OH	7.0 (3)	38	21.5 ①	11.2 ① t
132 KTUX/Shreveport, LA	3.1 (13)	14	11.5 (3)	4.4 (9) t
133 KIOC/Beaumont, TX	6.3 (5)	t 27	15.6 ①	8.0 (4) t
134 KNCN/Corpus Christi, TX	7.7 (2)	34	15.4 ①	11.5 ①
139 WAPL/Appleton, WI	6.8 (3)	30	14.8 (2)	12.3 ①
142 WWCT/Peoria, IL	5.6 (7)	21	18.0 ①	9.4 (3) t
144 KXUR/Springfield, MO	5.2 (7)	21	12.9 (2)	10.5 (2)
152 WXRX/Rockford, IL	8.8 (3)	34	21.3 (2)	15.4 ①
153 WQBZ/Macon, GA	5.6 (7)	21	15.7 (3)	10.2 (2) t
158 KCLB/Palm Springs, CA	5.5 (8)	22	14.5 (2)	15.3 (2)
168 WMZK/Wausau, WI	5.6 (4)	t 19	16.7 ① t	7.6 (5)
172 WKLC/Charleston, WV	7.5 (4)	t 23	15.0 ① t	14.6 ①
173 KZOZ/San Luis Obispo, CA	4.6 (5)	14	13.3 (2)	7.8 ① t
175 WKGB/Binghamton, NY	6.7 (6)	20	22.9 ①	15.7 ①
176 KWHL/Anchorage, AK	5.0 (4)	t 16	12.9 (2)	8.0 (3)
177 WRQR/Wilmington, NC	5.1 (5)	15	7.5 (4) t	9.5 ①
178 WVRK/Columbus, GA	6.5 (3)	19	12.1 (2)	14.3 (2)
179 WRKR/Kalamazoo, MI	9.8 (2)	27	22.0 ①	19.3 ①
183 WPXC/Cape Cod, MA	5.7 (6)	19	23.3 ①	10.8 ① t
187 KFZX/Odessa, TX	6.8 (4)	t 21	13.3 ①	13.7 ①
190 KATS/Yakima, WA	9.5 (3)	26	23.3 ①	16.0 ①
195 WCLG/Morgantown, WV	5.8 (5)	13	13.5 (2)	6.5 (4)
208 WPHD/Elmira, NY	5.2 (5)	t 11	8.0 (2) t	8.3 ① t
214 KZMZ/Alexandria, LA	6.3 (5)	t 14	12.9 (3)	14.8 ①

*Flipped to Alternative on Sept. 13.

Ties are noted with a t.

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October 11, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NICKELBACK Never Again (Roadrunner/IDJMG)	709	-2	63731	13	32/0
2	2	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	523	-56	49762	19	29/0
4	3	ROLLING STONES Don't Stop (Virgin)	515	+19	45465	6	27/0
12	4	3 DOORS DOWN When I'm Gone (Republic/Universal)	503	+165	44187	2	34/1
3	5	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	490	-19	46828	25	32/0
9	6	PEARL JAM I Am Mine (Epic)	479	+93	46597	3	31/3
8	7	STONE SOUR Bother (Roadrunner/IDJMG)	468	+68	39960	7	32/3
5	8	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	444	+10	35633	10	31/0
6	9	SYSTEM OF A DOWN Aerials (American/Columbia)	425	+13	37750	17	22/0
7	10	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	423	+14	38121	10	31/0
Debut	11	NIRVANA You Know You're Right (Geffen/Interscope)	342	+242	33171	1	32/7
11	12	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	340	+1	32021	5	24/0
10	13	CREED One Last Breath (Wind-up)	335	-27	34608	26	22/0
13	14	U2 Electrical Storm (Interscope)	316	-17	34930	5	21/0
17	15	FOO FIGHTERS All My Life (Roswell/RCA)	313	+20	22923	4	28/1
16	16	BON JOVI Everyday (Island/IDJMG)	313	+10	29258	7	22/1
15	17	DISTURBED Prayer (Reprise)	299	-15	22953	9	20/1
18	18	CHEVELLE The Red (Epic)	237	-22	19242	9	23/1
14	19	DEF LEPPARD Now (Island/IDJMG)	218	-98	15409	13	17/1
Debut	20	AUDIOSLAVE Cochise (Interscope/Epic)	212	+116	19098	1	26/10
20	21	SALIVA Always (Island/IDJMG)	210	+29	17120	2	19/1
19	22	SEETHER Fine Again (Wind-up)	210	+10	20753	11	16/0
27	23	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	158	+26	14306	2	15/0
21	24	KORN Thoughtless (Immortal/Epic)	148	-18	11762	14	13/0
23	25	MUST Freechild (Wind-up)	141	-17	11613	11	13/0
28	26	BREAKING BENJAMIN Polyamorous (Hollywood)	132	+9	10533	5	12/0
25	27	BRUCE SPRINGSTEEN The Rising (Columbia)	132	-15	15064	14	11/0
26	28	P.O.D. Satellite (Atlantic)	129	-4	8803	5	15/0
Debut	29	SAMMY HAGAR Things've Changed (33rd Street)	125	+41	9361	1	12/0
30	30	TAPROOT Poem (Velvet Hammer/Atlantic)	116	+8	9571	3	14/0

36 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/29-10/5. 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

EARSHOT Not Afraid (Warner Bros.)
Total Plays: 114, Total Stations: 16, Adds: 2

JACKYL Kill The Sunshine (Humidity)
Total Plays: 111, Total Stations: 15, Adds: 1

QUEENS OF THE STONE AGE No One Knows (Interscope)
Total Plays: 90, Total Stations: 11, Adds: 2

BLINDSIDE Pitiful (Elektra/EEG)
Total Plays: 78, Total Stations: 10, Adds: 1

FILTER American Cliche (Reprise)
Total Plays: 70, Total Stations: 10, Adds: 0

AUDIOVENT Looking Down (Atlantic)
Total Plays: 68, Total Stations: 12, Adds: 3

PAPA ROACH Time And Time Again (DreamWorks)
Total Plays: 66, Total Stations: 9, Adds: 1

OUR LADY PEACE Innocent (Columbia)
Total Plays: 64, Total Stations: 8, Adds: 1

RUSH Sweet Miracle (Anthem/Atlantic)
Total Plays: 64, Total Stations: 8, Adds: 1

RA Do You Call My Name (Republic/Universal)
Total Plays: 60, Total Stations: 8, Adds: 0

Most Added

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE Cochise (Interscope/Epic)	10
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	8
NIRVANA You Know You're Right (Geffen/Interscope)	7
STONE SOUR Bother (Roadrunner/IDJMG)	3
PEARL JAM I Am Mine (Epic)	3
AUDIOVENT Looking Down (Atlantic)	3
DEFAULT Live A Lie (TVT)	3
EXIES My Goddess (Virgin)	3
MUDVAYNE Not Falling (No Name/Epic)	3
EARSHOT Not Afraid (Warner Bros.)	2
QUEENS OF THE STONE AGE No One Knows (Interscope)	2
TRAPT Headstrong (Warner Bros.)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NIRVANA You Know You're Right (Geffen/Interscope)	+242
3 DOORS DOWN When I'm Gone (Republic/Universal)	+165
AUDIOSLAVE Cochise (Interscope/Epic)	+116
PEARL JAM I Am Mine (Epic)	+93
STONE SOUR Bother (Roadrunner/IDJMG)	+68
SAMMY HAGAR Things've Changed (33rd Street)	+41
DEFAULT Live A Lie (TVT)	+34
SALIVA Always (Island/IDJMG)	+29
QUEENS OF THE STONE AGE No One Knows (Interscope)	+27
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+26
EXIES My Goddess (Virgin)	+26

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK I Stand Alone (Republic/Universal)	273
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	226
NICKELBACK Too Bad (Roadrunner/IDJMG)	200
STAINED FOR YOU (Flip/Elektra/EEG)	205
LINKIN PARK In The End (Warner Bros.)	199
DEFAULT Deny (TVT)	199
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	184
DISTURBED Down With The Sickness (Giant/Reprise)	167
TOOL Schism (Volcano)	167
DEFAULT Wasting My Time (TVT)	166
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	164

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

Songs ranked by total plays

Reporters

WONE/Akron, OH * OM: Nick Anthony PD: T&L O'Grady APO: Tim Chapman 1: OUR LADY PEACE "Them" AUDIOSLAVE "Cochise" BRUCE SPRINGSTEEN "Lonesome"	KICD/Beaumont, TX * DeProg: Debbie Wyde PD/MO: Mike Davis No Adds	WBNB/Cincinnati, OH * OM/PO: Scott Reinhart MD: Rick "The Duke" Vaska 18: AUDIOSLAVE "Cochise" 13: NIRVANA "Right" 10: PEARL JAM "I Am Mine" AUDIOVENT "Looking"	KFRQ/McAllen, TX * PD: Alex Duran MD: Keith West 20: NIRVANA "Right" 9: AUDIOSLAVE "Cochise" DEF LEPPARD "Now" EXIES "Goddess" BRUCE SPRINGSTEEN "Lonesome"	WWCT/Peoria, IL PD: James Mackey MD: Debbie Hunter No Adds	WCMF/Rochester, NY * PD: John McCreo MD: Dave Kane 1: OUR LADY PEACE "Them" SUE TI "Leaves" SPARTA "Rider" BRUCE SPRINGSTEEN "Lonesome"	KXUS/Springfield, MO PD: Tony Macias MD: Mark McLean No Adds	KLFX/Tucson, AZ * PD/MO: Jonas Hunter APO: Chris AUDIOSLAVE "Cochise"
KZRR/Albuquerque, NM * DeProg: Bill Gray PD: Phil Mahoney MD: Rob Brothers 1: AUDIOSLAVE "Cochise" 3: DOORS DOWN "Gene" TRAPT "Headstrong"	WKGB/Binghamton, NY PD: Jim Free MD: Tom Boland No Adds	WVRC/Columbus, GA OM: Brian Waters AUDIOSLAVE "Cochise" DEFAULT "Live"	WCLG/Morgantown, WV PD: Jeff Miller MD: Dave Murdoch No Adds	KDKB/Phoenix, AZ * PD: Joe Bonadonna MD: Oshi Ellis PEARL JAM "I Am Mine"	KBER/Salt Lake City, UT * OM: Bruce Jones PD: Kelly Hammer APO/MO: Helen Powers MD: Zaki Tyler No Adds	WAOX/Syracuse, NY * PD/MO: Bob O'Dell APO: Dave Frantz 3: NIRVANA "Right" BRUCE SPRINGSTEEN "Lonesome"	KMDO/Tulsa, OK * PD/MO: Rob Hunt EXIES "Goddess" PAPA ROACH "Time" WMMZ/Wausau, WI PD/MO: Nick Summers No Adds
KZMX/Alexandria, LA PD: Terry Manning MD: Pat Chaud BRUCE SPRINGSTEEN "Lonesome" MATCHBOX TWENTY "Disease" CHRIS ROBINSON "Ains"	WBUF/Buffalo, NY * No Adds	KNCN/Corpus Christi, TX * PD: Paula Newcut MD: Monte Monroze 5: NIRVANA "Right"	WJHA/Morristown, NJ * PD/MO: Tamra Carr DEFAULT "Live"	WHBR/Portsmouth, NH * PD/MO: Alex James 1: BLINDSIDE "Pitiful" AUDIOVENT "Looking" PULSAR "Miracle"	KBJO/San Francisco, CA * OM: Gary Schoenwelder MD: Zaki Tyler No Adds	WIOT/Toledo, OH * OM: Cary Pitt PD/MO: Steve Rossi 13: PEARL JAM "I Am Mine" 8: NIRVANA "Right" 6: AUDIOSLAVE "Cochise" BRUCE SPRINGSTEEN "Lonesome"	KATS/Yakima, WA OM: Ron Harne MD: Nirvana "Right"
WZZQ/Albiontown, PA * PD: Robin Lee MD: Keith Meyer 2: AUDIOSLAVE "Cochise" 1: EXIES "Goddess"	WHPX/Cape Cod, MA OM: Steve McVay PD: Suzanne Towner PUDDLE OF MUDD "Drift & Die" JACKY "Sunshine" DEFAULT "Live" TRUST COMPANY "Downfall"	KLQJ/Houston, TX * OM/PO: Vince Richards MD: Steve Fize 1: AUDIOSLAVE "Cochise"	KEZZ/Omaha, NE * PD: Steve Hoffman MD: M.J. Matthews STONE SOUR "Burn"	WHYJ/Providence, RI * PD: Joe Benincoselli APO: Doug Flanders MD: John Laurienti No Adds	KZOO/San Luis Obispo, CA PD: David Alford APO: London Fields MD: Jordan Black No Adds	WNCQ/Youngstown, OH * PD: Chris Patrick DEFAULT "Live" EARSHOT "I Am Mine" BRUCE SPRINGSTEEN "Lonesome"	
KWHL/Anchorage, AK PD: Larry Smider MD: Kathy Mitchell 5: JACKYL "Sunshine"	WYBB/Charleston, SC * PD/MO: Mike Allen SON JOVI "Lipsy" EARSHOT "I Am Mine" MUDVAYNE "Not Falling" BRUCE SPRINGSTEEN "Lonesome"	WRKR/Kalamazoo, MI OM: Mike McKeally PD: Jay Deason 4: NIRVANA "Right" 1: BRUCE SPRINGSTEEN "Lonesome"	KCLB/Palm Springs, CA PD/MO: Tish Lacey OM: Greg SAMMY HAGAR "Changes"	KCAL/Riverside, CA * PD: Steve Hoffman MD: M.J. Matthews No Adds	KXFX/Santa Rosa, CA * PD: Don Harrison APO/MO: Kyle Brooks AUDIOVENT "Looking" OUR LADY PEACE "Them"	*Monitored Reporters 56 Total Reporters	
WAPL/Appleton, WI * PD: Joe Casper APO/MO: Camar NIRVANA "Right" BRUCE SPRINGSTEEN "Lonesome"	WKLC/Charleston, WV MD: Mike Repocourt JACKYL "Sunshine" BRUCE SPRINGSTEEN "Lonesome" DEFAULT "Live"	WOBZ/Macon, GA PD: Erich West MD: David Scott No Adds	WRRX/Pensacola, FL * PD/MO: Don McClinton QUEENS OF THE STONE AGE "No One Knows"	WROW/Roanoke-Lynchburg, VA * PD: Aaron Roberts MD: Heidi Kummert 5: TRAPT "Headstrong" AUDIOSLAVE "Cochise" QUEENS OF THE STONE AGE "No One Knows" SALIVA "Always"	KTUX/Sheepport, LA * MD: Kevin West MD: Peter Stone 9: DISTURBED "Gene" AUDIOSLAVE "Cochise" STONE SOUR "Burn"	36 Total Monitored	
KLBJ/Austin, TX * OM: Jeff Carroll MD: Lorie Lowe JACKYL "Sunshine"	20 Total Indicator 18 Current Indicator Playlists	Did Not Report, Playlist Frozen (2): WPHD/Elmira-Corning, NY WRQR/Wilmington, NC					

R&R Active Rock Top 50

October 11, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (K)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	DISTURBED Prayer (Reprise)	1874	+49	147840	10	59/0
2	2	SYSTEM OF A DOWN Aerials (American/Columbia)	1768	-11	157273	20	58/0
4	3	STONE SOUR Bother (Roadrunner/IDJMG)	1505	+124	119482	10	55/2
3	4	NICKELBACK Never Again (Roadrunner/IDJMG)	1451	-4	123300	15	56/0
7	5	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1430	+145	113151	11	57/0
29	6	NIRVANA You Know You're Right (Geffen/Interscope)	1228	+797	108512	2	58/3
21	7	AUDIOSLAVE Cochise (Interscope/Epic)	1194	+525	104122	2	57/4
9	8	CHEVELLE The Red (Epic)	1187	+72	98492	15	58/2
6	9	KORN Thoughtless (Immortal/Epic)	1169	-133	111033	18	56/0
5	10	TRUSTCOMPANY Downfall (Geffen/Interscope)	1152	-168	80649	23	57/0
11	11	FOO FIGHTERS All My Life (Roswell/RCA)	1124	+129	89302	6	56/0
14	12	3 DOORS DOWN When I'm Gone (Republic/Universal)	1116	+231	102948	3	57/1
12	13	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	1038	+47	78377	12	54/0
8	14	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1030	-186	83765	19	55/0
13	15	PEARL JAM I Am Mine (Epic)	1007	+109	82323	4	51/0
10	16	GODSMACK I Stand Alone (Republic/Universal)	955	-51	93242	36	54/0
16	17	SALIVA Always (Island/IDJMG)	933	+138	80373	4	56/4
15	18	P.O.D. Satellite (Atlantic)	754	-45	65821	9	54/0
22	19	BLINDSIDE Pitiful (Elektra/EEG)	729	+63	65654	11	57/0
17	20	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	721	-72	70058	28	52/0
18	21	BREAKING BENJAMIN Polyamorous (Hollywood)	718	-40	47346	14	53/0
25	22	TAPROOT Poem (Velvet Hammer/Atlantic)	667	+64	58578	7	56/1
19	23	SEETHER Fine Again (Wind-up)	664	-32	51868	14	46/2
23	24	EARSHOT Not Afraid (Warner Bros.)	643	+23	55391	7	53/0
26	25	PAPA ROACH Time And Time Again (DreamWorks)	540	+45	38675	3	44/1
28	26	REO HOTT CHILI PEPPERS Zephyr Song (Warner Bros.)	519	+72	29779	4	39/5
20	27	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	436	-244	31234	16	36/0
31	28	HOOBASTANK Remember Me (Island/IDJMG)	420	+26	32320	5	37/0
32	29	FILTER American Cliche (Reprise)	395	+20	29953	4	37/1
27	30	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	368	-102	28087	11	43/0
30	31	3RD STRIKE Redemption (Hollywood)	359	-40	20689	7	38/0
38	32	RA Do You Call My Name (Republic/Universal)	336	+72	30084	4	34/1
35	33	MAO AT GRAVITY Walk Away (ARTISTdirect)	318	-25	21164	15	33/0
37	34	OUR LADY PEACE Innocent (Columbia)	302	+30	16517	6	30/2
49	35	MUDVAYNE Not Falling (No Name/Epic)	290	+144	27875	2	40/14
43	36	QUEENS OF THE STONE AGE No One Knows (Interscope)	290	+113	28063	3	30/3
40	37	JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	276	+66	23987	4	18/0
45	38	TRAPT Headstrong (Warner Bros.)	246	+90	17243	2	34/3
33	39	INCUBUS Circles (Immortal/Epic)	220	-153	14348	9	33/0
44	40	AUDIOVENT Looking Down (Atlantic)	218	+58	15096	2	29/3
42	41	NONPOINT Development (MCA)	213	+32	20322	3	23/0
36	42	VINES Get Free (Capitol)	191	-96	13099	18	18/0
34	43	GAVIN ROSSOALE Adrenaline (Universal)	174	-191	12532	9	26/0
46	44	U2 Electrical Storm (Interscope)	159	+9	11339	5	10/0
41	45	ORAGPIPE Simple Minded (Interscope)	138	-59	10646	8	24/0
50	46	STEPA Aquarium (Locomotive)	137	-4	8092	7	11/0
47	47	JIMMY EAT WORLO Sweetness (DreamWorks)	133	-15	8644	15	7/0
Debut	48	JACKYL Kill The Sunshine (Humidity)	116	+13	10314	1	9/0
—	49	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	114	-27	6426	15	10/0
Debut	50	DEFAULT Live A Lie (TVT)	110	+99	5366	1	16/5

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 9/29-10/5. 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
MUDVAYNE Not Falling (No Name/Epic)	14
EXIES My Goddess (Virgin)	11
KORN Alone I Break (Immortal/Epic)	10
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	5
DEFAULT Live A Lie (TVT)	5
AUDIOSLAVE Cochise (Interscope/Epic)	4
SALIVA Always (Island/IDJMG)	4
CRAZY TOWN Drowning (Columbia)	4
NIRVANA You Know You're Right (Geffen/Interscope)	3
TRAPT Headstrong (Warner Bros.)	3
QUEENS OF THE STONE AGE No One Knows (Interscope)	3
AUDIOVENT Looking Down (Atlantic)	3
CINDER Soul Creation (Geffen/Interscope)	3

On your desk now

Robert Plant "Last Time I Saw Her" (Remix)

And we do mean remix
featuring James Iha from
Smashing Pumpkins on guitar
Going For Adds 10/22

UNIVERSAL
RECORDS

Most Increased Plays

ARTIST TITLE (LABEL(S))	TOTAL PLAY INCREASE
NIRVANA You Know You're Right (Geffen/Interscope)	+797
AUDIOSLAVE Cochise (Interscope/Epic)	+525
3 DOORS DOWN When I'm Gone (Republic/Universal)	+231
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+145
MUDVAYNE Not Falling (No Name/Epic)	+144
SALIVA Always (Island/IDJMG)	+138
FOO FIGHTERS All My Life (Roswell/RCA)	+129
STONE SOUR Bother (Roadrunner/IDJMG)	+124
QUEENS OF THE STONE AGE No One Knows (Interscope)	+113
PEARL JAM I Am Mine (Epic)	+109

Most Played Recurrents

ARTIST TITLE (LABEL(S))	TOTAL PLAYS
STAINED For You (Flip/Elektra/EEG)	637
SYSTEM OF A DOWN Toxicity (American/Columbia)	534
KORN Here To Stay (Immortal/Epic)	522
LINKIN PARK In The End (Warner Bros.)	511
PAPA ROACH She Loves Me Not (DreamWorks)	488
EARSHOT Get Away (Warner Bros.)	475
DISTURBED Down With The Sickness (Giant/Reprise)	443
P.O.D. Youth Of The Nation (Atlantic)	428
TOOL Schism (Volcano)	424
DEFAULT Wasting My Time (TVT)	419

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October 11, 2002

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America's Best Testing Active Rock Songs 12+
For The Week Ending 10/11/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
O1STURBED Prayer (Reprise/WB)	4.27	4.22	87%	12%	4.27	91%	13%
STONE SOUR Bother (Roadrunner/IDJMG)	4.06	4.04	70%	12%	3.93	75%	17%
SYSTEM OF A DOWN Aerials (American/Columbia)	4.05	4.08	94%	34%	3.95	98%	34%
CHEVELLE The Red (Epic)	3.99	3.97	76%	13%	3.79	78%	19%
TRUSTCOMPANY Downfall (Interscope)	3.93	4.01	33%	20%	3.76	89%	25%
GOOSMACK I Stand Alone (Republic/Universal)	3.91	3.94	96%	43%	3.91	98%	48%
KORN Thoughtless (Immortal/Epic)	3.91	3.94	91%	24%	3.84	95%	26%
ROB ZOMBIE Demon Speeding (Geffen/Interscope)	3.90	3.93	81%	17%	3.83	88%	20%
SEETHER Fine Again (Wind-up)	3.76	3.76	64%	11%	3.50	67%	16%
EARSHOT Not Afraid (Warner Bros.)	3.76	3.69	57%	8%	3.70	59%	10%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.75	3.76	50%	8%	3.71	52%	10%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.73	3.80	92%	31%	3.52	94%	38%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.73	3.74	93%	29%	3.51	96%	35%
FOO FIGHTERS All My Life (Roswell/RCA)	3.72	3.74	70%	11%	3.71	74%	12%
SALIVA Always (Island/IDJMG)	3.72	3.68	62%	11%	3.57	67%	14%
30 SECONDS TO MARS Capricorn (Immortal/Virgin)	3.67	3.65	47%	9%	3.53	49%	11%
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	3.67	3.71	94%	39%	3.51	97%	43%
THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	3.67	3.74	56%	9%	3.45	61%	14%
STAIN'D For You (Flip/Elektra/EEG)	3.66	3.73	92%	44%	3.37	94%	52%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.66	-	59%	11%	3.49	61%	13%
BLINDSIDE Pitiful (Elektra/EEG)	3.60	3.59	49%	8%	3.48	51%	12%
BREAKING BENJAMIN Polymorous (Hollywood)	3.57	3.57	50%	11%	3.33	51%	17%
HOOBASTANK Remember Me (Island/IDJMG)	3.57	3.59	65%	16%	3.44	66%	19%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.46	3.55	95%	49%	3.38	97%	48%
PAPA ROACH She Loves Me Not (DreamWorks)	3.46	3.62	94%	42%	3.41	97%	45%
PEARL JAM I Am Mine (Epic)	3.43	3.36	64%	14%	3.28	70%	17%
PAPA ROACH Time And Time Again (DreamWorks)	3.38	-	57%	15%	3.20	60%	21%
REO HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	3.36	-	62%	17%	3.22	65%	20%
P.O.D. Satellite (Atlantic)	3.33	3.43	90%	32%	3.20	93%	38%

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 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, a Division of Premiere Radio Networks.

New & Active

- EXIES** My Goodness (Virgin)
Total Plays: 106, Total Stations: 28, Adds: 11
- SPARTA** Cut Your Ribbon (DreamWorks)
Total Plays: 61, Total Stations: 10, Adds: 1
- CINDER** Soul Creation (Geffen/Interscope)
Total Plays: 37, Total Stations: 6, Adds: 3
- KORN** Alone I Break (Immortal/Epic)
Total Plays: 15, Total Stations: 11, Adds: 10

Songs ranked by total plays

Indicator

Most Added

- KORN** Alone I Break (Immortal/Epic)
- DEFAULT** Live A Lie (TVT)
- NIRVANA** You Know You're Right (Geffen/Interscope)
- MUDVAYNE** Not Falling (No Name/Epic)
- QUEENS OF THE STONE AGE** No One Knows (Interscope)
- SEETHER** Fine Again (Wind-up)
- TRAPT** Headstrong (Warner Bros.)
- EXIES** My Goddess (Virgin)
- PAPA ROACH** Time And Time Again (DreamWorks)
- RA** Do You Call My Name (Republic/Universal)
- HOOBASTANK** Remember Me (Island/IDJMG)
- OURS** Leaves (DreamWorks)
- BREAKING BENJAMIN** Medicate (Hollywood)
- EPIDEMIC** Walk Away (Elektra/EEG)
- TRUSTCOMPANY** Running From Me (Geffen/Interscope)

Reporters

<p>WDBK/Albany, NY * PD/M: Phil Conn No Adds</p> <p>KZRX/Amarillo, TX PD/M: Eric Slayter SEETHER "Yes" DEFAULT "Lie" KORN "Break"</p> <p>WWW/WWW/Albany-Green Bay, WI * PD/M: Guy Dark MUDVAYNE "Falling"</p> <p>WCHZ/Augusta, GA * OM: Harley Drew PD/M: Chuck Williams MUDVAYNE "Falling" QUEENS OF "No one"</p> <p>KRAB/Bakersfield, CA * PD/M: Danny Spinks No Adds</p> <p>WYFF/Baltimore, MD * OM: Kerry Plackmeyer PD: Dave Hill AP/M: Rob Heckman MUDVAYNE "Falling"</p> <p>WCPR/Biloxi-Gulfport, MS * OM: Wayne Watkins PD: Scott Fox MD: Mitch Cry 1. PACER "Bike" TRUSTCOMPANY "Me" CINDER "Soul"</p> <p>WAAF/Boston, MA * PD: Keith Hastings MD: Mike Strangifante ADJ/M: Tony CINDER "Soul" EXIES "Goddess"</p> <p>WRXR/Chattanooga, TN * PD: Boner MD: Dave Spain OM: Mike Sanders AP/M: Fatboy KORN "Break" PACER "Bike"</p>	<p>KROR/Chico, CA PD/M: Dan Sandoval 11. MUDVAYNE "Falling" 12. KORN "Break"</p> <p>WMMS/Cleveland, OH * PD: Jim Trapp 3. AUDISIA "Cochise" 2. TAPROOT "Poem" 1. SALIVA "Always"</p> <p>KILO/Colorado Springs, CO * PD: Ross Ford AP/D: Matt Gentry No Adds</p> <p>WBXZ/Columbus, OH * PD: Hal Fran AP/M/D: Roneal Hunter 2. MUDVAYNE "Falling" EXIES "Goddess"</p> <p>KEGL/Dallas-Ft. Worth, TX * PD: Max Duggan AP/D: Chris Ryan MD: Cindy Scott No Adds</p> <p>KBFX/Denver-Boulder, CO * PD: Bob Richards AP/M/D: Willie B 4. MUDVAYNE "Falling" CRAZY TOWN "Downing"</p> <p>KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaels 1. MUDVAYNE "Falling"</p> <p>WHIF/Detroit, MI * OM/D: Doug Podell AP/M/D: Mark Pennington DEFAULT "Lie" SEETHER "Yes" TRAPT "Headstrong" RA "Car"</p> <p>WZDR/Green Bay, WI PD: Roxanne Steele NIRVANA "Right" KORN "Break" PAPA ROACH "Time" TRAPT "Headstrong" RA "Car"</p> <p>WQXR/Greenville, NC * PD: Brian Rickman AP/D: Wes Adams R. L. "Yes" KORN "Break" QUEENS OF "No one"</p>	<p>WTRF/Greenville, SC * OM: Paul Nichols PD: Mark Arsen MD: Al Field 7. CHEVELLE "The" 2. EXIES "Goddess" 3. MUDVAYNE "Falling" DEFAULT "Lie"</p> <p>WBNB/Flint, MI * OM/D: Brian Beddow MD: Tony LaBrie ADJ/M: "Loving" EXIES "Goddess" MUDVAYNE "Falling"</p> <p>KRZR/Fresno, CA * OM/D: E. Curtis Johnson MD: Rick Roddam 3 DOORS DOWN "Car"</p> <p>WROC/Ft. Myers, FL * PD/M: Fritz EXIES "Goddess" OUR LADY PRACE "Innocent"</p> <p>WBYR/Ft. Wayne, IN * OM: Jim Fox KORN "Break"</p> <p>WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North 1. MUDVAYNE "Falling" 1. EXIES "Goddess"</p> <p>WKLD/Grand Rapids, MI *<td> <p>WTTT/Greenville, SC * PD/M: Mark Hendrix 22. NIRVANA "Right" 23. AUDISIA "Cochise" 4. EXIES "Goddess" 3. MUDVAYNE "Falling" DEFAULT "Lie"</p> <p>WQXX/Harrisburg, PA * PD: Claudine DeLorenzo No Adds</p> <p>WCCC/Hartford, CT * PD: Mike Karolyi 1. KORN "Break" DEFAULT "Lie"</p> <p>KPOH/Honolulu, HI * Interim PD: Kid Loo Interim MD: Phil Slash No Adds</p> <p>HANX/Huntington, WV PD/M: Paul Ostlund 30. NIRVANA "Right" KORN "Break" DEFAULT "Lie"</p> <p>WRTT/Huntsville, AL * PD: Mike Starn MD: Marilyn Mee 28. AUDISIA "Cochise" 29. IRVING "Yes" SUZZURIN "Falling" MUDVAYNE "Falling" KORN "Break"</p> <p>KORC/Kansas City, MO * PD: New Ministry AP/M/D: Don Jantzen 5. KORN "Break"</p> <p>KLFX/Millen-Temple, TX PD/M: Bob Fonda QUEENS OF "No one" MUDVAYNE "Falling" KORN "Break" NIRVANA "Right"</p> <p>WJXQ/Lansing, MI * OM: Bob Olson MD: Kevin Conrad 2. MUDVAYNE "Falling" EXIES "Goddess"</p> </td> <td> <p>KDMV/Las Vegas, NV * PD: John Griffin MD: Big Marty SEETHER "Yes"</p> <p>WXZZ/Lexington-Fayette, KY * OM/D: Lee Reynolds MD: Suzy Boe CHEVELLE "The" SEETHER "Yes" QUEENS OF "No one"</p> <p>WGBZ/Lincoln, NE OM: Julie Gede PD: E.J. Marshall AP/D: Sparks MD: Samantha Knight MUDVAYNE "Falling" THIS COMPANY "Me"</p> <p>WTFX/Louisville, KY * OM: Michael Lee MD: Frank Webb No Adds</p> <p>EFMZ/Lubbock, TX OM: Wes Nessman OURS "Lover" DEFAULT "Lie"</p> <p>WJJO/Madison, WI * PD: Randy Hawke ZP/M/D: Blake Platten ADJ/M: "Loving" EXIES "Goddess"</p> <p>WGR/Manchester, NH PD: Mike Starn MD: Megan Collier 4. HOBBASTANK "Remember" MUDVAYNE "Falling" KORN "Break"</p> <p>WLZR/Milwaukee, WI * PD: Mike Starn MD: Marilyn Mee 28. AUDISIA "Cochise" 29. IRVING "Yes" SUZZURIN "Falling" MUDVAYNE "Falling" KORN "Break"</p> <p>KOOR/Minneapolis, MN * OM: Dave Hamilton PD: Wade Linder MD: Pato KORN "Break" 1. 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*Monitored Reporters
75 Total Reporters
59 Total Monitored
16 Total Indicator



ON THE RECORD

George Spankmeister
MD, KZRQ/Springfield, MO

We have been pretty hard on our friends at IDJMG lately. First, Leon Spinks accidentally had a few too many Courvoisiers and crashed into Injected's equipment at our show last month. For some weird reason, Leon hangs out in Springfield and is more than happy to show up at our events as long as we keep him tanked.



Unfortunately, the champ went down like it was an Ali comeback and caused \$3,000 damage. But it was a show Injected will never forget. Then, in an even more unexpected move, it took us a while to warm up to the new Saliva track, "Always." First of all, we love Saliva. They are a great band and have been great to us. Hey, we know we're in Springfield, MO, not somewhere fancy like ... Des Moines, but these guys are true friends of our station. We were dying to hear "Always" and even threatened to give out [IDJMG local rep] Scott Backers' cell-phone number over the air if it was late (by the way, it's 612-396-5234). But, dammit, we wanted it to rock harder. Our listeners were urgently requesting it before we even played it. In a panicked cry they'd say, "Do you know you are not playing Saliva?" Now we're convinced. "Always" sounds great on the air and deserves one of the precious spots on your list. And we like it more every time we hear it. "Always" came on last night as we were enjoying a Courvoisier with Leon Spinks, and, although we look forward to the harder-edged Saliva we love, we think Leon put it best when he said, "If your mama has a nice ass, show it!"

The heavy add activity of recent weeks stalled this week as radio paid more attention to playing all that new music. At Active, the Most Added song picked up only 14 adds (Mudvayne's "Not Falling"), while the song with the most increased airplay was up by +797 spins (Nirvana's "You Know...")! Audioslave's "Cochise" earned a stellar +525 plays and rose 21-7 on the chart. The Exies' "My Goddess" and Korn's "Alone I Break" pulled in 11 and 10 adds, respectively — a decent start during a superstar release period ... As for Rock, look at how strongly Nirvana debuted: No. 11! Similarly, Audioslave debuted at No. 20 ... 3 Doors Down took a nice jump from 12-4 with +165 spins ... Boston's "I Had a Good Time" could be just the ticket for mainstreamers. **MAX PIX: CKY "Flesh Into Gear" (Island/IDJMG)**

Active Rock/Rock ON THE RADIO

— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

ARTIST: Cave In
Title: *Tides of Tomorrow*
Label: Hydrahead



Most stopgap EPs aren't worth the plastic they're recorded on, but then again, most bands aren't Boston's Cave In. After starting out as a screaming metalcore act in the mid-'90s, the group evolved into a wonderfully diverse act that manages to merge seemingly disparate genres into a cohesive whole. They've been compared to everyone from Led Zepelin to Radiohead, but they're undoubtedly unique. Following up on 2000's watershed moment, *Jupiter*, Cave In tide us over with the six-song *Tides of Tomorrow* while they write their RCA debut. "The Calypso" floats effortlessly thanks to beautiful guitar lines and mounting harmonies, while the title track is an almost jazzy exposition that builds to a grand release. Cave In continue to exhibit a talent for turning sonic collisions into compelling soundscapes. For all the wannabes out there pushing fake emotion for profit, heed the lyrics of "Dark Driving": "The reality check is in the mail!"

— Frank Correia

active INSIGHT

ARTIST: CKY
LABEL: Island/IDJMG

By FRANK CORREIA / ROCK SPECIALTY EDITOR



CKY

As the band that provided the soundtrack for a host of skateboarding videos and MTV's *Jackass*, Pennsylvania's CKY are no strangers to danger. Guitarist Chad Ginsberg, however, almost performed his final stunt during the video shoot for "Escape From Hellview," which called for him to be hung.

"We planned on doing the noose thing, but it was supposed to be rigged up proper," he explains. "The dude must have went to some local variety store to buy straps that are good for maybe hauling a canoe for two hours on your car roof. Watching the tape, it's really disgusting to watch my body struggling to survive. I'm just kicking and flailing. They said I was doing a good acting job. Funny, huh?"

Fortunately, Ginsberg survived and is able to carry on his band's mission in the current rock scene, which is summarized in the title of their latest album, *Infiltrate. Destroy. Rebuild.* "Basically, we're just trying to take rock in a new direction, because it's become somewhat stagnant," says drummer Jess Margera, brother of *Jackass* regular and skateboarding pro Bam Margera. "Every band is copying off of each other, and there's nothing new right now. It just seems like rock has become pussified, and we need to take it into a new direction."

With *Infiltrate*, CKY take the inventive sound of their previous album, *Volume 1*, and move it into exciting new realms with tracks like "Sink Into the Underground," "Close Yet Far" and the

lead single, "Flesh Into Gear." Furthermore, the group's growth out of the skateboarding scene has ensured the kind of grass-roots following most product managers would kill for. Besides the music, there are the CKY skateboarding stunt videos, a slew of merchandise, and even the CKY shoe, released by Adios. Even better, it all grew naturally, rather than as part of some forced-ferd endorsement.

"People see us as more a way of life than just a band," explains Margera. "We're hitting it from all angles — every multimedia thing. We've got movies, we've got CDs, and we're going to make a book soon. It's just this big thing. The kids get really involved in it, and it's awesome. I love it."

"Being just a band is kind of boring," says Ginsberg, who also produces and mixes CKY's music. "CKY is an entity, it's a lifestyle."

While Margera notes that the group are dead serious about their music, don't think they've lost their sense of humor. Listen for CKY's music and look for the Margera brothers in the upcoming *Jackass* movie. "We put an alligator in our kitchen," he laughs. "My dad came home from work and freaked out. It was awesome."

R&R Top 20 Specialty Artists

October 11, 2002

1. DOWNTHE SUN (Roadrunner/IDJMG) "Medicated," "We All Die"
2. SHADOWS FALL (Century Media) "Thoughts Without...," "Idle Hands"
3. STONE SOUR (Roadrunner/IDJMG) "Get Inside," "Orchids"
4. IN FLAMES (Nuclear Blast) "Reroute To Remain," "Drifter"
5. PROJECT 86 (Atlantic) "S.M.C.," "Little Green Men"
6. QUEENS OF THE STONE AGE (Interscope) "Millionaire," "No One Knows"
7. DISTURBED (Reprise) "Prayer," "Liberate"
8. SEPULTURA (Roadrunner/IDJMG) "Roots Bloody Roots (Live)," "Arise (Live)"
9. SNAPCASE (Victory) "Coagulate," "Believe, Revolt"
10. MUDVAYNE (Epic) "Not Falling"
11. MURDERDOLLS (Roadrunner/IDJMG) "Dead In Hollywood," "People Hate Me"
12. OTEP (Capitol) "Battle Ready," "Sacrilege"
13. KORN (Immortal/Epic) "Blame," "Thoughtless"
14. MESHUGGAH (Nuclear Blast) "Spasm," "Rational Gaze"
15. SOULFLY (Roadrunner/IDJMG) "Call To Arms," "Seek N' Strike"
16. SIXTY WATT SHAMAN (Spitfire) "Our Name...," "Blind By Morning"
17. DILLINGER ESCAPE PLAN (Epitaph) "Hollywood Squares," "Pig Latin"
18. POSTMAN SYNDROME (Now Or Never) "Amputees...," "Rotating..."
19. DRAGPIPE (Interscope) "Diablo Handshake," "Simple Minded"
20. BLINDSIDE (Elektra/EEG) "Pitiful," "Caught A Glimpse"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.



JIM KERR

jkerr@radioandrecords.com

Q&A: Aaron Axelsen

■ KITS/San Francisco's MD talks about the new era at Live 105

When highly regarded programmer and WNNX/Atlanta alumnus Sean Demery joined KITS (Live 105)/San Francisco as PD more than six months ago, you just knew that Live 105 was going to be turned upside down. Under previous PD Jay Taylor, Live 105 was very tight and structured, while Demery's approach to radio is much more improvisational. How does this dramatic change in approach look from the inside? To find out I talked with Live 105 MD Aaron Axelsen.

R&R: Before we talk about working with Live 105 under Sean Demery, what was it like working with Jay Taylor?

AA: I learned a lot from working with Jay. In fact, I feel more confident of my programming skills today than I did four or five years ago, before I started working with him. It was a productive four years working with Jay. I learned real strong mechanics, not just from his strengths of understanding and interpreting research and setting up clocks, but programming skills as well. I'm happy with what the future has in store for this radio station, but I have no regrets over the past four years at all.

R&R: One person mentioned to me that Sean relies on you much more than Jay did.

AA: It's not just me. One of Sean's strengths that I noticed immediately was that he has an extraordinary ability to utilize his staff. The best programmers in the format — from Kevin Weatherly to Leslie Fram to Phil Manning to Oedipus — all do a tremendous job of utilizing their staffs, whether it's someone in the music department or the van driver. They make everyone feel like they are part of the team and a collective unit.

The enthusiasm and the morale around the radio station have been amplified so much based on Sean's willingness to work with the entire staff. People love that, and they work harder because of it.

R&R: That kind of attitude also gives people the freedom to try new approaches to things and to not be afraid to present new ideas.

AA: Absolutely. I felt it immediately with music. I'm out in the



Aaron Axelsen

streets and in the clubs, and I have my finger on the pulse of the San Francisco Bay Area music scene. It is a unique scene, and I'm fortunate to have been born here and have grown up with it. Because of that, I'm very comfortable finding records that may be a little more unorthodox but that would be flavor records that I feel would work more regionally. I'm now able to go in and have a receptive program director who is really into injecting that vibe back into this radio station.

R&R: When you are out there talking with people, do they say they've noticed the change at the radio station?

AA: There was an immediate reaction in the streets. The feedback has been tremendous. People feel that the station has a pulse and isn't as formulaic as it once was. This station has a 16-year heritage, and that means something. Even as our demo grows old and outside the 18-34 focus of the radio station, that spirit will always exist in this market and this city. Having Sean in the mix has rekindled that spirit. We're still in the building process, but I think the soul of Live 105 is back.

R&R: Are you becoming more involved in other parts of the radio station, along with music?

AA: Everyone is, and that's what is great about it. I'm working with marketing, with the personalities. With Sean coming in, he's trying to get a feel for his position and what we can do. We're all learning together, which is exciting.

With that comes increased responsibility on my end, and I welcome it. I always crave learning new things, whether it is music or my love of radio. It's fun to grow and learn new things with Sean. We feed off each other and utilize our individual talents as a programming team. That's exciting.

R&R: How are the jocks re-

sponding to Sean's approach?

AA: It is night and day. As great a programmer as he is, his No. 1 strength to this day is his ability to interact with listeners on the air. He is a great disc jockey. I heard him in Atlanta, and he is a funny-ass DJ. Even at the height of his stay at 99X, I feel he left his strongest mark as a DJ. He loves the art of being a disc jockey. He is bringing that skill to this radio station.

"It's fun to grow and learn new things with Sean. We feed off each other and utilize our individual talents as a programming team. That's exciting."

Something we desperately lacked was the ability to promote our disc jockeys as personalities and not liner readers. A big market like this is so personality-driven, and I think we didn't utilize some of the amazing talent we have here in our young, burgeoning DJs. Sean came in and laid standards and a foundation for them to build on, but he has given them so much room to grow.

The great thing is that, with that freedom, we all feel a sense of responsibility. It hasn't been anarchy or cluttered radio. There's a rhyme and reason to the randomness and unpredictability of the DJs. It sounds good. There are people in the DJ booth, and our listeners are able to relate to them because of the philosophy Sean has instilled in the DJs.

R&R: Jay had a much more structured approach. Was it diffi-



When Ozzfest 2002 made a stop in St. Louis, KPNT (The Point) wanted to do something special for Sharon Osborne, so it created a banner that read "F*ck cancer" and hung it at the venue during the festival. Thousands of fans stopped by to sign the banner, then, before Ozzy made his way onstage, The Point presented it to him. His comments were, "This is so fucking cool. Thank you so fucking much. Sharon will fucking love it." Then, a group hug was had by all. Seriously. Seen here (l-r) are KPNT Marketing Director Kyle Guderian, Osborne and KPNT Asst. PD/afternoon host Woody Fife.

cult for the airstaff to adapt?

AA: It was difficult for all of us. We were all pretty used to the tight, regimented routine. You almost become desensitized to it, and it was weird and hard at first.

R&R: John Peake was telling me that he likes to think of himself as a really creative guy who is willing to take risks, but the creativity and the desire to take risks coming out of Sean and the rest of the people at Infinity/San Francisco are so high that he almost feels like he's the conservative one.

AA: That is so funny. I can relate to that in the day-to-day operations of this radio station. I almost feel a role reversal. Before, when I was working with Jay, I would be aggressive and try to find these records and break them; now, at times, I feel like I'm the bad cop.

R&R: That leads back to what you said before: Sean has given you increased responsibility, and you take it seriously.

AA: That's so true. If you look at an overview of this radio station, there are components we have that take six hours for syndicated programming. So the time frame we have to let the Bay Area know what we are doing is even more difficult. It increases the pressure that Sean and I have to find other avenues to let people know that there are significant changes.

One of our positioning statements is "Live 105 sucks less than before." As simple as that line is, it speaks volumes. It is no disrespect to the regime before, but, in a funny way, it lets people know that we are changing and still in the process of growing.

R&R: One of the brilliant things about that line is that it acknowledges that Live 105 is attempting to restore a damaged brand, but it does so with the hu-

mor and attitude that the original incarnation of the station had. Screaming, "Live 105 — we're back!" just wouldn't have sounded right.

AA: You're right, and that is very difficult to do. If people had been part of your radio station for many years and then have been turned off for some reason, it's hard to get them back. There is a level of mistrust. Sean has a difficult task in achieving that.

It's harder with Howard Stern in the morning. He's a big part of the radio station, but, in a sense, we're actually trying to start the station at 11am. Sean has done something in bringing back Steve Masters that I hope will work.

R&R: Tell me about Steve and his show.

AA: Well, how weird is that for me? This is the guy I grew up listening to and who had a huge impact on my life. I used to get him when coffee and then replaced him when he went to work for Way Cool Music. Now he's back in the mix, and I'm working with him in a different role.

It's great that Sean recognizes the power Steve has. He still has a big name, and people in this market still love him. It's an upper-demo thing. Steve has done an amazing job of coming back into the mix and reinventing himself to the point that he doesn't sound like an '80s DJ. Steve sounds just as hip and relevant and passionate on the radio now as he did 10 years ago.

I was skeptical when Sean brought up the idea of bringing him back, but Steve has done an amazing job of bridging the gap between the old heritage and where we want to take the station. He's the perfect spokesperson for that, and I'm very happy with him in the mix.

R&R Alternative Top 50

October 11, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (06)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SYSTEM OF A DOWN Aerials (American/Columbia)	2680	+39	309325	20	73/0
2	2	DISTURBED Prayer (Reprise)	2429	+77	255517	10	71/1
4	3	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2347	+152	235311	11	72/0
23	4	NIRVANA You Know You're Right (Geffen/Interscope)	2346	+1372	319505	2	76/1
5	5	FOO FIGHTERS All My Life (Roswell/RCA)	2232	+157	246804	6	73/0
3	6	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	2120	-107	266710	19	76/0
8	7	PEARL JAM I Am Mine (Epic)	1924	+214	224284	3	77/1
10	8	STONE SOUR Bother (Roadrunner/IDJMG)	1803	+106	182148	9	67/3
7	9	TRUSTCOMPANY Downfall (Geffen/Interscope)	1798	-46	173005	21	61/0
6	10	JIMMY EAT WORLD Sweetness (DreamWorks)	1785	-130	214168	24	68/0
11	11	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1686	+143	196459	11	71/3
14	12	CHEVELLE The Red (Epic)	1437	+74	157059	15	66/3
9	13	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	1422	-280	148107	18	66/0
30	14	AUDIOSLAVE Cochise (Interscope/Epic)	1419	+645	206005	2	70/4
12	15	HOOBASTANK Running Away (Island/IDJMG)	1397	-112	160637	28	64/0
17	16	SALIVA Always (Island/IDJMG)	1376	+229	148344	4	71/3
18	17	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1295	+198	144537	7	66/8
15	18	SEETHER Fine Again (Wind-up)	1291	+99	119497	14	56/0
13	19	INCUBUS Warning (Immortal/Epic)	1265	-159	150009	26	59/0
27	20	3 DOORS DOWN When I'm Gone (Republic/Universal)	1207	+329	131673	2	66/5
19	21	OUR LADY PEACE Innocent (Columbia)	1163	+98	94191	8	55/0
16	22	KORN Thoughtless (Immortal/Epic)	1152	-34	130765	17	61/0
21	23	STROKES Someday (RCA)	1041	+57	135676	8	60/4
25	24	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	997	+73	146859	13	57/0
28	25	OK GO Get Over It (Capitol)	882	+77	85504	9	56/3
44	26	EMINEM Lose Yourself (Shady/Interscope)	850	+274	138866	2	41/8
31	27	TAPROOT Poem (Velvet Hammer/Atlantic)	835	+70	102329	5	56/2
34	28	QUEENS OF THE STONE AGE No One Knows (Interscope)	832	+104	115368	5	60/8
35	29	USED The Taste Of Ink (Reprise)	825	+105	84588	6	53/4
32	30	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	820	+61	84087	8	48/1
24	31	VINES Get Free (Capitol)	820	-150	99880	20	60/0
26	32	U2 Electrical Storm (Interscope)	813	-109	87756	6	53/0
36	33	HOOBASTANK Remember Me (Island/IDJMG)	763	+49	68948	4	53/3
38	34	SR-71 Tomorrow (RCA)	739	+75	65211	5	52/5
41	35	PAPA ROACH Time And Time Again (DreamWorks)	698	+72	79592	3	59/4
22	36	P.O.D. Satellite (Atlantic)	692	-283	59801	9	55/0
29	37	COLDPLAY In My Place (Capitol)	672	-121	104383	15	44/0
33	38	NICKELBACK Never Again (Roadrunner/IDJMG)	661	-91	51006	13	35/0
43	39	BLINDSIDE Pitiful (Elektra/EEG)	616	+38	52706	7	48/0
40	40	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	613	-25	52272	9	35/1
37	41	LINKIN PARK Pts Of Atrhty (Remix) (Warner Bros.)	606	-105	107380	13	26/0
42	42	BOX CAR RACER There Is (MCA)	581	-9	67453	5	43/4
48	43	AUTHORITY ZERO One More Minute (Lava/Atlantic)	546	+36	46186	4	35/1
—	44	EARSHOT Not Afraid (Warner Bros.)	463	+6	35509	3	38/1
45	45	GREENWHEEL Breathe (Island/IDJMG)	449	-104	55913	8	39/0
46	46	WEEZER Keep Fishin' (Geffen/Interscope)	443	-104	51612	15	34/0
Debut	47	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	427	+162	78938	1	43/12
47	48	LIFEHOUSE Spin (DreamWorks)	408	-120	35568	11	26/0
—	49	SPARTA Cut Your Ribbon (DreamWorks)	396	-35	32678	5	36/1
—	50	INCUBUS Are You In (Immortal/Epic)	373	-2	87545	2	10/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
VINES Outtathaway (Capitol)	22
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	12
NEW FOUND GLORY Head On Collision (MCA)	12
SUM 41 Still Waiting (Island/IDJMG)	11
EXIES My Goddess (Virgin)	9
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	8
QUEENS OF THE STONE AGE No One Knows (Interscope)	8
EMINEM Lose Yourself (Shady/Interscope)	8
TRAPT Headstrong (Warner Bros.)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NIRVANA You Know You're Right (Geffen/Interscope)	+1372
AUDIOSLAVE Cochise (Interscope/Epic)	+645
3 DOORS DOWN When I'm Gone (Republic/Universal)	+329
EMINEM Lose Yourself (Shady/Interscope)	+274
SALIVA Always (Island/IDJMG)	+229
PEARL JAM I Am Mine (Epic)	+214
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+198
JIMMY EAT WRDLD A Praise Chorus (DreamWorks)	+162
FOO FIGHTERS All My Life (Roswell/RCA)	+157
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+152

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HIVES Hate To Say I... (Burning/Epitaph/Sire/Reprise)	946
311 Amber (Volcano)	918
STAIN'D For You (Flip/Elektra/EEG)	826
HOOBASTANK Crawling In The Dark (Island/IDJMG)	815
PAPA ROACH She Loves Me Not (DreamWorks)	741
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	691
LINKIN PARK In The End (Warner Bros.)	679
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	679
JIMMY EAT WORLD The Middle (DreamWorks)	664
INCUBUS I Wish You Were Here (Immortal/Epic)	663
SYSTEM OF A DOWN Toxicity (American/Columbia)	631
CREED One Last Breath (Wind-up)	599
KORN Here To Stay (Immortal/Epic)	591

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

77 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/29-10/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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ON THE RECORD

With
Lynn Barstow
PD/middays/*New From the Edge*
host, KMYZ/Tulsa



It could be a matter of me being in Tulsa, or it could be a matter of the songs just being great, but the instant and consistent response that we've gotten on the new Saliva and 3 Doors Down singles has been undeniable. The Creed-Nickelback-Default school of Southern rock continues to be strong here in 2002 with these two new releases. I've yet to delve into which of these acts best represents Molly Hatchet from the day — vs. .38 Special, vs.

Blackfoot, etc. — but the sound still works 'round these parts. • From a more homegrown standpoint, Stillwater, OK's All American Rejects have enjoyed instant response here on the phones and in the clubs where they play. Before "Swing Swing" hit the air in Tulsa these guys were playing to sparse crowds; no more. The song and the stage show are amazing.

We're looking forward to seeing the Fejects blow up beyond our state's borders after their debut comes out (10/15) on Doghouse (Dreamworks gets the record down the road). • Not blowing up: my hometown U of Tulsa Golden Hurricane, No. 1 on ESPN's College Football's Bottom 10 for the third consecutive week! The 'Cane is 0-5, with Boise State visiting this week. No, Jacent Jackson, I'm not willing to bet on Tulsa, but we can talk come hoops season.

After an incredibly competitive add week just a week ago, things settle down a bit. Vines capture Most Added honors with "Outthaway" (Capitol) picking up 22 adds. Jimmy Eat World (DreamWorks), New Found Glory (Drive-Thru/MCA) and the new Sum 41 (Island/IDJMG) grab double-digit adds too ... Speaking of Sum 41, some impressive calls come in early: WXRK/New York, KROQ/Los Angeles, WWDC/Washington, KNDD/Seattle and WNNX/Atlanta ... The impact of the Nirvana track is second to none: After entering the chart last week at No. 23, "You Know You're Right" (Geffen/Interscope) is No. 4 after just two weeks ... Speaking of big chart moves, Audioslave (Epic) go 30-13* with "Cochise," and 3 Doors Down's "When I'm Gone" (Republic/Universal) is top 20 after two weeks ... With all the superstar acts out there, two new acts are developing nicely in the competitive environment: Good Charlotte (Epic) are No. 19 this week and up 123 plays, while Taproot (Velvet Hammer/Atlantic) have gone 39-31-28* the past three weeks with "Poem." Both songs are also showing solid RateTheMusic.com scores.

RECORD OF THE WEEK: The Transplants "Diamonds and Guns"

— Jim Kerr, *Alternative Editor*

Alternative ON THE RADIO

COMING RIGHT UP

ARTIST: 3 Doors Down

LABEL: Republic/Universal

By KATY STEPHAN/ALTERNATIVE SPECIALTY EDITOR

You could be saying, "3 Doors Down? Have you just emerged from a Libyan prison? Anyone could have told you that 3 Doors Down were going to have a huge debut. This page is supposed to feature artists who are 'coming right up,' not artists who are already ... well ... up."

But you would be missing the point.

Or you could say, "3 Doors Down? What could you possibly have to tell me about them that I don't already have tattooed on my left bicep?"

But you might be mistaken.

You could even say, "3 Doors Down? I gave them 47 spins this week. What more do you want from me?"

But then I would say, "Shut up already! Can I write a column in peace? Geez."

The 3 Doors Down story is not just about "When I'm Gone" debuting at No. 27 on R&R's Alternative chart. Nor is it about a band's debut album going quadruple-Platinum within the first year of its release. It's not about the Grammy nomination, the Blockbuster Entertainment Award nomination or the Billboard Awards for Best New Rock Band, Rock Song of the Year and Mainstream Rock Song of the Year.

It's about radio.

If it were not for the support of one radio station — WCPR in Biloxi, MS — the guys in 3 Doors Down would probably be working at Kinko's in Escatawpa, MS. That is, if Escatawpa even has a Kinko's.

But when WCPR PD Scott Fox heard "Kryptonite," a self-produced demo by an unsigned local band, he did something that's almost unheard of in modern-day commercial radio: He played it.

"They were a local band that played a lot of shows around town, and we decided to take a chance and play the song in regular rotation."



3 Doors Down

Fox says. "I just caught on. We were swamped by thousands of requests. It was the most-requested song we've ever played."

"After we decided that it wasn't just friends and family members, it was for real, we kept it in. The next thing you know, Monte and Avery [Lipman of Republic/Universal] flew down here to sign them."

Playing an unsigned band in regular rotation was a gutsy move, but it paid off for the station, as well as for the band. "Obviously, you can have success doing it," Fox says. "We have some of the highest numbers in the country, as far as ratings go. So it hasn't hurt us, and I continue to do it. Right now I'm playing three unsigned bands in regular rotation. Two of those three are our top-10 requested songs."

But that's not all, folks. "We got 12 Stones signed, and another band that I discovered a few years back, Stereo Fuse," Fox says. "My advice would be to listen to the songs themselves. Don't judge a band by a record company."

See, so what you really should be saying is, "3 Doors Down. Hey, why do we keep throwing those local bands' CDs into the trash?"

At least I gave you the last word. Kinda.

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America's Best Testing Alternative Songs
12+ For The Week Ending 10/11/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TRUSTCOMPANY Downfall (Geffen/Interscope)	4.11	4.07	82%	15%	4.07	83%	17%
SUGARCULT Pretty Girl... (Ultimatum/Artemis)	4.10	-	49%	3%	3.98	46%	4%
STONE SOUR Bother (Roadrunner/IDJMG)	4.04	3.97	56%	8%	4.03	62%	10%
HOOBASTANK Running Away (Island/IDJMG)	4.04	4.09	96%	36%	4.00	97%	38%
INCUBUS Warning (Immortal/Epic)	4.01	4.06	93%	31%	3.96	96%	35%
DISTURBED Prayer (Reprise)	3.99	3.91	80%	13%	3.96	84%	14%
CHEVELLE The Red (Epic)	3.97	3.89	66%	9%	3.94	66%	10%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.95	3.89	95%	32%	3.92	96%	34%
JIMMY EAT WORLD Sweetness (DreamWorks)	3.94	4.00	93%	32%	3.91	92%	33%
SEETHER Fine Again (Wind-up)	3.91	3.89	61%	7%	3.91	64%	8%
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	3.91	3.91	87%	27%	3.79	85%	29%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.89	3.90	92%	24%	3.81	96%	28%
OUR LADY PEACE Innocent (Columbia)	3.87	3.94	72%	11%	3.82	76%	10%
FOO FIGHTERS All My Life (Roswell/RCA)	3.86	3.70	68%	8%	3.89	71%	8%
GOOD CHARLOTTE Lifestyles Of The Rich... (Epic)	3.83	3.87	72%	14%	3.62	70%	15%
SALIVA Always (Island/IDJMG)	3.77	-	54%	8%	3.73	58%	8%
KORN Thoughtless (Immortal/Epic)	3.75	3.69	86%	22%	3.75	88%	23%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.69	3.70	96%	41%	3.65	97%	46%
PAPA ROACH She Loves Me Not (DreamWorks)	3.67	3.69	95%	38%	3.56	98%	40%
COLDPLAY In My Place (Capitol)	3.66	3.51	75%	18%	3.64	79%	20%
311 Amber (Volcano)	3.64	3.62	89%	37%	3.70	91%	36%
RED HOT CHILI... Zephyr Song (Warner Bros.)	3.63	3.65	75%	16%	3.59	79%	17%
O.K. GO Get Over It (Capitol)	3.61	-	46%	8%	3.51	48%	9%
VINES Get Free (Capitol)	3.58	3.60	88%	30%	3.56	89%	29%
PEARL JAM I Am Mine (Epic)	3.58	-	57%	8%	3.62	62%	8%
HIVES Hate To... (Burning/Epitaph/Sire/Reprise)	3.55	3.54	86%	35%	3.50	87%	35%
P.O.D. Satellite (Atlantic)	3.48	3.51	88%	26%	3.45	92%	28%
STROKES Someday (RCA)	3.46	3.45	68%	17%	3.42	70%	18%
WHITE STRIPES Dead Leaves... (Third Man/V2)	3.44	3.56	71%	17%	3.45	71%	17%
U2 Electrical Storm (Interscope)	3.13	3.00	58%	18%	3.24	60%	16%

Total sample size is 644 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.



Top 20 Specialty Artists

October 11, 2002

1. SAHARA HOT NIGHTS (Jetset) "Alright Alright"
2. INTERPOL (Matador) "PDA"
3. D4 (Import) "Get Loose"
4. SOUNDTRACK OF OUR LIVES (Universal) "Sister Surround"
5. HOT HOT HEAT (Sub Pop) "Bandages"
6. DONNAS (Atlantic) "Take It Off"
7. BURNING BRIDES (V2) "Arctic Snow"
8. SNAPCASE (Victory) "Coagulate"
9. NO KNIFE (Better Looking) "The Red Bedroom"
10. HOT WATER MUSIC (Epitaph) "Trusty Chords," "Remedy"
11. BJORK (Elektra/EEG) "It's In Our Hands"
12. LIARS (Mute) "Mr Your On Fire Mr"
13. BRIGHT EYES (Saddle Creek) "Lover"
14. DJ SHADOW (MCA) "Six Days"
15. INSANE CLOWN POSSE (Psychopathic) "Homies"
16. SONDRÉ LERCHE (Astralwerks) "You Know So Well"
17. BOY SETS FIRE (Wind-up) "Release The Dogs"
18. APPLES IN STEREO (SpinArt) "Please"
19. BECK (Geffen/Interscope) "Lost Cause"
20. J MASICS AND THE FOG (Ultimatum) "Set Us Free"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: SONDRÉ LERCHE
LABEL: ASTRALWERKS

I'm speechless. And not just because I can't pronounce Sondre Lerche. After four times through *Faces Down*, all I can muster is, "Bwuh?" and, "He's how old?" then some head shaking. Though he's barely legal, Sondre Lerche's already gone Gold in his native Norway, charted in the top three for both radio and sales and won Best New Act at the Norwegian Grammys. He cites Burt Bacharach, Jeff Buckley, High Llamas, Elvis Costello, Steely Dan, Beck and Cole Porter as influences — which somehow makes perfect sense once you hear his music. He worships A-ha. See? What can I say? Listen to Sondre Lerche — that about covers it.



— Katy Stephan, Alternative Specialty Editor

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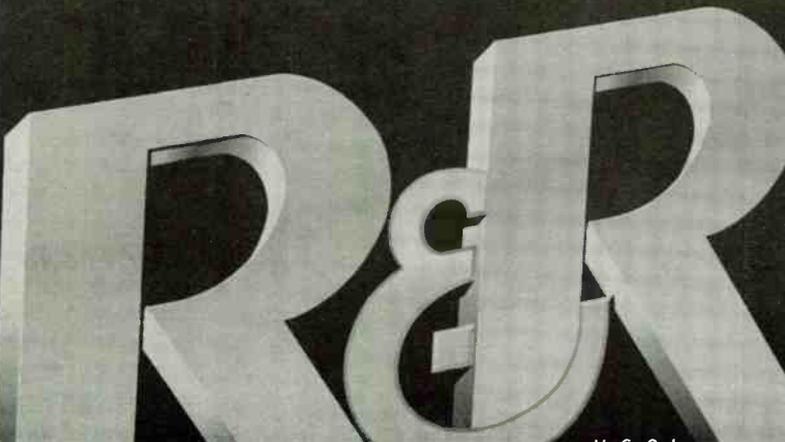
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Stations and their adds listed alphabetically by market

Reporters

<p>WHR/Albany, NY * OMP/AD: Lisa Biello 1 JIMMY EAT WORLD "Prase" 1 EXES "Goddess" TRAPT "Headstrong"</p>	<p>WEDG/Bufalo, NY * PD: Lenny Diana MD: Ryan Patrick 1 QUEENS OF... "Knows" OK GO "Over" NEXT LEVEL "Babab"</p>	<p>KTC/Denver-Boulder, CO * PD: Mike D' Connor MD: Sabrina Saunders BOX CAR RACER "There"</p>	<p>KUCO/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean GOOD CHARLOTTE "Famous" JIMMY EAT WORLD "Prase" NEW FOUND GLORY "Collision"</p>	<p>KLES/Little Rock, AR * Dir./Prog.: Larry LeBlanc MD: Peter Gunn EXES "Goddess" MUDVAYNE "Falling" OURS "Leaves" VINES "Outta"</p>	<p>WRRW/Newburgh, NY PD/MD: Andrew Boris SALIVA "Always" JIMMY EAT WORLD "Prase" WHITE STRIPES "Falling"</p>	<p>WCYY/Portland, ME PD: Herbby MD: Brian James VINES "Outta" EMINEM "Lose" SUM 41 "SUI" THEORY OF A DEADMAN "Nothing" EARSHOT "Ahead" PACIFIER "Bullit" REEFER "Arzap" AUTHORITY ZERO "Minute" JIMMY EAT WORLD "Prase" OURS "Leaves"</p>	<p>KPNT/St. Louis, MO * PD: Tommy Matlen MD: Jeff Frisse APD: Jeff "Woody" File 1 VINES "Outta" NEW FOUND GLORY "Collision" SR-71 "Tomorrow"</p>	<p>WXSR/Tallahassee, FL PD: Steve King MD: Weathard PEARL JAM "Mine" AUDIOSLAVE "Cochise" MUDVAYNE "Falling" NIRVANA "Right"</p>
<p>KTEG/Albuquerque, NM * PD: Ellen Flaherty MD: Adam 12 1 SR-71 "Tomorrow"</p>	<p>WAVF/Charleston, SC * PG: Greg Patrick APD/MD: Danny Villalobos GOOD CHARLOTTE "Famous"</p>	<p>CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 1 SUM 41 "SUI" JACK JOHNSON "Bubble" NEW FOUND GLORY "Collision" STROKES "Someday"</p>	<p>KTBJ/Houston-Galveston, TX * PD: Vince Richards APD: Eric Schmidt 3 VINES "Outta" CHEVELLE "Red" EXES "Goddess"</p>	<p>KRDD/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandblom MD: Lisa Worden 10 SUM 41 "SUI" 1 QUEENS OF... "Knows" CHEVELLE "Red" STONE SOUR "Bother"</p>	<p>KKND/New Orleans, LA * OMP/MD: Sig 1 RED HOT CHILI... "Song" GOOD CHARLOTTE "Famous"</p>	<p>KWRK/Portland, DR * PD: Mark Hamilton APD/MD: Jayn No Adds</p>	<p>KXKR/Salt Lake City, UT * PD/VP/Prog. & Prog.: Mike Summ APD: Corey D'Brien MD: Artie Fufkin 3 DOORS DOWN "Gone" EXES "Goddess" JIMMY EAT WORLD "Prase" TRAPT "Headstrong" VINES "Outta"</p>	<p>WSUN/Tampa, FL * PD: Chuck Beck MD: Shark HOBOSTANK "Remember" JIMMY EAT WORLD "Prase" EMINEM "Lose"</p>
<p>WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Haren 3 DOORS DOWN "Gone" SALIVA "Always" STROKES "Someday" SUM 41 "SUI"</p>	<p>WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt STROKES "Someday"</p>	<p>KIWR/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen DEFAULT "Live" EXES "Goddess" JIMMY EAT WORLD "Prase"</p>	<p>WRZX/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 2 VINES "Outta" 1 PAPA ROACH "Time" 1 TRAPT "Headstrong" 1 SPARTA "Ribbon"</p>	<p>WLRS/Louisville, KY * PD: Lance MD: Annee Fitzgerald DEFAULT "Live" PAPA ROACH "Time" QUEENS OF... "Knows" STROKES "Someday"</p>	<p>WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer 5 SUM 41 "SUI" 1 VINES "Outta" NEW FOUND GLORY "Collision"</p>	<p>WBRU/Providence, RI * PD: Tim Schiavelli MD: Alicia Muller 12 CRAZY TOWN "Drowning" 1 QUEENS OF... "Knows" REEFER "Arzap" DAVID GRAY "Sike" JIMMY EAT WORLD "Prase" SUM 41 "SUI"</p>	<p>XTRA/San Diego, CA * PD: Bryan Schuck MD: Chris Muckley 1 VINES "Outta" BOX CAR RACER "There" TRAPT "Headstrong"</p>	<p>KFMA/Tucson, AZ * PD: Chris Gustensen MD: Matt Sory 15 EMINEM "Lose" 1 STONE SOUR "Bother" SUM 41 "SUI" ANDREW W.K. "Fun"</p>
<p>WJSE/Atlantic City, NJ * DM: Lou Romanni PD: Al Parinello MD: Jason Ulanet ANDREW W.K. "Fun" THURSDAY "Edge" VINES "Outta"</p>	<p>WQDX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AND: Nicole Chumiatto BREAKING BENJAMIN "Poly" EXES "Goddess" QUEENS OF... "Knows" VINES "Outta"</p>	<p>KXNA/Fayetteville, AR PD: Margot Smith VINES "Leaves"</p>	<p>WPLA/Jacksonville, FL * PD: Scott Pelibone APD/MD: Chad Chumley TRAPT "Headstrong"</p>	<p>WMAJ/Madison, WI * PD: Pat Frawley MD: Amy Hudson 3 DOORS DOWN "Gone" 4 WAKARUSA TWENTY "Dissas" TORI AMOS "Sara"</p>	<p>WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers FLOGGING MOLLY "Lullabies" MUDVAYNE "Falling" SALIVA "Always" VINES "Outta"</p>	<p>KRZQ/Reno, NV * DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo No Adds</p>	<p>KITS/San Francisco, CA * PD: Sean Demery MD: Aaron Axelsen 10 HVES "Umm" FLAMING LIPS "Realize"</p>	<p>KJEE/Santa Barbara, CA GM/MD: Eddie Gutierrez MD: Dakota No Adds</p>
<p>KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan 3 JIMMY EAT WORLD "Prase" KORN "Break" SR-71 "Tomorrow"</p>	<p>WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanOsdol 1 KORN "Break"</p>	<p>WRJX/Ft. Myers, FL * PD: John Rozz APD: Filz Madrid MD: Jeff Tito 1 TRAPT "Headstrong" 1 CINDER "Soft" HOBOSTANK "Remember" PAPA ROACH "Time"</p>	<p>WRZJ/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn 12 STONES "Feel" AUDIOSLAVE "Cochise" VINES "Outta"</p>	<p>WMFJ/Memphis, TN * PD: Rok Cressman MD: Mike Killabrew AUTHORITY ZERO "Minute" GOOD CHARLOTTE "Famous" SR-71 "Tomorrow" USED "Ink"</p>	<p>KQRX/Odessa-Midland, TX PD: Michael Todd Moley 34 COLDFLAY "Face"</p>	<p>WQYL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 17 EMINEM "Lose" DEFAULT "Live" NEW FOUND GLORY "Collision" VINES "Outta"</p>	<p>KDND/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller MD: Seth Resler 10 SUM 41 "SUI" 2 TRANSPLANTS "Diamonds"</p>	<p>KJEE/Santa Barbara, CA GM/MD: Eddie Gutierrez MD: Dakota No Adds</p>
<p>KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson CREED "Dancing" DEFAULT "Live" JACK JOHNSON "Bubble" NEW FOUND GLORY "Collision"</p>	<p>WADZ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy SUM 41 "SUI"</p>	<p>KFRF/Fresno, CA * PD: Chris Squires MD: Reverend No Adds</p>	<p>KRBZ/Kansas City, KS * OMP/MD: Mike Kaplan APD: Andy West MD: Todd Violette 2 DISTURBED "Prase" EXES "Goddess" SALIVA "Always"</p>	<p>WZTA/Miami, FL * PD: Troy Hanson APD/MD: Lee Daniels 11 KORN "Break" EMINEM "Lose" JIMMY EAT WORLD "Prase" NEW FOUND GLORY "Collision" OK GO "Over" USED "Ink"</p>	<p>WJRR/Orlando, FL * PD: Pat Lynch MD: Dickerman 6 USED "Ink" 4 QUEENS OF... "Knows" 3 FLAMING LIPS "Realize"</p>	<p>WQCL/Orlando, FL * PD: Alan Smith APD/MD: Bobby Smith 5 3 DOORS DOWN "Gone" SUM 41 "SUI"</p>	<p>WVLP/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein No Adds</p>	<p>KSYR/Shreveport, LA * Acting PD: Rod The Human Trip 1 EMINEM "Lose" AUDIOVENT "Looking" EXES "Goddess" MUDVAYNE "Falling"</p>
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey VINES "Outta" ADELAYDA "Tonight"</p>	<p>WARQ/Columbia, SC * OMP/MD: Gina Juliano MD: Dave Farra 1 12 STONES "Feel" 1 TRAPT "Headstrong" BOWLING FOR SOUP "Bad" VINES "Outta"</p>	<p>WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Gray AUDIOSLAVE "Cochise" QUEENS OF... "Knows" VINES "Outta"</p>	<p>WNFZ/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Proffitt MD: Opie Hines 1 GOOD CHARLOTTE "Famous" TRAPT "Headstrong"</p>	<p>WZLW/Milwaukee, WI * PD: Tommy Wilde MD: Keny Neumann 30 MATCHBOX TWENTY "Dissas" BOX CAR RACER "There" OK GO "Over"</p>	<p>WVLY/Philadelphia, PA * PD: Dan Fein No Adds</p>	<p>WZNE/Rochester, NY * OMP/MD: Mike Denger MD: Violet 1 BREAKING BENJAMIN "Poly" EXES "Goddess" JIMMY EAT WORLD "Prase"</p>	<p>WFRZ/West Palm Beach, FL * OMP/MD: John D'Connell MD: Eric Kristensen 1 NEW FOUND GLORY "Collision" 1 JIMMY EAT WORLD "Prase" VINES "Outta"</p>	<p>WFSM/Wilmington, NC PD: Knotthead 5 JIMMY EAT WORLD "Prase" 3 FLOGGING MOLLY "Lullabies" 3 EMINEM "Lose" 3 RED HOT CHILI "Song" NEW FOUND GLORY "Collision"</p>
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey VINES "Outta" ADELAYDA "Tonight"</p>	<p>WARQ/Columbia, SC * OMP/MD: Gina Juliano MD: Dave Farra 1 12 STONES "Feel" 1 TRAPT "Headstrong" BOWLING FOR SOUP "Bad" VINES "Outta"</p>	<p>WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Gray AUDIOSLAVE "Cochise" QUEENS OF... "Knows" VINES "Outta"</p>	<p>WNFZ/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Proffitt MD: Opie Hines 1 GOOD CHARLOTTE "Famous" TRAPT "Headstrong"</p>	<p>WZLW/Milwaukee, WI * PD: Tommy Wilde MD: Keny Neumann 30 MATCHBOX TWENTY "Dissas" BOX CAR RACER "There" OK GO "Over"</p>	<p>WVLY/Philadelphia, PA * PD: Dan Fein No Adds</p>	<p>WZNE/Rochester, NY * OMP/MD: Mike Denger MD: Violet 1 BREAKING BENJAMIN "Poly" EXES "Goddess" JIMMY EAT WORLD "Prase"</p>	<p>WFRZ/West Palm Beach, FL * OMP/MD: John D'Connell MD: Eric Kristensen 1 NEW FOUND GLORY "Collision" 1 JIMMY EAT WORLD "Prase" VINES "Outta"</p>	<p>WFSM/Wilmington, NC PD: Knotthead 5 JIMMY EAT WORLD "Prase" 3 FLOGGING MOLLY "Lullabies" 3 EMINEM "Lose" 3 RED HOT CHILI "Song" NEW FOUND GLORY "Collision"</p>
<p>KQXR/Boise, ID * PD: Jacenti Jackson APD/MD: Kaliao No Adds</p>	<p>WWOC/Columbus, OH * PD: Andy Davis MD: Jack DeVoss TORI AMOS "Sara" SR-71 "Tomorrow" VINES "Outta"</p>	<p>WEED/Hagerstown, MD PD: Brad Hunter APD: Dave Roberts 4 WHITE STRIPES "Leaves" EMINEM "Lose" JIMMY EAT WORLD "Prase" CREED "Dancing"</p>	<p>WWDX/Lansing, MI * PD: Chris Walker MD: Kelly Brady 6 BINK! "Lose" 5 PEARL JAM "Mine" BOX CAR RACER "There" EARSHOT "Ahead"</p>	<p>WBUZ/Mashville, TN * PD: Brian Krysz APD/MD: Opie Taylor MUDVAYNE "Falling"</p>	<p>KEDJ/Phoenix, AZ * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 13 FLOGGING MOLLY "Lullabies" 7 EMINEM "Lose" 3 DOORS DOWN "Gone"</p>	<p>KWDD/Sacramento, CA * PD: Ron Bounce MD: Bloomer 13 MILLWOLFS "Bounding" 2 DISTILLERS "Day" NEW FOUND GLORY "Collision"</p>	<p>WVLD/Boise, ID * PD: Kevin Mannion 1 JIMMY EAT WORLD "Prase"</p>	<p>WVLD/Boise, ID * PD: Kevin Mannion 1 JIMMY EAT WORLD "Prase"</p>
<p>WBCN/Boston, MA * OMP: Tony Berardini VP/Programming: Oedipus APD/MD: Steven Strick BECK "Lose" GOOD CHARLOTTE "Famous" JIMMY EAT WORLD "Prase" NEW FOUND GLORY "Collision"</p>	<p>WXRQ/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MD: Alan Ayo No Adds</p>	<p>WMRQ/Hartford, CT * PD: Todd Thomas MD: Char Kelly 34 NIRVANA "Right" 3 AUDIOSLAVE "Cochise" 9 NEW FOUND GLORY "Collision" 6 EXES "Goddess" 2 VINES "Outta"</p>	<p>KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 34 NIRVANA "Right" 3 AUDIOSLAVE "Cochise" 9 NEW FOUND GLORY "Collision" 6 EXES "Goddess" 2 VINES "Outta"</p>	<p>WDXD/Pittsburgh, PA * PD: John Mischita MD: Vintile No Adds</p>	<p>WVLD/Boise, ID * PD: Kevin Mannion 1 JIMMY EAT WORLD "Prase"</p>	<p>WVLD/Boise, ID * PD: Kevin Mannion 1 JIMMY EAT WORLD "Prase"</p>	<p>WVLD/Boise, ID * PD: Kevin Mannion 1 JIMMY EAT WORLD "Prase"</p>	<p>WVLD/Boise, ID * PD: Kevin Mannion 1 JIMMY EAT WORLD "Prase"</p>

*** Monitored Reporters**
86 Total Reporters
77 Total Monitored
9 Total Indicator

Note: W/LUM/Milwaukee-Racine, WI moves from Active Rock to Alternative.



On your desk now

Robert Plant

"Last Time I Saw Her"
 (Remix)

And we do mean remix
 featuring James Iha from
 Smashing Pumpkins on guitar

Perfect for specialty show airplay
 Your listeners won't
 know who it is until you tell them



New & Active

THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)
 Total Plays: 327, Total Stations: 25, Adds: 0

JACK JOHNSON Bubble Toes (Enjoy/Universal)
 Total Plays: 291, Total Stations: 23, Adds: 2

BREAKING BENJAMIN Polyamorous (Hollywood)
 Total Plays: 289, Total Stations: 25, Adds: 2

AUDIOVENT Looking Down (Atlantic)
 Total Plays: 203, Total Stations: 19, Adds: 1

TRAPT Headstrong (Warner Bros.)
 Total Plays: 185, Total Stations: 24, Adds: 6

FILTER American Cliche (Reprise)
 Total Plays: 146, Total Stations: 16, Adds: 0

VINES Outtathaway (Capitol)
 Total Plays: 127, Total Stations: 32, Adds: 22

NEW FOUND GLORY Head On Collision (MCA)
 Total Plays: 109, Total Stations: 22, Adds: 12

MUDVAYNE Not Falling (No Name/Epic)
 Total Plays: 109, Total Stations: 13, Adds: 5

SIMPLE PLAN I'd Do Anything (Lava/Atlantic)
 Total Plays: 92, Total Stations: 8, Adds: 0

Songs ranked by total plays

Indicator

Most Added

JIMMY EAT WORLD A Praise Chorus (DreamWorks)
EMINEM Lose Yourself (Shady/Interscope)
WHITE STRIPES Dead Leaves... (Third Man/W2)
DEFAULT Live A Lie (TVT)
OURS Leaves (DreamWorks)
AUDIOSLAVE Cochise (Interscope/Epic)
NIRVANA You Know You're Right (Geffen/Interscope)
PEARL JAM I Am Mine (Epic)
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
SALIVA Always (Island/IDJMG)
EARSHOT Not Afraid (Warner Bros.)
EXIES My Goddess (Virgin)
COLDFLAY In My Place (Capitol)
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)
AUTHORITY ZERO One More Minute (Lava/Atlantic)
NEW FOUND GLORY Head On Collision (MCA)
CREED Don't Stop Dancing (Wind-up)
FLOGGING MOLLY Drunken Lullabies (SideOneDummy)
MUDVAYNE Not Falling (No Name/Epic)
PACIFIER Bullitproof (Arista)

ON THE RECORD

With
Drew Ross
PD, KOTR (K-Otter)/
San Luis Obispo, CA



As a songwriter, Steve Earle has a fearless heart. Having practically invented the alt country scene, he defies easy categorization. Early on, songs like "Copperhead Road" and "I Ain't Ever Satisfied" placed him outside the commercial country music scene. Since then, Earle has followed that fearless heart while facing his own personal demons. Just listen to a song like "Ellis Unit One" (off of *Dead Man Walking*) or "Goodbye" (from *Train A Comin'*) and

you'll know what I mean. ● K-Otter has always been able to claim Steve Earle as its own. The sound of our station is based on such great songwriters as Woody Guthrie, Bob Dylan and Bob Marley — artists who have the ability to reflect the age we live in. They bring a personal vision to their recordings that somehow speaks for all of us. ● Steve Earle's latest release, *Jerusalem*, is not, on the surface, an easy listen. Who wants to hear songs about an American traitor or paranoid rants about conspiracy theories? In his liner notes Earle writes of "insisting on asking the hardest questions in our darkest hours." But, as I think of John Fogerty's "Fortunate Son," written during the Vietnam War, or Springsteen's "Born in the USA," during the Reagan years, I realize that Earle is writing important music in a time when too many songwriters are cautiously treading water.

Many stations took a bit of a breather this week, but there is still quite a bit of add action. **Maia Sharp's** new song was at the top overall with 13 total adds (No. 1 Most Added at Indicator, No. 3 at monitored), while **Sinead O'Connor** and **Tragically Hip** showed good first weeks ... **Matchbox Twenty**, **David Gray**, **Mark Knopfler**, **Norah Jones**, **The Red Hot Chili Peppers**, **Tracy Chapman**, **Rubyhorse**, **Santana f/Michelle Branch**, **Tom Petty & The Heartbreakers**, **Beck**, **Brad**, **Dishwalla** and **Bruce Springsteen** closed some important holes ... **Alice Peacock**, **Ryan Adams**, **Kim Richey**, **Chuck Prophet** and **Feel** are showing new life ... On the Triple A monitored airplay chart, **Coldplay** hold the top slot for the fifth week (they are on the entire panel, by the way), **Sheryl Crow** stays at 2* and **U2** at 3*, while **The Rolling Stones** climb 7*-5*, **Pearl Jam** jump 10*-7*, and **The Wallflowers** hang tough at 9* ... Other movers this week include **Counting Crows** (13*-11*), **Springsteen** (24*-13*), **Dave Matthews Band** (17*-14*) and **Santana** (21*-19*) ... **Matchbox Twenty** debut at an impressive 16*, **Gray** comes on the chart at 25*, and **Josh Joplin Group** sneak in at 30* ... On the Indicator chart, **Coldplay** remain at 1*, **Petty** moves 6*-2*, **Peter Gabriel** inches up to 4*, **Chapman** comes into the top 10 at 8*, and the **Crows** hold at 10* ... Big movers include **The Wallflowers** (19*-12*), **Tori Amos** (18*-17*) and **Pearl Jam** (28*-24*) ... **Springsteen**, **Gray**, **Shemekia Copeland**, **Steve Earle** and **Knopfler** debut.

Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ALBUM: **Peter Gabriel**
LABEL: **Geffen/Interscope**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR

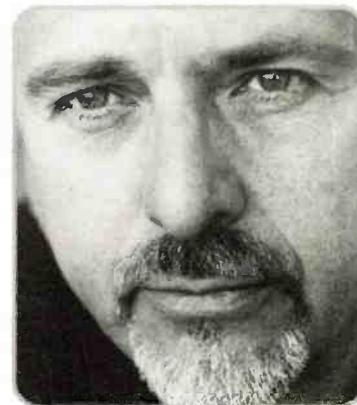
Who knows what goes on in the mind of Peter Gabriel? I would venture to say that even Gabriel himself is sometimes surprised at where his thought processes take him. From the very beginning, during his tenure with Genesis, Gabriel established a high level of cerebral expectation in his fans, and, as his solo career has evolved over the past 25 years, he has never let us down.

With the release of *Peter Gabriel* in 1977 and on through 1978's *Peter Gabriel*, 1980's *Peter Gabriel*, 1982's *Security*, 1986's *So* and 1992's *Us*, it became increasingly evident that he was bent on exploring new sounds and new ideas. Always one to pay attention to detail, try new technology and write lyrics that became more and more evocative, he maintained his loyal following and occasionally reached a much more mainstream audience with hits such as "Solsbury Hill," "Mercy Street," "Shock the Monkey," "In Your Eyes" and "Sledgehammer."

During this time Gabriel also started his Real World company, which includes a record label and recording studio. As his artistic interests grew to a global scale, the different cultures of the world began to have a profound influence on him, eventually leading to his W.O.M.A.D. concept (World of Music, Arts and Dance), which was designed to bring various world music and customs to Western audiences via touring and recording.

In addition, Gabriel turned his attention to film scoring, first for Alan Parker's 1983 movie *Birdy* and later for Martin Scorsese's *The Last Temptation of Christ* in 1989. All the while Gabriel nurtured a growing interest in multimedia technology, first with 1994's CD-ROM *Explora* and later with his *OVO: Millennium Show*.

But it has been 10 long years since we've been blessed with an album of new music from Gabriel.



Peter Gabriel

As he puts it, "Deadlines are things that we pass through on the way to finishing: Speed is not my strength, diversions are." The long wait is over, as Gabriel delivers his sixth solo project, *Up*. It's clear that he used his time to full advantage, as each song is an immaculate conception unto itself: sonically perfect, lyrically rich and, in typical Gabriel fashion, emotionally inquisitive.

Furthermore, it seems that he was preoccupied less with the commercial potential of the project and more intent on making a complete musical statement that will somehow still get radio airplay and lots of press (the blitz is just beginning) and develop the momentum necessary for an ambitious tour that begins in mid-November.

The world music influences are subtly present, guest artists abound, and new studio gadgets are utilized to their fullest extent, yet Gabriel still manages to make his music sound deeply personal and genuinely organic in texture. Dealing with the complexities of life — both his and ours — he manages to distill them to the basics: up vs. down, the influences of the moon and water, the power of love, the poison of anything-goes commerciality. From "Darkness," "Growing Up" and "Sky Blue" to "No Way Out," "The Barry Williams Show" and "More Than This," *Up* is Peter Gabriel, through and through.

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JOHN SCHOENBERGER

jschoenberger@radioandrecords.com

The Swiss Army Knife

☛ Your online database is a tool with many functions

by Tom Davis
GM/PD, WRNX/Springfield, MA

At the Triple A Summit this past August, WRNX/Springfield, MA GM/PD Tom Davis gave a great presentation that he called "The Swiss Army Knife." He presented ideas he has developed based on how he uses his online database as a research medium to gauge WRNX's success in the marketplace and as a vehicle to market and promote the station. The information he presented was so compelling, I wanted to share it with the broader readership of this publication.

After years of struggle and hard work, we are proud, at WRNX, to have achieved some respectable milestones:

- The fifth highest-billing station in our market, Springfield, MA.

- A 9.1% share of market revenue, second best of any Triple A station.

- A power ratio of 2.68, the highest in the market for six consecutive years.

- Year-to-date revenue growth of 26%, 21% above the market average.

But — and there is always a "but" — according to Arbitron, we lost 43% of our listeners this spring. We didn't change formats. Nobody else did either. No new station came on the air. No mass evacuations. No logical explanation.

Arbitron Happens

Like the bumper sticker says, Arbitron Happens — albeit with 99.65% of the population not participating in the survey process. And the ones who do participate are well-described by best-selling business author Michael Lewis: "If the 15% of the population still willing to be polite to people who interrupted their dinners were representative of the rest, this trend would not be a problem. But they aren't. They are, statistically speaking, freaks."

But none of this changes the stark truth that Arbitron is the Microsoft of the radio industry. And waiting around for more stable listener data is like



Tom Davis

waiting for Bill Gates to start using an Apple.

During all these years of WRNX being batted around by Arbitron like the *Andrea Gail* in *The Perfect Storm*, we joined up with Radio-research.com to build a loyal-listener database. We call our database the LAB, or Listener Advisory Board. LAB members take twice-monthly music tests, answer

a perceptual question provided by us with each survey and accept e-mails from WRNX offering them benefits not available on the air.

Our database, now some 4,000 listeners strong, was originally put together for the purpose of testing music online. But now we use it to stabilize the unpredictable peaks and troughs of Arbitron's surveys — a phenomenon that made us even more seasick than my metaphors.

That's where the concept of the Swiss army knife came along. We now use this one database as a tool for many solutions, doing away with the uncertainty, and provide services to programming, promotions, operations and even sales, all for \$63,000 less per year than we spent with Arbisoft ... uh, I mean, Microtron ... oh, you know, those guys.

What follows is a description of the Swiss army knife approach and its features.

Research Tool

Our listener database offers better audience data. Your market may be

like ours — a primary metro area consisting of a couple of counties, with several contiguous areas that are considered other markets.

In our case, we border the Hartford metro. The LAB demonstrated that we had significant listenership in both our metro and in Hartford. This, and other data gleaned from the LAB, gave us a clearer picture of our audience composition and a better understanding of how to strengthen it.

Our listener database yields better music-survey data. I don't mean to get callout-testing proponents all in a bunch, but that research method is suffering from the same problem as Arbitron: a lack of qualified survey respondents. We average about 650 respondents every time we issue an online music survey. With the right prize incentive, we can easily double that number.

And the consistency of the data cannot be denied. Who better than our actual listeners to tell us what our target demographic wants to hear? In addition to the rating of music by our LAB, we have found value in tracking the recognition level and burnout factor for each song we test, and we've reached some predictable conclusions.

Popular songs don't burn out. No matter how much the Triple A audience enjoys hearing new music and lots of variety, they still want to hear their favorites, as evidenced by songs like Santana's "Smooth" and The Beatles' "Let It Be," both of which test amazingly well even after all those spins.

We also found that S.P.E.R.M. are usually wrong. Years ago I wrote an article for R&R about S.P.E.R.M., or Self-Proclaimed Experts on Radio and Music. These are the highly vocal loyal listeners who bombard you with usually unkind remarks about the songs you play or play too much or don't play enough.

They require a polite response, but their claim to be representative of the majority of your listeners is patently false. Think like a scientist, and remember that S.P.E.R.M. die in the LAB.

Things To Remember About Your Listener Database

- **Every e-mail must have real value** — One useless e-mail, and you are spamming.
- **Reward loyalists in surprising ways** — Example: One loyal told us that her husband proposed to her at a Bruce Hornsby show, so we sent her a pair of tickets to an upcoming Hornsby show in the area.
- **Don't waste people's time** — See No. 1 above, and keep your e-mails short and to the point.
- **Reinforce the LAB on the air** — You can promote the prize or event on the air and push database membership, all in one short promo.
- **Make it your single focus** — This is the only way we conduct contests and give rewards.
- **Don't overtest** — Twice a month is the right amount.
- **Answer some e-mails directly** — Have your jocks answer a few each day. Listeners love hearing from the stars of your station.
- **Make it easy to participate** — One click, and they're entered.
- **Post survey results online** — Show them the results of their efforts.
- **Tell them how they impacted you** — An occasional e-mail explaining changes you made based on their input (whether you were planning them already or not) reinforces their efforts.
- **Make them missionaries** — See No. 2 above.
- **Be willing to make a change** — If a song tests dead last, don't keep playing it just because you like it. Use the data.

Promotional Tool

We can do better promotions online with our database too. It is every programmer's dream to keep the sales department from forcing bad promotions onto the air for the sake of revenue. Now, I'm the Gordon Gekko of radio when it comes to revenue, but at WRNX we use the LAB to conduct fun, less annoying promotions for our sales clients that simultaneously generate better, more tangible results.

"But you can actually retrain your sales reps and customers to understand the real, tangible value of an online promotion."

For example, last year we conducted a promotion for sold-out U2 concert tickets, winnable only by being an LAB member. We averaged over 1,800 entries per day for 12 days. In a market our size, that's a sizable return, and the participating clients were delighted with the results. We also signed up 400 new LAB members during the contest. Cume, baby!

In addition, our online contests eliminate programming clutter. Contest details can be cumbersome on the air and a tune-out for those who aren't captivated by the promotion. Online, you can entice listeners, give them the details and simplify the entry process, all without the clutter.

Not all loyal listeners like to participate in radio contests. We contend that the typical Triple A listener is not interested in wearing his underpants

backward while playing "Street Fighting Man" on the kazoo for a chance to see The Rolling Stones in concert. Through the LAB, we're able to spread the wealth, assure that the same people aren't winning every time and reward our loyalists who like to win but don't have the time or interest to compete.

"Who die win and how die git it?" Our former PD, Jim Asker, said that half the listeners who call in for prizes don't know what they've won, as evidenced by the above words he has heard often at his station in Virginia. At WRNX we send LAB members an e-mail and offer them an opportunity to enter a contest. Entry consists of simply hitting "reply" and sending the message back.

As a result, they tend to enter only when they are interested in the prize. Still, they took time to read the e-mail, understood the offer and made a consumer decision as to whether or not they were interested. Great data to give back to your advertisers.

Plus, our online contests are easier to implement. Joe O'Rourke is a very clever WRNX sales rep who also moonlights on our alt country show on Sunday nights. He said it best: "Instead of going to 100 retailers and asking them to stick a contest box and entry pad on their checkout counter — which they never do — we've brought the contest box right to each contestant, and entry can be done 24/7 with the click of the mouse."

Maintaining Control

Through our efforts, we have found ways for programming to stay in control of on-air content. OK, this sounds lofty, but you can actually retrain your sales reps and customers to understand the real, tangible value of an online promotion — instead of an on-air giveaway.

We solve this problem by asking these questions: What does the client really want when they request on-air

Seven Benefits Of Listener-Database Promotions

- Only people who want the prize enter.
- Redemption of the prize is much higher.
- Loyalists win, instead of prize pigs.
- The airwaves are cleared of clutter.
- The promotional message is better heard.
- More value for the event or prize provider.
- Programming stays in control of on-air content.

Continued on Page 91

CASH

Personal Jesus...the first single

IMPACTING NOW

JOHNNY CASH
THE MAN COMES AROUND

THE FOURTH INSTALLMENT
OF THE GRAMMY-WINNING
AMERICAN RECORDINGS
SERIES

Produced by Rick Rubin



LOST HIGHWAY

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R&R Triple A Top 30

Powered By



October 11, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADCS
1	1	COLOPLAY In My Place (Capitol)	591	-13	35963	14	27/0
2	2	SHERYL CROW Steve McQueen (A&M/Interscope)	518	+5	33845	12	22/0
3	3	U2 Electrical Storm (Interscope)	507	+26	31816	5	25/0
4	4	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	479	-1	36851	18	22/0
7	5	ROLLING STONES Don't Stop (Virgin)	428	+16	29935	5	22/0
5	6	NORAH JONES Don't Know Why (Blue Note/Virgin)	411	-19	34486	23	23/0
10	7	PEARL JAM I Am Mine (Epic)	405	+36	23057	3	23/1
8	8	JACK JOHNSON Flake (Enjoy/Universal)	404	-8	32601	34	26/0
9	9	WALLFLOWERS When You're On Top (Interscope)	387	+9	19073	5	24/0
6	10	DAVE MATTHEWS BANO Where Are You Going (RCA)	365	-57	31572	21	26/0
13	11	COUNTING CROWS Miami (Geffen/Interscope)	354	+37	20921	6	21/0
12	12	REO HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	338	+1	21674	6	19/4
24	13	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	332	+112	28786	3	20/1
17	14	DAVE MATTHEWS BAND Grace Is Gone (RCA)	331	+77	19655	2	23/0
11	15	HOWIE DAY Ghost (Epic)	318	-43	19842	15	23/0
Debut	16	MATCHBOX TWENTY Disease (Atlantic)	303	+196	20517	1	20/5
15	17	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	294	+5	18075	7	21/0
16	18	TRACY CHAPMAN You're The One (Elektra/EEG)	265	+9	20776	4	22/3
21	19	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	264	+20	26049	2	14/2
14	20	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	262	-35	21738	9	20/0
19	21	TORI AMOS A Sorta Fairytale (Epic)	253	+3	11521	5	21/1
18	22	JACK JOHNSON Bubble Toes (Enjoy/Universal)	246	-7	13218	9	19/0
23	23	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	232	-9	12054	4	18/2
22	24	311 Amber (Volcano)	228	-15	15089	10	8/0
Debut	25	DAVID GRAY The Other Side (ATO/RCA)	210	+113	19722	1	19/0
26	26	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	182	-11	10761	12	13/0
29	27	DUNCAN SHEIK On A High (Atlantic)	164	+17	8200	2	10/0
25	28	PETER STUART With My Heart In Your Hands (Vanguard)	164	-46	5306	9	17/0
28	29	CREED One Last Breath (Wind-up)	155	-11	7148	7	5/0
Debut	30	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	152	+6	6555	1	16/1

27 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/29-10/5. 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

RYAN ADAMS Nuclear (Lost Highway/IDJMG)

Total Plays: 143, Total Stations: 14, Adds: 1

OUR LADY PEACE Somewhere Out There (Columbia)

Total Plays: 140, Total Stations: 4, Adds: 1

KIM RICHEY This Love (Lost Highway/IDJMG)

Total Plays: 130, Total Stations: 11, Adds: 0

RHETT MILLER Come Around (Elektra/EEG)

Total Plays: 118, Total Stations: 11, Adds: 0

FEEL Won't Stand In Your Way (Curb)

Total Plays: 117, Total Stations: 13, Adds: 2

ALICE PEACOCK I'll Be The One (Aware/Columbia)

Total Plays: 108, Total Stations: 13, Adds: 1

WILCO Jesus, Etc. (Nonesuch)

Total Plays: 89, Total Stations: 10, Adds: 1

CHUCK PROPHET I Bow Down & Pray Every Day (New West/Red Ink)

Total Plays: 89, Total Stations: 8, Adds: 1

NICKEL CREEK This Side (Sugar Hill)

Total Plays: 85, Total Stations: 7, Adds: 0

VAN MORRISON Down The Road (Universal)

Total Plays: 84, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MATCHBOX TWENTY Disease (Atlantic)	5
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	4
TRACY CHAPMAN You're The One (Elektra/EEG)	3
NORAH JONES Come Away With Me (Blue Note/Virgin)	3
RUBYHORSE Any Day Now (Island/IDJMG)	3
MAIA SHARP Crimes Of The Witness (Concord)	3
TOM PETTY... The Last DJ (Warner Bros.)	2
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2
FEEL Won't Stand In Your Way (Curb)	2
DISHWALLA Angels Or Devils (Immergent)	2
MARK KNOPFLER Why Aye Man (Warner Bros.)	2
BECK Lost Cause (Geffen/Interscope)	2
TRAGICALLY HIP Silver Jet (Zoe/Rounder)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Disease (Atlantic)	+196
DAVID GRAY The Other Side (ATO/RCA)	+113
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	+112
DAVE MATTHEWS BAND Grace Is Gone (RCA)	+77
MARK KNOPFLER Why Aye Man (Warner Bros.)	+61
NORAH JONES Come Away With Me (Blue Note/Virgin)	+50
NIRVANA You Know You're Right (Geffen/Interscope)	+38
COUNTING CROWS Miami (Geffen/Interscope)	+37
PEARL JAM I Am Mine (Epic)	+36
3 DOORS DOWN When I'm Gone (Republic/Universal)	+27

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER No Such Thing (Aware/Columbia)	201
JIMMY EAT WORLD The Middle (DreamWorks)	187
PETE YORN Strange Condition (Columbia)	142
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	140
SHERYL CROW Soak Up The Sun (A&M/Interscope)	136
GOO GOO DOLLS Here Is Gone (Warner Bros.)	130
LIFEHOUSE Hanging By A Moment (DreamWorks)	122
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	119
DAVE MATTHEWS BAND Everyday (RCA)	117
INDIGO GIRLS Moment Of Forgiveness (Epic)	116
DAVID GRAY Babylon (ATO/RCA)	115
PETE YORN Life On A Chain (Columbia)	113
AFRO-CELT... F. GABRIEL When... (Real World/Virgin)	109

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

R&R Triple A: 9 BDS AAA: 10*
Hot AC adds = New York, L.A., San Francisco, Chicago, Boston, San Diego, D.C. & many more

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the WALLFLOWERS

"When You're On Top"

From the upcoming album

RED LETTER DAYS

In stores 11/05!

Written by Jakob Dylan
Produced & Recorded by Tobias Miller & Bill Appleberry
Mixed by Tom Lord-Alge
Management: Pat Magnarella at Atlas/Third Rail

TV: CSI, The Guardian, The Gap
On Tour in November



Triple A Top 30 Indicator

October 11, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	COLDPLAY In My Place (Capitol)	275	0	7795	14	19/0
6	2	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	258	+26	6353	4	19/0
3	3	ROLLING STONES Don't Stop (Virgin)	251	-1	6085	5	19/0
5	4	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	247	+6	6101	9	18/1
2	5	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	245	-30	7009	15	19/0
4	6	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	233	-8	7214	7	18/0
7	7	SHERYL CROW Steve McQueen (A&M/Interscope)	229	-2	3665	12	14/0
12	8	TRACY CHAPMAN You're The One (Elektra/EEG)	223	+27	6286	4	20/0
8	9	U2 Electrical Storm (Interscope)	221	-5	3844	5	16/0
10	10	COUNTING CROWS Miami (Geffen/Interscope)	213	+14	3951	6	16/0
9	11	ELVIS COSTELLO 45 (Island/DJMG)	213	-11	5274	11	17/0
19	12	WALLFLOWERS When You're On Top (Interscope)	211	+38	5534	4	18/1
Debut	13	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	209	+110	6616	1	19/2
11	14	DAVE MATTHEWS BAND Grace Is Gone (RCA)	208	+11	4410	5	18/0
14	15	TREY ANASTASIO Cayman Review (Elektra/EEG)	197	+4	4530	6	18/0
17	16	RYAN ADAMS Nuclear (Lost Highway/DJMG)	194	+15	6880	4	19/0
18	17	TORI AMOS A Sorta Fairytale (Epic)	181	+2	3462	5	17/0
16	18	KIM RICHEY This Love (Lost Highway/DJMG)	177	-4	5166	7	17/0
20	19	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	169	+5	4855	6	17/1
21	20	RHETT MILLER Come Around (Elektra/EEG)	161	-1	4385	9	16/0
13	21	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	156	-39	3008	16	9/0
Debut	22	DAVID GRAY The Other Side (ATO/RCA)	152	+96	5383	1	19/3
15	23	AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)	150	-32	6035	10	14/0
28	24	PEARL JAM I Am Mine (Epic)	145	+29	3075	2	12/0
24	25	HOWIE DAY Ghost (Epic)	136	-3	2803	13	10/0
23	26	CHUCK PROPHET I Bow Down & Pray Every Day (New West/Red Ink)	136	-9	4309	3	15/0
Debut	27	SHEMOKIA COPELAND Livin' On Love (Alligator)	130	+35	5633	1	17/1
25	28	DELBERT MCCLINTON Same Kind Of Crazy (New West/Red Ink)	126	-4	4918	3	14/0
Debut	29	STEVE EARLE Conspiracy Theory (E-Squared/Artemis)	109	+10	5219	1	12/0
Debut	30	MARK KNOPLER Why Aye Man (Warner Bros.)	106	+85	5290	1	17/4

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 9/29-Saturday 10/5. © 2002, R&R Inc.

Most Added

ARTIST TITLE LABEL(S)	ADDS
MAIA SHARP Crimes Of The Witness (Concord)	10
MARK KNOPLER Why Aye Man (Warner Bros.)	4
BRAD SHININ' (Redline)	4
SINEAD O'CONNOR My Lagan Love (Vanguard)	4
DAVID GRAY The Other Side (ATO/RCA)	3
NORAH JONES Come Away With Me (Blue Note/Virgin)	3
RUBYHORSE Any Day Now (Island/DJMG)	3
TRAGICALLY HIP Silver Jet (Zoe/Rounder)	3
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	2
BADLY DRAWN BOY You Were Right (XLARTISTdirect)	2
PETER GABRIEL The Barry Williams... (Geffen/Interscope)	1
WALLFLOWERS When You're On Top (Interscope)	1
SHEMOKIA COPELAND Livin' On Love (Alligator)	1
JOSH JOPLIN GROUP (I Am Not The Only)... (Artemis)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	+110
DAVID GRAY The Other Side (ATO/RCA)	+96
MARK KNOPLER Why Aye Man (Warner Bros.)	+85
MATCHBOX TWENTY Disease (Atlantic)	+43
WALLFLOWERS When You're On Top (Interscope)	+38
SHEMOKIA COPELAND Livin' On Love (Alligator)	+35
NORAH JONES Come Away With Me (Blue Note/Virgin)	+35
PEARL JAM I Am Mine (Epic)	+29
TRACY CHAPMAN You're The One (Elektra/EEG)	+27
TOM PETTY... The Last DJ (Warner Bros.)	+26
BRAD SHININ' (Redline)	+24
JAMES TAYLOR Whenever You're Ready (Columbia)	+24
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+18
RUBYHORSE Any Day Now (Island/DJMG)	+16
RON SEXSMITH These Days (Nettwerk)	+16
RYAN ADAMS Nuclear (Lost Highway/DJMG)	+15
NIRVANA You Know You're Right (Geffen/Interscope)	+15

Reporters

WAPS/Akron, OH PD/MD: Bill Gruber 11 ZACH "Dingo" 12 TRACIALLY HIP "Jet" 13 MARK SHARP "Witness" 14 ANNE HANCOCK "Sister" 15 TODD SHADER "Enough"	KBCR/Columbus, MO PD/MD: Lana Trezise No Adds	KTCZ/Minneapolis, MN * PD: Lauren MacLeash APD/MD: Mike Wolf DISHALLA "Doves"	WCLZ/Portland, ME PD: Herb Ivy MD: Brian James 23 BRUCE SPRINGSTEEN "Lonesome" 19 PETER DINKEL "Shiny" 13 NORAH JONES "Come" 4 CANTUARY "Side" TRACIALLY HIP "Jet" MARK SHARP "Witness" SHEMOKIA COPELAND "Livin' ELLI SPALL "Stato" JOSH JOPLIN GROUP "Cowboy" LELLY "Stato" MATCHBOX TWENTY "Disease" SANTIAGA RAMONCH "Game"	KOTR/San Luis Obispo, CA PD: Greg Lewis MD: Rick Williams 4 ANDRES CEBALLOS "Sister" 2 RAMSAY MIDWOOD "Chicago" 2 MCNALLY & CASAL "Pike"
KTZO/Albuquerque, NM * PD: Scott Souhrada MD: Don Kelley 1 WANDER "Blazine"	KBCD/Denver-Boulder, CO * PD: Scott Arough MD: Keeler No Adds	WGVI/Minneapolis, MN * DM: Dave Hamilton PD: Jeff Collins 25 MATCHBOX TWENTY "Disease" 14 DISHALLA "Doves" 13 GOOD CHARLOTTE "Tattoo"	KINK/Portland, OR * PD: Dennis Constantine MD: Kevin Welch 4 NORAH JONES "Come" 1 MATCHBOX TWENTY "Disease"	KBAG/Santa Fe, NM GM/MD: Ira Gordon APD: Sam Ferrara 8 DAVID GRAY "Side" NORAH JONES "Night"
KGSR/Austin, TX * DM: Jeff Carrot PD: Jody Denberg APD: Jyl Herberman-Ross MD: Susan Castle 5 MARK KNOPFLER "Why" 3 REA "Side" 2 TIT MERRITT "Treason" 2 GURRY MILLER "Game" GURRY "The"	WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyko AMD: Chuck Horn 5 MAIA SHARP "Witness" RUBYHORSE "Day" SINEAD O'CONNOR "My"	WZLW/Mobile, AL * PD: Brian Hart MD: Lee Ann Konik TRACY CHAPMAN "One" DISHALLA "Doves" FEEL "Stato"	WOST/Poughkeepsie, NY DM/GM: Gary Cheliot PD: Greg Gatlino APD: Christine Martinez MD: Roger Menetti MARK KNOPLER "Why" MAIA SHARP "Witness"	KTAD/Santa Fe, NM PD: Brad Heckmeyer APD/MD: Michael Dean 9 JAMES TAYLOR "Ready" MAIA SHARP "Witness"
WRNR/Baltimore, MD DM: Jon Peterson PD: Alex Corright MD: Damian Einstein DM/GM: Scott "Jet" ALICE PEACOCK "One" SINEAD O'CONNOR "My" BRUCE SPRINGSTEEN "Lonesome" RUBYHORSE "Day" MARY J. BLIGE "Love" PORCELANO "Mave"	WNCW/Greenville, SC PD: Mark Kestle APD/MD: Kim Clark FEEL "Stato" TIT MERRITT "Treason" GURRY MILLER "Game" KOTTE & LOGSDON "Dove" SONGRE LERCH "How" MARK SHARP "Witness"	WRLL/Nashville, TN * DM/MD: David Hall APD/MD: Keith Coes 7 GURRY MILLER "Game" STEVE EARLE "Jrusalem" RUBYHORSE "Day"	WSTP/Poughkeepsie, NY DM/GM: Gary Cheliot PD: Greg Gatlino APD: Christine Martinez MD: Roger Menetti MARK KNOPLER "Why" MAIA SHARP "Witness"	KRSH/Santa Rosa, CA * PD: Bill Bowker MD: Pam Long SANTIAGA RAMONCH "Game" MELANIE "The" RUBYHORSE "Day" BRUCE SPRINGSTEEN "Lonesome" TRACIALLY HIP "Jet"
KRVB/Boston, MA * DM/MD: Dan McColly 7 NORAH JONES "Come" MATCHBOX TWENTY "Disease" 11 PETER DINKEL "Shiny" 10 SANTIAGA RAMONCH "Game" 10 SANTIAGA RAMONCH "Game"	WITS/Indianapolis, IN * PD: Brad Holiz MD: Todd Berryman 2 ALICE PEACOCK "One"	WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston AMD: Russ Boris JOHNNY CASH "Personal" NANCY GREENFIELD "Song" SINEAD O'CONNOR "My" KOTTE & LOGSDON "Dove"	KENZ/Salt Lake City, UT * DM/MD: Bruce Jones MD: Karl Bushman 1 FEEL "Stato" GURRY MILLER "Game"	KMTT/Seattle-Tacoma, WA * GM/MD: Chris Mays APD/MD: Shawn Stewart 7 MARK KNOPFLER "Why" 6 RED HOT CHILI "Song"
WBOS/Boston, MA * PD: Dave Herrmann APD/MD: Michele Williams 2 TOM PETTY & "The Last DJ" 1 BRUCE SPRINGSTEEN "Lonesome"	WOKI/Knoxville, TN * PD: Shane Cox MD: Sarah McCline RED HOT CHILI "Song"	WKDC/Norfolk, VA * PD: Paul Shugrue MD: Kristian Crowl GURRY MILLER "Game" JOE BONOMO "Sister" JOE BONOMO "Sister" BRUCE SPRINGSTEEN "Lonesome" MARK SHARP "Witness" LEAN LEAP "Culture"	KPR/San Diego, CA * PD/MD: Dana Shaieb 3 MELISSA ETHERIDGE "Witnesses"	KAEP/Sokane, WA * MD: Karl Bushman DEAN "Live" JIMMY LA "Witness" STEVE EARLE "Jrusalem"
WKRV/Boston, MA * PD: Joanne O'Leary MD: Dana Marshall 1 RUBYHORSE "Day" 1 SANTIAGA RAMONCH "Game" 1 SANTIAGA RAMONCH "Game"	WPKL/Louisville, KY PD: Dan Reed APD: Stacy Owen No Adds	WXPW/Philadelphia, PA PD: Bruce Warren APD/MD: Heten Leicht 8 BRUCE SPRINGSTEEN "Lonesome" 6 NORAH JONES "Come" 5 RUBYHORSE "Day" 5 NICKI CREEK "Side" SINEAD O'CONNOR "My" BADLY DRAWN BOY "Right" CHRIS DIFORD "Jones"	KTFG/San Francisco, CA * PD: Dave Benson APD/MD: Haley Jones No Adds	WRNX/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse MAIA SHARP "Witness" TRACIALLY HIP "Jet"
WNCS/Burlington, VT PD/MD: Mark Aberzhab 8 TRACIALLY HIP "Jet" 1 NORAH JONES "Come" MAIA SHARP "Witness" RUBYHORSE "Day" WCLD "Jet"	WMMW/Madison, WI * PD: Tom Teuber MD: Gaby Parsons No Adds	WYEP/Pittsburgh, PA PD: Rosemary Weitsch APD/MD: Chris Griffin MARK KNOPFLER "Why" SINEAD O'CONNOR "My" MAIA SHARP "Witness" COLDPLAY "Daytime" LINDA THOMPSON "Daring"	WYEP/Pittsburgh, PA PD: Rosemary Weitsch APD/MD: Chris Griffin MARK KNOPFLER "Why" SINEAD O'CONNOR "My" MAIA SHARP "Witness" COLDPLAY "Daytime" LINDA THOMPSON "Daring"	WNY/Cape Cod, MA PD/MD: Barbara Dacey 1 BECK "Lip"
WDDO/Chattanooga, TN * DM/MD: Danny Howard No Adds	WMP5/Memphis, TN * PD/MD: Alexandra Inzer RYAN ADAMS "Nuclear" TORI AMOS "Sorta" MATCHBOX TWENTY "Disease" PEARL JAM "Mine"	WYEP/Pittsburgh, PA PD: Rosemary Weitsch APD/MD: Chris Griffin MARK KNOPFLER "Why" SINEAD O'CONNOR "My" MAIA SHARP "Witness" COLDPLAY "Daytime" LINDA THOMPSON "Daring"	WYEP/Pittsburgh, PA PD: Rosemary Weitsch APD/MD: Chris Griffin MARK KNOPFLER "Why" SINEAD O'CONNOR "My" MAIA SHARP "Witness" COLDPLAY "Daytime" LINDA THOMPSON "Daring"	WYEP/Pittsburgh, PA PD: Rosemary Weitsch APD/MD: Chris Griffin MARK KNOPFLER "Why" SINEAD O'CONNOR "My" MAIA SHARP "Witness" COLDPLAY "Daytime" LINDA THOMPSON "Daring"

The Swiss Army Knife

Continued from Page 88

Giveaways? Do they want to give us tickets because they like us? No. Do they want to give our listeners prizes because they like them? No.

Do they want their business or event mentioned on the air like a commercial? Yes, absolutely.

What they really want is the on-air exposure, and giveaways are their trained method of getting it. We have re-trained our clients — with 100% success — to understand that, as long as we talk about their prize or event on the air with the same zeal as we put into a giveaway, they actually get more value by allowing us to give away their swag through the LAB. That way they get the added benefit of an e-mail sent by permission to 4,000 targeted listeners.

This helps to create a synergistic relationship with the sales department. Sales reps need data, information to help them strengthen their case to an advertiser. The LAB is filled with data that can help their cause.

From ZIP-specific online promotions to custom e-mails to questions that uncover the consumer habits of your listeners, you can help the sales team. In return, sales reps can bring great prizes through the door as rewards for your loyal.

The more we worked with Radioresearch.com and our LAB, the more opportunities we discovered. We're always trying new ideas. Some work and some don't. The most important thing, however, is to learn from each experiment and continually develop a set of guidelines by which you manage your listener database.

The database solution works. And it's a commitment worth making if you want more control over the perceptions created by external, unstable data that is forever being manipulated by media buyers and your competition. WRNX, for one, has been quite satisfied with the solution.

If you'd like to contact Tom Davis with questions or comments, you can reach him at 413-536-1105 or spot@wmx.com.

*Monitored Reporters
47 Total Reporters
27 Total Monitored
20 Total Indicator





RICK WELKE

rwelke@radioandrecords.com

Honesty Is The Best Policy

Industry shares frustration with music-tracking methods

Conversations take place every day between radio promoters and station MDs regarding new music. Questions are asked. Decisions are made. But the communication isn't as great as most of us think it could be. Honesty, at times, has not been the basis for all dialogue.

I equate radio tracking — the process of seeing where a song is being played and how many times that song is being played — to a boxing match: You never know when an uppercut or body blow is imminent. In our case, you may know the person on the other end of the telephone but may not see a weak excuse or a tough line of questioning coming. Being honest is the best way to go about talking about a specific song and its status at a particular station, but does that go both ways?

This week I ask several label and radio executives to express their views on how to facilitate a better atmosphere with regard to those weekly tracking calls that programmers have grown to love. They share their thoughts with us now.

To Tell The Truth

R&R: Record people, what has your experience been when calling radio and attempting to track a song?

Derek Jones, Rocketown Director/Radio Promotions: Tracking calls consumes the greatest part of my work-week. The time on the phone tends to be brief, yet it is so very important. I do wish radio folks would be straight up and honest with feedback and comments. I would rather hear a station say, "We are not going to add it, and here are the reasons," than, "It just doesn't work for us." It saves everyone a lot of time and effort when the lines of communication are totally open.

A.J. Keatts, Flicker Director/Promotions: Radio promotion calls are vastly different, depending on the format I am calling. My CHR calls are very different from the AC calls. As a smaller label, I definitely have my work cut out for me. Even with over a year at this under my belt, I still have a hard time getting some people on the phone.

James Riley, Inpop Promotions Director: Most people at radio are usually upfront and honest about their opinions. While it's sometimes not the response I had hoped for, I always appreciate honesty, because that is the only way we are going to make better records. Radio isn't going to hurt the feelings of the promotion person, so just be brutally honest about it.

Lori Cline, Word Entertainment National Promotions Manager: After doing promotions for just under a year I can say that I love the relationship part of getting to know programmers. It has been refreshing to talk music, ideas and radio with people. On the other hand, when a station is not on a hit song, that's frustrating.

R&R: Radio people, what has your experience been with tracking calls from record labels?

Jenna James, KLYT/Albuquerque PD: They are friendly and business-like. The calls are rushed, for the most part, but that's mainly because I have other things to do as a PD. Label promoters tend to think that we have nothing

else to do at times but listen to CDs, which is certainly not the case.

Kid Raider, WORQ/Green Bay, WI PD: The people I've gotten to know have respect for me, and I for them, and they know what my needs are. These individuals have been a pleasure to work with and have actually helped me do a better job. Others place MDs and PDs in a bad position, perhaps pushing a guilt trip on them for airplay. This is what I detest. My job is hard enough without trackers making me feel as if I've missed the boat every time I pass on a song.

John Chipchase, KLJC/Kansas City PD: I love the professional promoters. They learn the proper time to call, know exactly what you said last week and follow up on requests. They also have realistic expectations.

Bill Scott, Z-JAM Network air talent: Most of those I talk to are professional and know how to take no for an answer without pushing so hard that they end up crossing the line.

Aggravations Addressed

R&R: Label execs, what is your No. 1 frustration with the tracking process?

Cline: When I feel that listening to the new releases isn't made a priority by a station. For a programmer to honestly make the best decision for their radio station about what single should be added that week, they have to listen to the songs.

Brian Dishon, National Promotions Director, Sparrow: I try to learn about radio and how they do their jobs and what they go through on their end of it. I don't feel that sentiment is shared much from radio's perspective. My perception is that radio in general doesn't like promoters. Our calls are a huge distraction to their day. They need to get to know us and find out about what we do in order to create a better working relationship.

Keatts: Simply trying to get people to listen to my label's music is frustrating. I understand that there are bigger labels and core artists they have to get to, but I feel like I at least deserve the common courtesy of having my song listened to. If no one invests in new artists from new and growing labels, our industry won't continue to flourish as it has the past couple of years.

Riley: I know radio gets a ton of singles every week. I've seen the stacks of CDs at statics. From a label's perspective, it's really frustrating to FedEx a single to someone and then find out that, four weeks later, they still haven't listened to it. I know MDs wear other hats

Top 10 Excuses

R&R surveyed radio and labels to see what lines are popular during tracking calls. Here is what we found.

Top 10 reasons for radio to hold off on playing a song:

1. Good song, not enough room for it right now.
2. Still up for consideration: still testing it.
3. Too many good songs ahead of it; still in the stack.
4. Not a core artist; artist is too new.
5. That artist or song hasn't tested well for us.
6. We haven't had time to listen to it yet.
7. It doesn't fit the format.
8. Just doesn't work for us.
9. We'll wait and see what happens with it on the chart.
10. Not enough Mac Powell vocals in it.

Top 10 reasons labels give to have radio play a song:

1. Your audience needs or wants to hear this song.
2. The song is already being played in other cities.
3. This will be the next big artist or hit.
4. Women just love this artist, no matter what they put out.
5. It's the first song from their album — we need it to be a smash.
6. I just need a few more adds to get it on the chart.
7. This song is our top priority.
8. This single won't make it to No. 1 if you don't get on it.
9. We're trying to break this great new artist.
10. Another well-known artist sang backup vocals on it.

at radio, but I would think listening to music to possibly program on the air would be high up on the priority list.

R&R: Radio execs, what is your top frustration with the process of music tracking at Christian radio?

Dave St. John, KZZQ/Des Moines PD: A lack of vision at a label for their radio department's potential can be disappointing. Radio departments see the marketing potential, but getting others at the label to see that seems to be a struggle sometimes.

St. John: It'd be great for a few young programmers who are showing potential to spend a couple of days in record-label offices. As PDs and MDs grasp the pressures within a radio department, I believe communication will be more open. Continued investment by the labels in helping programmers learn can be very helpful. An opportunity to network face to face between leading programmers and labels is invaluable.

Unthank: It all comes down to truth. If the song works, it works. If it doesn't, and a good reason for why it doesn't work is given, that should suffice for that particular song. Some songs just do not work, and you have to move forward.

Chipchase: Labels need to know the last few weeks of our playlist when they call, if possible.

Scott: I would love to receive an e-mail of the product they are pushing after the conversation. Sometimes I talk with so many folks pushing records that it begins to blend in with the rest of the stuff I've seen during the day.

R&R: Label execs, what can radio do to help improve the exchange of information and help you do your job better?

Cline: Have informative feedback on singles that have been considered. Honest feedback is preferred, even if a single really isn't being considered for airplay.

Dishon: Build trusting relationships with us. I work very hard at my relationships so I can build up trust with the person on the other end of the phone. It allows me to share more and, in turn, allows my radio contacts to share more with me.

Riley: Keep a running list of all the songs you've been sent, along with comments on them. I have a few stations that do that so they know exactly how they felt on a song. Because of the huge number of songs that come in, it's very easy to forget what you felt about each one. The info a station gives the label is of utmost importance. We are in meetings all day long where managers, marketing directors, sales directors and artists are constantly asking us how radio is responding.

"If no one invests in new artists from new and growing labels, our industry won't continue to flourish as it has the past couple of years."

A.J. Keatts

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The CCM Update

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CATCHING UP WITH....

Selah's Allan Hall

The CCM Update recently got a chance to talk with Selah keyboardist Allan Hall. Hall is currently working on a roots-tinged solo album that he describes as "Nickel Creek with a keyboard," and Selah will release their first Christmas album, *Rose of Bethlehem*, Oct. 29.



Allan Hall

CCM: Where does the name Selah come from?

AH: It's out of the book of Psalms. It has about 40 different connotations. The two we've appropriated are "to pause and reflect," because we want people to think about the words we're singing, and "to lift the voices mightily in praise."

CCM: You pursued a career in music for nearly a decade before things began happening for you with Selah. Was it difficult to stay motivated?

AH: There were moments that I didn't know what was happening. I'd watch all my friends' careers taking off. At that point you really start to doubt yourself. But I knew it still felt right. I really kept examining my motives to make sure it wasn't just my own desire to be here.

CCM: And in the interim?

AH: I was at a less-than-perfect job, looking for a lifeline. Actually, it was great timing, because I was just about to throw in the towel. I never thought I would ever give up, but I was just about at the breaking point.

CCM: Did you have a support system?

AH: People back home would say things to me like, "It's been five years. Nothing's happened. Give it up and come home."

No one in my family does anything artistic, so they just didn't know what to do. For them, you start at a company on the low rung, work your way up, get a good pension and retire. I tried to explain that I couldn't just go to a record company here and say, "Hey, I've got a degree, so let's get going." But just getting to Nashville and being around like-minded people was helpful.

CCM: I hear that you're currently fulfilling another dream.

AH: Yes, I'm working with Dolly Parton on a duet of "Once Upon a Christmas" for the Selah Christmas album. Singing with Dolly is a dream come true.

— Lizza Connor

CCM UPDATE GALLERY



ON THE ROAD AGAIN

On Gotee artist John Reuben's trip to Amsterdam during his fall tour, he and his crew ran into music legend Willie Nelson at the Holland Airport. Pictured (l-r) are Erin Zappin (Reuben's new bride), Reuben, Nelson and DJ Manuel.

SPINWORTHY

A Kut Above

Kutless *Kutless* (Tooth & Nail)
File under: Pop Rock

Angst-filled vocals and riff-heavy rhythms provide a sure-fire formula for success in today's modern rock environment. The latest Christian outfit to employ this hard-hitting recipe are Portland, OR based Kutless.



While much of this fivesome's self-titled debut replicates the sounds of Nickelback and Puddle Of Mudd, Kutless manage to distinguish themselves with a soulful intensity seldom offered by artists with a similar approach. Standout cuts "Again" and "Dry" reveal frontman Jon-Micah Sumrall's sturdy vocal aplomb, as well as the dissonance-soaked output of guitarists James Mead and Ryan ShROUT. Bullish tunes "Vow" and "Down" spotlight the furious pounding of drummer Kyle Mitchell and the fluid bass vibes of the bandmember known simply as Stu. Also exemplary is album closer "Grace and Love," a compelling power ballad that clearly conveys Christ's heart for His children.

With forthright lyrics and relevant themes addressing everything from spiritual rededication to conquering pride, Kutless unleash a razor-sharp debut well worth getting excited about.

— David McCreary

In The News....

• The RIAA releases its September certifications: Word artists Point Of Grace's 1998 release *Steady On* reaches Platinum status, Verity artist Fred Hammond's 1997 *Spirit of David* is awarded Gold status, Sparrow Records artists Jump5 receive a Gold Video Single award for "All the Time in the World," and Reunion Records artist Michael W. Smith gets Gold honors with his long-form video *Worship*.

Signings

• Third Coast Artists Agency signs The David Crowder Band (Sparrow Records), Kutless (Tooth & Nail) and LaRue (Reunion Records).

Promotions & Additions

• Shannon Canzonieri joins Third Coast Artists Agency. Canzonieri heads up the independent division and roster, which includes Randall Goodgame, The Pool Boys, Katy Bowser and Tara Leigh Cobble.

• Tom Steigleman is named Exec. VP of Christian Broadcasting Inc. in Anchorage, AK. CBI owns KAFC-FM & KATB-FM/Anchorage and operates the market's KCFT-TV. Steigleman has served as OM, Promotions Manager and PD of all three stations since 1998.

• Thom Ewing is named Station Manager for the newest WAY-FM station, WAYH-FM/Huntsville, AL, scheduled to launch in March 2003. Ewing comes to WAY-FM after working in public TV and radio in Indianapolis for the past seven years as Sr. AE, Marketing Manager and, most recently, Director/Corporate Development for WFYI-FM and WFYI-TV.

• Point Of Grace welcome the newest addition to the family: Heather and Brian Payne greeted daughter Ella Riley Payne on Sept. 16 at 11:15am.

Conferences

• Following the highly successful debut of the spring and fall CityWide tours this past year, Worship Together announces the **NationWide Training Conference**, Oct. 17-19 at the People's Church in Nashville. The conference will serve as a training summit for church leaders, worship pastors, ministry leaders and others who lead or influence worship in local churches.

The NationWide conference will feature such speakers as Mike Pilavachi of Soul Survivor, David Ruis, Malcolm du Plessis and Rick Cua, as well as noted worship leaders Chris Tomlin, Chartie Hall, Tim Hughes, DJ Andy Hunter and Rita Springer. Included in the conference program are five training tracks: "Foundational Worship Issues," "Worship Leaders and Pastors," "Songs and Songwriting," "Worship Bands" and "Technology." For more information on Worship Together and the NationWide Training Conference, please visit www.worshiptogether.com.

WORTH QUOTING

"I grew up in the Christian subculture, but the people I surrounded myself with helped me to understand that just because you listen to secular radio or like a secular band, that doesn't make you a sinner."

— Robby Shaffer of MercyMe, CCM MAGAZINE

October 11, 2002

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NEWSBOYS Million Pieces (Sparrow)	1074	0	16
2	2	SOULJAHZ All Around The World (Squint)	1004	+16	12
3	3	AUDIO ADRENALINE Ocean Floor (Forefront)	934	+13	12
4	4	JARS OF CLAY Fly (Essential)	860	-32	19
5	5	AVALON Undeniably You (Sparrow)	804	+54	9
8	6	SARAH SADLER Beautiful (Essential)	693	+41	8
7	7	AARON SPIRO Sing (Sparrow)	679	-4	10
6	8	BENJAMIN GATE The Calling (Forefront)	671	-69	16
12	9	JEFF DEYO More Love, More Power (Gotee)	628	+36	6
10	10	LARUE Peace To Shine (Reunion)	625	+12	8
11	11	RACHAEL LAMPA I'm All Yours (Word)	615	+2	11
16	12	ZOEGIRL Even If (Sparrow)	595	+52	6
14	13	LIFEHOUSE Spin (Sparrow/DreamWorks)	594	+49	5
18	14	SIXPENCE NONE THE RICHER Breathe Your... (Squint)	549	+94	3
17	15	BEBO NORMAN Great Light Of The World (Essential)	539	+71	5
23	16	GINNY OWENS With Me (Rocketown)	513	+117	3
9	17	DAILY PLANET Flying Blind (Reunion)	502	-142	2
15	18	REBECCA ST. JAMES Song Of Love (Forefront)	501	-43	16
21	19	THIRD DAY 40 Days (Essential)	485	+68	4
20	20	EVERYDAY SUNDAY Stand Up (Flicker)	471	+53	6
24	21	NICHOLE NORDEMAN Holy (Sparrow)	437	+56	5
19	22	BIG DADDY WEAVE In Christ (Fervent)	410	-10	7
13	23	PLUS ONE I Don't Care (Atlantic)	393	-172	14
25	24	JOY WILLIAMS Surrender (Reunion)	389	+32	4
22	25	TOBYMAC Irene (Forefront)	376	-24	20
28	26	THIRD DAY It's Alright (Essential)	324	+19	30
26	27	DC TALK Let's Roll (TMB)	320	+3	2
30	28	MARY MARY In The Morning (Columbia)	303	+16	3
Debut	29	JUMP 5 Joyride (Sparrow)	277	+25	1
27	30	SALVADOR Breathing Life (Word)	266	-43	19

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/29-Saturday 10/5.
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Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	PILLAR Echelon (Flicker)	382	+15	7
7	2	LIFEHOUSE Spin (Sparrow/DreamWorks)	349	+72	3
5	3	SUPERCHICK So Bright (Stand Up) (Inpop)	337	+11	6
3	4	BLEACH We Are Tomorrow (BEC)	337	-20	10
1	5	KUTLESS Your Touch (BEC)	322	-75	15
11	6	DC TALK Let's Roll (TMB)	295	+43	3
9	7	NEWSBOYS Fad Of The Land (Sparrow)	288	+23	3
4	8	SKILLET Kill Me, Heal Me (Ardent)	287	-64	11
16	9	THIRD DAY 40 Days (Essential)	273	+60	5
12	10	BY THE TREE Change (Fervent)	248	-4	11
8	11	TOBYMAC Get This Party Started (Forefront)	235	-35	6
6	12	38TH PARALLEL Horizon (Squint)	232	-83	16
18	13	AUDIO ADRENALINE Summertime (Forefront)	216	+20	8
15	14	JARS OF CLAY Whatever She Wants (Essential)	215	-8	12
10	15	ALL TOGETHER SEPARATE I'll Rise (Asteroid) (Ardent)	209	-56	13
17	16	TREE 63 The Glorious Ones (Inpop)	194	-3	3
13	17	DENISON MARRS What Life Has (Floodgate)	193	-45	8
24	18	AM DRIVE Stones (Independent)	187	+32	3
19	19	ECHOCAST Ignite (XS)	183	-1	10
22	20	JEFF DEYO More Love, More Power (Gotee)	172	-4	6
20	21	EVERYDAY SUNDAY Mess With Your Mind (Flicker)	172	-9	5
14	22	STRANGE OCCURRENCE Reach (Steelroots)	171	-60	17
Debut	23	LADS Supersonic (Cross Driven)	164	+67	1
28	24	GS MEGAPHONE Electric (Spindust)	158	+9	3
26	25	APOLOGETIX Smooth Grandmama (Parodudes)	152	-2	6
21	26	ROCK 'N' ROLL WORSHIP CIRCUS Ride (Vertical)	142	-36	4
23	27	JUGGERNAUTZ The Reach (Metro One)	141	-28	12
—	28	METROPOLIS Lift Your Hands (Absolute)	140	+21	6
Debut	29	P.O.D. Satellite (Atlantic)	135	+22	1
Debut	30	PAX217 I'll See You (Forefront)	130	+116	1

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 9/29-Saturday 10/5.
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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	AVALON Undeniably You (Sparrow)	1758	-70	12
2	2	NEWSBOYS Million Pieces (Sparrow)	1723	-42	17
4	3	NICHOLE NORDEMAN Holy (Sparrow)	1716	+96	9
3	4	RACHAEL LAMPA I'm All Yours (Word)	1593	-45	15
6	5	TRUE VIBE See The Light (Essential)	1444	+35	14
5	6	CAEDMON'S CALL We Delight (Essential)	1396	-39	15
8	7	PAUL COLMAN TRIO Fill My Cup (Essential)	1361	+108	10
9	8	J. HANSON & S. GROVES Traveling... (Creative Trust Workshop)	1247	+18	14
10	9	SARA GROVES First Song That I Sing (INO)	1198	+78	11
11	10	POINT OF GRACE Yes, I Believe (Word)	1130	+50	10
12	11	JODY MCBRAYER To Ever Live Without Me (Sparrow)	1123	+175	5
7	12	BIG DADDY WEAVE In Christ (Fervent)	1092	-182	17
15	13	MERCY ME Spoken For (INO)	1042	+169	4
14	14	BEDO NORMAN Great Light Of The World (Essential)	1038	+115	7
16	15	AUDIO ADRENALINE Ocean Floor (Forefront)	748	-123	21
17	16	LINCOLN BREWSTER All I Really Want (Vertical)	736	-76	15
13	17	JARS OF CLAY Fly (Essential)	730	-209	18
18	18	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	692	-75	25
24	19	JOY WILLIAMS Surrender (Reunion)	675	+132	3
20	20	GINNY OWENS With Me (Rocketown)	658	+39	5
19	21	REBECCA ST. JAMES Song Of Love (Forefront)	639	-27	20
23	22	SARAH SADLER Beautiful (Essential)	617	+42	6
21	23	FFH Fly Away (Essential)	593	-26	24
25	24	GREG LONG I Won't Take You For Granted (Word)	541	+25	8
30	25	THIRD DAY Nothing Compares (Essential)	537	+90	2
29	26	4HIM I Know You Now (Word)	513	+50	2
Debut	27	MARK SCHULTZ Think Of Me (Word)	510	+114	1
22	28	SHAUN GROVES Move Me (Rocketown)	505	-80	20
26	29	AARON SPIRO Sing (Sparrow)	502	-9	8
28	30	ALLEN ASBURY All About Grace (Doxology)	435	-47	14

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 9/29-Saturday 10/5. © 2002 Radio & Records.

Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	POINT OF GRACE Yes, I Believe (Word)	374	+21	11
2	2	SARA GROVES First Song That I Sing (INO)	359	+10	12
3	3	FERNANOO ORTEGA Sing To Jesus (Word)	321	+16	11
6	4	SELAH Timeless (Curb)	267	+6	13
12	5	KATHY TROCCOLI All For The Life Of Me (Reunion)	262	+62	5
4	6	FFH We Sing Alleluia (Essential)	262	-17	12
7	7	MICHELLE TUMES The Light (Sparrow)	257	+4	10
5	8	ALLEN ASBURY All About Grace (Doxology)	255	-21	13
10	9	WATERMARK Friend For Life (Rocketown)	234	+8	7
8	10	STEVE GREEN If We Answer (Sparrow)	226	-9	7
13	11	LENNY LEBLANC All For You (Integrity)	206	+6	11
9	12	MICHAEL W. SMITH Purified (Reunion)	194	-35	16
15	13	JOHN TESH Open The Eyes Of My Heart (Garden City)	184	+11	8
11	14	LINCOLN BREWSTER All I Really Want (Vertical)	162	-47	16
17	5	BROTHER'S KEEPER In His Love (Ardent)	154	+13	3
20	16	MERCY ME Spoken For (INO)	153	+36	2
Debut	17	TOMMY COOMES BAND My Hope (Vertical)	145	+28	1
—	18	NICHOLE NORDEMAN Holy (Sparrow)	141	+28	2
16	19	J. HANSON & S. GROVES Traveling... (Creative Trust Workshop)	140	-11	9
14	20	NICOLE C. MULLEN Come Unto Me (Word)	134	-49	15

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 9/29-Saturday 10/5. © 2002 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KNOWDAVERBS WHAT YOU ROCK NOW (GOTEE)
2	GRITS HERE WE GO (GOTEE)
3	SOULJAHZ ALL AROUND THE WORLD (SQUINT)
4	KJ-52 DEAR SLIM (UPROK)
5	RAPHI CONNECT (UPROK)
6	TRIN-I-TEE 5:7 HOLLA (GOSPO CENTRIC)
7	BIG UNC CHRISTCYDE (BRX2)
8	EPIC STRESS (BRX2)
9	DJ MAJ F/DJ FORM 7 FACTORS (GOTEE)
10	TOBYMAC IRENE (FOREFRONT)

CHRIS RICE

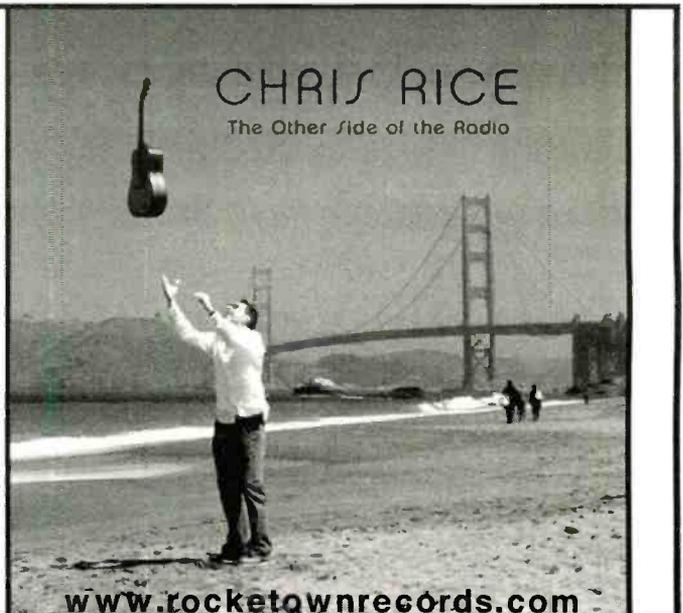
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OPENINGS

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Clear Channel Hot AC looking for outgoing, creative, fun air talent to join our winning morning team. Also searching for production assistant. T&R to: Dave LeFrois, WVOR, 207 Midtown Plaza, Rochester NY 14604. No calls please. EOE.

Mornings in Ski Country! AAA WNCS, Montpelier/Burlington, seeks up and coming morning host. Adult targeted, music intensive, pop culturally aware for an active lifestyle market. Send T&R to Media Positioning: 1247 Lincoln Blvd., #257, Santa Monica, CA 90401. EOE

SOUTH

ON-AIR POSITIONS

Major Market AC (top 15) seeking experienced male/female morning team. Be topical, relatable, entertaining. Take it to the streets to meet listeners. You must know where the line between 'entertainment' and 'blue' exists on a family friendly show. Current format unimportant. Successful in mornings? Reply in confidence. Include an aircheck of one show, beginning to end with your materials to: Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, #1058, Los Angeles, CA 90067. We are an Equal Opportunity Employer.

Afternoons/APD at dominant AC This will develop into PD slot for right candidate. You should get the AC demo, be ready to settle into a great area, and maintain the high standards of a winner. If this is you, send a T&R today! Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, #1057, Los Angeles, CA 90067. EOE

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067.

OPENINGS

SOUTH

Entercom Communications Norfolk/Virginia Beach, VA Entercom Communications in Norfolk/Virginia Beach Va. has very rare opportunities and is seeking assertive extroverts with infectious enthusiasm, a strong desire to make money, and a great sense of humor for various opportunities at the market's #1 cluster.

1. National Sales Manager
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This "ideal candidate" should possess excellent written and verbal communication skills, be brimming with self-confidence, have a high degree of tact, social sensitivity, persuasiveness and perseverance, and maintain a diverse platform of practical interests combined with just the right amount of self-discipline. If this "candidate" exists they start Monday and the rest of you, please contact NSM candidates contact: Ms. Carol Tate-Bryant N.S.M. at CBryant@entercom.com A.E. candidates contact: Ms. Vonneva Carter D.O.S at VCarter@entercom.com Min. 2+ years of experience. EOE

WEST

Beach front multi-format radio cluster on the coast of California seeks experienced music directors for Alternative, Rhythmic and AC formats. Also seeking experienced jocks in all formats for in market and outside work. Experienced traffic and business managers please do send resumes if you are ready for a great work environment. Radio & Records, Inc., 10100 Santa Monica Blvd., 3rd Floor, #1055, Los Angeles, CA 90067. EOE

PD/Afternoon Personality Rhythmic CHR Hot 107.9/ Fort Wayne, Indiana has an immediate opening for an on-air PD. Send CD, resume, and philosophy to Tony Coles, Consultant, 17113 Woodside Drive SE, Renton, WA 98058. EOE.

OPENINGS

MIDWEST

Rockin' Hits 94.1 WVIC in Lansing, MI has a full-time evening position available. If you can relate to the soccer moms who still want to rock and want to work for a great company, please send tape and resume to WVIC nights, 2495 N Cedar St, Holt, MI 48842 EOE

POSITIONS SOUGHT

20-year pro looking for new opportunity. Rock, Classic Rock, 80's... PD, MD, APD, Promotions, Air Talent. I'll be the hardest working player on your team! gandin2001@attbi.com or call (904) 891-2005. (10/11)

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310) 203-8450 or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Free Advertising

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

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: rumaw@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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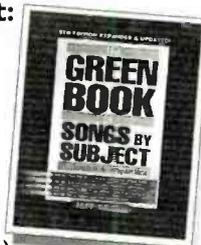
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Monitored Airplay Overview: October 11, 2002

CHR/POP

LW	TW	Artist	Album
1	1	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)
2	2	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)
6	3	AVRIL LAVIGNE	Sk8er Boi (Arista)
3	4	DANIEL BEDINGFIELD	Gotta Get Thru This (Island/IDJMG)
7	5	NO DOUBT F/LADY SAW	Underneath It All (Interscope)
5	6	CREED	One Last Breath (Wind-up)
4	7	AVRIL LAVIGNE	Complicated (Arista)
8	8	JUSTIN TIMBERLAKE	Like I Love You (Jive)
14	9	KELLY CLARKSON	A Moment Like This (RCA)
10	10	VANESSA CARLTON	Ordinary Day (A&M/Interscope)
9	11	PINK	Just Like A Pill (Arista)
13	12	MICHELLE BRANCH	Goodbye To You (Maverick/WB)
17	13	ANGIE MARTINEZ	If I Could Go (EastWest/EEG)
16	14	CHRISTINA AGUILERA	Dirty (RCA)
12	15	ASHANTI	Happy (Murder Inc./IDJMG)
24	16	EMINEM	Lose Yourself (Shady/Interscope)
15	17	P. DIDDY F/GINUWINE	I Need A Girl (Part II) (Bad Boy/Arista)
20	18	DAKENFOLD	Starry Eyed Surprise (Maverick/Reprise)
11	19	EMINEM	Cleanin' Out My Closet (Shady/Aftermath/Interscope)
29	20	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)
26	21	CAM'RON	Hey Ma (Roc-A-Fella/IDJMG)
19	22	OUR LADY PEACE	Somewhere Out There (Columbia)
18	23	DJ SAMMY & YANOU	Heaven (Robbins)
25	24	HOOBASTANK	Running Away (Island/IDJMG)
23	25	3LW	I Do (Wanna Get Close To You) (Epic)
—	26	MADONNA	Die Another Day (Maverick/WB)
32	27	KELLY ROWLAND	Stole (Columbia)
28	28	UNCLE KRACKER	In A Little While (Top Dog/Lava/Atlantic)
35	29	PINK	Family Portrait (Arista)
22	30	MARID	Just A Friend 2002 (J)

#1 MOST ADDED

TLC Girl Talk (Arista)

#1 MOST INCREASED PLAYS

MADONNA Die Another Day (Maverick/WB)

TOP 5 NEW & ACTIVE

TLC Girl Talk (Arista)

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

NIVEA Don't Mess With My Man (Jive)

THICKE When I Get You Alone (NuAmerica/Interscope)

KID ROCK W/SHERYL CROW Pictures (Top Dog/Lava/Atlantic)

CHR/POP begins on Page 38.

AC

LW	TW	Artist	Album
1	1	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)
3	2	FIVE FOR FIGHTING	Superman (It's Not Easy) (Aware/Columbia)
6	3	FAITH HILL	Cry (Warner Bros.)
2	4	DARYL HALL & JOHN OATES	Do It For Love (BMG/Heritage)
10	5	PHIL COLLINS	Can't Stop Loving You (Atlantic)
5	6	ENRIQUE IGLESIAS	Hero (Interscope)
4	7	JOSH GROBAN	To Where You Are (143/Reprise)
9	8	SHERYL CROW	Soak Up The Sun (A&M/Interscope)
7	9	CELINE DION	A New Day Has Come (Epic)
8	10	CELINE DION	I'm Alive (Epic)
11	11	BRYAN ADAMS	Here I Am (A&M/Interscope)
13	12	J. BRICKMAN F./J. KRAKOWSKI	You (Windham Hill/RCA Victor)
12	13	JOHN MAYER	No Such Thing (Aware/Columbia)
15	14	LEANN RIMES	Life Goes On (Curb)
19	15	KELLY CLARKSON	A Moment Like This (RCA)
17	16	KELLIE COFFEY	When You Lie Next To Me (BNA)
16	17	NORAH JONES	Don't Know Why (Blue Note/Virgin)
24	18	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)
20	19	AVRIL LAVIGNE	Complicated (Arista)
18	20	KENNY G F/CHANTE MOORE	One More Time (Arista)
22	21	MICHAEL BOLTON	Dance With Me (Jive)
21	22	ELTON JOHN	Original Sin (Rocket/Universal)
27	23	CHRIS EMERSON	All Because Of You (Monomoy)
—	24	MARIAH CAREY	Through The Rain (MonarC/IDJMG)
28	25	BBMAK	Out Of My Heart (Into Your...) (Hollywood)
30	26	JACKSON BROWNE	The Night Inside Me (Elektra/EEG)
—	27	JACK RUSSELL	For You (Knight)
23	28	BONNIE RAITT	Silver Lining (Capitol)
26	29	BRUCE SPRINGSTEEN	The Rising (Columbia)
25	30	JAMES TAYLOR	On The 4th Of July (Columbia)

#1 MOST ADDED

MARIAH CAREY Through The Rain (MonarC/IDJMG)

#1 MOST INCREASED PLAYS

KELLY CLARKSON A Moment Like This (RCA)

TOP 5 NEW & ACTIVE

GLORIA GAYNOR I Never Knew (Logic)

JAMES TAYLOR Whenever You're Ready (Columbia)

GARFUNKEL/SHARP/MONDOLOCK Bounce (Manhattan)

GRAHAM NASH I'll Be There For You (Artemis)

SERAH Crazy Love (Great Northern)

AC begins on Page 66.

CHR/RHYTHMIC

LW	TW	Artist	Album
1	1	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)
3	2	CAM'RON	Hey Ma (Roc-A-Fella/IDJMG)
4	3	MISSY ELLIOTT	Work It (Gold Mind/Elektra/EEG)
2	4	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)
7	5	LUDACRIS	Move Bitch (Def Jam South/IDJMG)
6	6	N.O.R.E.	Nothin' (Def Jam/IDJMG)
8	7	FABOLOUS F/P. DIDDY & JAGGED..	Trade It All (Part II) (Epic)
5	8	EMINEM	Cleanin' Out My Closet (Shady/Aftermath/Interscope)
20	9	EMINEM	Lose Yourself (Shady/Interscope)
11	10	BIG TYMERS	Oh Yeah (Cash Money/Universal)
9	11	P. DIDDY F/GINUWINE	I Need A Girl (Part II) (Bad Boy/Arista)
12	12	ASHANTI	Baby (Murder Inc./IDJMG)
10	13	ANGIE MARTINEZ	If I Could Go (EastWest/EEG)
14	14	LL COOL J	Luv U Better (Def Jam/IDJMG)
16	15	HAPPY ROOTS Po' Folks	(Atlantic)
17	16	STYLES	Goodtimes (Interscope)
18	17	NIVEA	Don't Mess With My Man (Jive)
21	18	SEAN PAUL	Gimme The Light (VP)
15	19	NELLY	Hot In Herre (Fo' Reel/Universal)
13	20	ASHANTI	Happy (Murder Inc./IDJMG)
24	21	CLIPSE	When The Last Time... (Star Trak/Arista)
19	22	IRV GOTTI	Down 4 U (Murder Inc./IDJMG)
22	23	JUSTIN TIMBERLAKE	Like I Love You (Jive)
23	24	3LW	I Do (Wanna Get Close To You) (Epic)
—	25	JENNIFER LOPEZ	Jenny From The Block (Epic)
26	26	CHRISTINA AGUILERA	Dirty (RCA)
26	27	KELLY ROWLAND	Stole (Columbia)
29	28	ISYSS	Single For The Rest Of My Life (Arista)
25	29	MS. JADE	Ching, Ching (Beatclub/Interscope)
28	30	TRICK DADDY	In Da Wind (Slip 'N Slide/Atlantic)

#1 MOST ADDED

TLC Girl Talk (Arista)

#1 MOST INCREASED PLAYS

JENNIFER LOPEZ Jenny From The Block (Epic)

TOP 5 NEW & ACTIVE

FIELD MOE Sick Of Being Lonely (MCA)

AMERIE Talkin' To Me (Rise/Columbia)

MADONNA Die Another Day (Maverick/WB)

OOBIE F/LIL' JON... Nothin's Free (TVT)

CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)

CHR/RHYTHMIC begins on Page 47.

HOT AC

LW	TW	Artist	Album
1	1	AVRIL LAVIGNE	Complicated (Arista)
2	2	CREED	One Last Breath (Wind-up)
3	3	DAVE MATTHEWS BAND	Where Are You Going (RCA)
5	4	JIMMY EAT WORLD	The Middle (DreamWorks)
4	5	JOHN MAYER	No Such Thing (Aware/Columbia)
6	6	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)
17	7	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)
7	8	SHERYL CROW	Soak Up The Sun (A&M/Interscope)
10	9	NORAH JONES	Don't Know Why (Blue Note/Virgin)
9	10	C. KROEGER F./J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)
11	11	JACK JOHNSON	Flake (Enjoy/Universal)
12	12	OUR LADY PEACE	Somewhere Out There (Columbia)
14	13	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)
11	14	CALLING	Wherever You Will Go (RCA)
16	15	UNCLE KRACKER	In A Little While (Top Dog/Lava/Atlantic)
18	16	MICHELLE BRANCH	Goodbye To You (Maverick/WB)
15	17	SHERYL CROW	Steve McQueen (A&M/Interscope)
13	18	GOO GOO DOLLS	Big Machine (Warner Bros.)
28	19	MATCHBOX TWENTY	Disease (Atlantic)
19	20	U2	Electrical Storm (Interscope)
20	21	PINK	Just Like A Pill (Arista)
26	22	NO DOUBT F/LADY SAW	Underneath It All (Interscope)
21	23	DUNCAN SHEIK	On A High (Atlantic)
22	24	LIFEWORLDS	Spin (DreamWorks)
23	25	COLDPLAY	In My Place (Capitol)
24	26	SIXPENCE NONE THE RICHER	Breathe Your Name (Reprise)
25	27	LEANN RIMES	Life Goes On (Curb)
30	28	DANA GLOVER	Thinking Over (DreamWorks)
35	29	AVRIL LAVIGNE	Sk8er Boi (Arista)
31	30	HOOBASTANK	Running Away (Island/IDJMG)

#1 MOST ADDED

JOHN RZEMNIK I'm Still Here (Jim's Theme) (Hollywood/Walt Disney)

#1 MOST INCREASED PLAYS

MATCHBOX TWENTY Disease (Atlantic)

TOP 5 NEW & ACTIVE

MADONNA Die Another Day (Maverick/WB)

JIMMY EAT WORLD Sweetness (DreamWorks)

WALLFLOWERS When You're On Top (Interscope)

TONIC Take Me As I Am (Universal)

STEREO FUZE Everything (ED/Wind-up)

AC begins on Page 66.

URBAN

LW	TW	Artist	Album
1	1	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)
2	2	LL COOL J	Luv U Better (Def Jam/IDJMG)
4	3	GINUWINE	Stingy (Epic)
6	4	MISSY ELLIOTT	Work It (Gold Mind/Elektra/EEG)
3	5	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)
8	6	MUSIQ	Dontchange (Def Soul/IDJMG)
9	7	AALIYAH	I Care 4 U (BlackGround)
7	8	ASHANTI	Baby (Murder Inc./IDJMG)
10	9	NAPPY ROOTS Po' Folks	(Atlantic)
5	10	LUDACRIS	Move Bitch (Def Jam South/IDJMG)
11	11	FABOLOUS F/P. DIDDY & JAGGED..	Trade It All (Part II) (Epic)
12	12	CAM'RON	Hey Ma (Roc-A-Fella/IDJMG)
23	13	SEAN PAUL	Gimme The Light (VP)
19	14	ERYKAH BADU	FCOMMON Love Of My Life (Magic Johnson/MCA)
25	15	MARIO	Braid My Hair (J)
13	16	N.O.R.E.	Nothin' (Def Jam/IDJMG)
21	17	B2K	Why I Love You (Epic)
24	18	CLIPSE	When The Last Time... (Star Trak/Arista)
20	19	BIG TYMERS	Oh Yeah (Cash Money/Universal)
14	20	STYLES	Goodtimes (Interscope)
15	21	WYCLEF JEAN	Two Wrongs (Columbia)
18	22	EMINEM	Cleanin' Out My Closet (Shady/Aftermath/Interscope)
17	23	TANK	One Man (BlackGround)
28	24	FLOETRY	Floetic (DreamWorks)
22	25	P. DIDDY F/GINUWINE	I Need A Girl (Part II) (Bad Boy/Arista)
29	26	YING YANG TWINS	By Myself (Koch)
26	27	TRICK DADDY	In Da Wind (Slip 'N Slide/Atlantic)
27	28	IRV GOTTI	Down 4 U (Murder Inc./IDJMG)
33	29	SYLEENA JOHNSON	Tonight I'm Gonna Let Go (Jive)
31	30	FAITH EVANS	Bumin' Up (Bad Boy/Arista)

#1 MOST ADDED

TLC Girl Talk (Arista)

#1 MOST INCREASED PLAYS

MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)

TOP 5 NEW & ACTIVE

RUFF ENDOZ Will You Be Mine (Epic)

ISYSS Single For The Rest Of My Life/Single For... (Arista)

XZIBIT Multiply (Loud/Columbia)

KILLER MIKE Akshon (Yeah!) (Aquemini/Columbia)

MOS DEF F/FAITH EVANS Brown Sugar (Extra Sweet) (MCA)

URBAN begins on Page 53.

ROCK

LW	TW	Artist	Album
1	1	NICKELBACK	Never Again (Roadrunner/IDJMG)
2	2	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)
4	3	ROLLING STONES	Don't Stop (Virgin)
12	4	3 DOORS DOWN	When I'm Gone (Republic/Universal)
3	5	PUDDLE OF MUDD	Drift & Die (Flawless/Geffen/Interscope)
9	6	PEARL JAM	I Am Mine (Epic)
8	7	STONE SOUR	Bother (Roadrunner/IDJMG)
5	8	THEORY OF A DEADMAN	Nothing Could... (Roadrunner/IDJMG)
6	9	SYSTEM OF A DOWN	Aerials (American/Columbia)
7	10	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)
—	11	NIRVANA	You Know You're Right (Geffen/Interscope)
11	12	TOM PETTY & THE HEARTBREAKERS	The Last DJ (Warner Bros.)
10	13	CREED	One Last Breath (Wind-up)
13	14	FU2	Electrical Storm (Interscope)
17	15	FOO FIGHTERS	All My Life (Roswell/RCA)
16	16	BON JOVI	Everyday (Island/IDJMG)
15	17	DISTURBED	Prayer (Reprise)
18	18	CHEVELLE	The Red (Epic)
14	19	DEF LEPPARD	Now (Island/IDJMG)
—	20	AUOIOSLAVE	Cochise (Interscope/Epic)
20	21	SALIVA	Always (Island/IDJMG)
19	22	SEETHER	Fine Again (Wind-up)
27	23	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)
21	24	KORN	Thoughtless (Immortal/Epic)
23	25	MUST	Freeshild (Wind-up)
28	26	BREAKING BENJAMIN	Polyamorous (Hollywood)
25	27	BRUCE SPRINGSTEEN	The Rising (Columbia)
26	28	P.O.S.	Satellite (Atlantic)
—	29	SAMMY HAGAR	Things've Changed (33rd Street)
30	30	TAPROOT	Poem (Velvet Hammer/Atlantic)

#1 MOST ADDED

AUOIOSLAVE Cochise (Interscope/Epic)

#1 MOST INCREASED PLAYS

NIRVANA You Know You're Right (Geffen/Interscope)

TOP 5 NEW & ACTIVE

EARSHOT Not Afraid (Warner Bros.)

JACKLY Kill The Sunshine (Humidity)

QUEENS OF THE STONE AGE No One Knows (Interscope)

BLINDSIDE Pitiful (Elektra/EEG)

FILTER American Cliche (Reprise)

ROCK begins on Page 77.



Monitored Airplay Overview: October 11, 2002

URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	RUFF ENDZ	Someone To Love You	(Epic)
2	2	GERALD LEVERT	Funny	(Elektra/EEG)
4	3	JAHEIM	Anything	(Divine Mill/WB)
6	4	MUSIQ	Dontchange	(Def Soul/IDJMG)
3	5	MUSIQ	Halfcrazy	(Def Soul/IDJMG)
5	6	LUTHER VANDROSS	I'd Rather (J)	
8	7	ANGIE STONE	More Than A Woman (J)	
9	8	DONELL JONES	You Know That I Love You	(Untouchables/Arista)
7	9	JOE	What If A Woman (Jive)	
12	10	BOYZ II MEN/FAITH EVANS	Relax Your Mind	(Arista)
10	11	MAXWELL	Lifetime	(Columbia)
13	12	MARY MARY	In The Morning	(Columbia)
11	13	KEITH SWEAT	One On One	(Elektra/EEG)
14	14	INDIA.ARIE	Little Things	(Motown)
15	15	TANK	One Man	(BlackGround)
16	16	AALIYAH	Care 4 U	(BlackGround)
17	17	HEATHER HEADLEY	He Is	(RCA)
18	18	GLENN JONES	I Wonder Why	(Peak)
19	19	ERYKAH BADU F/COMMON	Love Of My Life	(Magic Johnson/MCA)
20	20	KIRK FRANKLIN	Brighter Days	(Gospo Centric/Jive)
21	21	DAVE HOLLISTER	Baby Do Those Things	(Motown)
22	22	DEBORAH COX	Up & Down (In & Out)	(J)
—	23	BRIAN MCKNIGHT	Let Me Love You	(Motown)
23	24	WYCLEF JEAN	Two Wrongs	(Columbia)
24	25	KELLY PRICE	Someday	(Def Soul/IDJMG)
25	26	THEO	Get Your Groove On	(TWP Productions)
30	27	AL JARREAU	Secrets Of Love	(GRP/VMG)
29	28	STREETWIZE	Rock The Boat	(Shanachie)
28	29	TONY TERRY	In The Shower	(Golden Boy)
—	30	WILL DOWNING	Don't Talk To Me Like That	(GRP/VMG)

#1 MOST ADDED

DRU HILL I Should Be... (Def Soul/IDJMG)

#1 MOST INCREASED PLAYS

JAHEIM Fabulous (Divine Mill/WB)

TOP 5 NEW & ACTIVE

GINUWINE Stingy (Epic)

JAHEIM Fabulous (Divine Mill/WB)

RUFF ENDZ Will You Be Mine (Epic)

JEFF MAJORS Somebody Bigger (Music One)

BOB BALDWIN F/PHIL PERRY Too Late (Narada)

URBAN begins on Page 53.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DISTURBED	Prayer	(Reprise)
2	2	SYSTEM OF A DOWN	Aerials	(American/Columbia)
4	3	STONE SOUR	Bother	(Roadrunner/IDJMG)
3	4	NICKELBACK	Never Again	(Roadrunner/IDJMG)
7	5	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
29	6	NIRVANA	You Know You're Right	(Geffen/Interscope)
21	7	AUDIOSLAVE	Cochise	(Interscope/Epic)
9	8	CHEVELLE	The Red	(Epic)
6	9	KORN	Thoughtless	(Immortal/Epic)
5	10	TRUSTCOMPANY	Downtall	(Geffen/Interscope)
11	11	FOO FIGHTERS	All My Life	(Roswell/RCA)
14	12	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
12	13	THEORY OF A DEADMAN	Nothing Could...	(Roadrunner/IDJMG)
8	14	RED HOT CHILI PEPPERS	By The Way	(Warner Bros.)
13	15	PEARL JAM	I Am Mine	(Epic)
10	16	GODSMACK	I Stand Alone	(Republic/Universal)
16	17	SALIVA	Always	(Island/IDJMG)
15	18	P.O.D.	Satellite	(Atlantic)
22	19	BLINDSIDE	Pitiful	(Elektra/EEG)
17	20	PUDDLE OF MUDD	Drift & Die	(Flawless/Geffen/Interscope)
18	21	BREAKING BENJAMIN	Polyamorous	(Hollywood)
25	22	TAPROOT	Poem	(Velvet Hammer/Atlantic)
19	23	SEETHER	Fine Again	(Wind-up)
23	24	EARSHOT	Not Afraid	(Warner Bros.)
26	25	PAPA ROACH	Time And Time Again	(DreamWorks)
28	26	RED HOT CHILI PEPPERS	Zephyr Song	(Warner Bros.)
20	27	ROB ZOMBIE	Demon Speeding	(Geffen/Interscope)
31	28	HOOBASTANK	Remember Me	(Island/IDJMG)
32	29	FILTER	American Cliche	(Reprise)
27	30	30 SECONDS TO MARS	Capricorn	(Immortal/Virgin)

#1 MOST ADDED

MUDVAYNE Not Falling (No Name/Epic)

#1 MOST INCREASED PLAYS

NIRVANA You Know You're Right (Geffen/Interscope)

TOP NEW & ACTIVE

EXIES My Goodness (Virgin)

SPARTA Cut Your Ribbon (DreamWorks)

CINDER Soul Creation (Geffen/Interscope)

KORN Alone I Break (Immortal/Epic)

ROCK begins on Page 77.

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	KEITH URBAN	Somebody Like You	(Capitol)
2	2	DIAMOND RIO	Beautiful Mess	(Arista)
3	3	JOE NICHOLS	The Impossible	(Universal South)
5	4	MARTINA MCBRIDE	Where Would You Be	(RCA)
4	5	TRACY BYRD	Ten Rounds With Jose Cuervo	(RCA)
7	6	PHIL VASSAR	American Child	(Arista)
6	7	ALAN JACKSON	Work In Progress	(Arista)
8	8	MONTGOMERY GENTRY	My Town	(Columbia)
9	9	DIXIE CHICKS	Landslide	(Monument)
11	10	RASCAL FLATTS	These Days	(Lyric Street)
12	11	TOBY KEITH	Who's Your Daddy?	(DreamWorks)
13	12	GEORGE STRAIT	She'll Leave You With A Smile	(MCA)
10	13	FAITH HILL	Cry	(Warner Bros.)
15	14	TIM MCGRAW	Red Ragtop	(Curb)
14	15	REBECCA LYNN HOWARD	Forgive	(MCA)
16	16	GARTH BROOKS	Thicker Than Blood	(Capitol)
17	17	TRAVIS TRITT	Strong Enough To Be Your Man	(Columbia)
20	18	BROOKS & DUNN	Every River	(Arista/RLG)
18	19	TAMMY COCHRAN	Life Happened	(Epic)
19	20	EMERSON DRIVE	Fall Into Me	(DreamWorks)
—	21	SHANIA TWAIN	I'm Gonna Getcha Good!	(Mercury)
21	22	TERRI CLARK	I Just Wanna Be Mad	(Mercury)
22	23	JOHN MICHAEL MONTGOMERY	'Til Nothing...	(Warner Bros.)
24	24	KENNY CHESNEY	A Lot Of Things Different	(BNA)
23	25	BRAD PAISLEY	I Wish You'd Stay	(Arista)
26	26	LONESTAR	Unusually Unusual	(BNA)
28	27	AARON LINES	You Can't Hide Beautiful	(RCA)
25	28	CAROLYN DAWN JOHNSON	One Day Closer To You	(Arista)
29	29	KELLIE COFFEY	At The End Of The Day	(BNA)
30	30	TRICK PONY	On A Mission	(H2E/WB)

#1 MOST ADDED

SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)

#1 MOST INCREASED PLAYS

SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)

TOP NEW & ACTIVE

HOMETOWN NEWS Wheels (VFR)

CRAIG MORGAN Almost Home (Broken Bow)

MARK CHESNUTT I Want My Baby Back (Columbia)

BRAD MARTIN Rub Me The Right Way (Epic)

COUNTRY begins on Page 59.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	SYSTEM OF A DOWN	Aerials	(American/Columbia)
2	2	DISTURBED	Prayer	(Reprise)
4	3	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
23	4	NIRVANA	You Know You're Right	(Geffen/Interscope)
5	5	FOO FIGHTERS	All My Life	(Roswell/RCA)
3	6	RED HOT CHILI PEPPERS	By The Way	(Warner Bros.)
8	7	PEARL JAM	I Am Mine	(Epic)
10	8	STONE SOUR	Bother	(Roadrunner/IDJMG)
7	9	TRUSTCOMPANY	Downtall	(Geffen/Interscope)
6	10	JIMMY EAT WORLD	Sweetness	(DreamWorks)
11	11	RED HOT CHILI PEPPERS	Zephyr Song	(Warner Bros.)
14	12	CHEVELLE	The Red	(Epic)
9	13	NEW FOUND GLORY	My Friends Over You	(Drive-Thru/MCA)
30	14	AUDIOSLAVE	Cochise	(Interscope/Epic)
12	15	HOOBASTANK	Running Away	(Island/IDJMG)
17	16	SALIVA	Always	(Island/IDJMG)
15	17	GOOD CHARLOTTE	Lifestyles Of The Rich And...	(Epic)
18	18	SEETHER	Fine Again	(Wind-up)
13	19	INCUBUS	Warning	(Immortal/Epic)
27	20	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
19	21	OUR LADY PEACE	Innocent	(Columbia)
16	22	KORN	Thoughtless	(Immortal/Epic)
21	23	STROKES	Someday	(RCA)
25	24	WHITE STRIPES	Dead Leaves And Dirty Ground	(Third Man/V2)
28	25	OK GO	Get Over It	(Capitol)
44	26	EMINEM	Lose Yourself	(Shady/Interscope)
31	27	TAPROOT	Poem	(Velvet Hammer/Atlantic)
34	28	QUEENS OF THE STONE AGE	No One Knows	(Interscope)
35	29	USED	The Taste Of Ink	(Reprise)
32	30	SUGARCULT	Pretty Girl	(The Way) (Ultimatum/Artemis)

#1 MOST ADDED

VINES Outtathaway (Capitol)

#1 MOST INCREASED PLAYS

NIRVANA You Know You're Right (Geffen/Interscope)

TOP NEW & ACTIVE

THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)

JACK JOHNSON Bubble Toes (Enjoy/Universal)

BREAKING BENJAMIN Polyamorous (Hollywood)

AUDIOVENT Looking Down (Atlantic)

TRAPT Headstrong (Warner Bros.)

ALTERNATIVE begins on Page 82.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	NORMAN BROWN	Just Chillin'	(Warner Bros.)
3	2	EUGE GROOVE	Slam Dunk	(Warner Bros.)
2	3	SPECIAL EFX	Cruise Control	(Shanachie)
4	4	LARRY CARLTON	Morning Magic	(Warner Bros.)
5	5	KIM WATERS	In The House	(Shanachie)
6	6	KENNY G F/CHANTE MOORE	One More Time	(Arista)
7	7	GERALD ALBRIGHT	Ain't No Stoppin'	(GRP/VMG)
9	8	CHUCK LOEB	Sarao	(Shanachie)
8	9	JOE SAMPLE	X Marks The Spot	(PRA/GRP/VMG)
10	10	FOURPLAY	Rollin'	(Bluebird/RCA Victor)
11	11	NATALIE COLE	Tell Me All About It	(GRP/VMG)
12	12	RICHARD ELLIOT	Q.T.	(GRP/VMG)
13	13	JEFF GOLUB	Cold Duck Time	(GRP/VMG)
14	14	GREG ADAMS	Roadhouse	(Blue Note)
15	15	DAVID BENOIT	Then The Morning Comes	(GRP/VMG)
17	16	STEVE OLIVER	High Noon	(Native Language)
15	17	JOE MCBRIDE	Woke Up This Morning	(Heads Up)
19	18	AL JARREAU & JOE COCKER	Lost And Found	(GRP/VMG)
18	19	JONATHAN BUTLER	Wake Up	(Warner Bros.)
22	20	STEVE COLE	Off Broadway	(Warner Bros.)
21	21	PETER WHITE	Who's That Lady?	(Columbia)
20	22	LUTHER VANDROSS	I'd Rather (J)	
28	23	BWB	Groovin'	(Warner Bros.)
24	24	MICHAEL MANSON	Outer Drive	(A440 Music Group)
26	25	BOB JAMES	Morning, Noon & Night	(Warner Bros.)
25	26	MAYSA	Friendly Pressure	(N-Coded)
23	27	CHRIS BOTTI	Lisa	(Columbia)
27	28	JEFF KASHIWA	3-Day Weekend	(Native Language)
30	29	MARION MEADOWS	Tales Of A Gypsy	(Heads Up)
29	30	SADE	Somebody Already Broke My...	(Epic)

#1 MOST ADDED

DIANA KRALL Just The Way You Are (Verve/VMG)

#1 MOST INCREASED PLAYS

BWB Groovin' (Warner Bros.)

TOP 5 NEW & ACTIVE

JOAN OSBORNE I'll Be Around (Compendia)

LEE RITENOUR Module 105 (GRP/VMG)

GROUP 3 Roti With It (GRP/VMG)

NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)

PIECES OF A DREAM Turning It Up (Heads Up)

Smooth Jazz begins on Page 73.

TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
1	1	COLDPLAY	In My Place	(Capitol)
2	2	SHERYL CROW	Steve McQueen	(A&M/Interscope)
3	3	U2	Electrical Storm	(Interscope)
4	4	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
7	5	ROLLING STONES	Don't Stop	(Virgin)
5	6	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
10	7	PEARL JAM	I Am Mine	(Epic)
8	8	JACK JOHNSON	Flake	(Enjoy/Universal)
9	9	WALLFLOWERS	When You're On Top	(Interscope)
6	10	DAVE MATTHEWS BAND	Where Are You Going	(RCA)
13	11	COUNTING CROWS	Miami	(Geffen/Interscope)
12	12	RED HOT CHILI PEPPERS	Zephyr Song	(Warner Bros.)
24	13	BRUCE SPRINGSTEEN	Lonesome Day	(Columbia)
17	14	DAVE MATTHEWS BAND	Grace Is Gone	(RCA)
11	15	HOWIE DAY	Ghost	(Epic)
—	16	MATCHBOX TWENTY	Disease	(Atlantic)
15	17	JACKSON BROWNE	The Night Inside Me	(Elektra/EEG)
16	18	TRACY CHAPMAN	You're The One	(Elektra/EEG)
21	19	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
14	20	PETER GABRIEL	The Barry Williams Show	(Geffen/Interscope)
19	21	TORI AMOS	A Sorta Fairytale	(Epic)
18	22	JACK JOHNSON	Bubble Toes	(Enjoy/Universal)
23	23	TOM PETTY & THE HEARTBREAKERS	The Last DJ	(Warner Bros.)
22	24	311	Amber	(Volcano)
—	25	DAVID GRAY	The Other Side	(ATO/RCA)
26	26	BETH ORTON	Concrete Sky	(Astralwerks/Heavenly/Capitol)
29	27	DUNCAN SHEIK	On A High	(Atlantic)
25	28	PETER STUART	With My Heart In Your Hands	(Vanguard)
28	29	CREED	One Last Breath	(Wind-up)
—	30	JOSH JOPLIN GROUP	(I Am Not The Only) Cowboy	(Artemis)

#1 MOST ADDED

MATCHBOX TWENTY Disease (Atlantic)

#1 MOST INCREASED PLAYS

MATCHBOX TWENTY Disease (Atlantic)

TOP 5 NEW & ACTIVE

RYAN ADAMS Nuclear (Lost Highway/IDJMG)

OUR LADY PEACE Somewhere Out There (Columbia)

KIM RICHEY This Love (Lost Highway/IDJMG)

RHETT MILLER Come Around (Elektra/EEG)

FEEL Won't Stand In Your Way (Curb)

TRIPLE A begins on Page 87.

Publisher's Profile

By Erica Farber



MICHAEL O'SHEA

Chairman/CEO, New Northwest Broadcasters

Michael O'Shea came up through the ranks as one of radio's most respected and celebrated programmers. He has been responsible for such stations as KLIF/Dallas, WLW/Cincinnati, KMPC/Los Angeles, KSFO/San Francisco and KVI & KUBE/Seattle. O'Shea has also managed, operated and had corporate oversight responsibilities at many other great stations.

In 1998 he founded New Northwest Broadcasters, which owns and operates 43 stations in nine markets and four states concentrated in the Pacific Northwest.

Getting into the business: "I wanted to be a disc jockey when I was 13 years old. I built a little radio station in the basement of my house. I'd use my parents' old phonograph and play hits from the early '60s. I saw so many of my friends going into high school, trying to figure out what they wanted to do. Most of them ended up being teachers, because that's all they were exposed to. I didn't want to go down to the local factory.

"I was exposed to radio through a buddy of mine who had worked a couple of summers at a radio station in Florida. We'd hang around our little station in Springfield, IL, on which I later ended up doing the all-night show. I got hooked. I liked music, but more than liking music, I liked turning that microphone switch on and talking to people."

On his tremendous programming career: "I was so lucky. This business is one-third smarts, one-third hard work and one-third luck. Early in my career I had a chance to be a 21-year-old disc jockey at KLIF under Gordon McClendon. Ken Dowe was the PD. That was my first PD job, at a station that had a 35 share. As I look back on it now, I say, 'How in the world could that have even happened?'"

"I worked seven-day weeks and did record hops and appearances. I was the first to raise my hand to do any sort of remote. I became totally passionate about this business. The luck part was that I got the chance to work for people like Ken and Gordon, and Joe Amatore, down in Florida, and Dan Mason when I got into the management end of things."

Founding New Northwest: "Prior to that, I founded a company called New Century Media. It was KUBE and EJR-AM & FM in Seattle. We ended up owning stations in Phoenix as well. We sold most of those stations to Ackerley in '98, and I took my experience and some money I'd made in the transaction and put together the concept for New Northwest Broadcasters and launched it in 1998."

Mission of the company: "The Telecom Act created the opportunity for multiple ownership, which happened immediately in the top 30 markets. But consolidation was much slower to happen in the smaller markets. Cumulus was doing its big consolidation play primarily in the

Southeast and Northeast. Marathon Media was doing consolidations in the Midwest. I think Capstar was starting to roll up some of its multiple stations. But nobody had really done much here in the Pacific Northwest, which is where I'd spent most of my career.

"I had a lot of contacts and an airplane that would allow me to puddle jump into a bunch of these little towns. We could do as many as three or four deals in a day, if necessary, and that's what happened. My business partner, Ivan Braiker, and a couple of my investor people and I would get in my twin-engine Cessna. I remember in one day writing a deal in Klamath Falls, OR in the morning over breakfast, then doing a deal on the back of a diner placemat for four stations in Coos Bay, OR that afternoon."

The state of the company: "In our first few years we were growing revenue and profitability by 50%-70% per year. When the business slowed down, our business slowed down too; however, in terms of profitability, we had 30% growth last year, from 2000-'01. We're going to end up having another 25% growth year this year, '01-'02."

"When we did our 43 stations, six of them had to be put on the air from scratch; they were just construction permits we purchased. Some 16 others had total format changes or were significantly altered. We bought stations that nobody else wanted and were able to buy them at very good prices because of that. We bought stations that needed technical upgrades, and we bought stations that were just pieces of paper — not even on the air."

"We had a lot of explosive growth as we built our company out. That momentum propelled us into these 25%-30% growth years when the rest of the industry was just trying to hold on to what it had."

Long-range plans: "Our plan is to operate our stations aggressively and look at acquisition opportunities. Again, when we put our company together, we essentially bought what a lot of people had passed over. There was an awful lot of pick-and-shovel work that had to be done with the stations we acquired. We have done that, and now we're seeing our revenues grow, and our banks get happier as our cash flows get better."

"I believe there are going to be opportunities toward the middle of the decade — or in the next 18 months, anyway — to acquire stations through increased leverage in our company. We won't have to put any more equity in; we'll be able to do it through our borrowing power."

Biggest challenges: "Working out what consolidation really means. In the very beginning we didn't know what we were getting into. We didn't know if consolidation was going to be a revenue play, an expense play or a combination of both. It's been a work in progress, as far as what consolidation really means — how to structure sales departments, whether we want a single sales team or multiple teams. Each circumstance is a little bit different. Each marketplace is different; the competitive environments are different."

State of the industry: "I like what's going on in Talk, particularly with some of the younger demos. Music radio has a certain sameness to it, but maybe it's always been that way and I'm just more focused on it now. The real opportunity in music radio lies in having a compelling morning show that is local and making an impression on the community by getting involved. It's the old-fashioned blocking and tackling that we used to do in the '60s and '70s."

"With all the reporting opportunities and the Internet research available now, the music is going to be largely the same. Radio has an opportunity. When things get a little boring, it kind of busts out."

"I am very worried about what's going on in the music business, with the stresses that the record companies are having and the issues around developing artists and stuff like that. That's not going to bode particularly well for radio. Our friends in the recording

business are going through some very challenging and tough times right now."

Something about his company that might surprise our readers: "That the CEO of the company knows the name of everybody who works here and the names of their spouses and kids. I like the fact that our company is the size that it is — not to say that we couldn't have a handful more stations and markets. We certainly could, and we're geared for that. But I've had conversations with my peers who run much larger companies, and it's gotten to be so frustrating for them. I like the personal touch. I spend a lot of time at our stations. I'm pretty hands on, but I do not micromanage. I work at allowing those operations to have independent control, but I'm the head cheerleader and the head preacher and teacher, if need be."

Most influential individual: "I've had four superb teachers in 35 years: Gordon McClendon, Ken Dowe, Joe Amatore and Dan Mason. Dan and I ran Cook Inlet Radio for a handful of years. We talked on the phone probably three or four times a day. We became very close, and I learned a lot from him. Again, I've been very fortunate to have worked with and for those kind of people, each one teaching me a different aspect of the business. If someone can look back on his or her career and say that they've had more than two really solid teachers, they're very lucky. I've had four."

Career highlight: "There are so many. I remember, in the late '70s, taking a 3-share, 1,000-watt day/250-watt night AM — WFTL/Et Lauderdale, FL — in the Miami market and turning it into an 8-share station just by doing cruises into the Bermuda Triangle, crazy talk shows and stuff like that. I was very proud of that. The biggest success I've had has been launching a startup in Seattle, KUBE, and not only taking it to the top, but keeping it there for 20 years. Launching KJR-FM in the mid-'90s was also a real thrill, because the legendary KJR had never had an FM component."

Career disappointment: "There are always things you'd like another shot at. It's hard to isolate one. In my first job as PD, in 1970 at KLIF, I went from being one of the disc jockeys to being the PD. I had a tough time making that transition. If there is anything I'd like to do over, I'd like to be a little bit nicer to some of the terrific DJs we had back there. I don't think I'm capable of truly being mean, but I didn't handle some of their egos as well as I probably should have."

Favorite radio format: "Talk. I can listen to music analytically, but when I listen as a listener, I listen to Hot Talk on FM, Talk on AM and baseball games."

Favorite television show: "I love anything that HBO puts on."

Favorite song: "You Light Up My Life" by Debby Boone."

Favorite movie: "All That Jazz."

Favorite book: "Gone, but Not Forgotten."

Favorite on-air personality: "Rob Tepper, the T-Man, on KUBE. I discovered him doing Sports Talk on some overnight station in Vegas and brought him in to do Sports Talk in Seattle on KUBE in the mid-'90s. He is one of the most entertaining, talented people I've ever run into."

Favorite restaurant: "El Gaucho in Seattle."

Beverage of choice: "Peach Snapple."

Hobbies: "Aviation. I got my pilot's license when I was a jock in Dallas. I've got 4,000 hours and have owned seven or eight airplanes. I fly about 100 hours a year in a Cessna 340 pressurized twin that I have owned for about 12 years. It shrinks the world. If it's raining here, I can get to someplace where it's not."

E-mail address: "oshea@newnw.com."

Advice for broadcasters: "Two things. One, Glom on to the best teachers you can find. Two, really enjoy what you're doing. Have a passion for it. If you don't, try something else. There are many other kinds of jobs out there."



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MARIAH CAREY

Through the rain 

SINGLE IN STORES NOVEMBER 19TH
ALBUM IN STORES DECEMBER 10TH

"MC is back and in FULL effect. I am expect ng big things from this single (get over the fact that it's down tempo - let the woman sing her song, give it a chance and the audience will react!). The December album release is going to be THE event of the 4th quarter."

-Erik Bradley, Music Director WBBM-FM/Chicago, IL - Top 5 Phones

OPRAH WINFREY NOVEMBER 20TH
TODAY SHOW DECEMBER 11TH

IMPACTING RHYTHM & CROSSOVER THIS WEEK

IMMEDIATE PHONES: KGGI KDOB KXNE

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Q100 Y100 WFLZ WKFS WPRO WBLI
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