

STAYING TOP-OF-MIND

Most programmers will be dealing with diary audience measurement for quite a while, and, with that in mind, top-of-mind awareness is still among your paramount goals. In this week's Management, Marketing & Sales section, guest columnist **Dave Anthony** has a five-point success plan for building your station's top-of-mind foundation. Also this week, **Irwin Pollack** brings you 27 ways you can earn thousands more in commissions; consultant **Tim Moore** warns decisionmakers against "paralysis by analysis"; **John Lund** offers the fourth part of his series on radio marketing on a budget; and we have another installment of our 60-Second Copywriter series.

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STREAMING SOLUTIONS

With years of research and thousands of interviews in the can, Edison Media has a wealth of knowledge about streaming media users — or "streamies," as Edison likes to call them. In his CHR/Pop column, **Tony Novia** brings you 28 things you need to know about streamies. Speaking of streaming, celebrated Triple A station KPIG/Monterey is back on the web and webcasting. **John Schoenberger** has all the details.

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IN THE NEWS

- **Jeff Garrison** becomes KIKK-FM & KILT-FM/Houston OM
- Small Webcasters Act stalls in Senate
- **KCAF** debuts in Dallas with female-oriented Talk
- **Tim Maranville** becomes Dir./ Programming Operations for Infinity/Phoenix

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Cox Radio Severs Its Ties With Independent Promoters

Analyst says others may follow suit, but Clear Channel, Emmis have no changes planned

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

In a surprising move, **Cox Radio** announced last week that once its current contracts with independent promoters expire, its radio stations will begin dealing directly with record companies on promotions, concerts and other opportunities.



Neil

"The record companies have expressed a desire to work directly with the stations, and we are granting them their wish," Cox Radio President/CEO Bob Neil said. "It is our hope that the record industry will show its commitment by forging even stronger ties directly with our stations."

Speaking with R&R on the

day of the announcement, Neil said, "This just gives us an opportunity to lead in our business. It's an issue that's extremely controversial outside the business and among the people who look at it. Hopefully, this is just a way to show that we're going to be more aboveboard about the way we do business."

Still, Neil was quick to point out that the decision wasn't driven by anything done by the indies: "No one has done anything that we wouldn't consider to be ethical. We certainly wish them no ill."

Neil also said that Cox Radio management was fully

COX/See Page 19

People Meter Introduction Put Off Until At Least 2004

Arbitron slated to conduct dual test in Philly next year; Hispanic testing is underway

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

ATLANTA — In the ongoing saga of the Portable People Meter, **Arbitron's** efforts to win over two reluctant but key constituents means that introduction of the PPM has been put off at least until 2004.



Morris

Arbitron's top executives made the announcement at the RAB board of directors meeting here last week. They said that continued research nec-

essary to bring in Nielsen Media Research as a TV partner, as well as research requested by the radio industry, caused the delay. The RAB board consists of senior executives or CEOs representing the vast majority of Arbitron's subscribers.

Arbitron President/U.S. Media Services Owen Charlebois outlined the research projects his company has scheduled:

MORRIS/See Page 19

Summer Ratings Keep Rollin'

Drop in L.A.'s Spanish shares is addressed

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

Chalk up another victory for **Infinity's** WBZ/Boston. The News/Talker finished No. 1 in the market's summer 2002 **Arbitron** results and enjoys a 2.7-share lead over Greater Media AC **WMJX**, now in second place. **WBZ** climbed 8.1-8.2 in

the survey; **WMJX** rose 5.3-5.5.

Meanwhile, **Infinity's** WCCO/Minneapolis is the king of the Twin Cities — thanks to Minnesota Twins baseball. News/Talk 'CCO surged 8.7-10.7 in the summer book, surpassing ABC's Classic Rock **KQRS** for top honors.

RATINGS/See Page 12

San Francisco

Dallas-Ft. Worth

Station (Format)	Sp '02	Su '02	Station (Format)	Sp '02	Su '02
KGO-AM (N/T)	6.2	6.5	KKDA-FM (Urban)	6.2	6.4
KOIT-A/F (AC)	4.0	4.8	KPLX-FM (Country)	5.8	6.0
KMEL-FM (CHR/Rhy)	3.8	4.3	KLNO-FM (Reg. Mex.)	5.5	4.5
KCBS-AM (News)	4.3	4.1	WBAP-AM (N/T)	3.8	4.4
KSFO-AM (Talk)	4.6	3.9	KSCS-FM (Country)	3.8	4.3

COMPLETE RESULTS FROM 10 MAJOR MARKETS: PAGE 18
ALL MARKETS, ALL THE TIME: www.radioandrecords.com

THIS #1 WEEK

- CHR/POP**
 - **AVRIL LAVIGNE** Sk8er Boi (Arista)
- CHR/RHYTHMIC**
 - **MISSY ELLIOTT** Work It (Elektra/EEG)
- URBAN**
 - **LL COOL J** Luv U Better (Def Jam/IDJMG)
- URBAN-AC**
 - **RUFF ENDZ** Someone 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**
 - **EUGE GROOVE** Slam Dunk (Narner Bros.)
- ROCK**
 - **NICKELBACK** Never Again (Roadrunner/IDJMG)
- ACTIVE ROCK**
 - **DISTURBED** Prayer (Reprise)
- ALTERNATIVE**
 - **NIRVANA** You Know You're Right (Geffen/Interscope)
- TRIPLE A**
 - **U2** Electrical Storm (Interscope)

R&R EXCLUSIVE

RateTheMusic Survey Ranks Format Leaders

Pink, Nelly among top artists

By ANTHONY ACAMPORA
R&R DIRECTOR/CHARTS
aacampora@radioandrecords.com

In a recent groundbreaking study released by **RateTheMusic.com**, a division of Media-base 24/7, superstars **Pink** (CHR/Pop), **Nelly** (CHR/Rhythmic), **Matchbox Twenty** (Pop/Alternative-Hot AC) and **Incubus** (Alternative) were among the big winners in the company's National Artist Analysis Reports. Also finishing first in their respective formats were **Elton John** (AC), **Kenny Chesney** (Country) and **Ozzy Osbourne** (Rock).

RateTheMusic took the 80 most-played artists in each format and asked respondents to grade each artist on a scale of



Nelly



Pink

one to five, five being best. Scores above a 3.00 indicate a more positive than negative response. Respondents were also asked whether they wanted to hear the artists more or less on their favorite radio station.

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Art Bell Says 'Good Night,' But Not 'Goodbye'

Late-night talker will leave Coast to Coast at the end of this year

By AL PETERSON
R&R NEWS/TALK/SPORTS EDITOR
apeterson@radioandrecords.com

In a scenario sure to inspire feelings of déjà vu, late-night Talk legend **Art Bell** announced this week that, for the second time in two years, he will exit as the host of **Premiere Radio Networks'** nationally syndicated **Coast to Coast**.



Bell

It was just over a year and a half ago that Bell returned to the **Coast to Coast** microphone following his first retirement. When he left the show then, he said his well-publicized family problems

would no longer allow him to maintain the balance he needed between his personal and professional lives.

Consequently, on April 27, 2000 an emotional Bell signed off for what both he and his listeners believed would be the final time as Talk radio's guide to the world of the paranormal and things that go bump in the night.

In the months immediately following Bell's exit **Coast to Coast** suffered not only audience erosion, but also the loss of several key affiliates. Then, in February 2001, **Premiere**

See Page 16



The Pressure Is On for Higher Ratings

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pd advantage

When You Know More, You Program Better

Garrison Set As OM Of KIKK-FM & KILT-FM/Houston

KMLE/Phoenix PD Jeff Garrison will soon transfer to Houston as OM of Infinity Country combo KIKK-FM & KILT-FM. Expected to be in place by mid-November, he replaces Darren Davis, who left last month to become a Regional VP/Programming for Clear Channel and OM of that company's Detroit cluster.



Garrison

"Jeff was a natural choice for this position, and we are very excited to have him

join our Houston team." Infinity/Houston VP/Market GM Laura Morris told R&R. "He's a strategic, creative, driven programmer and a fierce competitor. And he's also a native Texan! It's a perfect fit for our heritage Houston Country combo, and we're looking forward to a great 2003 with Jeff at the helm."

Garrison said, "I'm excited for the opportunity to program the two biggest sets of call letters in Country radio — KILT-FM and KIKK-FM. These stations are legendary, and I look forward to working with all the great people who have built these huge brands. It's good to be home. I love Texas!"

Garrison has programmed KMLE for the past 6 1/2 years, having arrived there following an 18-month stint as OM of WESC & WFNQ/Greenville, SC. Prior to that he spent two years as Asst. PD/MD of KKBQ/Houston and 18 months as PD of KFRQ/McAllen.

Edwards Named KOSI/Denver PD

Veteran programmer Mark Edwards has been named PD of Entercom's KOSI/Denver, effective Nov. 11. He replaces Rick Martini, who exited the AC station several months ago.



Edwards

Edwards was most recently PD of Bonneville's Smooth Jazz WSSM and Hot

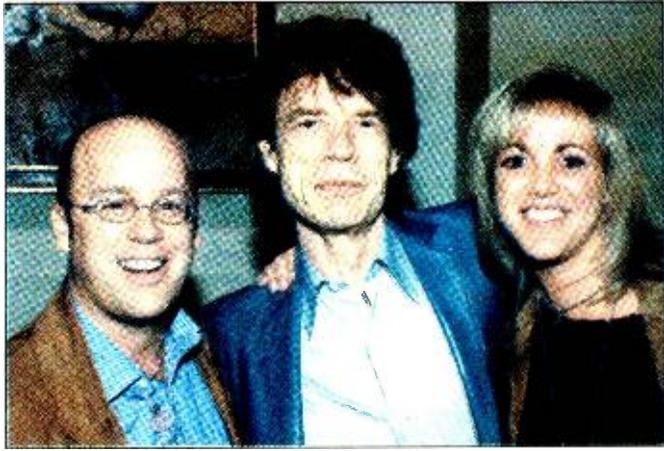
AC WVRV in St. Louis. He has also worked at WEJM/Philadelphia and spent nine years at the helm of AC WLIT/Chicago.

"Mark's well-documented programming and leadership skills are precisely what's needed to take KOSI straight to No. 1," Entercom/Denver VP/Market Manager Jerry McKenna said.

"I also want to take this opportunity to recognize Asst. PD/MD Steve Hamilton for his tireless efforts as interim PD for KOSI-FM. Under Steve's guidance, KOSI not only stayed true to its vision, but

EDWARDS/See Page 12

Waiting On A Friend



Premiere Radio Networks recently aired specials on The Rolling Stones, dealing with the band's tour and the release of their new CD. So, it was no surprise to see (l-r) Premiere Sr. VP Gary Krantz, Mick Jagger and Premiere Sr. Director/Affiliate Relations Alissa Pollack sharing a picture-perfect moment at a recent gathering.

Senate Adjourns With No Vote On Webcaster Relief

■ SoundExchange sets temporary royalties plan

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

The Small Webcasters Amendment Act, which was passed unanimously by the House on Oct. 14, was expected to pass easily in the Senate last week. But on Oct. 17 — the last day before the Senate adjourned for the midterm elections — the bill was put under separate holds by Sens. Sam Brownback and Dianne Feinstein. After the senators' concerns were addressed and the holds lifted, a last-second hold placed by Sen. Jesse Helms ended the SWAA's chances to become law before webcast royalties came due on Oct. 20.

Helms reportedly placed the hold after religious and other broadcasters that could be covered by the SWAA expressed concerns about the bill's terms. No broadcasters took part in the negotiations between the RIAA and industry group Voice of Webcasters that led to the bill.

The SWAA's failure to pass initially seemed to mean that small webcasters would have to come up with all current and retroactive webcast performance royalties immediately, at the rate of .07 cents per performance set by the Librarian of Congress in June. But, within a day, SoundExchange, the branch of the

RIAA charged with collecting webcast royalties, announced a temporary plan under which webcasters that would have qualified for the SWAA rates may pay only \$500 for each year they've been streaming (\$500 is the annual minimum set in the Librarian's rate schedule) until the legislature has another chance to consider the bill. The SWAA is expected to be reintroduced during the "lame duck" legislative session that will convene in the middle of next month.

Small webcasters have long said they'll need to be allowed to pay performance royalties as a percentage of revenue to survive, and the SWAA in its present form gives them that option: 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, the rate is 10% of the first \$250,000 in revenues and 12% thereafter, or 7% of expenses, whichever is higher.

The SWAA's minimum annual fees rise from \$500 for Oct. 28-Dec. 31, 1998 to between \$2,000 and \$5,000, depending on a webcasters' gross revenue, by 2004. Additionally, the bill sets revenue limits of \$1 million for the period of Oct. 28, 1998-Dec. 31, 2002, \$500,000 in

WEBCASTERS/See Page 12

Infinity/Phoenix Promotes Maranville

Tim Maranville has been promoted to the newly created position of Director/Programming Operations for Infinity's Phoenix cluster, which comprises Country KMLE, Oldies KOOL and Alternative KZON. Maranville, who will be responsible for all aspects of programming at the trio, was most recently PD of KOOL & KZON.

"Tim is one of the radio industry's outstanding product managers, as evidenced by his tremendous success with KOOL and KZON," Infinity/Phoenix VP/Market Manager Clancy Woods said. "His achievements there make this a well-deserved promotion."

Maranville was already PD of KOOL when he added programming duties for KZON in September 2000. His previous programming credits include KDKB/Phoenix, KUFY/San Jose, KMZQ/Las Vegas and KTHT/Fresno.

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Kennedy Elected RAB Board Chairman

Susquehanna Radio President/COO David Kennedy has been voted Chairman of the RAB board of directors, effective Jan. 1. He was previously Vice Chairman and succeeds Clear Channel Sr. VP/Radio David Crowl, who will remain on the 60-member board and Executive Committee as immediate past Chairman.



Kennedy

Advancing to Vice Chairman from Finance Committee Chairman is Infinity Sr. VP David Pearlman, while Buckley Broadcasting COO Joe Bilotta takes over Pearlman's old seat. All three executive posts are for two-year terms.

"The RAB has distinguished itself

as radio's premier sales and marketing resource, and Susquehanna Radio has been one of its strongest champions over the years," Kennedy said. "I am honored to accept this new responsibility with the organization and to lend my support to the RAB's efforts to increase radio's share of revenue."

RAB President/CEO Gary Fries said, "Dave has been a member of our board for several years. I am looking forward to working with him even more closely in his new role."

In addition to its role as the sales

KENNEDY/See Page 12

Female-Targeted Talker Bows In Dallas

Suburban Dallas Talk outlet KXXL-AM/Farmersville, TX debuted a new female-targeted Talk lineup on Monday with new call letters KCAF-AM and a new handle, "Cafe 990 — Talk Radio For Women." The Renaissance Radio-owned station is seeking to find a niche in a crowded Dallas News and Talk radio market that already includes ABC Radio's WBAP, Infinity's KRLD-AM & KYNG-FM and Susquehanna's KLIF-AM.



Savage

Former FOX Sports Radio GM Scott Savage has been named

Exec. VP/COO of Renaissance and will handle day-to-day management chores for the newly launched station. Savage defines KCAF's targeted listener as a 39-year-old married woman with kids and a job. "She's got a lot of demands on her time," he said, "and we are going to be there to provide her with hip, informative programming that relates to her life."

Longtime Dallas radio personality Katy Pruett — most recently

KCAF/See Page 19

Sirius Secures Funding Through Mid-2004

Recapitalization plan makes satellite radio again a 'two-horse race'

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

Sirius Satellite Radio last week gave itself a much-needed shot in the arm when it embarked on a \$1.2 billion recapitalization plan that will provide the company with funds to continue operations through Q2 2004. In doing so, Sirius revived a fading rivalry between itself and competitor XM Satellite Radio and garnered a huge vote of confidence from one major analyst, who proclaimed that satellite radio is "back to a two-horse race."

As part of the recapitalization plan, Sirius is converting roughly \$700 million in debt and \$525 million in preferred stock into common stock, a move the satcaster said will "dramatically reduce the company's additional funding needs." Sirius will also raise \$200 million from the sale of newly issued common stock to Oppenheimer Global Funds (\$150 million) and affiliates of Apollo Management and the Blackstone Group (\$25 million each). The stock sale, plus approximately \$240 million in cash on hand, is expected to keep Sirius operating through the middle of 2004. Sirius earlier reported that it needed to raise up to \$600 million; it declined to make a \$720,000 interest payment on its bonds earlier this month.

When the transaction is completed, debt holders will own 62% of Sirius' common stock; Oppenheimer, Apollo and Blackstone will have 22%; and existing common shareholders will own 8% of the new stock. "When completed, this transaction will give Sirius the strongest balance sheet in our industry and, more importantly, allow us to focus 100% of our energies on our business partners and acquiring subscribers for our premier entertainment service," Sirius President/CEO Joe Clayton said.

During an Oct. 17 conference call, Sirius CFO John Scelfo defended the funding deal's impact on shareholders. "We've spent over eight months

evaluating possible transactions in an extremely tough market," Scelfo said in response to a question about how the new stock being issued will dilute the value of existing Sirius stock. "The common shareholders' risk exposure has dramatically declined," he said, noting that the company's preferred stock and almost all of its debt have been erased by the transaction.

Scelfo added that an independent auditor experienced in this type of transaction will issue a fairness opinion demonstrating that the deal is fair to owners of Sirius' common stock and said the company is confident that this was "the best transaction available to the company and common shareholders."

With just two months left in 2002, Sirius has focused its growth efforts on the year ahead and forecasts 400,000 subscribers by the end of 2003. At the same time, the company lowered its 2002 subscriber forecast from 75,000 to 30,000-40,000 due to the soft retail environment and the company's current lack of a plug-and-play unit; Clayton estimated that such units comprise about 30%-35% of the retail satellite-radio market.

A plug-and-play unit is set to be unveiled in Q2 '03, and Sirius' second-generation chipset will be introduced sometime next year. Sirius currently has about 14,000 subscribers, up from 3,347 at the end of Q2 and 6,510 on Aug. 11.

Analysts Upgrades Sirius On Funding News

Armand Musey of Salomon Smith Barney said satellite radio is back to "a two-horse race" as he raised Sirius to "in-line" from "underperform" and set a target price of \$2 a share. At the same time, he lowered his rating on XM Satellite Radio from "outperform" to "in-line" and cut his target price on XM from \$9 a share to \$5.

Musey called Sirius' recapitalization "a very positive development" and said it "removes significant concerns about the threat of bankruptcy." He added that the debt restructuring was good for Sirius because its service rollout "continues to lag [behind] expectations." At the same time, SG Cowen analyst Thomas Watts upgraded Sirius to "market perform" from "underperform."

Musey, meanwhile, raised concerns about XM's ability to secure funds for long-term operations now that Sirius has done so successfully. "XM now has the challenge of raising additional funds with investors knowing that it now has a stronger competitor with a more attractive capital structure," Musey noted. He added that XM has about \$400 million in long-term debt, only enough funding to get through the end of 2003 and a total funding gap of close to \$600 million.

"XM's ability to raise this additional money will become increasingly difficult now that a previously dormant competitor has come back to life," Musey said. "Although XM maintains a nearly one-year lead in the market, we expect that this lead will begin to close as Sirius' business partners become more comfortable with its viability."

Additional reporting by Joe Howard.

Broadcasters Must Pay Under New Free-Airtime Bill

Latest campaign-reform bill proposes fee for license use

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

Just days before Congress adjourned for the midterm elections, Sens. **John McCain, Russ Feingold** and **Richard Durbin** proposed legislation that would require radio and TV stations to air at least two hours of candidate- or issue-related programming per week during the time leading up to elections. The law would also provide up to \$750 million in vouchers that candidates could use to place political ads on radio and TV stations during each two-year election cycle. Financing for the vouchers would come from a spectrum-use fee charged to broadcasters of not more than 1% of a license holder's annual revenue.

In introducing the Political Campaign Broadcast Activity Improvement Act, McCain said the legislation "builds on the long history of

requiring broadcasters to serve the public interest in exchange for the privilege of obtaining an exclusive license to use a scarce public re-

source, the electromagnetic spectrum."

The proposal requires the FCC to create a political-advertising voucher account that would be funded by the spectrum-use fee. Depending on the station, the fee would be between 0.5% and 1% of gross annual revenue. The FCC would also be required to create regulations to carry out the plan and to work with the Federal Election Committee to determine the eligibility of candidates and others for the vouchers. The bill also seeks to guarantee that political candidates are given the lowest-unit-rate price for ad time.

BUSINESS BRIEFS

Emmis Give Staffers' Kids A Security Blanket

Effective immediately, children born to or adopted by **Emmis Communications** employees will each be awarded one share of stock under the Emmis Baby Share Program. The stock will be awarded during the quarter in which a child is born or adopted. Emmis Chairman/CEO Jeff Smulyan said, "For years, Emmis has awarded a share of stock to every new employee. With the new Baby Share Program, we want to demonstrate to our employees that this commitment extends to their families as well." Emmis employs 2,500 full-time and 550 part-time employees in its 22 national and international markets.

A Hungarian appeals court has overturned a government order that revoked the license of Budapest-based **Slager Radio**, of which Emmis owns 59.5%. The government ordered the revocation after Emmis declined to make a payment for its broadcast license in November 2001 and instead sought a contract change that would lower its payments to the nation's radio-licensing board. Emmis said it is still working toward a new agreement with the Hungarian government but that it may cease to operate the station if a new arrangement can't be reached. The company said it would experience no material adverse financial impact if it closes Slager Radio.

In other news, Emmis said last week that it expects to spend \$11 million in fiscal 2003 on the conversion to digital TV. The company said all of its TV stations should have digital technology in place by May of next year and added that it anticipates incurring close to \$8 million in additional conversion costs after fiscal '03. Five of Emmis' TV stations had digital signals in place by May of this year, while the remainder were given until November to add the technology. Emmis expects several properties to meet that deadline and has requested an additional six-month extension for the others.

Analyst: Asset Sale Could Help SBS Buy KXOL

Merrill Lynch analyst Keith Fawcett theorized this week that if **Spanish Broadcasting System** were to sell its KFSB/Riverside, KFSG/Los Angeles and KPTI/San Francisco, it might need as little as \$30 million-\$35 million in bank debt to complete its \$250 million purchase of KXOL/Los Angeles from International Foursquare Church. Fawcett said simulcast partners KFSB & KFSG have a private market value of \$55 million-\$65 million, while KPTI is worth between \$20 million and \$25 million. To date SBS has paid \$45 million of KXOL's purchase price; the broadcaster is set to pay Foursquare \$15 million in March 2003 and \$190 million in December of next year. Fawcett made his comments as he set a "strong buy" rating and a 12-month price objective of \$12 on SBS stock. At the same time, he reduced his estimate for SBS's calendar-year 2002 EBITDA from \$45 million to \$43.1 million — which would still be a 16% year-to-year improvement.

Big City Bondholders Give Notice

As expected, **Big City Radio** failed to pay the interest on its 11.25% senior discount notes due 2005 by Oct. 15, the final day of a 30-day grace period. In light of that, the company said, several bondholders have given notice that the principal and interest on all notes are "immediately due and payable," though they have stopped short of declaring that Big City is in default. While Big City CFO Paul Thomson did not return R&R's calls seeking comment, the company reiterated in a statement that it is considering "various alternatives," including an asset sale or restructuring. If Big City doesn't act on either of those alternatives, it may seek bankruptcy protection.

Arbitron Unveils Maximiser Upgrade

Arbitron this week debuted the Maximiser Plus software, which offers diary-level information in a single database for every U.S. market Arbitron surveys. The program also lets radio stations view ratings information based on custom station clusters located across multiple markets and counties. Maximiser Plus data sets will be released twice a year, following the spring and fall releases for local markets. Plus users will also have access to all the data available to regular Maximiser users, including demographic and socioeconomic information and data on race and ethnicity.

Delphi Licenses HD Radio

Electronics manufacturer **Delphi** said at this week's Convergence 2002 conference in Detroit that it plans to license **iBiquity's** HD Radio in-band, on-channel digital-radio technology for receivers that are slated to

Continued on Page 6

R&R Stock Index

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

	10/18/01	10/11/02	10/18/02	Change Since	10/11/02-10/18/02
R&R Index	184.94	186.30	213.09	+15%	+14%
Dow Industrials	9163.22	7850.29	8322.40	-9%	+6%
S&P 500	1068.61	835.33	884.39	-17%	+6%

Experience. Stability. Vision. And Chris Lawton.

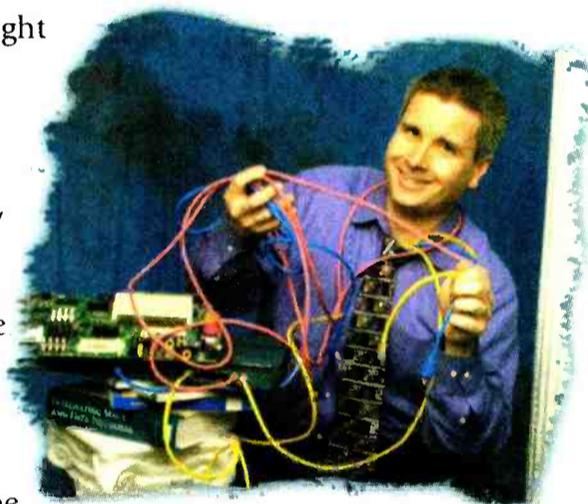


Chris Lawton
Sr. Systems Engineer
Susquehanna Radio Corp.

Chris Lawton is wired for success. He first hooked up with us in a part-time role while studying electrical engineering in Atlanta. That was back in the late 80's when new technologies were emerging. Later, as an assistant engineer, Chris asked to install the company's first LAN system. Now, as a member of the corporate IT team, Chris travels to every market we serve, helping our radio stations with their LANs, WANs, digital audio systems, and network upgrades.

What's different about Susquehanna Radio Corp.?

"Doing things right has always stood out," says Chris. "If someone says, 'this is what I believe should be done,' if they're passionate about it, they will often be given that chance, because the company does listen."



Make a Sound Career Choice!

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EARNINGS

Arbitron, Tribune, N.Y.T. Report Improved Revenue

■ Weaker revenue forces Harris to lower FY '03 forecast

In what may be a good sign for the financial health of the radio industry, **Arbitron** reported that strong results from its bread-and-butter ratings business helped drive its income upward during its just-completed third quarter.

Net income for the company climbed from \$12.9 million (43 cents per share) to \$15.4 million (51 cents); Thomson First Call analysts had estimated Arbitron would come in at 53 cents per share. Revenue improved 6%, to \$69.6 million, and EBITDA climbed 9%, to \$30.1 million.

In a conference call held to discuss the results, Arbitron President/CEO Steve Morris stressed that the core audience-measurement business "remains solid and has held up remarkably well in a terrible economic environment."

In fact, Morris forecast that Arbitron's Q4 revenue will improve 10%-12%, which will help the company reach its previously stated goal of 9%-11% revenue growth for the year. CFO Bill Walsh forecast that Arbitron will report Q4 earnings per share of 21 cents-23 cents and confirmed the company's full-year guidance of \$1.42-\$1.44 per share.

In other earnings news, **New York Times Co.**'s broadcast division saw its revenue jump 17% in the third quarter. Revenue for the division — which includes WQXR-FM/New York and whose WQEW-AM/New York is operated under an LMA by ABC Radio — was \$37.2 million, thanks to what New York Times called "robust political advertising" and easier comparisons to Q3 2001, when commercial-free broadcasting to allow coverage of the terrorist attacks bumped advertising.

N.Y.T.'s operating profit rose 30%, to \$10.6 million, thanks to the increase in ad revenue during Q3.

The company's Q3 net income improved from \$43.8 million (28 cents per share) to \$59 million (38 cents); the per-share figure matches Thomson First Call analysts' estimates. Analysts expect the company to turn a profit of \$1.94 per share in 2002, in line with N.Y.T.'s own guidance of \$1.90-\$2.00 a share.

Revenue at **Tribune Co.**'s radio and entertainment division, which includes WGN-AM/Chicago, also improved, rising 8%, to \$84 million, while EBITDA for the segment increased 59%, to \$15.9 million. The company credits the increases to having broadcast five more Cubs home games than in Q3 2001.

Overall, excluding such nonoperating items as investment losses and writedowns, Tribune's earnings rose from 24 cents per share to 46 cents in Q3, well ahead of the consensus estimate of 38 cents from analysts polled by Thomson First Call. Looking ahead, the company expects Q4 earnings per share to be within the current range of analyst estimates — 46 cents-56 cents — and for full-year EPS to be within analysts' estimates of \$1.65-\$1.80.

Harris Corp. said its fiscal first-quarter broadcast revenue was "weaker than expected" as the division's revenue declined 17%, to \$67.9 million. While the company said its fiscal Q1 isn't typically strong, results for the just-ended quarter were especially hurt by small-market broadcasters that are installing only the minimum digital-TV broadcasting equipment required by the FCC and delaying their purchases of the more expensive systems that will eventually be required. That lower sales volume resulted in a 75% decline in operating income for the broadcast division, from \$7.5 million to \$1.9 million.

However, Harris Chairman/CEO Phillip Farmer said digital-TV broadcast's fundamentals remain strong and that he is hopeful about the conversion to digital. Overall, the company's revenue improved 1%, to \$450.2 million, and its earnings rose from \$17.1 million (26 cents per share) to \$19.9 million (30 cents). Analysts polled by Thomson First Call had expected Harris to earn an average of 29 cents a share.

Harris lowered its earnings forecast, cutting its fiscal 2003 EPS estimate from a range of \$1.50-\$1.60 to \$1.30-\$1.40. "Obviously, we are deeply disappointed to have to lower our earnings forecast," the company said. "But with the international telecom market showing no signs of near-term recovery, our outlook is dampened. We are confident that the additional actions we are taking in our telecom businesses will help to ensure a significant improvement in earnings as the market recovers."

Beasley Broadcast Group announced Monday that it expects its Q3 results to outpace guidance. Chairman/CEO George Beasley discussed with Bloomberg his reasons for making the announcement. "I've been in this business for more than 40 years, and I've seen the up cycles and I've seen the down cycles," he said. "It seems that the cycle is beginning to turn upward. We've seen that through the first quarter, and we've seen that through the second quarter, so I'm confident. Advertising for us seems to be picking up across the board."

He also noted that Beasley Broadcast was able to renegotiate WQAM/Miami's contracts with the Miami Dolphins, Florida Marlins and Florida Panthers. Beasley is expected to report its Q3 results on Oct. 30.

— Joe Howard

TRANSACTIONS AT A GLANCE

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

- WGYV-AM/Greenville, AL \$55,000
- WDBC-AM & WYKX-FM/Esanaba, MI \$850,000
- WADW-FM/Pickford, MI \$750,000
- KALY-AM/Los Ranchos De Albuquerque, NM Undisclosed
- KPSA-AM/Roswell, NM \$250,000
- WCEF-FM/Ripley, WV \$762,500
- WKBH-AM/Holmen (La Crosse), WI \$210,000

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

DEAL OF THE WEEK

KUBA-AM & KXCL-FM/Yuba City, CA

PRICE: \$4.3 million

BUYER: Midvalley Radio Partners LLC.

SELLER: Harlan Communications Inc.

BROKER: Austin Walsh of Media Services Group

2002 DEALS TO DATE

Dollars to Date:	\$4,818,351,569 (Last Year: \$3,860,861,228)
Dollars This Quarter:	\$40,310,500 (Last Year: \$477,504,373)
Stations Traded This Year:	652 (Last Year: 1,046)
Stations Traded This Quarter:	61 (Last Year: 171)

BUSINESS BRIEFS

Continued from Page 4

be available to automakers in 2004. Stations in 11 markets — Atlanta, Boston, Chicago, Dallas, Denver, Detroit, Los Angeles, Miami, New York, San Francisco and Seattle — plan to begin transmitting HD Radio signals in the fourth quarter of this year.

CC Traffic To Merge Into CC Radio Sales

Clear Channel Traffic is set to merge with **Clear Channel Radio Sales** on Nov. 1. Clear Channel Radio Sales is a division of Katz Media Group, and KMG CEO Stu Olds explained, "Assuming responsibility for traffic-sponsorship sales makes sense for Clear Channel Radio Sales, as our division already handles all other national advertising for Clear Channel's 1,225 radio stations." Some CC Traffic employees will move to the Radio Sales side and others will be laid off. CC Traffic Exec. VP Craig Wilbraham will stay on through the transition.

Report: Blame Downloads, Not Clear Channel, For Soaring Ticket Costs

New York Times columnist **Alan Krueger** this week said that it's not accurate to blame **Clear Channel** for rising concert-ticket prices. He wrote, "The growing ability of fans to download music free from the web — legally or illegally — has cut into artists' revenues" and pointed out that jazz and blues concerts have seen ticket prices rise just 20% since 1996 because fans of those genres are less likely to download music. In comparison, he wrote, prices for pop and rock shows have shot up 74%. Krueger continued, "Although the anecdotal evidence is strong — and the concert industry certainly appears to be more monopolized lately, with rising prices and declining ticket sales — it has proved surprisingly difficult to find systematic evidence linking Clear Channel to the exorbitant growth in concert prices." He also said he has found no correlation between Clear Channel's radio ratings and the concerts it promotes in a market or any relationship between the consolidation of concert promoters from 1994-2001 and rising ticket prices.

ABC News, CNN Reportedly Back In Merger Talks

Walt Disney Co. and AOL Time Warner backed away from talks about merging Disney's ABC News with AOLTW's CNN a few weeks ago, but this week the *Wall Street Journal* reported that AOLTW CEO Richard Parsons has "brought new momentum to the talks." The paper added, however, that "the big question is crunching the numbers — and that is complicated." CNN brings in more than \$200 million per year, while ABC News makes close to \$60 million — including income from its radio operations — but programming costs are continuing to rise. Cost-cutting would be necessary at both CNN and ABC News if a merger should take place, the paper said.

FCC ACTIONS

Opie & Anthony Response To Remain Confidential

The FCC has granted **Infinity**'s request for confidential treatment of its response to the indecency complaints generated by now-dismissed hosts **Opie & Anthony**'s infamous "Sex for Sam" stunt, which culminated in a couple's allegedly having sex in New York's St. Patrick's Cathedral. The commission routinely grants such requests in indecency cases, and Infinity Sr. VP/Communications Dana McClintock told **R&R** the company sought confidentiality because its responses contain private information. "There is salary, family and financial information in there," McClintock said. "If that gets out, it can create problems." McClintock also pointed out that the private information was included at the FCC's request. While a commission source told **R&R** that the FCC never releases documents related to pending investigations, original complaints and their responses sometimes end up in radio stations' files after conflicts are resolved. The source wouldn't speculate, however, as to whether Infinity's replies will ever see the light of day. "It all depends on the FCC's determination in the case," said the source, who added that the agency has heard from people all across the country who were incensed by the stunt.

FCC Reduces WBOT/Boston Fine

Radio One's WBOT/Boston was fined \$21,500 in August 2001 for a laundry list of violations, including failure to maintain a station log and public-inspection file, neglecting to install Emergency Alert System equipment, failure to have operations-monitoring procedures in place and not having a local, toll-free phone number in the station's city of license. But new information has since arisen, and the commission has reduced the fine to \$9,200. Radio One initially admitted to every infraction except the lack of a public-inspection file, and the FCC said that the broadcaster has now shown that WBOS did indeed have a file, though it wasn't made available to the FCC agent who inspected the station. The file violation alone was worth \$10,000, but the FCC reduced the fine by another \$2,300 due to Radio One's overall history of compliance.

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THE NINTH ANNUAL

Wine & Music Aficionado Dinner

IN AID OF THE T.J. MARTELL FOUNDATION

Thursday, November 7th

"Where wine people who love music rub shoulders with music people who love wine."

BLACK TIE

CHAMPAGNE RECEPTION AT 6:30 PM

DINNER WILL BE SERVED AT 8 O'CLOCK SHARP

THE HAROLD PRATT HOUSE

58 EAST 68TH STREET (PARK AVENUE)

NEW YORK CITY

A Champagne reception hosted by Pol Roger followed by a very special culinary experience: David Bouley, proprietor of Darube and Bouley Bakery, will be preparing five courses, each accompanied by carefully chosen wines from France and California. This year's outstanding wines include Chateau Mont-Rodon from Chateausauf du Pape and Riesling from Dr. Ernst Loosen (Germany).

Our California wines include Greenwood Ridge Vineyards, Jess Parker Winery, Quady Winery and brandy from Germain-Robin. From Australia we have Shiraz from Wild Duck Creek.

In accordance with the tradition of the T.J. Martell Wine and Music Aficionado Dinner, the winemakers will be in attendance to talk about their wines. A Grand Auction led by Joe Smith & Ann Colgin promises exotic wines and killer prizes. If you haven't been to the dinner before, remember that a knowledge of fine wine is not a prerequisite. We drink great wine but the emphasis for the evening is on fun!

Photo by Rick Mariani/The Wine Spectator Courtesy of Marvin Shanken



ATTENDANCE IS LIMITED TO 150. TICKETS ARE PRICED AT \$850 PER PERSON.

CONTACT STEPHANIE PAPPAS AT 212.751.3033 FOR AVAILABILITY.



JEFF GREEN

jgreen@radioandrecords.com

Stay Top-Of-Mind To Top The Ratings

□ If listeners can't remember your name, nothing else matters

By Dave Anthony

When you consider how success is truly measured, achieving success in today's radio business is not that difficult.

Is your first goal to meet revenue projections and deliver the desired profit? Obviously, life is good when those objectives are met, but there's something more basic than that. Is your goal to deliver a large audience to advertisers? That's also essential, but you need to think more deeply. What must you have before you can build either profits or audience?

Think about the structure of atoms, which were once thought to be the basic ingredient of all matter. But elements even smaller than atoms were eventually discovered. Later, better microscopes revealed still smaller particles — the genuine, basic building blocks of matter. And our most basic objective in radio, the goal absolutely crucial to delivering profits and audience, is product recall. It's simple: If listeners don't remember you, ratings services won't credit you. Then it's goodbye audience and goodbye profits.

There's nothing new about this. Product recall has always been of the utmost importance. Achieving it is a catalyst of the free enterprise system. So now that we have established the need for product recall, how do we go about getting some?

Recall Equals Cume

Product recall is nothing more than cume, otherwise known as "sampling" or "top-of-mind awareness." Your station name simply must be in the front of listeners' minds to stand a chance of being reported in the ratings. But achieving that isn't very tough: Developing strong product recall just requires a plan of action, applied effectively and consistently over an ample period of time. (Definition of "ample period of time": however long the residents of your market need to be hammered before they remember something.)

Product recall isn't exclusive to laundry detergent or car wax. Radio stations are products like any other, and they die (or change formats) without recall. Product recall is like an Arbitron cume figure: You may not be able to sell it by itself, but you don't have a prayer of getting higher quarter-hours or time spent listening without it. It's basic: Listeners must

remember to sample you before they can possibly dedicate any time to you. So let's take a look at some methods of generating product recall.

• **Cume-building contests.** When someone mentions the word *radio*, how do people in your city respond? Do they mention your station? Obviously, the more people who respond with your station's name, the closer you are to your goals of boosting audience and profits. Contests that are properly targeted and designed can help you with this.

Try rewarding listeners for saying your station's name when you call on the phone, or stop people on the street with a question like "What radio station do you listen to the most?" Tape all the responses and produce short but compelling promos to fuel the masses. Simple? Yes. Effective? When done for several months, definitely. The ideal contest for generating product recall must reward people generously for remembering and responding with your station's name.

• **Appearance blitzes.** Adopt an in-your-face appearance strategy. Be everywhere you can, with a memorable logo. Air personalities, sales and promotion people, engineers, support staff and the entire management team may need to sacrifice considerable personal time to make this work. Be visible at every event that attracts a sizable number of people in your target audience — one event per week won't cut it. Of course, your station logo must be prominent and your people must look professional. Strong suggestion: Retire the station-T-shirt dress code and upgrade the wardrobe. T-shirts are typical, and typical is not memorable.

• **Other media.** Got lots of money for marketing? Few stations do, but once you've scraped together some cash or trade for outside advertising, thoughtful planning is a must. Your marketing investment must be strategic before it can be effective. Television advertising can be a wildly effective way of thrusting your product into the forefront, but its success depends on the message you're sending. Billboards can make a difference in some markets, but they, too, must be designed to attract attention.

Direct-mail campaigns are excellent vehicles if you're reaching out to the type of listeners who are most likely to respond to a mailed message. Arbitron uses direct mail, so there's some logic in reaching your listeners the same way, but the mailing list must be targeted correctly. Telemarketing and mass e-mailings can also be powerful, but the basic guideline is this: Whichever type of outside media you choose, ensure that your message is strong and the incentive is attractive.

• **Your own airwaves.** It seems absurd to think that your own airwaves can help attract new listeners. If they don't listen to you, how will they hear your message? That's true, but if you can wake up your "phantom cume" — those listeners who don't currently give you credit — you can benefit. Many people may listen to you but fail to recall your station name when a ratings firm calls simply because you're not presenting the name often enough or effectively enough. Or it could be that another station's marketing has been so effective that it's winning the top-of-mind battle with your listeners, even if those listeners haven't actually changed stations.

Do you make Xeroxes on a Canon copier? Do you request a Coke at Taco Bell, where they serve Pepsi? Do you trot to the store for a box of Kleenex and come home with Puffs? Those mistakes are even easier for your listeners, because their radio recall is unaided; that is, listeners probably won't have your logo in front of them when the ratings firm calls.

• **Effective prizes.** Looking for fun things to give away during appearances? How about effective things instead? There is a difference. A bumper sticker might look great and pump up the staff, but is it likely to be visible when a listener receives an Arbitron diary in the mailbox? Consider a telephone note pad or a pen that sticks to the phone instead. It's hard to imagine diarykeepers filling out a diary while they're following a car displaying your sticker, but they may record their listening habits near a telephone.

Attractively designed T-shirts are always big hits when you give them away at county fairs, but where will they be when your listener sits down with an Arbitron diary? Most respondents don't fill out diaries in the closet

RAB Sets Course For Women Who Aspire To Management

"The glass belongs between the control room and the studio, not on the ceiling," says RAB Exec. VP/National Marketing **Mary Bennett**, who points out that, while more than half of all radio salespeople are female, only 27% of GSMs are women. That's why the RAB, in partnership with the Radio's Most Influential Women organization, is presenting the Radio Training Academy Management Class for Women, Nov. 18-21 in Dallas.

"The RAB is firmly committed to promoting the advancement of skilled women with management potential," says RAB President/CEO **Gary Fries**. "The transition from account executive to sales manager can be challenging for anyone, and women have their own unique set of challenges to overcome, such as juggling work and family responsibilities. Our goal is to help them transfer their skills and abilities to achieve maximum results as professionals. We haven't yet seen the ascension."

RAB Exec. VP/Services **Mike Mahone** says, "The academy is a perfect environment for women to hone their skills and enhance their potential as radio sales managers."

The course content includes such management basics as:

- Budgeting and goal-setting
- How to read and understand a profit-and-loss statement
- Finding, hiring and keeping good salespeople
- Keys to effective account management
- Secrets to inventory control and yield management
- Better management through employee-style identification
- How to steal money from competitive media

There also will be classes geared specifically to women:

- How to successfully communicate up, down and across the ladder
- Understanding the benefits of networking and mentoring
- Making presentations and public speaking
- The "Generational Gap": How to effectively manage different generations and genders
- Effective time management for women (balancing work and family)

Additionally, Nassau Media Partners President and American Women in Radio & Television President **Joan Gerberding** will present a special keynote session focusing on mentoring and networking.

Regarding the \$995 tuition, Fries notes, "One past graduate went home and wrote \$11,000 in business the very next week. What better return on investment could you want?"

Seating is extremely limited. Call 800-232-3131 for registration or more information.

or when folding their freshly washed T-shirts. For the price of T-shirts, you can afford 20 times as many refrigerator magnets, five times as many weekly planners or twice as many coffee mugs. Since studies indicate that most diaries are filled out in the kitchen, you may want to think twice about what you're giving away.

• **How's your message?** What's your station's message? Is it too long? Expecting listeners to remember anything more than a couple of words is dreaming. Saying, "The Queen City's No. 1 hit station, 108-point-five, WKRP-FM," and assuming it'll become top-of-mind with your listeners is an outrageous expectation. *Tide* is four letters. So is *Coke*. Chevy may have a great slogan, but I'll wager you'd have to stand around a dealership for a mighty long time before you heard a customer asking to buy a "Heartbeat of America." Unless you have a McDonald's-size advertising budget, simplify your product name.

• **Take your time.** As with any contest you air, new song you play or commercial schedule you sell, your

top-of-mind campaign must last long enough to be effective. Even the best idea in the world will fail to attract attention if it's cut off prematurely. Let it run. Freshen it continually, but let it run.

Just Get It Out There

The route to better product recall is simple: Concentrate on those activities that will put your station's name at the top of your listeners' minds. Get out of your office; brainstorm a basic, "one-plus-one-equals-two" approach; execute it; and get out of the way. Once you've gotten listeners' attention, your audience and profit goals aren't far off.

Dave Anthony is a broadcast consultant based in Florida. He has worked with CBS, ABC, Doubleday, Metromedia and other influential firms and currently heads up Anthony Media Concepts, a consulting and custom publishing firm. He may be reached at 904-273-4060 or daveanthony@directvinternet.com.



Marketing On A Budget, Part Four

By John Lund

Radio's management paradigm is doing more with less. While the goal of marketing is to get listeners to tune in to the station, marketing budgets are tighter than ever. Unconventional marketing is key, and it's far less expensive than the usual approaches.

Unique radio promotions and stunts create station awareness and tune-ins. Consider adopting some new ways to be seen and get attention.

- Take over drive-in theaters' signs during winter.
- Trade ads at movie theaters to recycle listening to the next day's morning show. Show the station's TV commercial and "outs" as part of the previews in theaters.

• Conduct a sign contest asking listeners to put your logo on their front lawns or in their apartment or car windows. Have them paint their garage doors with the station logo to win a prize.

• Create a contest that rewards people who walk in front of TV cameras while wearing your station's jersey or cap, or have your station interns get in front of the cameras.

• Send someone (even your son) to televised news conferences to get your mike flag visible. Just a mike and your logo — no recorder is needed!

• Many city publications, like city arts magazines and local music and entertainment guides, need exposure. You have listeners, they have readers. Get together.

• Hang your banner in the school gym or on the playing field before the big game this fall.

• Stencil your logo on sidewalks (check legality before you do this).

• Get kids to display your station

logo on their backpacks and notebooks at school.

• Put your bumper sticker everywhere: on the Zamboni at the ice arena, on utility and delivery trucks and on vendor vehicles, like ice-cream carts.

• Offer auto dealers promotions when they put your station logo in their newspaper display ads. You can promote a remote, feature an on-air car of the week or say a car is a DJ's favorite.

• Paint or put large decals with the station logo on employee cars that are parked in high-visibility areas or are driven often (salespeople's cars, for example) in exchange for free gas and car washes. This is great for all formats, but especially News/Talk. Listeners will see the "news cars" everywhere.

• Get your logo on the walls or fences surrounding construction sites.

• Ask new listeners to tune in and grade your station.

• Create a "bounce-back" system via postcards or e-mail. Listener responses provide the station with personal info for its database and let you track audience involvement.

• Hand out questionnaires at concerts and station remotes and to listeners who win prizes. Send station questionnaires via e-mail and fax too.

• Entice people who attend station

events to listen on the way home or to tune in the next morning for special contesting.

• Ask listeners to e-mail their opinions of the station or a DJ.

• Content on the station website provides bounce-back listening, and listening leads to website visits. Together, they build repeat site traffic and longer listening time.

• Use "marriage mail," where the station piggybacks its ad in a client's mailer.

• Using telephone, print or e-mail, ask potential listeners to listen for two hours, two days or two weeks and be entered in a special contest.

Take Ownership Of Concerts

If you take ownership of concerts (even if they're not your station's), you can impact thousands of listeners. Some unconventional and inexpensive approaches:

• Put a station sticker on the back of tickets that reads, "We hope you enjoy the show."

• Thank those who attend by placing your flyers on parked cars, or pass out buttons or flyers as people leave the show. Entice people who attend a concert to listen to a re-creation of the show on their way home and participate in a contest the next morning.

• Have talent outside in station jackets and name tags before and after the concert, shaking hands and thanking listeners for coming.

• Host a post-event party at an area club and require a ticket stub to get in. Those who bring a ticket stub to your station the following day get a gift.

• Promote a "mystery person" who attends the concert and hands out money or gift certificates to selected concertgoers wearing your station's button or logo or to people who display your logo on a sign.

• Give special traffic and parking reports before and after the event.

• If you're crashing another station's concert, play the headliner's music before and after the event and air artist interviews.

• Park the station vehicle on the lot closest to another station's show. Give away free coffee, soda or CDs. Use your station van or tent as a sign-up location for a contest to be held on the next day's morning show.



John Lund

60-Second Copywriter

By Jeffrey Hedquist

Radio Voyeurs

A way to take advantage of radio, the one-to-one medium, is to create a commercial where every member of the radio audience feels as if he or she is eavesdropping on a conversation, event or discussion. This feeling creates an intimacy and a bond with the listener that can't be achieved with any other medium. The most successful radio creators have honed this "eavesdropping" technique to perfection.

Your audience could be listening to phone conversations or voice-mail messages. You might dramatize letters being written, or e-mail messages or diary entries. It might be a woman talking to herself, recounting a past conversation. Or you might create a scene where the audience has superior knowledge — some information the characters don't have.

It's often more effective if the commercial brings the listener in midconversation. Of course, all the elements of conflict, character development, tension and release that you'd find in a good play should be included. Then you'll effectively entertain and sell the audience, one person at a time.

Jeffrey Hedquist is listening to conversations in his head right now at Hedquist Productions Inc., which creates radio for advertisers and agencies. Reach him at P.O. Box 1475 Fairfield, IA 52556; phone: 641-472-6708; fax: 641-472-6708; e-mail jeffrey@hedquist.com.

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

How Motivated Is Your Staff?

Below is a simple assessment tool that you can use to quickly get a feel for how motivated your employees are. If you take a few minutes to fill it in and tally the score, you'll have a benchmark by which you can track your progress in improving motivation.

Instructions

How well do the statements below describe your current work force? Rate your level of agreement or disagreement.

The scale:

- 1: Very strongly disagree
- 2: Strongly disagree
- 3: Disagree
- 4: Neither disagree or agree
- 5: Agree
- 6: Strongly agree
- 7: Very strongly agree

Set A

Employees put lots of extra time into their work. _____

They don't stop working until they're satisfied they've done everything they can in a day. _____

They don't take as much time off as they could. _____

They rarely miss a day of work. _____

Sum of Set A answers: _____

Set B

I believe employees work harder in this job than they did in their past jobs. _____

They work a lot harder than most people do. _____

They put a great deal of energy into their work. _____

They put a great deal of enthusiasm into their work. _____

They choose to work a lot harder than the average person does. _____

Sum of Set B answers: _____

Set C

When they're working, employees don't like to be interrupted. _____

They rarely take breaks. _____

They concentrate very hard on their work. _____

When they're working, they often lose track of time. _____

When they're working, they tend to forget about everything else. _____

Sum of Set C answers: _____

Set D

For employees here, work is its own reward. _____

They really enjoy the work they're doing right now. _____

Sum of Set D answers: _____

Set E

Employees are happy with their current jobs. _____

They can't imagine doing anything else right now. _____

They're not looking for other jobs. _____

Sum of Set E answers: _____

Set F

Employees are performing at a very high level. _____

They are doing better work right now than they've ever done before. _____

They're doing better work than they thought they were capable of. _____

They do exceptionally good work. _____

Sum of Set F answers: _____

Set G

Employees often do something extra to help out at work. _____

They often volunteer to take care of something that they see needs doing. _____

They put in the extra effort that makes the difference between mediocrity and excellence. _____

They do whatever it takes to complete their work properly. _____

They are not satisfied until a job is done to their own personal standards of excellence. _____

Sum of Set G answers: _____

Calculate The Scores

Set A sum _____ divided by four = _____ = amount score

Set B sum _____ divided by five = _____ = effort score

Set C sum _____ divided by five = _____ = focus score

Set D sum _____ divided by two = _____ = enjoyment score

Set E sum _____ divided by three = _____ = intention score

Set F sum _____ divided by four = _____ = overachievement score

Set G sum _____ divided by five = _____ = volunteering score

Sum of component scores: _____

Divided by seven: _____

The final figure should be a single digit. This is your employees' job motivation level.

Interpreting The Scores

- Here's the scoring range:
- 1-2 Low motivation
 - 3-4 Moderate motivation
 - 5-6 High motivation
 - 7 Extremely high motivation

If your employees score high in job motivation, you don't have a problem right now. Congratulations!

But most company's scores are in the middle to low end of the range, so yours probably is too. But you're not alone, and, besides, this is actually good news. Untapped motivation potential means your employees could perform far better than they do now. That's awfully good news, when you think about it. All you need is some streetwise ideas for how to tap into employees' natural motivation and you can achieve significantly higher performance.

Think about how boring it would be if your employees were already at the top of the scale. Then you wouldn't have an exciting challenge to keep *you* motivated!

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

Twenty-Seven Ways To Earn Thousands More In Commissions

By Irwin Pollack

As we move closer to 2003 and budgets are being designed, the mandate seems to be "Faster, smarter, better — and do it for less!" If that's a motto you're willing to stand by, here are 27 ways to grow your revenues:

1. If you want to earn \$100,000 in 2003, how many sales will you have to close? Determine your closing ratio. How many proposals should you put in the hands of qualified prospects? How many calls should you make to generate that many proposals?

2. Think thanks. Always remember to thank people. Do it in writing. Do it right away. Set a goal to send out five thank-you notes a day.

3. Roll with the punches. Stay fresh by role-playing with colleagues.

4. Become an expert. Read your customers' trade magazines. Become the station's resident expert in a field.

5. Get to it! When it comes to dealing with tough clients or problems, the longer you put something off, the worse it gets for you and for the client.

6. Take a fresh look. Build up one particular feature you can make "superhot" to help you sell differently.

7. Ask your client what dollar value they would put on a solution to their problem or on having their needs met. Ask them for at least that amount of money in your pitch; remind them that they told you it was worth it.

8. Pick up the pace. If you're generating 10 "sales events" a day (an event is a cold call, a connected phone call with a decisionmaker, a letter, a proposal, getting an appointment scheduled, etc.), commit yourself to doubling that. Increase the events you generate to 15 the first week and 20 the second. Once you're at the new level, try to keep it up for six weeks.

9. Pick an area — preferably toward the outer areas of your metro, where other stations' AEs are too lazy to go (but where there's a reasonable amount of retail). Make an afternoon full of calls there once per month.

10. Become an expert in another advertising medium, like outdoor, radio, newspaper, TV or direct mail. Read textbooks, invest in a course and talk to AEs in that medium. Then use your new knowledge to recommend media mix possibilities. Your newfound expertise will look very professional.

11. Take a course or read books on sales and marketing in other industries. There's a tremendous amount of knowledge out there. Invest time and money in your own enhancement.

12. Practice your persuasive skills; they are the tools of your trade. As distasteful as it may seem, it's good for you to take the other side of an argument from time to time, just for practice.

13. Lead with questions. Ask every prospect, "How can I help you use our station to be more competitive in your field?"

14. Teach, don't preach. Don't just sell your advertisers, show them how to be successful. Teach their salespeople, and help your clients be winners.

15. Stay focused. Don't try to be everything to everyone. Have the confidence and focus to sell your station's strengths.

16. Become a business partner to your customers. Be more than just another rep. Ask smart questions and try to learn about their goals. Develop effective ways for clients to capitalize on opportunities.

17. Find a way to ask your existing customers for referrals: "Do you have any customers we could help?" See if you can get the client to make contact for you, or at least give you a name and phone number.

18. Stay fresh. Don't expect today to be like yesterday. If yesterday was a bad day, look back two days — or to the last good day you had — think about what you did on your most successful calls, and do that again. If yesterday was a good day, don't rest on your laurels.

19. Open their eyes. Take time before every sales call to mentally place yourself on the customer's side of the desk. Think of yourself as each client's conduit to the outside world. They look at the same problems the same way every day. Offer market information, a fresh perspective, new ideas or maybe just some interesting food for thought. If you make yourself into an information source, you become more than a vendor; you're a partner.

20. Qualify advertisers, but don't prejudge them. Don't make judgments based on stereotypes; you could miss out on a lot of business that way. On the other hand, it is very important to determine through questioning whether a person is a serious potential customer.

21. Start at home. Change your daily sales activities to increase your focus on generating more sales from existing advertisers.

22. Plan your work and work your plan. Set an achievable goal, plan a way to achieve that goal, then follow through. The goal should consist of a time frame, a dollar value and, possibly, a number of accounts. Write a plan for every week, every month and every quarter.

23. Step back to step up. Review your goals for two hours a week to make the other hours worthwhile.

24. Remember the 80/20 rule. Concentrate on the 20% of advertisers who buy 80% of your inventory. Ask them what their plans are. Ask them if their needs are going to change and, if so, what direction they'll take.

25. Be an early bird. Get on the phone from 7:30-9:30am, when you are likely to get to decisionmakers before they've really started their day (and before the "rejectionist" gets to work screening calls).

26. Define value. Distinguish between the price paid for advertising and the value received. Understand your clients and what level of service they really need.

27. Fax first. Before you go out on a sales call, fax an agenda to the prospect. Verify the time, the date and the location. Give an outline of what you plan to cover. Show that you do not plan to waste the prospect's time.



Irwin Pollack

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.

WEEKLY MOTIVATOR

Paralysis By Analysis

By Tim Moore

A crippling and sometimes fatal management affliction shows its first symptoms in remarks like, "We'll need further research," "Our data's incomplete," or, "There are several alternative scenarios." The line officer who incessantly pursues ever more data is evading the reality that decisionmaking in radio involves risk. While unnecessary or premature decisionmaking is risky, avoiding making a choice while collecting data will be seen by your organization as a lack of decisiveness.

Remember the movie *Patton*? During a meeting with his staff, Gen. George Patton chides Gen. Lucian Truscott, "You're a fine officer, Lucian, but you must guard against being conservative." Patton was warning against paralysis by analysis.

The only thing worse than a premature "ready, fire, aim" decision is a decision left unmade. You've already seen the symptoms of paralysis among your peers. Sometimes they get away with it and avoid risk and vulnerability in the process. But, sooner or later, even the weak superiors who enable them will have to come to grips with the cost to the organization.

Review your approach to decisionmaking and avoid the trap of overanalysis — but make sure your "BS meter" is always working. Remember, the BS content in a radio cluster's communication is directly proportional to the number of layers in the organization.

Remember the old game in which a secret is whispered from person to person? Try it. When the last person repeats the message, it will be very different from the original. Even under the best conditions and with the best intentions, distortion always occurs. And the people at your radio stations are not working under the best conditions, and not everyone intends to transmit messages accurately. Conflicting motivations and incorrect perceptions combine to produce blurred meaning. And there's *always* a hidden agenda, however benign it may be.

Every radio group's communication network contains some BS. Its presence doesn't reflect malice, but the need of your employees for self-preservation and their cumulative fear of vulnerability. They're trying to minimize the gap between their prior achievements and the pressure of escalating goals. In larger radio organizations, the "fudge factor" increases with each management layer.

The effective general manager never attempts to eliminate the BS content of his or her cluster, but instead measures it, subordinate by subordinate, and minimizes its fallout. BS is part of the natural order of things. It is only when it begins to interfere with function that we fall victim. Man your spin detectors.

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.

PART ONE OF A TWO-PART SERIES

Inside The Anti-Piracy Business

□ Tech companies take on peer-to-peer pirates on their own turf

By Brida Connolly
Assistant Managing Editor

The vast amount of pirated material on KaZaa and other peer-to-peer networks is, of course, what makes P2Ps so attractive to their millions of users — and what draws the traffic that in turn draws advertisers. For all their rebel, anti-corporate image, peer-to-peer networks are big business. Ask the folks at KaZaa, who sell lots of ads and get a bounty for every user they persuade to sign up with huge European ISP Tiscali. But other businesses are out there, too, quietly working to make the P2Ps less appealing.

I spoke recently with **Randy Saaf**, President of MediaDefender, one of the companies working on behalf of copyright owners to disrupt unauthorized traffic in copyrighted material. This week he gives the basics on what MediaDefender does.

R&R: Can you explain how MediaDefender's decoying and interdiction technologies work?

RS: Decoying is basically a well-understood, well-accepted technology, very noninvasive, that's been going on for a lifetime on these peer-to-peer networks. Basically, you try and let as many decoy files be downloaded from your computers as

possible so the majority of the files out there are not real content and real content is more difficult to find. It's trying to create a "needle in a haystack" situation.

Interdiction is, basically, the actual downloading of files from people's computers, so that people who are sharing pirated material won't be able to share that material with other people. We're filling up the download slots. In both situations you're just acting like a regular member of the peer-to-peer network.

R&R: Would somebody whose computer was being interdicted know it?

RS: They almost definitely wouldn't know, because we look just

like anybody else on the peer-to-peer network. Let's put it this way: If we weren't downloading from them, somebody else would be, because that's exactly what happens on these peer-to-peer networks.

R&R: What kinds of clients do you have? Is it mostly record labels and entertainment-industry companies?

RS: It's the gamut: the music industry, the movie industry, the software industry and the publishing industry. Not the TV industry so much, but we're getting into that more.

R&R: Do your clients take an active role in telling you what they do and don't want you to do?

RS: Oh, yeah, most definitely. We tailor our services to our customers; we do exactly what they want us to do. These are big companies, and they're in heavy litigation with some of these peer-to-peer networks. Everybody's very careful. This is all being done very, very carefully. Everybody's walking on eggshells.

R&R: Speaking of the legalities, Edward Felten of the Electronic Frontier Foundation has called interdiction "a denial of service attack." Do you have a response to that?

RS: Well, it's not a denial of service. Terms like *denial of service* get thrown around really loosely. A denial of service is attacking somebody's computer to bring it to its knees, functionally making it unusable. What's going on with interdiction is no different from how the peer-to-peer networks work normally, so that's like saying that when you run BearShare on your computer and people download music from you, they're denying your computer service.

Interdiction is no different from how the peer-to-peers act normally; the only difference is that we're downloading instead of a potential pirate. Then the question becomes, Do we not have a right to download like anybody else would? The person's computer is not harmed in any way.

The peer-to-peers have two core functionalities: a search functionality and a file-transfer functionality. Nothing we do affects anything but those two functionalities.

Next week: The cat-and-mouse game between MediaDefender and peer-to-peer pirates; the potential impact of the Peer-to-Peer Piracy Prevention Act.



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 50SM

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	The Eminem Show	23
2	2	ROLLING STONES	Forty Licks	3
3	3	NELLY	Nellyville	17
5	4	COLDPLAY	A Rush Of Blood To The Head	8
6	5	NORAH JONES	Come Away With Me	26
7	6	AVRIL LAVIGNE	Let Go	19
9	7	SYSTEM OF A DOWN	Toxicity	59
13	8	BEATLES	One	92
8	9	ELVIS PRESLEY	Elvis 30 #1 Hits	4
10	10	RED HOT CHILI PEPPERS	By The Way	15
17	11	LINKIN PARK	Reanimation	12
—	12	FAITH HILL	Cry	1
14	13	JOHN MAYER	Room For Squares	29
18	14	CREED	Weathered	48
12	15	ASHANTI	Ashanti	29
15	16	PINK	Missundaztood	42
16	17	ENYA	A Day Without Rain	85
20	18	PUDDLE OF MUDD	Come Clean	46
19	19	BECK	Sea Change	4
22	20	NICKELBACK	Silver Side Up	58
26	21	PINK FLOYD	Echoes (The Best Of Pink Floyd)	50
25	22	JACK JOHNSON	Brushfire Fairytales	19
29	23	JOSH GROBAN	Josh Groban	16
30	24	LUDACRIS	Word Of Mouf	47
33	25	DISTURBED	Believe	5
28	26	ALICIA KEYS	Songs In A Minor	69
21	27	BON JOVI	Bounce	4
31	28	STROKES	Is This It	25
24	29	SHAKIRA	Laundry Service	49
38	30	TOOL	Lateralus	69
23	31	MARC KNOPFLER	The Ragpicker's Dream	2
40	32	ORIGINAL SOUNDTRACK	Moulin Rouge	51
45	33	ORIGINAL SOUNDTRACK	O Brother, Where Art Thou?	45
41	34	KYLIE MINOGUE	Fever	33
34	35	P.O.D.	Satellite	44
27	36	CELINE DION	A New Day Has Come	30
—	37	MISIA	Kiss In the Sky	1
46	38	INCUBUS	Morning View	30
37	39	DIXIE CHICKS	Home	8
—	40	RADIOHEAD	Amnesiac	9
35	41	JURASSIC 5	Power In Numbers	2
—	42	USHER	8701	50
43	43	OASIS	Heathen Chemistry	14
39	44	MUSIQ SOULCHILD	Juslisen	9
—	45	KORN	Untouchables	17
—	46	ORIGINAL SCORE	The Lord Of The Rings	15
44	47	SADE	Lovers Rock	51
32	48	BLINK-182	Take Off Your Pants & Jacket	71
36	49	PETER GABRIEL	Up	4
50	50	STAINED	Break The Cycle	68

DIGITAL BITS

Live365's Motion For Royalties Stay Denied

Internet-only webcaster Live365's appeal for a stay of webcast performance royalties while its appeal of royalty rates is pending has been denied by the Register of Copyrights. The Register said Live365 failed to make its case that the royalties would violate the First Amendment by forcing some webcasters out of business and did not demonstrate that the rates were arbitrary. A similar motion from broadcasters and the NAB was denied two weeks ago. The temporary minimum royalties agreement offered by SoundExchange this week (see story, Page 3) doesn't apply to Live365, which, as a larger webcaster, is still subject to the .07 cents per-performance rate set by the U.S. Copyright Office. Those royalties came due on Oct. 20.

More Artists Sign On To Support MUSIC

The Rolling Stones, Pink, Beyoncé, Boyz II Men, Brooks & Dunn, 'N Sync and Rob Zombie are among the 30 musicians who last week joined 90 artists and songwriters already supporting Music United for Strong Internet Copyright's campaign against music piracy. MUSIC's 30- and 60-second TV spots featuring artists explaining the consequences of the unauthorized copying of music began airing last week on BET and MTV as banner ads with the same message rolled out on AOL Music. The Association of Independent Music Publishers, the Church Music Publishers Association and Wright Entertainment Group have also pledged their support for the campaign, joining the 20 other music- and related-industry groups that make up MUSIC. More information and a complete list of artists supporting the project are available at www.musicunited.org.

Judge OKs Buyer's Loan To Napster

A Delaware bankruptcy court judge has approved a \$200,000 loan to Napster from its potential buyer to keep the peer-to-peer's doors open and its last employee in place until the sale of its intellectual property and napster.com domain name is final. The loan is coming from Napco Acquisitions, a partnership formed to act on behalf of the still-anonymous leading bidder for what remains of Napster. The buyer will be named when the sale becomes final, which could be before the end of the month.

WMG Creates Wireless Channel With AT&T

AT&T Wireless' 20 million or so subscribers will soon be able to buy CDs and ring tones and get music clips, news and tour dates for Warner Music Group artists through the new Warner Music wireless channel. The nonexclusive deal marks the first time a major label group has allied with a wireless provider to create a music service. WMG's labels include Atlantic, Elektra, Maverick, Lava and Rhino.

KLZ/Denver Now An ESPN Affiliate

Crawford Broadcasting's **KLZ-AM/Denver** on Oct. 14 flipped from a mix of Soft AC and Talk to Sports/Talk as an affiliate of ABC's ESPN Radio Network. The change puts KLZ in direct competition with Jefferson-Pilot's Sports/Talk KKFN (The Fan)/Denver and Clear Channel's KKZN (The Zone).

KLZ spent more than a year trying to succeed with a music format on the AM band. "Unless you are a Standards/Big Band format that's been around a long time, music will rarely work on the AM dial," KLZ GM Don Crawford Jr. said. "We knew music would be difficult, but we needed to try. But now is the time for something proven — the No. 1 name in sports — to air on KLZ."

Along with popular ESPN shows hosted by Dan Patrick and Tony Kornheiser, KLZ's new weekday Sports/Talk lineup will include local shows hosted by former KNML/Albuquerque Sports Director Dennis Glasgow (6-9am) and local Sports radio veteran Dino Costa (3-6pm).

Because KLZ's strong signal — 5kw at 560 AM — can be heard from Cheyenne, WY to Albuquerque, Crawford has secured exclusive rights to ESPN Radio's programming not only in Denver, but for most of the state of Colorado, including Colorado Springs, Pueblo, Boulder, Ft. Collins and Greeley.

Ratings

Continued from Page 1

ABC's News/Talk KGO remains No. 1 in San Francisco but is now challenged by Bonneville's AC KOIT-AM & FM, which broke out of a fourth-place tie to take second. Down in San Jose, KGO's lead was trimmed by second-place Clear Channel CHR/Rhythmic KYLD.

Radio One's WMMJ stunned Washington, DC by tying for first place with Infinity's WPGC-FM, while in nearby Baltimore WPOC extended its lead as WERQ kept pace in second.

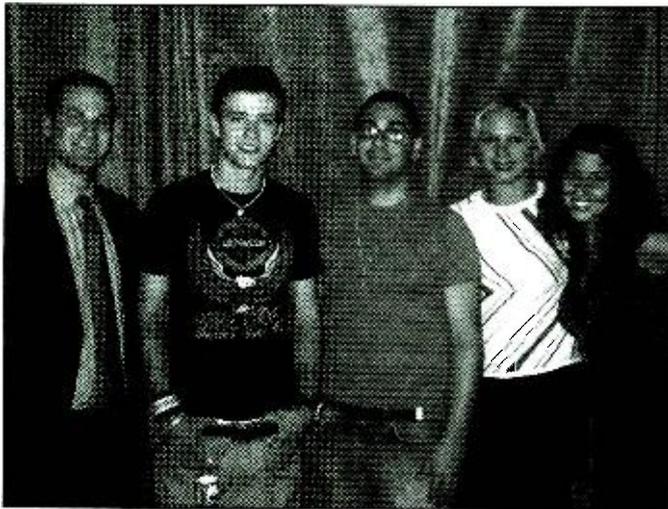
In Denver, Clear Channel's Triple A KBCO regained the market's top spot. Jefferson-Pilot's Country KYGO fell from first to third.

In Seattle, Entercom's KIRO built a commanding four-share lead over second-place KMPS, thanks to Mariners baseball. Meanwhile, Emmis' KTAR took the top spot in Phoenix with a 5.3-7.8 jump — thanks to Arizona Diamondbacks baseball.

Other summer highlights include another No. 1 finish for KKDA-FM/Dallas and a big move by crosstown KLTU. In Atlanta, WVEE broke out of a first-place tie to jump ahead of WSB-AM. Clear Channel's AC KKCW (K103) soared from seventh to first in Portland, OR, and in Memphis WHRK enjoys a stunning 4.3-share lead by jumping ahead of WDIA — now third behind second-place KJMS.

And it was a summer full of "Romance" as SBS's Spanish AC WRMA (Romance 106.7)/Miami lapped from ninth to third to

Like He Loves You



Jive artist Justin Timberlake recently stopped by MTV's New York studios to do exclusive interviews with the Westwood One-distributed MTV Radio Network and TRL Weekend Countdown. Seen here showing the love are (l-r) Westwood One VP/Entertainment Max Krasny; Timberlake; and MTV Radio Network Director Roger Coletti, VP Michele Roberts and Talent Manager Rachel Bruno.

Shockley Appointed WEAT/Palm Beach PD

Rick Shockley has been named PD at Infinity AC **WEAT/West Palm Beach**. He takes the reins from Asst. PD/MD Chad Perry, who has been serving as interim PD since Les Jacoby exited in July.

"We're very excited to add a person of Rick's caliber to our station," Infinity/West Palm Beach VP/Market Manager Lee Strasser told **R&R**. "He's an experienced programmer and an excellent leader, and he'll be the perfect fit for our highly talented group of on-air professionals. Rick has a great track record of success, and I expect him to reach even greater heights with 'Sunny 104.3.'" Shockley told **R&R** that he's "ecstatic" about his new job. "The chance

to work for Infinity, for a guy like Lee Strasser and at a heritage station like WEAT is just an awesome opportunity," he said. "It will be challenging because it's a very competitive market, but I see it as a great opportunity to continue to push Sunny 104.3 into higher achievements and accomplishments from ratings and talent-performance standpoints. This opportunity will be very rewarding."

Shockley most recently worked in Birmingham as OM/PD of Country WZZK and has also been OM of '80s WBPT and Oldies WODL. He also previously served as PD of Oldies KOOL/Phoenix and WODS/Boston.

become the market's No. 1 Spanish-language station.

Morris: No Aberration In Los Angeles Sample

Arbitron President/CEO Steve Morris last week addressed concerns over a sharp dip in Los Angeles' Spanish-language radio shares by explaining that the lower results should be blamed on general-market moves. When asked if any changes to sampling in L.A. were under consideration, Morris said, "We have looked at our methodology very carefully to make sure there wasn't some aberration in the way the sample was placed. We have found none."

"If you look at the actual number of people using radio for the Hispanic segment, that number is flat as a board for the last five periods. I think what you really have here is a change in share driven by changes in listening to the black and Anglo stations."

Arbitron has scheduled a meeting with Spanish-language broadcasters in Los Angeles, tentatively set for Nov. 11, to discuss continued concerns over the performance of Spanish stations in L.A.

Merrill Lynch analyst Jessica Reif Cohen backed up Morris' comments

by issuing a report Monday saying that L.A.'s Spanish slump is the result of seasonal anomalies. She noted that the concern among Spanish-language broadcasters created by the recently released summer 2002 Arbitron survey for Los Angeles was "perhaps needless" and explained that the dip in shares came during a period in which teen-targeted stations tend to "pop," because students are out of school for the summer.

She also noted that the Spanish-language sub-sample tends to be volatile; although the total number of Hispanic dailies has remained unchanged over the past year, the total number of Spanish-language-dominant homes dropped dramatically, by 16%.

Cohen expects the percentage of homes with a Spanish-language preference to rise in fall 2002, when Arbitron implements new population estimates for L.A. But that may not help Hispanic Broadcasting return to its 2000 performance, when KSCA and KLVE were ranked No. 1 and No. 2, respectively. New entrants into the marketplace and an increased push by English-language stations to attract Hispanics may leave the HBC stations near their current ratings levels, Cohen hypothesized.

EXECUTIVE ACTION

Garcia To Coordinate R&R Spanish Charts

Marcela Garcia has been named Chart Coordinator/Spanish Formats for **R&R** and its sister publication, *Radio y Musica*. The appointment of Garcia, who will be based in Los Angeles, is part of a recently announced restructuring of *Radio y Musica* that relocates all Spanish-format editorial and chart operations to **R&R**'s L.A. headquarters.

"Marcy is going to be a pivotal player in the restructuring plan for *Radio y Musica*," **R&R** Sr. VP/Music Operations Kevin McCabe said. "She brings all the right skills to help advance Spanish-language formats in **R&R** and *Radio y Musica*."

Garcia will be joined by **R&R** Spanish-Language Formats Editor and *Radio y Musica* Editor-in-Chief Jackie Madrigal in mid-November. At that time **R&R** will discontinue the print publication of *Radio y Musica* but retain the name in a new fax and e-mail service and website. Spanish-language format charts and an English-language column on Spanish formats will begin appearing in **R&R** with the Nov. 15 issue.

Hot 107.1/Memphis Puts OM Post On Ice

Luscious Ice, a veteran hip-hop programmer who most recently spent 1 1/2 years as PD of Radio One's WPHI/Philadelphia, has joined Flinn Broadcasting's CHR/Rhythmic **KXHT (Hot 107.1)/Memphis** as OM. Ice will also take over the station's morning show, starting Nov. 11.

"We made the deal Monday," Ice told **R&R**. "It's a great opportunity. They are in the game, as far as the station is concerned, and they have the tools necessary to become No. 1. I thank Flinn Broadcasting for the opportunity."

As OM, Ice will oversee the station's programming, promotion and production needs. Hot 107.1 PD Michael Boyer, known professionally as Boogaloo, will now report to Ice. While Ice said KXHT will remain CHR/Rhythmic, he plans to "tweak the music a little bit" and take it a little more mainstream.

Before joining WPHI Ice served as a mixer and air talent at KBXX/Houston. He has also been PD of KBLZ/Tyler, TX.

Webcasters

Continued from Page 3

2003 and \$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.

The terms of the SWAA could very well change, however, when the legislature is back in session. Helms' office hadn't announced any specific plans to revise the bill as of **R&R**'s press time, but an alert released by a Helms aide concerning plans (dropped after the SoundExchange announcement) to ask the

RIAA not to collect royalties until a new, "fairer" law could be written said in its "talking points" that the SWAA "was negotiated by only 10% of webcasters," "was passed by the House on voice vote, leaving debate out" and "would cause small webcasters to go bankrupt." If the bill is revised to address Helms' concerns, it's likely other legislators will want to make some changes as well.

Meanwhile, the larger webcasters and broadcasters that won't be covered by the SWAA began paying royalties on Oct. 20 as scheduled. SoundExchange Exec. Director John Simson told **R&R**, "They're paying," and said the process is, so far, going smoothly.

Edwards

Continued from Page 3

also just received its highest ratings in some time. Steve has been an integral part of KOSI for more than 10 years and is an instrumental component of the station's continued success."

Edwards told **R&R**, "KOSI is truly one of the country's great AC stations, and it's an honor and a privilege to be picked to program the station. AC radio is again in a 'reinvention' mode, and just as we

reinvented the format in the mid-'90s and saw it rise to new ratings highs, I think it's time to look at everything the format is about and reinvent it for the new century.

"KOSI isn't broken — far from it — but it's time to see what needs to be done to keep it dominant for many more years. Jerry McKenna, Entercom Exec. VP/Programming Pat Paxton and everyone in Denver have given me great support. I'm looking forward to a long run at a killer station in a fabulous city."

Kennedy

Continued from Page 3

and marketing arm of the radio industry, the RAB is focusing on several major issues facing broadcasters, such as advertiser and agency re-

quests for electronic data invoicing and post-analysis, guidance on the advent of the Portable People Meter, radio sales and management training and such projects as the RAB-Arbitron Radio Audience Effectiveness Lab.

National Radio

• **PREMIERE RADIO NETWORKS** and HOST Communications provide exclusive radio coverage of the Breeder's Cup World Thoroughbred Championship on Oct. 26, beginning at 12:30pm ET with updates every half-hour, followed by continuous coverage from 4:45-6pm. For more info, contact Amir Forester at 818-461-5404.

• **PREMIERE RADIO NETWORKS** airs the hourlong *Nick Carter Now or Never Album Premiere* on Oct. 28 at 10pm ET and the *Justin Timberlake Justified Album Premiere* on Nov. 4 at 10pm ET, both hosted by Paul "Cubby" Bryant. For more info, e-mail *specials@premiereradio.com* or call 212-896-5285.

Radio

• **MIKE POWELL** is appointed VP/International for RCS. He founded and was most recently CEO of Infinity Media/UKRD Group and Director of RCS (U.K.) Ltd.

CHRONICLE

CONDOLENCES

Longtime WSBA/York, PA air personality **Ed Lincoln**, 78, Oct. 18.

Records

• **JAMES LOPEZ** is named VP/Marketing for Atlantic Records' urban division. He was most recently Sr. Dir./Urban Marketing.



Lopez



McDermott

• **JIM MCDERMOTT** is upped to SVP/New Technology for Sony Music International. He was most recently SVP, New Technology/Electronic Music Distribution.

BUSINESS BRIEFS

Continued from Page 6

Moody's Cuts Disney Debt On Profit Concerns

Moody's last week cut its rating on **Walt Disney Co.**'s \$14 billion in senior unsecured debt one level, from "A3" to "Baa1." Moody's Glenn Eckert told Bloomberg that Disney's overall outlook remains stable, but lower theme-park attendance and the continuing struggles of ABC, paired with a difficult national economy, may make it harder for Disney to lower its debt. Close to 25% of Disney's bonds will come due over the next two years, Eckert said, adding that Disney may need to sell assets and engage in more aggressive cost-cutting if it fails to reduce debt through increased profits. Disney Chairman/CEO Michael Eisner said earlier this month that he would consider selling ABC Radio, but no sale plans are in place. Eckert said ABC's radio holdings could net as much as \$2 billion for Disney.

Saga, WW1 Make Forbes List Of Best Small Companies

Saga Communications and **Westwood One** made this year's *Forbes* magazine list of the "200 Best Small Companies." Saga places 156th in the overall rankings, which appear in *Forbes*' Oct. 28 issue. The magazine also breaks down its list by financial categories. Saga is No. 157 in sales, No. 155 in profits, No. 114 in market value and No. 133 in the "five-year average return on equity" category. Westwood One is No. 155 on the overall *Forbes* list and ranks second in market value, seventh in profits and 10th in sales.

ABC Buys New Albuquerque Home For Radio Disney

ABC Radio this week purchased **KALY/Albuquerque** — a 1kw AM that enjoys a city-grade signal over all of Albuquerque — from **Septien & Associates** for an undisclosed price. Currently Regional Mexican, KALY will become "Radio Disney 1240" once the FCC has approved the deal. The 24-hour Children's format currently airs on KDEF/Albuquerque, but Radio Disney spokeswoman Melissa Gorup told *R&R* 'DEF will stop airing Radio Disney when KALY signs on. She added that she expects the sale to be approved within the next three months.

Quorum Radio Partners Buys Four Additional Stations

Quorum Radio Partners, founded by former ABC executive Todd Fowler, is buying **WKEY Inc.**'s WKEY-AM & WIQQ-FM/Covington, VA for \$600,000 and **Seneca Broadcasting's** WCKJ-FM/Lewisburg, WV and WSLW-AM/White Sulphur Springs, WV for \$650,000. Additionally, Quorum has struck a deal for **Worldwide Capital Partners** to provide funding for future acquisitions, which Fowler told *R&R* will be primarily in the Southeast. "We're looking hot and heavy there," he said. "We want to build in small markets that are close to larger markets. Covington, for example, is about an hour from Roanoke, VA." Although he noted that negotiations are ongoing, Fowler said Worldwide will likely provide about \$10 million in acquisition capital initially, but he's looking for about \$25 million in available funding in the longer term. Kempff Communications is Quorum's exclusive broker.

Clear Channel Donates \$500,000 To Community Group

Clear Channel Worldwide this week donated \$500,000 to the **Points of Light Foundation**, a group created by former President George Bush to promote volunteerism. The company made the contribution in response to President George W. Bush's initiative to increase volunteering nationwide. "I am very grateful to Lowry Mays and Clear Channel Worldwide for their very generous gift to the Points of Light Foundation," said former President Bush, honorary Chairman of the foundation.

FCC ACTIONS

Continued from Page 6

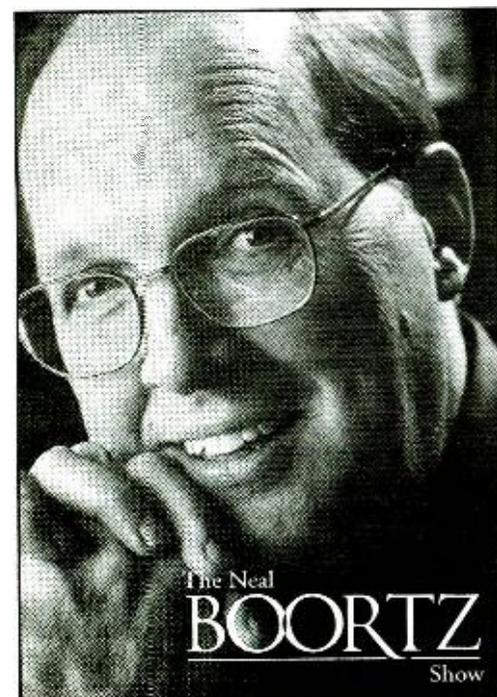
FCC Rescinds \$8,000 Fine Against WTGF

Faith Bible College, licensee of WTGF-FM/Milton, FL, was fined \$8,000 for failure to install operational EAS equipment, but the FCC has now withdrawn the fine. Faith Bible installed EAS equipment after the forfeiture was imposed, but that wasn't reason enough in itself to cancel the penalty, the FCC said — but the school's claim of financial hardship was, and the commission has admonished the station in lieu of a fine.

They're Not Running Away



WMRQ (Radio 104)/Hartford recently brought *Island/IDJMG* artists *Hoobastank* to Hartford's *Rising Star Studios* for a free acoustic performance and autograph session. Seen here smiling for the camera are (l-r) Radio 104 PD *Todd Thomas*, *Hoobastank* members *Doug Robb* and *Dan Estrin* and Radio 104 MD/midday personality *Chaz Kelly*.



The Buzz is about Boortz

WSB Atlanta, GA			
A 25-54	10.7 Share	Rank #1	
M 25-54	16.6 Share	Rank #1	
A 35-54	12.2 Share	Rank #1	
M 35-54	18.2 Share	Rank #1	
WPTF Raleigh-Durham, NC			
A 25-54	8.0 Share	Rank 2nd	
M 25-54	10.5 Share	Rank 2nd	

WSKY-FM Gainesville, FL			
M 25-54	12.8 Share	Rank #1	
M 35-54	14.5 Share	Rank #1	
WOKV Jacksonville, FL			
M 25-54	6.6 to 9.5	Rank 2nd!	
M 35-54	6.6 to 9.4	Rank 3rd!	



Amy Bolton 800.611.5663
Paul Douglas 404.962.2078



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HIT LIST

Seth Neiman
B2K Why I Love You
KYLIE MINDGUE Come Into My World
NORAH JONES Don't Know Why
NIVEA Don't Mess With My Man
PRYMARY COLORZ If You Only Knew
PUDDLE OF MUDD She Hates Me

ROCK

Gary Susalis
AUDIOSLAVE Cochise
CINDER Soul Creation
CLOCKWISE When I Lie
CREED Don't Stop Dancing
PACIFIER Bulletproof

Alternative

Adam Neiman
SUM 41 Still Waiting

TODAY'S COUNTRY

Liz Opoka
DIXIE CHICKS Landslide
SHANIA TWAIN I'm Gonna Getcha Good!
TIM MCGRAW Red Rag Top

PROGRESSIVE

Liz Opoka
DELBERT MCCLINTON Same Kind Of Crazy
JOHNNY CASH Personal Jesus
RON SEXSMITH These Days

LITE JAZZ

Gary Susalis
ARMIK Barcelona Sunsets
DENNY JIOSA Il Dolce Per Due
NORMAN BROWN You Can Close Your Eyes



Lori Parkerson • 202-380-4425

20on20 (XM20)

Kane
FABOLOUS I/P.DIDDY Trade It All, Pt. 2
O-TOWN These Are The Days
PUDDLE OF MUDD She Hates Me

BPM (XM81)

Blake Lawrence
ATB You're Not Alone
PARADISE Rising Sun
ROYKSOPP Poor Leno

The Boneyard (XM41)

Charlie Logan
SAMMY HAGAR Whole Lotta Zep
SAMMY HAGAR Halfway To Memphis

The Heart (XM23)

Johnny Williams
BENNY MARDONES I Want It All
HALL & OATES Heartbreak Time

The Loft (XM50)

Mike Marrone
ALICE PEACOCK I'll Be The One
ALICE PEACOCK I'll Start With Me
ALICE PEACOCK Leading With My Heart
DAVID GRAY The Other Side
JOAN OSBORNE I'll Be Around
MARK KNOPFLER A Place Where We Used To Live
MARK KNOPFLER Devil Baby
PETER GABRIEL Growing Up
TRACY CHAPMAN Another Sun
TRACY CHAPMAN Broken
TRACY CHAPMAN Let It Rain

Raw (XM66)

Leo G
NAS Made You Look

Watercolors (XM71)

Trinity
MICHAEL MANSON Outer Drive
STEVE OLIVER High Noon

X Country (XM12)

Jessie Scott
BILLY SEIGHMAN Trailer Park Homey
BURRITO DELUXE Streets Of Baltimore
CROSS CANADIAN RAGWEED Suicide Blues
JOHNNY CASH Personal Jesus
KIERAN KANE Better When You Take It Slow
LEE ANN WOMACK Streets Of Baltimore
REXHOBART & MISERY BOYS You've Got Some Cheating
STEVE FORBERT My Rough & Rowdy Ways

BPM (XM81)

NARCOTIC THRUST Safe From Harm
WHO DA FUNK Shiny Disco Balls
TIM DELUXE It Just Won't Do
CYNDI LAUPER Shine
TIESTO & SUZANNE PALMER 643 (Love's On Fire)
GLORIA GAYNOR I Never Knew It
OAKENFOLD Starry Eyed Surprise
DARK MONKS I/MIM Insane
IAN VAN DAHL Reason
M-FACTOR Mother
4 CLUBBERS Children '02
SPACE COWBOY I Would Die 4 U
LOVHER How It's Gonna Be
MADONNA Die Another Day
DISTANT SOUNDZ Time After Time
EYES CREAM Open Up Your Mind
LASGO Alone
CONJURE ONE Sleep
AMBER Need To Be Naked
TELEPOPMUSIK Breathe
DANIEL BEDINGFIELD James Dean (I Wanna Know)
SHAKIRA Objection (Tango)
ANDY HUNTER Amazing
KIM ENGLISH Treat Me Right
FERRY CORSTEN Punk
LAMYA Empires
ONE-T Music In The One-T ODC
MAD'HOUSE Like A Prayer
4 STRINGS Take Me Away
SOPHIE ELLIS BEXTOR Get Over You
PARADISE Rising Sun
ROYKSOPP Poor Leno
ATB You're Not Alone



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DMX Inflight

Jon Wheat
The hottest tracks in the air on 31 airlines worldwide, targeted at 25-54 adults.
1 GIANT LEAP I/ROBBIE WILLIAMS My Culture
CRAIG DAVID What's Your Flava?
SANTANA I/ MICHELLE BRANCH The Game Of Love
LAS KETCHUP The Ketchup Song
JOAN OSBORNE How Sweet It Is
KIM RICHEY Rise
BECK Sea Change
SUPREME BEINGS OF LEISURE Divine Operating...
This section features this week's new adds on DMX MUSIC channels available via digital cable and direct broadcast satellite.

CHR/POP

Jack Patterson
KELLY ROWLAND Stole

CHR/RHYTHMIC

Mark Shands
SERA That Girl Wouldn't Listen
XZIBIT I/EMINEM My Name

URBAN

Jack Patterson
VIVIAN GREEN Emotional Rollercoaster
YOUNG BLOODZ Cadillac Pimpin'

ALTERNATIVE

Dave Sloan
OONNAS Take It Off
COLDPLAY Clocks

ROCK

Stephanie Mondello
TRAPT Headstrong

ADULT ALTERNATIVE

Stephanie Mondello
FISHER Dream On

ADULT CONTEMPORARY

Jason Shift
No Adds

INTERNATIONAL HITS

Mark Shands
LIFELINE Six

COUNTRY

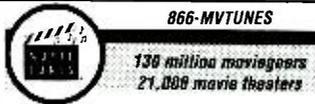
Leanne Flask
LEE ANN WOMACK Forever Everyday
CRAIG MORGAN Almost Home

DANCE

Danielle Ruysschaert
BOOMKAT The Wreckoning (Brother Brown Mix)
APHRODITE See Thru It (Frou Frou Mix)
LASGO Somewhere

RAP/HIP-HOP

Mark Shands
CRISIS West Coast
PLAYA DAVE Ticket 2Da Game
WC Walk
WC So Hard
WC Bellin
WC Flirt
WC Tears Of A Kill
WC Da Get Together
WC Throw Ya Hood Up
WC Wanna Ride
WC Bang Loose
WC Get Out
WC Let's Make A Deal
WC Something 2 Live 4



WEST

1. SANTANA I/MICHELLE BRANCH The Game Of Love
2. UNCLE KRACKER In A Little While
3. LEANN RIMES Life Goes On
4. O-TOWN These Are The Days
5. INDIA.ARIE Little Things

MIDWEST

1. SANTANA I/MICHELLE BRANCH The Game Of Love
2. UNCLE KRACKER In A Little While
3. LEANN RIMES Life Goes On
4. O-TOWN These Are The Days
5. WALLFLOWERS When You're On Top

SOUTHWEST

1. SANTANA I/MICHELLE BRANCH The Game Of Love
2. UNCLE KRACKER In A Little While
3. O-TOWN These Are The Days
4. TOM PETTY The Last DJ
5. TIM MCGRAW Red Rag Top

NORTHEAST

1. SANTANA I/MICHELLE BRANCH The Game Of Love
2. UNCLE KRACKER In A Little While
3. INDIA.ARIE Little Things
4. TOM PETTY The Last DJ
5. O-TOWN These Are The Days

SOUTHEAST

1. SANTANA I/MICHELLE BRANCH The Game Of Love
2. O-TOWN These Are The Days
3. UNCLE KRACKER In A Little While
4. WALLFLOWERS When You're On Top
5. INDIA.ARIE Little Things

ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

Rock

AUDIOIOV Looking Down
BOSTON I Had A Good Time
DEFAULT Live A Lie
RUSH Sweet Miracle

Alternative

NEW FOUND GLORY Head On Collision
SUM 41 Still Waiting

Triple A

BECK Lost Cause
FEEL Won't Stand In Your Way
NORAH JONES Come Away With Me
MATCHBOX TWENTY Disease
SUSAN TEDESCHI Alone

CHR

HOOBASTANK Running Away
PUDDLE OF MUDD She Hates Me
THICKE When I Get You Alone
TLC Girl Talk

Mainstream AC

MADONNA Die Another Day

Lite AC

TAMARA WALKER If Only

NAC

NORMAN BROWN I/MICHAEL MCDONALD I Still Believe
CLUB 1600 To The Point
KENNY G Paradise
DIANA KRALL Just The Way You Are

Christian AC

GO FISH Ask
JANNA LONG Greater Is He
DAVID MEECE No Other Hope
CHRIS RICE The Other Side Of The Radio

UC

BENZINO Rock The Party
FIELD MOB Sick Of Being Lonely

Country

RADNEY FOSTER Everyday Angel
TOMMY SHANE STEINER What We're Going To Do...
AARON TIPPIN If Her Lovin' Don't Kill Me
SHANIA TWAIN I'm Gonna Getcha Good!
DARRYL WORLEY Family Tree



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

Alternative

Steve Young/Kristopher Jones
DISTILLERS City Of Angels
EXIES My Goddess
KORN Alone I Break
NEW FOUND GLORY Head On Collision
SUM 41 Still Waiting

Active Rock

Steve Young/Kristopher Jones
KORN Alone I Break
TRAPT Headstrong

Heritage Rock

Steve Young/Kristopher Jones
AUDIOSLAVE Cochise
BRUCE SPRINGSTEEN Lonesome Day

Hot AC

Steve Young/Josh Hosler
KELLY CLARKSON A Moment Like This
JOHN RZEZNIK I'm Still Here (Jim's Theme)

CHR

Steve Young/Josh Hosler
NAPPY ROOTS Po' Folks
JOHN RZEZNIK I'm Still Here (Jim's Theme)

Soft AC

Mike Bettelli/Teresa Cook
HALL & OATES Forever For You

Dave Wingert Show

Mike Bettelli/Teresa Cook
HALL & OATES Forever For You

Mainstream Country

Ray Randall/Hank Aaron
KELLIE COFFEY At The End Of The Day

New Country

Hank Aaron
MARK WILLIS Nineteen Somethin'

Lia

Ken Moultrie/Hank Aaron
TAMMY COCHRAN Life Happened

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
MADONNA Die Another Day

Adult Contemporary

Rick Brady
MARIAH CAREY Through The Rain

US COUNTRY

Penny Mitchell
JDE NICHOLS Brokenheartsville
BRAD PAISLEY I Wish You'd Stay
DARYLE SINGLETARY I'd Love To Lay You Down

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
WAYNE WARNER My Piece Of Heaven
DARRYL WORLEY Family Tree



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
BOSTON I Had A Good Time

Soft AC

Andy Fuller
LEANN RIMES Life Goes On
SANTANA I/MICHELLE BRANCH The Game Of Love

Bright AC

Jim Hays
AVRIL LAVIGNE Sk8er Boi
JOHN RZEZNIK I'm Still Here (Jim's Theme)

Mainstream Country

David Felker
TAMMY COCHRAN Life Happened

Hot Country

Jim Hays
MARK WILLIS Nineteen Somethin'

Young & Elder

David Felker
GARY ALLAN Man To Man
MARK WILLIS Nineteen Somethin'



After Midnite

GARY ALLAN Man To Man
AARON LINES You Can't Hide Beautiful



Alternative

Chris Reeves • 970-949-3339
TRAPT Headstrong
VINES Outathaway

POLLSTAR CONCERT PULSE

Pos. Artist	Avg. Gross (in 000s)	Among this week's new tours
1 THE WHO	\$1,424.2	BLACK REBEL MOTORCYCLE CLUB
2 DAVE MATTHEWS BAND	\$1,413.4	JOE NICHOLS
3 BRUCE SPRINGSTEEN	\$1,224.1	MARTINA MCBRIDE
4 AEROSMITH	\$1,033.1	NELLY
5 OZZFEST 2002	\$1,002.3	NORAH JONES
6 CHER	\$895.4	TRACY CHAPMAN
7 NEIL DIAMOND	\$808.6	
8 RUSH	\$608.2	
9 CREED	\$537.2	
10 JOHN MELLENCAMP	\$506.0	
11 ANGER MANAGEMENT TOUR	\$504.3	
12 TOM PETTY	\$455.1	
13 MARC ANTHONY	\$383.2	
14 LENNY KRAVITZ	\$382.9	
15 LUTHER VANDROSS	\$344.7	

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
HILARY DUFF I Can't Wait	76
AVRIL LAVIGNE Complicated	74
AARON CARTER America A O	74
CHRISTINA MILIAN Call Me, Beep Me	74
PLAY Us Against The World	73
KELLY CLARKSON A Moment Like This	73
LMNT Juliet	72
A*TEENS Floorfiller	72
SIMON AND MILO Get A Clue	70
JUMP5 Beauty And The Beast	37
AARON CARTER Summertime	33
NO SECRETS That's What Girls Do	33
VANESSA CARLTON A Thousand Miles	32
VANESSA CARLTON Ordinary Day	32
PINK Get The Party Started	32
BAHA MEN Who Let The Dogs Out?	31
BAHA MEN Move It Like This	30
SUGAR RAY When It's Over	30
MICHELLE BRANCH Everywhere	29
A*TEENS Bouncing Off The Ceiling	28



Playlist for the week ending Oct. 19.

72 million households



Tom Calderona
VP/Programming

75 million households



Paul Marszalek
VP/Music Programming

ADDS

- MARIAH CAREY Through The Rain
- CRAIG DAVID What's Your Flava
- HEATHER HEADLEY He Is
- PUDDLE OF MUDD She Hates Me
- SIXPENCE NONE THE RICHER Breathe Your Name
- SHANIA TWAIN I'm Gonna Getcha Good!

Plays	Artist	Title	Plays
22	CHRISTINA AGUILERA	Dirrty	22
19	MISSY ELLIOTT	Work It	19
19	NIRVANA	You Know You're Right	19
18	JUSTIN TIMBERLAKE	Like I Love You	18
18	ND DOUBT /LADY SAW	Underneath It All	18
18	AVRIL LAVIGNE	Sk8er Boi	18
15	FABOLOUS /JAGGED EDGE	Trade It All, Pt. 2	15
15	NAPPY ROOTS	Po' Folks	15
15	FOO FIGHTERS	All My Life	15
14	CAM'RON	Hey Ma	14
14	BIG TYMERS	Oh Yeah	14
14	PUDDLE OF MUDD	She Hates Me	14
14	SEAN PAUL	Gimme The Light	14
14	RED HOT CHILI PEPPERS	Zephyr Song	14
13	NELLY /KELLY ROWLAND	Dilemma	13
13	LL COOL J	Luv U Better	13
13	CLIPSE	When The Last Time...	13
13	OAKENFOLD	Starry Eyed Surprise	13
12	PINK	Family Portrait	12
12	SANTANA /MICHELLE BRANCH	Game Of Love	12
11	ASHANTI	Baby	11
9	NIVEA	Don't Mess With My Man	9
9	STONE SOUR	Bother	9
9	MADONNA	Die Another Day	9
9	EMINEM	Lose Yourself	9
9	FAT JOE	Crush Tonight	9
8	TAPROOT	Poem	8
7	GOOD CHARLOTTE	Lifestyles Of The Rich...	7
7	FLOETRY	Floetic	7
7	JURASSIC 5	What's Golden?	7
6	STROKES	Someday	6
6	BLV	I Do (Wanna Get Close To You)	6
6	BON JOVI	Everyday	6
6	SIMPLE PLAN	I'd Do Anything	6
5	CRAIG DAVID	What's Your Flava?	5
5	KELLY CLARKSON	A Moment Like This	5
4	ANDREW W.K.	We Want Fun	4
4	WHITE STRIPES	Dead Leaves & The Dirty Ground	4
4	XZIBIT	Multiply	4
4	MICHELLE BRANCH	Goodbye To You	4
4	UNCLE KRACKER	In A Little While	4
4	P. DIDDY	Diddy	4
3	EMINEM	Cleanin' Out My Closet	3
3	NICK CARTER	Help Me	3
3	1 GIANT LEAP	My Culture	3
3	P.O.D.	Satellite	3
3	ERYKAH BADU /COMMON	Love Of My Life	3
3	INDIA.ARIE	Little Things	3
3	LIFEHOUSE	Spin	3
3	PAPA ROACH	Time And Time Again	3
3	EMINEM	Without Me	3
3	30 SECONDS TO MARS	Capricorn	3
2	DANIEL BEDINGFIELD	Gotta Get Thru This	2
2	JIMMY EAT WORLD	Sweetness	2
2	MS. JADE	Ching, Ching	2
2	SEETHER	Fine Again	2
2	MARIAH CAREY	Through The Rain	2
2	MOS DEF	Brown Sugar	2

Video playlist for the week ending Oct. 19.

Plays	Artist	Title	Plays
22	CREED	One Last Breath	22
21	MADONNA	Die Another Day	21
21	ND DOUBT /LADY SAW	Underneath It All	21
21	SANTANA /MICHELLE BRANCH	Game Of Love	21
19	PINK	Just Like A Pill	19
17	JOHN RZEZNIK	I'm Still Here (Jim's Theme)	17
16	DIXIE CHICKS	Landslide	16
16	BON JOVI	Everyday	16
16	JOHN MAYER	Your Body Is A Wonderland	16
16	U2	Electrical Storm	16
15	FAITH HILL	Cry	15
15	NIRVANA	You Know You're Right	15
15	UNCLE KRACKER	In A Little While	15
15	BRUCE SPRINGSTEEN	Lonesome Day	15
15	JUSTIN TIMBERLAKE	Like I Love You	15
14	VANESSA CARLTON	Ordinary Day	14
14	RED HOT CHILI PEPPERS	Zephyr Song	14
13	KELLY CLARKSON	A Moment Like This	13
13	NELLY /KELLY ROWLAND	Dilemma	13
7	CREED	Don't Stop Dancing	7
7	TORI AMOS	A Sorta Fairytale	7
7	HOBBASTANK	Running Away	7
7	COLOPLAY	In My Place	7
7	LIFEHOUSE	Spin	7
7	JENNIFER LOVE HEWITT	Barenaked	7
7	WALLFLOWERS	When You're On Top	7
6	FOO FIGHTERS	All My Life	6
6	INDIA.ARIE	Little Things	6
2	MICHELLE BRANCH	Goodbye To You	2
2	SHERYL CROW	Steve McQueen	2
1	ERYKAH BADU /COMMON	Love Of My Life	1
1	P. DIDDY	/GINUWINE I Need A Girl, Pt. 2	1
1	EVE /ALICIA KEYS	Gangsta' Lovin	1
1	LAMYA	Empires	1
1	DANA GLOVER	Thinking Over	1
1	LL COOL J	Luv U Better	1
1	OUR LADY PEACE	Somewhere Out There	1
1	KELLY ROWLAND	Stole	1
1	LEANN RIMES	Life Goes On	1
1	DUNCAN SHEIK	On A High Note	1

Video airplay for Oct. 21-28.

36 million households



Cindy Mahmoud
VP/Music Programming
& Entertainment

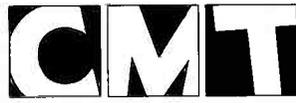
VIDEO PLAYLIST

- MUSIQ Dntchange
- NAPPY ROOTS Po' Folks
- CLIPSE When The Last Time
- SEAN PAUL Gimme The Light
- MARIO Braid My Hair
- NELLY /KELLY ROWLAND Dilemma
- EMINEM Lose Yourself
- BIG TYMERS Oh Yeah
- ERYKAH BADU /COMMON Love Of My Life
- ASHANTI Baby

RAP CITY TOP 10

- EMINEM Lose Yourself
- FIELD MOB Sick Of Being Lonely
- MS. JADE /TIMBALAND & NELLY FURTADO Ching Ching
- LL COOL J Luv U Better
- ERICK SERMON React
- BIG TYMERS Oh Yeah
- XHIBIT /NATE DDGG Multiply
- NELLY /KELLY ROWLAND Dilemma
- FAT JOE /GINUWINE Crush Tonight
- NAPPY ROOTS Po' Folks

Video playlist for the week ending Oct. 27.



COUNTRY MUSIC TELEVISION

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

ADDS

- BRUCE SPRINGSTEEN Lonesome Day
- DARRYL WDRLEY Family Tree
- TRACE ADKINS Chrome

TOP 20

- MONTGOMERY GENTRY My Town
- KEITH URBAN Somebody Like You
- REBECCA LYNN HOWARD Forgive
- NICKEL CREEK This Side
- DIXIE CHICKS Landslide
- RASCAL FLATTS These Days
- TRAVIS TRITT Strong Enough To Be Your Man
- MARTINA MCBRIDE Where Would You Be
- EMERSON DRIVE Fall Into Me
- TOBY KEITH Who's Your Daddy?
- WILLIE NELSON Maria (Shut Up And Kiss Me)
- TAMMY COCHRAN Life Happened
- RADNEY FOSTER Everyday Angel
- LEE ANN WOMACK Something Worth Leaving Behind
- GEORGE STRAIT She'll Leave You With A Smile
- SHANIA TWAIN I'm Gonna Getcha Good!
- CLEDUS T. JUDD It's A Great Day To Be A Guy
- JOE NICHOLS The Impossible
- FAITH HILL Cry
- JENNIFER HANSON Beautiful Goodbye

HEAVY

- DIXIE CHICKS Landslide
- KEITH URBAN Somebody Like You
- MONTGOMERY GENTRY My Town
- RASCAL FLATTS These Days
- REBECCA LYNN HOWARD Forgive
- TOBY KEITH Who's Your Daddy?
- TRAVIS TRITT Strong Enough To Be Your Man

HOT SHOTS

- BRUCE SPRINGSTEEN Lonesome Day
- FAITH HILL Cry
- LEEANN RIMES Life Goes On
- SHANIA TWAIN I'm Gonna Getcha Good!
- STEVE AZAR Waitin' On Joe

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

Information current as of Oct. 21, 2002.



Jim Murphy, VP/Programming
19 million households

ADDS

- DARRYL WORLEY Family Tree
- WAYNE WARNER My Piece Of Heaven

TOP 10

- SHANIA TWAIN I'm Gonna Getcha Good!
- KEITH URBAN Somebody Like You
- RASCAL FLATTS These Days
- FAITH HILL Cry
- TOBY KEITH Who's Your Daddy?
- TRACE ADKINS Chrome
- GEORGE STRAIT She'll Leave You With A Smile
- REBECCA LYNN HOWARD Forgive
- TERRI CLARK I Just Wanna Be Mad
- SHEDAISY Mine All Mine

Information current as of Oct. 22, 2002.

TELEVISION

TOP TEN SHOWS

Total Audience (105.5 million households)	October 14-20	Adults 18-34
1	CSI	1 Friends
2	Friends	2 E.R.
3	E.R.	3 Will & Grace
4	Survivor: Thailand	4 CSI
5	Everybody Loves Raymond	5 Scrubs
6	Will & Grace	6 Survivor: Thailand
7	FOX World Series: Game Two (San Francisco vs. Anaheim)	7 Good Morning Miami
8	Law & Order	8 The Bachelor
9	CSI: Miami	9 Law & Order
10	Scrubs	(tie) NFL Monday Night Football (San Francisco vs. Seattle)

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Michelle Branch, Gloria Estefan, Chaka Khan, The Pretenders and Lee Ann Womack are slated to perform when *Lifetime* presents the third annual *Women Rock! Girls & Guitars*, hosted by Jennifer Love Hewitt (Friday, 10/25, 10pm ET/PT).

Friday, 10/25

- The Calling, *Live With Regis & Kelly* (check local listings for time and channel).
- Vanessa Williams, *The Caroline Rhea Show* (check local listings for time and channel).
- Kelly Clarkson and The Dixie Chicks, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Shakira and P.O.D., *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 10/26

- Jessica Simpson, *Mad TV* (FOX, 11pm ET/PT).

Monday, 10/28

- Master P, Lil Romeo and RuPaul guest-star this week on *Hollywood Squares* (check local listings for time and channel).

- Ryan Adams, *Jay Leno*.
- Christina Aguilera, *Late Show With David Letterman* (CBS, check local listings for time).
- Rocket From The Crypt, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Trik Turner, *Carson Daly*.

Tuesday, 10/29

- John Oates, *Regis & Kelly*.
- James Taylor, *Jay Leno*.
- Tori Amos, *David Letterman*.
- Beck, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Michelle Branch, *Carson Daly*.

Wednesday, 10/30

- Marilyn Manson and Shaggy, *Jay Leno*.
- Warren Zevon, *David Letterman*.
- Sleater-Kinney, *Conan O'Brien*.
- Tracy Chapman, *Carson Daly*.

Thursday, 10/31

- Reba McEntire, *The View* (ABC, check local listings for time).
- Justin Timberlake, *Jay Leno*.
- Foo Fighters, *David Letterman*.
- The Flaming Lips, *Conan O'Brien*.
- Earshot, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Oct. 18-20

Title	Distributor	\$ Weekend	\$ To Date
1	<i>The Ring</i> (DreamWorks)*	\$15.01	\$15.01
2	<i>Sweet Home Alabama</i> (Buena Vista)	\$9.55	\$98.47
3	<i>Red Dragon</i> (Universal)	\$8.76	\$77.81
4	<i>My Big Fat Greek Wedding</i> (IFC)	\$7.14	\$169.29
5	<i>Brown Sugar</i> (FOX Searchlight)	\$5.21	\$18.50
6	<i>The Transporter</i> (FOX)	\$5.08	\$17.19
7	<i>Abandon</i> (Paramount)*	\$5.06	\$5.06
8	<i>The Tuxedo</i> (DreamWorks)	\$4.12	\$43.14
9	<i>Jonah: A VeggieTales Movie</i> (Artisan)	\$3.90	\$16.02
10	<i>Tuck Everlasting</i> (Buena Vista)	\$3.75	\$10.57

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

COMING ATTRACTIONS: This week's openers include *The Truth About Charlie*, starring former recording artist Mark Wahlberg. The film's Play-Tone/Epic soundtrack is collection of songs from around the world, including Sparklehorse's "It's a Wonderful Life," Asian Dub Foundation's "Fortress Europe," Angeliq Kidjo's "Les Enfants Perdus," The Feelies' "Slow Down," Anna Karina's "Sous Le Soleil Exactement" and Charles Aznavour's "Quand Tu M'Aimes"; Karina and Aznavour also appear in the film. Cuts by Da Phazz, Rachid

Taha, Miro, The Soft Boys, Transglobal Underground, Khaled, The Gotan Project, Manu Chao, Lhasa, Backward Dog and Rachel Portman — as well as "Bigga Man" by Ted Demme, the late nephew of the film's director, Jonathan Demme — complete the ST.

Also opening this week is *Paid in Full*, which co-stars recording artist Cam'ron and was co-produced by Roc-A-Fella's Damon Dash and recording artist Jay-Z, and *Jackass the Movie*, which features recording artist Henry Rollins in a supporting role.

— Julie Gidlow



David Cohn
General Manager

2

- CLIPSE When The Last Time...
- MISSY ELLIOTT Work It
- NIRVANA You Know You're Right
- SEAN PAUL Gimme The Light
- NAPPY ROOTS Po' Folks
- QUEENS OF THE STONE AGE No One Knows
- OK GO Get Over It
- CAM'RON Hey Ma
- LL COOL J Luv U Better
- RED HOT CHILI PEPPERS Zephyr Song
- STROKES Someday
- FOO FIGHTERS All My Life
- PUDDLE OF MUDD She Hates Me
- TORI AMOS A Sorta Fairytale
- ND DOUBT /LADY SAW Underneath It All
- ERYKAH BADU /COMMON Love Of My Life
- STONE SOUR Bother
- BIG TYMERS Oh Yeah
- CHEVELLE The Red
- COLDPLAY In My Place
- SEETHER Fine Again
- TAPROOT Poem
- GOOD CHARLOTTE Lifestyles Of The Rich And Famous
- SUGARCULT Pretty Girl (The Way)
- OUR LADY PEACE Innocent

Video playlist for the week of Oct. 14-20



AL PETERSON
apeterson@radioandrecords.com

Art Bell Says 'Good Night,' But Not 'Goodbye'

Continued from Page 1

Radio Networks President/COO Kraig Kitchin stunned the industry by announcing that, after only a year in retirement, Bell had agreed to return to host *Coast to Coast*.

Bell made it no secret that his motivation to return was his concern over what he felt had happened to the program in his absence. In a February 2001 interview he told R&R, "That show was my baby; I built it from the ground up. I could not just sit by and let my baby choke to death, so to speak. If the show had been running well and doing fine, I don't think I would have come back to it."

Returning to the air in the spring of 2001, Bell quickly regained his throne as Talk's late-night king. After more than a year of turmoil and uncertainty, everything seemed to be, at last, right in the mythical Kingdom of Nye. In the months following his much-heralded return, however, Bell's frequent absences from the show became more and more noticeable to affiliates and listeners.

Finally, after two months off the air last summer, Bell returned to *Coast to Coast* this past Labor Day and announced that chronic back problems were forcing him

to reduce his hosting schedule to three days a week. George Noory — who had become the de facto permanent substitute for Bell during Bell's frequent absences — would host on all other nights.

"It's easy to find someone who has a passion to do a talk show, but it's not easy to find someone who has a passion for the kind of material I do. I can tell you without hesitation that George Noory has that passion."

In this week's exclusive conversation, Bell details how an increasingly debilitating back condition has left him no longer able to sit or stand for the four hours required to host his nightly show. Although

Bell confirms that surgery is a potential option that could reduce his pain, he isn't crazy about the odds for success. "Odds are about 50/50 that I could end up being somewhat improved or totally crippled," he says.

R&R: *Can you detail the injury that brought you to this point?*

AB: Ironically, what brought me back to radio is what is now forcing me to leave it. I have always had a love and a passion for radio. I'll bet I worked at 30 radio stations from the time I was about 14 years old until I was around 38 — a lot of big Rock and other music stations.

I got to the point in my life where I just could not move anymore, so I decided to settle down and went to work building out the network for what was then Times-Mirror cable in Las Vegas. While on that job, I slipped and took a really bad fall from a pole. I fell about 20 feet and landed on my ass and my elbow and impacted [discs] L-4 and L-5, right at the bottom of my spine.

While recuperating, I got my first chance in Talk radio, doing part-time, and eventually full-time,

Continued on Next Page

So, Who Is George Noory?

In the wake of Art Bell's announcement that he'll exit as host of *Coast to Coast* at the end of this year, the spotlight is on **George Noory**. Noory, a veteran talk host, is a man with a passion for the kind of topics that have propelled the Premiere Radio Networks-syndicated show to late-night success.



George Noory

Noory's voice has become familiar to listeners because he's been Bell's regular fill-in during much of the past year. Since Labor Day he has been the man behind the *Coast to Coast* microphone at least three regularly scheduled nights every week. I recently caught up with Bell's heir apparent to find out how he feels about filling his predecessor's rather big shoes and why he's confident that he's the one who can continue the show's legacy of success.

R&R: *Who is George Noory?*

GN: George Noory is someone who has wanted to be in radio ever since he can remember. From Day One I've wanted to cover stories that, generally speaking, the mainstream media never touch — the unusual, the paranormal and things like that.

My interest in those stories started when I was around 13 years old and my mother gave me a book called *We Are Not Alone* by Walter

"I would ask only that people listen and judge for themselves, because I'm confident they will like what they hear."

Sullivan. I was fascinated with the subject matter, and, from that moment, I always wanted to be in a business where I could explore those kinds of stories. I found out that broadcasting was that business, and I've been in it now for 33 years.

R&R: *How did you first get hooked up with Coast to Coast and Art Bell?*

GN: In 1996 I was driving in to work at KMOX/St. Louis at around 3am. I tuned in Art Bell and was absolutely fascinated with the show I heard and, especially, with him as a host. A year later, while working overnights at KTRS/St. Louis, I got to know Mike Siegel, who was, at that time, working in Seattle.

When he became the host of *Coast to Coast*, I called him and said, "Mike, if you ever need a fill-in host for the show, remember my name." Sure enough, he did, and he mentioned me to [Premiere Sr. VP and

Continued on Next Page

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IT MATTERS WHERE YOU GET YOUR NEWS

Continued from Previous Page

overnights at KDWN/Las Vegas. That's where I began exploring the kinds of esoteric subjects and topics that we do today. Even though the injury continued to flare up a couple of times a year and twist me like a pretzel, I would simply deal with it for several days or a week and then snap back and go back to work.

But my doctor kept telling me that, over time, my condition was likely to get progressively worse. It has, in fact, gotten much worse. It has now reached a point where I am no longer able to sit or stand for the four hours a night that are required to do my show. The pain is so severe that it curls me up in such a way that I now walk with my body at about a 30- or 40-degree angle.

R&R: *Is there a surgical solution?*

AB: Yes, but I'm not crazy about the odds for success. My doctors — and I have been to some of the best doctors there are for this — have told me that there is, at best, a 50/50 chance of success. Success means a reduction of the severe pain I have, but my mobility would be significantly decreased. On the failure side, it ranges from ending up being worse off than I am today — it's hard to imagine what that pain would be like — to becoming totally crippled and having no feeling in my lower body.

That's a very serious decision to make, and it's a hell of a terrible position to be in. So, while I will not rule out an operation eventually, the odds being what they are, I have decided that I'm not going to take that step until I absolutely have to. If I reach the point where, without the operation, I am faced with not being able to walk, I'll go under the knife, but I want to exhaust all other possible options before I take that route.

R&R: *What has been the biggest factor in your finally coming to this decision?*

AB: Most of all, it is because it's not fair to listeners for me to be gone so much. I've lost some time on the air because of this for several years, but it has been especially bad over this past year. I'm very cognizant that I am disappointing my listeners, and I'm tired of doing that.

I feel awful about it, but this is a choice I have to make for my life beyond the radio show. If I don't have to sit for hours every day to do the show, then I can, perhaps, begin to apply some slow exercise and physical therapy to try to improve things and avoid an operation. But if I have to do the show night after night, there is no way I can do that.

"Ironically, what brought me back to radio is what is now forcing me to leave it."

R&R: *What about outfitting the studio to do the show lying down?*

AB: We talked about that. The people at Premiere have been great and have offered to do whatever was necessary. But I just can't do the show that way. When you are lying down, your voice doesn't project right and you don't sound right or have the right kind of energy. When you do a show like this, you have to sit up and pay attention and be really involved in what you are doing.

I do everything — I run my own commercials and my own bumper music, and I take my own calls.

I'm a dinosaur, I know, but I wouldn't know how to do it any other way. My doctor has told me clearly that I cannot continue to sit all those hours every day. He told me I was crazy if I thought I could still do it.

R&R: *The last time you left the show, things did not go very well under a new host. What makes you confident that George Noory is the right guy to take your place?*

AB: There have been a lot of people who have come and gone over the years as fill-in hosts, weekend hosts, etc. Of all of them, George is truly the only one whom I can honestly say gets it. He understands what this show is all about.

It's easy to find someone who has a passion to do a talk show, but it's not easy to find someone who has a passion for the kind of material I do. I can tell you without hesitation that George Noory has that passion. In fact, as further proof of my confidence in George, I will continue to air *Coast to Coast* on my own station here in Parumph, NV, KNYE-FM.

R&R: *So, is this really goodbye? Will we never hear Art Bell on the air again?*

AB: I'm not going to tell you that. That is what I said once, although, as you know, the last time I retired it was for very different reasons. Hey, if George needs a fill-in now and then — or maybe I'd like to come on and do something special — I would say you will hear me again on Premiere Radio Networks.

In terms of being lashed to a commitment of four hours a day, five days a week, however, I can't do that anymore, at least in the foreseeable future. But if there is anything I have learned from all that has happened in the past few years — probably the hard way — it's that you should never say never.

George Noory

Continued from Previous Page

Exec. Producer of *Coast to Coast*] Alan Corbeth. In April of 2001 Alan gave me my first opportunity to fill in, and I have been the regular substitute for Art ever since.

R&R: *Art Bell retired once before and came back. Does that worry you?*

GN: In every broadcast position I have ever been in, I have given 110% of my energy. I've had an opportunity over the past year to work directly with Art on this program, and I feel that I have been pretty well accepted not only by him, but also by the listeners, affiliates and advertisers. The response I have received has been overwhelmingly positive and supportive.

The pacing, the sound and the style — everything Art has developed for the show — will stay the same. I feel very comfortable not only with the format, but also with the subject matter of *Coast to Coast*. The fact that Art himself has expressed how comfortable he is with what I do on the show is, to me, the biggest and best endorsement I could ever have.

R&R: *How will the show be the same with you behind the microphone, and how will it be different?*

GN: It will be the same because I am not going to change it. I will be me, but within the same *Coast to Coast* program and subject matter that fans have come to know and love. What will be different, I think, is the world that we live in. I see this country and our world as being headed into a very difficult time in history.

People are concerned about not only their own lives, but also things like end times, whether we're going to be hit by an asteroid and other topics that *Coast to Coast* has addressed. I want to be right there on the air during what I think are going to be unusual moments of crisis that will occur in the months and years ahead.

R&R: *How are you feeling on the eve of replacing a Talk radio icon?*

GN: I feel like the coach has asked me to pinch hit for Babe Ruth, and I'm Mickey Mantle. When it's time for me to step up to the plate, I'm going to do the best that I can, utilizing the abilities I have developed over my entire career. I'm going to be me, doing a program that the best talk show host in the world developed, but I am confident and secure in my own talent and abilities and with who I am. I would ask only that people listen and judge for themselves, because I'm confident they will like what they hear.

TALK BACK TO R&R!

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

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12+ SUMMER 2002 ARBITRON RESULTS

San Francisco - #4

Station (Format)	Owner	Sp '02	Su '02
KGO-AM (N/T)	ABC	6.2	6.5
KOIT-A/F (AC)	Bonneville	4.0	4.8
KMEL-FM (CHR/Rhy)	Clear Chan.	3.8	4.3
KCBS-AM (News)	Infinity	4.3	4.1
KSFO-AM (Talk)	ABC	4.6	3.9
KYLD-FM (CHR/Rhy)	Clear Chan.	3.6	3.7
KDFC-FM (Classical)	Bonneville	3.4	3.6
KFRC-A/F (Oldies)*	Infinity	3.3	3.5
KNBR-AM (Sports)	Susquehanna	2.9	3.5
KKSF-FM (Sm. Jazz)	Clear Chan.	3.1	3.4
KFFG/KFOG (Triple A)	Susquehanna	3.3	2.8
KIOI-FM (Hot AC)	Clear Chan.	2.5	2.4
KISQ-FM (Urban AC)	Clear Chan.	2.1	2.4
KBLX-FM (Urban AC)	Inner City	2.9	2.3
KLLC-FM (Hot AC)	Infinity	2.0	2.3
KABL-AM (Adult Std.)	Clear Chan.	2.4	2.2
KITS-FM (Alt.)	Infinity	2.5	2.2
KEMR/KZMR (Span. AC)**	HBC	1.9	2.0
KBRG-FM (Span. AC)	Entravision	2.1	1.9
KSAN-FM (Cl. Rock)	Susquehanna	1.8	1.7
KFJO/KSJO (Rock)	Clear Chan.	2.1	1.4
KRTY-FM (Country)	Empire	1.2	1.3
KKDV-FM (Cl. Hits)***	Bonneville	1.6	1.2
KBAY-FM (AC)	Infinity	1.1	1.0
KIQI-AM (Span. N/T)	Radio Unica	0.8	1.0
KKWV-FM (Rhythmic AC)	Infinity	1.0	1.0
KPTI-FM (CHR/Rhy)****	SBS	0.0	1.0
KUFJ-FM (Cl. Rock)	Clear Chan.	1.3	1.0

*KFRC-AM broke from simulcast of KFRC-FM to carry Oakland A's baseball games

**KEMR-FM was KSOL-FM, KZMR-FM was KZOL-FM, and both were Regional Mexican until April 10

***Was KZQZ-FM (CHR/Pop) until May 7

****Was KXJO-FM (Rock) until May

Miami-Ft. Lauderdale - #12

Station (Format)	Owner	Sp '02	Su '02
WEDR-FM (Urban)	Cox	7.6	7.3
WPOW-FM (CHR/Rhy)	Beasley	5.2	6.0
WRMA-FM (Span. AC)	SBS	3.7	4.4
WAMR-FM (Span. AC)	HBC	4.4	4.2
WAQI-AM (Span. N/T)	HBC	4.9	4.1
WHQT-FM (Urban AC)	Cox	4.6	4.1
WLYF-FM (AC)	Jeff.-Pilot	5.2	4.1
WCMQ-FM (Spanish/O)	SBS	4.0	3.9
WRTO-FM (Tropical)	HBC	2.8	3.8
WHYI-FM (CHR/Pop)	Clear Chan.	3.4	3.3
WLVE-FM (Sm. Jazz)	Clear Chan.	4.1	3.3
WIOD-AM (N/T)	Clear Chan.	3.1	3.1
WXDJ-FM (Tropical)	SBS	2.5	3.1
WPYM-FM (CHR/Rhy)	Cox	3.0	2.9
WBGG-FM (Cl. Rock)	Clear Chan.	3.1	2.8
WFLC-FM (AC)	Cox	3.3	2.8
WMXJ-FM (Oldies)	Jeff.-Pilot	3.3	2.8
WZTA-FM (Alt.)*	Clear Chan.	3.2	2.8
WKIS-FM (Country)	Beasley	2.9	2.6
WMGE-FM (Rhy/O)	Clear Chan.	1.8	2.5
WQAM-AM (Sports)	Beasley	2.8	2.5
WQBA-AM (Span. N/T)	HBC	2.0	1.9
WSUA-AM (Tropical)	El Dorado	1.4	1.7
WMBM-AM (Gospel)	New Birth	1.1	1.3
WJNA-AM (Adult Std.)	Crystal	1.1	1.0
WNMA-AM (Span. N/T)	Radio Unica	0.5	1.0

*Was Active Rock until July



Dallas-Ft. Worth - #5

Station (Format)	Owner	Sp '02	Su '02
KKDA-FM (Urban)	Service	6.2	6.4
KPLX-FM (Country)	Susquehanna	5.8	6.0
KLNO-FM (Reg. Mex.)	HBC	5.5	4.5
WBAP-AM (N/T)	ABC	3.8	4.4
KSCS-FM (Country)	ABC	3.8	4.3
KHKS-FM (CHR/Pop)	Clear Chan.	4.5	3.9
KLTY-FM (Christ. AC)	Salem	3.2	3.9
KOAI-FM (Sm. Jazz)	Infinity	3.5	3.7
KLUV-FM (Oldies)	Infinity	4.3	3.6
KDGE-FM (Alt.)	Clear Chan.	3.2	3.1
KVIL-FM (AC)	Infinity	3.6	3.0
KTBC/KTCK (Sports)	Susquehanna	1.8	2.9
KDBN-FM (Cl. Rock)	Susquehanna	2.8	2.8
KDMX-FM (Hot AC)	Clear Chan.	2.3	2.8
KEGL-FM (Act. Rock)	Clear Chan.	2.9	2.8
KBFB-FM (CHR/Rhy)*	Radio One	2.6	2.7
KZPS-FM (Cl. Rock)	Clear Chan.	2.3	2.6
KRLD-AM (N/T)	Infinity	2.6	2.5
KYNG-FM (Talk)	Infinity	2.2	2.4
KZMP-A/F (Reg. Mex.)	Entravision	1.6	2.1
KSOC-FM (Urban AC)**	Radio One	1.3	2.0
WRR-FM (Classical)	City of Dallas	1.8	2.0
KMEO-FM (Soft AC)	ABC	1.8	1.9
KRBV-FM (CHR/Pop)	Infinity	2.2	1.9
KDXT/KDXX (Span. AC)	HBC	1.8	1.8
KAAM-AM (Adult Std.)	Crawford	1.3	1.6
KHCK-A/F (Tejano)	HBC	0.8	1.5
KRNB-FM (Urban AC)	Service	1.0	1.5
KLIF-AM (N/T)	Susquehanna	1.2	1.3

*Evolved from Urban in June

**Was KTXQ-FM until June

Seattle-Tacoma - #14

Station (Format)	Owner	Sp '02	Su '02
KIRO-AM (N/T)	Entercom	8.8	9.9
KMPS-FM (Country)	Infinity	5.6	5.9
KUBE-FM (CHR/Rhy)	Clear Chan.	5.8	5.8
KWJZ-FM (Sm. Jazz)	Sandusky	5.8	5.0
KRWM-FM (Soft AC)	Sandusky	4.1	4.5
KBSG-A/F (Oldies)	Entercom	5.0	4.1
KBKS-FM (CHR/Pop)	Infinity	3.7	4.0
KZOK-FM (Cl. Rock)	Infinity	3.7	3.6
KNDD-FM (Alt.)	Entercom	3.9	3.2
KVI-AM (Talk)	Fisher	3.9	3.2
KING-FM (Classical)	Beethoven	2.7	3.0
KISW-FM (Rock)	Entercom	3.1	3.0
KLSY-FM (AC)	Sandusky	2.9	2.9
KCMS-FM (Christ. CHR)	Crista	2.5	2.7
KIXI-AM (Adult Std.)	Sandusky	2.9	2.7
KMTT-FM (Triple A)	Entercom	2.8	2.7
KPLZ-FM (Hot AC)	Fisher	2.2	2.5
KQBZ-FM (Talk)	Entercom	2.1	2.2
KJR-FM (Cl. Hits)*	Clear Chan.	2.0	2.1
KOMO-AM (N/T)	Fisher	2.8	2.1
KYPT-FM ('80s)	Infinity	2.2	2.0
KJR-AM (Sports)	Clear Chan.	1.4	1.8
KFNK-FM (Act. Rock)	Bedrock	1.3	1.5

*Was KBTB-FM (Rhythmic Oldies) until June

Format Abbreviations

AC-Adult Contemporary, Adult Std. - Adult Standards, B/EZ-Beautiful/Easy Listening, CHR/Pop-Contemporary Hit Radio/Pop, CHR/Rhy-Contemporary Hit Radio/Rhythmic, Cl. Hits-Classical Hits, Cl. Rock-Classical Rock, Full Serv-Full Service, Hot AC-Hot AC, Misc-Miscellaneous, Reg. Mex.-Regional Mexican, Sm. Jazz-Smooth Jazz Span. AC-Spanish Adult Contemporary, Spanish Con-Spanish Contemporary, Span N/T-Spanish News/Talk, Spanish/O-Spanish Oldies, Triple A-Triple A, Urban/AC-Urban Adult Contemporary, Urban-Urban Contemporary, Urban/O-Urban Oldies.

Houston-Galveston - #7

Station (Format)	Owner	Sp '02	Su '02
KLTN-FM (Reg. Mex.)	HBC	6.7	6.6
KODA-FM (AC)	Clear Chan.	6.2	5.9
KRBE-FM (CHR/Pop)	Susquehanna	4.4	5.1
KBXX-FM (CHR/Rhy)	Radio One	4.8	4.9
KMJQ-FM (Urban AC)	Radio One	5.3	4.9
KTBZ-FM (Alt.)	Clear Chan.	4.1	4.0
KILT-FM (Country)	Infinity	4.1	3.9
KTRH-AM (News)	Clear Chan.	4.0	3.9
KKBQ-FM (Country)	Cox	2.6	3.2
KOVE-FM (Span. AC)	HBC	3.3	3.2
KLDE-FM (Oldies)	Cox	3.9	3.1
KPTY-FM (CHR/Rhy)	HBC	2.1	2.8
KQJ/KTJM (Reg. Mex.)	Liberman	2.3	2.7
KKRW-FM (Cl. Hits)	Clear Chan.	3.1	2.7
KQOK-FM (Span. Con.)*	Liberman	0.9	2.6
KHMJ-FM (Hot AC)	Clear Chan.	2.5	2.5
KHPT-FM ('80s)	Cox	2.6	2.5
KLOL-FM (Rock)	Clear Chan.	2.4	2.5
KPRC-AM (N/T)	Clear Chan.	2.9	2.5
KIKK-FM (Country)	Infinity	2.0	1.9
KSEV-AM (N/T)	Liberman	1.8	1.8
KBME-AM (Adult Std.)	Clear Chan.	1.2	1.6
KTHT-FM (CHR/Rhy)	Cox	1.7	1.6
KILT-AM (Sports)	Infinity	1.6	1.3
KRWP-FM (Urban)	Cumulus	0.8	1.1

*Was Tejano until May 20

Minneapolis-St. Paul - #16

Station (Format)	Owner	Sp '02	Su '02
WCCO-AM (N/T)	Infinity	8.7	10.7
KQRS-FM (Cl. Rock)	ABC	9.8	8.5
KEEY-FM (Country)	Clear Chan.	5.4	5.9
KXXR-FM (Act. Rock)	ABC	5.2	5.8
WLTE-FM (AC)	Infinity	5.7	5.6
KDWB-FM (CHR/Pop)	Clear Chan.	6.9	5.5
KSTP-AM (Talk)	Hubbard	5.6	5.0
KTCZ-FM (Triple A)	Clear Chan.	4.4	4.7
KQQL-FM (Oldies)	Clear Chan.	3.5	4.2
KSTP-FM (Hot AC)	Hubbard	3.9	3.9
KTTB-FM (CHR/Rhy)	Radio One	3.9	3.4
WXPT-FM ('80s)	Infinity	2.5	2.9
WLOL-FM (Cl. Hits)	Clear Chan.	2.6	2.5
KFAN-AM (Sports)	Clear Chan.	2.1	2.4
KLBB/KLBP (Adult Std.)	MNN Radio	1.6	1.3
WGVX/WGVY/WGVZ (Triple A)	ABC	1.4	1.1

Baltimore - #20

Station (Format)	Owner	Sp '02	Su '02
WPOC-FM (Country)	Clear Chan.	7.6	7.8
WERQ-FM (Urban)*	Radio One	6.7	7.3
WBAL-AM (N/T)	Hearst-Argyle	6.7	6.1
WLIF-FM (AC)	Infinity	5.9	5.3
WWIN-FM (Urban AC)	Radio One	6.0	5.3
WXYV-FM (CHR/Rhy)	Infinity	4.6	4.5
WQSR-FM (Oldies)	Infinity	4.3	4.1
WWMX-FM (Hot AC)	Infinity	3.8	3.8
WCAO-AM (Gospel)	Clear Chan.	2.8	3.5
WHFS-FM (Alt.)	Infinity	3.9	3.5
WIYY-FM (Act. Rock)	Hearst-Argyle	3.8	3.5
WOCT-FM (Cl. Rock)	Clear Chan.	2.6	2.9
WWLG-AM (Adult Std.)	M-10 Br.	1.4	2.5
WCBM-AM (N/T)	M-10 Br.	2.2	2.2
WRBS-FM (Inspirat.)	Peter & John	2.1	2.2
WHUR-FM (Urban AC)	Howard Univ.	1.1	2.0
WZBA-FM (Rock AC)	Shamrock	1.3	2.0
WPFC-FM (CHR/Rhy)	Infinity	1.8	1.9
WTOP-A/F (News)	Bonneville	1.4	1.6
WWDC-FM (Alt.)	Clear Chan.	1.1	1.5
WIHT-FM (CHR/Pop)	Clear Chan.	1.2	1.2
WJFK-AM (Talk)	Infinity	1.1	1.1
WKYS-FM (Urban)	Radio One	0.9	1.1
WWIN-AM (Gospel)	Radio One	1.1	1.1
WRQX-FM (Hot AC)	ABC	1.4	1.0

*Evolved from CHR/Rhythmic during June

Washington, DC - #8

Station (Format)	Owner	Sp '02	Su '02
WMMJ-FM (Urban AC)	Radio One	5.0	6.0
WPGC-FM (CHR/Rhy)	Infinity	6.2	6.0
WKYS-FM (Urban)	Radio One	5.1	5.2
WTOP-A/F (News)	Bonneville	5.2	5.1
WHUR-FM (Urban AC)	Howard Univ.	4.8	4.8
WJZW-FM (Sm. Jazz)	ABC	3.8	4.4
WBIG-FM (Oldies)	Clear Chan.	4.1	4.3
WGMS-FM (Classical)	Bonneville	4.1	3.9
WRQX-FM (Hot AC)	ABC	3.5	3.9
WJFK-FM (Talk)	Infinity	3.6	3.8
WMZQ-FM (Country)	Clear Chan.	3.7	3.4
WWDC-FM (Alt.)	Clear Chan.	3.6	3.4
WMAL-AM (N/T)	ABC	3.0	3.2
WASH-FM (AC)	Clear Chan.	3.8	2.9
WIHT-FM (CHR/Pop)	Clear Chan.	3.2	2.8
WARW-FM (Cl. Rock)	Infinity	2.2	2.7
WWVZ/WWZZ (Hot AC)	Bonneville	2.7	2.6
WTEM-AM (Sports)	Clear Chan.	1.8	1.9
WOL-AM (Talk)	Radio One	1.0	1.4
WBPS/WBZS (Tropical)	Mega	1.3	1.3
WHFS-FM (Alt.)	Infinity	1.6	1.3
WPGC-AM (Gospel)	Infinity	1.0	1.3
WFRE-FM (Country)	Clear Chan.	0.9	1.1
WAVA-FM (Christ. Talk)	Salem	1.1	1.0

Atlanta - #11

Station (Format)	Owner	Sp '02	Su '02
WVEE-FM (Urban)	Infinity	9.3	9.4
WSB-AM (N/T)	Cox	9.3	9.0
WPZE-FM (Gospel)	Radio One	6.3	5.4
WKHX-FM (Country)	ABC	4.1	4.8
WALR-FM (Urban AC)	Cox	4.2	4.4
WHTA-FM (Urban)	Radio One	4.4	4.4
WSTR-FM (CHR/Pop)	Jeff.-Pilot	4.2	4.4
WNNX-FM (Alt.)	Susquehanna	4.2	4.2
WKLS-FM (Rock)	Clear Chan.	3.5	3.9
WPCH-FM (AC)	Clear Chan.	3.9	3.8
WJZZ-FM (Sm. Jazz)	Radio One	2.8	3.4
WYAY-FM (Country)	ABC	2.4	3.2
WBTS-FM (CHR/Rhy)	Cox	3.2	3.1
WSB-FM (AC)	Cox	4.0	3.1
WZGC-FM (Cl. Hits)	Infinity	2.7	2.9
WFOX-FM (Oldies)	Cox	3.4	2.6
WGST/WHEL (N/T)	Clear Chan.	2.6	2.6
WFSH-FM (Christ. AC)	Salem	2.1	2.4
WWWQ-FM (CHR/Pop)	Susq'hanna	1.9	2.1
WAMJ-FM (Urban AC)	New Mableton	1.6	2.0
WMAX-FM ('80s)	Clear Chan.	2.0	1.4
WMXV-FM (Cl. Rock)	Clear Chan.	1.1	1.4
WAZX-A/F (Reg. Mex.)	GA-MEX	1.2	1.0

Phoenix - #15

Station (Format)	Owner	Sp '02	Su '02
KTAR-AM (N/T)	Emmis	5.3	7.8
KOOL-FM (Oldies)	Infinity	5.6	5.3
KZON-FM (Alt.)	Infinity	5.5	5.3
KNIX-FM (Country)	Clear Chan.	4.1	4.8
KESZ-FM (AC)	Clear Chan.	4.8	4.3
KKFR-FM (CHR/Rhy)	Emmis	4.9	4.3
KKLT-FM (AC)	Emmis	3.7	4.1
KLNZ-FM (Reg. Mex.)	Entravision	3.0	4.0
KZZP-FM (CHR/Rhy)	Clear Chan.	4.3	3.9
KMLE-FM (Country)	Infinity	4.3	3.8
KUPD-FM (Act. Rock)	Sandusky	3.6	3.5
KYOT-FM (Sm. Jazz)	Clear Chan.	4.5	3.5
KDKB-FM (Rock)	Sandusky	2.5	3.4
KMXP-FM (Hot AC)	Clear Chan.	2.7	3.1
KEDJ-FM (Alt.)	New Planet	2.2	2.9
KSLX-FM (Cl. Rock)	Sandusky	3.3	2.9
KFYI-AM (N/T)	Clear Chan.	5.1	2.7
KHOT/KHOV (Reg. Mex.)	HBC	2.6	2.1
KMRK/KOMR (Span. Con.)	HBC	1.6	1.9
KOY-AM (Adult Std.)	Clear Chan.	2.2	1.9
KDVA/KVVA (Span. AC)	Entravision	1.3	1.5
KGME-AM (Sports)	Clear Chan.	0.9	1.1
KAJM-FM (Oldies)	Sierra Br.	1.2	1.0



10100 Santa Monica Blvd, Third Floor • Los Angeles CA 90067-4004
Tel (310) 553-4330 • Fax (310) 203-9763
www.radioandrecords.com

EDITOR-IN-CHIEF	RON RODRIGUES • rrodrigues@radioandrecords.com
EXECUTIVE EDITOR	JEFF GREEN • jgreen@radioandrecords.com
MANAGING EDITOR	RICHARD LANGE • rlange@radioandrecords.com
NEWS EDITOR	JULIE GIDLOW • jgidlow@radioandrecords.com
MUSIC EDITOR	FRANK CORREIA • fcorreia@radioandrecords.com
RADIO EDITOR	ADAM JACOBSON • jacobson@radioandrecords.com
RESEARCH DIRECTOR	HURRICANE HEERAN • hheeran@radioandrecords.com
ASSISTANT MANAGING EDITOR	BRIDA CONNOLLY • bconnolly@radioandrecords.com
FORMAT EDITORS	
AC EDITOR	KID KELLY • kkelly@radioandrecords.com
ALTERNATIVE EDITOR	JIM KERR • jimkerr@radioandrecords.com
SR. VP/CHR EDITOR	TONY NOVIA • tnovia@radioandrecords.com
CHRISTIAN EDITOR	RICK WELKE • rwelke@radioandrecords.com
CHR/RHYTHMIC EDITOR	DONTAY THOMPSON • dthompson@radioandrecords.com
COUNTRY EDITOR	LON HELTON • lhelton@radioandrecords.com
NEWS/TALK/SPORTS EDITOR	AL PETERSON • apeterson@radioandrecords.com
ROCK EDITOR	CYNDEE MAXWELL • cmaxwell@radioandrecords.com
SMOOTH JAZZ EDITOR	CAROL ARCHER • carcher@radioandrecords.com
STREET TALK DAILY EDITOR	KEVIN CARTER • kcarter@radioandrecords.com
TRIPLE A EDITOR	JOHN SCHOENBERGER • jschoenberger@radioandrecords.com
URBAN EDITOR	KASHON POWELL • kpowell@radioandrecords.com
ASST. EDITOR	KEITH BERMAN • kberman@radioandrecords.com
ASST. EDITOR	TANYA O'QUINN • toquinn@radioandrecords.com
ASST. EDITOR	MARK BROWER • mbrower@radioandrecords.com
ASST. EDITOR	KATY STEPHAN • kstephan@radioandrecords.com
MUSIC OPERATIONS	
SR. VP/MUSIC OPERATIONS DIRECTOR/CHARTS	KEVIN MCCABE • kmccabe@radioandrecords.com
DIRECTOR/OPERATIONS	ANTHONY ACAMPORA • aacampora@radioandrecords.com
DIRECTOR/DIGITAL INITIATIVES	AL MACHERA • amachera@radioandrecords.com
CHARTS & MUSIC MANAGER	GREG MAFFEI • gmaffei@radioandrecords.com
PRODUCT & TECH SUPPORT MGR.	ROB AGNOLETTI • ragnoletti@radioandrecords.com
ASST. OPERATIONS MANAGER	JOSH BENNETT • jbenett@radioandrecords.com
PRODUCT ADMINISTRATOR	MICHAEL TRIAS • mtrias@radioandrecords.com
CHART COORDINATOR/SPANISH	DIANE RAMOS • dramos@radioandrecords.com
	MARCELA GARCIA • magarcia@radioandrecords.com
BUREAUS	
888 17th Street NW • Washington, DC 20006 • Tel (202) 463-0500 • Fax (202) 463-0432	
ASSOCIATE EDITOR	JOE HOWARD • jhoward@radioandrecords.com
1106 16th Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655	
BUREAU CHIEF	LON HELTON • lhelton@radioandrecords.com
ASSOCIATE EDITOR	ANGELA KING • aking@radioandrecords.com
CIRCULATION	
CIRCULATION COORDINATOR	JIM HANSON • jhanson@radioandrecords.com
CIRCULATION COORDINATOR	CRISTINA RUBIO • crubio@radioandrecords.com
INFORMATION TECHNOLOGY	
DIRECTOR	SAEID IRVANI • sirvani@radioandrecords.com
LEAD DEVELOPER	CECIL PHILLIPS • cphillips@radioandrecords.com
APPLICATION DEVELOPER	HAMID IRVANI • hirvani@radioandrecords.com
WEB DEVELOPER	ABHIJIT JOGLEKAR • ajoglekar@radioandrecords.com
WEB/APPLICATION DEVELOPER	AMIT GUPTA • agupta@radioandrecords.com
APPLICATION DEVELOPER	MARJON SHABANPOUR • mshabanpour@radioandrecords.com
NETWORK ADMINISTRATOR	DAVID PUCKETT • dpuckett@radioandrecords.com
SYSTEM ADMINISTRATOR	JOSE DE LEON • jdeleon@radioandrecords.com
DATABASE ADMINISTRATOR	PUNEET PARASHAR • pparashar@radioandrecords.com
TECHNICAL SUPPORT	ANDREW CHIZOV • achizov@radioandrecords.com
PRODUCTION	
DIRECTOR	KENT THOMAS • kthomas@radioandrecords.com
MANAGER	ROGER ZUMWALT • rzumwalt@radioandrecords.com
GRAPHICS	FRANK LOPEZ • flopez@radioandrecords.com
GRAPHICS	DELIA RUBIO • drubio@radioandrecords.com
DESIGN	
DIRECTOR	GARY VAN DER STEUR • gvdsteur@radioandrecords.com
DESIGN	MIKE GARCIA • mgarcia@radioandrecords.com
ELECTRONIC PUBLS DESIGN	CARL HARMON • charmon@radioandrecords.com
DESIGN	TIM KUMMEROW • tkummerow@radioandrecords.com
AD DESIGN MANAGER	EULALAE C. NARIDO II • bnarido@radioandrecords.com
DESIGN	JEFF STEIMAN • jsteiman@radioandrecords.com
ADVERTISING	
DIRECTOR/SALES	HENRY MOWRY • hmowry@radioandrecords.com
ADVERTISING COORDINATOR	NANCY HOFF • nhoff@radioandrecords.com
SALES REPRESENTATIVE	PAUL COLBERT • pcolbert@radioandrecords.com
SALES REPRESENTATIVE	MISSY HAFFLEY • mhaffley@radioandrecords.com
SALES REPRESENTATIVE	JESSICA HARRELL • jharrell@radioandrecords.com
SALES REPRESENTATIVE	KAREN MUMAW • kmumaw@radioandrecords.com
SALES REPRESENTATIVE	KRISTY REEVES • kreeves@radioandrecords.com
SALES REPRESENTATIVE	STEVE RESNIK • sresnik@radioandrecords.com
SALES REPRESENTATIVE	MICHELLE RICH • mrich@radioandrecords.com
SALES REPRESENTATIVE	ROBERT TAYLOR • rtaylor@radioandrecords.com
SALES REPRESENTATIVE	BROOKE WILLIAMS • bwilliams@radioandrecords.com
SALES ASSISTANT	KAT CARRIDO • kcarrido@radioandrecords.com
FINANCE	
CHIEF FINANCIAL OFFICER	JOE RAKAUSKAS • jrakauskas@radioandrecords.com
ACCOUNTING MANAGER	MARIA ABUIYSA • mabuiysa@radioandrecords.com
ACCOUNTING SUPERVISOR	MAGDA LIZARDO • mlizarado@radioandrecords.com
CREDIT AND COLLECTIONS	WHITNEY MOLLAHAN • wmollahan@radioandrecords.com
BILLING ADMINISTRATOR	ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com
BILLING ADMINISTRATOR	GLENDIA VICTORES • gvictores@radioandrecords.com
ACCOUNTING ASSISTANT	SUSANNA PEDRAZA • spedraza@radioandrecords.com
ADMINISTRATION	
PUBLISHER/CEO	ERICA FARBBER • etarber@radioandrecords.com
OPERATIONS MANAGER	PAGE BEAVER • pbeaver@radioandrecords.com
GENERAL COUNSEL/DIRECTOR HR	LISE DEARY • ldeary@radioandrecords.com
DIRECTOR OF CONVENTIONS	JACQUELINE LENNON • jlennon@radioandrecords.com
EXECUTIVE ASSISTANT	TED KOZLOWSKI • tkozlowski@radioandrecords.com
OFFICE ADMIN/RECEPTION	JUANITA NEWTON • jnewton@radioandrecords.com
MAILROOM	ROB SPARAGO • rsparago@radioandrecords.com

A Perry Capital Corporation

Morris

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• The company will investigate why AQH listening levels, when measured by the PPM, are depressed in morning drive. This is a key issue with the radio industry because its leaders say revenue lost because of this depression cannot be made up by listening gains in other dayparts. Anecdotal evidence seems to point to a real depression in listening levels and not a methodological shortcoming.

For example, Charlebois pointed out that the depressed morning-drive listening occurred mostly among older, 55+ demos. He said those demos tend to have long listening spans at stations in the diary but are also very compliant with the PPM. He also said the depression occurred only Monday-Friday and not on the weekends. At any rate, Arbitron promised to conduct the necessary lifestyle and coincidental studies to match up PPM data with actual radio listening.

• Arbitron will conduct a second PPM study in Philadelphia next year to parallel with the study currently in place. The addition of the second study is to determine if two surveys using the same methodology will produce similar results. As part of this project, Arbitron said it will be refining its PPM recruitment process — in part to find ways of boosting

anemic response rates — and it will release its current panel of PPM respondents and start fresh for both panels next year.

• Finally, Arbitron is conducting a couple of projects involving Hispanic listeners. The first study, which has just concluded, involved phoning Hispanic listeners in two unnamed markets to determine how they respond to PPM recruitment. The results of that study will be revealed next month. The second project involves a full PPM Hispanic-listening study late next year or early in 2004.

Charlebois said these projects will push back a commercial launch of the PPM to 2004 at the earliest, “if all the pieces fall into place exactly as we would hope them to.”

Even if the pieces fall into place, Charlebois warned that a joint venture with Nielsen is necessary before Arbitron can go forward. Then the radio industry will have to pony up, both with dollars and by encoding stations.

With that, Arbitron President/CEO Steve Morris reminded the radio executives that his company has been funding PPM research to the tune of \$16 million-\$18 million each year, and that he is willing to do it for another year, even though Arbitron has yet to see a penny of revenue from the device.

Morris reiterated Arbitron's posi-

tion that it will not be able to determine what kind of rate increases the radio industry will see until the joint venture with Nielsen becomes a reality, after which it will be able to determine the extent of Nielsen's financial participation.

Executives in the room politely applauded the presentation by Charlebois and Morris. One said that the issue of rate increases is a moot point for the time being, considering that Arbitron will not be introducing the product next year.

Most executives remain wary of the PPM. “I'm cautiously encouraged regarding the technology,” remarked outgoing RAB Chairman and Clear Channel Sr. VP Dave Crowl. “We've got a long way to go and need more information to see progress. No one's totally bought in yet; it's still in its very early days. The pricing is up for debate and cause for concern. It's a battleground as much as anything.”

Some radio executives acknowledged that advertisers, particularly national clients, are pressuring radio to adopt the PPM. But they point out that radio, not advertisers, pay the lion's share of audience-research costs and that radio needs to see a return on whatever additional expense will be incurred by the PPM.

As Crowl said, “Each radio group has to face the client pressure and will make decisions on its own.”

Cox

Continued from Page 1

supportive of the move. “Everybody involved in this process — from the programmers on up through the general managers and senior management — has spoken with one voice on this,” he said. “I'm very pleased with how it has all come down.”

And Neil's not worried about the specter of payola between Cox stations and the labels: “We've been through in great detail what we expect from our programmers in terms of ethics and integrity. In essence, the indie system was just as susceptible to those kinds of things. I think it's all about the integrity of dealing directly with the record companies and not accepting any kind of cash payments from them at all.”

Stations affected by the new policy are CHR/Rhythmics WBTS/Atlanta, WBHJ/Birmingham, KXME/Honolulu, KTHT-FM/Houston, WPYM/Miami, WPYO/Orlando, KCJZ/San Antonio and WHZT/Greenville, SC; CHR/Pop WBLI/Nassau-Suffolk; Alternatives WDYL/Richmond and WSUN/Tampa; AC KRTR/Honolulu; Rock WBAB/Nassau-Suffolk; and Active Rock KRTQ/Tulsa. No other Cox Radio stations have agreements with independent promoters.

Analyst: ‘We View This Move Positively’

At least one radio-industry observer was impressed with Cox's decision, as Merrill Lynch analyst Marc Nabi commended the company for “taking the high road.” In a

report issued after Cox's announcement Nabi said he views the move positively, pointing out that in the last three years the Department of Justice has conducted several payola investigations, and some Spanish-language music executives have been convicted.

Further, Nabi said he doesn't expect the new policy to have a material impact on Cox's business, since the company receives only about \$1 million in annual fees from indie promoters. Nabi added that if Cox's strategy is successful, it may encourage other radio operators to follow suit, especially with the increasing scrutiny from Capitol Hill.

But — for now, at least — two of radio's major players have said they aren't planning to change their relationships with the indies. In fact, Clear Channel spokeswoman Pam Taylor told R&R that the nation's largest radio group recently renegotiated its contracts with a few indies.

“There is no movement afoot to change our business,” she said, pointing out that, under the system Clear Channel revamped about a year ago for dealing with indies, all contact between Clear Channel and promoters is at the corporate level. In return for money they spend with the company, indies are provided with various services, including Mediabase research data on song airplay. Taylor noted that Clear Channel station staffers are free to talk with promoters, but any money must be funneled through the company.

And, over at Emmis, spokeswoman Kate Healey told R&R the company has “no immediate plans”

to alter its policies toward independent promoters. What's more, she told R&R that no meeting was scheduled to discuss the company's relationships with independent promoters — contrary to what was reported in that day's Los Angeles Times. Still, she said the company continues to evaluate the issue and that Emmis Radio President Rick Cummings regularly canvasses managers for input on their relations with indies.

KCAF

Continued from Page 3

host of KRLD's Eye on the Internet — has been tapped as PD for the new station, whose talent lineup includes 22-year market veteran Gail Lightfoot with co-host Kelli Vrla (6-10am), WOR Radio Network's Dr. Joy Browne (10am-1pm), Pruett (1-3pm), Lynn Haze and Lora Cane (3-6pm) and Laurie “The Six-Foot Blonde” Seale (6-8pm).

Evenings and overnights are covered by these syndicated talk shows: Talk America's Heloise (8-9pm), WOR's The Dolans (9-11pm), Radio America's Blanquita Cullum (11pm-2am), Talk One's PowerTalk With John St. Augustine (2-4am) and USA Radio Networks' Day-break USA (4-6am).

Although unconfirmed at press time, rumors were swirling barely 48 hours after KCAF's launch about the new station's future financial viability. See Street Talk on Page 20 for details.

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Street Talk®

Steele Kisses KIIS Goodbye

KISS/Los Angeles Asst. PD/MD **Michael Steele** has chosen not to renew his contract, which expires on Dec. 31. Instead, Steele has opted to make a long-planned move to the label side of the music biz. He says, "After a wonderful four years at KIIS, I've been fortunate enough to work with some of the best talent in the industry and achieve all my professional and personal goals. Working at KIIS-FM really is as good as it gets! It's been my goal for many years to use radio as a steppingstone into the recording industry; KIIS-FM was always going to be my last stop in radio. I will be accepting a job with a major label after finishing my contract at KIIS." KUBE/Seattle MD **Julie Pilat** will become KIIS's MD when Steele exits the heritage Clear Channel CHR/Pop. Steele has been in radio close to 20 years and was "The New Guy" on KFMB-FM (Star 100.7)/San Diego before driving up the Golden State Freeway to KIIS's Burbank studios.

It's been quite an autumn for KISQ (98.1 Kiss FM)/San Francisco air personality **Renel Brooks-Moon**. First came the news that she'll soon shift from afternoons back to mornings. Now Renel is attracting global attention for her role in the 2002 World Series: On Tuesday she became the first female public-address announcer in World Series history after reading the starting lineups for the San Francisco Giants and Anaheim Angels on FOX-TV after an introduction by commentator Joe Buck. The Giants hired Renel as their PA announcer in 2000, making her the first African-American woman to hold such a post in Major League Baseball.

What's up at Renaissance Radio's just-launched Dallas move-in, **KCAF/Farmersville, TX**? **ST** received an anonymous tip from our mole in Big D precious nanoseconds before press time that KCAF management on Oct. 22 told staffers that financial difficulties were already threatening to derail the female-targeted Talk station. KCAF had hit the airwaves *the day before the announcement*. When reached for comment, Renaissance Exec. VP/COO **Scott Savage** offered a hearty "no comment" to **ST**. Stay tuned for further developments.

Houston, we have a leak: **Whitney Houston's** new album, *Just Whitney*, was apparently leaked to the world last weekend via the Internet, where her fans now have easy access to the release. The album is not due in stores until Nov. 26. Interestingly, Santana's new album, *Shaman*, also seemed to be all over the 'Net before its Oct. 22 release date.

▶ **Marshall Mathers In The Morning** ◀

Detroit radio fans were treated to a real-life soap opera last week when local bad boy **Eminem** called WKQI (Channel 955)'s *Mojo in the Morning* to dispute allegations made by in-studio guest **J.R. Watkins**, who had written a tell-all book about her experiences as a former friend of the rapper legally known as Marshall Mathers. "She had all kinds of controversial allegations about Eminem, his family, his

business partners and his love life," **KQI PD Dom Theodore** tells **ST**. Both Eminem and his ex-wife, Kim Mathers, happened to be listening — and both took exception to Watkins' claims. "Kim called in first and started going at it with Watkins; it turned into a real catfight," Theodore says. That's when Eminem entered the fray. "He spoke candidly about his past problems, his relationship with Kim and the challenges of fatherhood," Theodore says. "It was probably the most compelling radio I've ever heard." Eminem also took time out to plug his new movie, *8 Mile*.

Longtime WJFK-FM/Washington evening jocks **Cakes, EB, Lurch and JP** — collectively known as **The Sports Junkies** — on Oct. 24 moved to mornings at Infinity's co-owned Alternative WHFS/Washington-Baltimore. The shift at 'HFS had been vacant since **Graeme** exited several months ago. The Junkies started at 'JFK-FM in March 1996 after being discovered on a cable access TV show in Prince George's County, MD.



Sports Junkies

One day after the release of the summer ratings, **Mark Hamlin** is out as PD of Bonneville AC WNND/Chicago. Bonneville/Chicago VP/Programming (and WTMX/Chicago Station Manager) **Barry James** will oversee the station while a replacement is sought.

The powers-that-be at Emmis' KPWR (Power 106)/Los Angeles received some not-so-great press in the *Los Angeles Times* last week when the newspaper took issue with the company's venture with Power 106 VP/Artist Relations **Damion Young's** Baby Ree Productions and recording artist **Shade Sheist**. Sheist's material has been featured heavily on Power's playlist. When **ST** caught up with Emmis Radio President **Rick Cummings**, he said, "We certainly don't see any conflict here. But if it makes people feel better, and to help 'separate church and state' a little more, we will air disclosures — although I don't believe our listeners even care. Either they like a record, or they don't." KPWR PD **Jimmy Steal** quickly deflated any notion that Sheist was somehow receiving special treatment on the station by saying, "'Wake Up' by Shade Sheist is now No. 9 in callout. It's No. 2 with teens. It would be extremely difficult to maintain our high ratings by playing any record that didn't test."

Continued on Page 22

Promo Item O' The Week

A good Halloween egg-ing. No, the art of the tchotchke isn't dead, as this cool little promo item from Aezra Records proves. The label sent out this egg radio, complete with headphones, to radio folks in support of **Before Braille's** current single, "24 Minus 18."



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“Don't you ever give up”

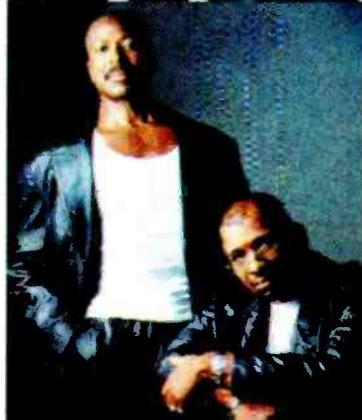
Going for urban adult adds

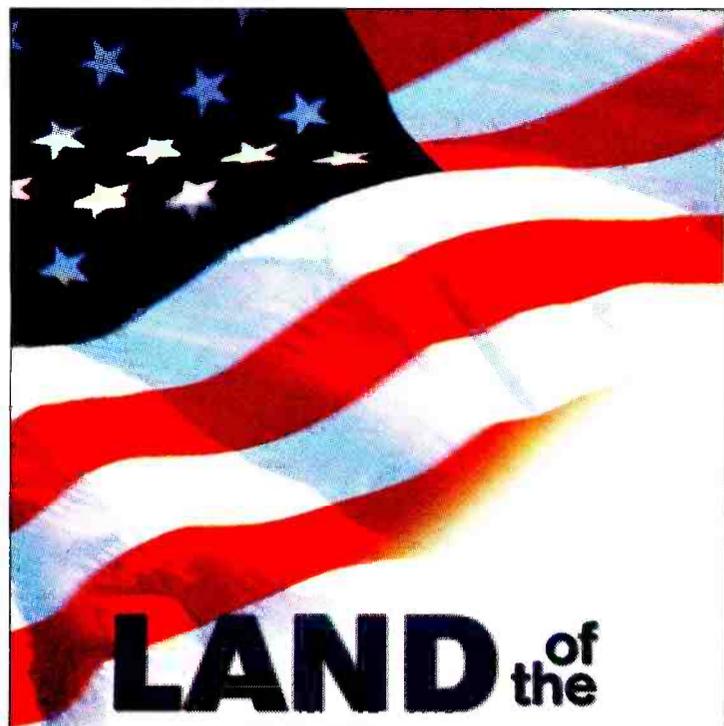
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Street Talk®

Continued from Page 20

Three weeks after being dropped from KSJO/San Jose in what was called "a programming change," **Mikey Esparza** exits the morning shift at **KEGL/Dallas**, where he's been based. Also exiting are show producer **Eddie Pappani** and sidekick **Boy Blunder**. Esparza is still voicetracking nights at Clear Channel sister **KIOZ/San Diego**. **KEGL** midday host **Chris Ryan** is reportedly the interim morning host. Esparza's agent, **Paul Anderson**, says Mikey and crew are ready to go on to their next challenge.



Mikey
(artist's rendition)

Longtime **WRVW/Nashville** Asst. PD/MD/ midday host **Tom Peace**, who was there when the station was **WYHY (Y-107)**, exits the **CHR/Pop** on Nov. 15 after 13 years in the building, as his position is eliminated.

Whodaguy Running For Congress?

Legendary radio programmer **Ron Jacobs**, now living on the Hawaiian island of Oahu, is running for Congress. Jacobs on Oct. 8 filed to become one of 41 candidates on the ballot for the Nov. 30 special election to fill the five weeks remaining in the term of late Rep. **Patsy Mink**. "This is not a DJ stunt — I'm too old for that," Jacobs told **ST**. "This is something I'm dead serious about. I'm doing this because I care about the place where I was born. My parents lived in Waikiki." Jacobs, who spent a good chunk of his campaigning time on the phone with **ST**, added, "I'm using my 'meager' experience in the communications industry to pound these motherfucker politicians for six weeks to answer some hardball questions. They all talk in cliches, trying to get elected." Jacobs' name will appear on ballots as "Ron (Whodaguy) Jacobs."



Ron Jacobs

KTRB/Modesto, CA, which already enjoys a signal that covers the San Francisco Bay Area and Sacramento, will be relocating to San Francisco in 2003. **KTRB** owner **Pappas** will replace that station with a new 5kw, Modesto-based facility at 840 kHz.

The (still) world-champion **Los Angeles Lakers** ink a broadcast deal that gives **KIRN/Simi Valley-L.A.** exclusive play-by-play coverage of the NBA team — in Farsi, the official language of Iran. **Nick Zahab** and **Nader Zehtab** will call the games for the Lotus-owned AM that was once **KWNK**.

Here's a cool little item: **Premiere's Glenn Beck Show** will re-create Orson Welles' infamous 1937 *War of the Worlds* broadcast live and commercial-free on Oct. 30 from 8-

FOR THE RECORD: Due to a production error, **ST** last week mistakenly ran the photo of Z100/New York's **Greg T. The Frat Boy** where a classic photo of **Gregg Swedberg** should have been. We now present to you the vintage photo of Swedberg, who 20 years ago rose to MD of **WLOL/Minneapolis**.



RADIO & RECORDS



1

- Capitol Records names **Mark DiDia** and **Larry Jacobson Sr.** VPs.
- **WFLC/Miami** VP/GM **Michael Disney** adds duties at co-owned **WTMI**.
- **Mark McMillen** boosted to GM of **KBXX & KMJQ/Houston**.

5

- **Lisa Velasquez** advances to Sr. VP/Pop Promotion at **Atlantic Records**.
- **WJZW/Washington** PD **Steve Kosbau** adds similar duties at **WRQX**.
- **Darren Davis** upped to **WASH/Washington** PD.

10

- **Jack Fritz** ascends to President/GM of **WXYT & WMXD/Detroit**.
- **Bob Catania** recruited as VP/Pop Promotion for **Elektra Records**.
- **Jim Elliott** appointed VP/Top 40 Promotion for **Arista Records**.
- **Jay Clark** captures **WWWE/Cleveland** PD post.

15

- **WHK & WMMS/Cleveland** GM **Lonnie Groner** gets VP stripes.
- **Bob Schutt** selected as VP/GM of **WRIF/Detroit**.
- *Leap o' the week:* **WRKI/Danbury, CT** OM **Buzz Knight** crowned PD at **WLWQ/Columbus, OH**.
- **Neil Rogers** takes the morning shift at **WZTA/Miami**.



Buzz Knight

20

- **Carl Brazell** ascends to President of the **Metromedia** radio division.
- **Rick Bisceglia** elevated to Director/National AC Promotion at **Arista**.
- **John Debella** starts his first tour in mornings at **WMMR/Philadelphia**.



Rick Bisceglia

25

- **Charles Ferris** sworn in as FCC Chairman.
- **David Fleischman** named Southwestern Regional Promotion Director for **Atlantic Records**.
- **Jeff Gelb** joins **Radio & Records** as AOR Editor.



David Fleischman

9pm ET. Beck will play the roles of both Orson Welles and Professor Pierson. Just like the original, the show will feature a cast of actors, a live orchestra and authentic sound effects. The broadcast will originate from XM's Washington, DC studios.

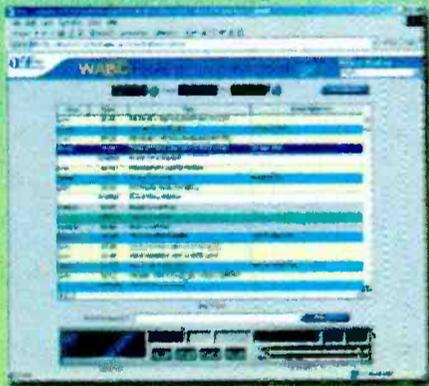
Lastly, congrats to self-syndicated talker **Dave Ramsey**, who celebrates 10 years as the host of his Nashville-based *Dave Ramsey Show*.

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

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Fourth-Quarter Crunch

□ Big artists mean big trouble for baby bands

As the music industry heads into the critical holiday season, the fourth quarter always seems to be brimming with big-name acts that, hopefully, will make the cash registers ring at retail. This year is no exception, with new music from — among others — Santana, Madonna, Pearl Jam and even Nirvana. And, as expected, it's anything but nirvana for baby bands trying to break at radio.

It's nothing new, really. It makes perfect business sense to unleash products from superstar acts when heading into Christmas. And in the continuing fight against downloading and downward sales trends, the labels have brought out the big guns this season. But younger acts are getting caught in the crossfire, creating a dire situation when it comes to artist development.

A Bad Situation

"The baby bands are getting kicked aside by, obviously, the superstars and sub-superstars, as I like to call some of these bands," says Reprise Sr. VP/Promotion **Phil Costello**. "They're getting kicked aside by Nirvana, Disturbed, Foo Fighters, Pearl Jam, Audioslave, etc. Essentially, it's a bad situation, because nothing new is breaking through in the fourth quarter, with a few exceptions.

"The repercussions are that it's going to slow down our artist development to an extreme — to the point where, in the beginning of next year, people will be releasing second singles off records that essentially got trounced or blocked by superstars and from bands who weren't really able to get their due on their first tracks. That will make it more difficult to launch a second single, not having a top 10 single under your belt."

"Up-and-coming records take a back seat," XTRA (91X)/San Diego PD **Bryan Schock** says. "Big artists who are already established make a lot more sense for us to put on the radio, because people are actually interested in those records, as opposed to taking the time to get somebody interested.

"If I had something from a new artist that I felt was just going to be an amazing song or a big breakthrough, I'd certainly put it up in the forefront. But it doesn't make much sense for me to spend a lot of time trying to break something new if I have a Nirvana or Pearl Jam drop in my lap."

The Catch

It is a Catch-22. One the one hand, radio programmers need to play the hits. On the other, where will the future hits come from if baby bands can't develop at radio? It's happening at many formats, but at Active Rock and Alternative in particular, many young acts who've been building stories have been mowed down by a half dozen or so records from big guns like Nirvana, Pearl Jam, the highly anticipated Rage Against The Machine-Chris Cornell collaboration Audioslave, The Foo Fighters and more.

A few records from baby bands are breaking through, but others are getting squeezed into lower chart positions as the big boys make their way to the top. "One of them is mine, The Used," Costello notes.

"Then there's the Taproot record, and the OK Go record. Those kinds of records are suffering, but they're still going through the paces. But, clearly, the superstar records are trouncing 80% of the product out there, and that's not healthy for anybody."

"It was a pretty bitter pill to swallow to take something like Theory Of A Deadman and drive it to the top 10 in seven weeks, and, all of a sudden, here come Foo Fighters, Nirvana, 3 Doors Down, Audioslave, Pearl Jam — all within two weeks," says Roadrunner Sr. VP/Promotion **Dave Loncao**.

"Here I am with no radio stations that have even come close to 200 spins so they can read the record. It's going to affect every record on the chart. The big records will settle in, and then we can get back to doing business — as long as somebody doesn't get the wrong idea about your record.

"We went from 10-16 on the chart. That's not because of anything our record wasn't doing performance-wise, but there's no way to keep 'wow' records like Foo Fighters out of the top 10. Now we're coming back, and we have people saying that they think they're going to drop our record.

How can you drop it? You don't even know what it is! None of us do, it's 8 weeks old. It's tough when you have to get over a hump like that, but it looks like we'll get over it."

"There are too many releases, and the cost of doing business is too much. Labels are not able to justify commitment to an artist over a long period of time."

Dave Loncao

Great Music, Great Challenge

"It's definitely more challenging for developing artists to break through and find their place at a time when you have great music from Nirvana, Pearl Jam, Audioslave, Sum 41 and Saliva," says Island VP **Stu Bergen**. "There are amazing records out right now; it's a great time for the formats.

"I would caution radio not to overlook developing artists, because that's the future, and that's what we're going to need to not only get us through January, February and March, but years into the future. We still have to go on with the business of developing artists. Radio tends to turn things over pretty quickly."

For WBCN/Boston MD **Steven Strick**, patience with developing artists extends well beyond the fourth quarter. "It's not the fourth quarter or any other thing," he says. "It's not even dependent on whether there's a major release or not. It takes a long time for the audience to catch on to an unknown band, so I have to be as patient as I can within the constraints of what I'm doing here.

"The White Stripes have developed nicely. The Vines and The Hives are in the process. The Strokes and Jack



CAKE WALK

Sir Richard Branson, CEO and owner of Virgin Entertainment Group, celebrated VEG's 10th year in North America the only way he knew how: by popping out of a birthday cake at Los Angeles' Virgin Megastore, the first of its kind in the U.S. Look for an interview with Branson and VEG President and CEO Glen Ward in next week's Sound Decisions.

Johnson developed nicely. These are formerly unknown artists."

"It's an increasing challenge," says KUFO/Portland, OR MD **AI Scott** of developing young acts. Scott points to Stone Sour, Earshot and Chevelle as artists who are developing nicely at KUFO amid the big acts. "You've still got to play the hits, no matter what, and breaking an artist in any type of climate is always tough, especially now.

"Our playlist in particular — and I noticed this at a few other places too — is getting tighter and tighter. In the last six months or so it's been a little tight out there in the record community with the hits. It's a juggling act, and it's made harder by a couple of different elements.

"One, there haven't been a lot of really great records out there for radio to play. Number two, we're winding down to the end of the year, and people want to hear the big hits — Nirvana, Audioslave and stuff like that. It's not easy to break an artist in the fourth quarter."

Staying Alive, Staying Away

Of course, there is another strategy when it comes to the fourth quarter: Avoid it like the plague. "We learned a couple of years ago that it would be stupid for us to play the fourth-quarter game, so we don't," Loncao says. "The game we play in the fourth quarter is taking the acts and records that we've developed during the year and putting together fourth-quarter plans for them so we can capitalize on the Christmas selling season.

"Launch something in the fourth quarter? I'm so glad I don't have to do it. The cost of doing business at retail in the fourth quarter would choke a horse. I don't know how people justify doing it."

Loncao does understand radio's need to play the big hits. "OK, I'm a program director, and I'm in the fourth quarter, and I just got these six juicy records," he says. "All of a sudden the chemistry of the playlist is going to change.

"The rotations on your medium records are going to be less per week

so you can bang the piss out of these hot records. Audiences are going to want to hear them, and you're going to want to play them a lot. You're going to want to know which ones are the hits, and you're going to find out real quick.

"There are only so many slots on a station — something's got to suffer. It happens all year long. There are too many releases, and the cost of doing business is too much. Labels are not able to justify, as much as they'd love to, commitment to an artist over a long period of time. It's wrong, and it's a shame. But, as much you hate it, it's the only way you can develop sound business plans."

Survival Of The Fittest

Nevertheless, the big vs. baby band situation does create a sort of Darwinism among the young acts. "In the long term it won't help sales, because you're not developing the new acts, but at the same time I have to look at this in a positive light, because it creates a bigger challenge," says Costello. "If you're able to meet that challenge and break an artist through, you have really got one. Only the strong ones will survive.

"There will be a thinning process, which isn't going to be good for the industry on the whole. It's going to toughen a lot of record companies, which is maybe what should happen anyway.

"We need to make better records. We are clearly starting to get that signal through our thick heads. We have to deliver better records to the marketplace. Then, once we do that, we have to stick with them. That means we should be releasing less of them."



Stu Bergen



Phil Costello



Dave Loncao

TALK BACK TO R&R!

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

Call me at 310-788-1658
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RateTheMusic Survey Ranks Format Leaders

Continued from Page 1

Ladies Of Arista Top CHR/Pop

The top four spots in CHR/Pop are held by female solo artists or female-led groups, and the top two are on the Arista label.

Pink, the overall winner, has one of the year's biggest-selling albums in *Missundaztood*. She's also already had three top five hits with "Get the Party Started," "Don't Let Me Get Me" and "Just Like a Pill." Pink's Arista labelmate Avril Lavigne, who places second, is arguably this year's newest superstar, with two No. 1 hits in "Complicated" and "Sk8er Boi."

Warner Bros. artist Michelle Branch — who's had three hits off her debut album — is a solid third. Interscope's No Doubt, fronted by Gwen Stefani, come in fourth.

Hip-Hop From The Top At CHR/Rhythmic

Hip-hop superstars Nelly, on Fo' Reel/Universal, and Ja Rule, on Murder Inc./IDJMG, are, not surprisingly, the top two artists in the CHR/Rhythmic format. In fact, four of the top 10 artists in this format come from the Island Def Jam Music Group family, and all but two come from Universal Music Group.

The other IDJMG acts are Ashanti at No. 6, Irv Gotti Presents The Inc. at No. 7 and Ludacris at No. 8. Interscope's Eve, Eminem and Dr. Dre are fourth, fifth and 10th, respectively.

It's All About The Men At Country

While the ladies topped the CHR/Pop survey, men dominate with the Country audience. Nine of the top 10 favorite artists in Country are male solo performers or duos/groups with male lead singers. BNA's Kenny Chesney, who has one of the year's biggest hits with "Young," ranks as the most popular artist in the format. Curb's Tim McGraw, who consistently sells more albums than just about any country artist, ranks second.

As it is at CHR/Pop, Arista — an RLG/Nashville label — is well represented in Country, with Diamond Rio (No. 3), Brooks & Dunn (No. 7), Brad Paisley (No. 9) and Alan Jackson (No. 10). The only female artist in the top 10 is RCA's Martina McBride.

Legendary Acts Rule AC

Artists with hits that span multiple decades are well represented at AC. Rocket/Universal's Elton John, who has successfully charted in four different decades, was No. 1. Chicago, The Eagles and Journey — all of whom started their careers in the '70s — rank second through fourth, respectively.

Phil Collins appears twice in the top 10 — ranking fifth as a solo artist and 10th as lead singer of Genesis. Multidecade star Billy Joel is No. 6, Celine Dion — arguably the most popular artist in the format over the last decade — is No. 7, multidecade stars Foreigner are No. 8, and Hall & Oates — who took the format by storm in 2002 with their No. 1 hit "Do It for Love" on BMG/Heritage — are No. 9.

Matchbox Twenty Lead Pop/Alternative

While R&R incorporates Pop/Alternative stations into its Hot AC format, the test conducted by RateTheMusic focused specifically on listeners to pop/alternative-leaning stations. Placing first are Atlantic's Matchbox Twenty, who have been one of the format's most-played artists for more than five years. Warner Bros. act Goo Goo Dolls are second.

The team at DreamWorks had considerable success with their more recent developing artists Jimmy Eat World and Lifehouse, who rank third and fourth, respectively. Epic's Incubus, who are still huge at the Rock formats, rank fifth here. Newcomer John Mayer, on Columbia, is sixth.

RCA's Dave Matthews Band — who sold more 600,000 units in just one week, according to *HITS* — place seventh. Two artists who haven't had albums in a while — Elektra/

EEG's Third Eye Blind and Epic's Fuel — are eighth and ninth, respectively.

The Ozzman Rules Rock

Long before *The Osbournes* became a hit for MTV, Epic's Ozzy Osbourne was a superstar. Did the television exposure lock Ozzy into the top Rock spot?

Osbourne just nosed out the perennial favorite, Elektra/EEG's Metallica. Columbia's Alice In Chains are third, while Republic/Universal's Godsmack rank fourth.

Incubus Top Linkin Park In Alternative

While Warner Bros. act Linkin Park have been the sales champs, they come in a very close second to Immortal/Epic's Incubus, who have had a string of hits over the last three years, starting with "Pardon Me" and all the way up to "Warning." Reprise act Green Day, who always test well and rank among the most-played artists for many stations' gold libraries, place third.

In addition to their Pop/Alternative position, Jimmy Eat World grab a top 10 ranking — fourth — at Alternative. The one truly new act in the top 10 are Island/IDJMG's Hoobastank, who went top five with "Crawling in the Dark" and "Running Away" and place sixth on this survey.

A Perfect Circle, a side project for Tool lead singer Maynard James Keenan, generated three hits a couple of years back, but fans of the format remember them well, as they rank eighth.

The results printed here are 12+. Tiebreakers in rank were determined as follows: If two songs received the same score, the higher ranking was given to the artist with the higher familiarity score. If the score and familiarity were the same, the higher ranking was given to the song with the lowest burn, breaking the tie.

For more information on this study, contact RateTheMusic's Mark Bolke at 651-405-9119, or Julie Dove at 818-461-8616.

CHR/Pop

Rank	Artist	Score
1	PINK	4.19
2	AVRIL LAVIGNE	4.18
3	MICHELLE BRANCH	4.04
4	NO DOUBT	4.02
5	AEROSMITH	4.01
6	WILL SMITH	3.95
7	CRAIG DAVID	3.93
8	MATCHBOX TWENTY	3.92
9	LINKIN PARK	3.88
10	AALIYAH	3.87

CHR/Rhythmic

Rank	Artist	Score
1	NELLY	4.50
2	JA RULE	4.45
3	AALIYAH	4.39
4	EVE	4.26
5	EMINEM	4.25
6	ASHANTI	4.23
7	IRV GOTTI PRESENTS THE INC.	4.19
8	LUDACRIS	4.18
9	USHER	4.17
10	DR. DRE	4.17

Country

Rank	Artist	Score
1	KENNY CHESNEY	4.40
2	TIM MCGRAW	4.36
3	DIAMOND RIO	4.34
4	MARTINA MCBRIDE	4.34
5	TOBY KEITH	4.33
6	GEORGE STRAIT	4.30
7	BROOKS & DUNN	4.29
8	MONTGOMERY GENTRY	4.29
9	BRAD PAISLEY	4.28
10	ALAN JACKSON	4.26

AC

Rank	Artist	Score
1	ELTON JOHN	4.31
2	CHICAGO	4.30
3	EAGLES	4.30
4	JOURNEY	4.29
5	PHIL COLLINS	4.22
6	BILLY JOEL	4.21
7	CELINE DION	4.11
8	FOREIGNER	4.10
9	HALL & OATES	4.08
10	GENESIS	4.07

Pop/Alternative Hot AC

Rank	Artist	Score
1	MATCHBOX TWENTY	4.20
2	GOO GOO DOLLS	4.19
3	JIMMY EAT WORLD	4.08
4	LIFEHOUSE	4.07
5	INCUBUS	4.03
6	JOHN MAYER	4.02
7	DAVE MATTHEWS BAND	4.01
8	THIRD EYE BLIND	3.99
9	FUEL	3.98
10	AEROSMITH	3.96

Rock

Rank	Artist	Score
1	OZZY OSBOURNE	4.33
2	METALLICA	4.33
3	ALICE IN CHAINS	4.15
4	GODSMACK	4.14
5	WHITE ZOMBIE	4.14
6	SEVENDUST	4.14
7	AC/DC	4.12
8	A PERFECT CIRCLE	4.09
9	JIMI HENDRIX	4.08
10	DISTURBED	4.06

Alternative

Rank	Artist	Score
1	INCUBUS	4.23
2	LINKIN PARK	4.20
3	GREEN DAY	4.06
4	JIMMY EAT WORLD	4.04
5	SYSTEM OF A DOWN	4.01
6	HOOBASTANK	4.01
7	STAINED	3.98
8	A PERFECT CIRCLE	3.98
9	OUR LADY PEACE	3.97
10	NIRVANA	3.95



HITS Top 50 Albums

THE INDUSTRY'S NO. 1 RETAIL CHART October 25, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	FAITH HILL	Cry	Warner Bros.	463,276	—
1	2	ELVIS PRESLEY	30 #1 Hits	RCA	146,263	-31%
—	3	LL COOL J	10	Def Jam/IDJMG	144,545	—
3	4	ROLLING STONES	Forty Licks	Virgin	116,044	-16%
4	5	AVRIL LAVIGNE	Let Go	Arista	109,868	-3%
6	6	DIXIE CHICKS	Home	Monument	109,379	+10%
7	7	EMINEM	Eminem Show	Aftermath/Interscope	103,704	+10%
5	8	NELLY	Nellyville	Fo' Reel/Universal	93,806	-9%
—	9	DAVE HOLLISTER	Things In The Game Done Changed	Motown	70,967	—
—	10	GERALD LEVERT	G Spot	Elektra/EEG	68,222	—
12	11	NORAH JONES	Come Away With Me	Blue Note/Virgin	65,158	+4%
—	12	FLEETWOOD MAC	Very Best Of Fleetwood Mac	Reprise	64,359	—
2	13	BON JOVI	Bounce	Island/IDJMG	63,165	-62%
11	14	XZIBIT	Man Vs Machine	Loud/Columbia	60,991	-6%
—	15	TAPROOT	Welcome	Velvet Hammer/Atlantic	57,837	—
8	16	VARIOUS	American Idol: Greatest Moments	RCA	54,472	-22%
17	17	JOSH GROBAN	Josh Groban	143/Reprise	52,410	+9%
16	18	GOOD CHARLOTTE	Young & The Hopeless	Epic	50,543	-10%
13	19	DISTURBED	Believe	Reprise	49,223	-19%
28	20	SOUNDTRACK	Brown Sugar	MCA	47,146	+35%
—	21	TRACY CHAPMAN	Let It Rain	Elektra/EEG	45,391	—
21	22	TOBY KEITH	Unleashed	DreamWorks	42,195	+7%
26	23	PINK	M!\$sundaztood	Arista	41,503	+16%
24	24	JOHN MAYER	Room For Squares	Aware/Columbia	41,496	+14%
18	25	INDIA.ARIE	Voyage To India	Motown/Universal	40,787	-10%
9	26	TOM PETTY...	The Last Dj	Warner Bros.	38,624	-44%
19	27	CLIPSE	Lord Willin'	Arista	38,392	-10%
14	28	CHEVELLE	Wonder What's Next	Epic	37,526	-38%
22	29	ASHANTI	Ashanti	Murder Inc./IDJMG	37,476	+2%
27	30	COLDPLAY	Rush Of Blood To The Head	Capitol	35,080	-2%
20	31	BECK	Sea Change	Geffen/Interscope	34,864	-12%
29	32	JAMES TAYLOR	October Road	Columbia	34,352	+2%
15	33	JURASSIC 5	Power In Numbers	Interscope	32,758	-44%
25	34	PETER GABRIEL	Up	Geffen/Interscope	30,950	-15%
10	35	KEITH URBAN	Golden Road	Capitol	30,498	-54%
38	36	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	30,035	+9%
23	37	DIANA KRALL	Live In Paris	Verve/VMG	28,614	-22%
49	38	SOUNDTRACK	Sweet Home Alabama	Hollywood	28,390	+26%
36	39	NOW VOL. 10	Various	Epic	28,362	-2%
31	40	LEANN RIMES	Twisted Angel	Curb	28,176	-14%
30	41	BRUCE SPRINGSTEEN	The Rising	Columbia	27,946	-16%
40	42	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	26,172	-1%
33	43	LIL' FLIP	Undaground Legend	Loud/Columbia	24,592	-19%
—	44	MICHELLE BRANCH	Spirit Room	Maverick/WB	24,283	—
46	45	NO DOUBT	Rock Steady	Interscope	24,101	+1%
32	46	DISTURBING THA PEACE	Golden Grain	Def Jam South/IDJMG	23,695	-26%
—	47	OUR LADY PEACE	Gravity	Columbia	23,667	—
—	48	JACK JOHNSON	Brushfire Fairytales	Enjoy/Universal	23,509	—
—	49	BOND	Shine	Decca	22,659	—
41	50	SYSTEM OF A DOWN	Toxicity	American/Columbia	22,540	-13%

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ON ALBUMS

Have A Little Faith

Record retail receives some more country comfort this week: The Attack of the Country Crossover Divas continues apace as Faith Hill clammers to the summit of the *HITS* Top 50 Albums chart with her new Warner Bros. release, *Cry*, moving a shit-kicking, spitoon-filling 462,000 for a soaring No. 1 bow. Yee-haw, cowgirl.



Faith Hill

Hill's big score follows on the heels of The Dixie Chicks, whose *Open Wide/Columbia* album continues to sell like beer at a N A S C A R speedway. *Home* sits at No. 6 this week as "Landslide" flies into the top five at Country. Mercury Nashville country pop diva Shania Twain's hotly anticipated, Mutt Lange-produced opus roars in on its Harley on Nov. 19. For now, though, consumers are keeping the Faith in impressive numbers.

Nestled between Hill and the Chicks are a



LL Cool J

male Southerner, RCA's Elvis Presley (No. 2), Def Jam/IDJMG's debuting LL Cool J (No. 3), Virgin's Rolling Stones retrospective (No. 4) and Arista skate-wunderkind Avril Lavigne (No. 5). Shady/Aftermath/Interscope superstar Eminem (at No. 7, up 10% and still holding strong a week before the *8 Mile* soundtrack streets) and Fo' Reel/Universal's Nelly (No. 8) remain strong.

The top 10 is rounded out with bows by a pair of soul crooners in Motown's Dave Hollister (No. 9) and Elektra/EEG veteran Gerald Levert (No. 10). Also making strong debuts this week are Reprise's Fleetwood Mac with a greatest-hits package (No. 12), Velvet Hammer/Atlantic rockers Taproot (No. 15) and Elektra/EEG singer-songwriter Tracy Chapman (No. 21).

Double-digit increases are registered not only

by the Chicks and Eminem, but by MCA's *Brown Sugar* soundtrack (28-20, up 35%), featuring the Erykah Badu & Common track; Arista's Pink (26-23, up 16%), with new single "Family Portrait" breaking; Aware/Columbia's John Mayer (24, up 14%), with second single "Your Body Is a Wonderland" top five at Hot AC; and Hollywood's *Sweet Home Alabama* ST (49-38, up 26%).

Next week: The triumphant return of Arista's Santana, whose new *Shaman* should cast its spell on consumers and take the top spot.

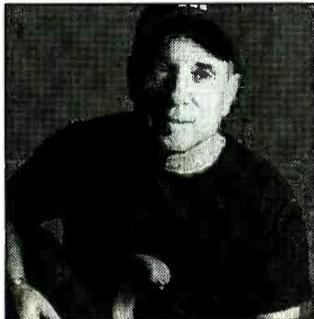


Taproot

October 25, 2002

Father And Daughter

Paul Simon continues his legendary career as he presents "Father and Daughter" to AC, Hot AC and Triple A radio next week. This is the lead single to the soundtrack of the Nickelodeon film *Wild Thornberrys*. The soundtrack for the movie will arrive in stores Nov. 26, and the film hits theaters Dec. 20. Simon, along with Elizabeth Taylor, Chita Rivera, James Earl Jones and New York Metropolitan Opera Artistic Director James Levine, will be an honoree at the 25th annual Kennedy Center Honors.



Paul Simon

Secretary of State Colin Powell will host the dinner. President and Mrs. Bush will receive the honorees at a gala event the following night, which will be aired on CBS later in December.

Speaking of fathers and daughters, **Dave Koz and Jeff Koz** were inspired to create lullabies when Jeff's wife, Unique, mentioned that most lullaby music was too bright and lively for their daughter, Jordan's, bedtime. The brothers started recording lullabies, and many of their musician friends who recently became fathers joined in on the project. *Golden Slumbers: A Father's Lullaby* is the result of this labor of love and is also the first album from the newly formed Rendezvous Entertainment. "Blackbird," featuring Dave and Jeff Koz, is the first single from the album, and it's Going for Adds at Smooth Jazz next week.

Whitney Houston returns to the limelight at Urban and Urban AC next week as she goes for adds with "One of Those Days." This is the second single from her forthcoming CD, *Just Whitney*, due to arrive on store shelves Nov. 26. "One of Those Days" was produced by Kevin "Sha'kspere" Briggs.



Whitney Houston

If you're having one of those days, try remembering the simple things in life. **Dirty Vegas** could be of help in that department, as they go for adds at Hot AC with "Simple Things Part 2." This is the followup single to "Days Go By," a song that was popularized in the U.S. when it was featured in a Mitsubishi

commercial. If the simple things aren't enough, then try the best things. **Dropline's** "Best Thing" hits Hot AC and Triple A radio next week and is the latest single from the band's album *You Are Here*. See Dropline at their best as they perform for the start of the Toyota 4Runner/Outdoor Life Eco-Challenge Race on Oct. 31.

Pinmonkey will be racing around the country for the rest of this year as they promote "I Drove All Night," the latest single from their self-titled debut CD. The band will be opening for Lee Ann Womack on select dates and will also participate in the CMT Most Wanted Live Tour with Brad Paisley before touring on their own. The name Pinmonkey actually came from an episode of *The Simpsons*. Lead singer Michael Reynolds is a huge fan of the show. "I Drove All Night" goes for adds at Country radio next week.

Stroke 9 unleash their "Latest Disaster" upon unsuspecting Rock and Alternative fans next week. The band have been around for over a decade now, and they actually appeared in the 1999 Ron Howard film *EdTV*: They played a bar band in a scene featuring Matthew McConaughey and Jenna Elfman. Upcoming shows for Stroke 9 include Mill Valley, CA; (10/25); DeLand, FL (11/7); and Jacksonville, FL (11/9).



Trustcompany

Rock, Active Rock and Alternative still have more to offer next week. **Trustcompany** go for adds with "Running From Me," the second single from their debut CD, *The Lonely Position of Neutral*, and **Pacifier** go for adds with "Bullitproof," the lead single from their U.S. debut album. Trustcompany are currently on the Pop Sux Tour with Disturbed and Korn, and Pacifier will be playing shows in their native New Zealand through mid-November.

— Mike Trias

R&R Going For Adds

Week Of 10/28/02

CHR/POP

- ALEXANDRA SLATE Guilty (Hollywood)
- DJ OTZI Hey Baby (Universal)
- GOOD CHARLOTTE Lifestyles Of The Rich & Famous (Epic)
- T.A.T.U. All The Things She Said (Interscope)
- TONIC Take Me As I Am (Universal)

CHR/RHYTHMIC

- 3LW 1/LIL' WAYNE Neva Get Enuf (Epic)
- JIM CROW Hot Wheels (Interscope)
- LIL' ROMEO True Love (New No Limit/Universal)

URBAN

- JIM CROW Hot Wheels (Interscope)
- LIL' ROMEO True Love (New No Limit/Universal)
- ROOTS Break You Off (MCA)
- WHITNEY HOUSTON One Of Those Days (Arista)

URBAN AC

- NICCI GILBERT My Side Of The Story (MCA)
- TERRY STEELE Here And Now (JTS)
- WHITNEY HOUSTON One Of Those Days (Arista)

COUNTRY

- MICHAEL PETERSON Lesson In Goodbye (Monument)
- OAK RIDGE BOYS Inconvenient Christmas (Spring Hill)
- PINMONKEY I Drove All Night (BNA)

AC

- DIXIE CHICKS Landslide (Monument)
- PAUL SIMON Father And Daughter (Nick/Jive)
- UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)

HOT AC

- ALEXANDRA SLATE Guilty (Hollywood)
- DIRTY VEGAS Simple Things Part 2 (Capitol)
- DIXIE CHICKS Landslide (Monument)
- DROPLINE Best Thing (143/Reprise)
- JACK JOHNSON Bubble Toes (Enjoy/Universal)
- PAUL SIMON Father And Daughter (Nick/Jive)

SMOOTH JAZZ

- GOLDEN SLUMBERS Blackbird (Rendezvous)
- KENNY G Paradise (Arista)

ROCK

- PACIFIER Bullitproof (Arista)
- STROKE 9 Latest Disaster (Cherry/Universal)
- TRUSTCOMPANY Running From Me (Geffen/Interscope)

ACTIVE ROCK

- PACIFIER Bullitproof (Arista)
- TRUSTCOMPANY Running From Me (Geffen/Interscope)

ALTERNATIVE

- KOTTONMOUTH KINGS Endless Highway (Suburban Noize/Capitol)
- PACIFIER Bullitproof (Arista)
- STROKE 9 Latest Disaster (Cherry/Universal)
- TRUSTCOMPANY Running From Me (Geffen/Interscope)

TRIPLE A

- BADLY DRAWN BOY You Were Right (XL/ARTISTdirect)
- DIXIE CHICKS Landslide (Monument)
- DROPLINE Best Thing (143/Reprise)
- PAUL SIMON Father And Daughter (Nick/Jive)
- SUSAN TEDESCHI Alone (Tone-Cool/Artemis)
- WARREN ZEVON Genius (Artemis)

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



TONY NOVIA

tnovia@radioandrecords.com

25 Things We Need To Know About Streamies

■ A look behind the media and entertainment world of online consumers

Information is power. Period. End of statement. While many of the overhyped dot-coms are now referred to as dot-bombs, don't be fooled. As Internet stocks continue to get pummeled — and companies like AOL try to figure things out, U.S. Internet consumers — those very people who are radio listeners and record buyers — now number over 83 million strong.

While that number may not be increasing at the unbelievable rate it once was, it is still increasing. Perhaps more important to keep in mind is that the time these consumers spend with the Internet also continues to increase. Thankfully, Arbitron and Edison Media have not hopped off the Internet bandwagon; they continue to study the powerful world of online consumers.

The two companies have joined forces to study consumers' use of streaming media and the Internet, and, since August of 1998, they have released their findings every six months. These studies provide vital information for record labels and radio stations, offering a fascinating look at the habits of computer-savvy consumers and their views on record buying and radio.

In this, the ninth study that Arbitron and Edison have conducted, the findings show that, after years of rapid growth, the number of Americans with access to the Internet has leveled off. As the study points out, "Internet access in any location has stabilized at seven in 10 Americans, but, despite the slowing growth of Internet adoption, the average daily time spent online continues to increase steadily."

As record labels are well aware, the study finds that "Americans who report having residential broadband Internet access surged to 28% in July 2002, up from 13% 18 months earlier (January of 2001)."

Also according to Arbitron/Edison, "Americans continue to adopt super-fast, at-home broadband Internet connections despite the slowing economy. Residential broadband adoption has doubled in just under 18 months, and, despite the turmoil in the streaming-media sector, record numbers of Americans continue to consume Internet audio and video."

A Streamy Profile

Now, about those Streamies. Arbitron/Edison define Streamies as "Internet users who have ever listened to audio or watched video online."

The report notes, "Thirty-five percent of Americans age 12 and older are 'Streamies,' which translates into approximately 83 million Americans. In a typical month 23% of those online

use Internet audio or video."

Recently, I looked through the Arbitron/Edison report and pulled out 25 key findings that your radio station or record company needs to know about Streamies.

1. The Internet is considered to be the "most cool and exciting" medium among 12-to-34-year-olds. Consumers were asked to choose between the Internet, TV, radio or newspapers for the medium that is "most cool and exciting." The Internet was essentially tied with TV among all Americans (34% and 35%, respectively). However, among 12-to-34-year-olds, the Internet dominates the "most cool and exciting" image (46%), well ahead of TV (29%) and radio (21%).

2. Nearly four in 10 online Americans say that they've spent less time watching TV due to their Internet use. Some 37% say they are watching TV less, followed by spending less time reading newspapers (31%), less time reading magazines (27%), less time listening to the radio (20%) and less time listening to music from CDs (19%).

Radio Is Getting Better

3. Nearly six in 10 Americans say that radio is "getting better" lately, and over half say that TV is "getting worse." Consumers were asked if radio, the Internet, newspapers and television were "getting better" or "getting worse" lately. Radio had the highest "getting better" score, while television had the most people saying that it is "getting worse."

4. Most Americans say that radio does a good job of providing the kinds of music, news and information they want. Nearly three-quarters of Americans (74%) say that radio does a "good" or "very good job" of providing the kinds of music they like, and seven in 10 respondents say that radio does a "good" or "very good job" of providing the news and information they want.

5. Buying CDs from a store is the most frequent manner in which Americans access new music. Consumers were asked to indicate the ways in which they access new music. Twenty-five percent indicate they "frequently" buy CDs from a store, which is three times the number of consumers

saying they "copy CDs from friends and family" or "download MP3 files from the Internet" (8%).

A smaller proportion indicates that they "frequently" "share MP3 files with friends and family" (6%) or access new music through "streaming audio over the Internet" (5%). Two percent say that they "buy CDs over the Internet." Despite the tremendous amount of publicity surrounding downloading and the sharing of MP3 files, 72% of all Americans say they "almost never" download and share MP3 files with others.

6. Frequent users of the Internet are more likely to see movies. On average, Americans have seen 1.85 movies in the past three months. Twelve-to-17-year-olds (3.61) and 18-to-24-year-olds (3.15) see nearly twice as many movies as the average consumer. In addition, the more involved with the Internet they are, the more likely people are to see movies in theaters.

Access Levels Off

7. Access to the Internet has leveled off at approximately 70% of all Americans. Six in 10 Americans use the Internet each month, and over half use it each week. Daily time spent online continues to rise. In July 2002 Americans reported an average of 58 minutes spent online per day.

Seven in 10 people live in households with a computer. The number of people with access to the Internet at home is approaching the level of cable television. Sixty-five percent of people in the U.S. live in homes that subscribe to cable television. Nearly six in 10 (57%) Americans live in homes with access to the Internet. More than one in four Americans has access to the Internet at work.

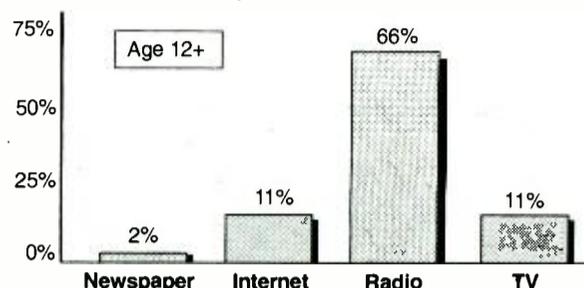
8. Music is the most frequent accompaniment to time spent online. While using the Internet, 20% of people say they frequently listen to music CDs via a separate stereo or boom box, 19% frequently listen to radio, and 17% frequently listen to CDs on the computer itself. Fifteen percent say they frequently talk on the telephone while surfing, and 13% frequently watch television while using the Internet.

9. Active Streamies spend nearly as

How the Study Was Conducted: A total of 2,511 people were surveyed to investigate America's Internet usage and streaming media behavior. In July 2002 telephone interviews were conducted with respondents aged 12 and older chosen at random from a national sample of Arbitron's Spring 2002 survey diarykeepers. For more information, go to www.edisonmediaresearch.com or www.arbitron.com.

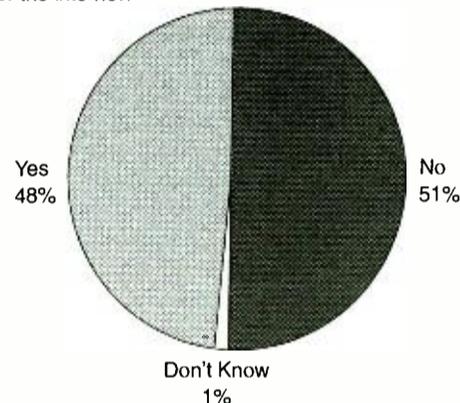
Radio Is Still The Dominant Source For New Music

"Which of these media do you turn to first to learn about new music?"



Hearing Music Online Spurs CD Sales Among Weekly Audio Streamies

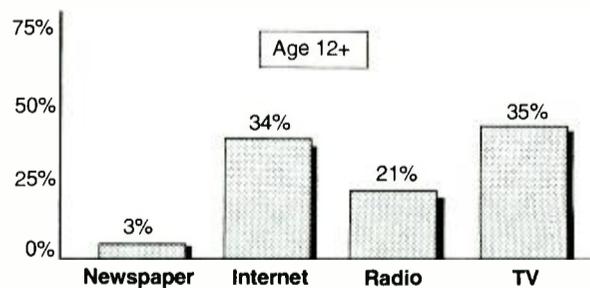
"Have you ever purchased a music CD because you heard that artist's music over the internet?"



Base: Weekly Audio Streamies

Radio Trails TV And Internet As 'Most Cool And Exciting' Medium

"Which of these media is 'most cool and exciting'?"



much time online as they do with traditional media such as television or radio. Monthly Streamies spend a third of their time with television, a third with radio and 28% with the Internet.

10. People who stream frequently buy significantly more CDs than most Americans. Some have mistakenly equated the rise of streaming audio with a decrease in record purchases. However, the data shows that the more active Streamies (those streaming in the last month and last week) were also the group that purchased the greatest number of CDs in the past year.

The average American purchased 13 CDs in the past year, while those who have ever streamed purchased 15. Monthly Streamies report that they bought an average of 18 CDs, and

weekly Streamies say they have purchased nearly 21 CDs in the past year.

Instant Gratification

11. Consumers appear to want instant gratification when it comes to streaming and show little interest in registration forms or downloading new media players.

12. The number of consumers who have ever tried listening to radio stations online increased slightly in the past year; the number of consumers listening to radio-station webcasts in the past week and past month is stable. In summer 1998 20% of those online had ever listened to radio stations over the Internet. As of July 2002 36% have listened to radio stations online.

Continued on Page 33

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 25, 2002

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of September 29-October 5.

HP = Hit Potential®

ARTIST TITLE LABEL(S)	CHR/POP 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
EMINEM Lose Yourself (Shady/Interscope)	3.95	3.78	—	—	68.8	11.8	4.29	3.97	3.27	4.04	4.09	3.88	3.79
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.90	3.83	—	—	60.3	14.8	4.24	3.88	3.07	3.88	3.75	4.04	3.96
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.84	3.79	3.95	—	46.6	8.5	4.16	3.94	3.05	3.84	3.61	3.93	3.93
NAPPY ROOTS Po' Folks (Atlantic)	3.82	3.69	—	—	51.2	10.1	3.78	3.84	3.90	3.75	4.20	3.46	3.98
AVRIL LAVIGNE Complicated (Arista)	3.81	3.77	3.83	3.92	82.5	30.7	3.97	3.80	3.60	3.65	4.03	3.91	3.70
CREED One Last Breath (Wind-up)	3.79	3.56	3.71	3.82	66.3	16.4	3.78	3.80	3.79	3.78	3.76	3.82	3.77
NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.78	3.77	3.68	3.82	78.1	29.6	3.91	3.77	3.59	3.63	3.93	4.01	3.57
LL COOL J Luv U Better (Def Jam/IDJMG)	3.77	—	—	—	40.6	7.7	3.91	3.69	3.50	4.08	3.95	3.38	3.62
AVRIL LAVIGNE Sk8er Boi (Arista)	3.76	3.75	3.94	4.05	69.0	19.7	4.06	3.59	3.39	3.83	3.61	3.81	3.75
EMINEM Cleanin' Out My... (Shady/Aftermath/Interscope)	3.76	3.55	3.73	3.65	78.4	27.4	4.02	3.66	3.40	3.74	3.86	3.79	3.65
N.O.R.E. Nothin' (Def Jam/IDJMG)	3.69	3.63	3.60	—	55.1	16.2	3.69	3.86	3.34	3.62	4.07	3.54	3.60
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3.68	3.55	3.54	3.58	59.7	18.9	3.64	3.81	3.57	3.74	3.65	3.79	3.49
PINK Just Like A Pill (Arista)	3.67	3.51	3.59	3.74	77.3	24.9	3.51	3.80	3.80	3.72	3.86	3.65	3.44
HOOBASTANK Running Away (Island/IDJMG)	3.66	3.63	3.74	3.78	53.2	12.9	3.70	3.81	3.41	3.77	3.70	3.63	3.52
KELLY CLARKSON A Moment Like This (RCA)	3.64	3.62	3.63	3.80	71.5	23.0	3.83	3.68	3.38	3.77	3.89	3.52	3.36
NO DOUBT f/LADY SAW Underneath It All (Interscope)	3.64	3.61	3.77	3.71	66.0	18.6	3.49	3.76	3.77	3.73	3.49	3.82	3.49
OUR LADY PEACE Somewhere Out There (Columbia)	3.64	3.60	3.59	3.65	59.2	14.2	3.74	3.53	3.58	3.65	3.69	3.64	3.58
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.60	3.48	3.46	3.64	51.8	17.5	3.66	3.55	3.55	3.54	3.69	3.54	3.69
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.56	3.58	3.66	3.56	55.1	13.2	3.49	3.71	3.53	3.65	3.49	3.44	3.62
EVE/FALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.55	3.51	3.52	3.72	68.5	28.2	3.62	3.54	3.43	3.47	3.72	3.77	3.28
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.55	3.28	3.47	3.39	56.7	17.0	3.60	3.56	3.36	3.54	3.66	3.63	3.34
3LW I Do (Wanna Get...) (Epic)	3.50	3.41	—	—	53.4	16.4	3.54	3.64	3.13	3.78	3.35	3.50	3.31
ASHANTI Happy (Murder Inc./IDJMG)	3.49	3.39	3.49	3.56	72.9	31.0	3.54	3.66	3.16	3.74	3.40	3.65	3.13
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.49	3.40	3.63	3.47	54.5	15.9	3.51	3.59	3.30	3.75	4.07	3.32	2.80
P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.49	3.54	3.31	3.58	65.2	27.1	3.52	3.49	3.41	3.49	3.70	3.48	3.29
DJ SAMMY & YANOU Heaven (Robbins)	3.43	3.50	3.53	3.40	72.6	24.1	3.49	3.50	3.29	3.64	3.47	3.31	3.24
CHRISTINA AGUILERA Dirty (RCA)	3.33	3.29	3.28	3.20	58.1	18.6	3.48	3.41	2.88	3.33	3.45	3.38	3.18

CalloUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Eminem climbs to the top of **Callout America** this week with "Lose Yourself" (Shady/Interscope). The song, taken from the upcoming film *8 Mile*, also ranks first with teens and women 18-24.

After debuting at No. 1 last week, **Cam'ron** is still a solid No. 2 with "Hey Ma" (Roc-A-Fella/IDJMG). "Ma" moves up in score 3.83-3.90 and ranks second with teens and third with women 18-24.

Puddle Of Mudd remain in the top three with "She Hates Me" (Flawless/Geffen/Interscope). "She" is third with teens and second 18-24.

Nappy Roots surge all the way to No. 4 with "Po' Folks" (Atlantic). "Folks" scores top 10 results across all demos, ranking 10th with teens, fifth among women 18-24 and No. 1 with women 25-34.

This week finds a strong debut for "Luv U Better" by **LL Cool J** (Def Jam/IDJMG). LL is getting "Luv" from teens, where he ranks seventh, and from women 25-34, where he ranks 10th.

Angie Martinez grabs solid results in two demos, ranking sixth 18-24 and seventh 25-34 with "If I Could Go" (EastWest/EEG).

Other key demo results: "Underneath It All" by **No Doubt f/Lady Saw** (Interscope) ranks third with women 25-34. Also scoring in that demo: "Somewhere Out There" by **Our Lady Peace** (Columbia) ranks sixth, while "Ordinary Day" by **Vanessa Carlton** (A&M/Interscope) ranks eighth.

Finally, one song that does not appear in print this week was tested with our respondents: "Don't Know Why" by **Norah Jones** (Blue Note/Virgin), which fell under the 40% familiarity threshold required to print. However, among the respondents that did know it, the song ranked top five in the important 25-34 cell.

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



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R&R CHR/Pop Top 50

October 25, 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	AVRIL LAVIGNE Sk8er Boi (Arista)	8479	+467	911360	9	135/0
3	2	NO DOUBT F/LADY SAW Underneath It All (Interscope)	8132	+587	879758	13	134/1
2	3	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	6976	-635	665389	16	130/1
6	4	KELLY CLARKSON A Moment Like This (RCA)	6339	+255	739593	7	90/2
5	5	CREED One Last Breath (Wind-up)	5983	-373	579038	22	126/0
8	6	JUSTIN TIMBERLAKE Like I Love You (Jive)	5960	+211	665296	9	132/2
11	7	EMINEM Lose Yourself (Shady/Interscope)	5938	+1081	737986	5	124/4
7	8	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	5526	-558	644993	16	133/1
4	9	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	5506	-923	571626	16	127/1
9	10	VANESSA CARLTON Ordinary Day (A&M/Interscope)	5032	-520	457682	15	130/0
15	11	MADONNA Die Another Day (Maverick/WB)	5018	+880	515313	3	133/2
10	12	AVRIL LAVIGNE Complicated (Arista)	4733	-689	461925	23	135/0
14	13	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	4696	+271	452378	12	116/4
16	14	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	4610	+634	484310	4	135/1
18	15	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	4518	+788	563494	7	101/4
12	16	MICHELLE BRANCH Goodbye To You (Maverick/WB)	4358	-430	500021	14	127/0
17	17	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	4174	+273	433858	10	129/2
13	18	PINK Just Like A Pill (Arista)	3992	-527	407696	20	132/0
22	19	JENNIFER LOPEZ Jenny From The Block (Epic)	3883	+934	455612	3	128/7
26	20	PINK Family Portrait (Arista)	2886	+478	299848	5	128/4
21	21	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	2822	-322	288602	16	105/1
19	22	ASHANTI Happy (Murder Inc./IDJMG)	2697	-723	307780	13	116/1
20	23	CHRISTINA AGUILERA Dirty (RCA)	2589	-818	273311	8	125/0
27	24	KELLY ROWLAND Stole (Columbia)	2547	+217	274318	6	119/6
25	25	HOOBASTANK Running Away (Island/IDJMG)	2516	-19	257167	14	87/0
30	26	MATCHBOX TWENTY Disease (Atlantic)	2383	+343	226057	3	96/1
24	27	OUR LADY PEACE Somewhere Out There (Columbia)	2344	-254	277649	16	103/0
23	28	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	2293	-427	236604	14	127/1
28	29	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	2258	+77	203354	9	98/2
34	30	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1926	+428	213215	5	85/10
39	31	TLC Girl Talk (Arista)	1824	+511	174148	2	99/5
35	32	NAPPY ROOTS Po' Folks (Atlantic)	1821	+340	201925	8	75/2
31	33	JENNIFER LOVE HEWITT BareNaked (Jive)	1719	-198	212216	11	108/0
29	34	3LW I Do (Wanna Get Close To You) (Epic)	1702	-467	137766	12	100/0
32	35	NICK CARTER Help Me (Jive)	1669	-107	201129	7	95/0
40	36	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1432	+205	133220	4	82/8
36	37	BON JOVI Everyday (Island/IDJMG)	1387	-60	167633	8	80/0
46	38	O-TOWN These Are The Days (J)	1382	+376	173952	2	110/8
41	39	LIFEHOUSE Spin (DreamWorks)	1365	+147	94072	5	74/2
33	40	MARIO Just A Friend 2002 (J)	1330	-330	128374	18	121/1
49	41	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	1317	+490	147863	2	92/16
42	42	N.O.R.E. Nothin' (Def Jam/IDJMG)	1182	+26	138355	5	47/1
38	43	DAVE MATTHEWS BAND Where Are You Going (RCA)	1166	-238	94823	12	61/0
43	44	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	1102	-35	133482	13	74/1
48	45	LAS KETCHUP The Ketchup Song (Hey Hah) (Columbia)	1073	+193	189711	3	50/9
44	46	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	1065	-55	173839	3	2/0
45	47	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1058	-48	116591	5	52/1
Debut	48	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1044	+481	103428	1	91/31
37	49	LEANN RIMES Life Goes On (Curb)	1005	-433	72172	10	85/0
Debut	50	NIVEA Don't Mess With My Man (Jive)	950	+349	95868	1	45/16

135 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/13-10/19. 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
KYLIE MINOGUE Come Into My World (Capitol)	41
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	31
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	29
DEFAULT Live A Lie (TVT)	21
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	18
SHAGGY Strength Of A Woman (MCA)	17
SEAN PAUL Gimme The Light (VP/Atlantic)	17
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	16
NIVEA Don't Mess With My Man (Jive)	16
BIG TYMERS Oh Yeah (Cash Money/Universal)	12

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ALBUM IN STORES DECEMBER 10TH

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Lose Yourself (Shady/Interscope)	+1081
JENNIFER LOPEZ Jenny From The Block (Epic)	+934
MADONNA Die Another Day (Maverick/WB)	+880
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+788
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+634
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+587
TLC Girl Talk (Arista)	+511
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	+490
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+481
PINK Family Portrait (Arista)	+478

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DJ SAMMY & YANOU Heaven (Robbins)	2520
JOHN MAYER No Such Thing (Aware/Columbia)	2343
NELLY Hot In Herre (Fo' Reel/Universal)	2066
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2026
JIMMY EAT WORLD The Middle (DreamWorks)	1743
LINKIN PARK In The End (Warner Bros.)	1606
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1465
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1456
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	1312
PINK Don't Let Me Get Me (Arista)	1255
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1238
EMINEM Without Me (Shady/Aftermath/Interscope)	1187
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1163
ASHANTI Foolish (Murder Inc./IDJMG)	1157

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MADONNA "DIE ANOTHER DAY"

R&R CHR/Pop: 11, 5018x
R&R Hot AC: 31
Top 40 Monitor: 10*, 4723x
Adult Top 40 Monitor: 32*

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Die Another Day Soundtrack in stores November 12
MOVIE OPENS IN THEATERS NOVEMBER 22

AUDIENCE
50 MILLION
IN 3 weeks

1 Xlarge Rotation



October 25, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NO DOUBT F/LADY SAW Underneath It All (<i>Interscope</i>)	3053	+104	88364	12	52/0
2	2	AVRIL LAVIGNE Sk8er Boi (<i>Arista</i>)	2907	+194	83665	8	50/0
10	3	KELLY CLARKSON A Moment Like This (<i>RCA</i>)	2365	+319	62938	5	45/0
4	4	VANESSA CARLTON Ordinary Day (<i>A&M/Interscope</i>)	2298	-92	66045	15	51/0
8	5	JUSTIN TIMBERLAKE Like I Love You (<i>Jive</i>)	2296	+92	59282	7	49/0
6	6	NELLY F/KELLY ROWLAND Dilemma (<i>Fo' Reel/Universal</i>)	2217	-75	61820	14	44/0
7	7	CREED One Last Breath (<i>Wind-up</i>)	2140	-112	62424	22	44/0
5	8	DANIEL BEDINGFIELD Gotta Get Thru This (<i>Island/IDJMG</i>)	2084	-275	63422	15	45/0
11	9	SANTANA F/MICHELLE BRANCH The Game Of Love (<i>Arista</i>)	2022	+265	57793	4	51/0
9	10	MICHELLE BRANCH Goodbye To You (<i>Maverick/WB</i>)	2005	-54	61161	14	46/0
3	11	EVE F/ALICIA KEYS Gangsta Lovin' (<i>Ruff Ryders/Interscope</i>)	1911	-479	52630	14	45/0
18	12	MADONNA Die Another Day (<i>Maverick/WB</i>)	1788	+528	52888	2	51/3
12	13	OAKENFOLD Starry Eyed Surprise (<i>Maverick/Reprise</i>)	1541	+76	43637	9	49/1
22	14	EMINEM Lose Yourself (<i>Shady/Interscope</i>)	1525	+417	46702	3	49/0
17	15	ANGIE MARTINEZ If I Could Go (<i>EastWest/EEG</i>)	1397	+113	43187	11	44/2
24	16	MATCHBOX TWENTY Disease (<i>Atlantic</i>)	1240	+203	36385	2	50/1
13	17	PINK Just Like A Pill (<i>Arista</i>)	1231	-229	34615	19	35/0
19	18	HOOBASTANK Running Away (<i>Island/IDJMG</i>)	1196	-53	33801	16	37/1
31	19	JENNIFER LOPEZ Jenny From The Block (<i>Epic</i>)	1138	+426	29125	2	47/8
21	20	PINK Family Portrait (<i>Arista</i>)	1126	+17	30959	4	46/1
14	21	CHRISTINA AGUILERA Dirty (<i>RCA</i>)	1121	-307	28459	6	39/0
23	22	UNCLE KRACKER In A Little While (<i>Top Dog/Lava/Atlantic</i>)	1079	+37	29282	8	40/1
15	23	AVRIL LAVIGNE Complicated (<i>Arista</i>)	986	-334	29996	22	33/0
16	24	OUR LADY PEACE Somewhere Out There (<i>Columbia</i>)	973	-314	30254	14	30/0
29	25	CAM'RON Hey Ma (<i>Roc-A-Fella/IDJMG</i>)	899	+127	26526	5	41/6
27	26	KELLY ROWLAND Stole (<i>Columbia</i>)	883	+15	22379	5	39/1
28	27	LIFEHOUSE Spin (<i>DreamWorks</i>)	854	+41	25348	6	45/1
20	28	ASHANTI Happy (<i>Murder Inc./IDJMG</i>)	804	-421	25007	12	28/0
32	29	JOHN MAYER Your Body Is A Wonderland (<i>Aware/Columbia</i>)	799	+175	23219	4	38/5
25	30	EMINEM Cleanin' Out My Closet (<i>Shady/Aftermath/Interscope</i>)	706	-259	17860	12	28/0
39	31	TLC Girl Talk (<i>Arista</i>)	675	+252	19979	2	37/4
41	32	PUDDLE OF MUDD She Hates Me (<i>Flawless/Geffen/Interscope</i>)	591	+222	18549	2	41/6
30	33	DAVE MATTHEWS BAND Where Are You Going (<i>RCA</i>)	570	-161	14459	12	21/0
34	34	NICK CARTER Help Me (<i>Jive</i>)	501	+19	11402	5	24/1
37	35	NAPPY ROOTS Po' Folks (<i>Atlantic</i>)	497	+38	14266	7	32/4
46	36	CRAIG DAVID What's Your Flava? (<i>Wildstar/Atlantic</i>)	495	+209	13251	2	36/6
26	37	LEANN RIMES Life Goes On (<i>Curb</i>)	442	-449	13561	10	24/0
38	38	BON JOVI Everyday (<i>Island/IDJMG</i>)	435	-7	16582	9	26/0
33	39	P. DIDDY F/GINUWINE I Need A Girl (Part II) (<i>Bad Boy/Arista</i>)	426	-63	9214	14	18/0
36	40	JENNIFER LOVE HEWITT BareNaked (<i>Jive</i>)	411	-55	10597	9	20/0
42	41	THICKE When I Get You Alone (<i>NuAmerica/Interscope</i>)	399	+40	10993	3	33/0
47	42	O-TOWN These Are The Days (<i>J</i>)	386	+137	11058	2	24/4
Debut	43	MISSY ELLIOTT Work It (<i>Gold Mind/Elektra/EEG</i>)	359	+147	9867	1	22/7
35	44	3LW I Do (Wanna Get Close To You) (<i>Epic</i>)	353	-126	8543	7	16/0
Debut	45	JOHN RZEZNIK I'm Still Here (Jim's Theme) (<i>Walt Disney/Hollywood</i>)	343	+181	9707	1	19/1
45	46	KYLIE MINOGUE Love At First Sight (<i>Capitol</i>)	305	+18	7943	20	13/0
44	47	MARIAH CAREY Through The Rain (<i>MonarC/IDJMG</i>)	299	+3	7897	2	26/2
40	48	MARIO Just A Friend 2002 (<i>J</i>)	280	-125	5869	16	12/0
Debut	49	DJ SAMMY & YANOU Heaven (Candlelight) (<i>Robbins</i>)	247	+99	7648	1	9/2
Debut	50	KID ROCK W/SHERYL CROW Picture (<i>Top Dog/Lava/Atlantic</i>)	239	+40	8015	1	13/2

 51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 10/13-Saturday 10/19.
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Most Added.

ARTIST TITLE LABEL(S)	ADDS
RED HOT CHILI PEPPERS Zephyr Song (<i>Warner Bros.</i>)	13
DEFAULT Live A Lie (<i>TVT</i>)	11
JENNIFER LOPEZ Jenny From The Block (<i>Epic</i>)	8
SHAGGY Strength Of A Woman (<i>MCA</i>)	8
MISSY ELLIOTT Work It (<i>Gold Mind/Elektra/EEG</i>)	7
LAS KETCHUP The Ketchup Song (Hey Hah) (<i>Columbia</i>)	7
KYLIE MINOGUE Come Into My World (<i>Capitol</i>)	7
CAM'RON Hey Ma (<i>Roc-A-Fella/IDJMG</i>)	6
PUDDLE OF MUDD She... (<i>Flawless/Geffen/Interscope</i>)	6
CRAIG DAVID What's Your Flava? (<i>Wildstar/Atlantic</i>)	6
SEAN PAUL Gimme The Light (<i>VP/Atlantic</i>)	6
JOHN MAYER Your Body Is A Wonderland (<i>Aware/Columbia</i>)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MADONNA Die Another Day (<i>Maverick/WB</i>)	+528
JENNIFER LOPEZ Jenny From The Block (<i>Epic</i>)	+426
EMINEM Lose Yourself (<i>Shady/Interscope</i>)	+417
KELLY CLARKSON A Moment Like This (<i>RCA</i>)	+319
SANTANA F/MICHELLE BRANCH The Game Of Love (<i>Arista</i>)	+265
TLC Girl Talk (<i>Arista</i>)	+252
PUDDLE OF MUDD She... (<i>Flawless/Geffen/Interscope</i>)	+222
CRAIG DAVID What's Your Flava? (<i>Wildstar/Atlantic</i>)	+209
MATCHBOX TWENTY Disease (<i>Atlantic</i>)	+203
AVRIL LAVIGNE Sk8er Boi (<i>Arista</i>)	+194

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THE YEARS IN REVIEW

ON THE RECORD

With **Karen Rite**
PD, WHHY/Montgomery, AL



Never say never. Not only am I back in Montgomery after all these years, but four days ago WHHY flipped back to a mainstream CHR after going CHR/Rhythmic back in March. We did it in two days. Jan Jeffries came in from Atlanta to pitch in, go without sleep and break a sweat with the rest of us to

make sure that the first day flowed, and it did. • Daniel Bedingfield, Creed and Avril Lavigne are a perfect mix to target the 18-34-year-old female in Montgomery. It doesn't hurt that I have a killer staff either. They've had a harder time adjusting to me than they have to the format changes.

• WHHY has been through many changes over the years, but our heritage keeps us strong. We've still got a long way

to go, but we're simply repeating the basics — playing the hits, hitting the streets and kicking some ass.

It's a three-way tie for biggest chart move this week! Wildstar/Atlantic recording artist **Craig David**, J's **O-Town** and Arista's **TLC** all jump eight positions. David's "What's Your Flava?" moves from 49-41* (and ties with Nivea for eighth Most Added with 16 adds), O's "These Are the Days" moves from 46-38*, and TLC's "Girl Talk" moves from 39-31* ... Second in the "leaps and bounds" category is **Pink's** "Family Portrait" (Arista), which rises from 26-20* ... How appropriate: This week's On the Rise! spotlight artist makes her debut on the chart. **Nivea's** "Don't Mess With My Man" gains +349 and claims the No. 50* spot, while **Puddle Of Mudd's** "She Hates Me" (F/G/Interscope) seizes the No. 48* position and comes in second on the Most Added list with 31 adds ... **Kylie Minogue's** "Come Into My World" (Capitol) leads the adds list with 41 ... **The Red Hot Chili Peppers** score 29 adds for "Zephyr Song" (Warner Bros.) ... **Matchbox Twenty's** "Disease" (Atlantic) spreads from 30-26*, and **Jennifer Lopez's** "Jenny From the Block" (Epic) spans at least three blocks this week, moving from 22-19* ... After just three weeks, "Die Another Day" by **Madonna** (Warner Bros.) is No. 11 and knocking on the door of the top 10.

CHR/Pop ON THE RADIO

— Tanya O'Quinn/Asst. Editor

ON THE RISE

ARTIST: **Nivea**

LABEL: **Jive**

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

I haven't had the easiest of upbringings, by any means," says Jive recording artist **Nivea**. "I've worked hard for what I've gotten so far."

The young singer, who was featured on Mystikal's chart-topping single "Danger," is not only multitalented, she's persistent, focused and determined to succeed in this temperamental and unpredictable business. Excelling at both the Pop and Urban formats, the singer-songwriter serves as an executive producer on her self-titled album and even raps on some of the cuts. "Don't Mess With the Radio," the lead single, introduced yet another young, pretty female singer with her sights set on musical success. The second single, "Don't Mess With My Man," proved that this young, pretty female singer doesn't just have her sights set high, she's also well-equipped to make that dream a reality.

Born Nivea Hamilton in Atlanta, GA, she was the youngest of three sisters who were raised in a home where music was a dominant force. It was a performance on TV's *Showtime at the Apollo* that inspired Nivea to spread her wings and soar as high as the melody of music could take her.

The same year that Mariah Carey was soaring with "Visions of Love," then-7-year-old Nivea realized where her destiny lay. "Seeing Mariah really inspired me," she recalls. "I bought her first album, learned all of her songs. From then on, my life growing up was all about singing."

Eight years later former recording-studio owner Colin Lampkin decided to manage Nivea on a full-time basis. For two years their partnership endured the test of time and the luck of the draw. At age 17 Nivea secured a record deal and, through her manager's contacts, wound up recording demos and referencing songs for various Atlanta-area producers. "We just hung out at the studios and tried to slide her in any way we could," explains Lampkin.

The loitering obviously paid off. "In the end we had a 26-song demo completed with a cast of big-



Nivea

name producers that most record companies would only dream of securing themselves," says Lampkin. "And it was recorded for virtually nothing."

With this notable and substantial demo completed, the team of Lampkin and Hamilton set their focus on Jive Records. Executives there were very impressed with Nivea's talents and, after verifying the contents of the demo with some of the producers, signed the young lady to their label. "The label couldn't believe I worked with all these producers before I got a record deal," Nivea says. "I guess it made their job a little easier when it came to signing me."

Seven of the 26 songs on the demo were included on *Nivea*, earning Nivea and her manager executive producer credits and putting them in the position to head their own Atlanta-based production company, which already has offices and a studio.

"I don't take anything for granted," says Nivea. "I know that music and singing are my life. All I wanted was for someone to give me a foot in the door, and I'd bust it open for myself." By the success of "Don't Mess With My Man," I'd say Nivea has ripped the door off its hinges.

The single depicts a young lady who is very protective — to say the least — of her mate. It's not a matter of someone doing bodily harm to him; she just warns other females to stay away. With Jagged Edge fattening the harmonies and offering a male perspective to the issue of "emotional ownership," the whole situation is balanced. "Don't Mess With My Man" is a song that enables Nivea to showcase her strong vocals and convey some of that courageous confidence that has gotten her to where she is today.

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Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	4.04	4.08	74%	9%	3.91	76%	11%
AVRIL LAVIGNE Complicated (Arista)	3.99	4.05	98%	49%	3.99	99%	48%
KELLY CLARKSON A Moment Like This (RCA)	3.96	4.09	90%	22%	4.04	92%	22%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.96	4.09	92%	22%	4.07	94%	21%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.94	3.99	93%	25%	3.83	92%	27%
HOOBASTANK Running Away (Island/IDJMG)	3.91	3.94	71%	16%	4.00	71%	13%
OUR LADY PEACE Somewhere Out There (Columbia)	3.86	3.83	78%	21%	3.89	79%	18%
NO DOUBT Underneath It All (Interscope)	3.83	3.84	92%	25%	3.78	93%	27%
DANIEL BEDDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.82	3.85	80%	24%	3.86	81%	25%
MATCHBOX TWENTY Disease (Atlantic)	3.79	-	52%	7%	3.74	54%	9%
PINK Family Portrait (Arista)	3.79	3.70	66%	9%	3.79	66%	7%
PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	3.79	3.72	59%	11%	3.81	57%	9%
PINK Just Like A Pill (Arista)	3.76	3.88	98%	48%	3.70	98%	48%
CREED One Last Breath (Wind-up)	3.74	3.75	91%	37%	3.76	93%	37%
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	3.73	3.78	77%	17%	3.77	78%	14%
MADONNA Die Another Day (Maverick/WB)	3.70	3.57	62%	10%	3.60	60%	9%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.70	3.83	93%	45%	3.60	93%	47%
KELLY ROWLAND Stole (Columbia)	3.69	-	45%	7%	3.65	45%	6%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.64	3.73	94%	34%	3.60	94%	37%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.57	3.48	70%	15%	3.59	74%	15%
CHRISTINA AGUILERA & REDMAN Dirty (RCA)	3.56	3.48	84%	20%	3.52	85%	21%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.52	3.65	63%	20%	3.43	62%	21%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.49	3.65	91%	41%	3.34	90%	41%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.48	3.68	97%	48%	3.43	96%	54%
3LW I Do (Wanna Get Close To You) (Epic)	3.43	3.43	73%	20%	3.48	71%	21%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.41	3.45	62%	19%	3.43	59%	16%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.37	3.48	92%	32%	3.38	93%	33%
ASHANTI Happy (Murder Inc./IDJMG)	3.36	3.50	87%	41%	3.22	86%	43%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.35	3.45	55%	12%	3.22	55%	11%
P.DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.10	3.24	88%	50%	3.05	90%	50%

Total sample size is 527 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

- NORAH JONES** Don't Know Why (Blue Note/Virgin)
Total Plays: 789, Total Stations: 70, Adds: 10
- K. ROCK W/S. CROW** Picture (Top Dog/Lava/Atlantic)
Total Plays: 726, Total Stations: 26, Adds: 5
- BIG TYMERS** Oh Yeah (Cash Money/Universal)
Total Plays: 710, Total Stations: 60, Adds: 12
- MARIAH CAREY** Through The Rain (MonarC/IDJMG)
Total Plays: 678, Total Stations: 67, Adds: 8
- THICKE** When I Get You Alone (NuAmerica/Interscope)
Total Plays: 658, Total Stations: 62, Adds: 7
- JOHN RZEZNIK** I'm Still Here... (Walt Disney/Hollywood)
Total Plays: 603, Total Stations: 55, Adds: 10
- STEREO FUSE** Everything (EO/Wind-up)
Total Plays: 564, Total Stations: 45, Adds: 4
- B2K** Why I Love You (Epic)
Total Plays: 469, Total Stations: 46, Adds: 0
- SEAN PAUL** Gimme The Light (VP/Atlantic)
Total Plays: 394, Total Stations: 35, Adds: 17
- SHAGGY** Strength Of A Woman (MCA)
Total Plays: 349, Total Stations: 60, Adds: 17

Songs ranked by total plays

25 Things We Need To Know...

Continued from Page 28

The number of people who had listened to radio stations over the Internet in the last month (12%) and the last week (5%) remained steady during the past year.

13. Audiences to Internet-only audio sources have decreased, with fewer webcasts currently available.

14. Unique content and variety, the "quality of audio" and "no commercials" are the factors that Streamies identify as "very important" when choosing a site to listen to Internet audio.

15. Half of weekly audio Streamies are aware of the controversy surrounding digital-rights fees. Nearly two-thirds of monthly audio Streamies say they are upset over the loss of Internet audio webcasts due to digital-rights fees.

16. When it comes to listening to online radio stations, audio Streamies continue to favor local stations over those from other parts of the country. Online radio listeners say they listen most often to local stations (48%), followed by stations from other parts of the U.S. (41%) and stations from other countries (8%).

Unique Content

17. Unique content is what drives American consumers to listen to Internet audio. Six out of 10 audio Streamies say they choose to listen to Internet audio because streaming provides content that they cannot find on local radio stations. A smaller proportion (23%) indicate that they listen to Internet audio because of difficulty in hearing local over-the-air radio signals.

18. Half of weekly audio Streamies says that they have purchased a CD because they heard

the artist's music over the Internet. Forty-eight percent of those who have listened to online audio streaming over the past week have purchased a CD as a direct result of exposure to the artist's music over the Internet.

19. Audio Streamies feel that online audio commercials are a better trade for free content than banner ads. A far higher number of audio Streamies indicate that listening to audio commercials is a fair price to pay (70%) for free Internet audio content.

20. More online consumers rate the content of newspaper websites as "excellent" compared to radio and TV websites. Among the websites of major local media, newspapers have the highest trial usage, monthly visitation and conversion from trial into regular monthly visitation. More consumers recall having received e-mail from radio stations, but newspaper e-mail marketing is perceived to contain more useful information.

21. Approximately 18 million Americans are "very interested" in satellite radio. There is a strong correlation between interest in streaming media and satellite radio. Interest in satellite radio is strongest among men, younger consumers, Hispanics and African-Americans. In the past six months XM Satellite Radio has doubled its level of awareness.

A Huge Opportunity

22. The streaming audience represents a huge opportunity for the recording industry. While some in the record industry have viewed streaming as a threat, it is also an opportunity. This research shows that consumers who use streaming media most frequently are also the same group that tends to buy more CDs. Streamies are far more interested in

unique and compelling audio content and seek out online audio because it offers an alternative to traditional over-the-air radio.

The vast majority of those who stream say they are doing so to be exposed to unique music they can't get anywhere else. Ironically, the digital-rights fees being collected by the record labels are overwhelming the marketing channels that the record companies should be embracing. Actively advertising and marketing music on streaming media channels may be an important key to revenue growth for record labels.

23. Subscription models represent a significant opportunity for streaming media. An impressive 22% of audio Streamies indicate they

would pay a small fee for the one audio channel they listen to most. This translates into nearly 16 million potential streaming subscribers.

24. The satellite-radio and streaming-media industries should work together, because their consumers have common interests.

25. Media and streaming companies should continue to develop partnerships to cater to and benefit from the growing residential broadband audience. Companies in both sectors stand to benefit from continued growth of the broadband audience and should work together to cross-promote and provide incentives for consumers to both sign up for broadband at home and use streaming media.



SMOOTH SANTANA

Arista recording artist Carlos Santana stopped by WHZT (Z100)/New York to promote his new album, *Shaman*, and take a few pictures with the Z100 crew. Seen here are (back, l-r) Z100 MD/afternoon drive jock Paul "Cubby" Bryant, midmorning jock Shelley Wade and night jock Romeo; Santana; Z100 Asst. PD Sharon Dastur and PD Tom Poleman; (front, l-r) Arista New York Regional David Dyer; and WHZT Asst. MD Chris "Axl" Nemetz.

Stations and their adds listed alphabetically by market

<p>WFLY/Albany, NY * VP/Prog: Michael Morgan PD: Donnie Michaels MD: Ellen Rockwell 15 SEAN PAUL "Light" 14 LASGO "Something" 1 GIGANT LEAP "Culture" NIVEA "Man"</p> <p>WKFF/Albany, NY * PD: Rob Dawes SHAGGY "Woman" LL COOL J "Beter" KYLE MINOGUE "World" NELLY "Ones"</p> <p>KKSS/Albuquerque, NM * PD: Tom Naylor APD: Jeff "Crash" Jacot MD: Alley Faith 33 JENNIFER LOPEZ "Jenny" 3 O-TOWN "These" KYLE MINOGUE "World"</p> <p>KOID/Alexandria, LA PD: Ron Roberts JENNIFER LOPEZ "Jenny" DEFAULT "Live"</p> <p>WAEB/Allentown, PA * PD: Laura St. James MD: Mike Kelly 3 JENNIFER LOPEZ "Jenny"</p> <p>KPRF/Amarillo, TX Dir./Prog./PD: Les Montgomery MD: Marshall Bivins 11 "ROCKSTAR" "Raining" 20 DU SAMIRI & YANUQI "Heaven 2" MISSY ELLIOTT "Work"</p> <p>KGOT/Anchorage, AK PD: Bill Stewart MD: Moe Rock 15 JOHN REZNIK "Sm" 5 MISSY ELLIOTT "Work" 3 JENNIFER LOPEZ "Jenny"</p> <p>WKSS/Appleton, WI * OM: Greg Gell PD: Dayton Kane APD/MD: Hoji 2 NIVEA "Man" 1 SEAN PAUL "Light" 1 KYLE MINOGUE "World" JOHN MAYER "Body" RED HOT CHILI "Song"</p> <p>WSTR/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons 1 KELLY ROWLAND "Smile" EMINEM "Lose"</p> <p>WWOQ/Atlanta, GA * OM/MD: Dylan Sprague Dir./Prog.: Leslie Fram PD: T.J. McKay MD: Jay Cizec 1 O-TOWN "These" JOHN MAYER "Body" RED HOT CHILI "Song"</p> <p>WZNY/Augusta, GA * OM: John Shomby PD: T.J. McKay MD: Jay Cizec 1 O-TOWN "These" JOHN MAYER "Body" RED HOT CHILI "Song"</p> <p>KHFI/Austin, TX * PD: Jay Shannon MD: Beaghi 3 JENNIFER LOPEZ "Jenny" PUDDLE OF MUDD "Hates"</p> <p>WFME/Baton Rouge, LA * PD: Kevin Campbell 1 MISSY ELLIOTT "Work" CRAG DAVID "Flava" SERA "Lash"</p> <p>KQXY/Beaumont, TX * OM: Jim West PD: Brandon Shaw APD: Patrick Sanders MD: JoJo 5 EMINEM "Lose" 3 JOHN REZNIK "Sm"</p> <p>WXYK/Biloxi-Gulfport, MS * PD/ADP: Kyle Curley MD: Lucas 2 NIVEA "Man" 1 SEAN PAUL "Light" 1 KYLE MINOGUE "World" SMILEZ AND SOUTHWESTAR "Wants"</p> <p>WMRV/Binghamton, NY OM: Jim Free PD/MD: Glen Tork 1 MISSY ELLIOTT "Work" RED HOT CHILI "Song" KYLE MINOGUE "World" DEFAULT "Live"</p> <p>WDEN/Birmingham, AL * OM: Doug Hammond PD: Johnny Vincent APD/MD: Madison Reeves GOOD CHARLOTTE "Famous" SEAN PAUL "Light" PUDDLE OF MUDD "Hates"</p> <p>KSAS/Boise, ID * PD: Hoss Grigg 13 PUDDLE OF MUDD "Hates" 1 GIGANT LEAP "Culture" BIG TYMERS "Yeah" GOOD CHARLOTTE "Famous" JOHN REZNIK "Sm"</p> <p>KZMG/Boise, ID * PD/MD: Beau Richards APD: Scooter B 4 STEREO FUSE "Everything" GOOD CHARLOTTE "Famous" KYLE MINOGUE "World"</p> <p>WXOS/Boston, MA * VP/Prog./PD: Cadillac Jack APD/MD: Kie David Conry 1 PUDDLE OF MUDD "Hates" 1 KYLE MINOGUE "World"</p>	<p>WKSE/Bufalo, NY * PD: Jim Lawson No Adds</p> <p>WZKL/Canton, OH * 15 JUSTIN TIMBERLAKE "Like" ANGIE MARTINEZ "Could" SHAGGY "Woman"</p> <p>WRZE/Cape Cod, MA PD: Kevin Matthews MD: Shane Blue No Adds</p> <p>KZIA/Cedar Rapids, IA PD/MD: Eric Hanson RED HOT CHILI "Song" SEAN PAUL "Light" CAMRON "Hey"</p> <p>WSSX/Charleston, SC * OM/MD: Mike Edwards 2 CAMRON "Hey" 1 RED HOT CHILI "Song" KYLE MINOGUE "World"</p> <p>WWSR/Charleston, WV OM: Jeff Whitehead PD: Chris Carmichael MD: Apollo 1 LAS KETCHUP "Ketchup" CRAG DAVID "Flava" KYLE MINOGUE "World" O-TOWN "These"</p> <p>WNKS/Charlotte, NC * OM/MD: John Reynolds 1 "Pink" "Fanny" PRIMARY COLORZ "Only" RED HOT CHILI "Song"</p> <p>WXJL/Chattanooga, TN * PD: Tommy Chuck APD/MD: Tripper 11 MISSY ELLIOTT "Work" NORAH JONES "Know" CRAG DAVID "Flava"</p> <p>WKSC/Chicago, IL * PD: Rod Phillips MD: Jeff Murray 1 BIG TYMERS "Yeah" NIVEA "Man" PUDDLE OF MUDD "Hates"</p> <p>KLRS/Chico, CA PD/MD: Eric Brown KYLE MINOGUE "World" RED HOT CHILI "Song" BIG TYMERS "Yeah" NAPPY ROOTS "Foks"</p> <p>WKFS/Cincinnati, OH * OM/MD: B.J. Harris APD: "Action Jackson" MD: Donna Decoster NORAH JONES "Know" LL COOL J "Beter"</p> <p>WAKS/Cleveland, OH * PD: Dan Mason APD/MD: Kasper 4 SEAN PAUL "Light" MARIAH CAREY "Rain" GOOD CHARLOTTE "Famous" NELLY "Ones"</p> <p>KKMG/Colorado Springs, CO * PD: T.J. McKay MD: Jay Cizec 1 O-TOWN "These" JOHN MAYER "Body" RED HOT CHILI "Song"</p> <p>WNOK/Columbia, SC * OM: Jonathan Rush PD: Brad Kelly APD/MD: Neil Reynolds 1 JENNIFER LOPEZ "Jenny" 2 LAS KETCHUP "Ketchup" 2 LAS KETCHUP "Ketchup" 3 BIG TYMERS "Yeah" KYLE MINOGUE "World"</p> <p>WBFA/Columbus, GA PD/MD: Wes Carroll APD: Amanda Lister 1 RED HOT CHILI "Song" KYLE MINOGUE "World" GOOD CHARLOTTE "Famous" LAS KETCHUP "Ketchup"</p> <p>WCGO/Columbus, GA PD/MD: Al Hayes 17 3 DOORS DOWN "Gone" 6 DEFAULT "Live" 14 GOOD CHARLOTTE "Famous" 11 BIG TYMERS "Yeah" 10 NIPURVA "Rage" 10 KID ROCK/SHERYL CROW "Picture" SEAN PAUL "Light"</p> <p>WNCI/Columbus, OH * PD: Jimmy Steele APD/MD: Joe Kelly 5 CAMRON "Hey" 1 PUDDLE OF MUDD "Hates" RED HOT CHILI "Song" JOHN REZNIK "Sm"</p> <p>KKHS/Dallas-Ft. Worth, TX * OM/MD: Brian Bridgman MD: Dave Morales No Adds</p> <p>KRBV/Dallas-Ft. Worth, TX * OM: John Cook APD: Alex Valentine 15 KID ROCK/SHERYL CROW "Picture" CRAG DAVID "Flava" DEFAULT "Live"</p> <p>WKDF/Dayton, OH * 1 THREE "Rings" GOOD CHARLOTTE "Famous" LL COOL J "Beter" SMILEZ AND SOUTHWESTAR "Wants"</p> <p>WGTX/Dayton, OH * OM: J.D. Karnes MD: Scott Shary 6 EMINEM "Lose" 6 RED HOT CHILI "Song"</p> <p>WVVB/Daytona Beach, FL * PD: Koller 2 GOOD CHARLOTTE "Famous" 1 GIGANT LEAP "Culture" KYLE MINOGUE "World" RED HOT CHILI "Song"</p>	<p>KFMD/Denver-Boulder, CO * PD: Jim Lawson No Adds</p> <p>KKDM/Des Moines, IA * PD: Greg Chance MD: Steve Jordan 1 MISSY ELLIOTT "Work" BIG TYMERS "Yeah" CRAG DAVID "Flava" THIQUE "Alike"</p> <p>WDRQ/Detroit, MI * PD: Alex Tear APD: Jay Towers MD: Keith Curry 1 LAS KETCHUP "Ketchup" NAPPY ROOTS "Foks" NIVEA "Man" TLC "Girl"</p> <p>WKOI/Detroit, MI * OM/MD: Dom Theodore 1 NIVEA "Man" 1 GIGANT LEAP "Culture" GOOD CHARLOTTE "Famous"</p> <p>WZND/Dothan, AL PD/MD: Scott Dwyer APD: Karson 1 PUDDLE OF MUDD "Hates" SHAGGY "Woman"</p> <p>WLVE/Elimira-Corning, NY PD/MD: Mike Stroling APD: Brian Stoll 45 JENNIFER LOPEZ "Jenny" NORAH JONES "Know" NIVEA "Man"</p> <p>XHTO/El Paso, TX * PD/MD: Francisco Aguirre 1 GIGANT LEAP "Culture" GOOD CHARLOTTE "Famous" RED HOT CHILI "Song"</p> <p>WRTS/Erie, PA PD: Beth Ann McBride MD: Karen Black 1 RED HOT CHILI "Song"</p> <p>KDKU/Eugene-Springfield, OR PD: Valerie Steele MD: Steve Brown No Adds</p> <p>WSTD/Evansville, IN PD: Dr. Dave Michaels 7 STEREO FUSE "Everything"</p> <p>KMCK/Fayetteville, AR OM: Jay Phillips PD: Brad Newman 1 PUDDLE OF MUDD "Hates" NAPPY ROOTS "Foks" 1 GIGANT LEAP "Culture"</p> <p>KMXF/Fayetteville, AR MD: Tom Travis MD: No D. 1 JOHN MAYER "Body" 22 CAMRON "Hey" 11 JENNIFER LOPEZ "Jenny" 5 CRAG DAVID "Flava" 5 SHAGGY "Woman" 5 TLC "Girl"</p> <p>WOSM/Fayetteville, NC * PD: Jason Adams APD: Susanna James MD: Kid Carter 2 NORAH JONES "Know" TLC "Girl"</p> <p>WVWC/Ft. Smith, MI * OM: John Shomby PD: Scott Free 1 RED HOT CHILI "Song" JOHN REZNIK "Sm"</p> <p>WJMX/Florence, SC PD/MD: Scotty G 1 AMANDA PHEEZ "Angel" BIG TYMERS "Yeah" STARLESS "Song"</p> <p>KVSR/Fresno, CA * PD: Mike Yeager 100 NELLI KELLY ROWLAND "Dilemma" 88 EYE FALCAVENS "Sungado" 64 DAKENFOLD "Eyed" 61 MAKONNA "Day" 53 DU SAMIRI & YANUQI "Heaven 2" 53 DANIEL BEDINGFIELD "Gotta" 52 ASHANTI "Happy" 52 ANGIE MARTINEZ "Could" 50 KELLY CLARKSON "Moment" 50 NO DOBET PLAZI SAW "Underneath" 14 JUSTIN TIMBERLAKE "Like" 30 P. DIDDY "FIGHTIN' NIGHT" 27 IRV GOTTI PRESENTS "Down" 26 MARIO "Freak" 24 CAMRON "Boy" 23 JAKET "Someone" 23 EMINEM "Lose" 23 FABOLOUS "Trick" 22 CITY HIGH "Caramell" 20 MANTY BULGE "Fanny" 20 FAT JOE "FASHANTI" "Live" 19 ASHANTI "Took" 19 USHER "Eye" 19 GINuwINE "Diference" 18 NELLI "Hook" 17 ALICIA KEYS "Fakin" 17 EMINEM "Lose" 17 BIG TYMERS "Yeah" 17 NIPURVA "Rage" 17 TOYA "Do" 13 EVE FOGWEN STEFANI "Bow" 13 JONAS MEKIN "Tenth" 11 NELLI "Hook" 11 MISSY ELLIOTT "Work" FABOLOUS "Trick" JENNIFER LOPEZ "Jenny" JENNIFER LOPEZ "Jenny" SHAGGY "Woman"</p>	<p>KZBB/Ft. Smith, AR VP/Prog: Cindy Wilson APD/MD: Todd Chase PUDDLE OF MUDD "Hates" MADONNA "Day" PINK "Fanny" JENNIFER LOPEZ "Jenny"</p> <p>WYKS/Gainesville-Ocala, FL * APD: Mike Forte 3 MISSY ELLIOTT "Work" 2 RED HOT CHILI "Song" 1 KYLE MINOGUE "World" DEFAULT "Live"</p> <p>WSNX/Grand Rapids, MI * PD: Jeff Andrews APD/MD: Eric O'Brien 1 O-TOWN "These" DEFAULT "Live"</p> <p>WIXX/Green Bay, WI * OM: Dan Stone PD/MD: David Burns 4 NORAH JONES "Know" KYLE MINOGUE "World" THIQUE "Alike"</p> <p>WKZL/Greensboro, NC * PD: Jeff McHugh APD: Terrie Knight MD: Wendy Gatin 10 JOHN MAYER "Body" DEFAULT "Live"</p> <p>WERO/Greenville, NC * PD: Gary Blake APD/MD: Chris Mann 7 RED HOT CHILI "Song" 1 PUDDLE OF MUDD "Hates"</p> <p>WRHT/Greenville, NC * OM/MD: Jon Reilly DEFAULT "Live" KYLE MINOGUE "World" NIVEA "Man" RED HOT CHILI "Song" JOHN REZNIK "Sm"</p> <p>WFBC/Greenville, SC * PD: Nikki Nite MD: Tim 8 NIVEA "Man" 4 BIG TYMERS "Yeah"</p> <p>WHKF/Harrisburg, PA * PD: Jason Barsky No Adds</p> <p>WKSS/Hartford, CT * PD: Rick Vaughn APD: Larry Brooks 12 LAS KETCHUP "Ketchup" 7 STEREO FUSE "Everything" 1 BIG TYMERS "Yeah"</p> <p>KRBE/Houston-Galveston, TX * PD: Tracy Austin APD/MD: Leslie White 2 MISSY ELLIOTT "Work"</p> <p>WKEE/Huntington, WV PD: Jim Davis APD/MD: Gary Miller MD: Kelly Rowland 1 KELLY ROWLAND "Smile" KID ROCK/SHERYL CROW "Picture"</p> <p>WZYP/Huntsville, AL * PD: Billy Irwin MD: Ally 8 GOOD CHARLOTTE "Famous" 1 RED HOT CHILI "Song" 1 RED HOT CHILI "Song"</p> <p>WNOU/Indianapolis, IN * OM: Greg Durkin PD: David Edgar APD: Chris Ott MD: Doc Miller 1 MISSY ELLIOTT "Work" GOOD CHARLOTTE "Famous" JOHN MAYER "Body"</p> <p>WZKF/Louisville, KY * PD: Chris Randolph APD/MD: Kevin Cruise RED HOT CHILI "Song"</p> <p>KZLI/Lubbock, TX Interim PD/MD: Kidd Carson 18 CRAG DAVID "Flava" 11 PUDDLE OF MUDD "Hates" 10 JENNIFER LOPEZ "Jenny" 3 FAT JOE "Tonight" TLC "Girl"</p> <p>WVMB/Macon, GA PD/MD: Derek Hunt 56 JOHN MAYER "Such" 56 JOHN MAYER "Such" 56 MADONNA "Day" 56 MATCHBOX TWENTY "Disease" 56 MARIAN CAREY "Rain" 21 JENNIFER LOPEZ "Jenny" RED HOT CHILI "Song"</p> <p>WZEE/Madison, WI * PD: Tommy Bodean MD: Jonathan Reed 1 NAPPY ROOTS "Foks" CRAG DAVID "Flava" PUDDLE OF MUDD "Hates" RED HOT CHILI "Song"</p> <p>WJYY/Manchester, NH APD/MD: A.J. Dukette 8 RED HOT CHILI "Song" 7 DEFAULT "Live" 7 JOHN MAYER "Body" LAS KETCHUP "Ketchup" KYLE MINOGUE "World" NAPPY ROOTS "Foks" 21 T.A.U. "Therapy" KYLE MINOGUE "World" SEAN PAUL "Light" KELLY ROWLAND "Smile"</p> <p>KBFM/Mechanicsville, TX * OM/MD: Billy Santiago MD: Jeff DeWitt 3 PINK "Fanny" 1 BIG TYMERS "Yeah" FAT JOE "Tonight" KYLE MINOGUE "World" PUDDLE OF MUDD "Hates" RED HOT CHILI "Song"</p>	<p>KMXV/Kansas City, MO * PD: Jana Sutter 17 ANGIE MARTINEZ "Could" 1 KELLY ROWLAND "Smile" DEFAULT "Live" GOOD CHARLOTTE "Famous" PUDDLE OF MUDD "Hates" SHAGGY "Woman"</p> <p>WWST/Knoxville, TN * OM: Jeff Jamigan PD: Rich Bailey APD/MD: Scott Bohannon 8 PUDDLE OF MUDD "Hates"</p> <p>KSMB/Lafayette, LA * PD: Bobby Novosad MD: Aaron Santini 1 PUDDLE OF MUDD "Hates" 1 MISSY ELLIOTT "Work" KELLY ROWLAND "Smile" JOHN REZNIK "Sm"</p> <p>WLAN/Lancaster, PA * APD: J.T. Bosch MD: Holly Love 1 STEREO FUSE "Everything" MARIAH CAREY "Rain" COLLAPSE "Place" JOHN MAYER "Body"</p> <p>WHZZ/Lansing, MI * PD/MD: Dave B. Goode 1 PUDDLE OF MUDD "Hates" 1 PUDDLE OF MUDD "Hates"</p> <p>KRRG/Laredo, TX PD/MD: Michael J. Lang 1 CRAG DAVID "Flava" KYLE MINOGUE "World" SEAN PAUL "Light" SMILEZ AND SOUTHWESTAR "Wants"</p> <p>KFMS/Las Vegas, NV * PD: Rick McNeil MD: Pablo Sato KYLE MINOGUE "World" SMILEZ AND SOUTHWESTAR "Wants"</p> <p>WLKT/Lexington-Fayette, KY * OM: Barry Fox PD/MD: Eddie Rupp KYLE MINOGUE "World" SEAN PAUL "Light"</p> <p>KFRX/Lincoln, NE PD: Rick Vaughn APD: Larry Brooks MD: A.J. Ryder CAMRON "Hey" COLLAPSE "Place" KID ROCK/SHERYL CROW "Picture"</p> <p>KLAL/Little Rock, AR * OM/MD: Randy Cain APD: Ed Johnson MD: Sydney Taylor 1 MISSY ELLIOTT "Work" COLLAPSE "Place" KID ROCK/SHERYL CROW "Picture"</p> <p>KOAR/Little Rock, AR * PD: Ted Striker APD/MD: Kevin Cruise RED HOT CHILI "Song"</p> <p>KHSA/Los Angeles, CA * PD: John Inry APD/MD: Michael Steele 2 SEAN PAUL "Light" JOHN MAYER "Body"</p> <p>WDJX/Louisville, KY * APD/MD: Jim Allen 1 DEFAULT "Live" 1 GIGANT LEAP "Culture" KYLE MINOGUE "World" NIVEA "Man"</p> <p>WZKB/New Orleans, LA * OM/MD: John Roberts APD: Michael Bryan MD: Steve G 7 JAY-Z "Eminem" "Bowie" 2 SEAN PAUL "Light" NIVEA "Man"</p> <p>WHTZ/New York, NY * VP/Prog.: Tom Poleman MD: Paul "Cubby" Bryant 2 NORAH JONES "Know" CRAG DAVID "Flava" LIFEHOUSE "Sm"</p> <p>KBAT/Odessa-Midland, TX PD: Leo Caro MD: D.J. Sio-Motion KID ROCK/SHERYL CROW "Picture" MISSY ELLIOTT "Work"</p> <p>KCRS/Odessa-Midland, TX PD: Kidd Manning 41 UNCLE KRACKER "Lute"</p> <p>KJYO/Oklahoma City, OK * MD: Mike McCoy MD: Joe Friday 7 KID ROCK/SHERYL CROW "Picture" 1 RED HOT CHILI "Song" 1 MARIAH CAREY "Rain" TLC "Girl"</p> <p>KOKQ/Omaha, NE * APD: Tommy Austin MD: Kevin Dane CRAG DAVID "Flava" SHAGGY "Woman" STEREO FUSE "Everything"</p> <p>WXXL/Orlando, FL * OM/MD: Adam Cook APD/MD: Pete DeGriff 2 PUDDLE OF MUDD "Hates"</p> <p>WJLQ/Pensacola, FL * DM: Dan McClintock PD: Jonathan Lund 1 MARIAH CAREY "Rain"</p> <p>WPPY/Peoria, IL PD: Mike Stachman SHAGGY "Woman" ANGIE MARTINEZ "Could"</p> <p>WIOQ/Philadelphia, PA * PD: Todd Shannon APD/MD: Marian Newsome 6 KELLY ROWLAND "Smile" MARIAN CAREY "Rain" KYLE MINOGUE "World"</p> <p>WBZZ/Pittsburgh, PA * APD: Ryan Hill No Adds</p>	<p>WKST/Pittsburgh, PA * OM/MD: Jon Zelnier APD: Ponch MD: Jana Sutter 17 ANGIE MARTINEZ "Could" 1 KELLY ROWLAND "Smile" DEFAULT "Live" GOOD CHARLOTTE "Famous" PUDDLE OF MUDD "Hates" SHAGGY "Woman"</p> <p>WXSS/Milwaukee, WI * PD: Brian Kelly APD/MD: Jojo Martinez CRAG DAVID "Flava" KELLY ROWLAND "Smile" BIG TYMERS "Yeah"</p> <p>KDWB/Minneapolis, MN * APD/MD: Derek Moran PD: Rob Morris 1 CRAG DAVID "Flava" 1 UNCLE KRACKER "Lute" 1 KYLE MINOGUE "World" MARIAH CAREY "Rain" SHAGGY "Woman"</p> <p>WABB/Mobile, AL * OM/MD: Jay Hastings APD/MD: Pablo Colaplay Place 1 CRAG DAVID "Flava" KYLE MINOGUE "World" RED HOT CHILI "Song" TLC "Girl"</p> <p>WBBO/Monmouth-Ocean, NJ * PD: Gregg Thomas 13 GOOD CHARLOTTE "Famous" 6 RED HOT CHILI "Song" KYLE MINOGUE "World"</p> <p>WVAQ/Morgantown, WV Dir./Prog.: Lacy Neff MD: Brian No O-TOWN "These" CRAG DAVID "Flava" MISSY ELLIOTT "Work" SEAN PAUL "Light"</p> <p>WWXM/Myrtle Beach, SC PD: Wally B 1 GIGANT LEAP "Culture" RED HOT CHILI "Song"</p> <p>WZQZ/Nashville, TN * VP/Prog: Brian Krysz PD: Marco JOHN REZNIK "Sm"</p> <p>WRWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace 6 CAMRON "Hey" JOHN MAYER "Body"</p> <p>WBL/Nassau-Suffolk, NY * Interim PD: J.J. Rice APD/MD: Al Levine No Adds</p> <p>WKCI/New Haven, CT * PD: Danny Dezan MD: Kerry Collins 1 PUDDLE OF MUDD "Hates" 1 NIVEA "Man" 1 CRAG DAVID "Flava"</p> <p>WOGN/New London, CT PD: Kevin Palano APD/MD: Shawn Murphy O-TOWN "These" CAMRON "Hey"</p> <p>WZBZ/New Orleans, LA * OM/MD: John Roberts APD: Michael Bryan MD: Steve G 7 JAY-Z "Eminem" "Bowie" 2 SEAN PAUL "Light" NIVEA "Man"</p> <p>WJLS/Rockville-Lynchburg, VA * PD: David Lee Michaels APD: Melissa Morgan MD: Craig Hubbard 1 SHAGGY "Woman" 2 KYLE MINOGUE "World" 1 GIGANT LEAP "Culture" NIVEA "Man"</p> <p>WRVQ/Richmond, VA * PD: Billy Surf MD: Jake Glenn 22 LIFEHOUSE "Sm" 20 MADONNA "Day" 20 OAKENFOLD "Eyed" 13 UNCLE KRACKER "Lute" 13 MISSY ELLIOTT "Work"</p> <p>WJLJ/Rockville-Lynchburg, VA * PD: Kevin Scott MD: Travis Dylan 1 SEAN PAUL "Light" LL COOL J "Beter" 1 SEAN PAUL "Light" NIVEA "Man" RED HOT CHILI "Song" SHAGGY "Woman"</p> <p>WKGS/Rochester, NY * PD: Erik Anderson MD: Don Vincent 22 JAY-Z "Eminem" "Bowie" 11 UNCLE KRACKER "Lute"</p> <p>WPKY/Rochester, NY * OM/MD: Mike Danger MD: Bosta No Adds</p> <p>WZOK/Rockford, IL PD: Joe Litranzi APD: Todd Chance MD: Jenna West RED HOT CHILI "Song"</p> <p>KDND/Sacramento, CA * Station Mgr.: Steve Weed APD: Heather Lee MD: Christopher K 4 GOOD CHARLOTTE "Famous" 1 RED HOT CHILI "Song"</p> <p>WIOG/Saginaw, MI * PD: Mark Anderson MD: Mason 13 PINK "Fanny" 6 GOOD CHARLOTTE "Famous" 4 JOHN REZNIK "Sm" 3 STEREO FUSE "Everything" 1 GIGANT LEAP "Culture" 1 NIVEA "Man" 1 RED HOT CHILI "Song"</p> <p>KSLS/St. Louis, MO * PD: Mike Wheeler APD: Boomer MD: Jill Devine 4 NIVEA "Man" 1 RED HOT CHILI "Song" NELLY "Ones"</p> <p>KUOD/Salt Lake City, UT * OM/MD: Brian Michel MD: Rob Olson No Adds</p>	<p>KZHT/Salt Lake City, UT * OM/MD: Jeff McCartney MD: Jagger 1 NELLY "Ones" 1 LL COOL J "Beter"</p> <p>WJBO/Portland, ME PD: Tim Moore MD: Rob Steele 4 DEFAULT "Live" 1 GOOD CHARLOTTE "Famous"</p> <p>KKRZ/Portland, OR * PD: Rob Morris MD: Rob Ryan 1 MATCHBOX TWENTY "Disease" 1 UNCLE KRACKER "Lute" 1 KYLE MINOGUE "World" MARIAH CAREY "Rain" SHAGGY "Woman"</p> <p>KHYS/San Diego, CA * PD: Diana Laird APD/MD: Heman Haze No Adds</p> <p>WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Sky Walker MD: Paul Cruz 37 LASGO "Something" 12 NIVEA "Man" 1 RED HOT CHILI "Song" 13 UNCLE KRACKER "Lute" CANDY BUTCHERS "Belong"</p> <p>WFHN/Providence, MA * PD: Jim Reitz APD: Christine Fox MD: David Duran SEAN PAUL "Light" 2 KYLE MINOGUE "World" 1 GIGANT LEAP "Culture"</p> <p>WPRD/Providence, RI * OM: Ron St. Pierre PD: Tony Bristol APD/MD: Davey Morris 1 LAS KETCHUP "Ketchup" 1 GIGANT LEAP "Culture"</p> <p>KBEA/Quad Cities, IA-IL * PD/MD: Matt Williams 3 LAS KETCHUP "Ketchup" PUDDLE OF MUDD "Hates"</p> <p>WHTS/Quad Cities, IA-IL * OM/MD: Tony Waitkus MD: Kevin Walker 3 O-TOWN "These"</p> <p>WOCG/Raleigh-Durham, NC * PD: Chris Edge APD/MD: Andie Summers 1 GOOD CHARLOTTE "Famous" 1 NIVEA "Man" 1 CRAG DAVID "Flava"</p> <p>WRVQ/Richmond, VA * PD: Billy Surf MD: Jake Glenn 22 LIFEHOUSE "Sm" 20 MADONNA "Day" 20 OAKENFOLD "Eyed" 13 UNCLE KRACKER "Lute" 13 MISSY ELLIOTT "Work"</p> <p>WJLJ/Rockville-Lynchburg, VA * PD: Kevin Scott MD: Travis Dylan 1 SEAN PAUL "Light" LL COOL J "Beter" 1 SEAN PAUL "Light" NIVEA "Man" RED HOT CHILI "Song" SHAGGY "Woman"</p> <p>WNTD/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olson DEFAULT "Live" KYLE MINOGUE "World"</p> <p>WKRR/Wichita, KS * PD: Jack Oliver APD/MD: Craig Hubbard 1 SHAGGY "Woman" 1 CRAG DAVID "Flava" COLLAPSE "Place" KYLE MINOGUE "World"</p> <p>WBHT/Wilkes Barre, PA * PD: Mark McKay APD/MD: Mike Ross DM/MD: Tom Mitchell APD/MD: Jimmy Olson DEFAULT "Live" KYLE MINOGUE "World"</p> <p>WKRR/Wilkes Barre, PA * PD: Jerry Padden MD: Kelly K COLLAPSE "Place" CRAG DAVID "Flava" RED HOT CHILI "Song"</p> <p>WSTW/Wilmington, DE * DM: Bob Mercer PD: John Wilson APD/MD: Mike Ross 2 DEFAULT "Live" 1 SHAGGY "Woman" 1 GIGANT LEAP "Culture"</p> <p>KFFM/Yakima, WA Interim PD/MD: Steve Rocha 6 JAY-Z "Eminem" "Bowie" SMILEZ AND SOUTHWESTAR "Wants" EVE "Sass"</p> <p>WYCR/York, PA * PD: Dave Crockett MD: Sally Vicious 11 CRAG DAVID "Flava" 3 SHAGGY "Woman" PUDDLE OF MUDD "Hates"</p> <p>WVWZ/Yakima, WA PD/MD: Jerry Mac KYLE MINOGUE "World" PUDDLE OF MUDD "Hates" SHAGGY "Woman" SMILEZ AND SOUTHWESTAR "Wants"</p> <p>WFOT/Yakima-Whelan, OH * Int. APD/MD: Jay Kline RED HOT CHILI "Song"</p>	<p>WKHJ/Traverse City, MI OM: Shawn Sheldon PD: Ron Pritchard 8 LAS KETCHUP "Ketchup" 8 SHAGGY "Woman" 8 CRAG DAVID "Flava"</p> <p>WPST/Trenton, NJ * PD: Dave McKay APD: Gabrielle Vaughn No Adds</p> <p>KROQ/Tucson, AZ * OM/MD: Steve King APD/MD: Ken Carr 1 MARIAH CAREY "Rain" KID ROCK/SHERYL CROW "Picture" O-TOWN "These" SHAGGY "Woman"</p> <p>KHHT/Tulsa, OK * OM: Tod Tucker PD: Carly Rush MD: Eric Tyler 3 GIGANT LEAP "Culture" 3 T.A.U. "Therapy" JAY-Z "Eminem" "Bowie" KYLE MINOGUE "World" PUDDLE OF MUDD "Hates" SHAGGY "Woman"</p> <p>KIZS/Tulsa, OK * Interim PD/MD: Kim Gower 3 JOHN MAYER "Body"</p> <p>WWKZ/Tupelo, MS PD/MD: Rick Stevens No Adds</p> <p>KISK/Tyler-Longview, TX PD: Lucky Larry CRAG DAVID "Flava" CAMRON "Hey"</p> <p>WSKS/Utica-Rome, NY OM/MD: Stew Schantz SHAGGY "Woman" PUDDLE OF MUDD "Hates" DEFAULT "Live" T.A.U. "Therapy" ASHANTI "Baby" SEAN PAUL "Light"</p> <p>KWTX/Waco, TX OM: Zack Owen PD: Jay Charles APD/MD: John Ozales 30 DU SAMIRI & YANUQI "Heaven 2" JENNIFER LOPEZ "Jenny"</p> <p>KRUF/Shreveport, LA * PD: Chris Callaway MD: Bethany Parks 19 RED HOT CHILI "Song" 4 JENNIFER LOPEZ "Jenny" 3 DOORS DOWN "Stone"</p> <p>WWDV/South Bend, IN OM/MD: Casey Daniels MD: Beau Derek MARIAH CAREY "Rain" LAS KETCHUP "Ketchup"</p> <p>WIFC/Wausau, WI PD: Chris Pickett 17 NORAH JONES "Know" 2 PUDDLE OF MUDD "Hates" DEFAULT "Live"</p> <p>WLDI/West Palm Beach, FL * APD: Dave Vayda 11 SEAN PAUL "Light" KYLE MINOGUE "World"</p> <p>KHDT/Springfield, MO OM/MD: Dave DeFranco DEFAULT "Live"</p> <p>WDBR/Springfield, IL PD: Fig 16 SHAGGY "Woman" 13 UNCLE KRACKER "Lute" 4 RED HOT CHILI "Song" MISSY ELLIOTT "Work"</p> <p>WHTD/Washington, DC * PD: Jeff Wyatt MD: Abbie Dee 19 BIG TYMERS "Yeah" 13 LAS KETCHUP "Ketchup" 14 SEAN PAUL "Light" 6 O-TOWN "These"</p> <p>WIFC/Wausau, WI PD: Chris Pickett 17 NORAH JONES "Know" 2 PUDDLE OF MUDD "Hates" DEFAULT "Live"</p> <p>WLDI/West Palm Beach, FL * APD: Dave Vayda 11 SEAN PAUL "Light" KYLE MINOGUE "World"</p> <p>KHDT/Springfield, MO OM/MD: Dave DeFranco DEFAULT "Live"</p> <p>WDBR/Springfield, IL PD: Fig 16 SHAGGY "Woman" 13 UNCLE KRACKER "Lute" 4 RED HOT CHILI "Song" MISSY ELLIOTT "Work"</p> <p>WHTD/Washington, DC * PD: Jeff Wyatt MD: Abbie Dee 19 BIG TYMERS "Yeah" 13 LAS KETCHUP "Ketchup" 14 SEAN PAUL "Light" 6 O-TOWN "These"</p> <p>WIFC/Wausau, WI PD: Chris Pickett 17 NORAH JONES "Know" 2 PUDDLE OF MUDD "Hates" DEFAULT "Live"</p> <p>WLDI/West Palm Beach, FL * APD: Dave Vayda 11 SEAN PAUL "Light" KYLE MINOGUE "World"</p> <p>KHDT/Springfield, MO OM/MD: Dave DeFranco DEFAULT "Live"</p> <p>WDBR/Springfield, IL PD: Fig 16 SHAGGY "Woman" 13 UNCLE KRACKER "Lute" 4 RED HOT CHILI "Song" MISSY ELLIOTT "Work"</p> <p>WHTD/Washington, DC * PD: Jeff Wyatt MD: Abbie Dee 19 BIG TYMERS "Yeah" 13 LAS KETCHUP "Ketchup" 14 SEAN PAUL "Light" 6 O-TOWN "These"</p> <p>WIFC/Wausau, WI PD: Chris Pickett 17 NORAH JONES "Know" 2 PUDDLE OF MUDD "Hates" DEFAULT "Live"</p> <p>WLDI/West Palm Beach, FL * APD: Dave Vayda 11 SEAN PAUL "Light" KYLE MINOGUE "World"</p> <p>KHDT/Springfield, MO OM/MD: Dave DeFranco DEFAULT "Live"</p> <p>WDBR/Springfield, IL PD: Fig 16 SHAGGY "Woman" 13 UNCLE KRACKER "Lute" 4 RED HOT CHILI "Song" MISSY ELLIOTT "Work"</p> <p>WHTD/Washington, DC * PD: Jeff Wyatt MD: Abbie Dee 19 BIG TYMERS "Yeah" 13 LAS KETCHUP "Ketchup" 14 SEAN PAUL "Light" 6 O-TOWN "These"</p> <p>WIFC/Wausau, WI PD: Chris Pickett 17 NORAH JONES "Know" 2 PUDDLE OF MUDD "Hates" DEFAULT "Live"</p> <p>WLDI/West Palm Beach, FL * APD: Dave Vayda 11 SEAN PAUL "Light" KYLE MINOGUE "World"</p> <p>KHDT/Springfield, MO OM/MD: Dave DeFranco DEFAULT "Live"</p> <p>WDBR/Springfield, IL PD: Fig 16 SHAGGY "Woman" 13 UNCLE KRACKER "Lute" 4 RED HOT CHILI "Song" MISSY ELLIOTT "Work"</p> <p>WHTD/Washington, DC * PD: Jeff Wyatt MD: Abbie Dee 19 BIG TYMERS "Yeah" 13 LAS KETCHUP "Ketchup" 14 SEAN PAUL "Light" 6 O-TOWN "These"</p> <p>WIFC/Wausau, WI PD: Chris Pickett 17 NORAH JONES "Know" 2 PUDDLE OF MUDD "Hates" DEFAULT "Live"</p> <p>WLDI/West Palm Beach, FL * APD: Dave Vayda 11 SEAN PAUL "Light" KYLE MINOGUE "World"</p> <p>KHDT/Springfield, MO OM/MD: Dave DeFranco DEFAULT "Live"</p> <p>WDBR/Springfield, IL PD: Fig 16 SHAGGY "Woman" 13 UNCLE KRACKER "Lute" 4 RED HOT CHILI "Song" MISSY ELLIOTT "Work"</p> <p>WHTD/Washington, DC * PD: Jeff Wyatt MD: Abbie Dee 19 BIG TYMERS "Yeah" 13 LAS KETCHUP "Ketchup" 14 SEAN PAUL "Light" 6 O-TOWN "These"</p> <p>WIFC/Wausau, WI PD: Chris Pickett 17 NORAH JONES "Know" 2 PUDDLE OF MUDD "Hates" DEFAULT "Live"</p> <p>WLDI/West Palm Beach, FL * APD: Dave Vayda 11 SEAN PAUL "Light" KYLE MINOGUE "World"</p> <p>KHDT/Springfield, MO OM/MD: Dave DeFranco DEFAULT "Live"</p> <p>WDBR/Springfield, IL PD: Fig 16 SHAGGY "Woman" 13 UNCLE KRACKER "Lute" 4 RED HOT CHILI "Song" MISSY ELLIOTT "Work"</p> <p>WHTD/Washington, DC * PD: Jeff Wyatt</p>
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DONTAY THOMPSON
dthompson@radioandrecords.com

More Rhythms Of Dance

□ Record executives look at the prospects for dance music

These days more programmers are playing dance music, more producers and artists are creating music that makes us groove, and dance is on the path to greater acceptance. This week we pick up where last week's *Rhythms of Dance* special left off, as a few record executives who have deep roots in dance music give their opinions on how dance has evolved from their early experience of it through today, along with what they feel radio's role will be in taking dance music to the mainstream.

Harry Towers
National Director/Promotion,
Xtreme Records

Dance music has de-evolved. The two hottest trends in dance music today, around the world, as well as here in the U.S., are the filter disco and electrocrash movements. The filter disco movement is house records with the musical hook coming from a sample of a classic disco or dance record of the past, with an entirely new lyric and melody layered on top.



Harry Towers

It's much the same as what P. Diddy re-popularized in hip-hop by using disco samples in his productions. As a community, we're just reclaiming our history and doing it for ourselves.

The electroclash sound not only uses stabs from old New Wave releases, but the artists and producers involved are also trying to re-create that gritty production style without the use of samples.

The third thing in regard to the de-evolution of dance music would be Kylie Minogue's singles, Cher's "A Different Kind of Love Song" and Who Da Funk's "Shiny Disco Balls." They also re-create the disco sound without the use of samples.

Dance music is here to stay. It was the first music ever created, and it will be the last to disappear. Anyone who says disco died has no knowledge of music whatsoever or is ignorant enough to believe the hype. In the early '80s Top 40 pronounced disco dead and played the hell out of "Gloria" by Laura Branigan. They said it was dance music, not disco, but that would be like saying spaghetti is not pasta.

They happily played disco music then like they play dance music now and say it doesn't test — because as soon as a dance record does test, they say it's no longer dance, it's pop. "Can't Get You Out of My Head" by Kylie Minogue is a perfect example. The record is the same record they played the day before the callout came back; nobody is being fooled by the name change. It's got a good beat, you can dance to it — deal with it.

Will dance get bigger? That depends on whether we can develop artists and sell albums. If we do that, it will absolutely get bigger.

The way the ratings systems are set up at radio stations puts dance music at a terrible disadvantage. Dance people are passive radio listeners. They are too busy living their lives. They are shopping, studying for school, partying and raising children. They don't have time to fill out diaries, call a station to win concert tickets for groups they don't care about and all that other stuff.

Can Dance radio achieve the ratings it needs to survive? Maybe not. But dance people are the segment of our population with the most cash to spend, and they want to spend it. So, you may be poor in ratings but rich in money from advertisements when people realize what audience is listening to your station. A little common sense will go a long way in selling advertising time on a Dance station, and I'd rather be rich with cash than with ratings — and, in the end, maybe the ratings will come too.

Hosh Gureli
VP/A&R, J Records

Dance has evolved over the years. It is now being accepted and embraced by a whole new generation that was born after disco. To some extent the rave culture initiated in the early '90s has given birth to the new wave of dance acceptance. That movement has grown and mutated into many different subdivisions of dance. Whether it is techno, trance, break-beat, garage, tribal, progressive house or what have you, there is a new generation that lives for dance music.

The future of dance music will always lie with the artists. For dance music to reign supreme again, the basement producers need to come up with the new Depeche Mode, Donna Summer, New Order and Madonna. It

is a lot easier to make tracks than to discover artists and write hit songs.

The dance industry, in some sense, wants to stay underground. I have been on countless panels where a leading DJ-producer says he wants to make records for the dance floor, not for radio. To me, this seems misguided. I look at hip-hop as the perfect model. That genre, established over 20 years ago, has found a way to capitalize on its culture in every way possible.

Hip-hop is now mainstream, and producer-artists like Missy Elliott and The Neptunes are not only stars in their own environment, they're mainstream superstars. Everything from the clothes we wear to the way we live and speak is part of a hip-hop culture. The hip-hop community took it from the underground to the mainstream because they saw the bigger picture.

The fact that hip-hop is so big right now could bode well for the future of dance music. One thing we know for sure: Everything is cyclical. Like the pop fad that recently overdid it, hip-hop could be reaching a point where people start to feel so saturated that dance music might sound refreshing. Though my guess is that the hip-hop community, and P. Diddy in particular, will realize that and adapt their music as dance becomes more prominent.

Case in point: Missy Elliott's "For My People" is a straight-up dance record.

One reason more and more Dance stations are popping up is that the music targets the coveted female 25-54 demo. A Dance station might not have the highest ratings, but it has that coveted advertising demo, so it can be very profitable.

Most of these stations cater to the upper end of the demo, and it is tough to break new ground in dance music when you cater to an older audience. It is always the youth who change the world. It is my prediction that eventually a radio group owner will break the traditional mold and create a Dance station for the youth of today that's also a cool station that doesn't limit itself.



WHAT A SOFT HEAD YOU HAVE

That's what KSFM/Sacramento PD Byron Kennedy said when he felt Arista Records' Lance Walden's head during Walden's recent visit to Sactown to introduce the girls of Isyss to the KSFM staff. Seen here (l-r) are Isyss member Quierra, Walden, Isyss' Lamiyia, Kennedy, Isyss' Letecia, KSFM Asst. PD/MD Tony Tecate and Isyss' Ardena.

Having been a radio guy at both WXKS (KISS 108)/Boston and KMEL/San Francisco, I've seen how the presentation of a station can make the station itself seem bigger than life. The way radio is presenting itself hasn't changed in decades. At some point it will, and everything will change.

The kids today are smarter, more aware and hungrier than ever. These are the kids filling their Ipods before the records are even released. They are in desperate need of a station that addresses them, a new type of energetic station not limited to dance, but focusing on them as a culture.

Rich Panglinan, a.k.a. DJ Riddler
Pop, Dance Club & Mix
Show Promotions, MCA
Records; WKTU/New York
Mix Show DJ

Dance music has evolved from a uniform format to an intricate group of subgenres and specialties. Before, it was all just dance. Dance DJs all played the same top records, no matter what the style. Now you have too many subgenres of dance, like house, break-beat, drum and bass, etc., and subgenres of the subgenres.

However, I am an optimist, and all music occurs in cycles. I think we are starting to see more DJs from coast to coast playing similar records, like Dirty Vegas, Daft Punk and Kylie Minogue.

The most notable change in dance music over the years, in my mind, has been in the beats per minute. When DJs and radio played a lot of dance records in the '70s and the early '90s, the music was at 120 beats per minute. The big dance records of the early '90s, like CeCe Peniston's "Finally," Robin S's "Show Me Love" and C&C Music Factory were up around that tempo.

What happened was, toward the mid-'90s, with La Bouche, Haddaway and Real McCoy, all the dance music got faster, to 130 beats per minute. Then music went even faster, to 140

and up. I think that's what turned the mainstream listener away from dance music.

Simply put, dance music got too fast and sounded like techno to the average listener. But now you are seeing records slowing down again, like Daft Punk, Kylie Minogue and Dirty Vegas, and the mainstream audience is embracing them.

Dance music never really left the scene in the U.S., it just didn't grow with the mainstream audience. There are many things that have to occur in order for it to get bigger, but part of the problem is the attitude that many people in the dance community seem to have. Dance producers and artists need to collaborate more, as they do in other genres.

Also, DJs need to be more uniform with the music. When you go to a hip-hop club in New York, you will most likely hear the same hip-hop records you'd hear in Kansas City, Houston or Los Angeles. You don't have that in dance yet. Until DJs are able to play similar records and artists and producers start collaborating as they do in other genres, dance music will stay underground.

In certain markets, Dance stations are capable of getting ratings. However, until dance music becomes part of the mainstream, it will suffer in larger markets. Dance records traditionally do not test well in callout research. These types of records are hard to get requests on because there is usually no visual or artist behind the dance tracks — how will people know about songs they can't see on TV or remember by name?

The other big problem is that the underground people who do listen to dance music will never admit that they listen to a commercial radio station, nor will they acknowledge hearing a dance record on the radio. Despite these obstacles, if radio stations at this format do a great job with presentation on the air, do an aggressive street campaign and do a little bit of education, Dance stations can get ratings like a WKTU/New York.



Rich Panglinan



Hosh Gureli

R&R CHR/Rhythmic Top 50

Powered By



October 25, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	5095	+264	674382	8	77/0
2	2	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	4503	-314	671845	17	56/0
3	3	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	4414	-202	665126	14	74/0
5	4	EMINEM Lose Yourself (Shady/Interscope)	3889	+655	523057	5	73/1
4	5	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3433	-619	508175	17	76/0
10	6	LL COOL J Luv U Better (Def Jam/IDJMG)	3153	+454	523545	9	72/5
7	7	ASHANTI Baby (Murder Inc./IDJMG)	3001	+172	418366	19	71/0
6	8	LUDACRIS Move Bitch (Def Jam South/IDJMG)	2802	-191	432954	22	67/0
17	9	JENNIFER LOPEZ Jenny From The Block (Epic)	2724	+515	402878	3	65/2
13	10	SEAN PAUL Gimme The Light (VP/Atlantic)	2652	+390	434277	7	66/5
8	11	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	2489	-279	364613	15	66/0
11	12	BIG TYMERS Oh Yeah (Cash Money/Universal)	2447	-124	309639	11	72/0
9	13	N.O.R.E. Nothin' (Def Jam/IDJMG)	2443	-288	325677	22	72/0
14	14	NIVEA Don't Mess With My Man (Jive)	2283	+56	291942	14	56/0
20	15	CLIPSE When The Last Time... (Star Trak/Arista)	1996	+185	376000	7	65/0
18	16	NAPPY ROOTS Po' Folks (Atlantic)	1928	-131	228467	19	58/0
12	17	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1917	-405	282152	18	67/0
19	18	STYLES Goodtimes (Interscope)	1889	-58	241695	16	63/0
15	19	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1830	-397	239259	22	74/0
16	20	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1789	-421	284472	22	50/0
22	21	ISSYSS Single For The Rest Of My Life (Arista)	1723	+308	143986	9	53/2
34	22	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1499	+558	306018	2	67/64
24	23	TLC Girl Talk (Arista)	1466	+212	157803	4	70/0
25	24	KELLY ROWLAND Stole (Columbia)	1301	+56	133664	6	60/1
21	25	JUSTIN TIMBERLAKE Like I Love You (Jive)	1289	-129	171883	9	43/1
31	26	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1145	+196	79156	5	50/2
28	27	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	1143	+83	190925	4	56/0
27	28	CHRISTINA AGUILERA Dirty (RCA)	1122	-53	102635	7	41/1
32	29	ERICK SERMON F/REDMAN React (J)	1089	+141	229464	5	53/7
29	30	WC The Streets (Def Jam/IDJMG)	1064	+85	174420	6	36/1
33	31	BENZINO Rock The Party (Elektra/EEG)	1043	+99	125592	7	47/0
30	32	AALIYAH I Care 4 U (BlackGround)	1018	+42	226310	12	6/0
36	33	AMANDA PEREZ Angel (Powerhowse/Mad Chemistry)	996	+135	86963	4	35/2
38	34	MARIO Braid My Hair (J)	955	+130	132705	4	48/1
26	35	3LW I Do (Wanna Get Close To You) (Epic)	850	-337	100179	16	39/0
35	36	B2K Why I Love You (Epic)	826	-69	83150	6	47/0
41	37	MUSIQ Dontchange (Def Soul/IDJMG)	764	+1	110705	9	21/0
40	38	XZIBIT Multiply (Loud/Columbia)	752	-31	139578	8	41/2
47	39	NELLY Air Force Ones (Fo' Reel/Universal)	723	+185	81386	2	28/27
43	40	YING YANG TWINS By Myself (Koch)	720	-12	91221	7	22/0
39	41	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	664	-131	61851	20	38/0
48	42	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	618	+111	68291	2	35/1
45	43	GINUWINE Stingy (Epic)	602	-17	80173	18	25/0
46	44	FIELD MOB Sick Of Being Lonely (MCA)	593	+38	43029	2	26/2
Debut	45	FABOLOUS This Is My Party (Elektra/EEG)	592	+235	97534	1	44/4
50	46	MADONNA Die Another Day (Maverick/WB)	592	+90	107598	2	16/1
Debut	47	AMERIE Talkin' To Me (Rise/Columbia)	590	+137	116410	1	38/4
37	48	MS. JADE Ching, Ching (Beatclub/Interscope)	541	-285	61122	11	49/0
42	49	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	531	-227	80140	17	28/0
44	50	PASTOR TROY Are We Cuttin' (Universal)	528	-120	92159	10	36/0

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 10/13-10/19. 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
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	64
EVE Satisfaction (Ruff Ryders/Interscope)	34
NELLY Air Force Ones (Fo' Reel/Universal)	27
ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)	21
TONI BRAXTON Hit The Freeway (Arista)	20
702 Star (Motown)	19
SNOOP DOGG From Tha... (Doggy Style/Priority/Capitol)	11
BUSTA RHYMES Make It Clap (J)	10
ERICK SERMON F/REDMAN React (J)	7
LL COOL J Luv U Better (Def Jam/IDJMG)	5
SEAN PAUL Gimme The Light (VP/Atlantic)	5
BABY F/P. DIDDY Do That... (Cash Money/Universal)	5
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Lose Yourself (Shady/Interscope)	+655
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+558
JENNIFER LOPEZ Jenny From The Block (Epic)	+515
LL COOL J Luv U Better (Def Jam/IDJMG)	+454
SEAN PAUL Gimme The Light (VP/Atlantic)	+390
ISSYSS Single For The Rest Of My Life (Arista)	+308
BABY F/P. DIDDY Do That... (Cash Money/Universal)	+285
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+264
FABOLOUS This Is My Party (Elektra/EEG)	+235
TLC Girl Talk (Arista)	+212

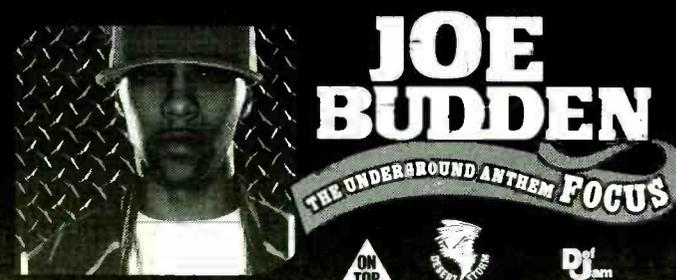
New & Active

SNOOP DOGG From Tha... (Doggy Style/Priority/Capitol)	Total Plays: 481, Total Stations: 41, Adds: 11
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	Total Plays: 430, Total Stations: 19, Adds: 5
JURASSIC 5 What's Golden? (Interscope)	Total Plays: 429, Total Stations: 30, Adds: 2
BABY F/P. DIDDY Do That... (Cash Money/Universal)	Total Plays: 413, Total Stations: 51, Adds: 5
DRU HILL I Should Be... (Def Soul/IDJMG)	Total Plays: 404, Total Stations: 30, Adds: 1
JAHEIM Fabulous (Divine Mill/WB)	Total Plays: 394, Total Stations: 26, Adds: 0
OOBIE F/LIL' JON... Nothin's Free (TVT)	Total Plays: 358, Total Stations: 22, Adds: 0
DJ SAMMY & YANOU Heaven (Robbins)	Total Plays: 348, Total Stations: 12, Adds: 0
EVE Satisfaction (Ruff Ryders/Interscope)	Total Plays: 320, Total Stations: 46, Adds: 34
504 BOYZ Tight Whips (New No Limit/Universal)	Total Plays: 283, Total Stations: 29, Adds: 0

Songs ranked by total plays

R&R Station Playlists have moved to the web.
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Going for adds
this week 10/28-10/29

"Joe Budden, is Crazy!! Perfect example of raw hip-hop making noise.
P92 is feeling this joint in a BIG way!!"

-J Philla MD/KKFR

"I don't have a quote... I just love the way Joe Budden flows." -Bruce St. James KKFR/PD

October 25, 2002

RANK ARTIST TITLE LABEL

- 1 **MISSY ELLIOTT** Work It (Gold Mind/EastWest/EEG)
- 2 **LL COOL J** Love You Better (Def Jam/IDJMG)
- 3 **CLIPSE** When The Last Time... (Arista)
- 4 **SEAN PAUL** Gimme The Light (VP)
- 5 **ERICK SERMON** React (J)
- 6 **CAM'RON** Hey Ma (Roc-A-Fella/IDJMG)
- 7 **LUDACRIS** Move Bi**h (Def Jam South/IDJMG)
- 8 **N.O.R.E.** Nothin' (Def Jam/IDJMG)
- 9 **EMINEM** Lose Yourself (Shady/Aftermath/Interscope)
- 10 **BIG TYMERS** Oh Yeah (Cash Money/Universal)
- 11 **JENNIFER LOPEZ** Jenny From The Block (Epic)
- 12 **STYLES** Goodtimes (Ruff Ryders/Interscope)
- 13 **EVE f/ALICIA KEYS** Gangsta Lovin' (Ruff Ryders/Interscope)
- 14 **BENZINO** Rock The Party (Elektra/EEG)
- 15 **NELLY f/KELLY ROWLAND** Dilemma (Fo' Reel/Universal)
- 16 **JAY-Z f/BEYONCE** '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
- 17 **FABOLOUS F/P. DIDDY & JAGGED EDGE** Trade It All Part II (Elektra/EEG)
- 18 **NIVEA** Don't Mess With My Man (Jive)
- 19 **WC** The Streets (Def Jam/IDJMG)
- 20 **FAT JOE f/GINUWINE** Crush Tonight (Terror Squad/Atlantic)
- 21 **P. DIDDY f/GINUWINE** I Need A Girl (Part 2) (Bad Boy/Arista)
- 22 **XZIBIT** Multiply (Loud/Columbia)
- 23 **ANGIE MARTINEZ** If I Could Go (EastWest/EEG)
- 24 **SNOOP DOGG** From Tha Chuuch To... (Doggy Style/Priority/Capitol)
- 25 **NAPPY ROOTS** Po' Folks (Atlantic)
- 26 **50 CENT** Wanksta (Track Masters/Columbia)
- 27 **NELLY** Air Force Ones (Fo' Reel/Universal)
- 28 **BABY AKA DA #1 STUNNA f/P. DIDDY** Do That (Cash Money/Universal)
- 29 **ASHANTI** Baby (Murder Inc./IDJMG)
- 30 **YING YANG TWINS** By Myself (Koch)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/xx-10/xx/02.
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PHAT MIX SIX

- 50 CENT Wanksta (Track Masters/Columbia)
- MOS DEF Brown Sugar (MCA)
- SNOOP DOGG From Tha Chuuch To Da Palace (Doggy Style/Priority/Capitol)
- TALIB KWELI f/BILAL Waitin' For The DJ (Rawkus/MCA)
- N.O.R.E. Full Mode (Def Jam/IDJMG)
- JAY-Z f/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)



Dr. Doom

Right now, my top four or five songs are ones that have been bubblin' in the South. Probably the hottest song that I'm playing right now is The Ying Yang Twins' "By Myself" (Koch). It's top of my charts right now and big in the clubs and the streets. Behind that record is the Oobie featuring Lil Jon & The Eastside Boyz track "Nothin's Free" (TVT). That record and The Ying Yang Twins' are two of the hottest records out here straight across. Khia's "K-Wang" (Artemis) is another record that's working out here. Camouflage has a new joint out with Baby from Cash Money called "Layin' My Stunt Down" (Pure Pain), and it's getting a buzz on the streets. I expect this one to blow up. I want to give a shout-out to my Tech.Nitions family!

Dr. Doom

The girls are loving the Jay-Z & Beyoncé track "'03 Bonnie & Clyde" (Roc-A-Fella/IDJMG). I liked the original version of Xzibit's "Multiply" (Loud/Columbia), but when I first heard the remix with Busta Rhymes, I said, "Damn, this is even better." Fat Joe does it again with "Crush Tonight" (Terror Squad/Atlantic). This is another track to add to his resume.

DJ Mr. Swift, KKUU/Palm Springs



50, 50, 50 and more 50! Not only is 50 Cent's "Wanksta" (Track Masters/Columbia) hot, everything by this cat is hot. The biggest record right now in my clubs besides "Wanksta" is the 50 Cent & Biggie joint "The realest." This record is sick! Missy Elliott's "Work It" (Gold Mind/Elektra/EEG) is doing well for us. We're playing the remix of "Work It," and we're also playing her new one, "Funky Fresh." That joint is really hot, and Missy is on some old-school shit right now. Eminem's 8 Mile album is gonna be filled with bangers. Right now I'm playing the Jay-Z & Freeway joint from the album and a few other joints. Eminem is doing it right now!



Geespin

Geespin, WJMN/Boston, MA



DJ Delvin

LL (Lick Your Lips) Cool J comes with heat again on "Paradise" (Def Jam/IDJMG). I'm feeling the new J. Lo. "Jenny From the Block" (Epic) is an automatic banger in the clubs — why The Beatnuts sample? Sean Paul's "Gimme the Light (Remix)" (VP/Atlantic) with Busta Rhymes is the hottest thing out right now. You can't get away from this song, and Busta adds that extra twist to it. Definite heater!

DJ Delvin, KGGI/Riverside

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ON THE RECORD**This Week's Hottest Music Picks****Julie Pilat**

Asst. PD/MD, KUBE/Seattle

Solange featuring N.O.R.E.'s "Feelin' You (Part II)" (Columbia): This one reaches out and grabs me. It stands out so much more than any other female record.

Field Mob's "Sick of Being Lonely" (MCA): I hadn't really paid attention to this record, but now it's one of my favorites.

(Editor's note: Julie's my friend, and I never go visit her. I miss that girl. Holla!)

Jack Spade

PD, WQSL/Greenville, NC

Fabulous' "It's My Party" (Desert Storm/Elektra/EEG): I love this — top five phones!

Jay-Z featuring Beyoncé's "'03 Bonnie & Clyde" (Roc-A-Fella/IDJMG): Top five phones!

Nelly's "Air Force Ones" (Fo' Reel/Universal): This surprised me. It's not bad at all.

Tony Tecate

Asst. PD/MD, KSFN/Sacramento

Baby featuring P. Diddy's "Do That" (Cash Money/Universal): Another No. 1 stunner.

Shaggy's "Strength of a Woman" (MCA): If you have women in your target audience, which we all do, play this. It will call out!

K-Ci & JoJo's "It's Me" (MCA): The beat is a head-bobber, and this is really starting to grow on me.

Craig David's "What's Your Flava" (Wildstar/Atlantic): This has to be my absolute favorite record right now. Still too early for a story.

Christina Milian's "Spending Time" (Def Soul/IDJMG): What are you waiting for? This song is dying to be played on your station.

Angie Martinez featuring Kelis' "Take You Home" (Elektra/EEG): Angie is on her way; keep doing ya thing, Ma! This song is Platinum hot!

Thea Mitchem

PD/MD, WXYV/Baltimore

Eminem's "Lose Yourself" (Shady/Interscope): Hot record. Gives me energy whenever it comes on.

Fabulous' "It's My Party": This is growing on me.

Vivian Green's "Emotional Rollercoaster" (Columbia): This is my favorite. I love it!

Jazzy Jim

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

Rick Vocals' "Ghost" (Roc-A-Fella/IDJMG): Oh, man! This is on some different shiznit. The flow is great, and the groove is flowin'. I feel this record through my whole body.

B. Legit featuring Too Short's "So International" (Koch): It's Bay Area flavor to the fullest. This will work well for KMEL.

Trina featuring Ludacris' "B R Right" (Slip 'N Slide/Atlantic): This is a big record waiting to happen. We have it in high rotation at the clubs and it's getting some good mix-show spins. It's starting to generate phones.

Sherita Saulsberry

PD, KVEG/Las Vegas

LL Cool J featuring Amerie's "Paradise" (Def Jam/IDJMG): I love this jam. It sounds great on the air.

3LW featuring Lil Wayne's "Neva Get Enough" (Epic): Big phone reaction. Another 3LW smash.

Phil Michaels

PD, WPYM/Miami

Telepopmusik's "Breathe" (Capitol): Another hit from the modern-day A&R source, Mit-subishi commercials.

**Fabulous**

Madonna's "Die Another Day" (Maverick/WB): She hasn't lost a step. Another smash.

Cyndi Lauper's "Shine (Tracy Young Remix)" (Epic): Yes! That Cyndi Lauper! This is working for us in South Florida — top five phones.

Christina Aguilera's "Dirty (Tracy Young Remix)" (RCA): It's a "dirty" remix. Instant reaction.

JB King

MD, KLUC/Las Vegas

Madonna's "Die Another Day": Great sound on the air. This is already blowing up in early research.

Jay-Z featuring Beyoncé's "'03 Bonnie & Clyde" (Roc-A-Fella/IDJMG): This will be a big hit.

Kelly Rowland's "Stole" (Columbia): We've been on this for a while, and the research keeps getting better and better. Just wait for the video.

Jennifer Lopez's "Jenny From the Block" (Epic): Personally, I'm not a big fan, but the L.V. listeners are asking for it. Top 10 phones.

Colby Colb

PD, WPHI/Philadelphia

Missy Elliott featuring 50 Cent's "Work It (Remix)" (Gold Mind/Elektra/EEG): I love this remix. It's incredible.

Eve's "Satisfaction" (Ruff Ryders/Interscope): This is really starting to do something.

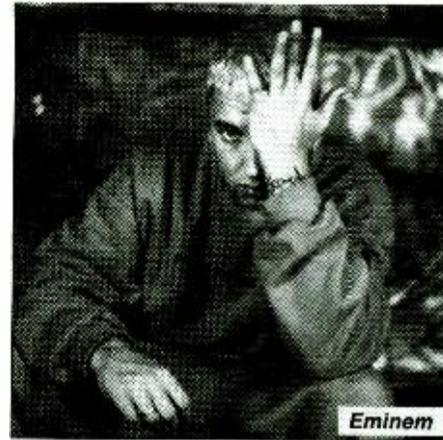
R Dub

PD, KOHT/Tucson

Amanda Perez's "Angel" (Powerhouse/Mad Chem): Instant phones after one spin! This record is for real; the ladies are going nuts over this one. We've had success with Amanda in the past, and I think this song will continue the tradition.

Na'Shay's "My Mama Ain't Home" (Monopoly Music): Don't sleep on this because of its small label and generic packaging; it's definitely worth a listen. It's about this chick who's about to get her freak on wit' her man 'cause her mama ain't home. We're testing it out on our *Slow Jams* show.

Lil Rob's "Barely Getting By" (Upstairs): This song is a bull's-eye for a station like ours.

**Eminem****Beata**

MD, WLLD/Tampa

Craig David's "The Rise and Fall" (Wildstar/Atlantic): This is sick. He couldn't pick a better cover song to do.

Trina featuring Ludacris' "B R Right": It's this year's "What's Your Fantasy." Don't front on this. Don't hate, congratulate.

Jim Crow's "Hot Wheels" (Interscope): No. 1 phones, beating out Eminem, Trina and Missy Elliott.

Tommy Del Rio

PD, KSEQ/Fresno

Xzibit's "Choke Me, Spank Me, Pull My Hair" (Loud/Columbia): The hook is sick! Definitely a record for Fresno.

B-Legit featuring Too Short's "So International" (Koch): A fun record, with Too Short on the track.

Field Mob's "Sick of Being Lonely": This is a song I put on the air a few weeks ago, and instant phones started.

Madonna's "Die Another Day": I love the way this sounds in the mix.

Da Nutz

MD, KKFR/Phoenix

Jay-Z featuring Beyoncé's "'03 Bonnie & Clyde": Sounds great on the air.

Joe Budden's "Focus" (Def Jam/IDJMG): This is a sleeper. It's been buzzin' in the clubs and with the mixer for a minute. We'll see how hot it goes.

Ja Rule featuring Bobby Brown's "Thug Lovin'" (Murder Inc./IDJMG): Hopefully, this will do big things for P-923.



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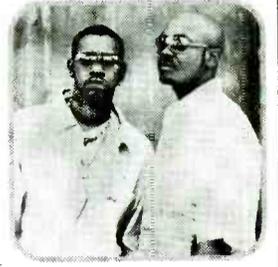
Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	4.26	4.25	87%	10%	4.38	86%	9%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	4.14	4.19	98%	41%	4.14	98%	43%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	4.13	4.19	92%	22%	4.19	93%	22%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	4.06	4.07	89%	27%	4.08	89%	28%
FABOLOUS Trade It All Pt. 2 (Epic)	4.04	4.09	79%	17%	4.05	79%	17%
TLC Girl Talk (Arista)	4.02	-	49%	3%	4.00	47%	4%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	4.00	3.96	98%	41%	3.96	97%	43%
CLIPSE When The Last Time (Star Track/Arista)	4.00	3.98	63%	9%	4.06	61%	9%
IRV GOTTI PRESENTS THE INC. Down 4 You (Murder Inc./IDJMG)	3.94	3.99	90%	36%	3.96	90%	36%
NAPPY ROOTS Po' Folks (Atlantic)	3.94	3.99	82%	19%	3.94	82%	19%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.92	4.06	99%	45%	3.95	99%	46%
NELLY Hot In Herre (Fo' Reel/Universal)	3.92	3.92	99%	53%	3.88	99%	57%
NIVEA Don't Mess With My Man (Jive)	3.91	3.86	66%	11%	3.93	64%	11%
N.O.R.E. Nothing (Def Jam/IDJMG)	3.91	3.96	80%	25%	3.90	78%	26%
SEAN PAUL Gimme The Light (VP)	3.90	3.90	60%	14%	3.90	59%	14%
LL COOL J Luv U Better (Def Jam/IDJMG)	3.87	3.97	72%	10%	3.84	70%	10%
KELLY ROWLAND Stole (Columbia)	3.85	3.85	62%	9%	3.87	61%	9%
STYLES Goodtimes (Interscope)	3.84	3.97	70%	18%	3.86	68%	19%
LUDACRIS Move B***h (Def Jam South/IDJMG)	3.84	3.92	93%	30%	3.91	94%	29%
ASHANTI Baby (Murder Inc./IDJMG)	3.83	3.82	83%	18%	3.86	82%	17%
FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Arista)	3.83	-	44%	3%	3.81	42%	4%
P.DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.82	3.78	98%	48%	3.86	99%	50%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.81	-	65%	10%	3.88	65%	8%
MISSY ELLIOTT Work It (Elektra/EEG)	3.75	3.87	79%	17%	3.72	79%	18%
BIG TYMERS Oh Yeah (Cash Money/Universal)	3.73	3.79	75%	18%	3.79	74%	17%
ISYSS Single For The Rest Of My Life (Arista)	3.68	3.64	52%	7%	3.71	49%	6%
CHRISTINA AGUILERA & REDMAN Dirty (RCA)	3.58	3.59	92%	22%	3.56	93%	23%
MS. JADE Ching Ching (Beatclub/Universal)	3.53	3.51	58%	15%	3.59	56%	14%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.40	3.42	95%	35%	3.39	95%	36%

Total sample size is 490 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 12-24). 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.

HEAD RUSH

ARTIST: K-Ci & JoJo
LABEL: MCA

By MIKE TRIAS/ASSISTANT EDITOR



K-Ci & JoJo just kicked things into high gear, performing at the Stevie Wonder tribute this past weekend and appearing on MTV and on BET's *106 & Park*, all in anticipation of their Nov. 26 release, *Emotional...* The Rodney Jerkins-produced lead single, "It's Me," hits radio this week, and that will be followed by an appearance on *Jenny Jones* on Oct. 25 and more promo touring in November. A new Jodeci album is in the works under a new deal with MCA — and K-Ci has plans for a solo album.

Charlotte, NC natives Cedric and Joel Hailey burst onto the scene with childhood friends DeVante and Dalvin Swing as Jodeci in 1991. Jodeci's debut album, *Forever My Lady*, sold more than 2 million copies, as did their next two albums. K-Ci & JoJo's three-times-Platinum 1997 CD, *Love Always*, spawned the smash hit "All My Life," and the duo continued their hot streak with two more Platinum-plus albums.

K-Ci & JoJo's forthcoming *Emotional...* recorded mostly in their home studio in Los Angeles, features writing and production by Babyface, Mike "Smoove" Bell, Tim Owens, Babyboy and The Underdogs, among others. "This CD is so special because we had almost total control over it," says K-Ci. "When we weren't writing or producing, we chose who did, and we chose the songs." K-Ci & JoJo stay true to their signature sound on the new album, presenting gospel harmonies laced with powerful ad-libs — and, of course, this album's got ballads. The soulful "This Very Moment" could very well contend for the title of wedding anthem of 2003 and be another huge crossover hit for K-Ci & JoJo. "We will not sing a song that we don't understand or believe in," says JoJo. "It ain't about the booty, but if you singin' about the booty, feel it!"

Reporters

<p>KFAT/Anchorage, AK OM: Mark Carlson PD/MD: Marvin Nugent 38 Nelly "Ones" 702 "Star" JAY-Z/F/BEYONCE "Bonnie"</p> <p>WBTS/Atlanta, GA PD: Sean Phillips APD/MD: Maveerick 31 JAY-Z/F/BEYONCE "Bonnie" 35 JAY-Z/F/BEYONCE "Bonnie" SEAN PAUL "Light" SHAGGY "Woman"</p> <p>WBZ/Atlanta City, NJ PD: Rob Garcia 31 JAY-Z/F/BEYONCE "Bonnie" COMMUNARY J. BLIGE "Close" EVE "Sats" ANGIE MARTINEZ/KELIS "Home"</p> <p>KOBT/Austin, TX PD: Scooter B. Stevens MD: Preston Lowe SNOWP DOGG "Palace" TONI BRAXTON "Freeway" EVE "Sats" JAY-Z/F/BEYONCE "Bonnie" 702 "Star"</p> <p>KXMG/Austin, TX PD: Jay Michaels MD: Evan Shippe 1 CRAIG DAVID "Flava" JAY-Z/F/BEYONCE "Bonnie" LL COOL J "Better" SHAGGY "Woman"</p> <p>KISW/Bakersfield, CA OM/MD: Bob Lewis APD/MD: Pizzazzo TONI BRAXTON "Freeway"</p> <p>KKXX/Bakersfield, CA PD: Nick Elliott APD: Mingo MD: Lauren Michaels 15 EVE "Sats" 2 SEAN PAUL "Light" 2 ANGIE MARTINEZ/KELIS "Home" BABY FIP DIDDY "That"</p> <p>WXYV/Baltimore, MD PD: Thea Michem 44 JAY-Z/F/BEYONCE "Bonnie" 35 AMERIE "Talkin'" 4 ERYKAH BADU F/COMMON "Life"</p> <p>WJMH/Baton Rouge, LA PD: Randy Chase 44 JAY-Z/F/BEYONCE "Bonnie" 35 Nelly "Ones" 35 BUSTA RHYMES "Clap" PRYMARY COLORZ "Only"</p> <p>WBHJ/Birmingham, AL PD: Mickey Johnson APD/MD: Mary Kay 62 Nelly "Ones" 35 TRINA F/LUDACRIS "Right" 2 SNOWP DOGG "Palace" 2 EVE "Sats" 1 JAY-Z/F/BEYONCE "Bonnie" 1 TWEET "Cigarettes"</p> <p>WJMN/Boston, MA VP/Prog: PD: Cadillac Jack APD: Demetri O'Heron MD: Chris Tyler 3 TONI BRAXTON "Freeway" 1 EVE "Sats"</p> <p>WRVZ/Charleston, WV PD: Shane Powers MD: Bill Shaban 4 JAY-Z/F/BEYONCE "Bonnie" 1 AMANDA PEREZ "Angel" 504 BOYZ "Tight"</p>	<p>WWBZ/Charleston, SC PD/MD: Corey Hill 46 Nelly "Ones" 43 JAY-Z/F/BEYONCE "Bonnie" 24 EVE "Sats" 702 "Star" KELLY ROWLAND "Stole"</p> <p>WCHH/Charlotte, NC PD: Boogie D MD: Ray Boy Stu 35 JAY-Z/F/BEYONCE "Bonnie" 33 Nelly "Ones" 26 TRINA F/LUDACRIS "Right" 1 BUSTA RHYMES "Clap"</p> <p>WBMM-FM/Chicago, IL PD: Todd Cavanah MD: Erik Bradley 5 TONI BRAXTON "Freeway" 4 EVE "Sats"</p> <p>WKIE/Chicago, IL PD: Chris Shebel No Adds</p> <p>KNDA/Corpus Christi, TX PD: Fisher OM/MD: Bill Thoman PD: Richard Neal 15 JAY-Z/F/BEYONCE "Bonnie" 702 "Star" TONI BRAXTON "Freeway" KHIA "Gin" NELLY "Ones" ANGIE MARTINEZ/KELIS "Home"</p> <p>KZFM/Corpus Christi, TX PD: Ed Oceana MD: Ariene Madall 2 EVE "Sats" BABY FIP DIDDY "That" JAY-Z/F/BEYONCE "Bonnie"</p> <p>KBFB/Dallas-Ft. Worth, TX OM/MD: John Candelaria APD: Paul Ouz 37 Nelly "Ones" 34 JAY-Z/F/BEYONCE "Bonnie" 1 BABY FIP DIDDY "That"</p> <p>WOHT/Dayton, OH OM/MD: J.D. Kunes APD/MD: Marcel Thornton 1 JAY-Z/F/BEYONCE "Bonnie" NELLY "Ones" SNOWP DOGG "Palace"</p> <p>KOKS/Denver-Boulder, CO PD: Pat Collins MD: John E. Kage 38 JAY-Z/F/BEYONCE "Bonnie"</p> <p>KPRR/El Paso, TX PD/MD: Bobby Ramos APD: Paul Ouz 7 ERICK SERMON/REDMAN "React" EVE "Sats" JAY-Z/F/BEYONCE "Bonnie" PRYMARY COLORZ "Only"</p> <p>WBHJ/Birmingham, AL PD: Mickey Johnson APD/MD: Mary Kay 62 Nelly "Ones" 35 TRINA F/LUDACRIS "Right" 2 SNOWP DOGG "Palace" 2 EVE "Sats" 1 JAY-Z/F/BEYONCE "Bonnie" 1 TWEET "Cigarettes"</p> <p>WBT/FL Myers, FL PD: Bruce Matthews MD: Bo The Moose 5 JAY-Z/F/BEYONCE "Bonnie"</p> <p>WJFX/FL Wayne, IN PD: Phil Becker MD: Weslat 15 JAY-Z/F/BEYONCE "Bonnie" 7 Nelly "Ones" 2 ANGIE MARTINEZ/KELIS "Home" 1 ERICK SERMON/REDMAN "React" 1 EVE "Sats" 1 LL COOL J "Give" 702 "Star"</p>	<p>KBOS/Fresno, CA PD/MD: Patric Moreno 20 Nelly "Ones" 19 JAY-Z/F/BEYONCE "Bonnie" 11 SNOWP DOGG "Palace" 7 FELD MOB "Lonely" LIL ROB "Baby" 1 EVE "Sats" 1 DRU HILL "Shout" 38 ERYKAH BADU F/COMMON "Life" TONI BRAXTON "Freeway"</p> <p>KSEJ/Fresno, CA PD: Tommy Del Rio MD: Felix The Cat 29 JAY-Z/F/BEYONCE "Bonnie" 2 ANGIE MARTINEZ/KELIS "Home" 2 TONI BRAXTON "Freeway" PRYMARY COLORZ "Only"</p> <p>WJMH/Greensboro, NC OM/MD: Brian Douglas MD: Tap Mone 38 ERYKAH BADU F/COMMON "Life" 18 JARULE "Thug"</p> <p>WHZZ/Greenville, SC PD: Fisher MD: Murph Dawg 16 JAY-Z/F/BEYONCE "Bonnie" 702 "Star"</p> <p>WOSL/Greenville, NC PD: Jack Spade 36 JAY-Z/F/BEYONCE "Bonnie" 5 Nelly "Ones" ANGIE MARTINEZ/KELIS "Home"</p> <p>WZMX/Hartford, CT OM: Steve Sallany PD: Victor Starr APD/MD: David Simpson 83 JAY-Z/F/BEYONCE "Bonnie" 18 WAYNE WUNDER "Letting" 7 BUSTA RHYMES "Clap" 2 ANGIE MARTINEZ/KELIS "Home" EVE "Sats"</p> <p>KODB/Honolulu, HI PD: Leo Sabin MD: Sam The Man 3 JAY-Z/F/BEYONCE "Bonnie" 8 JURASSIC 5 "Golden" 7 SMILEZ AND SOUTHWEST "Tail" 1 LL COOL J "Better" 702 "Star" AMERIE "Talkin'" EVE "Sats" TONI BRAXTON "Freeway"</p> <p>KIKI/Honolulu, HI PD: Fred Fico MD: Tali Peirgreen 23 JAY-Z/F/BEYONCE "Bonnie" 21 ERICK SERMON/REDMAN "React" 4 EVE "Sats" 2 702 "Star"</p> <p>KXME/Honolulu, HI PD: K.C. MD: Kevin Aitake 12 JAY-Z/F/BEYONCE "Bonnie" 702 "Star" EVE "Sats" FABOLOUS "Party"</p> <p>KBXK/Houston-Galveston, TX MD: Tom Calococi MD: T. Gray 41 Nelly "Ones" 39 JUSTIN TIMBERLAKE "Like" 3 JAY-Z/F/BEYONCE "Bonnie"</p> <p>KPTY/Houston-Galveston, TX PD/MD: Ronnie Marco 7 LL COOL J "Better" 4 JAY-Z/F/BEYONCE "Bonnie" 1 KIZZY ROCK "Step" KZIBT "Munipity"</p> <p>KTHH/Houston-Galveston, TX PD: Johnny Chang 29 Nelly "Ones" 12 JAY-Z/F/BEYONCE "Bonnie" 3 ERICK SERMON/REDMAN "React" 1 ANGIE MARTINEZ/KELIS "Home" 1 SHADE SHEIST "Money"</p>	<p>WHHH/Indianapolis, IN OM/MD: Brian Wallace 20 Nelly "Ones" 34 JAY-Z/F/BEYONCE "Bonnie" 12 TONI BRAXTON "Freeway" 1 JENNIFER LOPEZ "Jenny" LIL ROB "Baby" 1 EVE "Sats" 1 DRU HILL "Shout" 38 ERYKAH BADU F/COMMON "Life" TONI BRAXTON "Freeway"</p> <p>WKXS/Johnson City, TN PD: Blade Michaels MD: Todd Ambrose 57 JAY-Z/F/BEYONCE "Bonnie" 702 "Star" TONI BRAXTON "Freeway" ANGIE MARTINEZ/KELIS "Home" PETEY PABLO "Whistle" SNOWP DOGG "Palace"</p> <p>KLUC/Las Vegas, NV OM/MD: Cat Thomas APD: Mike Spencer MD: J.B. King 24 JAY-Z/F/BEYONCE "Bonnie" 1 EVE "Sats"</p> <p>KVEG/Las Vegas, NV PD: Sherita Sautsberry 24 TONI BRAXTON "Freeway" 4 ANGIE MARTINEZ/KELIS "Home" 18 MARIO "Huh" 16 BUSTA RHYMES "Clap" 1 SNOWP DOGG "Palace" ERYKAH BADU F/COMMON "Life"</p> <p>KHTE/Little Rock, AR OM/Prog: Larry LeBlanc MD: Peter Gunn 7 ERICK SERMON/REDMAN "React" 30 Nelly "Ones" 4 JAY-Z/F/BEYONCE "Bonnie" 702 "Star" 2 ISYSS "Rest" 2 JAY-Z/F/BEYONCE "Bonnie" 50 CENT "Niggas"</p> <p>WNVZ/Norfolk, VA PD: Don Lentini MD: Jay West 8 JAY-Z/F/BEYONCE "Bonnie" 4 AMERIE "Talkin'" APD/MD: J.J. McInrye 18 TYFISE "Gonna" BABY FIP DIDDY "That" 702 "Star" TONI BRAXTON "Freeway"</p> <p>KMRK/Oessa-Midland, TX PD/MD: Dana Cortez 14 SNOWP DOGG "Palace" BZK FIP DIDDY "Bump"</p> <p>KKWO/Oklahoma City, OK PD: Steve English MD: Cisco Kidd 27 Nelly "Ones" 2 JAY-Z/F/BEYONCE "Bonnie" 1 EVE "Sats" 702 "Star" TONI BRAXTON "Freeway"</p> <p>KQCH/Omaha, NE PD: Erik Johnson MD: Sean Paul "Light" NELLY "Ones"</p> <p>WJHM/Olando, FL PD: Steve Dalmaro OM/MD: Keith Memory MD: Jay Love 3 JAY-Z/F/BEYONCE "Bonnie" 8 Nelly "Ones" 3 BABY FIP DIDDY "That"</p> <p>WPO/Olando, FL PD: Steve Bartel Interim MD: Jill Strada 39 JUSTIN TIMBERLAKE "Like" EVE "Sats" 3 JAY-Z/F/BEYONCE "Bonnie" SEAN PAUL "Light" ANGIE MARTINEZ/KELIS "Home"</p> <p>KCAQ/Omard-Ventura, CA APD: Big Bear 9 EVE "Sats" 4 FABOLOUS "Party" 5 AMANDA PEREZ "Angel" 4 BUSTA RHYMES "Clap" 3 TONI BRAXTON "Freeway" ANGIE MARTINEZ/KELIS "Home"</p>	<p>KBLU/Palm Springs, CA PD: Antong 38 Nelly "Ones" 34 JAY-Z/F/BEYONCE "Bonnie" 22 MARIAN CAREY "Rant" BUSTA RHYMES "Clap" PETEY PABLO "Whistle" EVE "Sats" ANGIE MARTINEZ/KELIS "Home" NELLY "Ones"</p> <p>WPHI/Philadelphia, PA PD: Colby Cole MD: Raphael "Fat" George 30 JAY-Z/F/BEYONCE "Bonnie" 15 KYLE MINOGUE "World" 8 TALIB KWELL F/IB/LAL "DJ" 2 BUSTA RHYMES "Clap" NELLY "Ones"</p> <p>KWFR/Phoenix, AZ PD: Bruce James APD: Charlie Huero MD: J. Philia MD: Joey Boy 12 JAY-Z/F/BEYONCE "Bonnie" 3 EVE "Sats" 702 "Star"</p> <p>KZPX/Phoenix, AZ MD: Mark Medina MD: Carine 38 JAY-Z/F/BEYONCE "Bonnie" 7 TONI BRAXTON "Freeway" 4 ANGIE MARTINEZ/KELIS "Home" 4 JURASSIC 5 "Golden" 3 Nelly "Ones" 3 Nelly "Ones" 3 Nelly "Ones"</p> <p>KJXM/Portland, OR OM/Prog: Mark Adams APD: Mario Devos MD: Alexa 37 JAY-Z/F/BEYONCE "Bonnie" 7 TONI BRAXTON "Freeway" 4 ANGIE MARTINEZ/KELIS "Home" 4 ANGIE MARTINEZ/KELIS "Home" 4 ANGIE MARTINEZ/KELIS "Home"</p> <p>WPKF/Poughkeepsie, NY PD: Jimi James APD/MD: J.J. McInrye 18 TYFISE "Gonna" BABY FIP DIDDY "That" 702 "Star" TONI BRAXTON "Freeway"</p> <p>WVWX/Providence, RI PD: J. Love MD: Bradley Ryan 37 JAY-Z/F/BEYONCE "Bonnie" 2 EVE "Sats" 1 TONI BRAXTON "Freeway" ANGIE MARTINEZ/KELIS "Home"</p> <p>KWNV/Reno, NV OM: Paul Clark PD: Bill Schatz MD: Matt Smith 2 ANGIE MARTINEZ/KELIS "Home" 1 JAY-Z/F/BEYONCE "Bonnie" TYFISE "Gonna"</p> <p>KWYL/Reno, NV PD: Eric Garcia APD/MD: Julie Piliat 48 JAY-Z/F/BEYONCE "Bonnie" 6 SHAGGY "Woman" 5 XZIBIT "Munipity"</p>	<p>KSBT/Shreveport, LA PD/MD: Queen Ector 22 JAY-Z/F/BEYONCE "Bonnie" 14 SNOWP DOGG "Palace" 1 Nelly "Ones"</p> <p>KYWL/Spokane, WA PD: Steve Kraligher MD: Chuck Wright TONI BRAXTON "Freeway" BUSTA RHYMES "Clap" ANGIE MARTINEZ/KELIS "Home"</p> <p>KSPW/Springfield, MO PD/MD: Sean Canon SEAN PAUL "Light" NELLY "Ones" JAY-Z/F/BEYONCE "Bonnie" SEAN PAUL "Light" BABY FIP DIDDY "That" CRAIG DAVID "Flava" APRIL LAVINE "Sister"</p> <p>KWIN/Stockton-Modesto, CA PD: Amanda King 1 LL COOL J "Better" 43 JAY-Z/F/BEYONCE "Bonnie" 26 Nelly "Ones" 11 SNOWP DOGG "Palace" 4 ANGIE MARTINEZ/KELIS "Home"</p> <p>WLLD/Tampa, FL PD: Orlando APD: Scanman MD: Beata 43 JAY-Z/F/BEYONCE "Bonnie" 26 Nelly "Ones" 11 SNOWP DOGG "Palace" 4 ANGIE MARTINEZ/KELIS "Home"</p> <p>KOHT/Tucson, AZ MD: Steve King PD/MD: R. Dumb MD: Richard Villalobos 8 JAY-Z/F/BEYONCE "Bonnie" 3 ERICK SERMON/REDMAN "React" LIL ROB "Baby" ANGIE MARTINEZ/KELIS "Home"</p> <p>KBLZ/Tyler-Longview, TX PD: L.T. MD: Marcus Love 43 JAY-Z/F/BEYONCE "Bonnie" EVE "Sats" 702 "Star"</p> <p>WPGC/Washington, DC VP/Prog: Jay Stevens MD: Sarah O'Connor 47 JAY-Z/F/BEYONCE "Bonnie" 20 IMX "Beautiful"</p> <p>WMBX/West Palm Beach, FL PD/MD: Mark McCray No Adds</p> <p>KDGS/Wichita, KS OM: Shelle Hart PD: Eric Powers APD/MD: Julie Piliat 48 JAY-Z/F/BEYONCE "Bonnie" 4 JAY-Z/F/BEYONCE "Bonnie" 3 JAY-Z/F/BEYONCE "Bonnie" EVE "Sats"</p>
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Monitored Reporters
92 Total Reporters
81 Total Monitored
11 Total Indicator





KASHON POWELL
kpowell@radioandrecords.com

From The Court To The Studio

□ NBA star Walt Williams tries his skills in the music biz

You know him, sports fans. He's the 6'8" veteran NBA star **Walt "The Wizard" Williams**. Williams was a standout player at the University of Maryland and went on to play for the Sacramento Kings. He's also played for the Miami Heat, the Toronto Raptors, the Portland Trailblazers and the Houston Rockets. Now music lovers as well as sports fans will know his name: He has just released his debut album, *The Insight of a Wizard*, on his own record label, Big Waad Entertainment.



Walt Williams

Williams says he started the company with his longtime friend and business partner David Jordan because they saw a need to give exposure to talent in the Washington, DC area. He says, "'Waad' stands for 'Walt and another Dave' productions. It's an independent record label, and my album is its first release.

"I started going into the studio about eight years ago, just making the music. As the years progressed, the stuff I was working on started sounding too good to keep to myself. I wanted to go into different avenues, and the best direction in this business, to me, was an independent label.

"I felt like I could accomplish another goal at the same time: I wanted to provide a way for the artists in the DC area to become known to the world. It seems like this city is one of the most well-known cities in the world, but not musically. We wanted to change that; there's a lot of talent in this city."

When you get the opportunity to hear *The Insight of a Wizard*, expect an album filled with tracks that demonstrate Williams' versatility. The first single, "Just Too Much," definitely showcases his lyrical skills. Other tracks that stand out on first listen include "Three the Hard Way," "Ya'll

Ain't Ready" and "Get It On," featuring Trina.

"When people listen to my album, they can expect good music," Williams says. "This album features hip-hop, bounce, R&B and funk. It's truly an album for different audiences and many different age groups."

Good Music

Williams decided he wanted to get down in the rap game after hanging out in a studio with some friends. "My friends were into the rap thing more than I was at the time," he says. "I started playing around on the mike, and it sounded pretty good. After that I started writing to beats, and every-

thing progressed from there."

Quite a few basketball players have showcased their rap skills, but most have attained only mediocre success. Williams, however, feels like he has something that will differentiate him from those who have tried before. "First of all, my album is good music — not that I'm saying the other players didn't have good music," he says. "I think it's different because I'll be able to hit many different people. Some people will like the street joints, where others will like the R&B, etc.

"Lyrically, people are going to have to respect me. They're not going to expect a ballplayer to be able to spit rhymes like this on a track. They're definitely going to be shocked. And I don't think I went overboard with anything. On the album I'm talking about the things that I've seen and how I interpret those things that I've seen."

"I wanted to provide a way for the artists in the DC area to become known to the world."

O.U.S. (Officially Us) will be the second act released on Big Waad Entertainment. O.U.S. consists of three guys from DC: Stretch, Hydro and Beware. "These guys have very different styles, but they blend together so well," says Williams. "They're featured on three tracks on my album. I hooked up with Stretch when he was featured on a project I had called *City's Finest* [a series of promotional mix tapes]. He stuck with me after that.

"We got together with some producers, and they introduced us to Beware and Hydro. I immediately realized that the three of them were a great blend. Once they were in the studio, working on the tracks for my



I had the pleasure of checking out a performance by Columbia Records newcomer Vivian Green a couple of weeks ago, and I was truly blown away. This young lady is a breath of fresh air.

I kind of walked in with the wrong attitude, because it was a Monday night and I just wanted to be home. But, please, let me tell you how quickly my demeanor changed when Ms. Green began singing. She's a very petite young lady, but she possesses a huge voice. It's the kind of singing that makes chills run up and down your spine. R&R CHR/Rhythmic Editor Dontay Thompson and I couldn't stop telling each other how great she was. Please don't sleep on Vivian Green. She is just what our industry needs right now. Shout-outs to Lisa Ellis, Charlie Walk, James Brown, James White, Tanya Kalayjian and Shanti Das.

Talk about a great week! Two days after the Vivian Green showcase I went to New York for Def Jam's LL Cool J party, hosted by WWPR (Power 105). Wow! That was an incredible night. Anyone who knows me knows what a thing I have for LL. Of course, there were the typical few minutes of drama trying to get into the party (don't front, you know how hectic it is getting into Def Jam parties — I don't care who you know). Anyway, thanks to Rob Love for making things easy for me.

Once I was inside, I immediately felt Power 105's presence, because its banners were everywhere and Big Tigger, Ed Lover and Dr. Dre were all over the mike. There were quite a few celebs in the house: Dru Hill, Timbaland, Petey Pablo, Ludacris, Keith Murray, BET's Free and AJ and more. But, of course, the highlight of the night was Mr. Smith himself onstage, rockin' like he's still 17! This man is incredible. MCA's Azim Rashid and I rapped along with every song and reminisced about the days of old. Big shout-outs to Def Jam's Johnnie Walker, Mike Kyser, Kev Liles, Marthe Reynolds, Motti Shulman, Rob Love and Thomas Lytle and to WWPR's Michael Saunders and Deja Vu.

Don't sleep on: K-Ci & JoJo's "It's Me" (MCA), Jay-Z featuring Beyoncé's "03 Bonnie & Clyde" (Roc-A-Fella/IDJMG) and 702's "Star" (Motown).

album, I got a chance to see how great they worked together. At that point I thought it was a good idea for them to form the group, and they came up with the name O.U.S."

With the release of an album, plans for hitting the road and playing live are usually next, but Williams says he's not quite ready for that. "I don't have plans for doing shows right now," he says. "I'm going to let the music speak for itself. I'm not a performer. But, on the other hand, you never know what will happen if the album blows up and the audience wants to see me. I hope that's a decision I'll have to make down the road."

The Hip-Hop Bug

Williams says he caught the hip-hop bug back in the day, after he saw EPMD's "Strictly Business" video. Being from DC, he was always heavy into the go-go sound, but after a dose of the rap duo, he says he sat up and took notice of this thing called hip-hop and was hooked. Notorious B.I.G.'s *Life After Death* eventually became his all-time favorite hip-hop album.

No doubt about it, Williams is ready to continue down the road of doing big things. "I've worked really hard and learned a lot about the music industry over the last few years," he says. "I've learned that everyone can't do what they say they're going to do, and many people promise things they can't deliver.

"My album features hip-hop, bounce, R&B and funk. It's truly an album for different audiences and many different age groups."

"You have to really be focused on what you're trying to accomplish. This business is time-consuming, and it's a lot of work. There are a lot of people out there who try to take advantage of you."

Despite all those things, Walt Williams is ready to let the music speak for itself.

TALK BACK TO R&R!

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

Call me at 310-788-1667
or e-mail:
kpowell@
radioandrecords.com



B2K VISIT MIAMI

Epic's B2K recently hung out with WHQT/Miami's The Hot Boys. Seen here (l-r) are B2K's J Boog and Lil Fizz, Hot Boys UB Rodriguez and Rob O'Snap and B2K's Raz B and O'Marion.

R&R Urban Top 50

Powered By



October 25, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LL COOL J Luv U Better (Def Jam/IDJMG)	3484	+153	571294	11	68/0
3	2	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3172	+216	461143	7	68/1
2	3	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2854	-255	408405	15	11/0
5	4	MUSIQ Dontchange (Def Soul/IDJMG)	2621	+118	467355	12	64/0
4	5	GINUWINE Stingy (Epic)	2446	-210	357425	18	63/0
8	6	ASHANTI Baby (Murder Inc./IDJMG)	2211	+33	330604	19	62/0
6	7	AALIYAH I Care 4 U (BlackGround)	2194	-65	422078	17	8/0
10	8	SEAN PAUL Gimme The Light (VP/Atlantic)	2067	+166	363838	8	17/0
12	9	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	2037	+199	296739	11	60/0
7	10	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1966	-232	270136	15	62/0
9	11	NAPPY ROOTS Po' Folks (Atlantic)	1912	-121	285021	19	63/1
11	12	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1786	-55	231064	10	55/0
14	13	MARIO Braid My Hair (J)	1637	+13	245268	6	67/2
16	14	CLIPSE When The Last Time... (Star Trak/Arista)	1610	+89	210845	8	56/0
17	15	B2K Why I Love You (Epic)	1524	+40	241818	8	62/1
13	16	LUDACRIS Move Bitch (Def Jam South/IDJMG)	1511	-211	211127	24	55/0
18	17	BIG TYMERS Oh Yeah (Cash Money/Universal)	1285	-66	160444	11	55/0
15	18	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1200	-350	160639	14	54/0
28	19	TLC Girl Talk (Arista)	1185	+289	134384	3	65/1
26	20	ERICK SERMON F/REDMAN React (J)	1137	+157	155869	4	58/0
21	21	FLOETRY Floetic (DreamWorks)	1109	-54	149179	10	55/1
19	22	N.O.R.E. Nothin' (Def Jam/IDJMG)	1104	-247	161977	20	64/0
20	23	STYLES Goodtimes (Interscope)	1061	-158	165229	17	49/0
31	24	JAHEIM Fabulous (Divine Mill/WB)	1037	+176	172418	4	55/1
23	25	YING YANG TWINS By Myself (Koch)	962	-61	112875	9	43/0
47	26	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	908	+395	153822	2	64/63
22	27	WYCLEF JEAN Two Wrongs (Columbia)	878	-190	164773	20	50/0
27	28	SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	857	-51	97501	6	50/0
35	29	NELLY Air Force Ones (Fo' Reel/Universal)	833	+143	149644	3	1/0
25	30	TANK One Man (BlackGround)	824	-166	143193	15	43/0
24	31	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	762	-261	107314	12	34/0
34	32	KELLY ROWLAND Stole (Columbia)	748	+51	105932	5	50/0
37	33	AMERIE Talkin' To Me (Rise/Columbia)	747	+84	100358	3	47/3
32	34	INDIA.ARIE Little Things (Motown)	747	+8	100810	6	44/0
29	35	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	685	-196	96053	19	42/0
40	36	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	684	+83	75381	3	54/1
49	37	DRU HILL I Should Be... (Def Soul/IDJMG)	638	+164	92595	2	55/2
44	38	BENZINO Rock The Party (Elektra/EEG)	600	+48	74420	3	34/3
36	39	MS. JADE Ching, Ching (Beatclub/Interscope)	597	-73	60783	7	39/0
43	40	FIELD MOB Sick Of Being Lonely (MCA)	595	+38	46614	3	23/0
38	41	FAITH EVANS Burnin' Up (Bad Boy/Arista)	580	-69	91998	15	28/0
41	42	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	563	-24	109017	14	27/0
39	43	PASTOR TROY Are We Cuttin' (Universal)	562	-74	68795	9	31/0
45	44	HEATHER HEADLEY He Is (RCA)	556	+15	68118	5	39/0
33	45	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	554	-157	55666	19	50/0
42	46	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	543	-43	49003	10	35/0
46	47	DISTURBING THA PEACE Growing Pains (Def Jam South/IDJMG)	531	+9	59530	4	30/0
Debut	48	JENNIFER LOPEZ Jenny From The Block (Epic)	528	+242	69449	1	43/6
48	49	DEBORAH COX Up & Down (In & Out) (J)	511	+31	63357	3	40/0
Debut	50	EMINEM Lose Yourself (Shady/Interscope)	425	+243	63567	1	38/3

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	63
TONI BRAXTON Hit The Freeway (Arista)	45
EVE Satisfaction (Ruff Ryders/Interscope)	38
TYRESE How You Gonna Act Like That (J)	33
K-CI & JOJO It's Me (MCA)	33
SNOOP DOGG From Tha... (Doggy Style/Priority/Capitol)	30
3LW F/LIL' WAYNE Neva Get Enuf (Epic)	25
702 Star (Motown)	20
ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)	9
JENNIFER LOPEZ Jenny From The Block (Epic)	6
PETEY PABLO Blow Your Whistle (Jive)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+395
TLC Girl Talk (Arista)	+289
EMINEM Lose Yourself (Shady/Interscope)	+243
JENNIFER LOPEZ Jenny From The Block (Epic)	+242
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+216
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+199
BUSTA RHYMES Make It Clap (J)	+189
JAHEIM Fabulous (Divine Mill/WB)	+176
SEAN PAUL Gimme The Light (VP/Atlantic)	+166
DRU HILL I Should Be... (Def Soul/IDJMG)	+164

New & Active

XZIBIT Multiply (Loud/Columbia)	Total Plays: 379, Total Stations: 30, Adds: 0
BUSTA RHYMES Make It Clap (J)	Total Plays: 367, Total Stations: 50, Adds: 3
ISYSS Single For The Rest Of My Life (Arista)	Total Plays: 363, Total Stations: 31, Adds: 0
GERALD LEVERT Funny (Elektra/EEG)	Total Plays: 346, Total Stations: 25, Adds: 0
SNOOP DOGG From Tha... (Doggy Style/Priority/Capitol)	Total Plays: 329, Total Stations: 40, Adds: 30
TONI BRAXTON Hit The Freeway (Arista)	Total Plays: 317, Total Stations: 45, Adds: 45
PETEY PABLO Blow Your Whistle (Jive)	Total Plays: 314, Total Stations: 38, Adds: 5
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	Total Plays: 303, Total Stations: 35, Adds: 0
FABOLOUS This Is My Party (Elektra/EEG)	Total Plays: 293, Total Stations: 36, Adds: 1
BABY F/P. DIDDY Do That... (Cash Money/Universal)	Total Plays: 275, Total Stations: 37, Adds: 3

Songs ranked by total plays

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

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/13-10/19. 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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Contact Karen Mumaw at kmumaw@radioandrecords.com or (310)788-1621 for information.

Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * PD/MD: Sugar Bear APD: Marie Cristal No Adds</p> <p>KBCE/Alexandria, LA PD: Gerod Stevens APD/MD: Dell Banks 8 MISSY ELLIOTT "Work" 2 TONI BRAXTON "Freeway" 2 TYRESE "Gonna" 2 SNOOP DOGG "Palace" 2 BUSTA RHYMES "Clap" 504 BOYZ "Tight"</p> <p>KEDG/Alexandria, LA OM/MD: Jay Stevens MD: Wade Hampton 6 TONI BRAXTON "Freeway" 5 TYRESE "Gonna" 702 "Star"</p> <p>WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 23 SNOOP DOGG "Palace" 4 JAY-Z F/BEYONCE "Bonnie" 4 YOUNGBLOODZ "Cadillac"</p> <p>WVEE/Atlanta, GA * DM/MD: Tony Brown APD/MD: Tosha Love 6 TYRESE "Gonna" 5 TRUCK OADY "Thug" 2 JAY-Z F/BEYONCE "Bonnie"</p> <p>WFXA/Augusta, GA * DM/MD: Ron Thomas APD: Mojo 6 TONI BRAXTON "Freeway" 5 JAY-Z F/BEYONCE "Bonnie" 5 SNOOP DOGG "Palace" 1 PETEY PABLO "Whistle"</p> <p>WPRW/Augusta, GA * PD: Tim Snell MD: Nighthrain 17 TONI BRAXTON "Freeway" 15 JAY-Z F/BEYONCE "Bonnie" 12 EVE "Sats" 2 TYRESE "Gonna" 1 SNOOP DOGG "Palace" K-CI & JOJO "Me"</p> <p>WERD/Baltimore, MD * PD: Dion Summers APD/MD: Neke At Night 30 JAY-Z F/BEYONCE "Bonnie" 2 TONI BRAXTON "Freeway" 1 JENNIFER LOPEZ "Jenny"</p> <p>WEMX/Baton Rouge, LA * DM: James Alexander PD/MD: Adrian Long 11 JAY-Z F/BEYONCE "Bonnie" 3 EVE "Sats" 2 TONI BRAXTON "Freeway" 2 JENNIFER LOPEZ "Jenny" 1 K-CI & JOJO "Me" 702 "Star" 3LW F/LIL WAYNE "Neva"</p> <p>KTCX/Beaumont, TX * DM: Jim West PD/MD: Kim Stevens 5 TYRESE "Gonna" 2 JAY-Z F/BEYONCE "Bonnie" TONI BRAXTON "Freeway" K-CI & JOJO "Me"</p>	<p>WJZD/Biloxi-Culport, MS * DM/MD: Rob Neal MD: Tabari Daniels 8 JAY-Z F/BEYONCE "Bonnie" 3 TONI BRAXTON "Freeway" 2 3LW F/LIL WAYNE "Neva" 1 EVE "Sats" 1 702 "Star" 1 ANGIE MARTINEZ/KELIS "Home" K-CI & JOJO "Me" TYRESE "Gonna"</p> <p>WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 17 TONI BRAXTON "Freeway" 11 SNOOP DOGG "Palace" 9 JAY-Z F/BEYONCE "Bonnie"</p> <p>WBK/Buffalo, NY * PD/MD: Skip Oillard 27 JAY-Z F/BEYONCE "Bonnie" 23 TONI BRAXTON "Freeway" 19 702 "Star" 9 EVE "Sats" 6 SNOOP DOGG "Palace" K-CI & JOJO "Me"</p> <p>WWVZ/Charleston, SC * DM/MD: Terry Base MD: Yonni O'Donohue 19 JAY-Z F/BEYONCE "Bonnie" 4 TYRESE "Gonna" 1 EVE "Sats" 1 TONI BRAXTON "Freeway" 5 NAAM BRIGADE/FREWAY "Game" 702 "Star" 3LW F/LIL WAYNE "Neva" VIVIAN GREEN "Emotional" K-CI & JOJO "Me"</p> <p>WPEG/Charlotte, NC * PD: Teri Avery APD/MD: Nate Quick 36 JAY-Z F/BEYONCE "Bonnie" 5 TONI BRAXTON "Freeway" 3 TYRESE "Gonna" 2 BENZINO "Party" 1 VIVIAN GREEN "Emotional" 1 JENNIFER LOPEZ "Jenny"</p> <p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic 13 JAY-Z F/BEYONCE "Bonnie" 8 EVE "Sats" 6 TONI BRAXTON "Freeway" 4 3LW F/LIL WAYNE "Neva" 702 "Star" K-CI & JOJO "Me" KINGPIN SKINNY PIMP "Wang" ANGIE MARTINEZ/KELIS "Home" TYRESE "Gonna"</p> <p>WGCI/Chicago, IL * DM/MD: Elnoy Smith APD/MD: Tiffany Green FLOETRY "Yes" LL COOL J "Mama" TYRESE "Gonna"</p> <p>WPWX/Chicago, IL * PD: Jay Alan MD: Traci Reynolds 27 JAY-Z F/BEYONCE "Bonnie" TONI BRAXTON "Freeway" EVE "Sats" PETEY PABLO "Whistle"</p> <p>WIFZ/Cincinnati, OH * PD/MD: Kim Stevens 26 TONI BRAXTON "Freeway" 23 JAY-Z F/BEYONCE "Bonnie" 16 TYRESE "Gonna" 14 BABY F/P. DIDDY "That"</p>	<p>WENZ/Cleveland, OH * DM/MD: Hurricane Dave Smith MD: Lexx All 38 JAY-Z F/BEYONCE "Bonnie" 27 SNOOP DOGG "Palace" 3 EMINEM "Lose" 3 BABY F/P. DIDDY "That"</p> <p>WHXT/Columbia, SC * PD: Chris Connors APD: Harold Banks MD: Shanik Mincie 29 JAY-Z F/BEYONCE "Bonnie" 9 3LW F/LIL WAYNE "Neva" 1 SNOOP DOGG "Palace" 1 EVE "Sats" TYRESE "Gonna"</p> <p>WWOM/Columbia, SC * PD/MD: Mike Love APD: Vanessa Pendergrass MD: Skip Oillard 12 JAY-Z F/BEYONCE "Bonnie" 6 EVE "Sats" 5 702 "Star" 4 TONI BRAXTON "Freeway" 1 K-CI & JOJO "Me" 1 3LW F/LIL WAYNE "Neva" ANGIE MARTINEZ/KELIS "Home"</p> <p>WFXX/Columbus, GA 17 TYRESE "Gonna" 17 JAY-Z F/BEYONCE "Bonnie" 15 BENZINO "Party" 15 OOBIE F/LIL JON "Free" 13 TANK "Live" 5 NAAM BRIGADE/FREWAY "Game" 5 702 "Star" 3LW F/LIL WAYNE "Neva" K-CI & JOJO "Me" 3 TONI BRAXTON "Freeway" 3 ANGIE MARTINEZ/KELIS "Home"</p> <p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 12 TONI BRAXTON "Freeway" 5 SNOOP DOGG "Palace" 4 JAY-Z F/BEYONCE "Bonnie" 1 BABY F/P. DIDDY "That"</p> <p>KKDA/Dallas-Ft. Worth, TX * PD/MD: Skip Cheatham 35 JAY-Z F/BEYONCE "Bonnie" 3 TONI BRAXTON "Freeway" 2 702 "Star" 2 SNOOP DOGG "Palace" 1 3LW F/LIL WAYNE "Neva" 1 PETEY PABLO "Whistle" K-CI & JOJO "Me" KINGPIN SKINNY PIMP "Wang" ANGIE MARTINEZ/KELIS "Home" TYRESE "Gonna"</p> <p>WRDU/Dayton, OH * PD: Marco Simmons MD: Theo Smith 12 TONI BRAXTON "Freeway" 7 JAY-Z F/BEYONCE "Bonnie" 4 JENNIFER LOPEZ "Jenny" 1 EMINEM "Lose" K-CI & JOJO "Me" TYRESE "Gonna"</p> <p>WDTJ/Detroit, MI * PD: Lance Patton MD: Spudd 25 JAY-Z F/BEYONCE "Bonnie" 6 SNOOP DOGG "Palace" 4 EVE "Sats" TONI BRAXTON "Freeway"</p>	<p>WJLB/Detroit, MI * PD: KJ Holiday APD/MD: Kris Kelley 3 TONI BRAXTON "Freeway" 3 EVE "Sats" 2 JAY-Z F/BEYONCE "Bonnie" 3LW F/LIL WAYNE "Neva" K-CI & JOJO "Me" TYRESE "Gonna"</p> <p>WJMN/Dothan, AL DM/MD: JR Wilson MD: Jamar Wilson 5 702 "Star" 5 SNOOP DOGG "Palace" 5 TYRESE "Gonna" 5 K-CI & JOJO "Me"</p> <p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 4 JAY-Z F/BEYONCE "Bonnie"</p> <p>WZZZ/Flint, MI * PD/MD: Chris Reynolds 2 JAY-Z F/BEYONCE "Bonnie" K-CI & JOJO "Me" PETEY PABLO "Whistle" TYRESE "Gonna"</p> <p>WTMG/Gainesville-Ocala, FL * PD/MD: Quincy 14 JAY-Z F/BEYONCE "Bonnie" 8 TYRESE "Gonna" 5 SNOOP DOGG "Palace" 4 702 "Star" 4 TONI BRAXTON "Freeway" 1 3LW F/LIL WAYNE "Neva" BENZINO "Party" EVE "Sats" K-CI & JOJO "Me"</p> <p>WIKS/Greenville, NC * PD/MD: B. K. Kirkland 7 EMINEM "Lose" 3 JAY-Z F/BEYONCE "Bonnie" 1 BUSTA RHYMES "Clap" TONI BRAXTON "Freeway"</p> <p>WJMJ/Greenville, SC * PD/MD: Doug Davis No Adds</p> <p>WEUP/Huntsville, AL * PD/MD: Steve Murry 2 JAY-Z F/BEYONCE "Bonnie" 1 TYRESE "Gonna" TONI BRAXTON "Freeway" K-CI & JOJO "Me"</p> <p>WJMI/Jackson, MS * DM/MD: Stan Branson 12 EVE "Sats" 6 TONI BRAXTON "Freeway" 1 JAY-Z F/BEYONCE "Bonnie" 3LW F/LIL WAYNE "Neva" 702 "Star" ANGIE MARTINEZ/KELIS "Home" TYRESE "Gonna" K-CI & JOJO "Me"</p> <p>WRJH/Jackson, MS * PD: Steve Poston MD: Lil Homie MD: Spudd 4 JAY-Z F/BEYONCE "Bonnie" 1 K-CI & JOJO "Me" 3LW F/LIL WAYNE "Neva" TONI BRAXTON "Freeway"</p>	<p>WJBT/Jacksonville, FL * MD: G-Wiz 1 JAY-Z F/BEYONCE "Bonnie" 504 BOYZ "Tight" AMERIE "Talkin'"</p> <p>KPRS/Kansas City, MO * APD/MD: Myron Fears 16 JAY-Z F/BEYONCE "Bonnie" 12 TONI BRAXTON "Freeway" 9 TYRESE "Gonna" 4 AMERIE "Talkin'" 3 EVE "Sats" 3 SNOOP DOGG "Palace" K-CI & JOJO "Me"</p> <p>KIIZ/Killeen-Temple, TX PD/MD: Mychal Maguire 15 R. KELLY "Ignition" 12 SMILEZ AND SOUTHSTAR "Tell" 12 ANGIE MARTINEZ/KELIS "Home" 10 SNOOP DOGG "Palace" 10 K-CI & JOJO "Me" 9 702 "Star"</p> <p>KRRQ/Lafayette, LA * DM: James Alexander PD/MD: John Kinnit 7 JAY-Z F/BEYONCE "Bonnie" 3 EVE "Sats" 3 TONI BRAXTON "Freeway" 2 702 "Star" K-CI & JOJO "Me" 3LW F/LIL WAYNE "Neva" JENNIFER LOPEZ "Jenny"</p> <p>WQHH/Lansing, MI * PD/MD: Brant Johnson 5 EVE "Sats" 1 3LW F/LIL WAYNE "Neva" 702 "Star" TONI BRAXTON "Freeway" JAY-Z F/BEYONCE "Bonnie" K-CI & JOJO "Me" TYRESE "Gonna"</p> <p>KVGS/Las Vegas, NV * PD: Vic Clemons MD: Adrian Wagers 1 TONI BRAXTON "Freeway"</p> <p>WBTF/Lexington-Fayette, KY * PD/MD: Jay Alexander 33 JAY-Z F/BEYONCE "Bonnie" 18 TONI BRAXTON "Freeway" 15 EVE "Sats" 2 TYRESE "Gonna" 702 "Star" K-CI & JOJO "Me"</p> <p>KIPR/Little Rock, AR * DM/MD: Joe Booker 18 SNOOP DOGG "Palace" 12 TONI BRAXTON "Freeway" 10 EVE "Sats" 3LW F/LIL WAYNE "Neva" 702 "Star" JAY-Z F/BEYONCE "Bonnie" K-CI & JOJO "Me" TYRESE "Gonna"</p> <p>KKBT/Los Angeles, CA * PD: Rob Scorpio MD: Dorsey Fuller 28 SNOOP DOGG "Palace" 10 JAY-Z F/BEYONCE "Bonnie" 7 EVE "Sats" 3 TYRESE "Gonna"</p>	<p>WGZB/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 16 JAY-Z F/BEYONCE "Bonnie" 1 EVE "Sats" TONI BRAXTON "Freeway" TYRESE "Gonna"</p> <p>WFXM/Macon, GA DM/MD: Ralph Meachum 702 "Star" TYRESE "Gonna" TONI BRAXTON "Freeway"</p> <p>WBB/Macon, GA PD: Mike Williams APD: Ava Blakk 16 JAY-Z F/BEYONCE "Bonnie" 702 "Star" VIVIAN GREEN "Emotional"</p> <p>WHRK/Memphis, TN * DM/MD: Nate Bell APD: Eileen Collier MD: Devin Steel 25 JAY-Z F/BEYONCE "Bonnie" 1 K-CI & JOJO "Me" 3LW F/LIL WAYNE "Neva" 702 "Star" EVE "Sats" TYRESE "Gonna" BUSTA RHYMES "Clap"</p> <p>WEDR/Miami, FL * DM/MD: Cedric Hollywood 33 JAY-Z F/BEYONCE "Bonnie" 11 TONI BRAXTON "Freeway" 5 EVE "Sats" 1 ANGIE MARTINEZ/KELIS "Home" 1 K-CI & JOJO "Me" TYRESE "Gonna"</p> <p>WKKW/Milwaukee, WI * PD: Jamillah Muhammad MD: Doc Love 13 JAY-Z F/BEYONCE "Bonnie" 3 SNOOP DOGG "Palace" 3 EVE "Sats" 1 3LW F/LIL WAYNE "Neva" K-CI & JOJO "Me"</p> <p>WBLX/Mobile, AL * PD/MD: Myronda Reuben 3 EVE "Sats" 2 TONI BRAXTON "Freeway" 1 JENNIFER LOPEZ "Jenny" 1 JAY-Z F/BEYONCE "Bonnie" K-CI & JOJO "Me"</p> <p>WZHT/Montgomery, AL PD: Daryl Elliott MD: Michael Long 39 TYRESE "Gonna" 38 K-CI & JOJO "Me" 28 BABY F/P. DIDDY "That" 15 EMINEM "Lose" JAY-Z F/BEYONCE "Bonnie"</p> <p>WUBT/Nashville, TN * PD/MD: Kiki Henson 45 JAY-Z F/BEYONCE "Bonnie" 1 EVE "Sats" 3LW F/LIL WAYNE "Neva" FABULOUS "Party"</p> <p>KNDU/New Orleans, LA * PD: Michael Knight MD: Mike Street 7 MISSY ELLIOTT "Work" 1 MARIO "Hair" 1 NAPPY ROOTS "Folks" 1 TLC "Grit" FLOETRY "Froetic"</p>	<p>WQVE/New Orleans, LA * DM: Caria Boatner PD: Angela Watson 4 SNOOP DOGG "Palace" 1 JAY-Z F/BEYONCE "Bonnie"</p> <p>WBLS/New York, NY * PD: Vinny Brown MD: Deneen Womack 14 TONI BRAXTON "Freeway" 3LW F/LIL WAYNE "Neva" K-CI & JOJO "Me" TYRESE "Gonna"</p> <p>WWPR/New York, NY * PD: Michael Saunders MD: Mike Williams 31 BENZINO "Party" 29 JAY-Z F/BEYONCE "Bonnie" EVE "Sats"</p> <p>WBHH/Norfolk, VA * PD/MD: Heart Attack 10 EVE "Sats" SNOOP DOGG "Palace"</p> <p>WDWI/Norfolk, VA * DM/MD: Daisy Davis APD/MD: Michael Mauzone 30 JAY-Z F/BEYONCE "Bonnie" 3 EVE "Sats" 1 702 "Star" TYRESE "Gonna"</p> <p>KVSP/Oklahoma City, OK * DM/MD: Terry Monday MD: Eddie Brasco 8 3LW F/LIL WAYNE "Neva" 4 TONI BRAXTON "Freeway" 1 JAY-Z F/BEYONCE "Bonnie" EVE "Sats" WHITNEY HOUSTON "Those" K-CI & JOJO "Me" ANGIE MARTINEZ/KELIS "Home" SNOOP DOGG "Palace" TYRESE "Gonna"</p> <p>WUSL/Philadelphia, PA * PD: Glenn Cooper MD: Coka Lani AMC: Cosmic Kev 21 JAY-Z F/BEYONCE "Bonnie" 11 SNOOP DOGG "Palace" 10 EVE "Sats" 10 TONI BRAXTON "Freeway" 2 FAT JOE "Tonight" K-CI & JOJO "Me"</p> <p>WAMO/Pittsburgh, PA * Interim PD/MD: DJ Boogie 5 JAY-Z F/BEYONCE "Bonnie" 3 EVE "Sats" 2 SNOOP DOGG "Palace" 3LW F/LIL WAYNE "Neva" K-CI & JOJO "Me"</p> <p>WDDK/Raleigh-Durham, NC * PD: Cy Young MD: Sean Alexander 22 PETEY PABLO "Whistle" 21 TONI BRAXTON "Freeway" 4 JAY-Z F/BEYONCE "Bonnie" 2 SNOOP DOGG "Palace" 1 TONI BRAXTON "Freeway"</p> <p>WBTJ/Richmond, VA * PD: Aaron Maxwell MD: Mike Street 40 JAY-Z F/BEYONCE "Bonnie" 8 B2K "Love"</p>	<p>WCOX/Richmond, VA * PD: Terry Fox MD: Reggie Baker 19 MARIO "Hair" 14 SNOOP DOGG "Palace" 9 JAY-Z F/BEYONCE "Bonnie" 3 VIVIAN GREEN "Emotional" TONI BRAXTON "Freeway"</p> <p>WRHH/Richmond, VA * DM/MD: Andre Marcel MD: Alvin "Big Nat" Smalls BUSTA RHYMES "Clap" JAY-Z F/BEYONCE "Bonnie" SNOOP DOGG "Palace"</p> <p>WDDK/Rochester, NY * DM/MD: Andre Marcel MD: Kala O'Neal 32 JAY-Z F/BEYONCE "Bonnie" 28 EVE "Sats" 12 TONI BRAXTON "Freeway" 3LW F/LIL WAYNE "Neva" K-CI & JOJO "Me" SNOOP DOGG "Palace"</p> <p>WTLJ/Saginaw, MI * PD: Eugene Brown 1 TONI BRAXTON "Freeway" JAY-Z F/BEYONCE "Bonnie" SNOOP DOGG "Palace"</p> <p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter 6 TYRESE "Gonna" 5 TONI BRAXTON "Freeway" 3LW F/LIL WAYNE "Neva" EVE "Sats" TYRESE "Gonna"</p> <p>KDKS/Shreveport, LA * PD/MD: Quenn Echois 6 TYRESE "Gonna" 5 TONI BRAXTON "Freeway" 3LW F/LIL WAYNE "Neva" 702 "Star" EVE "Sats" JAY-Z F/BEYONCE "Bonnie" K-CI & JOJO "Me"</p> <p>KMJJ/Shreveport, LA * PD: Hozie Mack MD: Kelli Dupree 45 TYRESE "Gonna" 3 JAY-Z F/BEYONCE "Bonnie" 3 JAHHEIM "Fabulous" EVE "Sats"</p> <p>KATZ/St. Louis, MO * PD: Daryl Mychaels MD: DJ Wreck One 30 AMERIE "Talkin'" 3 JAY-Z F/BEYONCE "Bonnie" 2 SNOOP DOGG "Palace" ORU HILL "Should" TYRESE "Gonna"</p> <p>WKYS/Washington, DC * MD: P-Stew 31 JAY-Z F/BEYONCE "Bonnie" SNOOP DOGG "Palace"</p>	<p>WFUN/St. Louis, MO * PD: Mo Shay APD: Craig Black MD: Koa Koa Thai 27 JAY-Z F/BEYONCE "Bonnie" 5 SNOOP DOGG "Palace" TONI BRAXTON "Freeway"</p> <p>WPHR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 10 JAY-Z F/BEYONCE "Bonnie" 8 ANGIE MARTINEZ/KELIS "Home" 6 702 "Star" 6 SNOOP DOGG "Palace" 3 3LW F/LIL WAYNE "Neva" TYRESE "Gonna"</p> <p>WTMP/Tampa, FL PD: Brian Castle MD: Big Money Ced 3LW F/LIL WAYNE "Neva" K-CI & JOJO "Me" TRINA FALDACRIS "Right" LL COOL J "Better" FIELD MOB "Lonely" HEATHER HEADLEY "He" 702 "Star"</p> <p>WJUC/Toledo, OH * PD: Charlie Mack MD: Nikki G. 32 EVE "Sats" 22 3LW F/LIL WAYNE "Neva" 4 TONI BRAXTON "Freeway" 4 JAY-Z F/BEYONCE "Bonnie" K-CI & JOJO "Me" ANGIE MARTINEZ/KELIS "Home" SWIZZ BEATZ "Bigger"</p>
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*** 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)	802
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	746
MARIO Just A Friend 2002 (J)	606
MUSIQ Halfcrazy (Def Soul/IDJMG)	573
CLIPSE Grindin' (Star Trak/Arista)	509
ASHANTI Happy (Murder Inc./IDJMG)	501
AMERIE Why Don't We Fall In Love (Rise/Columbia)	484
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	479
RUFF ENDZ Someone To Love You (Epic)	473
USHER U Don't Have To Call (LaFace/Arista)	425
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	424
JAHEIM Anything (Divine Mill/WB)	408
ASHANTI Foolish (Murder Inc./IDJMG)	408
BIG TYMERS Still Fly (Cash Money/Universal)	402
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	344
AALIYAH Rock The Boat (BlackGround)	295
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	273
MR. CHEEKS Lights, Camera, Action (Universal)	269
MARY J. BLIGE Rainy Dayz (MCA)	247
KEKE WYATT Nothing In This World (MCA)	238

Indicator Most Added

702 Star (Motown)
TYRESE How You Gonna Act Like That (J)
TONI BRAXTON Hit The Freeway (Arista)
K-CI & JOJO It's Me (MCA)
SNOOP DOGG From Tha Chuuch To Da Palace (Doggy Style/Priority/Capitol)
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
3LW F/LIL WAYNE Neva Get Enuf (Epic)
ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)
JAHEIM Fabulous (Divine Mill/WB)
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
HEATHER HEADLEY He Is (RCA)
LL COOL J Luv U Better (Def Jam/IDJMG)
BUSTA RHYMES Make It Clap (J)
504 BOYZ Tight Whips (New No Limit/Universal)
3RD STOREE Get With Me (Def Soul/IDJMG)
BABY F/P. DIDDY Do That... (Cash Money/Universal)
FIELD MOB Sick Of Being Lonely (MCA)
OOBIE F/LIL JON ... Nothin's Free (TVT)
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)
AMERIE Talkin' To Me (Rise/Columbia)

ON THE RECORD

with
Skip Cheatham
PD/MD, KKDA/Dallas



so high that we have to level it off.

Mos Def and Talib Kweli don't have super-strong followings here, so I have to watch "Brown Sugar (Extra Sweet)" and "Waitin' for the DJ" to see what happens. I respect the artists and like what they do, but there simply is little or no buzz here in Dallas. • A lot of people aren't aware of Paul Wall's "In Love Wit My Money," which is an independent project

out of Houston. I think that's Mad Hatter's group. Every Southern place should be playing it; it's a hit across the South, period! • The jury is still out on Kelly Rowland's "Stole." It's an OK song, but after the buzz of "Dilemma," which was so powerful, the followup has to be damn near as strong to live up to the expectations. "Stole" is a good song, but I think our expectations were

At Urban AC, **Tyrese** is Most Added this week with "How You Gonna Act Like That" (J). On his heels is **Kenny G's** "All the Way" (Arista), featuring **Brian McKnight** ... **Kenny Lattimore** and **Chanté Moore** debut at No. 30* with "Loveable" (Arista), and a +81 makes them third on the Most Increased list. **India.Arie's** "Little Things" (Motown) is top dog for Most Increased, with a +148; second in line is **Heather Headley's** "He Is" (RCA), with a +136. Speaking of Headley, she makes the biggest chart move as she flexes her calf muscles and completes a 17-9* jump! ... On the Urban chart, **Eminem's** "Lose Yourself" (Shady/Aftermath/Interscope) enters at No. 50*, and Epic artist **Jennifer Lopez** claims the No. 48* position for "Jenny From the Block." It just so happens that the debutantes both make the top five on the Most Increased list, taking Nos. 3 and 4, respectively ... **Jay-Z** and **Beyoncé** are not wasting time: "03 Bonnie & Clyde" (Roc-A-Fella/IDJMG) moves 47-26* and gains 395 plays, making the outlaws the biggest chart movers, Most Increased and Most Added, with 62 ... Second Most Added is **Toni Braxton's** "Hit the Freeway" (Arista), with 45, while **Eve's** "Satisfaction" (Ruff Ryders/Interscope) gets 37 adds ... **Jahel'm's** "Fabulous" (Divine Mill/Warner Bros.) reflects new stats of 31-24*, **TLC's** "Girl Talk" (Arista) moves from 28-19* (and is second Most Increased), and **Benzino's** "Rock the Party" (Elektra/EEG) parties at No. 38*.



— Tanya O'Quinn/Asst. Editor

PHUNDAMENTALLY phat

ARTIST: **Sean Paul**
LABEL: **VP/Atlantic**

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

Talk about an incredible first impression! When VP recording artist **Sean Paul** released "Gimme the Light," not only did music enthusiasts embrace the dancehall DJ's project, they bronzed it, and it now hangs from the rearview mirrors of their cars! OK, maybe they didn't treat the joint like they would their child's first pair of kicks, but you feel me. The video did so much for a song that already had all the ingredients for success. In this day and age when everybody's videos are so similar, who would've thought that getting some folks together in a studio and turning them loose while your song played in the background would incite such a rhythmic mania? Who has not turned the volume on the video up while standing in the middle of the room and attempted to mimic the choreography? My hand is raised. I tried. I'm in therapy now, but no one can say that Tanya does not attempt the seemingly impossible. (Mental note: Ask God where he put my rhythm.)

Born Jan. 8, 1973, Sean Paul Henriques is the son of a Portuguese-Jamaican father and Chinese-Jamaican mother. Growing up, he was known to his friends as the "copper-color Chiney bwoy." This son of a renowned Jamaican painter was smart enough to focus on his education before living out his dreams, for, as we know, all dreams don't come true. All study and no play made Sean Paul a dull boy, therefore this avid athlete put the endurance of his body to the test. He excelled at sports and even represented his country in swimming and water polo at many international events.

That which is introduced and complements the spirit shall not be ignored (and you may quote me). When Paul was a teen, his mom gave him a little \$30 keyboard. "I remember thinking this was all I needed to make dancehall rhythms," he recalls. Shabba Ranks, Major Worries and Super Cat were among those hip-hop artists who caught and kept the attention of the budding musical art-



Sean Paul

ist. Third-world bandmembers Cat Coore Bunny Rugs and Carrot Jarret introduced him to the professional side of the business and encouraged him to exercise his talents further. He did. Sean Paul released his debut single, "Baby Girl," on 2 Hard Records. He then released the hits "Nah Get No Bly," "Deport Them," "Infiltrate" and "Excite Me." These records helped to establish Sean Paul as a major force in the dancehall arena. Three years later he collaborated with Mr. Vegas and DMX on "Here Comes the Boom" for the *Belly* soundtrack. Also that year, "Hot Gal Today," another project with Mr. Vegas, attracted international attention and became Sean Paul's signature tune.

A year later Sean Paul released his debut album on VP Records, *Stage One*. It combined many of his previous hit singles, some compilation cuts and a few brand-new tracks. "Gimme the Light" is a high-energy, hip-hop-reggae partnership that is both infectious and hypnotic. Though the lyrics may be hard to understand, the track is incredible — and the video is instructional. With such an intensely appealing leadoff track to introduce him to the mainstream, Sean Paul requested and has seized the light. How long it shines and where he directs its focus are anyone's guess, but I think this young man will be around for a while, dabbling in a lot of musical projects, and he may just spread his fluorescence far beyond his wildest dreams.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WALR/Atlanta, GA *
OM: Tradia Chamont
PD: Ron Davis
No Adds

WWIN/Baltimore, MD *
VP/Prog.: Kathy Brown
PD: Tim Watts
MD: Keith Fisher
2 HEATHER HEADLEY "He"

KQXL/Baton Rouge, LA *
OM: James Alexander
PD/MD: Mya Vernon
No Adds

WBHK/Birmingham, AL *
PD: Jay Dixon
MD: Darryl Johnson
No Adds

WMGL/Charleston, SC *
PD: Terry Base
APD/MD: Belinda Parker
KENNY G F/MCK/NIGHT "All"
TYRESE "Gonna"

WBVA/Charlotte, NC *
PD/MD: Terri Avery
3 KENNY G F/MCK/NIGHT "All"

WLOV/Chattanooga, TN *
PD/MD: Jimmy Rush
14 AL JARREAU "Secrets"
7 KENNY G F/MCK/NIGHT "All"
TYRESE "Gonna"
KENNY G F/MCK/NIGHT "All"

WVAZ/Chicago, IL *
PD: Eloy Smith
APD: Armando Rivera
DRU HILL "Should"
TYRESE "Gonna"

WZAK/Cleveland, OH *
PD: Kim Johnson
DAVE HOLLISTER "Those"

WLXC/Columbia, SC *
Int. PD: Doug Williams
MD: Tre Taylor
KENNY G F/MCK/NIGHT "All"
TYRESE "Gonna"

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

KRNB/Dallas-Ft. Worth, TX *
APD/MD: Sam Weaver
MD: Rudy V
No Adds

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

WMXD/Detroit, MI *
PD: Janet G.
APD: Oneil Stevens
MD: Sheila Little
No Adds

WUKS/Fayetteville, NC *
PD: Rod Cruise
APD: Garrett Davis
MD: Calvin Pee
2 DAVE HOLLISTER "Those"
2 BRIAN MCKNIGHT "Let"

WFLM/Ft. Pierce, FL *
PD/MD: Michael James
5 MULTI "Close"
13 AL JARREAU "Secrets"
9 DRU HILL "Should"
9 K-CI & J-LO "Me"
KENNY G F/MCK/NIGHT "All"
TYRESE "Gonna"

WQMG/Greensboro, NC *
PD: Alvin Stowe
2 HEATHER HEADLEY "He"

KMJQ/Houston-Galveston, TX *
PD: Carl Conner
MD: Sam Choice
No Adds

WTLX/Indianapolis, IN *
OM/MD: Brian Wallace
MD: Garth Adams
No Adds

WKKI/Jackson, MS *
PD/MD: Stan Branson
6 KENNY G F/MCK/NIGHT "All"
KENNY G F/MCK/NIGHT "All"
TYRESE "Gonna"

WSOL/Jacksonville, FL *
APD/MD: K.J.
5 INDIARIE "Little"
1 MUSIQ "Dont"

KMJK/Kansas City, MO *
PD: Greg Love
MD: Trey Michaels
13 AL JARREAU "Secrets"
10 LATTIMORE & MOORE "Loveable"
9 DRU HILL "Should"
2 TYRESE "Gonna"
4 MARIAM CAREY "Rain"
KENNY G F/MCK/NIGHT "All"
KENNY G F/MCK/NIGHT "All"
KENNY G F/MCK/NIGHT "All"

KNEK/Lafayette, LA *
DM: James Alexander
PD/MD: John Kinnit
No Adds

KOKY/Little Rock, AR *
PD: Mark Dylan
MD: Jamal Quarles
No Adds

KHHT/Los Angeles, CA *
PD: Michelle Santosuosso
14 TYRESE "Gonna"

KJLH/Los Angeles, CA *
PD/MD: Andrea Russell
No Adds

WRBV/Macon, GA
PD/MD: Lisa Charles
MULTI "Lookin'"

KJMS/Memphis, TN *
DM/MD: Nate Bell
APD/MD: Eileen Collier
63 MUSIQ "Dont"

WHQT/Miami, FL *
PD: Derrick Brown
APD/MD: Karen Vaughn
7 HEATHER HEADLEY "He"
4 MARIAM CAREY "Rain"
3 VIVIAN GREEN "Emotional"

WJMR/Milwaukee-Racine, WI *
PD/MD: Lauri Jones
K-CI & J-LO "Me"
TYRESE "Gonna"

WMCS/Milwaukee, WI
PD: Steve Scott
PD/MD: Tyrene Jackson
5 KENNY G F/MCK/NIGHT "All"
TYRESE "Gonna"
K-CI & J-LO "Me"

WDLT/Mobile, AL *
PD: Steve Crumley
MD: Kathy Barlow
9 MARIAM CAREY "Rain"
6 JARREAU "Secrets"
VIVIAN GREEN "Emotional"
KENNY G F/MCK/NIGHT "All"

WQOK/Nashville, TN *
PD/MD: D.C.
4 TYRESE "Gonna"

WYBC/New Haven, CT *
OM: Wayne Schmidt
PD: Juan Castillo
APD: Steven Richardson
MD: Doc-P
No Adds

WYLD/New Orleans, LA *
DM: Carla Boatner
PD/APD/MD: Aaron "A.J." Apple
15 SYLEENA JOHNSON "What"

WRKS/New York, NY *
PD: Toya Beasley
MD: Julie Gustines
No Adds

WSVY/Norfolk, VA *
PD/MD: Michael Mauzone
No Adds

WVKL/Norfolk, VA *
OM: Don London
PD/MD: DC
No Adds

WCFB/Orlando, FL *
OM/MD: Steve Holbrook
MD: Joe Davis
No Adds

WDAS/Philadelphia, PA *
Stn. Mgr./PD: Joe Tamburo
MD: Joann Gamble
No Adds

WFXC/Raleigh-Durham, NC *
DM/MD: Cy Young
APD/MD: Jodi Berry
VIVIAN GREEN "Emotional"

WKJS/Richmond, VA *
MD: Clovia Lawrence
2 INDIARIE "Little"

WVBE/Roanoke-Lynchburg, VA *
PD: Walt Ford
KENNY G F/MCK/NIGHT "All"
TYRESE "Gonna"

KMJM/St. Louis, MO *
PD: Chuck Atkins
No Adds

*Monitored Reporters
48 Total Reporters

44 Total Monitored

4 Total Indicator

WLWH/Savannah, GA

PD: Gary Young
No Adds

WIMX/Toledo, OH *
DM/MD: Rocky Love
MD: Denise Brooks
KENNY G F/MCK/NIGHT "All"
TYRESE "Gonna"

WHUR/Washington, DC *
PD/MD: David A. Dickinson
No Adds

WMMJ/Washington, DC *
PD: Kathy Brown
MD: Mike Chase
LATTIMORE & MOORE "Loveable"



R&R Urban AC Top 30

Powered By



October 25, 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)	982	-17	135611	32	36/0
2	2	GERALD LEVERT Funny (Elektra/EEG)	943	+9	138299	13	39/0
3	3	MUSIQ Dontchange (Def Soul/IDJMG)	844	+36	131944	9	42/2
4	4	JAHEIM Anything (Divine Mill/WB)	673	-63	97278	45	33/0
6	5	ANGIE STONE More Than A Woman (J)	672	+7	81075	9	38/0
12	6	INDIA.ARIE Little Things (Motown)	627	+148	88011	8	39/2
5	7	LUTHER VANDROSS I'd Rather (J)	614	-71	105565	40	36/0
7	8	MUSIQ Halfcrazy (Def Soul/IDJMG)	585	-49	115780	31	42/0
17	9	HEATHER HEADLEY He Is (RCA)	541	+136	83124	4	36/3
10	10	MAXWELL Lifetime (Columbia)	523	-10	91321	68	33/0
9	11	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	514	-21	73706	10	35/0
8	12	DONELL JONES You Know That I Love You (Untouchables/Arista)	496	-44	87857	31	33/0
14	13	AALIYAH I Care 4 U (BlackGround)	485	+51	104321	6	12/1
11	14	JOE What If A Woman (Jive)	447	-63	79215	33	34/0
18	15	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	425	+45	79085	6	18/0
16	16	TANK One Man (BlackGround)	413	+3	49735	8	24/0
19	17	GLENN JONES I Wonder Why (Peak)	344	+3	27833	7	25/0
15	18	KEITH SWEAT One On One (Elektra/EEG)	316	-95	28918	16	27/0
21	19	BRIAN MCKNIGHT Let Me Love You (Motown)	295	+28	44885	3	30/1
20	20	DAVE HOLLISTER Baby Do Those Things (Motown)	260	-15	32469	6	24/2
23	21	DEBORAH COX Up & Down (In & Out) (J)	241	+14	29389	4	24/0
22	22	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	238	-26	20807	17	28/0
25	23	AL JARREAU Secrets Of Love (GRP/VMG)	219	+27	15995	5	18/1
28	24	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	218	+40	59073	2	2/0
24	25	WYCLEF JEAN Two Wrongs (Columbia)	207	+7	23495	11	15/0
30	26	JAHEIM Fabulous (Divine Mill/WB)	196	+52	22728	2	19/1
27	27	THEO Get Your Groove On (TWP Productions)	183	-3	5298	6	10/0
26	28	KELLY PRICE Someday (Def Soul/IDJMG)	178	-13	10532	5	14/0
29	29	STREETWIZE Rock The Boat (Shanachie)	176	+20	29545	11	16/0
Debut	30	KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	156	+81	19683	1	18/2

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 10/13-10/19. 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

DRU HILL I Should Be... (Def Soul/IDJMG)

Total Plays: 156, Total Stations: 21, Adds: 2

VIVIAN GREEN Emotional Rollercoaster (Columbia)

Total Plays: 137, Total Stations: 22, Adds: 3

GINUWINE Stingy (Epic)

Total Plays: 132, Total Stations: 4, Adds: 0

MARIAH CAREY Through The Rain (Monarc/IDJMG)

Total Plays: 109, Total Stations: 14, Adds: 3

MICHELLE WILLIAMS Heart To Yours (Music World/Columbia)

Total Plays: 53, Total Stations: 5, Adds: 0

TYRESE How You Gonna Act Like That (J)

Total Plays: 44, Total Stations: 15, Adds: 12

KENOLY BROTHERS Too Close (Next Generation)

Total Plays: 38, Total Stations: 6, Adds: 3

MARY MARY I Try (Columbia)

Total Plays: 32, Total Stations: 4, Adds: 0

KENNY G F/BRIAN MCKNIGHT All The Way (Arista)

Total Plays: 15, Total Stations: 10, Adds: 10

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
TYRESE How You Gonna Act Like That (J)	12
KENNY G F/BRIAN MCKNIGHT All The Way (Arista)	10
HEATHER HEADLEY He Is (RCA)	3
VIVIAN GREEN Emotional Rollercoaster (Columbia)	3
MARIAH CAREY Through The Rain (Monarc/IDJMG)	3
KENOLY BROTHERS Too Close (Next Generation)	3
MUSIQ Dontchange (Def Soul/IDJMG)	2
INDIA.ARIE Little Things (Motown)	2
DAVE HOLLISTER Baby Do Those Things (Motown)	2
DRU HILL I Should Be... (Def Soul/IDJMG)	2
KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	2
K-CI & JOJO It's Me (MCA)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
INDIA.ARIE Little Things (Motown)	+148
HEATHER HEADLEY He Is (RCA)	+136
VIVIAN GREEN Emotional Rollercoaster (Columbia)	+91
KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	+81
DRU HILL I Should Be... (Def Soul/IDJMG)	+71
MARIAH CAREY Through The Rain (Monarc/IDJMG)	+54
JAHEIM Fabulous (Divine Mill/WB)	+52
AALIYAH I Care 4 U (BlackGround)	+51
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+45
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+40

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARY MARY In The Morning (Columbia)	421
LUTHER VANDROSS Take You Out (J)	370
GERALD LEVERT Made To Love Ya (EastWest/EEG)	339
YOLANDA ADAMS The Battle Is The Lords (Verity)	319
ANGIE STONE Wish I Didn't Miss You (J)	255
MAXWELL This Woman's Work (Columbia)	239
JAHEIM Just In Case (Divine Mill/WB)	219
ASHANTI Foolish (Murder Inc./IDJMG)	216
JILL SCOTT The Way (Hidden Beach/Epic)	215
ALICIA KEYS Fallin' (J)	198
DONNIE MCCLURKIN We Fall Down (Verity)	197
GINUWINE Differences (Epic)	197

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Country Fares Well In Format Comparisons

□ Katz study examines audience composition, TSL and share trends

Country shares have continued to decline over the past few years, but the format remains strong — as evidenced by its No. 1 ranking among persons 12+.”

Those words head the Country portion of the just-released Katz Media Group analysis of the spring 2002 Arbitron ratings, which is included in KMG's larger ratings analysis of all the major formats.

A look at Country's trends falls under the "good news, bad news" rubric. The good news for Country is that it is still the National Format Average leader. The bad news is that those shares have fallen for the fifth consecutive year. The good news is that the median age of the Country listener has remained steady for the third consecutive year. The bad news is that the median age remains at its oldest level in 16 years.

The good news is that Country's TSL is among the highest of all mainstream formats. There's even more good news in that TSL among women 25-54 has finally stopped falling. The bad news is that TSL among men continues to fall off the table while TSL among women remains at a 16-year low. Worse yet is the news that current TSL levels are almost two hours below what they were in the halcyon days of the early '90s.

Multiformat Overview

The latest Katz figures make me wonder whether those in Country have done the format a disservice by comparing recent figures to those of yesterday. In fact, it seems as if nothing should be compared to pre-consolidation days and that a major distinction should be made between pre- and post-

25-54 Recycling	
From/To	%
6-10am/10am-3pm	61.6
6-10am/3-7pm	70.0
6-10am/7pm-mid.	28.5
10am-3pm/6-10pm	66.7
10am-3pm/3-7pm	70.9
10am-3pm/7pm-mid.	29.6
3-7pm/6-10pm	65.2
3-7pm/10am-3pm	60.9
3-7pm/7pm-mid.	33.1
7pm-mid./6-10pm	60.7
7pm-mid./10am-3pm	58.2
7pm-mid./3-7pm	75.7

consolidation audience figures.

One thing that's clear is that we must look at Country shares relative to the shares of all formats. Share compression produced by consolidation and by the geometric increase in competition for consumers' attention from outside sources has resulted in smaller shares for almost all radio formats.

Here are some examples: AC has declined in eight straight springs, from a 9.4 in 1995 to a 6.8 in 2002 (except for an 8.0-8.1 move from 1997-98). TSL among both men and women 25-54 is off about one hour from 1997, the first year for which figures are available. Similar TSL declines are evident in almost all demo cells as well.

Despite the recent ballyhoo over resurgent CHR/Pop shares, the fact is that the Katz study shows a decline in av-

erage market format shares, from 9.9 in 1999 and 2000 to 9.3 in 2001 and 8.8 in 2002. CHR TSL has suffered as well: Time spent listening among men 18-34 is down from 8:43 in spring 1990 to 5:34 this spring. Among women, TSL is off from 9:05 in 1990 to 5:56 in spring 2002.

Classic Rock is among the formats faring rather well of late. It has continued to build shares through the years, from a 4.8 in spring 1993 and 1994 to 5.2 in 1995 and 1996 to 6.0 in 1997 and 1998 to 6.5 in 1999 and 2000 to a 6.7 last year. The format's share sits this year at a healthy 6.4. What stands out when looking at Classic Rock's TSL figures is that they've remained rock solid since about 1993, losing less than an hour in most demo cells in the last decade. The spring 2002 TSL was 8:29 for men 25-54 and 5:33 for women 25-54.

Oldies, another format that shares heavily with Country, has remained very steady in the last 12 years, logging average market format shares between 5.7 and 5.2 during that span. Here, too, one need look no further than the format's steady TSL to see the reason for its share stability. Its TSL among both men and women 25-54 in spring 2002 is within an hour of the average TSL for the last decade. Perhaps Country should take a page from the Classic Rock and Oldies book and concentrate more of its efforts on increasing TSL. But I digress.

This share comparison among formats seems, again, to be a matter of good news vs. bad news. The bad news

National Format Averages

These are the average shares for all formats garnering at least four shares in the spring 2002 Arbitron. Average TSL for those formats is shown in parentheses. Of all formats, "Black" leads in TSL with 10:50 (but does not appear on the chart because it did not have more than a four share).

Country	13.1	(FM, 8:20; AM, 9:15)
Urban	9.7	(7:59)
CHR/Pop	8.8	(5:38)
Hispanic	7.4	(FM, 9:00; AM, 9:56)
AC	6.8	(7:41)
Urban AC	6.5	(9:17)
Rock	6.5	(7:19)
Soft Rock	6.4	(7:35)
Classic Rock	6.4	(7:00)
News/Talk	5.9	(8:16)
Hot AC	5.8	(5:51)
Soft AC	5.7	(8:20)
Oldies	5.3	(7:18)
CHR/Rhythmic	5.2	(6:14)
Full Service	5.1	(8:15)
Rhythmic AC	5.0	(5:55)
Alternative	4.8	(6:11)
Pop/Alternative	4.5	(5:15)
B/EZ	4.4	(9:07)
'70s Oldies	4.3	(7:52)

Country Average Market Format Shares

Sp '02	13.1	Sp '97	17.5	Sp '93	16.9	Sp '89	11.9
Sp '01	13.5	Sp '96	15.5	Sp '92	17.3	Sp '88	11.5
Sp '00	14.1	Sp '95	15.4	Sp '91	14.5	Sp '87	12.3
Sp '99	14.2	Sp '94	16.6	Sp '90	13.4	Sp '86	13.2
Sp '98	16.1						

FM Audience Composition

Ratings Period	12-17	18-24	25-34	35-44	45-54	55-64	65+
Sp '02	4.3	9.4	15.9	21.8	20.0	15.4	13.3
Sp '01	4.0	9.0	16.9	23.1	19.7	14.7	12.5
Sp '00	3.4	9.7	18.0	21.0	19.1	14.8	12.6
Sp '99	3.9	9.7	18.8	21.4	18.7	13.6	11.7
Sp '98	4.6	11.0	19.1	21.2	18.1	13.7	11.3
Sp '97	5.3	11.8	20.6	20.9	18.1	12.7	10.6
Sp '95	5.7	13.6	21.0	20.4	17.2	11.4	10.7
Sp '93	4.9	12.4	22.6	21.0	16.9	11.3	11.0
Sp '91	2.7	10.9	21.6	20.2	20.0	13.1	11.4
Sp '89	2.3	10.4	21.4	20.7	20.8	13.7	10.7
Sp '87	2.6	12.4	21.3	22.1	19.1	12.0	10.5

Audience-composition figures show what percentages (on a national average) of a Country station's listenership fall within particular cells.

is that Country is suffering. The "good" news is that *everybody* is suffering. That, of course, is really bad news for all of radio.

Country Overview

There's a lot of information to digest on this page with regard to where the Country format is and where it has been. Be sure to check out the boxes highlighting FM audience composition trends and TSL trends. Especially disconcerting is the continuing TSL slide. Among adults 25-54, Country is at its lowest ebb among men in the last 16 years. A slight rebound among women 25-54 (from 8:18 to 8:40) kept that TSL figure from its lowest point in that 16-year span.

According to the Katz data, this format has an even greater problem with TSL among 25-34s. While 25-54 TSL is off over two hours in the last decade, TSL in the younger demo is down almost three hours since spring 1992 — men: 10:30 to 7:38; women: 9:59 to 6:46.

That 25-34 TSL dip is also represented in the FM Audience Composition box, which shows that in 1994 23.5% of the audience was 25-34, com-

pared to 15.9% this spring. Perhaps as a result of post-consolidation targeting of a slightly older demo, Country's FM audience composition has increased slightly among 35-44s and dramatically among 45-54s, 55-64s and those over the age of 65.

My thanks to Katz Media Group Sr. VP/Strategic Planning Gerry Boehme and Katz Media Group Dimensions VP/Director of Research Lisa Chiljean for allowing us to share their extensive research with you. Hopefully, you'll find it valuable as both a snapshot of how Country is faring on a national basis and as a tool that gives you a sense of how your station is performing vs. the national Country format averages.

Weekly Time Spent Listening

The following data is shown by demographic and by ratings period.

Ratings period	Men 25-54	Women 25-54	Men 25-34	Women 25-34	Men 35-44	Women 35-44	Men 45-54	Women 45-54	Men 45-64	Women 45-64
Sp '02	8:45	8:40	7:38	6:46	9:40	8:18	9:23	9:06	10:20	9:28
Sp '01	9:12	8:18	7:55	7:12	9:49	8:37	9:35	9:00	10:30	9:52
Sp '00	9:27	8:36	8:15	7:05	9:21	8:20	9:42	9:12	9:28	9:55
Sp '99	9:29	8:48	8:05	7:45	9:06	9:02	10:08	9:00	9:07	9:16
Sp '98	9:38	8:48	8:41	8:04	10:03	8:31	9:34	8:55	8:58	9:29
Sp '97	9:58	9:19	9:12	8:31	10:18	9:15	10:14	10:09	10:31	9:47
Sp '95	10:16	9:13	9:22	8:37	10:27	9:11	10:21	9:30	9:51	9:48
Sp '93	10:52	10:09	10:11	9:43	10:39	9:55	10:45	10:39	9:35	9:52
Sp '91	11:12	10:37	10:14	9:50	11:29	9:59	11:26	11:19	11:18	10:20
Sp '89	11:45	11:06	10:39	9:58	11:36	10:54	12:13	12:04	11:17	10:57
Sp '87	10:58	11:04	10:50	9:57	10:36	10:44	10:56	11:37	9:53	9:54

Weekly time spent listening figures show, in hours and minutes, the amount of time (on a national average) a person spends with Country stations.

Median Age of FM Country Listeners

Sp '02	43	Sp '95	39
Sp '01	43	Sp '93	39
Sp '00	43	Sp '91	42
Sp '99	42	Sp '89	42
Sp '98	41	Sp '87	41
Sp '97	40		



ANGELA KING

aking@radioandrecords.com

What To Expect During The CMA Awards

□ Security not as tight at this year's event

The security measures we live with today are certainly stricter than what was deemed necessary in the past, but, in some ways, the world of tight security we lived in right after the Sept. 11, 2001 attacks has evaporated. A good example of this are the safety measures surrounding the 36th annual CMA Awards show, set for Nov. 6 at 8pm ET in Nashville.

Last year awards show attendees were warned of potentially long security delays and bag and car searches. The CMA spent an additional \$150,000 over and above its budget for security, and the organization gathered input from the Nashville Metro Police's terrorism task force, the FBI and the Secret Service and also retained a private security firm for the event. This year, it's not exactly the same story.

That isn't to say, however, that security won't be tight as attendees of the telecast gather before the show, which will also air on CBS-TV. CMA Executive Director **Ed Benson** says, "We won't have quite the extensive amount of security as we had last year, barring any incidents."

"There are some security procedures we initiated last year that we will continue — things like screening everything that comes into the Opry House. Right up to the night of the telecast, anything that is rolled or carried inside or anyone who walks in is checked."

"It's an awards show, but we don't get hung up on awards. The viewers want to see how people are dressed and hear some music."

Other security measures that will remain in place this year are the bag checks and the halting of any deliveries to the Opry House. "We will go with those procedures from now on," Benson says. "If you have an oversize bag — larger than a standard 8 1/2" x 11" sheet of paper — you'll have to take it back to your car or check it with security."

"Things delivered to the Opry

House, like flowers for the artists, will be held until after the show. We want to make sure there won't be any clowns doing anything to disrupt the show.

"Heightened security has become part of our general lifestyle now. It's interesting to me that people would be concerned if they go and don't see extra security. People expect to see security at almost any kind of public gathering."

Changes From Last Year

A few things are being done differently this year, in terms of security. "We may not be running mirrors up under cars and checking trunks," Benson says. However, cars parked close to the Opry House will still be thoroughly screened.

While everyone with access to the backstage area was required to give his or her Social Security number last year — including artist managers, musicians, stylists, production staff and press — that will not be necessary this year. Instead, the CMA is asking for the names and responsibilities of everyone with backstage access and providing credentials for everyone who will be working there.

The CMA has also opted to return to the traditional post-show party at the Opryland Hotel this year. That party morphed into a pre-show reception last year in order to entertain those who arrived early to get through the security checks.

Benson says it was changed back because screening didn't take as much time as anticipated last year. He explains, "We learned along the way, so we could rethink our approach for this year's show and factor in how much time it took to screen people and get people into the Opry House. The security people told us it really didn't take long."

The CMA show itself will be much

like last year's, according to Benson. "We will once again be using a double stage in the Opry House so we can present more music than any other awards show," he says. "Last year we had 24 musical segments in three hours, and we actually pared the number of awards presented on the air to 10. It will be the same way this year, and we'll use a similar stage setup while maintaining the large amount of music."

Show Time!

Benson says the CMA reduced the on-air awards presentations because of audience research. "What the audience liked best, or what they are looking for, is the ability to tune



WEDNESDAY, NOVEMBER 6, 2002
8 PM/ET CBS
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in for the music and to see what people are wearing," he says. "It's an awards show, but we don't get hung up on awards. The viewers want to see how people are dressed and hear some music."

The show has been tweaked in recent years to make sure it remains relevant to the audience. "People's attention spans are so much shorter these days because of the fast pace of things," Benson says. "We've been able to keep up and create more excitement. Fortunately, for the most part, we do not have artists who rattle on when they make their acceptance speeches."

That more-music philosophy is ap-



JAMMIN' WITH BLUES BROTHER'S BROTHER

Actor Jim Belushi recently took the stage with headliner Brad Paisley during the Los Angeles stop of the CMT Most Wanted Live Tour. Seen here (l-r) are Belushi and Paisley.

parent in the show's "CMA Triple Play," a feature that will return this year. "We did it two times in the telecast last year: three songs back to back, without stops," Benson says. "Nobody had ever done that on a music awards show before."

"Three consecutive performances are tough to do, but it's a great experience for the viewer. We're trying to make sure that if somebody tunes in, they don't have a chance to tune out. Once you start channel surfing, you may never get back to what you were originally watching. We're trying not to give viewers any tune-out moments."

Audience members tuning out shouldn't be much of a problem with the lineup already slated to perform.

"We have the first performances that Shania Twain and Faith Hill have done in a long time, and all of the Entertainer of the Year nominees will also do some songs on the show," Benson says. "It's shaping up to be as good as, if not better than, last year."

Country Music's Biggest Night

According to Benson, the show will also feature a mix of things that are representative of what's going on in country at this time. "There will be a mix of females and males and a number of different tempos and styles of songs," he says.

"It's almost like an artist painting. We're trying to create a varied palette."

"It gives us a wonderful way to create a texture throughout the show with various styles. We have a real gamut of what people consider to be within the scope of country music: the traditional stuff and the pop-crossover-sounding stuff. That's what you'll see again this year."

"At the end of the day this whole thing is about trying to expose what our industry has to as many people as we can. It's a great chance to convert people. People outside of the core audience are always watching."

"The big benefit to that is that any time you can convert somebody into

"We want to make sure there won't be any clowns doing anything to disrupt the show. Heightened security has become part of our general lifestyle now."

a fan, the place they are most likely to pursue that interest is on a Country radio station. The opportunities for radio — and certainly the retail push to sell records — make it one of the industry's most important events."

Benson says the CMA Awards show continues to build each year. Last year, he says, the show was known for "the amount of music, the diversity of music and the fact that a lot of music was played live."

He continues, "It was incredible to have Alan Jackson's song ["Where Were You When the World Stopped Turning"] played on nearly every Country station the next day."

"The audio from his show performance was also lifted for the song's video, which emphasizes how far we've come in making sure the show sounds as good as it looks. Of all the award shows, we probably do that the best. That says a lot for Nashville, and it says a lot for our show."

"People ask, 'How in the world are you going to top last year's show?' Last year was really extraordinary, but the way this year's is shaping up, I think we have a very good chance of doing that."

TALK BACK TO R&R!

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

Call me at 615-244-8822
or e-mail:

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R&R Country Top 50

October 25, 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)	17703	-164	6156	-121	18	150/0
4	2	ALAN JACKSON Work In Progress (Arista)	13830	+409	5061	+136	19	149/0
3	3	MARTINA MCBRIDE Where Would You Be (RCA)	13592	+149	4931	-9	26	149/0
7	4	DIXIE CHICKS Landslide (Monument)	13477	+856	4517	+226	9	150/0
8	5	MONTGOMERY GENTRY My Town (Columbia)	13415	+958	4665	+321	21	150/0
9	6	RASCAL FLATTS These Days (Lyric Street)	12739	+1250	4534	+434	19	150/0
6	7	PHIL VASSAR American Child (Arista)	12729	-106	4598	+21	27	148/0
10	8	GEORGE STRAIT She'll Leave You With A Smile (MCA)	11754	+771	4038	+334	9	150/0
11	9	TOBY KEITH Who's Your Daddy? (DreamWorks)	11204	+603	3877	+145	13	149/0
12	10	TIM MCGRAW Red Ragtop (Curb)	9964	+126	3470	+123	7	142/0
13	11	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	9741	+42	3322	+129	3	145/2
15	12	REBECCA LYNN HOWARD Forgive (MCA)	8969	-39	3354	+18	24	148/1
16	13	EMERSON DRIVE Fall Into Me (DreamWorks)	7135	+345	2568	+122	16	141/2
18	14	BROOKS & DUNN Every River (Arista/RLG)	6989	+432	2529	+217	8	142/1
17	15	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	6975	+266	2685	+93	15	142/0
19	16	TERRI CLARK I Just Wanna Be Mad (Mercury)	6907	+644	2457	+263	10	134/3
20	17	TAMMY COCHRAN Life Happened (Epic)	6641	+450	2522	+122	21	142/0
21	18	KENNY CHESNEY A Lot Of Things Different (BNA)	6109	+516	2185	+188	8	139/5
22	19	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	5201	+430	2041	+184	14	134/2
23	20	BRAD PAISLEY I Wish You'd Stay (Arista)	4971	+589	1903	+205	10	126/5
27	21	MARK WILLS 19 Somethin' (Mercury)	4837	+1223	1747	+435	5	121/12
24	22	LONESTAR Unusually Unusual (BNA)	4571	+360	1697	+135	9	123/6
25	23	AARON LINES You Can't Hide Beautiful (RCA)	4392	+404	1478	+115	11	121/5
26	24	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	3631	-45	1472	+16	14	117/3
28	25	KELLIE COFFEY At The End Of The Day (BNA)	3499	+234	1304	+74	12	116/3
29	26	TRICK PONY On A Mission (H2E/WB)	3160	+223	1262	+120	8	104/3
30	27	GARY ALLAN Man To Man (MCA)	3086	+611	1126	+187	5	117/14
31	28	STEVE HOLY I'm Not Breakin' (Curb)	2491	+65	995	+56	8	98/3
32	29	STEVE AZAR Waitin' On Joe (Mercury)	2458	+144	985	+30	13	103/2
34	30	TRACE ADKINS Chrome (Capitol)	2381	+511	946	+172	5	87/6
33	31	JENNIFER HANSON Beautiful Goodbye (Capitol)	2296	+261	915	+110	11	95/3
36	32	ANDY GRIGGS Practice Life (RCA)	1551	+244	630	+93	6	86/5
35	33	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	1482	+40	485	+12	7	51/2
38	34	DARRYL WORLEY Family Tree (DreamWorks)	1229	+184	477	+86	3	61/9
40	35	ANTHONY SMITH John J. Blanchard (Mercury)	1197	+167	424	+50	4	50/7
37	36	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	1132	+52	429	+11	7	47/1
39	37	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	1058	+22	354	+21	5	35/4
43	38	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	958	+305	338	+140	3	40/9
41	39	RADNEY FOSTER Everyday Angel (Dualtone)	874	-131	281	-52	6	30/0
42	40	RODNEY ATKINS My Old Man (Curb)	825	+150	370	+54	5	56/5
Debut	41	DEANA CARTER There's No Limit (Arista)	782	+327	241	+109	1	47/39
44	42	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	706	+120	301	+62	4	45/4
Debut	43	BLAKE SHELTON The Baby (Warner Bros.)	652	+549	190	+165	1	13/13
46	44	KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	623	+74	283	+14	4	7/1
Debut	45	CROSS CANADIAN RAGWEED 17 (Universal South)	499	+299	110	+88	1	1/0
50	46	BRAD MARTIN Rub Me The Right Way (Epic)	495	+39	236	+18	2	44/8
Debut	47	MARK CHESNUTT I Want My Baby Back (Columbia)	442	+82	243	+47	1	46/8
Debut	48	JOE NICHOLS Brokenheartsville (Universal South)	439	+324	164	+125	1	33/26
Debut	49	LEE ANN WOMACK Forever Everyday (MCA)	425	+12	232	+97	1	50/15
Debut	50	CRAIG MORGAN Almost Home (Broken Bow)	415	+14	196	+18	1	40/7

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ARTIST TITLE LABEL(S)	ADDS
DEANA CARTER There's No Limit (Arista)	39
JOE NICHOLS Brokenheartsville (Universal South)	26
KEVIN DENNEY it'll Go Away (Lyric Street)	25
LEE ANN WOMACK Forever Everyday (MCA)	15
SIXWIRE Way Too Deep (Warner Bros.)	15
GARY ALLAN Man To Man (MCA)	14
BLAKE SHELTON The Baby (Warner Bros.)	13
MARK WILLS 19 Somethin' (Mercury)	12
DARRYL WORLEY Family Tree (DreamWorks)	9
TOMMY SHANE STEINER What We're Gonna Do... (RCA)	9
CHALEE TENNISON Lonesome Road (DreamWorks)	9

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
RASCAL FLATTS These Days (Lyric Street)	+1250
MARK WILLS 19 Somethin' (Mercury)	+1223
MONTGOMERY GENTRY My Town (Columbia)	+958
DIXIE CHICKS Landslide (Monument)	+856
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+771
TERRI CLARK I Just Wanna Be Mad (Mercury)	+644
GARY ALLAN Man To Man (MCA)	+611
TOBY KEITH Who's Your Daddy? (DreamWorks)	+603
BRAD PAISLEY I Wish You'd Stay (Arista)	+589
BLAKE SHELTON The Baby (Warner Bros.)	+549

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARK WILLS 19 Somethin' (Mercury)	+435
RASCAL FLATTS These Days (Lyric Street)	+434
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+334
MONTGOMERY GENTRY My Town (Columbia)	+321
TERRI CLARK I Just Wanna Be Mad (Mercury)	+263
DIXIE CHICKS Landslide (Monument)	+226
BROOKS & DUNN Every River (Arista/RLG)	+217
BRAD PAISLEY I Wish You'd Stay (Arista)	+205
KENNY CHESNEY A Lot Of Things Different (BNA)	+188
GARY ALLAN Man To Man (MCA)	+187

Breakers®

No Songs Qualified For Breaker Status This Week

Songs ranked by total plays

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

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 10/13-10/19. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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R&R Country Top 50 Indicator

October 25, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KEITH URBAN Somebody Like You (Capitol)	3460	-97	2730	-81	18	73/0
2	2	ALAN JACKSON Work In Progress (Arista)	3299	-82	2606	-61	19	73/0
5	3	MONTGOMERY GENTRY My Town (Columbia)	3243	+66	2544	+51	20	73/0
6	4	RASCAL FLATTS These Days (Lyric Street)	3211	+93	2539	+95	18	74/0
7	5	DIXIE CHICKS Landslide (Monument)	3135	+114	2504	+87	9	74/0
3	6	MARTINA MCBRIDE Where Would You Be (RCA)	3069	-210	2414	-158	27	69/0
9	7	TOBY KEITH Who's Your Daddy? (DreamWorks)	2919	+157	2307	+115	11	74/0
4	8	PHIL VASSAR American Child (Arista)	2868	-401	2255	-299	26	70/0
10	9	GEORGE STRAIT She'll Leave You With A Smile (MCA)	2780	+139	2207	+125	9	74/0
11	10	REBECCA LYNN HOWARD Forgive (MCA)	2404	+20	1920	+23	26	74/1
12	11	TIM MCGRAW Red Ragtop (Curb)	2383	+96	1900	+85	7	74/0
22	12	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	2174	+435	1720	+360	2	73/3
14	13	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	2134	-33	1665	-27	15	72/0
16	14	BROOKS & DUNN Every River (Arista/RLG)	2070	-27	1638	-20	9	73/0
17	15	TAMMY COCHRAN Life Happened (Epic)	1985	-1	1593	+1	21	70/0
20	16	KENNY CHESNEY A Lot Of Things Different (BNA)	1904	+101	1512	+99	7	72/0
19	17	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	1839	+11	1467	+23	15	72/0
18	18	BRAD PAISLEY I Wish You'd Stay (Arista)	1822	-27	1474	+31	12	73/0
21	19	EMERSON DRIVE Fall Into Me (DreamWorks)	1820	+41	1463	+42	17	71/1
23	20	TERRI CLARK I Just Wanna Be Mad (Mercury)	1777	+210	1416	+156	8	66/1
25	21	LONESTAR Unusually Unusual (BNA)	1582	+75	1249	+60	9	73/2
24	22	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1484	-66	1220	-41	14	68/1
27	23	MARK WILLS 19 Somethin' (Mercury)	1370	+300	1092	+217	3	66/3
26	24	TRICK PONY On A Mission (H2E/WB)	1348	+114	1088	+86	9	62/1
29	25	GARY ALLAN Man To Man (MCA)	1128	+152	920	+112	5	66/4
28	26	KELLIE COFFEY At The End Of The Day (BNA)	1029	+35	830	+18	11	54/3
31	27	AARON LINES You Can't Hide Beautiful (RCA)	1012	+49	817	+34	11	54/1
30	28	STEVE AZAR Waitin' On Joe (Mercury)	1011	+40	862	+42	14	54/2
34	29	JENNIFER HANSON Beautiful Goodbye (Capitol)	808	+160	667	+122	9	51/4
33	30	TRACE ADKINS Chrome (Capitol)	747	+62	598	+61	4	44/2
32	31	ANDY GRIGGS Practice Life (RCA)	702	+2	594	+1	6	43/1
36	32	DARRYL WORLEY Family Tree (DreamWorks)	689	+119	571	+100	3	50/10
35	33	STEVE HOLY I'm Not Breakin' (Curb)	608	+29	467	+22	7	41/4
37	34	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	484	-1	402	+5	8	28/0
38	35	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	454	+2	381	+7	6	30/2
40	36	RADNEY FOSTER Everyday Angel (Dualtone)	368	+16	281	+13	8	22/0
49	37	LEE ANN WOMACK Forever Everyday (MCA)	364	+238	327	+202	2	36/11
41	38	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	363	+17	304	+19	4	27/2
43	39	ANTHONY SMITH John J. Blanchard (Mercury)	354	+49	291	+39	3	26/3
44	40	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	339	+133	266	+93	3	28/2
42	41	HOMETOWN NEWS Wheels (VFR)	291	-36	249	-15	4	21/0
39	42	JOSH TURNER She'll Go On You (MCA)	286	-161	217	-135	9	20/0
45	43	BRAD MARTIN Rub Me The Right Way (Epic)	206	+22	182	+19	2	19/4
48	44	RODNEY ATKINS My Old Man (Curb)	188	+37	129	+35	2	12/4
46	45	MARK CHESNUTT I Want My Baby Back (Columbia)	144	-14	116	-9	2	11/1
50	46	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	140	+31	119	+31	3	13/3
47	47	HOLLY LAMAR These Are The Days (Universal South)	130	-27	116	-17	3	11/0
Debut	48	CRAIG MORGAN Almost Home (Broken Bow)	130	+60	117	+49	1	10/3
Debut	49	JOE NICHOLS Brokenheartsville (Universal South)	116	+75	96	+54	1	13/6
Debut	50	DEANA CARTER There's No Limit (Arista)	108	+91	86	+73	1	15/13

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 10/13-Saturday 10/19.

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Most Added.

ARTIST TITLE LABEL(S)	ADDS
DEANA CARTER There's No Limit (Arista)	13
LEE ANN WOMACK Forever Everyday (MCA)	11
DARRYL WORLEY Family Tree (DreamWorks)	10
KEVIN DENNEY It'll Go Away (Lyric Street)	7
BLAKE SHELTON The Baby (Warner Bros.)	7
JOE NICHOLS Brokenheartsville (Universal South)	6
GARY ALLAN Man To Man (MCA)	4
JENNIFER HANSON Beautiful Goodbye (Capitol)	4
STEVE HOLY I'm Not Breakin' (Curb)	4
BRAD MARTIN Rub Me The Right Way (Epic)	4
RODNEY ATKINS My Old Man (Curb)	4
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	4
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	3
MARK WILLS 19 Somethin' (Mercury)	3
KELLIE COFFEY At The End Of The Day (BNA)	3
ANTHONY SMITH John J. Blanchard (Mercury)	3
TOMMY SHANE STEINER What We're Gonna Do... (RCA)	3
CRAIG MORGAN Almost Home (Broken Bow)	3
CHALEE TENNISON Lonesome Road (DreamWorks)	3
SIXWIRE Way Too Deep (Warner Bros.)	3

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+435
MARK WILLS 19 Somethin' (Mercury)	+300
LEE ANN WOMACK Forever Everyday (MCA)	+238
TERRI CLARK I Just Wanna Be Mad (Mercury)	+210
JENNIFER HANSON Beautiful Goodbye (Capitol)	+160
TOBY KEITH Who's Your Daddy? (DreamWorks)	+157
GARY ALLAN Man To Man (MCA)	+152
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+139
NEAL MCCOY The Luckiest Man... (Warner Bros.)	+133
DARRYL WORLEY Family Tree (DreamWorks)	+119

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+360
MARK WILLS 19 Somethin' (Mercury)	+217
LEE ANN WOMACK Forever Everyday (MCA)	+202
TERRI CLARK I Just Wanna Be Mad (Mercury)	+156
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+125
JENNIFER HANSON Beautiful Goodbye (Capitol)	+122
TOBY KEITH Who's Your Daddy? (DreamWorks)	+115
GARY ALLAN Man To Man (MCA)	+112
DARRYL WORLEY Family Tree (DreamWorks)	+100
KENNY CHESNEY A Lot Of Things Different (BNA)	+99
RASCAL FLATTS These Days (Lyric Street)	+95
NEAL MCCOY The Luckiest Man... (Warner Bros.)	+93
DIXIE CHICKS Landslide (Monument)	+87
TRICK PONY On A Mission (H2E/WB)	+86
TIM MCGRAW Red Ragtop (Curb)	+85
DEANA CARTER There's No Limit (Arista)	+73
TRACE ADKINS Chrome (Capitol)	+61
LONESTAR Unusually Unusual (BNA)	+60
KEVIN DENNEY It'll Go Away (Lyric Street)	+57
JOE NICHOLS Brokenheartsville (Universal South)	+54
MONTGOMERY GENTRY My Town (Columbia)	+51

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 25, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 16-22.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
DIAMOND RIO Beautiful Mess (Arista)	36.0%	76.0%	9.0%	98.5%	5.0%	8.5%
KEITH URBAN Somebody Like You (Capitol)	37.3%	75.0%	17.5%	98.5%	3.8%	2.3%
JOE NICHOLS The Impossible (Universal South)	36.8%	73.5%	15.8%	98.8%	4.3%	5.3%
MARTINA MCBRIDE Where Would You Be (RCA)	39.5%	72.5%	12.5%	98.5%	5.3%	8.3%
PHIL VASSAR American Child (Arista)	32.3%	71.5%	13.8%	99.3%	6.3%	7.8%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	23.3%	70.0%	20.0%	93.8%	2.3%	1.5%
ALAN JACKSON Work In Progress (Arista)	31.8%	69.5%	18.3%	99.3%	5.8%	5.8%
EMERSON DRIVE Fall Into Me (DreamWorks)	27.8%	68.0%	19.8%	97.0%	6.5%	2.8%
RASCAL FLATTS These Days (Lyric Street)	23.5%	67.0%	21.3%	98.0%	6.0%	3.8%
TOBY KEITH Who's Your Daddy (DreamWorks)	37.3%	66.5%	16.5%	96.5%	10.3%	3.3%
TERRI CLARK I Just Want To Be Mad (Mercury)	23.0%	65.5%	22.8%	93.8%	3.0%	2.5%
DIXIE CHICKS Landslide (Monument)	28.5%	64.3%	20.0%	95.5%	7.5%	3.8%
JOHN MICHAEL MONTGOMERY 'Til Nothin' (Warner Bros.)	19.5%	64.0%	22.3%	94.0%	7.3%	0.5%
GEORGE STRAIT Shell Leave You With A Smile (MCA)	25.8%	63.3%	21.8%	91.3%	4.8%	1.5%
MONTGOMERY GENTRY My Town (Columbia)	25.0%	62.5%	24.0%	99.0%	7.0%	5.5%
TRICK PONY On A Mission (H2E / WB)	24.0%	60.5%	18.8%	92.0%	11.0%	1.8%
TIM MCGRAW Red Ragtop (Curb)	20.5%	58.3%	24.3%	91.5%	7.8%	1.3%
BROOKS & DUNN Every River (Arista)	19.3%	57.5%	26.0%	89.8%	6.0%	0.3%
BRAD PAISLEY I Wish You'd Stay (Arista)	20.3%	57.3%	28.8%	92.0%	5.5%	0.5%
FAITH HILL Cry (Warner Bros.)	19.8%	57.0%	22.0%	94.3%	11.0%	4.3%
REBECCA LYNN HOWARD Forgive (MCA)	20.0%	56.3%	21.3%	94.3%	13.0%	3.8%
TAMMY COCHRAN Life Happened (Epic)	22.5%	55.8%	27.3%	92.3%	7.5%	1.8%
MARK WILLS Nineteen Something (Mercury)	18.0%	55.5%	22.5%	83.3%	4.8%	0.5%
LONESTAR Unusually Unusual (BNA)	20.5%	55.0%	25.8%	88.8%	7.5%	0.5%
KENNY CHESNEY A Lot Of Things Different (BNA)	17.3%	54.8%	23.3%	86.8%	7.8%	1.0%
KELLIE COFFEY At The End Of The Day (BNA)	19.0%	53.8%	29.3%	90.8%	7.3%	0.5%
JENNIFER HANSON Beautiful Goodbye (Capitol)	14.8%	52.8%	21.8%	82.8%	8.0%	0.3%
SHANIA TWAIN I'm Gonna Getcha Good (Mercury)	14.5%	52.0%	16.5%	78.0%	9.0%	0.5%
STEVE HOLY I'm Not Breaking (Curb)	13.0%	50.5%	23.5%	83.3%	8.3%	1.0%
GARY ALLAN Man To Man (MCA)	11.5%	50.3%	22.3%	78.0%	4.8%	0.8%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	16.0%	48.5%	31.5%	88.8%	7.8%	1.0%
TANYA TUCKER A Memory Like I'm... (Capitol/Tucker Time)	15.0%	45.5%	26.8%	81.5%	8.0%	1.3%
STEVE AZAR Waitin' On Joe (Mercury)	9.3%	43.3%	31.3%	86.3%	10.0%	1.8%
TRACE ADKINS Chrome (Capitol)	15.8%	42.3%	20.3%	77.5%	13.8%	1.3%
AARON LINES You Cant Hide Beautiful (RCA)	11.8%	41.5%	23.3%	76.0%	11.0%	0.3%



Password of the Week: Dalton
Question of the Week: Think about country music in general — your favorite Country radio station, the music, the stars, the TV shows, the videos, the image, etc. How do you feel country music is doing overall? (This is Phase II, bringing the total sample to 400 persons.)

Total
It's better than ever: 20%
It's somewhat better: 40%
It's about the same: 30%
It's not as good: 8%
It's worse than ever: 2%

P1
It's better than ever: 25%
It's somewhat better: 37%
It's about the same: 28%
It's not as good: 9%
It's worse than ever: 1%

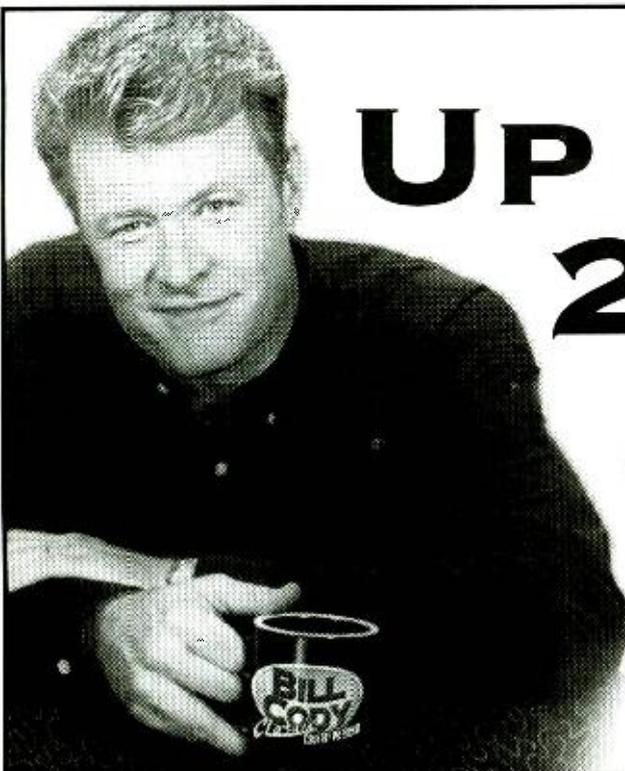
P2
It's better than ever: 18%
It's somewhat better: 39%
It's about the same: 33%
It's not as good: 7%
It's worse than ever: 3%

Male
It's better than ever: 21%
It's somewhat better: 42%
It's about the same: 28%
It's not as good: 7%
It's worse than ever: 2%

Female
It's better than ever: 19%
It's somewhat better: 39%
It's about the same: 31%
It's not as good: 9%
It's worse than ever: 2%

25-34
It's better than ever: 19%
It's somewhat better: 39%
It's about the same: 32%
It's not as good: 8%
It's worse than ever: 2%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS., MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. WEST: Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.



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**America's Best Testing Country Songs 12+
For The Week Ending 10/25/02.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KEITH URBAN Somebody Like You (Capitol)	4.43	4.44	95%	10%	4.38	95%	12%
DIAMOND RIO Beautiful Mess (Arista)	4.33	4.31	98%	22%	4.21	98%	25%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.28	4.14	99%	30%	4.10	99%	34%
JOE NICHOLS The Impossible (Universal South)	4.27	4.26	97%	34%	4.10	98%	38%
RASCAL FLATTS These Days (Lyric Street)	4.26	4.31	94%	15%	4.33	95%	13%
KENNY CHESNEY The Good Stuff (BNA)	4.23	4.34	98%	40%	4.17	99%	40%
MONTGOMERY GENTRY My Town (Columbia)	4.20	4.17	97%	20%	4.15	97%	22%
GARY ALLAN Man To Man (MCA)	4.19	-	58%	4%	4.17	53%	4%
GEORGE STRAIT She'll Leave You... (MCA)	4.19	4.18	89%	9%	4.10	88%	11%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.15	4.19	74%	5%	4.10	74%	6%
MARK WILLS 19 Somethin' (Mercury)	4.14	-	57%	3%	4.12	56%	3%
MARTINA MCBRIDE Where Would You Be (RCA)	4.12	4.17	97%	29%	3.99	97%	31%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.10	4.07	82%	7%	4.11	80%	7%
REBECCA LYNN HOWARD Forgive (MCA)	4.08	4.12	91%	15%	4.03	92%	19%
J. M. MONTGOMERY 'Til Nothing... (Warner Bros.)	4.08	4.04	72%	6%	4.02	70%	8%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.06	4.05	82%	9%	4.07	82%	10%
ALAN JACKSON Work In Progress (Arista)	4.06	3.96	96%	24%	3.80	97%	32%
TOBY KEITH Who's Your Daddy (DreamWorks)	3.99	3.94	96%	20%	3.88	96%	23%
BROOKS & DUNN Every River (Arista)	3.98	4.02	72%	6%	3.93	69%	7%
TAMMY COCHRAN Life Happened (Epic)	3.95	4.02	88%	19%	3.87	89%	21%
TRAVIS TRITT Strong Enough... (Columbia)	3.94	4.00	94%	16%	3.79	92%	19%
PHIL VASSAR American Child (Arista)	3.90	3.95	98%	39%	3.84	99%	41%
CAROLYN DAWN JOHNSON One Day... (Arista)	3.89	3.93	78%	10%	3.92	77%	11%
AARON LINES You Can't Hide Beautiful (RCA)	3.88	4.02	51%	5%	3.91	51%	5%
KENNY CHESNEY A Lot Of Things Different (BNA)	3.85	4.02	79%	13%	3.81	77%	14%
LONESTAR Unusually Unusual (BNC)	3.81	3.89	71%	12%	3.84	74%	11%
KELLIE COFFEY At The End Of The Day (BNA)	3.80	3.84	68%	10%	3.78	69%	11%
TIM MCGRAW Red Ragtop (Curb)	3.79	3.80	89%	17%	3.82	88%	17%
DIXIE CHICKS Landslide (Monument)	3.72	3.68	93%	28%	3.74	94%	27%
FAITH HILL Cry (Warner Bros.)	3.51	3.47	96%	32%	3.55	95%	30%

Total sample size is 640 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

DIAMOND RIO Beautiful Mess (Arista)	5304
JOE NICHOLS The Impossible (Universal South)	4280
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	3065
KENNY CHESNEY The Good Stuff (BNA)	2993
FAITH HILL Cry (Warner Bros.)	2724
DARRYL WORLEY I Miss My Friend (DreamWorks)	2376
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	2142
TIM MCGRAW Unbroken (Curb)	2103
SARA EVANS I Keep Looking (RCA)	1877
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1833
GEORGE STRAIT Living And Living Well (MCA)	1795
DIXIE CHICKS Long Time Gone (Monument)	1668
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1664
TOBY KEITH My List (DreamWorks)	1614
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1431
MARK CHESNUTT She Was (Columbia)	1239
LONESTAR Not A Day Goes By (BNA)	1145
KENNY CHESNEY Young (BNA)	1095
TOMMY SHANE STEINER What If She's An Angel (RCA)	1083
STEVE HOLY Good Morning Beautiful (Curb)	1076

New & Active

- CHALEE TENNISON** Lonesome Road (DreamWorks)
Total Plays: 86, Total Stations: 23, Adds: 9
- KEVIN DENNEY** It'll Go Away (Lyric Street)
Total Plays: 52, Total Stations: 33, Adds: 25
- SIXWIRE** Way Too Deep (Warner Bros.)
Total Plays: 12, Total Stations: 15, Adds: 15

Songs ranked by total points.

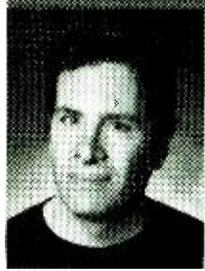
C O U N T R Y FLASHBACK

- 1 YEAR AGO**
• No. 1: "Angry All The Time" — Tim McGraw
- 5 YEARS AGO**
• No. 1: "In Another's Eyes" — Trisha Yearwood & Garth Brooks
- 10 YEARS AGO**
• No. 1: "No One Else On Earth" — Wynonna
- 15 YEARS AGO**
• No. 1: "I Won't Need You Anymore" — Randy Travis
- 20 YEARS AGO**
• No. 1: "Close Enough To Perfect" — Alabama
- 25 YEARS AGO**
• No. 1: "Heaven's Just A Sin Away" — The Kendalls (fourth week)



TALKIN' TO CROOK & CHASE

Audium recording artist Rodney Redman, whose debut single, "(Talkin' to God More) These Days" recently went to Country radio, recently appeared on the nationally syndicated *Crook & Chase Countdown* show. During the interview Redman revealed that he had grown up watching the *Crook & Chase* television show, as well as *Music City Tonight*. Seen here (l-r) are Lorianne Crook, Redman and Charlie Chase.



KID KELLY

kkelly@radioandrecords.com

Chris Conley: AC's 'Top 40' Guy

□ Up close and personal with the WBEB (B101)/Philadelphia PD

WBEB (B101)/Philadelphia PD **Chris Conley** grew up in Southwest Ohio listening to WDJX/Dayton and WKRQ/Cincinnati, to name a few stations. He refers to himself as a "Top 40 guy" who, after age 20, worked in every format *but* CHR. No matter, as some have said that it's his CHR values that have helped him take independently owned AC B101 to the top — and keep it there.

R&R: *What's a typical day like in the life of Chris Conley?*

CC: I'm in the office from about 8:30-9am to 11am-ish, programming music and Selector issues. I like to take care of the most important yet most tedious part of my day first. After that there is no set routine. Many hours here are spent fielding or getting back research. It seems like we al-

ways have a music test or perceptual study going out or coming back. Lots of time is spent discussing screeners, results and new questions to ask.

I'm involved in oversight for much of our marketing, so designing direct mail and TV spots and targeting strategies for each is always on the radar screen. Some days it's trying to flex our creative muscles with imaging or contests; other days it's research, sales promo meetings and sales calls. It just depends what is No. 1 for takeoff. I try to be in my home studio no later than 5:30pm.

R&R: *Give an overview of the Philly market from a competitive standpoint.*

CC: Greater Media's WMWX is on the younger side, though it seems they are gravitating toward a typical Hot AC posture. The market's newest station is Clear Channel's WSNI, which is part Oldies and part Adult Standards. It sounds like they are trying to pick off our 75+ cume — just kidding! Infinity's Oldies WOGL looks to be in dire shape, while Clear Channel's CHR/Pop WIOQ remains the station that we share the most audience with.

R&R: *How many books has WBEB been No. 1 in Philly?*

CC: Fortunately, we've been Philly's No. 1 music station since I can remember. We were No. 1 25-54 for the first time in the history of the station in spring 1999 and have been No. 1 in that demo three times since. We've also been No. 1 12+ a total of nine times since winter 1998.

R&R: *What is the reason for WBEB's long-term success in Philadelphia?*

CC: The continual investment in the product, the B101 brand and the



Chris Conley

knowledge base. We spend our first dime to make sure the music and presentation are as perfect as we can get them. We do five music tests a year, evolve the station's jingles and imaging constantly and try to be plugged in to how our core is consuming the product.

Investment in brand means we market the station 52 weeks a year. We are No. 1 in our product category in our market. Investment in our knowledge base means we do research. We try to employ measurement tools in our monthly perceptual studies to gauge how and if our marketing is working. We are also able to tell in real time if listening habits in the market are changing, as opposed to three months after the fact with Arbitron. And we try not to suck.

R&R: *What's your policy on adding new music from such heritage artists as James Taylor, Elton John, Billy Joel, etc.? Can it be done successfully?*

"We try not to sound robotic. There are guidelines and ways to position and sell our brand, but there is no reading on the air."

CC: It's tough for mainstream ACs to make legitimate hits by themselves these days. Most new songs are benefited by marketwide airplay. More than ever it's a song-driven, not an artist-driven, format. Even the data on Celine Dion's latest two singles looked much different from a couple of years ago.

We don't really add a song because it's sung by a particular artist. In my opinion, we have a real product void in the format right now. It would be

great to see a steady stream of super records filtering onto the playlist, but right now we are very dependent on our strong recurrent titles. We have less than a dozen titles from 2002 spinning, and only about four of those are powers.

R&R: *Who's on the B101 airstaff?*

CC: Chris and JJ have been in mornings for the past seven years. Juan Varleta, a 20-plus-year market veteran, is in middays. Dan Blackman has been in afternoon drive for seven years. The newest member of our staff is Mary Marlowe, who's on from 8pm-midnight. She has been here for more than three years now.

Steve Curry handles our production and is one of the best. As a matter of fact, Clear Channel just tried to steal him away, but he's so highly paid that they just gave up. Being an independent station, we have to pay good wages to keep our talent from being picked off.

R&R: *Has WBEB's jock presentation evolved?*

CC: We try not to sound robotic. We don't have any cards in the studio. There are guidelines and ways to position and sell our brand, but there is no reading on the air. Our jocks sound like Kid Kelly back in the day — energetic, with contagious enthusiasm.

We try to keep the imaging on the station human. It's storytelling at times, it's funny at times. We have recurring characters in promos, such as the two old bean counters who complain about all the money we give away on the air. We have "real people" characters who pop up on the air singing parts of songs in the shower and stuff like that.

We had a promo with middayer Juan Varleta saying 26 times, "Are you sitting down?" He has a habit of saying that on giveaways, so we made a promo out of it: "We award all of our prizes to listeners who are sitting down for their own safety, while the other stations carelessly give you prizes while you're standing. Hey, you could get a bad bruise or blow out a knee." We try to keep it light and not take ourselves too seriously.

R&R: *What about WBEB's marketing efforts?*



IN THEIR PLACE

Coldplay recently stopped by WTMX/Chicago to help the station celebrate its 2.6-3.3 jump in the summer 2002 Arbitron ratings. Enjoying the victory are (l-r) WTMX/Chicago afternoon driver Dave Fogel, Coldplay's Chris Martin, WTMX Program Manager Mary Ellen Kachinske, Coldplay's Jon Buckland and Capitol Records' Jason Karles.

CC: We do TV, direct marketing and big cash contests three books a year, designed to exploit the current Arbitron methodology. We try to be as top-of-mind as we can while showcasing our brand on TV. Our direct marketing is designed to get people to make appointments, which, hopefully, means more TSL.

R&R: *How do you maximize the Internet at WBEB?*

"Right now we are very dependent on our strong recurrent titles. We have less than a dozen titles from 2002 spinning, and only about four of those are powers."

CC: We have a pretty cool rewards program that we've developed in-house. Listeners build up points in various ways, like hearing clues on the air, visiting client websites and playing games on our site. With those points, they can bid on everything from cars and vacations to CDs and hats.

They can use their points in two ways: We have an area where you bid against other listeners, like on eBay, or you can just redeem your points for certain prizes that we have in bulk. It's a great tool for both programming and sales. We can tie in sponsors with appointment-type listening on the air that only the rewards players are clued in to.

R&R: *Explain WBEB's community involvement.*

CC: Our owner, Jerry Lee, keeps the station because it's his platform to facilitate social change. He gives generously of his time and money in the areas of crime prevention and education. They just named the Library at the University of Pennsylvania after him. We do Stockings for Kids at Christmas, where we've collected

over \$500,000 in toys for less fortunate children in our area.

R&R: *Share the fun stuff that being independent brings.*

CC: Business is great, and we are winning. We had our corporate retreat — all six of us — in the Atlantic City casinos a couple of weeks ago. It's positive when you are trying to get a decision made. There are definitely fewer layers of sign-off that you have to go through.

R&R: *Who were your early radio influences and mentors?*

CC: I was lucky to observe guys like Mike McVay, Charlie Cook and Jack Taddeo, and today I work with Bill Moyes and Terry Patrick. The greatest talent I ever worked with was Steve Rouse, who now does mornings at Oldies WQSR/Baltimore. Steve and I were on the air in Bangor, ME for a year or so together. He is one of the absolute best. Seldom since then have I encountered a radio performer who has the same "instant charisma" quality.

R&R: *Do you network with any other programmers, since you don't have sister stations to bounce ideas off of?*

CC: Lots of other GMs call, but not many PDs. WRSN/Raleigh PD Bob Bronson and I talk about twice a week. Bob and I worked together at WSSH/Boston back when it was a station. It doesn't even exist anymore, but back then it was always top five in demo.

R&R: *Share some things about yourself that would surprise a lot of readers.*

CC: I worked at an all-Disco station in Cincinnati, WOKV. I rescue Greyhounds; right now I have three retired racers. I played amateur baseball every year since college until I reached age 40 this year. And I do commercial and radio voiceover work.

TALK BACK TO R&R!

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

Call me at 201-836-9333 or e-mail:

kkelly@radioandrecords.com



October 25, 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)	2396	-17	309581	26	111/0
2	2	FAITH HILL Cry (Warner Bros.)	2225	+122	298227	8	114/1
3	3	PHIL COLLINS Can't Stop Loving You (Atlantic)	2185	+201	301422	5	113/2
6	4	ENRIQUE IGLESIAS Hero (Interscope)	1791	+77	224540	53	118/0
4	5	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1789	-90	225195	49	116/0
11	6	KELLY CLARKSON A Moment Like This (RCA)	1696	+271	257672	7	89/7
5	7	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	1639	-107	163916	23	105/0
8	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1617	0	248696	24	96/0
9	9	CELINE DION A New Day Has Come (Epic)	1605	+53	199909	37	114/0
7	10	JOSH GROBAN To Where You Are (143/Reprise)	1576	-112	171298	30	110/0
10	11	CELINE DION I'm Alive (Epic)	1366	-144	175934	19	95/0
14	12	JOHN MAYER No Such Thing (Aware/Columbia)	1317	+51	172820	22	82/2
13	13	LEANN RIMES Life Goes On (Curb)	1305	+38	163131	10	102/0
12	14	J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)	1262	-93	127455	11	98/1
17	15	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1160	+219	184332	4	88/7
16	16	KELLIE COFFEY When You Lie Next To Me (BNA)	1012	-12	101405	10	92/1
18	17	NORAH JONES Don't Know Why (Blue Note/Virgin)	853	+14	93447	13	74/0
20	18	MARIAH CAREY Through The Rain (MonarC/IDJMG)	715	+151	76729	3	74/6
19	19	AVRIL LAVIGNE Complicated (Arista)	698	+35	126494	12	32/1
21	20	KENNY G F/CHANTE MOORE One More Time (Arista)	458	-21	59195	11	53/0
25	21	JAMES TAYLOR Whenever You're Ready (Columbia)	383	+76	74111	2	58/6
23	22	CHRIS EMERSON All Because Of You (Monomoy)	378	+21	36392	5	61/2
22	23	MICHAEL BOLTON Dance With Me (Jive)	308	-101	28972	9	49/0
27	24	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	287	+24	27002	4	44/1
28	25	JACK RUSSELL For You (Knight)	261	+14	21288	3	48/3
Debut	26	BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	248	+247	26740	1	13/3
Debut	27	ANASTACIA You'll Never Be Alone (Epic)	240	+71	27745	1	47/3
Debut	28	GRAHAM NASH I'll Be There For You (Artemis)	224	+79	24001	1	26/4
Debut	29	GARFUNKEL/SHARP/MONDOLOCK Bounce (Manhattan)	193	+31	15946	1	38/2
30	30	GLORIA GAYNOR I Never Knew (Logic)	183	+2	20826	2	28/2

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 10/13-10/19. 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

DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)
Total Plays: 179, Total Stations: 23, Adds: 7

JULIA FORDHAM It's Another You Day (Vanguard)
Total Plays: 124, Total Stations: 30, Adds: 3

SERAH Crazy Love (Great Northern)
Total Plays: 122, Total Stations: 31, Adds: 2

DARYL HALL & JOHN OATES Forever For You (U-Watch)
Total Plays: 104, Total Stations: 51, Adds: 51

JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
Total Plays: 79, Total Stations: 15, Adds: 6

JOHN TESH This Is Your Gift (Garden City/Tesh Media/WB)
Total Plays: 72, Total Stations: 20, Adds: 5

DIXIE CHICKS Landslide (Monument)
Total Plays: 67, Total Stations: 13, Adds: 8

TAMARA WALKER If Only (Curb)
Total Plays: 53, Total Stations: 31, Adds: 16

2 Angel (Albertine)
Total Plays: 52, Total Stations: 15, Adds: 3

MARC ANTHONY Everything You Do (Columbia)
Total Plays: 35, Total Stations: 12, Adds: 3

Songs ranked by total plays

Most Added
www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DARYL HALL & JOHN OATES Forever For You (U-Watch)	51
TAMARA WALKER If Only (Curb)	16
DIXIE CHICKS Landslide (Monument)	8
KELLY CLARKSON A Moment Like This (RCA)	7
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	7
DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	7
MARIAH CAREY Through The Rain (MonarC/IDJMG)	6
JAMES TAYLOR Whenever You're Ready (Columbia)	6
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	6
JOHN TESH This Is Your Gift (Garden City/Tesh Media/WB)	5
NITA WHITAKER Heaven Holds The Ones I Love (LML)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON A Moment Like This (RCA)	+271
BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	+247
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+219
PHIL COLLINS Can't Stop Loving You (Atlantic)	+201
MARIAH CAREY Through The Rain (MonarC/IDJMG)	+151
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	+135
FAITH HILL Cry (Warner Bros.)	+122
DARYL HALL & JOHN OATES Forever For You (U-Watch)	+103
ENYA Only Time (Reprise)	+92
CHRISTINA AGUILERA I Turn To You (RCA)	+79
GRAHAM NASH I'll Be There For You (Artemis)	+79

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1188
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1152
LONESTAR I'm Already There (BNA)	1081
ENYA Only Time (Reprise)	1059
DIDO Thankyou (Arista)	1006
BRYAN ADAMS Here I Am (A&M/Interscope)	965
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	890
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	867
SAVAGE GARDEN I Knew I Loved You (Columbia)	854
MARC ANTHONY I Need You (Columbia)	851
LEANN RIMES I Need You (Curb)	814
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	795
JO DEE MESSINA Bring On The Rain (Curb)	785

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www.radioandrecords.com.

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October 25, 2002



America's Best Testing AC Songs 12+ For The Week Ending 10/25/02.

Artist (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
BRYAN ADAMS Here I Am (A&M/Interscope)	3.99	4.03	88%	18%	4.07	89%	17%
HALL & OATES Do It For Love (BMG Heritage)	3.99	3.96	87%	16%	4.03	90%	13%
JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)	3.99	4.04	70%	10%	3.98	73%	9%
PHIL COLLINS Can't Stop Loving You (Atlantic)	3.98	4.05	82%	12%	4.04	85%	10%
KENNY G F/CHANTE MOORE One More Time (Arista)	3.95	3.89	63%	7%	4.00	66%	7%
CELINE DION I'm Alive (Epic)	3.94	3.99	95%	26%	3.86	96%	28%
CELINE DION A New Day Has Come (Epic)	3.93	3.89	98%	33%	3.87	98%	34%
JOHN MAYER No Such Thing (Aware/Columbia)	3.87	3.89	79%	19%	3.95	78%	15%
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	3.86	3.81	69%	10%	3.96	68%	7%
LEANN RIMES Life Goes On (Curb)	3.85	3.94	84%	14%	3.82	86%	14%
JOSH GROBAN To Where You Are (143/Reprise)	3.84	3.89	86%	23%	3.85	89%	22%
FAITH HILL Cry (Warner Bros.)	3.81	3.86	88%	16%	3.80	91%	17%
BBMAK Out Of My Heart (Into Your Head) (Hollywood)	3.81	3.79	72%	12%	3.84	72%	7%
KELLY CLARKSON A Moment Like This (RCA)	3.73	3.85	83%	20%	3.77	86%	18%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.70	3.71	90%	33%	3.78	88%	29%
ENRIQUE IGLESIAS Hero (Interscope)	3.68	3.70	99%	45%	3.76	99%	44%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.67	3.71	98%	46%	3.72	98%	44%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.65	3.69	97%	39%	3.69	97%	37%
CHRIS EMERSON All Because Of You (Monomoy)	3.60	-	40%	5%	3.75	43%	4%
ELTON JOHN Original Sin (Rocket/Universal)	3.58	3.65	73%	21%	3.70	77%	19%
MARC ANTHONY I Need You (Columbia)	3.56	3.57	93%	37%	3.63	95%	37%
KELLIE COFFEY When You Lie Next To Me (BNA)	3.56	3.56	60%	14%	3.68	67%	13%
JO DEE MESSINA Bring On The Rain (Curb)	3.54	3.62	86%	29%	3.56	89%	29%
JAMES TAYLOR Whenever You're Ready (Columbia)	3.51	-	40%	7%	3.56	41%	6%
JACK RUSSELL For You (Knight)	3.48	3.50	45%	7%	3.58	50%	5%
AVRIL LAVIGNE Complicated (Arista)	3.45	3.60	89%	36%	3.57	90%	32%
MICHAEL BOLTON Dance With Me (Jive)	3.44	3.45	64%	17%	3.48	69%	16%
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	3.38	-	40%	7%	3.48	41%	5%
MARIAH CAREY Through The Rain (MonarC/IDJMG)	3.21	3.34	57%	15%	3.10	56%	16%

Total sample size is 321 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

- DARYL HALL & JOHN OATES** Forever For You (U-Watch)
- KELLY CLARKSON** A Moment Like This (RCA)
- SANTANA F/MICHELLE BRANCH** The Game Of Love (Arista)
- BRUCE SPRINGSTEEN** Lonesome Day (Columbia)
- JIM BRICKMAN F/JANE KRAKOWSKI** You (Windham Hill/RCA Victor)
- MARIAH CAREY** Through The Rain (MonarC/IDJMG)
- CHRIS EMERSON** All Because Of You (Monomoy)
- ANASTACIA** You'll Never Be Alone (Epic)
- GARFUNKEL/SHARP/MONDOLOCK** Bounce (Manhattan)
- TAMARA WALKER** If Only (Curb)
- DIXIE CHICKS** Landslide (Monument)
- DJ SAMMY & YANOU** Heaven (Robbins)
- BENNY MARDONES** I Want It All (Crazy Boy/Go-Kart)

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor Los Angeles, CA 90067

Reporters

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Pierre, FL PD: Mike Fitzgerald APDMD: Jason O'Reilly 2 HALL & OATES "Forever"	WYXW/Indianapolis, IN PD: Greg Dunkin APDMD: Jim Cerone 3 KELLY CLARKSON "Moment"	WVGN/Madison, WI VP/Prog: Pat O'Neill APDMD: Mark Van Allen 2 BRUCE SPRINGSTEEN "Lonesome"	KMGL/Oklahoma City, OK PD: Jeff Couch MD: Steve O'Brien No Adds	KRNO/Reno, NV PD: Dan Fritz 1 HALL & OATES "Forever"	KVKB/Albuquerque, NM OMPD: Kris Abrams MD: Jenna James 5 JOHN MAYER "Such"	WLEW/Allentown, PA PD: Chuck Gelger APDMD: Sam Malone 7 PHIL COLLINS "Stop" 6 JOHN MAYER "Such" 5 DJ SAMMY & YANOU "Heaven 2"	KYMG/Anchorage, AK PD: Dave Flavin 2 CHRIS EMERSON "Because" HALL & OATES "Forever"	WPCB/Atlanta, GA PD: Dave Dillon 7 PHIL COLLINS "Stop" 6 FAITH HILL "Only" 5 BRICKMAN F/KRACKOWSKI "You"	WFPG/Gaithersburg, NJ PD: Gary Glude MD: Marlene Aqua 1 HALL & OATES "Forever"	WBBO/Augusta, GA PD: John Patrick JACKSON BROWNE "Night"	KKM/Austin, TX PD: Alex O'Neil MD: Shelly Knight HALL & OATES "Forever" 1 KELLIE COFFEY "Only" TAMARA WALKER "Only"	KGFM/Bakersfield, CA OM: Bob Lewis PDMD: Chris Edwards No Adds	KKDJ/Bakersfield, CA PDMD: Kenn McCloud 1 AVRIL LAVIGNE "Complicated" 1 KELLIE COFFEY "Only" ANASTACIA "Alone" DIXIE CHICKS "Landslide" HALL & OATES "Forever"	WLFJ/Baltimore, MD MD: Mark Thoner No Adds	WBEB/Baton Rouge, LA PD: Don Gosselin MD: Michelle Southern 15 KELLY CLARKSON "Moment" HALL & OATES "Forever" JOHN MAYER "Body" NITA WHITAKER "Heaven"	WVNY/Biloxi-Gulfport, MS PD: Walter Brown 7 JACK RUSSELL "For" 1 HALL & OATES "Forever" MELISSA ETHERIDGE "Weakness"	WVYF/Birmingham, AL PD: Randy Wilcox 1 SANTANA F/BRANCH "Game" 1 HALL & OATES "Forever"	WDEF/Chattanooga, TN PD: Danny Howard 4 DIXIE CHICKS "Landslide" 3 HALL & OATES "Forever" 2 TAMARA WALKER "Only"	WVLT/Chicago, IL OMPD: Bob Kasika MD: Eric Richeke No Adds	WVNO/Chicago, IL MD: Haynes Johns No Adds	WRRM/Cincinnati, OH OMPD: T.J. 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ON THE RECORD

With **Jeannine Jersey**
Asst. PD/MD, WTIC/Hartford



I haven't been this excited about the way our station sounds in a long time. It must be all the great new music we're playing!

• Let's talk phones: Mine are off the hook! The biggies are Matchbox Twenty's "Disease," Santana featuring Michelle Branch with "The Game of Love" and Kelly Clarkson's "A Moment Like This." I was getting calls on those records before

I could even get them into rotation. • Then there are the songs that are starting to show good potential in our callout, like Sheryl Crow's "Steve McQueen," Norah Jones' "Don't Know Why," Jennifer Love Hewitt's "Barenaked" and Uncle Kracker's "In a Little While." Speaking of which, Uncle Kracker came by our studio and hung out with our morning show, *Craig & Company*, a few weeks ago. What a genuinely fun, cool guy! And his song sounds awesome on the air too. • Round all that out with sexy new stuff from my boyfriend, John Mayer (I wish!), Our Lady Peace and Duncan Sheik, and 96 WTIC-FM isn't just Hot AC, it's smokin'!

Sometime Goo Goo Doll **John Rzeznik's** "I'm Still Here" (Walt Disney/Hollywood) grabs the trophy for Most Increased at Hot AC, snatching 355 added plays and catapulting to No. 25 after debuting last week ... **No Doubt f/Lady Saw's** "Underneath It All" (Interscope) comes in a close second Most Increased, up 345 plays and moving to No. 15 ... There's still no antidote for **Matchbox Twenty's** "Disease," which is sitting at No. 12 and poised to crack the top 10 ... **Santana featuring Michelle Branch's** "Game of Love" is perched at No. 3, strengthened by an added 297 plays ... Debuts: **Dishwalla's** "Angels or Devils" (Immergent), **Red Hot Chili Peppers' "Zephyr Song"** (Warner Bros.) and **Stereo Fuse's** "Everything" (EO/Wind-up) ... At AC, **American Idol's Kelly Clarkson's** "A Moment Like This" is up 271 and leaps to No. 6 ... **Phil Collins' "Can't Stop Loving You"** (Atlantic) sits at No. 3 ... **Faith Hill's "Cry"** (Warner Bros.) continues at No. 2 ... **Vanessa Carlton's** "A Thousand Miles" (A&M/Interscope) sits at No. 1 ... Debuts: **Benny Mardones' "I Want It All"** (Crazy/Go-Kart), **Graham Nash's "I'll Be There for You"** (Artemis), **Anastacia's "You'll Never Be Alone"** (Epic) and **Art Garfunkel & Maia Sharp's "Bounce"** (Manhattan) ... After their No. 1 hit "Do It for Love," **Daryl Hall & John Oates** come back big at AC with "Forever for You" (U-Watch). Congrats to all involved on a big add week.



— Kid Kelly, AC/Hot AC Editor

artistactivity

ARTIST: **Julia Fordham**

LABEL: **Vanguard**

By **KID KELLY**/AC-HOT AC EDITOR

Many CDs come across my desk on any given day, and, sadly, most are not very impressive. But sometimes, when you least expect it, you get a "Wow!" Julia Fordham's new Vanguard CD, *Concrete Love*, is one of those records, and after I heard it, I had to dig deeper into the life of this British singer-songwriter. I found an incredible story of a talented artist whom any fan of Tori Amos, India.Arie or Sarah McLachlan can embrace.

Julia's journey began at age 12, when she started writing and performing music. She's grown into an artist with as powerful a vocal range as any woman in music today and a gift for writing lyrics that are deep, haunting, lighthearted and exciting, all at once. With all of her ability, I was shocked to hear that Fordham, who now lives in Southern California with her Jack Russell terrier, was almost relegated to musical obscurity. Her last album of new material, 1997's *East West*, and the 1999 greatest-hits album *Collection* were the last musical morsels Fordham left for fans before a long hiatus. And then *Concrete Love*, her long-awaited return, was almost lost.

After six albums with a larger label, Fordham decided that her new home should be Atlantic boutique label Division One. The marketing might of the WEA Alliance and Atlantic's success with similar artists on its imprint labels appeared to be a perfect match for Fordham's eclectic style. With advance CDs in the hands of critics and radio pro-



Julia Fordham

grammers worldwide and a tentative release date of Jan. 29, 2000, Julia's career seemed ready once again for liftoff.

Then the union of AOL and Time Warner — the latter WEA's parent company and the home of Atlantic Records — and the paring down of rosters due to the sagging economy left Fordham without a label. But the reviews were still coming in for the advance CD, and the glowing critical response eventually led to a new recording contract, with Vanguard.

After that incredible journey, *Concrete Love* was released June 18, 2002, bringing fans a musical collection both spirited and sultry. Produced by Larry Klein (Joni Mitchell), the album features cameos by India.Arie and legendary keyboardist Billy Preston.

With the roller-coaster ride behind her, Fordham reports through her online diary at www.juliafordham.com that she's at peace, on the road and sharing her talents at intimate venues across the U.S. as new fans flock to her unique sound. Julia Fordham's music is love mixed with simplicity and dazzling vocal precision. *Concrete Love* delivers a knockout blow with boxing gloves made of silk. It's a great start to the next chapter in the life of a soon-to-be musical giant.

TELL US WHAT YOU THINK!

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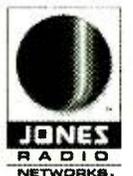
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R&R Hot AC Top 40

October 25, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE Complicated (Arista)	3469	-97	351556	28	86/0
2	2	CREED One Last Breath (Wind-up)	3152	+60	291405	22	75/1
3	3	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2928	+297	307063	5	87/0
4	4	DAVE MATTHEWS BAND Where Are You Going (RCA)	2571	+18	266484	23	73/0
7	5	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2387	-105	240600	34	75/0
6	6	JIMMY EAT WORLD The Middle (DreamWorks)	2343	-159	227076	32	78/0
5	7	JOHN MAYER No Such Thing (Aware/Columbia)	2332	-170	220295	36	70/0
9	8	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2191	+100	254593	11	79/2
8	9	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2089	-50	215653	35	78/0
10	10	NORAH JONES Don't Know Why (Blue Note/Virgin)	2069	+74	224721	18	67/0
13	11	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	2026	+113	191634	10	79/1
16	12	MATCHBOX TWENTY Disease (Atlantic)	2018	+219	237945	4	78/1
12	13	OUR LADY PEACE Somewhere Out There (Columbia)	1904	-21	180080	19	69/0
11	14	CALLING Wherever You Will Go (RCA)	1891	-43	191101	57	81/0
18	15	NO DOUBT F/LADY SAW Underneath It All (Interscope)	1692	+345	184833	5	69/7
17	16	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1599	-11	158283	14	71/0
21	17	PINK Just Like A Pill (Arista)	1109	-16	126510	12	26/0
26	18	SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	1065	+137	106128	5	62/4
25	19	LIFEHOUSE Spin (DreamWorks)	1039	+90	80939	8	46/2
19	20	U2 Electrical Storm (Interscope)	1008	-158	107899	7	51/0
23	21	DUNCAN SHEIK On A High (Atlantic)	1002	-25	103372	13	54/1
24	22	COLDPLAY In My Place (Capitol)	994	+39	120816	14	56/3
20	23	SHERYL CROW Steve McQueen (A&M/Interscope)	840	-295	104413	11	56/0
28	24	DANA GLOVER Thinking Over (DreamWorks)	757	+98	53595	7	41/3
35	25	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	719	+355	96319	2	57/11
29	26	AVRIL LAVIGNE Sk8er Boi (Arista)	705	+89	83222	6	31/0
22	27	GOO GOO DOLLS Big Machine (Warner Bros.)	702	-355	71252	14	46/0
30	28	KELLY CLARKSON A Moment Like This (RCA)	697	+141	58733	3	25/2
27	29	LEANN RIMES Life Goes On (Curb)	664	-33	47228	9	38/0
32	30	TORI AMOS A Sorta Fairytale (Epic)	655	+144	77788	3	38/3
31	31	MADONNA Die Another Day (Maverick/WB)	612	+95	53951	2	26/3
33	32	FAITH HILL Cry (Warner Bros.)	525	+34	41498	4	38/1
34	33	HOOBASTANK Running Away (Island/IDJMG)	413	-23	40230	9	19/0
39	34	VANESSA CARLTON Ordinary Day (A&M/Interscope)	377	+57	54376	3	14/2
36	35	TONIC Take Me As I Am (Universal)	368	+30	40440	2	26/3
37	36	WALLFLOWERS When You're On Top (Interscope)	353	+26	60553	2	29/3
Debut	37	DISHWALLA Angels Or Devils (Immergent)	338	+36	22398	1	26/0
Debut	38	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	326	+116	34196	1	30/15
38	39	ENRIQUE IGLESIAS Escape (Interscope)	310	-17	36982	20	4/0
Debut	40	STEREO FUSE Everything (EO/Wind-up)	288	+44	23098	1	23/1

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	15
DEFAULT Live A Lie (TVT)	12
JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)	11
NO DOUBT F/LADY SAW Underneath It All (Interscope)	7
DIXIE CHICKS Landslide (Monument)	7
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	4
LISA LOEB Underdog (Artemis)	4
COLDPLAY In My Place (Capitol)	3
DANA GLOVER Thinking Over (DreamWorks)	3
TORI AMOS A Sorta Fairytale (Epic)	3
WALLFLOWERS When You're On Top (Interscope)	3
MADONNA Die Another Day (Maverick/WB)	3
TONIC Take Me As I Am (Universal)	3
TITIYO Come Along (Lava/Atlantic)	3
BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	3
KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	3
PRETENDERS Complex Person (Artemis)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)	+355
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+345
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+297
MATCHBOX TWENTY Disease (Atlantic)	+219
TORI AMOS A Sorta Fairytale (Epic)	+144
KELLY CLARKSON A Moment Like This (RCA)	+141
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	+137
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+116
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+113
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+100

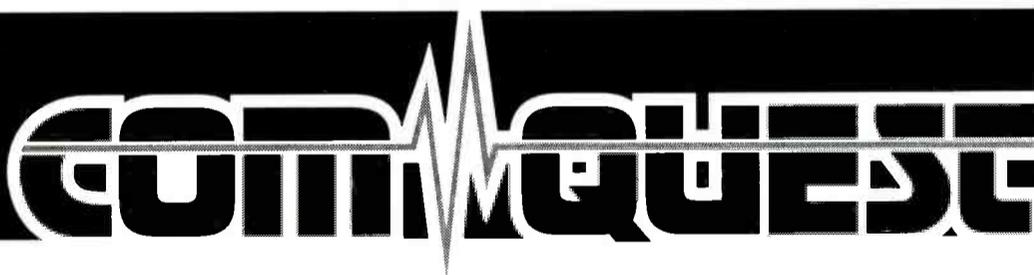
Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1674
JACK JOHNSON Flake (Enjoy/Universal)	1631
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1446
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1250
LIFEHOUSE Hanging By A Moment (DreamWorks)	1139
NO DOUBT Hella Good (Interscope)	1015
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1013
FIVE FOR FIGHTING Superman... (Aware/Columbia)	949

88 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/13-10/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002. The Arbitron Company). (C) 2002, R&R, Inc.

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October 25, 2002

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America's Best Testing Hot AC Songs 12+
For The Week Ending 10/25/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LIFEHOUSE Spin (DreamWorks)	4.10	4.09	70%	6%	4.13	73%	7%
OUR LADY PEACE Somewhere Out There (Columbia)	4.08	4.14	88%	18%	4.08	88%	19%
GOO GOO DOLLS Big Machine (Warner Bros.)	4.03	3.97	83%	14%	3.97	82%	15%
MATCHBOX TWENTY Disease (Atlantic)	4.02	3.93	68%	5%	4.05	71%	5%
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	3.97	3.90	75%	9%	3.95	78%	10%
JIMMY EAT WORLD The Middle (DreamWorks)	3.97	3.86	97%	46%	3.93	98%	50%
JOHN MAYER No Such Thing (Aware/Columbia)	3.93	3.85	93%	39%	3.96	95%	40%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.92	3.94	89%	21%	3.90	90%	24%
CREED One Last Breath (Wind-up)	3.88	3.81	95%	35%	3.81	95%	38%
CALLING Wherever You Will Go (RCA)	3.87	3.88	96%	49%	3.79	97%	50%
COLDPLAY In My Place (Capitol)	3.85	3.85	73%	15%	3.87	75%	17%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.85	3.82	81%	19%	3.95	86%	18%
AVRIL LAVIGNE Complicated (Arista)	3.80	3.81	98%	54%	3.73	99%	60%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.80	3.83	86%	24%	3.72	88%	30%
JACK JOHNSON Flake (Enjoy/Universal)	3.78	3.79	68%	23%	3.95	71%	25%
DAVE MATTHEWS BAND Where Are You Going (RCA)	3.76	3.75	94%	34%	3.79	95%	38%
NO DOUBT Underneath It All (Interscope)	3.75	3.74	87%	22%	3.86	89%	23%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.67	3.61	96%	56%	3.58	96%	62%
DUNCAN SHEIK On A High (Atlantic)	3.67	3.64	58%	11%	3.70	57%	11%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.65	3.66	95%	52%	3.58	96%	57%
U2 Electrical Storm (Interscope)	3.57	3.50	66%	15%	3.62	69%	14%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.55	3.50	71%	23%	3.63	76%	23%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.48	3.42	74%	18%	3.52	76%	17%
PINK Just Like A Pill (Arista)	3.47	3.45	93%	46%	3.53	94%	49%
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	3.46	-	41%	7%	3.47	41%	7%
KELLY CLARKSON A Moment Like This (RCA)	3.43	-	78%	27%	3.52	82%	28%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.37	3.33	98%	60%	3.24	99%	65%
LEANN RIMES Life Goes On (Curb)	3.35	3.31	60%	16%	3.46	61%	14%
SHERYL CROW Steve McQueen (A&M/Interscope)	3.30	3.25	81%	29%	3.28	84%	33%

Total sample size is 713 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 4818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Indicator

Most Added

- MATCHBOX TWENTY Disease (Atlantic)
- DANA GLOVER Thinking Over (DreamWorks)
- BRUCE SPRINGSTEEN Lonesome Day (Columbia)
- UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)
- FAITH HILL Cry (Warner Bros.)
- KELLY CLARKSON A Moment Like This (RCA)
- MADONNA Die Another Day (Maverick/WB)
- JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)
- COLDPLAY In My Place (Capitol)
- DIXIE CHICKS Landslide (Monument)

New & Active

- TITIYO Come Along (Lava/Atlantic)
Total Plays: 236, Total Stations: 24, Adds: 3
- TRACY CHAPMAN You're The One (Elektra/EEG)
Total Plays: 231, Total Stations: 21, Adds: 1
- PHIL COLLINS Can't Stop Loving You (Atlantic)
Total Plays: 225, Total Stations: 16, Adds: 1
- BRUCE SPRINGSTEEN Lonesome Day (Columbia)
Total Plays: 172, Total Stations: 22, Adds: 2
- PEARL JAM I Am Mine (Epic)
Total Plays: 144, Total Stations: 9, Adds: 1
- JULY FOR KINGS Normal Life (MCA)
Total Plays: 137, Total Stations: 13, Adds: 1
- DIXIE CHICKS Landslide (Monument)
Total Plays: 128, Total Stations: 12, Adds: 7
- KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)
Total Plays: 115, Total Stations: 9, Adds: 3
- BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)
Total Plays: 69, Total Stations: 12, Adds: 3
- LISA LOEB Underdog (Artemis)
Total Plays: 54, Total Stations: 11, Adds: 4

Songs ranked by total plays

Reporters

<p>WKDD/Akron, OH * PD: Keith Kennedy 19 NO DOUBT FLADY SAW "Underneath" 1 DEFAULT "Live" TORI AMOS "Sorta"</p>	<p>WCOO/Cape Cod, MA OM: Gregg Cassidy MD: Cheryl Park 22 THE CORRS F/BOND "Blue" 2 UNCLE KRACKER "Time" JOHN RZEZNIK "Still"</p>	<p>KKPN/Corpus Christi, TX * PD: Jason Hilery MD: Derek Lee MARIAH CAREY "Rain" PRETENDERS "Complex"</p>	<p>WINK/FL Myers, FL * OM/MD: Bob Gnsstinger RED HOT CHILI "Song"</p>	<p>KMXB/Las Vegas, NV * OM/MD: Cat Thomas APD/MD: Charese Fruge 1 RED HOT CHILI "Song" COLDPLAY "Place"</p>	<p>WJLK/Monmouth-Ocean, NJ * OM/MD: Lou Russo MD: Debbie Mazella No Adds</p>	<p>WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Johnny Hartwell DIXIE CHICKS "Landslide" JOHN RZEZNIK "Still"</p>	<p>KZZO/Sacramento, CA * Dir./Prog.: Mark Evans PD: Ed Lambert APD/MD: Jim Matthews 4 KID ROCK/SHERYL CROW "Picture"</p>	<p>KPLZ/Seattle-Tacoma, WA * PD: Kent Phillips MD: Alisha Hashimoto NO DOUBT FLADY SAW "Underneath" No Adds</p>	<p>WRQX/Washington, DC * Dir./Ops: Steve Kosbau OM/MD: Kenny King APD/MD: Sean Sellers MD: Carol Parker No Adds</p>
<p>WRVY/Albany, NY * PD: Randy McCarty MD: Tred Hulse RED HOT CHILI "Song"</p>	<p>WMT/Cedar Rapids, IA PD: Pat McMahon MD: Lisa Thomas COLDPLAY "Place"</p>	<p>KDMX/Dallas-Ft. Worth, TX * PD: John O'Rourke MD: Chris Cage No Adds</p>	<p>WMEE/Fl. Wayne, IN * PD: John O'Rourke MD: Chris Cage No Adds</p>	<p>WMLX/Lexington-Fayette, KY * PD: Jill Meyer JOHN RZEZNIK "Still"</p>	<p>KCOU/Monterey-Salinas, CA * PD/MD: Mike Skott No Adds</p>	<p>WVGX/Portland, ME PD: Scott Shannon APD/MD: Ethan Minton BRUCE SPRINGSTEEN "Lonesome" MICHELLE MARIE "Crosby"</p>	<p>KYKY/St. Louis, MO * PD: Smokey Fivers APD/MD: Greg Hewitt No Adds</p>	<p>WHYN/Springfield, MA * OM/MD: Pat McKay PD: Mike Edwards APD/MD: Sean Sellers BRUCE SPRINGSTEEN "Lonesome"</p>	<p>WWZZ/Washington, DC * OM/MD: Kenny King APD/MD: Sean Sellers MD: Carol Parker RED HOT CHILI "Song" TONIC "Take"</p>
<p>KPEK/Albuquerque, NM * OM: Bill May PD: Mike Parsons MD: Deeya APD: Jamey Barreras DEFAULT "Live" JULY FOR KINGS "Normal" BETH ORTON "Concrete"</p>	<p>WALC/Charleston, SC * 26 SIXPENCE "Breathe" 9 DANA GLOVER "Over" 4 STEREO FUSE "Everything"</p>	<p>WDAQ/Danbury, CT PD: Bill Trotta MD: Sharon Kelly No Adds</p>	<p>KALZ/Fresno, CA * OM/MD: E. Curtis Johnson APD: Laurie West MD: Chris Blood DEFAULT "Live" LISA LOEB "Underdog" LISA LOEB "Underdog"</p>	<p>KURB/Little Rock, AR * PD: Randy Cain APD: Aaron Anthony TITIYO "Come"</p>	<p>WKZN/New Orleans, LA * OM/MD: John Roberts APD: Duncan James MD: Steve G LIFEHOUSE "Spin" JOHN RZEZNIK "Still"</p>	<p>KRSK/Portland, OR * PD: Dan Persigehl MD: Sheryl Stewart 16 TONIC "Take"</p>	<p>WVRV/St. Louis, MO * MD: David J 1 UNCLE KRACKER "Little" RED HOT CHILI "Song"</p>	<p>WSSR/Tampa, FL * OM: Jeff Kapugi PD: Rick Schmidt APD: Kurt Schreiner MD: Kristy Knight 6 3 DOORS DOWN "Gone" LISA LOEB "Underdog"</p>	<p>WFWF/West Palm Beach, FL * PD: Russ Morley APD/MD: Amy Navarro JOHN RZEZNIK "Still"</p>
<p>KMXS/Anchorage, AK PD: Rony Lennox MD: Monika Thomas MADONNA "Day" KELLY CLARKSON "Moment"</p>	<p>WLNK/Charlotte, NC * OM: Tom Jackson PD: Neal Sharpe APD: Chris Allen MD: Derek James No Adds</p>	<p>WMMX/Dayton, OH * PD: Jeff Stevens MD: Shaun Vincent TORI AMOS "Sorta" COLDPLAY "Place"</p>	<p>WVTI/Grand Rapids, MI * PD/MD: Jeff Andrews APD: Ken Evans DEFAULT "Live" BRUCE SPRINGSTEEN "Lonesome"</p>	<p>KYSR/Los Angeles, CA * PD: John Ivey APD/MD: Chris Patyk 8 COLDPLAY "Clocks"</p>	<p>WPLJ/New York, NY * VP/Prog.: Tom Cuddy PD: Scott Shannon APD/MD: Tony Mascaro SIXPENCE "Breathe"</p>	<p>WSNE/Providence, RI * PD: Bill Hess MD: Gary Trust 2 MARIAH CAREY "Rain" MADONNA "Day" RED HOT CHILI "Song"</p>	<p>KOMB/Salt Lake City, UT * OM: Alan Hague PD: Mike Nelson APD/MD: J.J. Riley DEFAULT "Live" JOHN MAYER "Body" BETH ORTON "Concrete"</p>	<p>WVVM/Toledo, OH * OM: Steve Marshall APD/MD: Jeff Wicker RED HOT CHILI "Song" JOHN RZEZNIK "Still"</p>	<p>KFBZ/Wichita, KS * PD: Barry McKay MD: Sunny Wyde PRETENDERS "Complex"</p>
<p>KAMX/Austin, TX * PD: Scooter B. Stevens MD: Clay Culver DEFAULT "Live" LISA LOEB "Underdog"</p>	<p>WTKX/Chicago, IL * PD: Mary Ellen Kachinske Station Mgr.: Barry James No Adds</p>	<p>KALC/Denver-Boulder, CO * OM: Mike Stern PD: Tom Gjerdrum APD/MD: Kozman No Adds</p>	<p>WOZN/Greensboro, NC * PD: Steve Williams MD: Eric Gray No Adds</p>	<p>WMBZ/Memphis, TN * OM: Jerry Dean PD/MD: Kramer 1 RED HOT CHILI "Song"</p>	<p>WPTX/Norfolk, VA * PD: Steve McKay No Adds</p>	<p>WRFY/Reading, PA * PD: Al Burke 15 DEFAULT "Live" 5 RED HOT CHILI "Song" PRETENDERS "Complex"</p>	<p>KFMB/San Diego, CA * OM/MD: Tracy Johnson APD: Jen Sewell No Adds</p>	<p>WPKP/Traverse City, MI PD: Rob Weaver MD: Heather Leigh DANA GLOVER "Over" BRUCE SPRINGSTEEN "Lonesome" RED HOT CHILI "Song"</p>	<p>WXLO/Worcester, MA * OM/MD: Pete Falconi APD/MD: Becky Nichols 2 PHIL COLLINS "Moment" TONIC "Take"</p>
<p>KLLY/Bakersfield, CA * PD/MD: E.J. Tyler APD: Erik Fox VANESSA CARLTON "Ordinary" KELLY CLARKSON "Moment" DEFAULT "Live" RED HOT CHILI "Song"</p>	<p>WTKX/Cincinnati, OH * OM: Chuck Finney PD: Tommy Frank APD: Grover Collins MD: Brian Douglas 9 RED HOT CHILI "Song" DANA GLOVER "Over"</p>	<p>KIMN/Denver-Boulder, CO * PD: Ron Harrell APD/MD: Michael Gifford DIXIE CHICKS "Landslide"</p>	<p>WIKZ/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman FAITH HILL "Cry"</p>	<p>WKTW/Milwaukee, WI * OM: Rick Belcher PD: Bob Walker 8 CREED "Breathe" 7 BETTER THAN EZRA "Extra"</p>	<p>KSRZ/Omaha, NE * PD: Erik Johnson FAITH HILL "Cry" MADONNA "Day" MATCHBOX TWENTY "Disease"</p>	<p>KLCA/Reno, NV * PD: Beej MD: Connie Wray 1 LISA LOEB "Underdog"</p>	<p>KMYI/San Diego, CA * PD: Duncan Payton APD/MD: Mel McKay No Adds</p>	<p>WVVM/West Palm Beach, FL * PD: Russ Morley APD/MD: Amy Navarro JOHN RZEZNIK "Still"</p>	<p>WVVM/Youngstown-Warren, OH * OM/MD: Dan Rivers MD: Mark French 2 PHIL COLLINS "Moment" COLDPLAY "Place"</p>
<p>WVVM/Baltimore, MD * VP/Prog.: Bill Pasha PD: Steve Monz MD: Ryan Sampson No Adds</p>	<p>WVVM/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett No Adds</p>	<p>WVOV/Detroit, MI * Interim PD: Alex Tear APD: Rob Hazleton MD: Ann Delsis NO DOUBT FLADY SAW "Underneath"</p>	<p>WVIC/Hartford, CT * PD: Steve Salsbery APD/MD: Jeannine Jersey 5 DIXIE CHICKS "Landslide" RED HOT CHILI "Song" WALLFLOWERS "Top"</p>	<p>WNYX/Milwaukee, WI * PD: Brian Kelly APD/MD: Mark Richards No Adds</p>	<p>WOMX/Orlando, FL * Interim PD/AD: Jeff Cushman MD: Laura Francis VANESSA CARLTON "Ordinary"</p>	<p>WVVM/Reading, PA * PD: Al Burke 15 DEFAULT "Live" 5 RED HOT CHILI "Song" PRETENDERS "Complex"</p>	<p>KNEV/Reno, NV * OM/MD: Carlos Campos 47 DANIEL BEDINGFIELD "Gotta" 11 JUSTIN TIMBERLAKE "Like" 5 DUNCAN SHEIK "High" VANESSA CARLTON "Pretty" PINK "Family" TITIYO "Come"</p>	<p>WVVM/West Palm Beach, FL * PD: Russ Morley APD/MD: Amy Navarro JOHN RZEZNIK "Still"</p>	<p>WVVM/Youngstown-Warren, OH * OM/MD: Dan Rivers MD: Mark French 2 PHIL COLLINS "Moment" COLDPLAY "Place"</p>
<p>WVVM/Birmingham, AL * PD/MD: Tom Harrahan 5 JOHN MAYER "Body" SIXPENCE "Breathe"</p>	<p>WVVM/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson No Adds</p>	<p>WVVM/Denver, CO * PD: Steve Bender MD: Storm Bennett No Adds</p>	<p>WVVM/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman FAITH HILL "Cry"</p>	<p>KSTP/Minneapolis, MN * OM: Leighton Peck MD: Jill Roen No Adds</p>	<p>KBBY/Oxnard-Ventura, CA * OM/MD: Mark Elliott MD: Darren McPeake 2 JOHN RZEZNIK "Still"</p>	<p>WVVM/Reading, PA * PD: Al Burke 15 DEFAULT "Live" 5 RED HOT CHILI "Song" PRETENDERS "Complex"</p>	<p>WVVM/West Palm Beach, FL * PD: Russ Morley APD/MD: Amy Navarro JOHN RZEZNIK "Still"</p>	<p>WVVM/Youngstown-Warren, OH * OM/MD: Dan Rivers MD: Mark French 2 PHIL COLLINS "Moment" COLDPLAY "Place"</p>	<p>WVVM/Youngstown-Warren, OH * OM/MD: Dan Rivers MD: Mark French 2 PHIL COLLINS "Moment" COLDPLAY "Place"</p>
<p>WVVM/Boston, MA * VP/Prog.: Greg Strassel MD: Mike Mullaney DIXIE CHICKS "Landslide" JEWEL/LOVE HEWITT "Sardines"</p>	<p>WVVM/Cleveland, OH * PD: Allan Fee MD: Rebecca Wilde JOHN RZEZNIK "Still"</p>	<p>WVVM/Denver, CO * PD: Steve Bender MD: Storm Bennett No Adds</p>	<p>WVVM/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman FAITH HILL "Cry"</p>	<p>KSDO/Modesto, CA * PD: Max Miller MD: Donna Miller 16 MADONNA "Day" 1 RED HOT CHILI "Song"</p>	<p>WVVM/Philadelphia, PA * PD: Chris Ebbott No Adds</p>	<p>WVVM/Reading, PA * PD: Al Burke 15 DEFAULT "Live" 5 RED HOT CHILI "Song" PRETENDERS "Complex"</p>	<p>WVVM/West Palm Beach, FL * PD: Russ Morley APD/MD: Amy Navarro JOHN RZEZNIK "Still"</p>	<p>WVVM/Youngstown-Warren, OH * OM/MD: Dan Rivers MD: Mark French 2 PHIL COLLINS "Moment" COLDPLAY "Place"</p>	<p>WVVM/Youngstown-Warren, OH * OM/MD: Dan Rivers MD: Mark French 2 PHIL COLLINS "Moment" COLDPLAY "Place"</p>
<p>WVVM/Butte, NY * PD: Sue O'Neil MD: Rob Lucas 13 DIXIE CHICKS "Landslide"</p>	<p>WVVM/Columbus, OH * PD: Jeff Balentine MD: Robin Cole 6 DIXIE CHICKS "Landslide"</p>	<p>WVVM/Denver, CO * PD: Steve Bender MD: Storm Bennett No Adds</p>	<p>WVVM/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman FAITH HILL "Cry"</p>	<p>WVVM/Philadelphia, PA * PD: Chris Ebbott No Adds</p>	<p>WVVM/Philadelphia, PA * PD: Chris Ebbott No Adds</p>	<p>WVVM/Reading, PA * PD: Al Burke 15 DEFAULT "Live" 5 RED HOT CHILI "Song" PRETENDERS "Complex"</p>	<p>WVVM/West Palm Beach, FL * PD: Russ Morley APD/MD: Amy Navarro JOHN RZEZNIK "Still"</p>	<p>WVVM/Youngstown-Warren, OH * OM/MD: Dan Rivers MD: Mark French 2 PHIL COLLINS "Moment" COLDPLAY "Place"</p>	<p>WVVM/Youngstown-Warren, OH * OM/MD: Dan Rivers MD: Mark French 2 PHIL COLLINS "Moment" COLDPLAY "Place"</p>
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* Monitored Reporters
99 Total Reporters

88 Total Monitored

11 Total Indicator
10 Current Reporters

Did Not Report For Six Consecutive Weeks; Data Not Used (1):
WVVM/Savannah, SC



CAROL ARCHER

carcher@radioandrecords.com

Eighth Annual Smooth Jazz Label Summit

Executives work with a new level of cooperation toward actionable solutions

On the afternoon of Oct. 10 over 60 of the smooth jazz music industry's top players — label heads, senior promotion and marketing executives, independent promoters, artist managers, format-specialist publicists and more — gathered at R&R to discuss a range of serious issues.

The realities at hand included monitoring Smooth Jazz, devising alternate strategies to expose new artists upon whom SJ radio has turned its back entirely, adult online purchasing attitudes and habits and much more.

After introductory remarks in which I emphasized the group's need to stay focused on solutions, deal with current reality and not simply blame radio for the record industry's woes, I introduced Mediabase 24/7 Sr. VP & Dir./Sales **John Fagot** to discuss how we might get Smooth Jazz monitored, just like other formats.

Get Monitored

Fagot explained that Mediabase's system uses real people to listen to radio stations across the nation. Those monitors are so good at what they do that only three people in 100 pass Mediabase's test for song recognition. They hear nine-second snippets recorded every two minutes.

"In fact, this is a case where people are more accurate than computers, since they can recognize a remix, an album cut or a special version that

"When I worked in retail, I lied every day until Soundscan came in. In the same way, monitoring validates airplay."

A Smooth Jazz executive

a computer cannot," Fagot explained. "That's also the case with leaks, such as those recently from Madonna and J. Lo. We feel it's the most accurate system out there.

"If radio is willing to support this on a barter basis, and if the labels are willing to contribute their fair share of the business, we'll strongly consider adding the Smooth Jazz format to Mediabase."

Major-label senior executives commented that their label groups

already pay for Mediabase's service, but they don't get it for Smooth Jazz. Fagot responded that it was because Smooth Jazz wasn't part of the deal originally negotiated.

Labels reiterated the importance of monitoring Smooth Jazz. "When we go to our distribution company, it's valuable for the same reasons it is to other formats, because we can document what's real," one executive said. Another commented, "When I worked in retail, I lied every day until Soundscan came in. In the same way, monitoring validates airplay."

"In my business, we're in a very competitive situation, and, given the current economic climate, we're working very hard to stay ahead," Fagot said. "If we can come up with a viable way to make this work, it would be a great advantage to Mediabase and a tremendous advantage to Smooth Jazz radio too."

What About New Artists?

Smooth Jazz's complete rejection of new artists is a source of grave concern for many. Except for the miracle of Norah Jones, it's unlikely that R&R's year-end Smooth Jazz charts will show more than one new artist as having been embraced by the format this year — something many consider a shocking and deeply threatening situation.

We explored several alternate options for getting these artists exposure and raising awareness so that their invigorating influence can contribute to Smooth Jazz's longevity. The first came from a conversation with WNUA/Chicago account executive **Steve Parker** regarding running "musicmercials" on the webstreams of Clear Channel's WNUA, KKSF/San Francisco, WJZZ/Philadelphia, KYOT/Phoenix and WLVE/Miami.

A musicmercial is a two-minute or longer segment designed to expose streaming audiences to new artists and give them the opportunity to purchase the CD on the spot.



SUMMIT SIGN-IN

More than 60 top smooth jazz music industry figures gathered at R&R's eighth annual Smooth Jazz Label Summit held in Los Angeles on Oct. 10. Seen here joining in pre-meeting festivities are (l-r) R&R Publisher/CEO Erica Farber; Verve Music Group Sr. VP/Promotion Suzanne Berg and VP/A&R Bud Harner and R&R Music Sales Rep Missy Haffley.

During the musicmercial the audience can view a banner ad including artwork from the CD.

Parker said there were over 246,000 steaming sessions across these five stations in August, resulting in over 368,000 hours of listening — an increase of almost 50% since May '02.

Streaming To Sales

In addition, a possibility exists that verified sales success generated by streaming of new artists may well influence traditional broadcast adds. Given the ease of surfing from page to page within a site (and to link to label sites as well), these musicmercials may also provide a way to sample listener feedback as a form of anecdotal music research.

Each title gets a four-week-long campaign; each campaign includes 20 two-minute musicmercials per week per station (that's 400 total over five stations), 400 opportunities to click-through and purchase the artist's CD from retail partner Best Buy and 400 banner ads, including CD artwork.

Pricing is yet to be determined, but Parker assured the summit attendees that he is eager to get their business and willing to be flexible to negotiate good deals. "We're going West here," Parker said. "We've got great ideas and a lot of inventory right now, and we will charge what will warrant your participation."

He further suggested that if labels invest in this web scheme, the delivery method may provide them with leverage with a retailer such as Borders, which would serve as the fulfillment source and give price and positioning advantages in return for the opportunity to capture a new segment of audience members.

"We're ready to go, and we can get this up and working for you within a few weeks — certainly in plenty of time for the holidays," Parker added.

How Can R&R Help?

R&R Dir./Music Operations **Al Machera** added to the discussion on getting exposure for new artists. "R&R is moving more into the

realm of digital distribution and streaming to get product from labels to radio as quickly and cost-effectively as we can," he said.

"In fact, we recently launched a new division called Internet Initiatives, of which **Greg Maffei** is Director. He's created a plan whereby labels can get to radio across the board and eliminate burning, FedEx costs and such by using the Internet.

"Smooth Jazz hasn't touched on these initiatives yet, but I'm 99% sure that if your community were to embrace this vision, you'd cut costs and create a more intimate relationship with the programmer by feeding her usable data on a weekly — or even daily — basis. The ink never dries when it comes to digital."

Maffei offered a sample presentation that vividly illustrated the power of the product he and his staff have been working on so assiduously. "We're building EPKs, which stands for Electronic Promotion Kits," he said. "These format-specific EPKs will be sent to every reporter each Wednesday night.

"They contain song clips, a couple of pictures, your promotional properties, videos, e-cards, etc., and the name of your contact person. It's a basic template. We recognize that economies of scale are different in Smooth Jazz, so pricing will vary depending on whether you want a life-of-the-package deal — from release to recurrent — and to send a message every week with updated text."

R&R Publisher/CEO **Erica Farber** added, "I commit to you that we'll have a rate card and price packages ready for Smooth Jazz by next week."

More on the summit in next week's issue.

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

LEVIN DANCE CRAZES	Samba	Erica Eva	Lombardi	The Macarena
MODES OF COPING	Soul Happiness	Martini's	LATISA + Psyche Network	Heaven's Cafe
SMILE, LABEL, QUALIFIED	Cooperate: Create Action Plans	Blame Radio	Nostalgia	Wash Change



SUMMIT SIGN-OUT

A number of format family members hung around beneath signage designed to keep everyone on point throughout the meeting — a reminder to samba, not do the Macarena. Seen here are (l-r) Coast to Coast's Susan Levin, Rendezvous Entertainment's Frank Cody, R&R's Carol Archer, BCL Marketing's Beth Lewis, Warner Bros.' Deborah Lewow, Acoustic Alchemy manager Stewart Coxhead, Unisound Marketing's Denny Stilwell and Native Language Music's Joe Sherbanee.

October 25, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	EUGE GROOVE Slam Dunk (Warner Bros.)	926	+41	138324	18	42/0
2	2	NORMAN BROWN Just Chillin' (Warner Bros.)	860	-4	123736	19	42/0
3	3	LARRY CARLTON Morning Magic (Warner Bros.)	672	-41	93529	22	36/0
6	4	CHUCK LOEB Sarao (Shanachie)	653	+55	100630	18	38/1
4	5	SPECIAL EFX Cruise Control (Shanachie)	653	-42	78416	22	34/0
7	6	FOURPLAY Rollin' (Bluebird/RCA Victor)	632	+43	95303	16	39/0
8	7	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	605	+24	92095	20	31/0
5	8	KIM WATERS In The House (Shanachie)	604	-18	106128	25	33/0
9	9	KENNY G F/CHANTE MOORE One More Time (Arista)	567	+3	65651	12	38/0
10	10	NATALIE COLE Tell Me All About It (GRP/VMG)	541	+9	61590	8	38/2
12	11	RICHARD ELLIOT Q.T. (GRP/VMG)	509	+11	78838	12	37/0
13	12	STEVE OLIVER High Noon (Native Language)	495	+50	71211	8	36/1
11	13	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	488	-22	75290	24	33/0
18	14	BWB Groovin' (Warner Bros.)	454	+90	64437	4	40/3
14	15	JEFF GOLUB Cold Duck Time (GRP/VMG)	437	+8	63707	12	37/1
15	16	DAVID BENOIT Then The Morning Comes (GRP/VMG)	425	+14	67431	14	32/0
17	17	PETER WHITE Who's That Lady? (Columbia)	375	+10	59088	6	33/1
16	18	GREG ADAMS Roadhouse (Blue Note)	351	-38	47974	17	30/0
19	19	STEVE COLE Off Broadway (Warner Bros.)	314	+19	57155	6	30/2
24	20	BOB JAMES Morning, Noon & Night (Warner Bros.)	303	+47	34122	5	30/5
28	21	BONEY JAMES Grand Central (Warner Bros.)	299	+108	46191	2	32/5
26	22	MICHAEL MANSON Outer Drive (A440 Music Group)	294	+44	51857	9	27/0
21	23	AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	292	+8	21187	9	21/1
Debut	24	DIANA KRALL Just The Way You Are (Verve/VMG)	282	+137	25135	1	24/5
20	25	JOE MCBRIDE Woke Up This Morning (Heads Up)	256	-39	17208	20	21/0
25	26	MAYSA Friendly Pressure (N-Coded)	250	-4	30017	7	19/1
27	27	MARION MEADOWS Tales Of A Gypsy (Heads Up)	197	+4	14724	4	21/2
29	28	JOAN OSBORNE I'll Be Around (Compendia)	194	+4	21187	2	16/3
23	29	JONATHAN BUTLER Wake Up (Warner Bros.)	187	-71	32490	18	18/0
—	30	CHRIS BOTTI Lisa (Columbia)	154	-24	8365	11	14/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 10/13-10/19. 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

NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)

Total Plays: 149, Total Stations: 12, Adds: 0

GROUP 3 Roll With It (GRP/VMG)

Total Plays: 144, Total Stations: 12, Adds: 0

LEE RITENOUR Module 105 (GRP/VMG)

Total Plays: 142, Total Stations: 14, Adds: 0

PIECES OF A DREAM Turning It Up (Heads Up)

Total Plays: 135, Total Stations: 15, Adds: 2

PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)

Total Plays: 131, Total Stations: 8, Adds: 0

N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)

Total Plays: 115, Total Stations: 15, Adds: 8

KEN NAVARRO Healing Hands (Shanachie)

Total Plays: 114, Total Stations: 13, Adds: 1

RUSS FREEMAN Brighter Day (Peak)

Total Plays: 103, Total Stations: 8, Adds: 0

RICK DERRINGER Jazzy Koo (Rock And Roll...) (Big3)

Total Plays: 96, Total Stations: 11, Adds: 0

NORAH JONES Come Away With Me (Blue Note/Virgin)

Total Plays: 84, Total Stations: 9, Adds: 1

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
CRAIG CHAQUICO Afterglow (Higher Octave)	12
N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	8
JEFF LORBER Chopsticks (GRP/VMG)	8
BONEY JAMES Grand Central (Warner Bros.)	5
BOB JAMES Morning, Noon & Night (Warner Bros.)	5
DIANA KRALL Just The Way You Are (Verve/VMG)	5
BWB Groovin' (Warner Bros.)	3
JOAN OSBORNE I'll Be Around (Compendia)	3
KENNY G Paradise (Arista)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIANA KRALL Just The Way You Are (Verve/VMG)	+137
BONEY JAMES Grand Central (Warner Bros.)	+108
BWB Groovin' (Warner Bros.)	+90
CHUCK LOEB Sarao (Shanachie)	+55
STEVE OLIVER High Noon (Native Language)	+50
BOB JAMES Morning, Noon & Night (Warner Bros.)	+47
KENNY G Paradise (Arista)	+46
MICHAEL MANSON Outer Drive (A440 Music Group)	+44
FOURPLAY Rollin' (Bluebird/RCA Victor)	+43
EUGE GROOVE Slam Dunk (Warner Bros.)	+41

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NORAH JONES Don't Know Why (Blue Note/Virgin)	233
LUTHER VANDROSS I'd Rather (J)	230
BRIAN CULBERTSON Without Your Love (Warner Bros.)	197
DOWN TO THE BONE Electra Glide (GRP/VMG)	163
PETER WHITE Bueno Funk (Columbia)	113
JOYCE COOLING Daddy-O (GRP/VMG)	105
CRAIG CHAQUICO Luminosa (Higher Octave)	94
BONEY JAMES RPM (Warner Bros.)	85
STEVE COLE So Into You (Atlantic)	80
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	69
JIMMY SOMMERS Lowdown (Higher Octave)	55
ERIC MARIENTHAL Lefty's Lounge (Peak)	55
JEFF GOLUB Cut The Cake (GRP/VMG)	53
BRAXTON BROTHERS Whenever I See You (Peak)	52

1 EUGE GROOVE
"Slam Dunk"

2 NORMAN BROWN
"Just Chillin'"

3 LARRY CARLTON
"Morning Magic"

BWB
"Groovin'"

14

#7 Most Added @
WJZA WZMR KUJZ

+90 spins =
#3 Most Increased!

STEVE COLE
"Off Broadway"

19

Added @
KSSJ KUJZ

BOB JAMES
"Morning Noon & Night"

20

#4 Most Added @
KYOT WSSM KCIY WJZI WYJZ

+47 spins = #7 Most Increased!

BONEY JAMES
"Grand Central"

21

#4 Most Added @
WJZW WJZZ KYOT KIFM KRVR

+108 spins = 2 Most Increased!

New & Active

NORMAN BROWN w/ Michael McDonald
"I Still Believe"

#2 Most Added @

WNUA KOAI KIFM
WLOQ WZMR KRQS
WEIB JRN

THANKS Smooth Jazz Radio, All That Jazz, Coast To Coast, R&R and Carol Archer!

Reporters

Stations and their adds listed alphabetically by market

ON THE RECORD

Patricia James
MD, WLOQ/Orlando



We added five records this week because it was time to freshen things up. Usually we only have one or two slots for new adds, but today was one of those rare days with five slots to fill and lots of fine material to choose from — really a lot of candidates. From my first listen to Down To The Bone, I loved the song; it's a hip, upbeat song with some keyboards and a nice mixture of things working. Plus, it adds variety, so we don't sound too sax-heavy. Then we put in Jeff

Lorber's "Chopsticks," which is just a killer tune. It takes me all the way back to "Pacific Coast Highway," which is my all-time favorite Jeff Lorber song. What a feel — what an awesome player! Jeff's music right now sounds more pumped than ever and has such a great energy level. The new Craig Chaquico is a 180-degree turn from "Cafe Carnival" and "Luminosa," but it's so different, and I loved it immediately. It reminds me of Craig years ago, but it's contemporary at the same time and shows his versatility. That's one that has such a good feel. Isn't that what music should do — make you feel good? Norman Brown and Michael McDonald was simply an automatic. I'm a big fan of McDonald's signature pipes, whether on crossover AC tunes or a smooth jazz tune like this one. When I listened to Michael Lington, I said to [PD] Dave Kosh that there's something about his playing — his tone, technique and melodies — that always gets my attention and stands out in catchiness.

What an astonishing first week on **Craig Chaquico's "Afterglow"** (Higher Octave), which earns No. 1 Most Added with 12 new adds, including WLOQ/Orlando, WNWV/Cleveland and JRN ... **Norman Brown** and iconic vocalist **Michael McDonald** join forces on "I Still Believe" (Warner Bros.), which ties for No. 2 Most Added with eight adds — Chicago, San Diego and Dallas among them. It's already in medium rotation in Los Angeles, Seattle and Cleveland. "Automatic," as WJZW/Washington PD Carl Anderson said at the R&R Convention's "Rate-a-Record" panel ... **Jeff Lorber's "Chopsticks"** (GRP/VMG) ties for No. 2 Most Added with eight adds, including Steve Williams' one and only add at KKSJ/San Francisco ... Three tracks tie for third Most Added with five adds each: **Diana Krall's "Just the Way You Are"** (Verve/VMG), which debuts impressively at 24* and earns No. 1 Most Increased with a 137-play gain; **Boney James' "Grand Central"** (Warner Bros.), which catapults 28-21* and earns second Most Increased with +108 plays; and **Bob James' "Morning, Noon and Night"** (Warner Bros.), which moves 24-20* and scores adds in Phoenix and Milwaukee, among others ... **Euge Groove** holds No. 1 for the second week, and **Chuck Loeb's "Sarao"** (Shanachie), at 4*, gains ground ... **Michael Manson's "Outer Drive"** (A440) continues to gain momentum with a four-point leap, 26-22* ... I wasn't surprised that Smooth Jazz founding father **Frank Cody** of Rendezvous broke ground in Smooth Jazz again when he became the first in the format to embrace R&R's amazing digital Electronic Promotion Kit initiative — on behalf of the *Golden Slumbers* track "Blackbird," going for adds Oct. 28 — because he's always been a visionary with the ability to look over the horizon, but I'm certainly humbled and grateful.



— Carol Archer, Smooth Jazz Editor

WZMR/Albany, NY
PD/MD: Tim Durkee

9 BROWN & MCDONALD "Believe"
NORMAN JONES "Come"
BWB "Groovin"
CRAIG CHAQUICO "Afterglow"
JEFF LORBER "Chopsticks"
RANDY SCOTT "Moment"

KRQS/Albuquerque, NM
PD: Paul Lavoie

MD: Jeff Young
JEFF LORBER "Chopsticks"
PAUL HARGREAVE "First"
BROWN & MCDONALD "Believe"
JOAN OSBORNE "Around"

KNIK/Anchorage, AK
DM/MD: Aaron Wallender

MD: Jennifer Summers
MAHON MEADOWS "Gypsy"

WJZZ/Atlanta, GA
PD/MD: Nick Francis

2 BONEY JAMES "Central"

KSMJ/Bakersfield, CA
PD/MD: Chris Townshend

No Adds

WNUA/Chicago, IL
OM: Bob Kaake

PD: Steve Stiles
BROWN & MCDONALD "Believe"

WNWV/Cleveland, OH
PD/MD: Bernie Kimble

CRAIG CHAQUICO "Afterglow"
CLUB 1600 "Point"

WJZA/Columbus, OH
OM/MD: Bill Harman

APD: Gary Wolter
BWB "Groovin"
CRAIG CHAQUICO "Afterglow"
RUSS FREEMAN "Sea"
HALL & DATES "Forever"

KOAI/Dallas-Ft. Worth, TX
PD: Maxine Todd

APD/MD: Bret Michael
BROWN & MCDONALD "Believe"
MICHAEL LINGTON "Thinking"

KJCO/Denver-Boulder, CO
PD/MD: Michael Fischer

9 CHUCK LOEB "Sarao"
LUTHER VANDROSS "Rather"
MAYSA "Pressure"
JEFF GOLUB "Cold"

KVJZ/Des Moines, IA
PD: Mike Blakemore

MD: Becky Taylor
No Adds

WVMV/Detroit, MI
PD: Tom Steeker

MD: Sandy Kovach
No Adds

KUJZ/Eugene, OR
PD: Chris Crowley

BWB "Groovin"
DIANA KRALL "Way"
PIECES OF A DREAM "Turning"
STEVE COLE "Off"

KEZL/Fresno, CA
OM: Scott Keith

PD/MD: J. Weidenheimer
2 DIANA KRALL "Way"
2 CRAIG CHAQUICO "Afterglow"

WYJZ/Indianapolis, IN
PD/MD: Carl Frye

BOB JAMES "Noon"

KCIY/Kansas City, MO
PD: Mark Edwards

MD: Michelle Chase
6 BOB JAMES "Noon"

KOAS/Las Vegas, NV
DM: Vic Clemons

PD/MD: Erik Fox
12 CRAIG CHAQUICO "Afterglow"
KENNY G "Paradise"

KTWV/Los Angeles, CA
PD: Chris Brodie

APD/MD: Ralph Stewart
No Adds

WJZN/Memphis, TN
PD: Norm Miller

DIANA KRALL "Way"
SERAH "Crazy"
JEFF LORBER "Chopsticks"
CRAIG CHAQUICO "Afterglow"

WLVE/Miami, FL
PD: Rich McMillan

No Adds

WJZI/Milwaukee, WI
OM/MD: Steve Scott

4 BOB JAMES "Noon"

KSBR/Mission Viejo, CA
OM/MD: Terry Wedel

MD: Logan Parris
JEFF LORBER "Chopsticks"
CRAIG CHAQUICO "Afterglow"
NESTOR TORRES "Smooth"

KRVR/Modesto, CA
PD: Jim Bryan

MD: Doug Wulff
CRAIG CHAQUICO "Afterglow"
THOM ROTELLA "Look"
BONEY JAMES "Central"

WQCC/New York, NY
OM: John Mullen

PD/MD: Charley Connolly
MARION MEADOWS "Gypsy"

WJCO/Norfolk, VA
OM: Daisy Davis

APD/MD: Larry Hollowell
PIECES OF A DREAM "Turning"
BONA FIDE "Willie"
PETER WHITE "Lady"

WLOQ/Orlando, FL
PD: Dave Kosh

MD: Patricia James
3 BROWN & MCDONALD "Believe"
3 MICHAEL LINGTON "Thinking"
CRAIG CHAQUICO "Afterglow"
JEFF LORBER "Chopsticks"
DOWN TO THE BONE "Surrender"

WJZJ/Philadelphia, PA
OM: Anne Gress

PD: Michael Tozzi
MD: Joe Proke
No Adds

KYOT/Phoenix, AZ
PD: Shaun Holly

APD/MD: Greg Morgan
15 DIANA KRALL "Way"
11 BONEY JAMES "Central"
10 BOB JAMES "Noon"

KJZS/Reno, NV
PD: Jay Davis

No Adds

WJZV/Richmond, VA
DM/MD: Reid Snider

KENNY G "Paradise"

KSSJ/Sacramento, CA
PD: Lee Hanson

APD: Ken Jones
STEVE COLE "Off"

WSSM/St. Louis, MO
PD: David Myers

BONA FIDE "Willie"
BOB JAMES "Noon"

KBZ/Salt Lake City, UT
PD/MD: Rob Riesen

CRAIG CHAQUICO "Afterglow"

KIFM/San Diego, CA
PD: Mike Vasquez

APD/MD: Kelly Cole
BONEY JAMES "Central"
KEN NAVARRO "Healing"
BROWN & MCDONALD "Believe"
NATALIE COLE "Off"

KKSF/San Francisco, CA
PD: Steve Williams

APD/MD: Samantha Wiedmann
JEFF LORBER "Chopsticks"

KMGQ/Santa Barbara, CA
PD: Mark De Anda

APD/MD: Steve Bauer
JOAN OSBORNE "Around"

KJZY/Santa Rosa, CA
PD: Gordon Zlot

APD/MD: Rob Singleton
No Adds

KWJZ/Seattle-Tacoma, WA
PD: Carol Handley

MD: Dianna Rose
JARRAU & COCKER "Lost"

WEIB/Springfield, MA
PD: Ben Casey

MD: Darrel Cutting
CRAIG CHAQUICO "Afterglow"
PAUL HARGREAVE "First"
STEVE OLIVER "High"
KENNY G "Paradise"

WSJT/Tampa, FL
OM/MD: Ross Block

MD: Kathy Curtis
NATALIE COLE "Off"
STEVE OLIVER "High"
KENNY G "Paradise"

WJZW/Washington, DC
OM: Kenny King

PD: Carl Anderson
DIANA KRALL "Way"
BONEY JAMES "Central"

JRN/(Jones NAC)/National
PD: Steve Hibbard

MD: Cheri Marquart
10 BROWN & MCDONALD "Believe"
3 RICHARD ELLIOT "Shotgun"
JOAN OSBORNE "Around"
JEFF LORBER "Chopsticks"
CRAIG CHAQUICO "Afterglow"

42 Total Reporters

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

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cmaxwell@radioandrecords.com

Three Wishes For Radio

□ Give it a heart, a soul and a creative spirit

By Mike Henry

The consolidation of radio brought about many changes for the industry. Initially, a significant number of people lamented these changes, both publicly and privately, but now it seems that most people have at least adjusted to, if not fully accepted, the effects of the Telecom Act. It's interesting, then, to hear the perspective of someone in the industry who's had success both before and after radio's mass consolidation. This week Paragon Media Strategies CEO Mike Henry tells us his three wishes for radio in the post-Telecom world.

I consider myself a lucky radio guy. After 20 years in the business I work for radio companies that still operate their radio stations the old-fashioned way. Operators such as Susquehanna in the United States and Rogers Media in Canada are examples of companies that continue to have a programming focus and a consumer-based agenda while maximizing revenue.



Mike Henry

Frankly, I've made a career out of competing against the formidable likes of Clear Channel and Cox — and Jacor, Chancellor, Capstar, et al., before that. While always working for David has its drawbacks, always competing against Goliath provides more targets for which to aim.

Being intimate with the soft underbelly of the giant radio groups, I am concerned that radio as a whole will inherit the less-than-desirable character traits of the consolidated groups. If I could wish three things for radio, it would be that it rediscover its heart, its soul and its creative spirit.

Wish No. 1: Give Radio A Heart

Simply put, radio's financiers have cut off too many veins to radio's heart. Of course radio stations and groups must make the most money possible, but not at the current cost. Here's what the equation looks like: Stagnant Content plus Overselling Ads minus Community Purpose divided by Digital Competition equals Eroding Market Share.

If programming is the heart of radio, then sales is the brain. Radio relied on its heart for many decades — perhaps too much for its own financial good. It took a while, but radio is no longer undervalued to the extent that it was. Now the pendulum has swung so far in the other direction that programming is undervalued and sales is overvalued.

If radio's brain continues to veto its heart, radio will expedite its decline to lower market share. If radio realizes the necessity of a strong heart to sustain an active brain, it can forestall the inevitable.

Point blank: Find new and creative ways of selling radio time and reduce spotloads, or radio will cook itself in its own stew. It's time that we apply basic programming concepts to commercial production and ensure the integrity of the radio-station and advertiser brands.

Consider selling blocks of time to one advertiser while maintaining long music sweeps. Evaluate all aspects of the existing on-air elements, from music sweeps to promos to features, and sell what we already do so well on radio.

Rethink commercial structure, and consider advertisers' goals to be top-of-mind. Find more natural ways to weave advertisers and products into copy and content. Advertisers are more accustomed to creative means of marketing from other media, so the climate is right for radio to evolve its commercial structure and traditional stopsets.

Of course, traditional :30s and :60s will continue to be in demand, but, for everyone's sake, commercials must fit into the texture of the radio station. Commercial production is image production.

Finally, if radio really had a heart, we would find out how much is too much in terms of spotloads. Right now we seem content to let radio listening decline while naively focusing on short-term revenue.

Wish No. 2: Give Radio A Soul

Radio cannot reclaim its soul without first recommitting to its local community. Without people, there is no soul.

"Community" is a very unsexy position in radio these days. Having a community focus does not spike the ratings, and it does not drive immediate revenue. Integrating strong community connections through the natural flow of radio-station activities is an ongoing effort, and it entails more plowing than harvesting. It takes time, diligence and patience.

However, in an era of overproduced radio stations with cyberjocks from afar, our communities are the last

meaningful human connection we have with our listeners. Our communities are the only common bond left between the radio station and the audience who lives there.

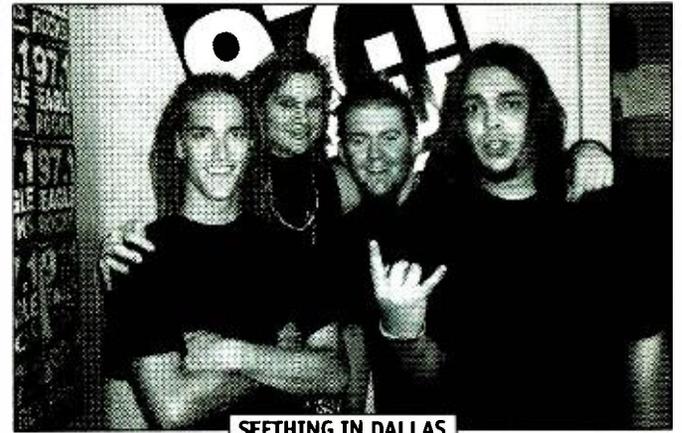
Ironically, community purpose was the initial reason for radio's entrance into popular culture, and I believe that radio will ultimately find itself dancing with the one who brought it, or it won't be dancing at all. As digital competition takes away other cards from radio's hand, such as "good music" and "quick information," stations that attain and maintain a community-focused card will be holding the highest card available.

While we've become very good at executing programming strategies, we've also become incredibly myopic in not considering new content ideas.

Whereas a sense of community was once the sole reason for the existence of almost all radio stations, consolidated radio has shown little interest in maintaining a relationship with its community of listeners. Instead, the big business of radio has settled for a purely transactional relationship with audiences.

There are only so many ways to slice programming through the mechanics of radio today, and there will be fewer in the future. As the industry realizes that programming can only push the ceiling so high in a heightened competitive state, there will be a greater focus on marketing and promotions.

From personnel to budgets to time commitments, radio must focus more on its communities and listeners through fundamental, street-savvy pro-



SEETHER IN DALLAS

Wind-up's Seether met up with KEGL/Dallas when they gigged in Big D recently. Holding court were (l-r) Seether's Nick Oshiro, KEGL's Cindy Scull and the band's Dale Stewart and Shaun Morgan.

motions and marketing. When applied with a community focus and integrated through the natural flow of the station, community-focused programming, promotions and marketing will give radio its soul.

Cultivate Community Links

Stations can cultivate their link with their communities in a number of ways.

- **Customize the music:** Customize music for the marketplace and local target audience. Avoid using trades and monitors to program radio stations, avoid groupwide ads, and return to the roots of what works and does not work for each unique market.

- **Let listeners touch the artists:** Stations should enable listeners to interact with artists. Artists who play in-studio and in small settings for station listeners provide a true human connection between listeners and artists.

- **Tell listeners more about the music:** Instead of being a jukebox, feed listeners music news and information, artist interviews and behind-the-scene views that allow them to grow and learn with the station. Provide more value to the music and let listeners know that they can expect more than just the music. At the very least, back-sell songs and music sets the way that listeners prefer, but rarely hear anymore.

- **Provide important local news and information:** Smart stations have invested wisely in providing meaningful local news and information. When the significance of stories dictates it, support the headlines with features and in-depth news reporting.

- **Be the main source of lifestyle events:** Lifestyle events allow stations to fulfill listeners' lifestyle ambitions and provide a real-world benchmark for listeners to remember the station. Unique to each station and market, lifestyle events are signature events in the minds of listeners.

- **Be a local advocate:** Stations should take active roles in making their communities better places to live. A proactive role in the health of the local market is a powerful card to play, as it makes a very personal connection with listeners who care. In a climate where most stations avoid dealing with touchy local issues, many listeners appreciate a station being a leader in the community.

- **Take a stand:** While risky, taking a stand on a topical issue is another strong stance in the eyes of many lis-

teners. Most compelling people have opinions, and so should compelling radio stations.

Without a soul, there is no differentiation between local radio stations and satellite radio or other wireless radio devices coming down the pike.

Wish No. 3: Give Radio A Creative Spirit

The time is right to reinvent radio content. Tight 300-title playlists or efficient news wheels will not go away. However, between radio's propensity for testing the same titles over and over, digital competition and higher consumer expectations for entertainment value, radio will have no choice but to try new concepts in content.

More compelling content is required to sustain radio's market share. While we've become very good at executing programming strategies, we've also become incredibly myopic in not considering new content ideas. It's only a matter of time before a bold operator tries a new concept and succeeds, and then others will follow.

The next frontier of radio programming is anyone's guess, but I can hear radio content that uses more theater of the mind, evolving on-air themes and activities that keep people listening longer and more frequently. Music formats will weave more naturally into this ever-developing content structure, with songs appearing when they should based on the nonmusic content at the time.

Stations could represent an imaginary or real place and time that will prop up the themes, personalities, music, advertising and entire format. Advertising will appear throughout the programming, similar to product placement in movies. Does that sound far-fetched? Maybe, but what is your creative vision for the future?

Finally, if the radio genie provided me with a bonus wish, it would be this: Let radio stations have fun again, because if you don't, the listeners will inevitably lose interest. Great radio stations have a wonderful wizard behind the curtain having fun, which allows the staff, listeners and advertisers to have fun listening. If radio falls short on the entertainment scale, other media will surely pick up the slack.

You can find a complete history of articles and national research studies on radio at www.paragonmediastrategies.com.

October 25, 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	NICKELBACK Never Again (Roadrunner/IDJMG)	672	-34	62234	15	33/0
2	2	3 DOORS DOWN When I'm Gone (Republic/Universal)	590	+35	52688	4	36/0
3	3	PEARL JAM I Am Mine (Epic)	550	+31	51089	5	31/0
6	4	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	542	+47	47251	12	30/0
5	5	NIRVANA You Know You're Right (Geffen/Interscope)	532	+37	46831	3	34/0
8	6	STONE SOUR Bother (Roadrunner/IDJMG)	518	+27	43040	9	32/0
4	7	ROLLING STONES Don't Stop (Virgin)	491	-9	43342	8	27/0
7	8	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	458	-35	43063	21	28/0
10	9	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	447	+32	35656	12	30/0
11	10	SYSTEM OF A DOWN Aerials (American/Columbia)	416	+22	37740	19	22/0
9	11	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	380	-50	37819	27	31/0
12	12	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	369	-9	31657	7	24/0
15	13	AUDIOSLAVE Cochise (Interscope/Epic)	364	+42	32994	3	28/0
17	14	FOO FIGHTERS All My Life (Roswell/RCA)	362	+48	29754	6	29/1
14	15	DISTURBED Prayer (Reprise)	335	+5	28406	11	21/1
18	16	BON JOVI Everyday (Island/IDJMG)	298	+4	29362	9	21/0
19	17	CHEVELLE The Red (Epic)	292	+36	23713	11	24/0
16	18	U2 Electrical Storm (Interscope)	259	-62	31683	7	21/0
20	19	SALIVA Always (Island/IDJMG)	245	+16	19604	4	21/1
21	20	SEETHER Fine Again (Wind-up)	198	-12	19749	13	15/0
23	21	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	181	+10	15353	4	21/4
22	22	DEF LEPPARD Now (Island/IDJMG)	154	-33	11491	15	14/0
24	23	SAMMY HAGAR Things've Changed (33rd Street)	139	-2	11474	3	15/1
28	24	TAPROOT Poem (Velvet Hammer/Atlantic)	138	+19	12630	5	17/2
26	25	JACKYL Kill The Sunshine (Humidity)	136	+13	10877	2	17/1
Debut	26	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	124	+50	13103	1	14/2
29	27	BREAKING BENJAMIN Polyamorous (Hollywood)	121	+2	10149	7	12/0
27	28	EARSHOT Not Afraid (Warner Bros.)	118	-3	10468	2	16/2
Debut	29	QUEENS OF THE STONE AGE No One Knows (Interscope)	113	+2	11594	1	12/1
Debut	30	JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	101	-4	6332	1	10/0

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 10/13-10/19. 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

DEFAULT Live A Lie (TVT)
Total Plays: 98, Total Stations: 15, Adds: 2

BLINDSIDE Pitiful (Elektra/EEG)
Total Plays: 97, Total Stations: 11, Adds: 1

AUDIOVENT Looking Down (Atlantic)
Total Plays: 95, Total Stations: 12, Adds: 0

RUSH Sweet Miracle (Anthem/Atlantic)
Total Plays: 91, Total Stations: 12, Adds: 0

PAPA ROACH Time And Time Again (DreamWorks)
Total Plays: 83, Total Stations: 10, Adds: 0

EXIES My Goddess (Virgin)
Total Plays: 79, Total Stations: 12, Adds: 1

RA Do You Call My Name (Republic/Universal)
Total Plays: 76, Total Stations: 10, Adds: 0

TRAPT Headstrong (Warner Bros.)
Total Plays: 73, Total Stations: 9, Adds: 0

CHRIS ROBINSON Safe In The Arms Of Love (Redline)
Total Plays: 57, Total Stations: 7, Adds: 0

Songs ranked by total plays

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	4
GOV'T MULE Drivin' Rain (ATO)	4
TAPROOT Poem (Velvet Hammer/Atlantic)	2
EARSHOT Not Afraid (Warner Bros.)	2
DEFAULT Live A Lie (TVT)	2
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	2
MUDVAYNE Not Falling (No Name/Epic)	2
CRAZY TOWN Drowning (Columbia)	2
CINDER Soul Creation (Geffen/Interscope)	2
ROBERT PLANT Last Time I Saw Her (Universal)	2
VONRAY Inside Out (Elektra/EEG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	+50
FOO FIGHTERS All My Life (Roswell/RCA)	+48
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+47
AUDIOSLAVE Cochise (Interscope/Epic)	+42
NIRVANA You Know You're Right (Geffen/Interscope)	+37
CHEVELLE The Red (Epic)	+36
3 DOORS DOWN When I'm Gone (Republic/Universal)	+35
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	+32
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	+32
PEARL JAM I Am Mine (Epic)	+31

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CREED One Last Breath (Wind-up)	331
GODSMACK I Stand Alone (Republic/Universal)	275
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	266
LINKIN PARK In The End (Warner Bros.)	181
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	174
NICKELBACK Too Bad (Roadrunner/IDJMG)	173
DEFAULT Wasting My Time (TVT)	162
STAIN'D For You (Flip/Elektra/EEG)	160
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	154
DEFAULT Deny (TVT)	152
3 DOORS DOWN Kryptonite (Republic/Universal)	141
DISTURBED Down With The Sickness (Giant/Reprise)	140
TOOL Schism (Volcano)	139
PRIMUS WOZZY N.I.B. (Divine/Priority)	134

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

Reporters

<p>WONE/Akron, OH * OM: Nick Anthony PD: T.K. O'Grady APD: Tim Daugherty SALIVA "Always"</p> <p>KZRR/Albuquerque, NM * Dir/Prog: Bill May PD: Phil Mahoney MD: Rob Brothers No Adds</p> <p>KZMX/Alexandria, LA PD: Terry Manning MD: Pat Cloud PRETENDERS "Complex" GOV'T MULE "Drivin"</p> <p>WZZO/Allentown, PA * PD: Robin Lee MD: Keith Moyer EARSHOT "Ariad"</p> <p>KWHL/Anchorage, AK PD: Larry Striber MD: Kathy Mitchell CREED "Dancing" CRAZY TOWN "Drowning"</p> <p>WAPL/Appleton, WI * PD: Joe Calgano APD/MD: Cramer No Adds</p> <p>KLBJ/Austin, TX * OM: Jeff Carroll MD: Lorie Lowe EXIES "Goddess"</p> <p>KIOC/Beaumont, TX * Dir/Prog: Debbie Wyke PD/MD: Mike Davis 3 RED HOT CHILI "Song" 1 JACKYL "Sunshine" BOSTON "Time"</p>	<p>WKGB/Binghamton, NY PD: Jim Free MD: Tim Boland CIX "Gear" MUDVAYNE "Falling"</p> <p>WBUF/Buffalo, NY * PD: John Paul BRUCE SPRINGSTEEN "Lonesome"</p> <p>WRQK/Canton, OH * PD/MD: Todd Downard No Adds</p> <p>WPXC/Cape Cod, MA OM: Steve McVie PD: Suzanne Tonerle FOO FIGHTERS "Life"</p> <p>WYBB/Charleston, SC * PD/MD: Mike Allen No Adds</p> <p>WKLC/Charleston, WV PD/MD: Mike Rappaport SAMMY HAGAR "Changed" VONRAY "Inside" ROBERT PLANT "Saw"</p> <p>WEBN/Cincinnati, OH * OM/MD: Scott Reinhardt MD: Rick "The Dude" Vaska CINDER "Soul"</p> <p>WVRK/Columbus, GA OM: Brian Waters No Adds</p> <p>KNCN/Corpus Christi, TX * PD: Paula Howell MD: Monte Montana 2 MUDVAYNE "Falling" 1 QUEENS OF "Knows"</p>	<p>WTUE/Dayton, OH * PD: Tony Tibord APD/MD: John Beauzieu SAMMY HAGAR "Changed" RED HOT CHILI "Song"</p> <p>KLAQ/El Paso, TX * PD: Maggie Mike Rimmey APD/MD: Glenn Garcia DISTURBED "Prayer"</p> <p>WPHO/Elmira-Corning, NY GM/PO: George Harris MD: Stephen Shimmer PRETENDERS "Complex" GOV'T MULE "Drivin"</p> <p>KLOL/Houston, TX * OM/MD: Vince Richards MD: Steve Fitz No Adds</p> <p>WRKR/Kalamazoo, MI PD: Mike McKelley PD/MD: Jay Deacon AUDIOSLAVE "Cochise"</p> <p>WQBZ/Macon, GA PD: Erich West MD: Sarina Scott 15 NIRVANA "Right"</p> <p>KFRQ/McAllen, TX * PD: Alex Duran MD: Keith West KORN "Break" MATCHBOX TWENTY "Deceas" ROBERT PLANT "Saw" VONRAY "Inside"</p>	<p>WCLG/Morgantown, WV PD: Jeff Miller MD: Dave Murdoch CRAZY TOWN "Drowning" GOV'T MULE "Drivin" SAMMY HAGAR "Changed" KORN "Break"</p> <p>WOHA/Morrisstown, NJ * PD/MD: Terms Carr No Adds</p> <p>WBAB/Nassau-Suffolk, NY * PD: John Olsen APD/MD: John Parise No Adds</p> <p>KFZX/Odessa-Midland, TX PD/MD: Steve Driscoll 13 BOSTON "Time" 6 RED HOT CHILI "Song" CINDER "Soul" GOV'T MULE "Drivin" DELBERT MCCLENTON "Lonestar"</p> <p>KEZO/Omaha, NE * PD/MD: Bruce Patrick No Adds</p> <p>KCLB/Palm Springs, CA PD/MD: Tish Lacy RA "Call" JACKYL "Sunshine"</p> <p>WRRX/Pensacola, FL * OM/MD: Dan McClintock CRAZY TOWN "Drowning"</p> <p>WWCT/Peoria, IL PD: Jamie Merley MD: Debbie Hunter CHEVELLE "Red" GOV'T MULE "Drivin"</p>	<p>WMMR/Philadelphia, PA * PD: Sam Milgram APD/MD: Ken Zippo No Adds</p> <p>KOKB/Phoenix, AZ * PD: John Laurenti MD: Dock Ellis FOO FIGHTERS "Life"</p> <p>WHEB/Portsmouth, NH * PD/MD: Alex James 2 TAPROOT "Poem" CINDER "Soul"</p> <p>WHJY/Providence, RI * PD: Joe Bevilacqua APD: Doug Palmieri MD: John Laurenti 10 SANTANA "F.P.O.D. 'Amencia"</p> <p>KCAL/Riverside, CA * PD: Steve Hoffman EARSHOT "Ariad" GOV'T MULE "Drivin" RED HOT CHILI "Song"</p> <p>WROV/Roanoke-Lynchburg, VA * PD: Aaron Roberts MD: Heidi Krumhart GOV'T MULE "Drivin" VONRAY "Inside"</p> <p>WCMF/Rochester, NY * PD: John McCree MD: Dave Kane 1 GOV'T MULE "Drivin" DEADLY "Brand"</p> <p>WXRX/Rockford, IL PD/MD: Jim Stone KORN "Break" TRUSTCOMPANY "Me" VONRAY "Inside"</p>	<p>KBER/Salt Lake City, UT * OM: Bruce Jones PD: Kelly Hammer APD/MD: Helen Powers DEFAULT "Life" TRAILER PARK "Dead"</p> <p>KSJO/San Francisco, CA * PD: David Alwood OM: Gary Schoenwetter MD: Zack Tyler 2 BLINDSIDE "Pitiful"</p> <p>KZOS/San Luis Obispo, CA PD: David Alwood APD: London Fields MD: Jordan Black BRUCE SPRINGSTEEN "Lonesome" CHRIS ROBINSON "Arms"</p> <p>KXFX/Santa Rosa, CA * PD: Don Harrison MD: Howard Friele DEFAULT "Life" EARSHOT "Ariad" GOV'T MULE "Drivin" RED HOT CHILI "Song"</p> <p>KMOD/Tulsa, OK * PD/MD: Ross Hart APD: Chris GOV'T MULE "Drivin" ROBERT PLANT "Saw" BRUCE SPRINGSTEEN "Lonesome"</p> <p>KISW/Seattle-Tacoma, WA * PD: Dave Richards APD/MD: Kyle Brooks No Adds</p> <p>KTUX/Shreveport, LA * PD: Kevin West MD: Flynn Stone No Adds</p> <p>KXUS/Springfield, MO PD: Tony Hattao MD: Mark McClan 20 3 DOORS DOWN "Gone"</p>	<p>WMAQ/Syracuse, NY * PD/MD: Bob O'Dell APD: Dave Frisino 3 MUDVAYNE "Falling" 1 TAPROOT "Poem"</p> <p>WIOT/Toledo, OH * OM: Cary Pail PD/MD: Dave Rossi No Adds</p> <p>WKLT/Traverse City, MI PD/MD: Terri Ray CREED "Dancing" GOV'T MULE "Drivin"</p> <p>KLPX/Tucson, AZ * PD/MD: James Hunter APD: Chris RED HOT CHILI "Song"</p> <p>KNOD/Tulsa, OK * PD/MD: Ross Hart APD: Chris GOV'T MULE "Drivin" ROBERT PLANT "Saw" BRUCE SPRINGSTEEN "Lonesome"</p>	<p>WMZK/Wausau, WI PD/MD: Nick Summers 3 KORN "Break" 3 MUDVAYNE "Falling" 3 RA "Call"</p> <p>WRQR/Wilmington, NC OM: John Stevens APD/MD: Gregg Stepp 14 NIRVANA "Right" CHRIS ROBINSON "Arms"</p> <p>KATS/Yakima, WA OM: Ron Harris SAMMY HAGAR "Changed" CHEVELLE "Red" KORN "Break"</p> <p>WNCD/Youngstown, OH * PD: Chris Patrick No Adds</p>
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*Monitored Reporters
56 Total Reporters

36 Total Monitored

20 Total Indicator

R&R Active Rock Top 50

October 25, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DISTURBED Prayer (Reprise)	1925	+14	161487	12	59/0
2	2	SYSTEM OF A DOWN Aerials (American/Columbia)	1639	-87	149735	22	59/1
3	3	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1611	+15	131186	13	57/0
5	4	NIRVANA You Know You're Right (Geffen/Interscope)	1604	+84	133771	4	58/0
4	5	STONE SOUR Bother (Roadrunner/IDJMG)	1592	+61	132005	12	55/0
7	6	AUDIOSLAVE Cochise (Interscope/Epic)	1479	+133	121415	4	57/0
8	7	CHEVELLE The Red (Epic)	1370	+93	118102	17	59/1
6	8	NICKELBACK Never Again (Roadrunner/IDJMG)	1337	-98	112108	17	53/0
9	9	3 DOORS DOWN When I'm Gone (Republic/Universal)	1324	+83	115613	5	59/0
10	10	FOO FIGHTERS All My Life (Roswell/RCA)	1178	+32	97219	8	58/2
15	11	SALIVA Always (Island/IDJMG)	1077	+75	91730	6	58/0
13	12	PEARL JAM I Am Mine (Epic)	1049	+6	83760	6	51/0
12	13	TRUSTCOMPANY Downfall (Geffen/Interscope)	975	-85	65024	25	53/1
14	14	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	973	-43	75421	14	54/0
11	15	KORN Thoughtless (Immortal/Epic)	944	-138	93643	20	55/0
16	16	GODSMACK I Stand Alone (Republic/Universal)	883	-71	79209	38	53/0
19	17	TAPROOT Poem (Velvet Hammer/Atlantic)	871	+145	74298	9	58/2
18	18	BLINDSIDE Pitiful (Elektra/EEG)	782	+18	70019	13	58/0
17	19	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	756	-81	57573	21	52/0
23	20	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	649	+57	46575	6	45/1
21	21	SEETHER Fine Again (Wind-up)	615	-46	50065	16	44/0
20	22	BREAKING BENJAMIN Polyamorous (Hollywood)	610	-76	36007	16	50/0
22	23	EARSHOT Not Afraid (Warner Bros.)	606	-54	51822	9	52/0
26	24	MUDVAYNE Not Falling (No Name/Epic)	573	+123	47657	4	49/3
25	25	PAPA ROACH Time And Time Again (DreamWorks)	573	+37	45692	5	43/0
27	26	HOOBASTANK Remember Me (Island/IDJMG)	464	+15	33123	7	41/3
32	27	QUEENS OF THE STONE AGE No One Knows (Interscope)	422	+99	34361	5	43/7
28	28	RA Do You Call My Name (Republic/Universal)	404	+25	32805	6	37/1
30	29	TRAPT Headstrong (Warner Bros.)	390	+49	27432	4	41/2
24	30	P.O.D. Satellite (Atlantic)	333	-225	36400	11	33/0
40	31	EXIES My Goddess (Virgin)	311	+122	22079	2	43/5
37	32	AUDIOVENT Looking Down (Atlantic)	289	+39	21749	4	33/3
29	33	FILTER American Cliche (Reprise)	279	-77	18308	6	27/0
35	34	OUR LADY PEACE Innocent (Columbia)	267	+1	16167	8	27/1
31	35	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	265	-71	18284	18	22/0
43	36	KORN Alone I Break (Immortal/Epic)	252	+112	23127	2	39/23
36	37	JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	245	-14	22451	6	18/0
46	38	CRAZY TOWN Drowning (Columbia)	237	+113	21035	2	37/12
39	39	NONPOINT Development (MCA)	203	-7	20016	5	22/0
41	40	DEFAULT Live A Lie (TVT)	202	+48	12560	3	21/1
38	41	MAD AT GRAVITY Walk Away (ARTISTdirect)	150	-80	8039	17	15/0
33	42	3RD STRIKE Redemption (Hollywood)	146	-143	8357	9	21/0
Debut	43	CINDER Soul Creation (Geffen/Interscope)	144	+85	10200	1	27/14
34	44	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	131	-146	7895	13	25/0
47	45	JACKYL Kill The Sunshine (Humidity)	122	+4	10763	3	9/0
42	46	VINES Get Free (Capitol)	110	-36	8303	20	13/0
Debut	47	CKY Flesh Into Gear (Island/IDJMG)	102	+83	6885	1	20/2
44	48	U2 Electrical Storm (Interscope)	101	-39	6781	7	9/0
Debut	49	TRUSTCOMPANY Running From Me (Geffen/Interscope)	90	+32	5840	1	18/7
49	50	JIMMY EAT WORLD Sweetness (DreamWorks)	86	-22	6176	17	7/0

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 10/13-10/19. 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
KORN Alone I Break (Immortal/Epic)	23
CINDER Soul Creation (Geffen/Interscope)	14
CRAZY TOWN Drowning (Columbia)	12
VINES Outtathaway (Capitol)	8
QUEENS OF THE STONE AGE No One Knows (Interscope)	7
TRUSTCOMPANY Running From Me (Geffen/Interscope)	7
EXIES My Goddess (Virgin)	5
MUDVAYNE Not Falling (No Name/Epic)	3
HOOBASTANK Remember Me (Island/IDJMG)	3
AUDIOVENT Looking Down (Atlantic)	3
PACIFIER Bullitproof (Arista)	3

RA "Do You Call My Name"

"RA has a sound all their own. After starting the track out of nights and hearing it jump right out of the radio, we had to bump it up to all dayparts! We're getting #1 Phones!"

-Larry McFeele, MD/KUPD

Active: 28 Record in stores now

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TAPROOT Poem (Velvet Hammer/Atlantic)	+145
AUDIOSLAVE Cochise (Interscope/Epic)	+133
MUDVAYNE Not Falling (No Name/Epic)	+123
EXIES My Goddess (Virgin)	+122
CRAZY TOWN Drowning (Columbia)	+113
KORN Alone I Break (Immortal/Epic)	+112
QUEENS OF THE STONE AGE No One Knows (Interscope)	+99
CHEVELLE The Red (Epic)	+93
CINDER Soul Creation (Geffen/Interscope)	+85
NIRVANA You Know You're Right (Geffen/Interscope)	+84

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAIN'D For You (Flip/Elektra/EEG)	570
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	535
KORN Here To Stay (Immortal/Epic)	529
SYSTEM OF A DOWN Toxicity (American/Columbia)	503
LINKIN PARK In The End (Warner Bros.)	501
P.O.D. Youth Of The Nation (Atlantic)	468
EARSHOT Get Away (Warner Bros.)	464
P.O.D. Alive (Atlantic)	439
DISTURBED Down With The Sickness (Giant/Reprise)	436
TOOL Schism (Volcano)	422
LINKIN PARK One Step Closer (Warner Bros.)	393
DEFAULT Wasting My Time (TVT)	388

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America's Best Testing Active Rock Songs 12+ For The Week Ending 10/25/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DISTURBED Prayer (Reprise/WB)	4.25	4.34	91%	15%	4.21	96%	16%
STONE SOUR Bother (Roadrunner/IDJMG)	4.10	4.09	78%	15%	4.03	86%	21%
SYSTEM OF A DOWN Aerials (American/Columbia)	4.04	4.11	96%	35%	4.03	98%	36%
MUDVAYNE Not Falling (No Name/Epic)	3.99	-	47%	6%	3.94	53%	8%
CHEVELLE The Red (Epic)	3.96	4.01	81%	16%	3.90	86%	20%
KORN Thoughtless (Immortal/Epic)	3.95	3.93	93%	22%	3.88	94%	25%
GODSMACK I Stand Alone (Republic/Universal)	3.93	3.99	97%	43%	3.91	100%	48%
TRUSTCOMPANY Downfall (Interscope)	3.91	4.08	86%	23%	3.74	90%	29%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.90	3.87	63%	8%	3.78	70%	11%
NIRVANA You Know You're Right (Geffen/Interscope)	3.87	3.94	78%	12%	3.87	81%	13%
SALIVA Always (Island/IDJMG)	3.78	3.78	73%	11%	3.65	76%	14%
FOO FIGHTERS All My Life (Roswell/RCA)	3.73	3.87	79%	14%	3.68	84%	12%
SEETHER Fine Again (Wind-up)	3.73	3.87	69%	12%	3.55	75%	19%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.72	3.68	74%	11%	3.52	78%	16%
STAIN'D For You (Flip/Elektra/EEG)	3.70	3.73	93%	41%	3.45	96%	51%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.70	3.75	95%	32%	3.40	96%	40%
AUDIOSLAVE Cochise (Epic)	3.69	3.79	57%	10%	3.82	67%	13%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.68	3.76	95%	35%	3.54	97%	41%
EARSHOT Not Afraid (Warner Bros.)	3.68	3.86	64%	12%	3.59	71%	14%
THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	3.67	3.73	65%	12%	3.54	70%	18%
BLINDSIDE Pitiful (Elektra/EEG)	3.67	3.61	58%	10%	3.55	61%	15%
QUEENS OF THE STONEAGE No One Knows (Interscope)	3.64	-	57%	10%	3.53	64%	13%
HDOBASTANK Remember Me (Island/IDJMG)	3.64	3.70	72%	17%	3.46	72%	21%
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	3.58	3.66	95%	45%	3.33	97%	52%
BREAKING BENJAMIN Polyamorous (Hollywood)	3.48	3.61	60%	15%	3.34	67%	20%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.41	3.40	97%	51%	3.29	98%	54%
P.O.D. Satellite (Atlantic)	3.33	3.33	90%	35%	3.24	93%	39%
PAPA ROACH Time And Time Again (DreamWorks)	3.32	3.51	68%	17%	3.14	72%	23%
PEARL JAM I Am Mine (Epic)	3.30	3.49	76%	21%	3.19	79%	27%
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	3.18	3.33	73%	23%	3.10	76%	24%

Total sample size is 575 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

- PACIFIER** Bullitproof (Arista)
Total Plays: 56, Total Stations: 13, Adds: 3
- SUM 41** Still Waiting (Island/IDJMG)
Total Plays: 45, Total Stations: 6, Adds: 2
- VINES** Outtathaway (Capitol)
Total Plays: 5, Total Stations: 9, Adds: 8

Songs ranked by total plays

Indicator

Most Added

- CINDER** Soul Creation (Geffen/Interscope)
- CKY** Flesh Into Gear (Island/IDJMG)
- EXIES** My Goddess (Virgin)
- CRAZY TOWN** Drowning (Columbia)
- MUDVAYNE** Not Falling (No Name/Epic)
- TRAPT** Headstrong (Warner Bros.)
- KORN** Alone I Break (Immortal/Epic)
- TRUSTCOMPANY** Running From Me (Geffen/Interscope)
- TAPROOT** Poem (Velvet Hammer/Atlantic)
- QUEENS OF THE STONE AGE** No One Knows (Interscope)
- JACKYL** Kill The Sunshine (Humidity)
- CHRIS ROBINSON** Safe In The Arms Of Love (Redline)
- BOSTON** I Had A Good Time (Artemis)
- GOV'T MULE** Drivin' Rain (ATO)
- PACIFIER** Bullitproof (Arista)
- TRIBE OF JUDAH** Thanks For Nothing (Spitfire)
- VINES** Outtathaway (Capitol)

Reporters

<p>WQBA/Albany, NY * 1 KORN "Break" CINDER "Soul" VINES "Outta"</p> <p>KZRM/Amarillo, TX PD/M: Eric Slayter CINDER "Soul"</p> <p>WXXX/WXXX/Appleton-Green Bay, WI * PD/M: Guy Dark CRAZY TOWN "Drowning" SUM 41 "Soul"</p> <p>WCHZ/Augusta, GA * OM: Herley Drew PD/M: Chuck Williams CRAZY TOWN "Drowning" KORN "Break"</p> <p>KRAB/Bakersfield, CA * PD/M: Danny Spenka 6 QUEENS OF "Knows" 6 TRUSTCOMPANY "Me"</p> <p>WIYY/Baltimore, MD * OM: Kerry Plackmeyer PD: Dave Hill APD/M: Rob Heckman CRAZY TOWN "Drowning"</p> <p>WCPB/Biloxi-Gulfport, MS * OM: Wayne Watkins PD: Scot Fox MD: Mitch Cry 1 KORN "Break" VINES "Outta" MUDVAYNE "Falling"</p> <p>WAAF/Boston, MA * PD: Keith Hastings KORN "Break"</p> <p>WRXR/Chattanooga, TN * PD: Boner MD: Dave Spain 15 MUDVAYNE "Falling" 12 CRAZY TOWN "Drowning" 3 EXIES "Goddess" 3 QUEENS OF "Knows" MIGHTY SIDE SHOW "Something"</p>	<p>KRQR/Chico, CA PD/M: Dale Sandoval CINDER "Soul" EXIES "Goddess"</p> <p>WHMS/Cleveland, OH * PD: Jim Trapp No Adds</p> <p>KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry 7 KORN "Break" PACIER "Bull"</p> <p>WBXZ/Columbus, OH * PD: Hal Fish APD/M: Ronni Hunter 1 KORN "Break" QUEENS OF "Knows"</p> <p>KEGL/Dallas-Ft. Worth, TX * PD: Max Dugan APD: Chris Ryan MD: Cindy Scull 2 EXIES "Goddess" RA "Gee" TRUSTCOMPANY "Me"</p> <p>KBPI/Denver-Boulder, CO * PD: Bob Richards APD/M: Willie B. 7 CRAZY TOWN "Drowning" FOO FIGHTERS "Life"</p> <p>KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaels 1 KORN "Break" 1 RED HOT CHILI "Song" CINDER "Soul"</p> <p>WRIF/Detroit, MI * OM/PD: Doug Podell APD/M: Mark Pennington 1 KORN "Break" BOSTON "Time"</p> <p>WGBF/Evansville, IN OM/PD: Mike Sanders APD/M: Mark Sanders TRUSTCOMPANY "Me" CINDER "Soul"</p>	<p>WRQC/Fayetteville, NC * PD: Paul Michels PD: Mark Arsen MD: Al Field 1 CRAZY TOWN "Drowning"</p> <p>WWBN/Flint, MI * OM/PD: Brian Beddow MD: Tony LaBrie CRAZY TOWN "Drowning" KORN "Break"</p> <p>KRZR/Fresno, CA * OM/PD: E. Curtis Johnson MD: Rick Riddeman 22 KORN "Break" 11 CINDER "Soul"</p> <p>WRQC/FL Myers, FL * PD/M: Fritz KORN "Break"</p> <p>WBYR/FL Wayne, IN * OM: Jim Fox 1 HOBBASTANK "Remember" CRAZY TOWN "Drowning" VINES "Outta" DEFAULT "LW" 1 CKY "Gee"</p> <p>WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North 2 CINDER "Soul" 2 QUEENS OF "Knows"</p> <p>WKLQ/Grand Rapids, MI * PD: Mark Feurie MD: Tom Stavrou HOBBASTANK "Remember" TRUSTCOMPANY "Me"</p> <p>WZOR/Green Bay, WI PD: Roxanne Steele CRAZY TOWN "Drowning" EXIES "Goddess"</p> <p>WXQR/Greenville, NC * PD: Brian Rickman APD: Wes Adams No Adds</p> <p>WTPT/Greenville, SC * PD/M: Mark Hendrix No Adds</p>	<p>WQXA/Harrisburg, PA * PD: Claudine DeLorenzo MD: Nixon 2 CINDER "Soul" VINES "Outta"</p> <p>WCCC/Hartford, CT * PD: Michael Piccizzi APD/M: Mike Karolyi CINDER "Soul" TRUSTCOMPANY "Me"</p> <p>KPOI/Honolulu, HI * PD: J.J. Michaels Interim MD: Fil Slash KORN "Break" VINES "Outta"</p> <p>WAMX/Huntington, WV PD/M: Paul Oslund 3 EXIES "Goddess" 1 CINDER "Soul"</p> <p>WRIT/Huntsville, AL * OM: Rob Harder PD/M: Jimbo Wood 1 KORN "Break" CRAZY TOWN "Drowning" VINES "Outta" ADELYDA "Tonight"</p> <p>KQRC/Kansas City, MO * PD: Neal Mirsky APD/M: Don Jantzen AUDIO/VENT "Looking" EXIES "Goddess" HOBBASTANK "Remember"</p> <p>KLFX/Killeen-Temple, TX PD/M: Bob Fonda CINDER "Soul"</p> <p>WJXQ/Lansing, MI * OM: Bob Olson MD: Kevin Conrad 1 AUDIO/VENT "Looking" CINDER "Soul" KORN "Break" TRUSTCOMPANY "Me"</p> <p>KOMP/Las Vegas, NV * PD: John Griffin MD: Big Marty TAPROOT "Poem" TRAPT "Headstrong"</p>	<p>WXZZ/Lexington-Fayette, KY * MD: Suzy Boe MUDVAYNE "Falling"</p> <p>KIBZ/Lincoln, NE OM: Julie Gade PD: E.J. Marshall APD: Sparky MD: Samantha Knight CKY "Gee" KORN "Break" CINDER "Soul"</p> <p>WTFX/Louisville, KY * OM: Michael Lee MD: Frank Webb 37 SYSTEM OF A DOWN "Aerials" 17 TRUSTCOMPANY "Downfall" 10 TAPROOT "Poem" AUDIO/VENT "Looking" CRAZY TOWN "Drowning" OUR LADY PRIDE "Tonight"</p> <p>KFMX/Lubbock, TX OM: Wes Nessmann TRIBE OF JUDAH "Nothing" GOV'T MULE "Drivin"</p> <p>WJJO/Madison, WI * PD: Randy Hawke APD/M: Blake Patton 1 KORN "Break" CINDER "Soul" KORN "Break" QUEENS OF "Knows"</p> <p>WGIR/Manchester, NH PD: Valorie Knight MD: Meegan Collier CKY "Gee"</p> <p>WLZR/Milwaukee, WI * PD: Mike Stern MD: Marilyn Mee CINDER "Soul" CRAZY TOWN "Drowning"</p> <p>KXXR/Minneapolis, MN * OM: Dave Hamilton PD: Wade Linder MD: Pablo PACIER "Bull" TRUSTCOMPANY "Me"</p>	<p>KMRQ/Modesto, CA * PD/M: Jack Paper APD: Matt Foley KORN "Break" SUM 41 "Soul"</p> <p>WRAT/Monmouth-Ocean, NJ * OM/PD: Carl Craft APD/M: Robyn Lane GOV'T MULE "Drivin" VINES "Outta"</p> <p>WKQZ/Myrtle Beach, SC PD: Frank Webb PACIER "Bull"</p> <p>WNOR/Norfolk, VA * PD: Harvey Kojan APD/M: Tim Parker CINDER "Soul"</p> <p>KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels No Adds</p> <p>KRQC/Omaha, NE * PD: Tim Sheridan MD: Jon Terry 1 KORN "Break"</p> <p>WTIX/Pensacola, FL * Dir/Prog: Joel Sampson APD/M: Mark "The Shark" Dyba 11 TRUSTCOMPANY "Me" 3 CKY "Gee" QUEENS OF "Knows"</p> <p>WIXO/Peoria, IL PD/M: Matt Bahan KORN "Break" VINES "Outta" BOSTON "Time"</p> <p>WYSP/Philadelphia, PA * OM/PD: Tim Sabean APD/M: Nancy Palumbo MD: Gilly Edwards 6 MUDVAYNE "Falling" 2 KORN "Break"</p>	<p>KUPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFeele FOO FIGHTERS "Life"</p> <p>KUFO/Portland, OR * OM: Dave Numme APD/M: AJ Scott 4 KORN "Break" 4 CINDER "Soul"</p> <p>KORB/Quad Cities, IA-IL * OM: Danny Sullivan PD: Darren Pitts MD: Dave Levora CRAZY TOWN "Drowning"</p> <p>WBBB/Raleigh-Durham, NC * OM/PD: Andy Meyer APD/M: Gary Poole 2 CHEVELLE "Red"</p> <p>KDOT/Reno, NV * PD/M: Jave Patterson CINDER "Soul" EXIES "Goddess" QUEENS OF "Knows"</p> <p>WNVE/Rochester, NY * PD: Erik Anderson MD: Don Vincent CINDER "Soul"</p> <p>KRXQ/Sacramento, CA * Stn. Mgr.: Curtiss Johnson PD: Paul Marshall MD: Paul Marshall 1 EXIES "Goddess"</p> <p>WKQZ/Saginaw, MI * PD: Hunter Scott APD/M: Sean Kelly CRAZY TOWN "Drowning" SEAKS "Strad" VINES "Outta"</p> <p>WZBH/Salisbury, MD PD: Shawn Murphy APD/M: Mikki Hunter CRAZY TOWN "Drowning" CINDER "Soul" CKY "Gee"</p>	<p>WLZX/Springfield, MA * PD: Scott Laudani MD: Becky Pohotsky CINDER "Soul" TRAPT "Headstrong"</p> <p>KZRO/Springfield, MO OM: Dave DeFranco MD: George Spankmeister 10 CKY "Gee" 2 MUDVAYNE "Falling" TRAPT "Headstrong"</p> <p>WXTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Laura Phillips PACIER "Bull"</p> <p>KRTQ/Tulsa, OK * PD: Chris Kelly APD: Kelly Garrett No Adds</p> <p>KICT/Wichita, KS * PD: D.C. Carter MD: Rick Thomas 1 KORN "Break"</p> <p>WBSX/Wilkes-Barre, PA * OM: Jules Riley PD: Chris Lloyd MD: Freddie No Adds</p>
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* Monitored Reporters

75 Total Reporters

59 Total Monitored

16 Total Indicator

NOTE: Last week we inadvertently printed the incorrect file listing adds for our Active Rock reporters. We regret the oversight.



ON THE RECORD

WITH **Charley**
APD/MD, WKZQ/Myrtle Beach, SC



Greetings from the land of sand and sun! On the alternative side, I'm digging Loudermilk's *The Red Record* (does anyone else feel a cross between The Smashing Pumpkins and Faster Pussycat here?) and The Used. I hear that the singer for The Used gets so worked up onstage that he usually vomits ... get outta the way! • On the rock side, the new Disturbed kicks

ass. I can't wait to see them live at our Day of Adrenaline show! What a lineup for our first festival: Korn, Disturbed, Trust Company, Dragpipe and The Exies. • For its pure fun factor, I love Bowling For Soup's "Girl All the Bad Guys Want," not to mention that it was co-written by one of my favorite underrated talents of the rock world, Butch Walker. • I'm waiting anxiously for the new one from Salliva, as well as Audioslave — Chris Cornell can bring down the roof with that voice. Later ... the beach is calling my name!

ACTIVE: Korn's "Alone I Break" ruled the Most Added with 23 adds and a nice bump up the chart, 46-36 ... The traffic slowed down enough to let folks get caught up with Cinder's "Soul Creation" (14 adds) and Crazy Town's "Drowning" (12 adds). Crazy Town picked up some solid fans with the likes of WIYY/Baltimore, KBPI/Denver and WLZR/Milwaukee hitting it this week. It climbs to No. 38

... Though it only picked up five adds this week, The Exies' "My Goddess" soaked up solid support in spins and rose to No. 31 on the chart ... It's a similar story for Taproot, who only managed two bumps up the chart, but, at +143, had the largest gaining airplay track for the week. **ROCK:** A handful of adds on this side of the format, with Gov't Mule's "Driving Rain" and The Red Hot Chili Peppers' "Zephyr Song" taking the lead ... Bruce Springsteen's "Lonesome Day" debuts at No. 26 on the chart. **MAX PIX:** PACIFIER "Bullitproof" (Arista)

— Cyndee Maxwell, Active Rock/Rock Editor



Record Of The Week

Artist: **Codeseven**
Title: *The Rescue*
Label: **Music Cartel**



Every so often you're fortunate enough to rediscover an album. Case in point for me: Codeseven's *The Rescue*. Before checking out their live show last week at the Troubadour, I decided to retrieve this North Carolina group's latest from the stack and give it another go. Thank God I did; I had almost overlooked one of this year's coolest rock releases. An ambient journey that references everything from Faith No More and Sunny Day Real Estate to Jeff Buckley and Radiohead, *The Rescue* is a life preserver in a sea of soundalike metalheads. Swooning vocals float atop watery guitar lines that shimmer and sway with emotion and dark atmospheres. "Danger" slinks along seductively while the title track pulses with urgency and culminates in a cathartic release of energy. On top of all that, they carry it off live too. Fans of intelligent rock will definitely find their lucky number in Codeseven.

— Frank Correia

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

e-mail: mdavis@radioandrecords.com

active INSIGHT

ARTIST: **Foo Fighters**

LABEL: **Roswell/RCA**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Foo Fighters

Over the past 12 months Dave Grohl's "to do" list looked more like a recipe for a breakdown. Among the items: deal with drummer Taylor Hawkins' near-fatal overdose, scrap early Foo Fighters recording sessions, deal with the ironically named Courtney Love re: Nirvana's legacy, and leave it all behind for a while to record and tour with one of his favorite bands, Queens Of The Stone Age. It could all end one of two ways: a big ol' breakup or a big ol' rock album.

Fortunately, it was the latter. The Foo Fighters' fourth album, *One by One*, is perhaps their most consistent to date. Kicking off with the adrenalized lead single "All My Life," *One by One* is a by-the-numbers exorcism of demons past and present, all while having a blast rawk 'n' rollin' through both the good times and bad times. Although he admits a disdain for writing lyrics, Grohl is very comfortable this time around and even recognizes a sort of plot throughout the album. "It begins with 'All My Life' and ends with 'Come Back,' and throughout the album it is basically just like the difficult beginnings of falling in love and then the relief of feeling comfortable in love," he says. "I'm a sappy fucking romantic, so — it's tough, man, I swear, but I'm not ashamed, I swear to God."

The second track, "Low," kicks off with a snare-driven beat that drives the frenetic guitar strumming throughout the song while Grohl's

croon 'n' swoon vocals provide the Xanax to the hard guitars. "Have It All" has the kind of bombastic beat that inspires dashboard drumming, and "Tired" breaks out the bong with some trippy atmospheres that simultaneously reference the classic grunge sound and spacey '70s rock. Speaking of which, Queen's Brian May also lends some guitar swells to the guitar-and-vocal ballad "Burn Away."

"Halo" showcases a new sound for the Foos, as pop harmonies float atop a steady bass stream before "Overdrive" kicks in with the classic guitar-driven power pop the Foos built their name on. The group closes the show with the epic "Come Back," which clocks in at close to eight minutes and hints at Grohl's sabbatical with Queens Of The Stone Age. After a year of strenuous situations and questions about his past and present bands' futures, Grohl's answer seems to come four songs into *One on One*: "It's times like these you learn to live again." He's obviously following his own advice.

R&R Top 20 Specialty Artists

October 25, 2002

1. **DOWNTHE SUN** (Roadrunner/IDJMG) "Medicated," "We All Die"
2. **STONE SOUR** (Roadrunner/IDJMG) "Get Inside," "Bother"
3. **SHADOWS FALL** (Century Media) "Idle Hands," "Destroyer Of Senses"
4. **RISE ABOVE** (Sanctuary/SRG) "Revenge," "Room 13"
5. **PROJECT 86** (Atlantic) "S.M.C.," "Little Green Men"
6. **MUDVAYNE** (No Name/Epic) "Not Falling"
7. **IN FLAMES** (Nuclear Blast) "Reroute To Remain," "Black & White"
8. **SEPULTURA** (Roadrunner/IDJMG) "Roots Bloody Roots (Live)," "Territory (Live)"
9. **CKY** (Island/IDJMG) "Flesh Into Gear," "Sporadic Movement"
10. **DISTURBED** (Reprise) "Prayer," "Liberate"
11. **LIVING SACRIFICE** (Solid State) "Symbiotic," "Send Your Regrets"
12. **SNAPCASE** (Victory) "Coagulate," "Believe, Revolt"
13. **DERIDE** (Music Cartel) "Life Before Death," "First Round Knockout"
14. **BOY SETS FIRE** (Wind-up) "Curtain Call," "Release The Dogs"
15. **TAPROOT** (Velvet Hammer/Atlantic) "Poem," "Dreams"
16. **QUEENS OF THE STONE AGE** (Interscope) "No One Knows," "Millionaire"
17. **NOISE THERAPY** (Redline) "Get Up," "Far Away"
18. **HOPEFALL** (Trustkill) "Waitress," "Redshift"
19. **LACUNA COIL** (Century Media) "Swamped," "Tight Rope"
20. **I-DEFY** (Medea) "Lights Out," "Mercenary Song"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

ADDED THIS
WEEK:
KKND!

TOP 10 PHONES:
89X, WZTA, X96,
WZZN, WMFS, WOCL,
WLZR, WZNE

ALWAYS

Saliva

Produced by Bob Marlette / Mixed by Randy Staub

ADDED THIS WEEK TO  AND  | 2!

Huge Debut in Critical Mass/Mediabase Alternative Callout!

DEBUT #4 OVERALL

Good research? You decide... Power rotation at: WRZX, KTBZ, WDYL, KROX, KCDA

Closing in on Top 10
at both Alternative
and Active Rock!

GREAT SPINS AT:

WHFS 33x	WPLY 23x	WBCN 21x
KNRK 28x	KDGE 31x	KTBZ 30x
LIVE105 20x	99X 22x	WXRK 18x

LP in stores November 12th



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A&R: Rob Stevenson / Management: Bryan Coleman for Union Entertainment



One of my favorite recently coined phrases comes from imaging expert Nick Michaels. He describes today's media environment as the "overcommunicated world." We all receive so many messages from so many sources on a daily basis that it is difficult for the consumer to filter out undesirable messages and difficult for those delivering messages to get them through.

Such a world has made us more guarded about our own communication. We are careful about those to whom we send messages and those we allow to send messages to us. In the radio industry this is further complicated by the fact that companies actively discourage communication with those outside the corporate family. The sad result is that, while we may have a dramatic increase in communication, real communication has decreased.

By real communication, I mean discussions of meaning between people, whether it's a chat at the lobby bar at the R&R Convention or a phone call from one PD to another to ask for ideas. Such things still happen, of course, but the intermingling of ideas and opinions is much more contained.

Part of this is due to consolidation. You can't really blame companies for wanting to protect their intellectual property, but in doing so they are also limiting their program directors' worldviews. Certainly, no single company has cornered the market on innovation and creativity; nor can a company ignore what can be gained by learning from others' mistakes. But these things require real communication, which appears to be in short supply today.

Such exchanges of ideas can be incredibly powerful. A simple phone call between two peers can be similar to a brainstorming session with one's promotion staff. Luckily, while quality communication may be in short supply, it certainly isn't dead. Programmers call each other and talk — perhaps not as much as in the past, but they do. And while Infinity and Clear Channel

have their own meetings and conference calls, a group of stations from other ownership groups has been staging conference calls too. Still, we can and should do better. The upside is just too great not to.

This special is a good illustration of how there is still room for at least a modest exchange of ideas. Originally, this issue was to have been a series of one-on-one interviews with some of the format's leading executives. I really didn't think anything more than that would be possible, given everyone's busy schedules, but a conversation with KROQ/Los Angeles PD Kevin Weatherly made it clear that I had sold myself and the format's professionals short. While Weatherly was open to an interview, he mentioned that he would be much more interested in getting together for a roundtable of some of the format's leading minds to toss around opinions and observations — to "mix it up," as he put it.

I loved this idea but was rather pessimistic about making such a roundtable happen. However, a strange thing occurred as I called around: People said yes. They not only said yes, they were excited about the opportunity.

So, what is to blame for the dearth of communication in this industry? Is time management the culprit? Is it corporate paranoia? Or is it something else? The answer is that it is probably all of these things and more. Luckily, these things can be changed. All it takes is a phone call here, an e-mail there — small steps that lead to greater knowledge.



JIM KERR

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- Shanna Fischer, *Wind-up Records*
- Alan Galbraith, *Wind-up Records*
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- Steve Leeds, *Virgin Records*
- Howie Miura, *Island/Def Jam Records*
- Ross Zapin, *DreamWorks Records*
- Rob Goldklang, *Warner Bros. Records*

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The Record Executive Roundtable

■ A no-holds-barred, wide-ranging discussion

This conference call with some of the biggest names in the record industry contained everything you would want in a conversation. There was humor, controversy and an honest approach to difficult issues. No single subject dominated the discussion, and nothing was handled in a shallow fashion. The topics flowed, and so did people's thoughts.

The meeting of the minds actually took place over two days. After doing one call, the Nirvana leak occurred, so I scheduled a followup to discuss the participants' view of that event. It turned out to be a revealing look at the record-company attitude toward radio, and there are plenty of others here as well.

The participants were Wind-up Sr. VP/Promotion Shanna Fischer, Virgin Sr. VP/Rock & Alternative Promotion Steve Leeds, Roadrunner Sr. VP/Promotion Dave Loncao, IDJMG VP/Modern Rock Promotion Howie Miura, DreamWorks VP/Alternative & Video Promotion Ross Zapin, Wind-up VP/Promotion Rock Formats Alan Galbraith, Warner Brothers Sr. National Director/Alternative Promotion Rob Goldklang, and ARTISTdirect Records VP/Promotion Dawn Juel.

R&R: Steve, you were away from the promotion game for a bit. What did you miss?

SL: I missed the Monday and Tuesday aggravation. [Laughter.] Actually, it is really interesting. The first week I wasn't doing promotion, I walked down to the promotion department, and it was in overdrive. The rest of the company was like normal. It was like watching a movie at high speed, and everyone else in the movie is slow.

The rest of the people in the company weren't being lazy; they were just moving along, chatting in the hallways, doing their jobs. But when you went into the promotion department, they were working like maniacs. I was like, "Wow. These guys work five times as hard as anyone else in the company, but no one else has that perspective."

R&R: What is the perception of the promotion department within record companies?

RZ: The expectations put on the promotion department are extraordinary. I came in and worked for two A&R-driven companies, and that mentality has turned into looking at a board on Monday or Tuesday to see where our records stand at radio. It seems that promotion departments are dragging those trains along.

It's a difficult task, and when you complete it and are successful, it's great. But when you have a record and you are running into some trouble, you hope that the rest of the company has other ways of breaking records. The industry as a whole thinks that it's all about radio. You put so much onus on that, but you know there will be times when radio won't be there for you.

DJ: I don't believe that radio alone drives projects anymore. From the perspective of the company I'm working at, that's why they developed iMusic.

SF: Radio is still the most important way to reach the largest number of people.

DJ: But you can't pump every single project through the same pipeline. Something has to give. You have to pick and choose, but companies don't want to do that.

HM: Companies are going to be forced to pick and choose at this point, just for the survival of the industry.

RZ: But radio complicates even that. If a company is

willing to pick a long-term project, radio has to understand that and not expect the easy fix. In their eyes, if you're not up 10 spins or 90 spins, the record is over. They need patience, and they don't have it.

HM: They need to know that records go through humps too.

SL: They don't need anything. They do what they want.

SF: They do what they want, but if you look at the Alternative chart a year ago compared to where it is now, it takes 100 more spins to get on the chart.

R&R: In the radio-industry call yesterday one of the programmers mentioned that the garage rock sound isn't successful because none of the bands have gone Platinum yet. Do you think radio understands how hard it is for artists and records to develop?

RZ: Not at all.

HM: No, but they would be the first to tell you that they aren't in the same business as us.

RZ: They're there to play hits, not break bands.

DJ: Right.

HM: Did the subject ever come up of us applying too much pressure from our side of things?

R&R: No. They didn't seem to have any problems with the record industry.

RZ: Did any of them say, "Yes, I'm willing to give records the benefit of the doubt. I'm not going to wait for KROQ/Los Angeles or WBCN/Boston before I hit this record"? Or do they consider themselves as playing by the same rules as the major markets?

R&R: That didn't come up specifically, but it was pretty clear that the stations were all owned by big companies and that they all considered themselves to be in the same business as KROQ or KNDD/Seattle — smaller, but in the same business.

DJ: Everybody has to do what they need to do to survive, but the cost of doing business in some of these markets to start records doesn't pay off. That's the reality.

R&R: How difficult is it to break new music?

RZ: Define "break." Selling? Radio?

DJ: Here's a better one: Define "story." Radio programmers all want a story, but it's different for every single one of them.

R&R: Record-company executives have been complaining for years that the cost of doing business in this format is spiraling out of control. Have things improved at all recently?

DL: The cost of doing business is why you brought up the comment earlier about Platinum sales. That's why people don't get excited about Gold records anymore: the cost of doing business. Inside a radio station and inside a label, Gold doesn't mean anything. And that's a shame. With the decrease in record sales over the past three years, you would think that those old plateaus would gain even more respect.

R&R: Why do you think radio is so dismissive of a Gold record?

SL: Because the perceived value of music has been diminished.

SF: It's more expensive to buy a pack of cigarettes in New York than it is to buy a CD.

DL: The business is changing. It's harder to get people

into the stores. You have downloading and ripping going on. I remember the last big change, and that's when BDS and Soundscan came in. I watched the whole industry resist it. I was one of them. Everybody is afraid of change in this business; it is a fear of the unknown. But once you adapt to it, all of a sudden it is a known, and you can manage it. This change is going to be bigger than that, because it involves so much more.

I have a 15-year-old kid; he doesn't want to go to a record store even when I invite him to go. Buying a record makes no sense to him whatsoever. He sits in front of the computer, downloads all the songs he wants to hear and puts them on what I call his personal jukebox. To him, his computer is a jukebox. He talks to one best friend on the phone while he's typing to all his other friends. He's multitasking.

I never multitasked. It's a whole new world, and a lot of older people in the industry are having a hard time figuring out what the new model is going to be.

SL: Dave, you just pointed out why radio sucks to so many kids: The computer offers them an interactive, personalized experience that radio could never possibly offer. That's a problem for radio that never existed. It's the fragmentation of options that never existed in the past. Radio is now suffering. We're suffering, too, because we've centered our entire business around using radio to expose our music.

DL: My same 15-year-old son will ride in the car with me as I'm driving around, listening for my songs, and he'll say, "Dad, they're playing this song again. How many times do they have to play this song?" I'll explain to him about research and listeners, and then 10 minutes later a commercial break will come on with the same com-

"The expectations put on the promotion department are extraordinary."

Ross Zapin

mercials that were in the previous one, and he'll ask, "Don't they research these commercials? How many times do I have to listen to these?" Kids are getting smarter.

R&R: Dawn, you work at a company that is explicitly trying to link up with this new model. How are things progressing at ARTISTdirect?

DJ: It's ready to go, but it's so illegal that we're not even allowed to show it. [Laughter.] If you log on to ARTISTdirect.com, you will find a wealth of music that you can download and stream and have access to.

One of Marc Geiger's many philosophies on this subject is a comparison to the movie business when cable TV and videocassettes and other ways to access movies came along. The movie industry flipped out, because they thought that theaters would go out of business. They didn't. They're making more money than ever, and people are still excited about accessing movies they've seen on DVDs due to special packaging or whatever.

The record business has to create more opportunities for people to access music in a more controlled fashion

Continued on Page 70



Steve Leeds



Shanna Fischer



the exies

my goddess

"This single smokes! It's like Nirvana with some slick European flair. We couldn't wait to get on this single and we're excited about the future of the Exies!"

— LEE DANIELS, MD/APD, WZTA

Hosting the "MTV Homecoming Tailgate Party Special" on  2 10/26

R&R Alternative New & Active!

R&R Active Rock 40 - 31

WKQX	KTBZ	WZTA	KEDJ	KWOD	KRBZ
WLUM	KXRK	WRZX	WBUZ	WPBZ	WMRQ
WZNE	WRAX	WHRL	KUCD	WGRD	WJBX
KTEG	KMBY	WKRL	KNXX	KLEC	WARQ
WRZK	WZZI	WWDX	KRZQ	KSYR	WJSE

*the first song from the debut album **Inertia***

produced by Matt Serletic mixed by David Thoener managed by Jeff Castelaz for 



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The Record Executive Roundtable

Continued from Page 68

and agree what those vehicles are going to be. Kids are still going to buy music, but they are just going to buy it in different formats.

SL: Not as long as they can get it and steal it for free. The perceived value of a CD or any piece of art that you

"I don't believe that radio alone drives any projects anymore. From the perspective of the company I'm working at, that's why they developed iMusic."

Dawn Juel

can get on the Internet is just not there. Even movies are showing up. Are you a fan of *The Sopranos*? You can download all the episodes off the Internet.

DJ: They'll still go out and buy the boxed set if they love it that much.

SL: Not a kid. They don't need the artwork; they don't need the packaging.

DL: They don't want it.

SF: I'm hearing about kids who will go to a retail store — the ones who still do — buy the CD, and, while they're still standing at the cash register, they'll open it up, take out the disc, throw the rest in the trash and put the disc in the 30-disc folder in their backpack. They don't care about anything that we care about. It's all about the song.

RZ: I'd like to talk about radio's inability to let us know basic information about our music. I understand the need to make final decisions during a music meeting, but radio could at least give us an idea of what they are thinking of doing that week. It's frustrating.

SL: But they have to do that. There are millions of dollars at stake.

HM: Why wouldn't they go out of their way to protect that?

SL: That's it; that's all they have.

RZ: So when they ask me in March for a June show, and I know that band's routing, should I wait until the end of May before I let them know? You know, we can play it both ways.

SL: No, Ross. You say, "Are you willing to commit to the next two or three singles from this band?"

RZ: Let me tell you about that. I'm ready to put a piece of paper in front of these guys to sign on the dotted line. That's a whole other issue.

SL: That's what we did at Universal. Any time we get a radio show, part of the deal is that you are committing to playing the next single. It's in there.

RZ: That's where I'm at. Howie, you mentioned them protecting their information on Tuesday, but I think the way they approach it is a bunch of bullshit. I'm sick and tired of certain situations that may or may not be indie-influenced. Stations need to be a little bit more upfront at times and not set you up for Tuesday crap.

HM: But if you think of the whole *Art of War* psycho-

logical part of it, I don't see why they would ever give that up.

DJ: It's just too lucrative for these guys to hold you off, because a better offer could come in at the last second. You know that.

RZ: Wouldn't it be better for everyone to have an idea of where we stand on Friday though? That way we won't waste their time and they won't waste ours. Don't tell me what you're adding; don't tell me how many slots you have; don't tell me what I'm up against. Just tell me: My record — in or out for the weekend?

SL: But that would make the local people and the other people who have relationships....

RZ: Yes, but it goes back to the indies.

SL: No, it doesn't. The indies aren't in that position. They're the newspapers that deliver the information. You should know on Friday from conversations with your local that you are one of those three records up for consideration.

RZ: And the percentage of those "You're one of three records" that actually come in at those radio stations the following week? It's probably a low percentage. Yes or no?

SL: I guess I'm really not following you. To me, that's what we get paid to do, and that's the only thing we get paid to do. It's your ability to influence that decision and to know what you're up against on that Friday.

RZ: I know that, but I'm just saying that it seems increasingly difficult at a majority of these places.

DL: I will say this: What is bothering Ross *should* become easier for everybody in the business. There is less money being spent on indies. We're all trying to cut back on the extra bill-backs. We've watched this industry get to the point where we don't have a choice.

As promotion people, we grew up and learned how to develop relationships that worked for both people. It's hard to do that right now, because nothing is going to the particular radio station you are dealing with. Even if it is, it's not coming from us. Now you can work with the radio station more. I know I'm saving budget money to empower my people to go in there and deal with the radio stations.

All this indie money goes over the programmers' heads. It goes to corporate. The programmers don't see anything that benefits their stations. Set something up. I'd

rather have them use this money to set something up that benefits one of our records, as opposed to going for some generic use. I believe the time is coming when we can teach our people in the streets that they can be twice as good as they think they can possibly be because the game board is changing back a little bit toward what it used to be.

SL: Yes. Exactly.

DL: But it's hard to teach regional or local people who have only been doing this for three or five or even as many as eight years. They didn't grow up in this business in a time when we had tools that haven't existed over the past how many years.

DJ: For locals now, "Back me up" means "Call the indie," and that's a cop-out. I won't listen to that from anybody.

R&R: With the response from radio to the recent Nirvana leak on the Internet and the Sirius announcement regarding *The Foo Fighters* album release, do you think that radio's attitude has changed with regard to other media and music? Are they taking it more seriously now?

RG: I don't think radio is taking Sirius or XM as seriously as it appears, since their subscriber base isn't that big. It's just like any market though: If you have a small competitor station in a market and you give them something big, the bigger station in the market is going to be upset about it.

RZ: Unfortunately, sometimes it's not about business at all.

RG: Absolutely.

R&R: You don't think radio has a legitimate concern about music being broken on the Internet instead of their stations?

RG: Can they really fight the Internet? Everything shows up on sites like KaZaa early anyway. If there is something people want to

find, if they try hard enough, they can always find it.

This happened to us with Madonna. We had a leak, and it caused us a ton of headaches. We had a movie company that was involved too. They had a whole plan around the music, and it was just a mess.

R&R: How did that play out?

RG: The record leaked on a Friday, and we basically had to rush it out there via e-mailed MP3s to make sure everybody had it in time for the weekend. There have been so many times where leaks have affected marketing plans and made something that could have been a much bigger deal not as exciting, especially when a lot of the listeners don't even care about a station playing a leak.

R&R: So is radio making too much out of this? For example, if the Nirvana leak is on the Internet for a week or two before radio can play it, should radio be concerned about that?

AG: I don't know about the Nirvana record. It was such a high-profile thing for the format that it may have been the

exception to the rule, especially with the lawsuits and the artists' dirty laundry being aired in public around it. I don't think radio had much of a choice with that one.

R&R: What about Dave Beasing's open letter to the industry? Didn't he have some valid points?

SL: Radio is fighting for its share of discretionary time. Radio listening in general is down because people's discretionary entertainment time is so fragmented. There's the Internet, and now there's satellite radio. In the eyes of a

"Inside a radio station and inside a label, Gold doesn't mean anything anymore. And that's a shame."

Dave Loncaio

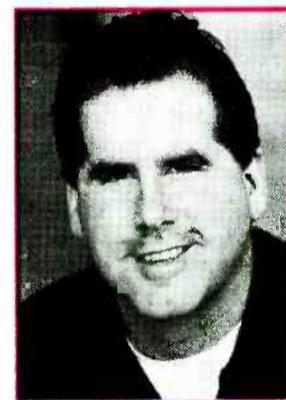
programmer, anything that distracts the listener is going to be seen as competition.

Go back to XM. How many radio companies would not accept advertising from XM? When I was at Universal, I had a band that would not do a contest with XM. The idea

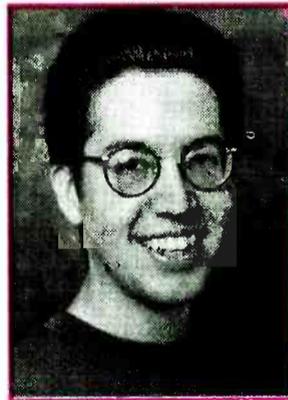
Continued on Page 72



Dave Loncaio



Ross Zapin



Howie Miura

DEADSY

"BRAND NEW LOVE"

from the DreamWorks Records
Debut Album "Commencement"

IMPACTING
ALTERNATIVE AND
ROCK RADIO
OCTOBER 29th

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Just off tour with KORN, PUDDLE OF MUDD, and TAPROOT.
Now on tour with MINDLESS SELF INDULGENCE.

SPARTA



"AIR"

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IMPACTING
ALTERNATIVE AND
ROCK RADIO
NOVEMBER 12th

ON TOUR:

CHICAGO: **SOLD OUT!** PHILLY: **SOLD OUT!**
DETROIT: **SOLD OUT!** TORONTO: **SOLD OUT!**
BOSTON: **SOLD OUT!** WASHINGTON D.C.: **SOLD OUT!**
NEW YORK: **SOLD OUT!** LOS ANGELES: **SOLD OUT!**
COLUMBUS, ST. LOUIS, DENVER... **ALL SOLD OUT!**

THE ALL-AMERICAN REJECTS

"SWING SWING"

GOING
FOR ADDS
NOVEMBER
26th

ALREADY TOP 5 PHONES AT: KMYZ/Tulsa





The Record Executive Roundtable

Continued from Page 70

was that you would get a coupon for \$50 off XM hardware and put it in the CD. The band wouldn't do that unless we could prove that it wouldn't be construed as a negative to radio.

DL: That makes me wonder why The Foo Fighters would set something up with Sirius, considering the small

"Radio is fighting for their share of discretionary time. Radio listening in general is down because people's discretionary entertainment time is so fragmented."

Steve Leeds

number of possible hits they can get there at this point in the company's life.

SL: Well, the fact that a bunch of us morons are sitting around on a Friday talking about it shows that it has created some press opportunities and excitement.

DL: That doesn't matter; the idea is to reach listeners.

SL: There is probably a payoff and an opportunity that we don't know about. There's probably a sponsorship, some backdoor stuff and some leverage.

DL: In other words, someone came in and got creative to get something of a wow factor. Well, maybe radio is going to have to start doing things like that too.

RG: But why didn't they just offer it to everybody?

SL: Maybe none of us were bright enough to go there. Lee Abrams would do almost anything for all of us at XM.

RG: We had a situation where we did a Red Hot Chili Peppers countdown. We offered a song a day, but we offered it to every radio station in all Rock formats, as well as satellite radio. So, satellite radio was actually running it at the same time as every Alternative radio station, and they didn't have room to complain.

R&R: I was discussing with someone yesterday how the Sirius Foo Fighters debut was nixed.

DL: It was nixed?

R&R: Yes. It was removed yesterday.

SL: So, this thing isn't happening now?

R&R: As far as I know, it's not happening, but I'm sure that management and Sirius worked something out.

SL: Wait — this was not done by BMG; this was done by management?

R&R: Yes.

SL: You know, those guys are smart. They probably got some stock options.

DL: Yeah, and they got some money.

SL: Sirius has some serious dough to advertise its product. Think of this: How about the next Sirius hardware ad you see has a picture of The Foo Fighters and their new album?

R&R: We have no way of knowing if something like that was part of it, but Sirius did announce it was going to sponsor the band's tour, at the least. That is different from

AOL First Listen and an Internet leak, in that the media outlet ponied up some cash. In theory, there's nothing that says that Infinity or Clear Channel couldn't do the same thing.

DL: Then that's what they should do.

R&R: But in my discussions with radio yesterday, it was pretty clear that they are lumping all of these in together — AOL First Listen, Internet leaks and satellite exclusives.

DL: These are possible partners who are approaching us with great ideas.

RG: The reason we are doing these things is that if radio isn't going to be there 100% of the way, there have to be other ways to promote our records. And if, at the end of the day, we aren't selling albums, we're all out of jobs.

AG: Yes, we have to do these things.

RG: This situation reminds me of the one thing that I'll never understand about radio: You come up with a huge idea, and a station says no. Then you go to that station's competition and present the idea to them, and the first station gets pissed. They didn't want it in the first place. Why should they be upset with us? It's kind of the same thing.

R&R: Are all of you guys willing to use the AOL First Listen program? I know that's another bone of contention with radio.

RG: I know that Warner Bros. is.

AG: We are too. Our obligation, especially with high-profile releases, is to generate excitement. The ideal is to have radio as the driver, but they aren't going to be there every time.

RG: At the end of the day, the fate of your record is in callout research. If you have a huge artist but the song doesn't call out, it goes off the air. So, you need to do things to protect yourself. You can't take anything for granted today. No matter how big the artist is, when he comes out with a new record, there is always the chance that it won't work at radio.

R&R: Is this a case where radio simply needs to be educated that record companies can't rely solely on radio anymore to break artists?

AG: We spend a lot of money developing artists, and we want radio to be there. We want that to be how our artists break. But if radio isn't there, we're not just going to give up. We've sold 130,000 12 Stones records with very little airplay.

SL: Don't you see that there is an opportunity that all of us, as record people, have to expose our wares outside of the traditional thing? Years ago it was determined that radio was the most effective and cost-efficient method of reaching consumers. But, with consolidation, radio playlists tightening and callout research and all the other weapons in their arsenal, we've been forced to look at other opportunities. Television, certainly, is a prime possibility. The Internet offers opportunity. There's word-of-mouth; there's press; there's NPR.

And those opportunities can work. How many of you have heard the Eva Cassidy story? Most radio people don't even know who she is, yet this woman — without any tour support, because she's deceased — has sold thousands of copies and had several Gold records based on NPR and 48 Hours and nontraditional exposure.

If radio doesn't want to play ball, what are we supposed to do? Roll over and play dead? We're forced, out of necessity, to find new avenues of exposure.

RG: Look at our artist Josh Groban.

RG: Before radio came on board, he was selling 80,000 units a week. TV had a lot to do with that. If we have a record that radio doesn't like or, for whatever reason, isn't

supporting in the way that they should, we have to find other ways to sell it. The success of a label depends on how creative you are, because it's not just about getting it on the radio anymore. There are so many more aspects. Unfortunately, we can't rely just on radio. There are certainly occasions when you get something on the radio and it explodes, but those cases have become so rare that you need everything else in place.

SL: Radio is still the most dominant and most efficient exposure medium, but if they don't want us to be involved with them, our job in promotion is to find exposure. By the way, we realize that not every record is radio-friendly; we know that.

R&R: How hard is it to break new music in the fourth quarter?

SL: I hate these fourth-quarter crunch conversations, because it is *always* difficult. Forgive me, I was on vacation for four months from the promotion world, but there doesn't seem to be anything different in the ebb and flow of releases and the major artists who were held back for the fourth quarter. You are always facing space issues.

DL: The most unfortunate thing about the fourth quarter is how the cost of doing business escalates. You better be

"Our obligation, especially with high-profile releases, is to generate excitement. The ideal is to have radio as the driver, but they aren't going to be there every time."

Alan Galbraith

sure of what you're going after with the pile of chips you are pushing to the center of the table. The cost of doing retail in the fourth quarter is just unbelievable.

We try not to do anything different in the fourth quarter. We try to participate in the fourth quarter with things that we have built during other quarters.

R&R: Is it mostly retail, or do the radio dollars start to increase as well, due to space issues?

RG: Promotional dollars definitely increase, because space is at a premium.

DL: What do you mean by that?

RG: Everything is going to be more expensive. Whether it is indies, retail, programs or general space, the competition is heavier than ever in the fourth quarter. If you have a new baby band that is stuck in a sea with superstar artists, established B bands, second singles, etc., the lack of space at every medium makes the dollars go up.

DL: It puts a strain on radio too. A lot of these guys have to adjust their rotations and the amount of spins in each rotation when they have that many "wow" records.

R&R: Steve, you sounded rather doubtful about the fourth quarter being more extravagant for radio.

SL: I think radio is extravagant to begin with.

DL: I don't think it is any different in the fourth quarter than it is at any other time.

SL: Thank you. I think that the cost of doing business is ridiculous.

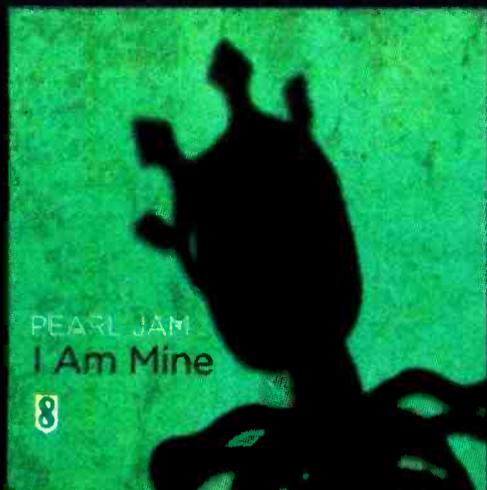
DL: Radio doesn't need to try to break new records; they have all these "wow" records.

SL: There's no incentive for anyone to take chances and play anything new.



Rob Goldklang

G T ALTERNATIVE?



PEARL JAM
"I Am Mine"

8

PEARL JAM "I Am Mine"

BDS 8* R&R 8

Over 23 million in Audience!

Late Show with David Letterman
on November 14th & 15th!

RIOT ACT

In stores 11/12! U.S. dates this spring

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AUDIOSLAVE "Cochise"

BDS 9* (+99) R&R 9 (+87)

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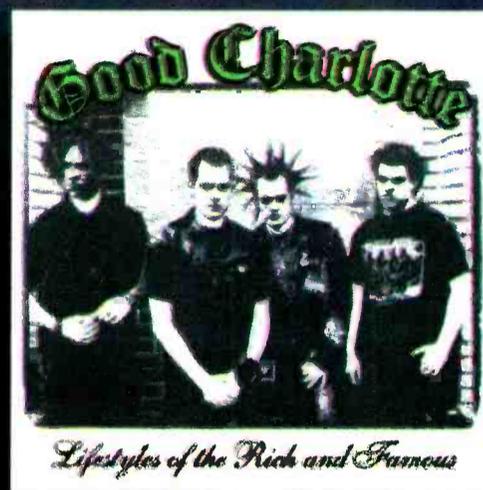
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BUZZWORTHY

M

2

CRANKIN'



Good Charlotte

Lifestyles of the Rich and Famous

GOOD CHARLOTTE "Lifestyles of the Rich and Famous"

BDS 11* (+202) R&R 13 (+122)

Over 200K in first 3 weeks!

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CHEVELLE
"THE RED"

CHEVELLE "The Red"

BDS 13* (+123)

R&R 11 (+131)

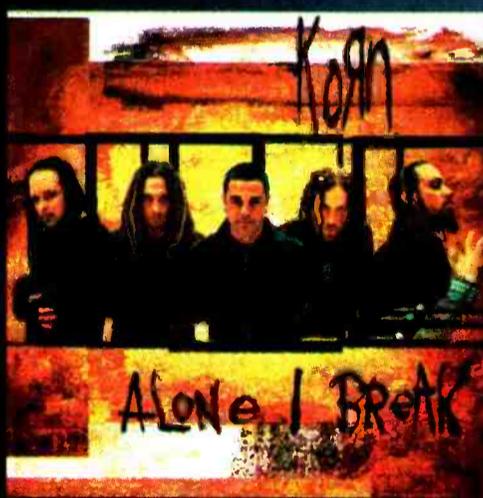
Over 90K in first 2 weeks!

M TV
ADD

M 2

CRANKIN'
BUZZWORTHY

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KoRn

Alone I Break

KoRn "Alone I Break"

#1 MOST ADDED!

New This Week:

WFNX KFSD KWOD KCXX X96 & more

Early Support:

WXRK KROQ WHFS WZZN KNRK & more

Pop Sux tour
w/Disturbed & Trust Co.

M TV

Treatment
special 11/3



MUDVAYNE
NOT FALLING

MUDVAYNE "Not Falling"

MOST ADDED!

New This Week:

KPNT WDX KCXX X96
KROX WPLA WXEG WHRL

Instant Requests

WXTM KTEG KFMA

THE END OF ALL THINGS TO COME In-Stores 11/19

COMING SOON:
Vendetta Red, Juliana Theory & Revis



The Medium-Market Radio Roundtable

■ Nontraditional revenue and festival shows dominate the discussion

I had a number of topics that I wanted to cover in this roundtable, from music to voicetracking to airchecks to festival shows. I felt that a number of them were hot-button issues, and I was looking forward to a rich exchange of viewpoints over a fairly broad range of topics. To my surprise, however, one topic, by far, generated the most comments: festival shows.

I thought that the flames of this venerable point of contention between the radio and record industries had burned down to embers, but, in reality, they just found a different source of fuel. Sales pressures; the booking process; the long hours of work involved; and other, technical aspects of festival shows are clearly a big part of the radio programmer's job, for better or worse.

Before we touch upon that subject and others, however, I asked about the current state of the format's music. The participants were WOCL/Orlando PD Alan Smith; KQXR/Boise PD Jacent Jackson; WRZQ/Indianapolis PD Scott Jameson; WARQ/Columbia, SC PD Gina Juliano; Beasley VP/Programming and WXNR/Greenville, NC PD Jeff Sanders; and WAQZ/Cincinnati PD John Michael.

R&R: Give me your thoughts on the state of music at the format right now.

JS: I'm actually really pleased with how things have been going recently. I'm happy to see that there is a bit of variety out there instead of the rap rock that's been in our face for so long. I'm excited about The Vines, The White Stripes, The Strokes and bands like that these days.

JJ: I don't know — I miss Skid Row and Kid Rock. [Laughter.] Actually, I had pretty good ratings playing the rap rock music. It worked well for me. This year has been a tricky year to program, that's for sure, because there seem to be a lot of different varieties of stuff that you could deal with, and a lot of them have passionate core followings. It's been hard for me to find consensus hits.

GJ: I don't even think you can look at a song and say, "No way. I'm not playing that." It seems like anything goes now.

JS: I said that with the U2.

GJ: It reminds me of back when Crazy Town's "Butterfly" was a hit. I thought it was just too urban, but then it blew up. You can't really pigeonhole music now. You really have to listen to it and pay attention to what is going on.

R&R: Is this a situation where the passion levels are high but clustered around different sounds — like garage rock fans, punk fans, hip-hop rock fans and harder rock fans?

AS: I'm seeing a lot of that. I'm getting no success with The Hives and The Vines, but the passion levels for the people who do like them are high. Unfortunately, the number of people who are into them is really small.

The thing that I'm looking forward to and that is starting to happen already are the superstar fourth-quarter releases. We have The Foo Fighters, Pearl Jam and the Chris Cornell-Rage project coming. Even a U2 greatest hits with a good track on it helps. We also have a Red Hot Chili Peppers record out that is 12 songs deep.

Having stuff like that makes our format so much more formidable against the stuff that's being pounded on *TRL* every day. Because, at the end of the day, we're only as good as the product. We can scream and yell and do cool stuff outside of that all we want, but if the product sucks, we're starting at a disadvantage.

JS: One thing I've noticed is that this is the first time in

a long time that there has been a separation between the Active Rock and the Alternative panels. A lot of that is due to the music mentioned above, the garage rock and the pop rock like Jimmy Eat World or New Found Glory.

JM: First of all, I don't think the garage rock is as significant as all the hype that it is getting. None of those records that we have mentioned — The White Stripes, The Strokes or The Hives — has gone Platinum, and until they go Platinum, that's not something we can hang our hats on.

AS: A lot of what is happening musically is that a lot of the rap rock just isn't working. The Papa Roach is not as successful as a lot of people had hoped it would be. I think some of the bands that continue to be the leaders of rap rock have matured beyond it. I'll use System Of A Down as an example. That band, last time around, was the heaviest damn thing on the radio station, but the stuff that is huge for them on this album, like "Aerials" and "Toxicity," isn't nearly as hard. I think you will see the band continue to go in that direction over the next few years, and that's where the success is coming from for artists like that.

JS: It's a lot more mass-appeal and less polarizing.

JJ: That goes back to what I was talking about earlier. It is harder to find mass-appeal songs in some of the smaller clusters of bands that have hits. Even in that garage rock sound, there are subsets. I talk to people who love The White Stripes but think The Strokes are rich-boy posers. There's no real unity anywhere in that garage rock sound, whereas the whole West Coast sound with the pop punk

bands seems like a real community. Even with that, however, it is really hard to find mass-appeal records that work in context with the superstar acts we have. That's what's been tricky.

R&R: So is garage rock just a slightly bigger flavor of the month?

AS: At this point it is. I think John is exactly right that it hasn't come all the way through. It's just like any other genre. It needs its "Smells Like Teen Spirit," and I don't think it's had it yet.

JM: I think this year's "Smells Like Teen Spirit" is probably "Aerials" by System Of A Down.

AS: I agree, completely.

JJ: Absolutely.

R&R: Let's move on to other issues for people in your shoes. What's the hardest part of the PD's job today?

JM: Programming and managing the staff is the easy part. The tough part, as it relates to what we are talking about today, is making my case to the labels that I need to own certain artists. That doesn't mean anything less than us forging a relationship with management and the bands themselves.

It's one thing to play System Of A Down, but it's another thing to have a relationship with them. It's difficult for labels — which have their own agenda and set of priorities — to understand where I'm coming from and to help me accomplish that. It's a slow but sure battle — especially when you are in a market like Tucson or Cincinnati and don't have big-market juice — for me to make people understand that I want to do more than just play their record.

R&R: Is that battle easier or harder today than it was a few years ago?

JS: I don't think anything has changed in my relationship with the labels. I've built up some strong relation-

ships with them. Today their budgets may be a little bit tighter, but so are ours.

AS: It depends on what area you are talking about. Many of us do multiple-day festivals and station shows, and those have become increasingly difficult to book and produce over the years. I know a lot of stations around the country lost money on their shows this year.

We're kind of a victim of our own crime in this, because for a long time we lied out our ass and said, "Yes, all the proceeds are going to charity," when, in reality, we are writing \$500 checks to Habitat for Humanity, and the rest of the money was going to the bottom line. The bands wised up and management wised up, and they started charging us what they should be charging us.

Now we're competing with promoters to get bands into these events, and some of us are having to charge \$50 to see 10 or 15 bands play 20-minute sets.

JS: It isn't that we aren't giving the bands what they are worth. Radio has stepped up and started doing more and more festivals, and now everybody is trying to outbid everybody, and the value has gone up.

JM: That's it right there: You have to outbid another radio station is basically what it comes down to. The labels and management and bands know they have to block off certain months for station festivals, and it comes down to the station with the most jack.

AS: And a lot of the managers know that they only have a three- or four-year window on these guys, so they



Jacent Jackson



Alan Smith

"I have an excellent relationship with the Clear Channel promoters, and the reason is that they know that I sell tickets and can get stuff done for them. I have a big audience and a lot of people listening to my radio station."

Alan Smith

are going to make as much money as they can. They can play our show, but then the market is dead for them. They can't come back for another six or seven months and play and make any money, so they are going to hit us as hard as they can. In a lot of cases the stations are paying more than the band is worth, and they are paying more than a promoter would pay to bring the band in and put them into a theater or arena.

JJ: It seems that way to me. We have a promoter in our market who is incredibly active and is always bringing shows through. I'm not in the festival business at all, in part because we do a lot of business with that promoter, and what would be the point? All the shows are coming through and playing anyway. I get the presents on the shows and do things with them. We're getting money from

Continued on Page 76

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KROQ

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WHFS

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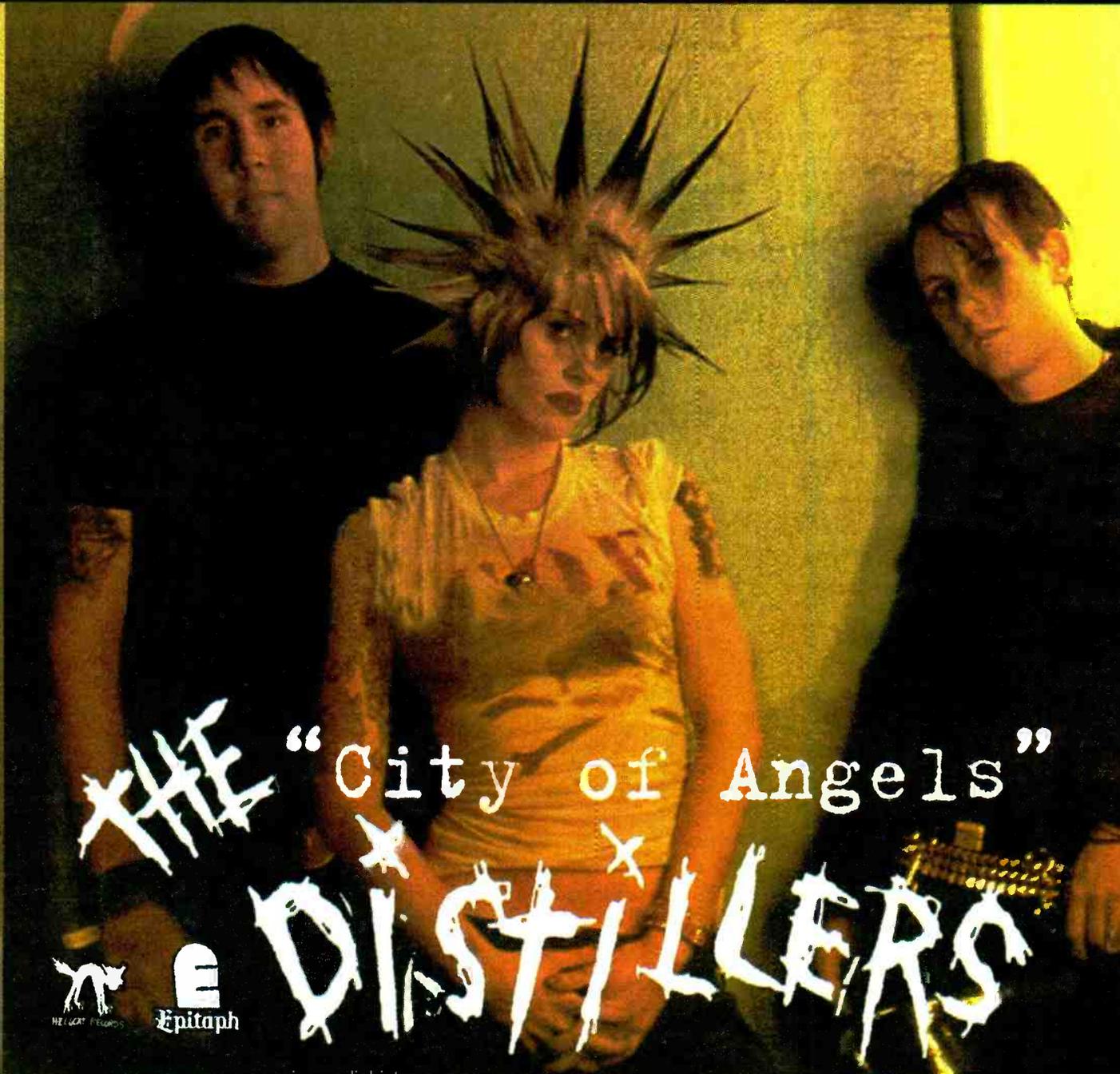
KROX

KEDJ

WZZN

On Tour all fall with No Doubt & Garbage!

Added at



THE "City of Angels"

DISTILLERS





The Medium-Market Radio Roundtable

Continued from Page 74

the promoter in advertising. They have become one of our biggest clients. What's the point in doing a station festival now? So I can outbid the promoter for these bands?

JS: I have to tell you that, with my experience in doing these shows right now, you may be smarter than I am. I had a hard time putting together a show. All these bands

"This year has been a tricky year to program, that's for sure, because there seem to be a lot of different varieties of stuff that you could deal with, and a lot of them have passionate core followings. It's been hard for me to find consensus hits."

Jacnet Jackson

wanted to hold off accepting our bid because they didn't know if they were doing this festival or that festival. I ended up purchasing a local exhibitor and forgetting about getting individual bands, and I lost my ass.

JM: There's no festival in Cincinnati. I'm coming from Tucson, where we did a pretty big one, and I couldn't be more relieved. They've never done one here, and I'm not in any big hurry to start one.

GJ: I think they are a pain in the ass, but with the situation I'm in, a lot of big shows don't come here; they go to Charlotte, which is about an hour and a half away, or they go to Atlanta. So, we can have a big festival show. The one we're having tomorrow will be our fifth one, and it has grown immensely. I brought the bands to a park situation, which can hold about 50,000 people. We had 40,000 last year. I made the ticket price real cheap, and we made the money on the concessions. That's really the only way you're going to make money. You cannot depend on making money on the tickets, especially when the tickets are \$45.

JJ: That sounds like an awesome arrangement.

GJ: It is. I'm fortunate in that sense, but it is a hell of a lot of work, and I'm over it.

JS: Unfortunately, a lot of companies have come to expect that of their program directors, to help the bottom line.

GJ: They have. Luckily, I have great people helping me here; my promotions director is fabulous. If you don't produce these shows yourself and if you use companies that are hired out to do them, they get 50% of the bottom line. It makes me a little bitter because of the work I'm doing and the fact that it is my relationships that are bringing the bands in.

AS: The thing that drives me nuts about festivals is that if we don't have a festival that puts a couple hundred thousand dollars to the bottom line of the radio station, we have to come up with something else that does. We can cancel the station fest this year and say that we're not go-

ing to do it, but then we have to come up with a solution for what is going to happen with all that money.

Does it mean I have to put two or three more units an hour on my radio station? Hell no, I'm not going to do that. Then what else can I do to brand my radio station and bring money in? Well, all of a sudden that big station festival starts to look OK. That's a big part of the problem for those of us who want to get out of that business. We haven't found a solution to how to make money and still brand these artists as part of our radio stations all in one day.

GJ: Another thing to think about is that the economy is so crappy that people are not going to six or seven shows. They can't afford it. I went to Charlotte to see Dave Matthews, and the ticket was 50 bucks. Add to that money for parking and seven bucks for beer. By the time you're done, it's over \$100 to go to a show. People just don't have that kind of money now.

R&R: You've been talking about festival shows and revenue for a while now, but no one has said anything about an image or brand benefit from doing them. Are they valuable from that standpoint?

JS: There are plenty of positives to them; they're just a pain in the ass to put on. We've seen ratings spikes every time we've done a show. As far as ratings go, I think it's a definite winner. Festivals have been our main fall and spring book promotions.

SJ: I love them. I know everybody says they are a pain in the ass, and maybe they are, but welcome to America. We have to do this. It's that or sell T-shirts and refrigerator magnets in market 220. We have to go outside of spot radio. The logs are full. There are 12 to 14 spots an hour. There are promos, and there are IDs. There's all this stuff on the air.

Festivals are an exercise in complete and total organization. If you can pull it off — brand your station as the fucking coolest, hippest thing on the planet and take a couple hundred grand to the bottom line at the same time — you've just made yourself more valuable to your company.

I love the pressure. Yeah, it is a pain in the ass. Bands are costing more, agents are bigger pricks, and managers are tougher. But what are you going to do? Not do it? Because when you have 20,000 kids at a festival and your signs are everywhere and you're making money at the same time — nothing is better than that.

Don't complain about how it used to be or how easy it was. A lot of things were easier, and now they're tougher. But you have to do it, and it's a wonderful tool for your station. It's just more work.

GJ: But a lot of these festivals aren't making money, even when you are working your ass off.

SJ: Every one isn't a huge home run, but if you plan well, do them right and get

a little lucky, they will be. It's a faster way of making money than doing it the old school way of trying to make money on small items.

JM: There's more than one way to skin a rabbit though. A lot of baseball teams win the World Series without a home-run hitter. They hit a lot of singles and doubles, and they manufacture runs. That's kind of what I want to establish here in Cincinnati by doing a bunch of smaller free shows that we can have title sponsors for and have bounce-back opportunities on tickets. That negates the pressure of having to come up with five or six bands at once to sell out an arena.

AS: Look at the length of the promotion that happens for some of the shows now. I think Kevin Weatherly only

does three weeks or so of promotion for his show in Los Angeles. He's got his lineup, he announces it, the thing sells out about 10 seconds later, they spend maybe two or three weeks talking about the event and giving away tickets, and the show comes and goes. They do a wonderful job with the production and a wonderful job with the day.

And their sales department! If you haven't been out to see the KROQ Weenie Roast, you need to go see it. Don't

go to see the show, go to see all the crap that they have sold. It's amazing. Obviously, they have an advantage with the market they are in, but the job they do is truly incredible. And, from a programming standpoint, the whole thing is done in about three weeks. A lot of us have done festivals that have six or seven weeks of promotion, and then we spend a week or two afterward doing replays and hyping what happened.

JM: My experience with that is that we do it not because we want to from a programming standpoint, but because sales says, "To get money out of this package, we have to give them all these mentions." Obviously, you need airtime to do that.

Most salespeople will tell you that they can't get \$10,000 or \$20,000 out of a headlining sponsor unless we give them everything.

R&R: Is that how it goes in most markets?

JM: I can't answer that, but in many cases you have salespeople who really undervalue their product and feel that they have to give the client everything or they're not going to get a buy.

GJ: It's disappointing when you put together something really good and they don't sell it.

R&R: Let's ask around and see how long you guys promote your festival shows. Scott, how long do you promote the big X-Fest?

SJ: Probably five weeks — and that's everything, including the tease.

R&R: How about you, Jeff?

JS: Normally, I do about two weeks of teasing ticket sales and then four weeks of ticket sales and promotion.

R&R: Gina?

GJ: Six weeks.

AS: Jeff mentioned earlier that these shows are his big fall and spring book promotions, and I'm sure he's not alone. If that's the case, you have to spend at least that much time on it. If you weren't doing your station festival and were doing a spring or fall book promotion, you'd find eight to 12 weeks of promotion to do, because you're trying to hit as much of the book as possible. So, if the show is your home-run thing, you want to spend as much time on it as you can.

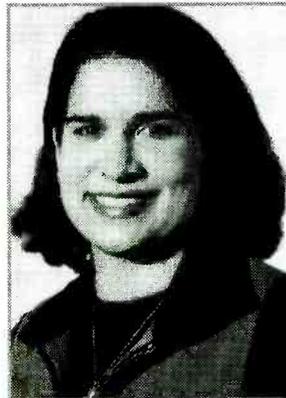
Where some folks are running into trouble is that they are attempting to do too many shows. Four is an amazing number, and you have to give Scott and his station a lot of credit for being able to pull that off. There are stations that can't even do one right. To do four and make money from it? Kudos to you, Scott.

But there are stations that are trying to do six or even seven big shows. Even if you have three or four cool bands, how many times can you say to your audience, "Come to this show! By the way, here's one good band and three crappy ones."

JM: Like you said, that's why KROQ is in and out. Kevin knows there is a segment of their audience that is active and wants to do something like that, but then there's a large amount of people who don't give a shit.

SJ: There's nothing better for me as a program director than to be able to bring in bands like Creed and STP and all these huge headliners that we've had over the years and have our name on the shows. The listeners know it's your

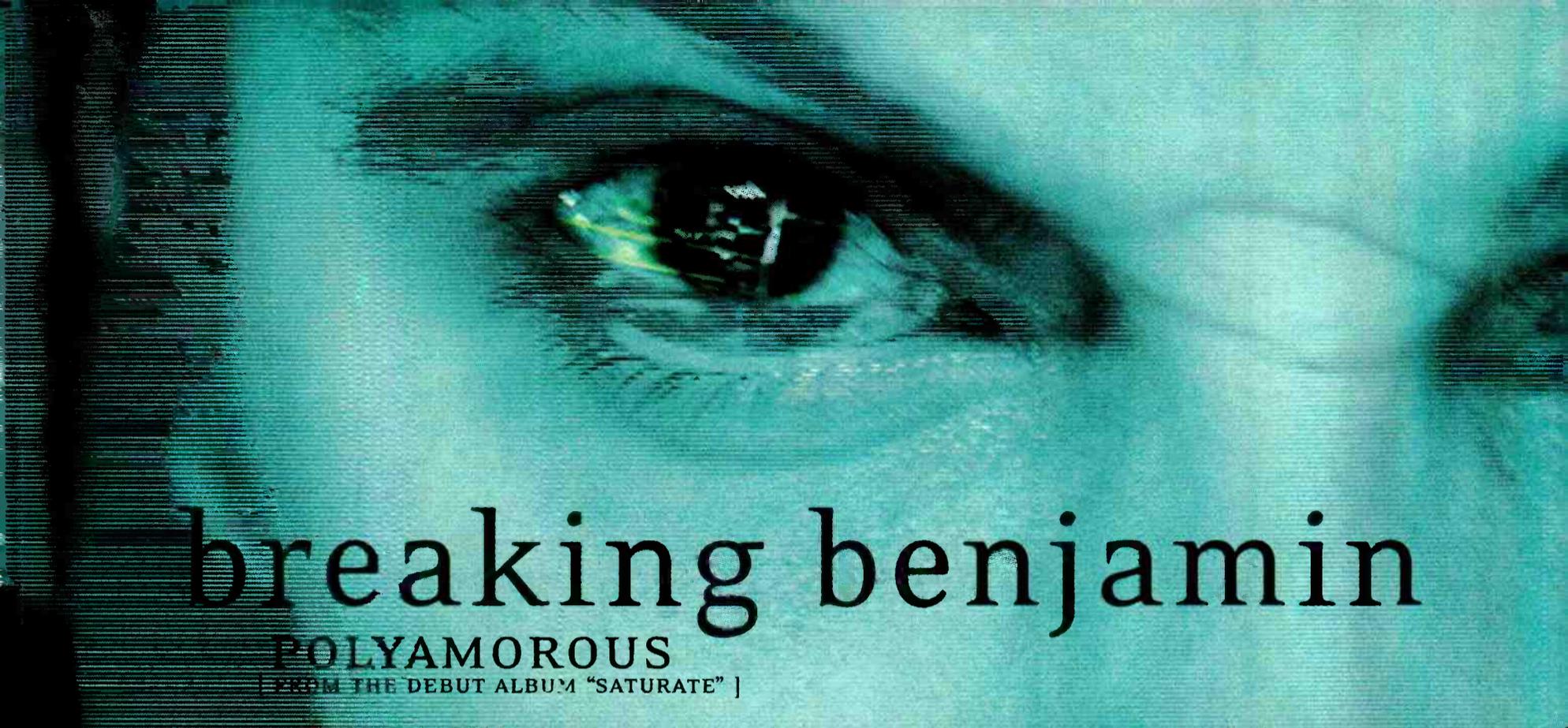
Continued on Page 79



Gina Juliano



Scott Jameson



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The Medium-Market Radio Roundtable

Continued from Page 76

show. You can do so many creative things around it that a promoter can't.

Keep in mind, we have leverage; we have airplay. A promoter can book a band and a radio station can book a band, but the radio station has leverage. They have relationships. They have airplay. They have promotional possibilities. If you do it right, if you have established your relationships over the years, state what you're going to do,

"I made the ticket price real cheap, and we made the money on the concessions. That's really the only way you're going to make money. You cannot depend on making money on the tickets, especially when the tickets are \$45."

Gina Juliano

are honest and do what you say, that will always come back to benefit you.

I run into people at CAA or William Morris or the Agency Group, whom I booked bands with in 1995 for our festival, and they're still there. They know who you are and that you did what you said you were going to do. As time goes by and the years add up, those kinds of things really help you.

R&R: *Scott, your station is owned by Clear Channel. Does that make it easier to work with shows coming into town, since Clear Channel also has a concert-promotion arm?*

SJ: Let's be honest, Clear Channel is a company that owns over 1,200 radio stations and over 30 amphitheaters. When you have that much muscle, the opportunities afforded you are great. However, I think that what we're trying to do is make everybody accountable to their bottom line. We want the promoter to be happy and feel that they have a good relationship with their radio partners and that we're delivering for them on their exclusive Clear Channel Entertainment events.

When you have that much strength and that much muscle, it's in our best interest to work together and to be the best at everything we do. It's just common sense. There are a lot of people involved in that, and when you are a company this big, there are times when we need to work on knowing what the other person is doing to get the best benefit for both of them.

They want to put people in seats and sell tickets; we want to have people write our call letters down in the diary. If we can come together somehow and make both of us happy and successful, that's a great thing, and that's what we try to do.

R&R: *Has it made things easier for you?*

SJ: It has made things more interesting. That's the truth. The dynamics are totally different. They have to be. It's a very large, wide-scale situation. They are a very strong and

talented company that has a lot of resources, and the radio division is strong and powerful and has a lot of resources. From my perspective, the goal of the company is to move these synergies together to benefit all divisions and make everyone successful as a whole. I know that sounds pretty generic, but I really believe it.

I don't think all of this was done to be individualistic; it was meant to benefit the big picture, and that's what I think we're trying to do. We have three successful radio stations, and we're in a market with a very successful promoter, and we work together. Is it perfect all the time? Of course not, but it's not perfect all the time at home with your wife either. But we try to do the best we can to benefit the big picture.

Sometimes when you get that big there are hiccups along the way, but, for the most part, the opportunities presented to us are fantastic, and that's what we try to take advantage of.

R&R: *What about some of you competing against Clear Channel? Is it harder when there is a strong Clear Channel Entertainment presence in the market?*

AS: It depends on the market. Down here I have an excellent relationship with the Clear Channel promoters, and the reason is that they know that I sell tickets and can get stuff done for them. I have a big audience and a lot of people listening to my radio station. Any promoter would want to be involved with a radio station like that.

I'm fortunate that the guys down here are smart and understand that I can probably do a little more for them than the Clear Channel radio station here in town can, for whatever reason. In other markets it's another story. You see radio stations that can't produce or sell tickets given the access and opportunity and advertising budget solely because they are in-house and not because they are the best option for Clear Channel Entertainment to make money.

R&R: *How many of you use voicetracking?*

SJ: In Indy we voicetrack overnights and select week-end shifts.

JM: We voicetrack overnights, which we also did in Tucson.

R&R: *Doesn't anyone have a full-time daylight shift voicetracked?*

JJ: Hell, in Boise we don't even have voicetracking on overnights. Middays are a little bit of a mix between live and voicetracked. I just got a new midday person, and the noontime hour and sometimes a little more are live, but the rest is tracked. Overnights are automated, and weekends, for the most part, are voicetracked.

JS: In North Carolina we're voicetracking part of the weekend. That's about it.

AS: I'm lucky. I haven't been asked to voicetrack any of the shifts.

R&R: *I hate to keep picking on Scott, but you had an interesting story involving the voicetracked jock you used at night. We don't hear this very often, but didn't you fire him?*

SJ: Yeah, and if any of you were in my shoes, you probably would have done it even sooner, but I try to be a patient guy. I went around the block a few times with the guy, and I think that maybe he's a young buck who is just animated. I don't know.

That said, I want to comment on voicetracking, having had that experience. I have to admit that I was one of those guys who, when I heard about it coming, reacted like, "Oh, no, this is going to suck, and it's all going to be bad." I've been completely turned around. I think Prophet is freaking awesome. If you know it and play with it and know what it

can do for your radio station and what it can do for an average jock, you just can't beat it. It can make an average jock good and a good jock great.

R&R: *I don't think the complaint is with the technology. I think the complaint is with its implementation. The scenario that you ran into with nights is perhaps more indicative of what people are talking about. I mean, that jock in particular commented to the local paper that you expected him to spend as much as two hours on his airshift.*

SJ: I just wanted him to work to make it sound halfway decent.

R&R: *I guess it's that kind of attitude that concerns people. I was in Austin at the Star System hub, which was the predecessor of Clear Channel's wide-area-network method of voicetracking, and the jocks who voicetracked from there spent an average of about 30 minutes on a four-hour shift. The hero of the building was a jock they called Speedy Gonzalez: He could track a four-hour shift in 15 minutes.*

It wasn't the person who did the best show prep; it wasn't the person who sounded the most local. The real gauge of

success for a voicetracked jock was how fast you could do your shift. That's what I think scares most people: when you have an out-of-town voicetracker, and you have a PD who isn't as conscientious as you are, Scott.

SJ: There are extremes to everything. It comes down to quality control. We are all given the responsibility in our positions as program directors for everything that comes out of that box except the commercials — and sometimes even those. We have to be accountable for what it sounds like. If it doesn't sound right or you aren't happy with it, you have to make it the way you want it, because it is your responsibility.

I found that the Prophet system allows a good talent to use the technology to take more time between songs to produce a bit or edit and be really compelling on the air. They have a greater opportunity to use theater of the mind, rather than just turning in their chair because they have someone on the phone. It really makes it a seamless-sounding product. I think it is great and offers opportunities for jocks to become better.

JS: Of course, it is also a huge help for downsizing and streamlining.

SJ: It is, but let's be honest: Do we really need a live person on the air at 4am on Saturday night?

GJ: No, we don't.

JS: It just took us a while to figure that out.

SJ: We don't need it, and it's not being disrespectful. We just don't need it. That's the way of the world. We need to look at it that way and be honest with ourselves and say, "Let's streamline where it's important and go to the wall and fight for the things we really care about." Four in the morning on Saturday? Let it go.

JM: So, Scott, you're just using Prophet for in-house DJs and Live Assist? You're not farming out anymore?

SJ: We are voicetracking overnights, and we have Live Assist on all other dayparts.

JM: The system we are using is a lot like Prophet, and I'm amazed. Scott is right; it can really help you in a lot of ways. It can help you maximize the time you are on the air, working with callers and producing really good radio. It allows you to tighten up and do the drop where you just say, "Hi," so you can focus on what's important.

JJ: It depends on how it is used, I guess. It gets an awful lot of bad press, but we've been using it via the Maestro system, and it's worked out very well. I was nervous about using it when I moved here. I had never worked at a station that had automation or voicetracking. But if you use it correctly, especially in a market like mine, where you are working on developing talent, you can really get a lot of bang for your buck.



John Michael



Jeff Sanders



The Large-Market Radio Roundtable

This call turned out to be a wonderful microcosm of everything I discussed in my introduction to this special. When the call finished, the participants had enjoyed the conversation so much that they exchanged phone numbers, fulfilling one of the goals I had for this special, which was to encourage networking.

Ironically, the call also illustrated how communication can be shut down due to the vagaries of business and life. Susquehanna/Atlanta Director/Programming Leslie Fram was originally scheduled to be on the call but had to bow out due to personal reasons. WXRK/New York PD Steve Kingston and Infinity/Los Angeles VP/Programming Kevin Weatherly were also scheduled, but the meetings they were attending in New York ran late, and they had to miss it too.

Still, this was a wonderful call, filled with candor and interesting conversation. The participants were WKQX (Q101)/Chicago PD Tim Richards, WBCN/Boston PD Oedipus, WNNX (99X)/Atlanta PD Chris Williams (the moderator) and KNDD/Seattle Station Manager Phil Manning.

CW: Oedipus, what are you excited about musically?

O: Right now Coldplay really excite me. It's such a wonderful record throughout. There are multiple tracks that we can play.

TR: Everybody here in Chicago would second that notion, for sure.

O: It is so refreshing to have so much great music on this album that it's hard to determine what to play, as opposed to there being just one single that is the priority, that has to be spun a lot and that has the video, but that doesn't have any followup.

We're looking at a band like Coldplay, who are going to be career artists. It is so exciting. There have been so few career artists in the past 10 years. They've all been destroyed by lengthy infomercials because they concentrate on the video and forget about their music.

CW: Coldplay's song isn't as by-the-book as other songs, with top-five callout, phone stories, sales and....

O: I would contend that it is not top five because of your screeners and how you pre-disposed your callout. Listeners do not like just one type of music. They are not modal. You hope that your competition is modal, because that allows you to be broad. People can like Nirvana, Weezer, The White Stripes, 311 and Coldplay, and all those artists can work on the same radio station, and they can all test.

CW: What if you have an artist you believe in, like you do Coldplay, but the song isn't calling out at all? If we identify artists whom we think are important, whom we believe have legs and are career artists, how much is it the program director's responsibility to stick it out and invest in the band if it isn't happening naturally?

O: You want it to happen naturally, but what does that mean? You want it to happen with your audience, so you develop something for your audience. You do that by using your instincts. If it doesn't happen, of course, you can't continue, but other times it does happen.

A wonderful example in Boston is Flogging Molly. That was a left-field song, but we played it lightly, and it sold. We played it a little more, and it sold more. Three months later I tossed it into callout, and it called out.

R&R: Is there a limit to how long you can wait before giving up on a song that isn't calling out?

CW: That's difficult to answer, since the circumstances are different with every song. A good example for us was Incubus. "Pardon Me" didn't call out, and we thought that was the most ridiculous thing ever. So we just ignored the callout until it hit about 400 spins, and then it became No. 1.

R&R: So, you just ride your gut instincts?

PM: I don't think it is gut if you have record sales, great phones, passion inside the building and a sold-out concert. You have four of the five there. So callout doesn't come through for a while; you have at least reaffirmed the song with all that wonderful real-world information.

But if you have none of those things and no safety net and you still play a song, that, to me, is irresponsible. If it's just you and 20 other people at the show, no one is calling about it, and you are the only person in the station who likes it, well, that's just a personal pleasure. I remember those days at WOXY/Cincinnati.

CW: Let's get back to the music. Tim, what do you like right now?

TR: Coldplay is definitely a project that the station has embraced, probably more than the industry as a whole. We definitely feel that it is one of the best records to hit the station in the past couple of years. The White Stripes is another project that has proven to be a successful venture.

CW: What about you, Phil?

PM: I would never use this word on the air, but I am really encouraged by the variety that is going on right now. It's equal parts exciting and scary. It is thrilling to listen to a radio station that can play so many different styles under the Alternative umbrella in a half hour, from rap to extreme alternative to something new that nobody has ever heard of to a wonderful library song. I'm just so excited about what's out there.

Indie rock sounds the best that it has in years. There's some pretty solid innovation, although, in the history of rock 'n' roll, it's all shit we've heard before. But it's delivered with vigor and emotion and passion, as if it were the very first time that style of music had ever been played. It's nice to see that all the core artists are getting pretty good love. We're seeing great research on the new Pearl Jam single, and I know a lot of stations pooh-poohed that.

O: People pooh-poohed Pearl Jam?

PM: Some programmers I have talked with, yeah.

CW: I love that record, but I have heard nothing but negatives.

TR: Absolutely.

PM: Well, we're getting callout on it, but you would expect that in Seattle. We have callout on Nirvana after 40 spins.

TR: What caused you to put the song into callout after only 40 spins?

PM: There was this massive lightning rod of come around our radio station three weeks ago, while we were playing the whole leak game. All the disenfranchised grungers had a cause again for a minute. There were a couple of news stories on TV about the song, and they came to us for our opinion. So we said, "What the hell. Let's see," and I'll be damned if it wasn't 85% familiar after 40 spins. I'm infinitely excited about where music is right now.

R&R: Is anybody not happy with the state of music right now?

CW: The only thing I'm not happy with is that I don't think I can stomach hearing another program director or record rep bitching about how they can't find any music that they like.

PM: They aren't trying hard enough.

TR: Is there a lot of that going on?

CW: I can't get records in that I want to play. Just in the past three months there have been probably a dozen records that haven't seen the light of day because we just couldn't find room for them.



Chris Williams

TR: This has to be one of the most exciting times that you guys have experienced in a long time. There's just so much great stuff to choose from.

PM: If you don't know the format or don't know the listeners, it can be difficult to program. Back in the days of grunge it was pretty simple to program this format. If it had a certain sound, you put it on the air. That's not the case now. There are so many different factions and splinters and subgenres of music that, for the first time in a long time, there is no coalition in this format.

R&R: Is that more difficult to program on a quarter-hour basis?

PM: I don't find it to be. Sometimes I look at the hours and say, "Oh my God, this looks so freaking wide!" But then I fold the page down the middle and look at the right side of the page at the artists' names, and they're all multi-Platinum artists — Korn into Jimmy Eat World into Bush into Sum 41 into Rage Against The Machine. We should be so happy.

CW: We also have to rethink the definitions we have given songs over the previous nine years at the format.

TR: That's a really good point.

CW: Something that we called a pop song or a bridge song in 1993 or 1994 is different from what we call a pop song or bridge song today. The most exciting thing about the music of 2002 is that there are so many event rock songs out there right now. Even what we call garage rock — I wouldn't invest my own personal money in the future of that sound, but, boy, is it an event. How cool is it to play records that are on the front cover of all the coolest magazines when you go down to the newsstand? That's exciting.

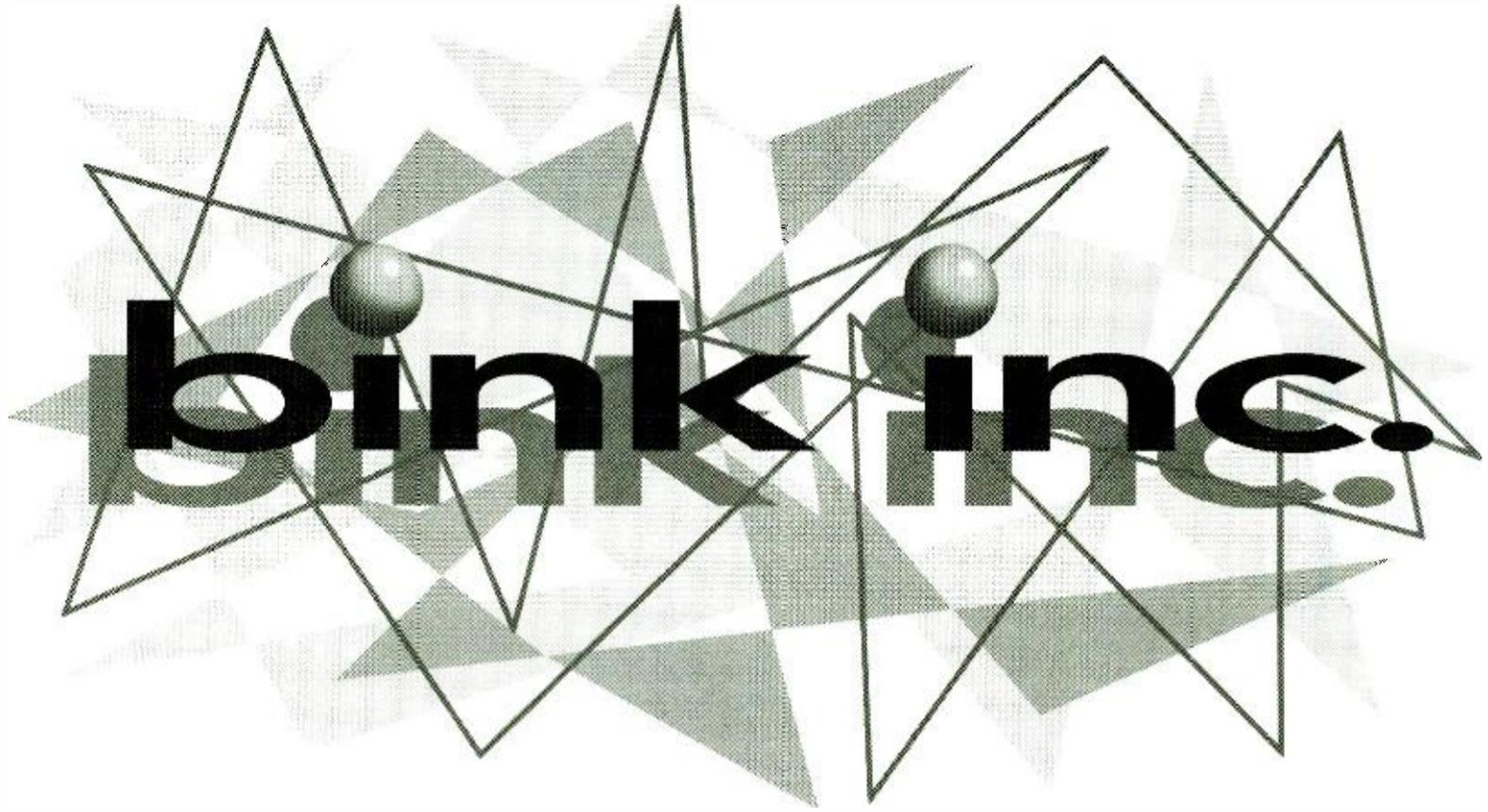
"It is thrilling to listen to a radio station that can play so many different styles under the Alternative umbrella in a half hour, from rap to extreme alternative to something new that nobody has ever heard of to a wonderful library song."

Phil Manning

On the older end of our audience spectrum, there's nothing cooler than being able to play the Cornell and Rage and a new Foo Fighters and the new Nirvana track. Those are all events. It seems like everything we do these days is an event, from a cultural standpoint. That is as exciting as the actual content of the song. That way we can be top-of-mind outside of the 99.7 FM frequency. We have all these other media backing us up. It makes us an important, trendsetting part of our listeners' lives.

O: I love the music out right now too. It's so wonderful to have superstar artists like Nirvana, Foo Fighters and The Red Hot Chili Peppers with new records to set off the other great new music by bands like The Strokes or The Vines or The Hives or SR-71. I have the same difficulty

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super nice guys

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The Large-Market Radio Roundtable

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that you guys are having: I don't have enough time to play everything I want to play.

CW: The other texture I like is the whole backpack hip-hop of N.E.R.D. and Jurassic 5, which is doing real well for us. Atlanta has been without a top 40 station for so many years that the only youth-culture music influences for 18-to-30-year-olds were rock and hip-hop. To be able to do something that fuses those two together is exciting.

It's also a great fashion injection for the station. Even The Hives, The Vines, The White Stripes and The Strokes, while I'm not a big fan of their music, I'm a fan of the fashion of it, and I think it's important for our format to be associated with fashion.

It's tough, though, because we're a guy's format, for the most part, so you can't have somebody go on talking about shoes. But, certainly, how our listeners dress is as important a part of their lifestyle as what music they listen to.

PM: Let's go through Chris' closet.

O: You're a damn pretty programmer.

CW: I change clothes every quarter-hour. [Laughter.]

R&R: You all seem to be genuinely excited about the music. What about the labels? Are you happy with the level of support that you are getting from them?

PM: You know, some interesting situations have happened lately with the record companies and their perception of radio. Pearl Jam cut a deal with AOL. Various Internet leaks have happened. The Foo Fighters and Sirius tour sponsorship. I find it shocking that the record companies, with all their missteps over the past several years, seem to be trying to piss off the last friend they have.

O: Radio should be a label's most valuable client.

PM: Absolutely.

O: We have certain clients here that are very valuable to us, and the labels should be treating us the same way we treat those clients.

CW: I have a list of 99X's top five record companies. If one of the guys on that list calls up and wants something, we pay more attention to it.

O: We try to accommodate them in any possible way, if we can. Sometimes you can't, but you do your best.

PM: I know that Seattle alternative record sales account for anywhere from 4% to 7% of an artist's record sales in America, and that's pretty big. That's a lot of records. We stick our necks out and play this new music, which is an inherent risk in our little Arbitron world, and we should be rewarded appropriately.

But when the labels set up all these adversarial things, like making you jump through hoops to get an interview and all this politics — c'mon, I'm your primary marketing partner in this town of 3 1/2 million people. Why are you treating me like this? Why are you making this so difficult? I'm trying to make your band famous and popular here.

If your band is going to benefit my radio station and strengthen my brand, I'll be that much more receptive the next time you come to me. I don't understand all this adversarial stuff that is created with, for instance, the Pearl Jam situation at AOL or how radio ended up getting blamed for the Nirvana leak on the Internet. It's ludicrous. These people are pissing off the last friend they have left.

And the last time I checked, we pay a hell of a lot of money in BMI/ASCAP fees to play their music.

CW: I'm interested in hearing Oedipus' opinions, since he has a reputation for not putting up with games from record labels.

O: Well, as I mentioned earlier, they should treat us as their most valuable client. On the other hand, we also want

to follow up and become partners with the labels, particularly with certain bands, so that when they do commit in advance to us, we make certain that they get the spins required to help break the band. There are expectations for followup tracks, and we need to partner with them to make it happen. But that is difficult to do when they are trying to make everybody in the market happy.

TR: You try to become everything to everybody, and you become nothing to anybody.

O: Yes, and they have to pick sides. They have to decide who they really want to do business with. They have to decide who is most important to the label and the artist. We have to make those decisions too.

CW: Island/Def Jam has done that with us. First of all, the label has done a great job over the past 18 months of essentially starting a label with all baby bands and turning them all into bands that matter. That is impressive. But they have also gone out of their way, at least in this market, to say that 99X is a radio station they want to be in business with, even to the extent of pissing off other people.

They have the attitude of "We made our bed, and, hopefully, our investment in 99X will pay off in the back end." As a PD, I respect that. I know these guys have alienated themselves from half the market because they want to do what is best for 99X, so I honestly take a more serious look at the records they bring in on a weekly basis.

O: We have that relationship with certain labels too. Those labels know who they are. [Laughter.]

TR: The politics are definitely interesting. What we told all the labels in Chicago, especially with a direct format competitor, is that the labels that do exclusive

business with Q101 while our competitor exists will be the same labels we'll give preferential treatment to or better consideration to when our competitor is gone.

Because, whether it is a month or a year, we don't expect them to be able to sustain life on a 1.8 share with revenue in the \$10 million range on a \$300 million signal in a city like Chicago. So for us, we just try to get the labels into the mind-set that there is a need to do business with Q101, because the station has moved the needle, from a sales perspective, for 10 years in Chicago.

While the numbers of Q101 may go up or down during the co-existence of the two stations, in the long run we'll be the station still playing alternative music 10 years from now, and we will reward loyalty.

R&R: Tim, you came from Pop radio relatively recently. Is there a big difference between the formats in their relationships with the record community?

TR: There is more passion for the stations at Alternative, which is really refreshing. If you think it is bad in this format, think of Pop radio, where there is less love of radio. That is what I perceived in Detroit, at least. Each situation is different.

R&R: Phil, you mentioned the AOL First Listen program and the canceled Sirius debut. I discussed that on the label call earlier, and the overall vibe was that radio was making too big a deal out of these things, that they aren't a threat or anything to worry about. Is radio being a little too sensitive to these issues?

O: Absolutely not. We could always just play established artists and let AOL play all those other bands on the label. Sirius can break all the new bands. We have plenty of catalog we can play if certain labels want to avoid radio and make AOL First Listen or satellite their priority.

TR: We have to understand that a lot of these companies are owned by the same company that owns AOL. That being considered, if it's not a big deal to them where it goes, it should go to radio. We've been around a lot longer.

CW: The other thing is, they are going to end up burn-

ing themselves, particularly on the level that we're talking about, with these major-market radio stations. We've invested years and years in having good, trusting relationships with the record labels, so I think that, as a general rule, unless there is some extenuating circumstance, if a record label called and said, "Hey, I'm aware that you have the whole Pearl Jam. Could you hold off on playing it until Friday?" we would work with them to try to make sure that we are both trying to reach the same goal.

If they are going to enable other players come into the market and take away radio's status as the medium on which listeners find their new favorite song first, that's going to cause us to cut ties with those previous relationships and go, "You know what, we're going to have to go maverick. If we find things, we're going to play them how we want to and on our own terms." Because we know now that the record labels are not looking out for our best interest. At that point, how can you ever come back to the table and work together on the same game plan?

O: If they think those other media are so important, let's let them break the music. That way we won't have to risk our Arbitron ratings playing brand-new music, and we can wait until it calls out in our market. At that point, we'll play it.

R&R: What I find interesting is how radio's position in this was completely unexpected by the artist and label community. You can bet that the Foo Fighters-Sirius thing never would have happened if management had any idea that radio would react the way it did.

"The only thing I'm not happy with is that I don't think I can stomach hearing another program director or record rep bitching about how they can't find any music that they like."

Chris Williams

O: You can't blame management for going to other sources to try to get money to underwrite their bands, because the labels have cut down on a lot of tour support. But, at the same time, management has to make certain that they are taking care of the radio stations in every market.

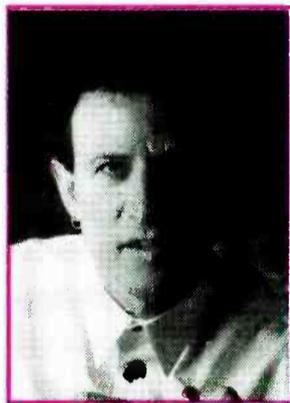
R&R: Is that the bottom line, that as long as they serve their core customers — radio — you guys are fine with them doing promotions with AOL or Sirius or whoever?

O: I don't have a problem with them doing a promotion with AOL whatsoever, as long as AOL isn't getting the music before my radio station. They can certainly do promotions with them; I have no problem with that. They're trying to expose an artist. We just want to be part of the project.

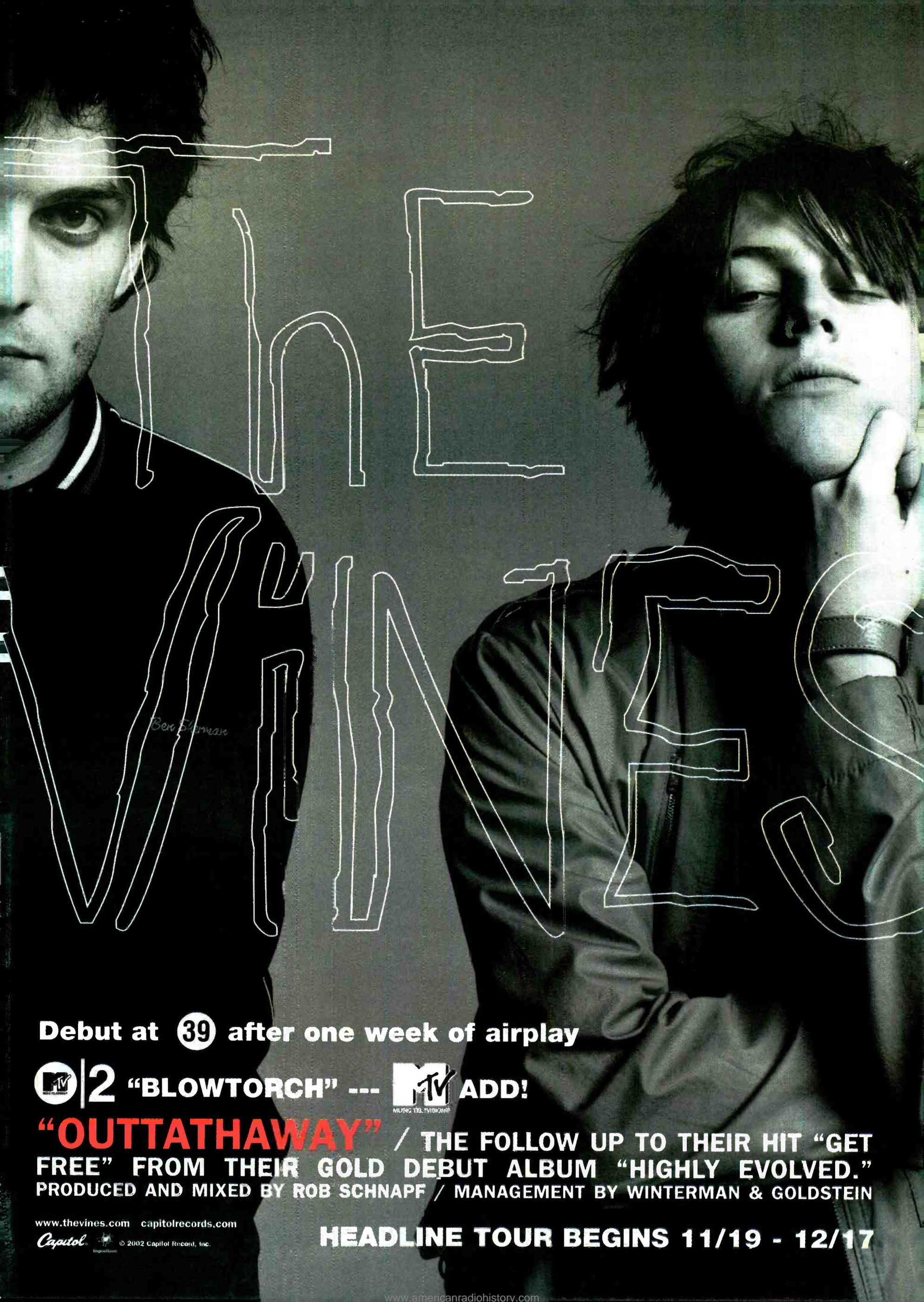
PM: Every brand and every product has an asset. Ours just happens to be "first and newest." So when I see something like these things, where someone gets the music before I do, that's going to get my panties in a bunch.

I'm pissed off there's a Foo Fighters album track on a Spin magazine sampler. That's bullshit to me, too, especially when I've had the record for three weeks and could easily have leaked it on the air. But I'm being a good soldier, due to my relationship with management and the record label.

Continued on Page 85



Oedipus



Ben Sherman

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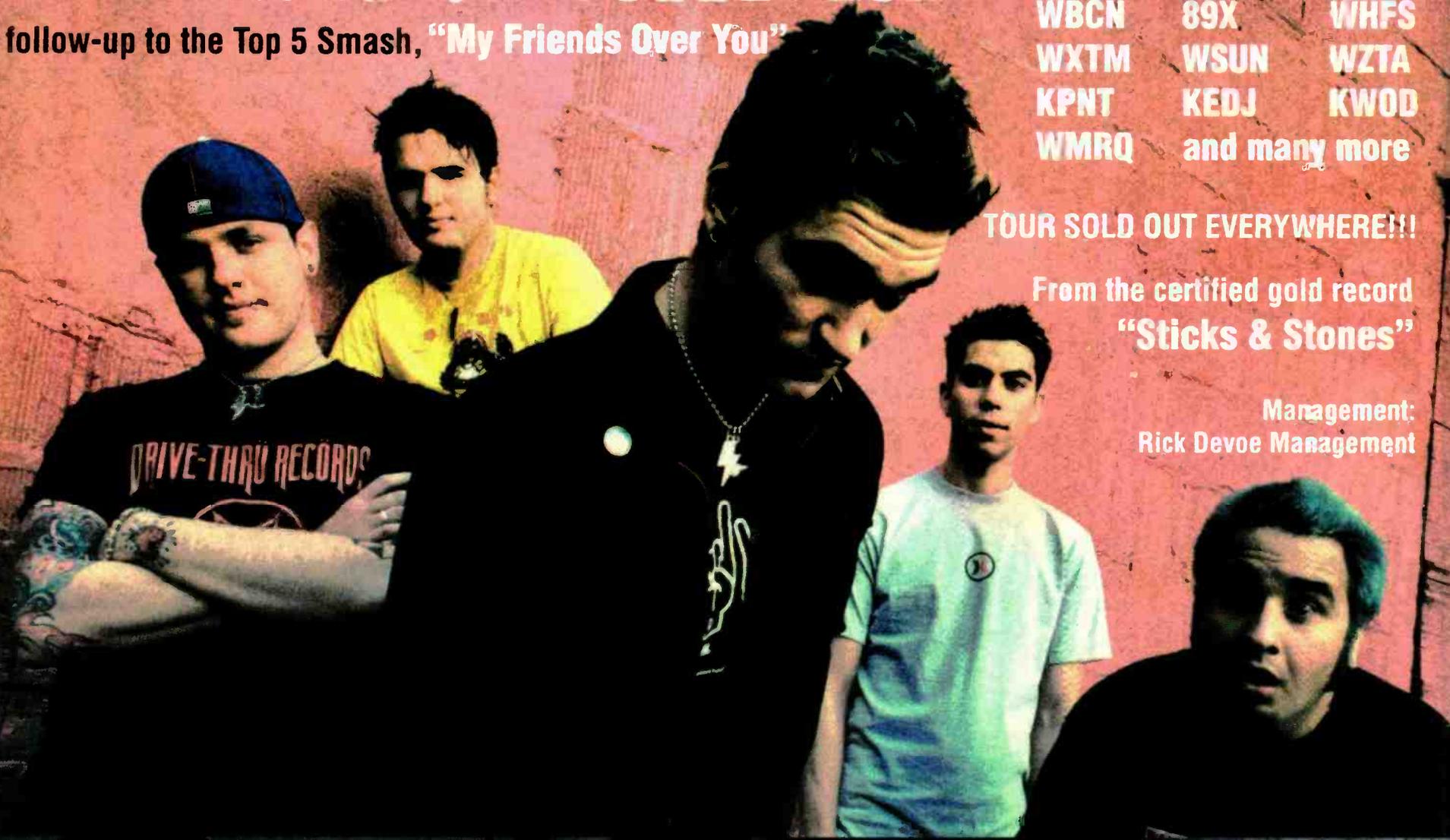
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The Large-Market Radio Roundtable



Continued from Page 82

But if the labels are trying to pooh-pooh it as radio overreacting, I don't see it that way. Every little thing like this that happens is one little chip off the mountain, and if we don't fight continually, the mountain will be gone one day, and we'll go, "What happened to it?"

CW: As long as we are being served first, the rest actually helps us. Because if we do get to debut the Pearl Jam or Nirvana and then it shows up for 25 million AOL subscribers, that just reinforces to those people that they heard it on our radio station first and that it must be a valuable and important thing because someone else is jumping on board.

Conversely, if somebody else is being prioritized over us, then I agree. They may just be drops in the bucket, but pretty soon the bucket is going to be full, and we'll all look pretty silly.

PM: Look at it the other way around too: If one of my listeners goes to AOL First Listen and hears the new Pearl Jam, they are going to wonder, "Gee, how come I'm not hearing this on my radio station in town?" Then, all of a sudden, perceptions and images begin to turn. "Maybe they aren't that cool." "Maybe they aren't first with new music."

TR: This is a really good point, and it's good to hear how passionate all of you are about this.

CW: That segues into a question I had that we've been dancing around during this discussion. Phil, you kind of addressed it: What is the most important image of your radio station, the one you just can't afford to lose?

PM: In our narrowly focused world, it's "new music first." As long as I'm famous for that, we're OK. We've made a living on it for 10 years.

TR: We think it is important to own the image for what alternative music is in the market. New music definitely goes along with that, but, with a direct format competitor, it's important for us to own the perceptions of what we have created over the past 10 years here in Chicago.

CW: Meaning owning the artists?

TR: Owning the artists, the catalog. Sure.

CW: For 99X, the umbrella term for what we try to own is "trendsetting," and that kind of trickles down to "new rock first." Trendsetting is our most important conceptual phrase, and that ties in directly with hearing the music first. But it also includes other things, like fashion.

A good example for us is that Tony Hawk thing that's coming around, the Boom Boom Huckjam. Things like that, which are on the cutting edge and on the front wave of any pop-cultural movement, we would want to be associated with. Obviously, the bulk of that is tied into music.

R&R: I took some questions from label people for you guys; let me throw some out at you. Which of these factors means more to you: the sound of a record, its callout score or its sales or chart position?

PM: The sound of the record, especially in the context of what is needed within the big picture of the playlist. If I don't need any more vanilla, I'll be looking for chocolate or another flavor. Or, to use Chris' terms, I don't need any more Quicksilver; get me some Mossimo! [Laughter.]

TR: You can't have one without the other. The sound of the record and how it fits into the texture of your radio station are going to be the catalyst as to whether you play it, but once it gets on the air, the other things come into play — the phones, sales, etc. All the tangibles weigh in. Let me add something to that list, by the way: How about the commitment to the record from the label? It's not the be-all and end-all for us, but it definitely helps.

CW: I agree with you guys. It has to be the sound of the record. Is it right for the radio station? Will it keep the radio station balanced? That has always been the 99X man-

tra, regardless of the musical trend, and that will remain the 99X mantra.

We also want to make sure that we are not cannibalizing a sound similar to what we're playing. I probably would be more excited about The Vines, The White Stripes, The Hives and The Strokes had they come out six months apart from each other. They kind of canceled each other out in a way that makes it difficult to break any of them, and I fear for their future.

We do a contest on the morning show called "Vines/Strokes/White Stripes/Hives."

TR: And the listeners have to guess which band is playing the song?

CW: Yes. [Laughter.]

TR: Oh, that's great.

CW: The listeners don't know who the hell it is. Heck, we don't even know who it is half the time we're playing it. So, if you have something that is coming in and is going to cannibalize a sound or artist that you are trying to develop and break, that certainly is important.

I also really agree with Tim's point about labels. If something is disposable and the record labels are treating it as disposable, why would you ever invest in it? I'm looking for events. I'm adding records, but I'm also adding events to the radio station.

This is obviously based on gut and not empirical data, but if something doesn't have the potential in my mind to become an event and there's no way I could possibly imagine the band being onstage at the next MTV Video Music Awards, you're going to have a heck of a job trying to sell me on it.

If I'm being honest, I have to admit that the callout thing is on the second tier. I'd rather hear some good callout stories from Tim and Phil than how many sheep you got into the tent with the chart game.

R&R: OK, here's the next question: Would you program your station any differently if you had a direct format competitor?

CW: We kind of do, but I'll assume that you are talking about a full-market big signal.

R&R: Yes.

CW: Well, all of the things that are important are still important. We would probably program the radio station the same from a marketing standpoint and the standpoint of the images that we would like to own, but there are so many variables. It would depend on where they were attacking and how they were differentiating and what images they were trying to own.

Overall, however, we would just try to do more of what we are trying to do now. Compelling radio wins, so I would do everything I could to make sure that I had the most compelling radio station with more memorable moments and DJs who had better conversations with the listeners on the air.

PM: I'd have to be a bit reactionary and play some defense. I'm a pretty offensive guy. It's one thing when the CHR/Pop station starts giving away Jimmy Eat World tickets and calls itself the Jimmy Eat World station. You kind of just chuckle along with your listeners. But when it's a Jimmy Eat World promotion on a station that's playing Jimmy Eat World into Korn into Nirvana, that's an issue.

I'd have to intelligently use our heritage, since it is a double-edged sword. I would remind them how reliable a utility we've been to them over the past 11 years.

CW: The other thing that is important when you are fighting someone is to own the image that you're where the party is. Go to any city, and there can be two clubs right next to each other doing the exact same thing, and one club has three people and the other has 300 people. They went to the second club because that's where they thought people would be.

So, if you have a direct format competitor, it's important that your listeners' voices are heard on your radio station as

regularly as possible. That reinforces the image that people are at your radio station and that's where the party is.

PM: I agree. As much as I love our voice guy, Jude, we've been doing a lot of the man-on-the-street stuff. A lot of it. It's crucial.

R&R: Here's the last question: With the revenue pressures you guys face to do festival shows, do you feel that affects your ability to play new bands, in the sense that you have to service the festival before you look at new bands you want to play?

CW: Have either one of you passed up on a hit because you had a festival? I don't think I've ever not played a hit because I had a festival show.

TR: I agree, Chris, but you have to admit that it does play a role in your decisionmaking; it's virtually impossible for it not to.

R&R: That is the crux of the question: You have 10 bands on the fence. Do festival show decisions become the deciding factor as to which one you'll play?

TR: When you have 10 bands on the fence, you toss a coin, and, obviously, the coin is going to go to the label that has done you a solid.

CW: Yes.

TR: It would be a fair statement to make that all of us sort of wish that we didn't have to deal with the political ramifications of that. It kind of sucks, but we're making a lot of money off these shows if we're doing our jobs right, and that's just part of the game.

PM: I just do my damndest not to play the tit-for-tat game. And the 14 bands on my festival show all have new music out, so I don't know how that stops me from playing new music. [Laughter.]

CW: That's a good point. We don't book bands that we don't want to play in the first place. We put Sparta on Big Day Out because we wanted to play Sparta. We didn't play Sparta because they played Big Day Out. So, that made it an easy decision.

We called the label and said, "Hey, would you guys do something to force our hand to do something that we want to do anyway?" For the most part, I got to play all of the bands and all of the songs that I wanted to play in the months of August and September, and I had an excuse for why I was going to play those bands over some other bands I wasn't as excited about.

We take our artist and label relationships very seriously, so we continue to play the artists' songs after the show. In that respect, I guess I could see how we would be stuck with records that we probably would have dropped otherwise. That's the only thing that I can see affecting new music; it slows down the playlist more than it would normally.

Acknowledgments

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Phil Manning

R&R Alternative Top 50

October 25, 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	NIRVANA You Know You're Right (Geffen/Interscope)	2869	+102	361835	4	77/0
3	2	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2700	+166	292567	13	71/0
4	3	DISTURBED Prayer (Reprise)	2511	+42	278206	12	72/0
2	4	SYSTEM OF A DOWN Aerials (American/Columbia)	2483	-87	284815	22	74/0
5	5	FOO FIGHTERS All My Life (Roswell/RCA)	2458	+95	293847	8	74/1
6	6	STONE SOUR Bother (Roadrunner/IDJMG)	2160	+172	229421	11	70/1
9	7	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1956	+101	206478	13	72/0
7	8	PEARL JAM I Am Mine (Epic)	1951	-10	211414	5	77/0
10	9	AUDIOSLAVE Cochise (Interscope/Epic)	1798	+87	222562	4	71/1
8	10	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1744	-163	238693	21	76/0
13	11	CHEVELLE The Red (Epic)	1625	+131	168408	17	66/0
12	12	SALIVA Always (Island/IDJMG)	1609	+102	169937	6	72/1
14	13	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1586	+122	190867	9	70/0
11	14	TRUSTCOMPANY Downfall (Geffen/Interscope)	1539	-134	148671	23	61/0
16	15	3 DOORS DOWN When I'm Gone (Republic/Universal)	1447	+106	143611	4	66/0
17	16	SEETHER Fine Again (Wind-up)	1422	+85	131494	16	60/2
25	17	QUEENS OF THE STONE AGE No One Knows (Interscope)	1245	+245	197058	7	69/3
19	18	STROKES Someday (RCA)	1226	+48	174439	10	62/1
22	19	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	1219	+107	175894	15	62/0
15	20	JIMMY EAT WORLD Sweetness (DreamWorks)	1165	-286	156074	26	66/0
21	21	OUR LADY PEACE Innocent (Columbia)	1114	-20	92692	10	54/0
24	22	EMINEM Lose Yourself (Shady/Interscope)	1094	+83	166722	4	46/2
20	23	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	1060	-96	114592	20	61/0
27	24	TAPROOT Poem (Velvet Hammer/Atlantic)	1021	+94	111794	7	62/3
23	25	KORN Thoughtless (Immortal/Epic)	1016	-57	130800	19	57/0
26	26	OK GO Get Over It (Capitol)	1011	+73	96531	11	56/0
30	27	USED The Taste Of Ink (Reprise)	911	+73	87474	8	59/3
28	28	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	905	+63	92962	10	51/0
31	29	HOOBASTANK Remember Me (Island/IDJMG)	889	+70	76323	6	54/1
29	30	SR-71 Tomorrow (RCA)	874	+33	85646	7	57/4
33	31	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	842	+181	113313	3	54/4
32	32	PAPA ROACH Time And Time Again (DreamWorks)	841	+42	87307	5	61/1
36	33	BOX CAR RACER There Is (MCA)	687	+76	80784	7	45/0
45	34	SUM 41 Still Waiting (Island/IDJMG)	671	+323	105906	2	64/12
35	35	BLINDSIDE Pitiful (Elektra/EEG)	625	+9	51583	9	48/1
37	36	AUTHORITY ZERO One More Minute (Lava/Atlantic)	594	+5	49398	6	43/6
39	37	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	559	+5	43378	11	25/0
38	38	NICKELBACK Never Again (Roadrunner/IDJMG)	550	-29	44696	15	30/0
47	39	VINES Outtathaway (Capitol)	544	+222	91056	2	52/9
34	40	U2 Electrical Storm (Interscope)	441	-194	38266	8	30/0
41	41	LINKIN PARK Pts Of A Thrty (Remix) (Warner Bros.)	427	-54	71035	15	20/0
46	42	INCUBUS Are You In (Immortal/Epic)	388	+51	89301	4	12/2
40	43	COLDPLAY In My Place (Capitol)	369	-147	60189	17	31/0
43	44	EARSHOT Not Afraid (Warner Bros.)	353	-78	24337	5	34/0
44	45	WEEZER Keep Fishin' (Geffen/Interscope)	351	-12	45348	17	17/0
50	46	JACK JOHNSON Bubble Toes (Enjoy/Universal)	330	+24	42299	2	26/1
Debut	47	NEW FOUND GLORY Head On Collision (MCA)	318	+121	37337	1	30/3
42	48	P.O.D. Satellite (Atlantic)	317	-151	31956	11	42/0
Debut	49	BREAKING BENJAMIN Polyamorous (Hollywood)	311	+10	32022	1	29/4
Debut	50	TRAPT Headstrong (Warner Bros.)	293	+58	19532	1	27/1

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ARTIST TITLE LABEL(S)	ADDS
KORN Alone I Break (Immortal/Epic)	13
SUM 41 Still Waiting (Island/IDJMG)	12
CRAZY TOWN Drowning (Columbia)	10
VINES Outtathaway (Capitol)	9
TRUSTCOMPANY Running From Me (Geffen/Interscope)	9
MUDVAYNE Not Falling (No Name/Epic)	8
AUTHORITY ZERO One More Minute (Lava/Atlantic)	6
COLDPLAY Clocks (Capitol)	6
PACIFIER Bulletproof (Arista)	5
SR-71 Tomorrow (RCA)	4
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	4
BREAKING BENJAMIN Polyamorous (Hollywood)	4



R&R Alternative: 45-34 #1 Most Increased!
Modern Rock BDS: Debut 34*
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 New this week at: **91X, WSUN, KXTE, KEDJ, KCXX, WJRR, WXNR, WLRS, WVFZ, KFTE**
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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SUM 41 Still Waiting (Island/IDJMG)	+323
QUEENS OF THE STONE AGE No One Knows (Interscope)	+245
VINES Outtathaway (Capitol)	+222
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	+181
STONE SOUR Bother (Roadrunner/IDJMG)	+172
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+166
CHEVELLE The Red (Epic)	+131
CRAZY TOWN Drowning (Columbia)	+127
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+122
NEW FOUND GLORY Head On Collision (MCA)	+121

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HOOBASTANK Running Away (Island/IDJMG)	1162
INCUBUS Warning (Immortal/Epic)	965
STAIN'D For You (Flip/Elektra/EEG)	763
311 Amber (Volcano)	749
HOOBASTANK Crawling In The Dark (Island/IDJMG)	731
LINKIN PARK In The End (Warner Bros.)	665
JIMMY EAT WORLD The Middle (DreamWorks)	656
SYSTEM OF A DOWN Toxicity (American/Columbia)	641
PAPA ROACH She Loves Me Not (DreamWorks)	633
INCUBUS I Wish You Were Here (Immortal/Epic)	621
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	594

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 10/13-10/19. 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.

U

"THE TASTE OF INK"

#1 Callout at KXRK/Salt Lake City!

New Adds this week: WEND, WXEG, WGRD! "The kids here love this song, the more I play it the better it does!"
 -MIKE SUMMERS - PD

On over 60 stations including: KROQ, Q101, LIVE 105, WFNX, KJGE, CIMX, WHFS, KTBZ, WXTM, WSUN, KNDD, KNRK, KPNT, KTCL, KEDJ, KWOD, WMRQ, 91X, WOCL, WJRR, WRZX and more!!!!!!

30 - 27 R&R Alternative (911x) +73
29* BDS Modern Rock (969x) +69

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 Top 10 phones at KEDJ, KJEE, KRZQ, KQXR!
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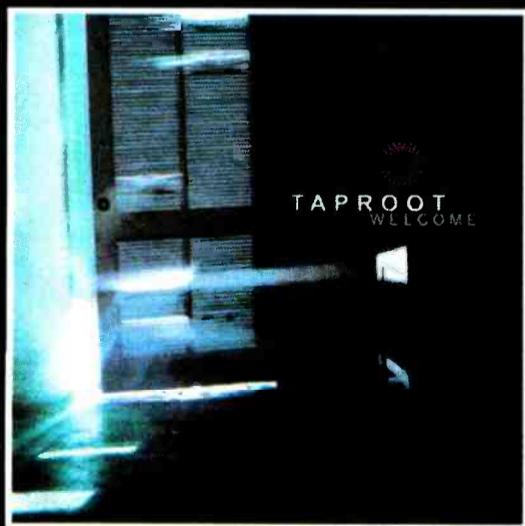
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**Top 15
Sales Debut**



TAPROOT
"POEM"



from the new album
WELCOME
In Stores Now!

Modern Rock Mediabase: **24** +94

Modern Rock Monitor: 30* +68

Active Rock Mediabase: **17** +145

Active Rock Monitor: 17* +94

Almost 8 million combined audience!

ON HEADLINE TOUR NOW
w/ Project 86 & Pulse Ultra:

10/15 Detroit
10/17 Flint
10/18 Louisville
10/19 Pittsburgh
10/21 Hartford
10/22 New York City
10/23 Boston

10/24 Philadelphia
10/26 Myrtle Beach
10/28 Orlando
10/29 Atlanta
10/30 Ft. Lauderdale
11/01 New Orleans
more to come...



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



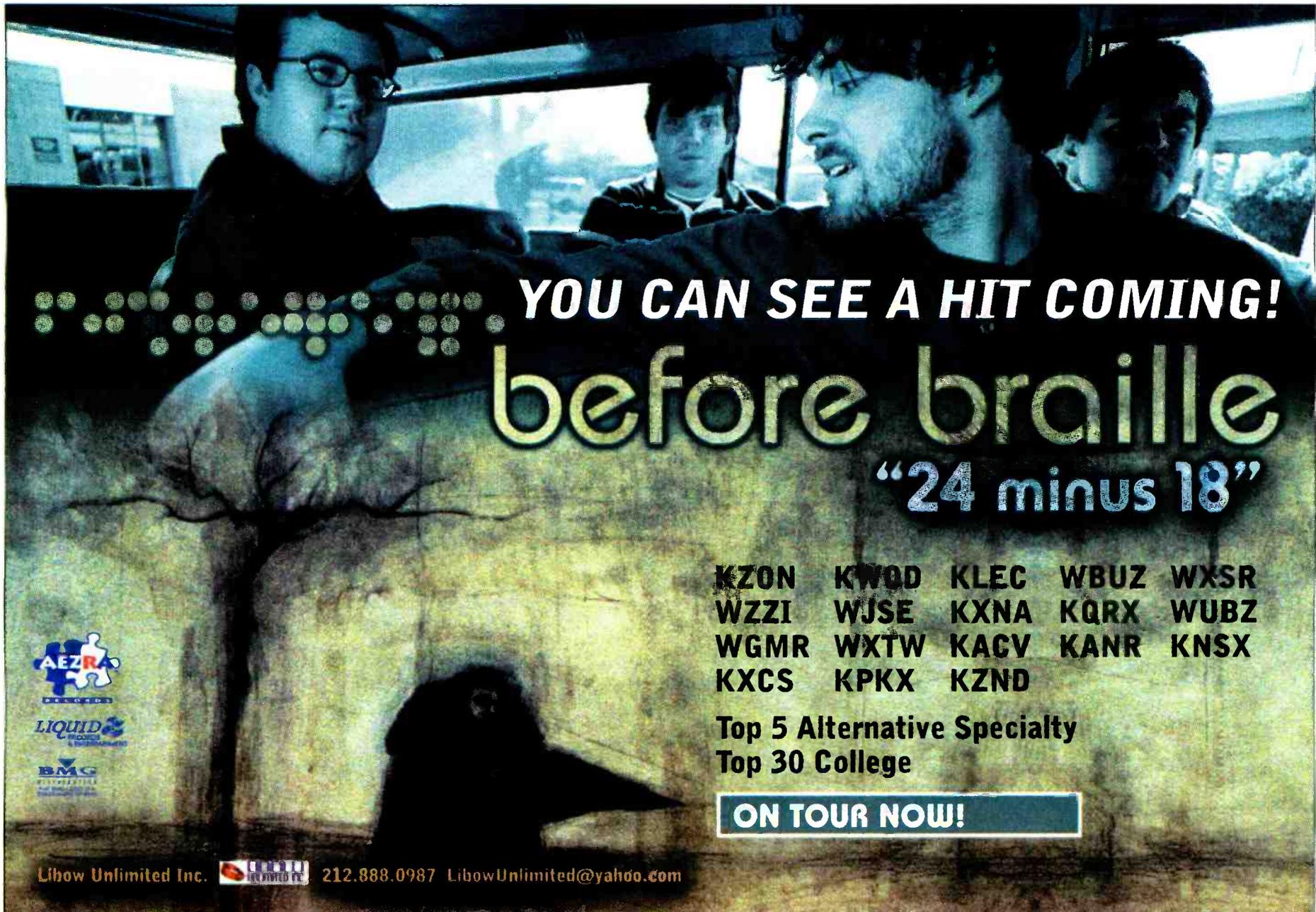
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**Top 5 Alternative Specialty
Top 30 College**

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We recently added The Les Claypool Frog Brigade — awesome CD. Loved the live CDs, and I love the studio CD even more. It hasn't left my car CD player. * Other than the Frog Brigade, I have been listening to a lot of DJ Shadow this week. * Saw Dread Zeppelin this past week in a little lounge. Smaller crowds than 10 years ago, but they are still tight. Went over and saw DJ Shadow right after, that same night. * I'm excited about the new Peter Gabriel CD.



It was mostly a week for radio to catch up on what has been a very full release schedule. Still, a few bands were able to pull in a solid collection of adds. Korn top the list with 13 behind "Alone I Break," while Sum 41 pick up some stragglers who missed "Still Waiting" last week. The band now has 64 stations on the tune ... Crazy Town also mop up, with 10 more stations going on "Drowning," giving the band a total of 35. It's a great song, and I'm sure that it will be around for the long haul as it slowly makes its way up through the fourth-quarter traffic ... The new Vines song, "Outtathaway," was the only other one to hit double-digit adds. With major video airplay on deck this week, look for big things to develop behind it ... Finally, have you noticed the story behind Seether and "Fine Again?" It looks like Wind-up is accomplishing the extremely difficult feat of breaking a baby band amidst huge event releases.

RECORD OF THE WEEK: Trust Company "Running From Me"

— Jim Kerr, *Alternative Editor*

COMING RIGHT UP

ARTIST: **Pacifier**

LABEL: **Arista**

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR

Remember the Chevy Nova? Oh, please. Don't act like you're better than me just because your first car wasn't older than you were. And you do, too, remember the Nova.

The thing is, when Chevrolet exported the car to Mexico, they had a little problem: In Spanish, *no va* roughly means "it doesn't go."

"Hi. Here's our new car. We call it the No Go." Oopsie.

The biggest, hardest, ass-kickingest band in New Zealand was recently faced with an even more unfortunate name problem. For 12 years they had been well-known in their homeland (and well-represented at the top of their country's charts) as Shihad. Does that word sound familiar?

Say it out loud.

Yeah, oopsie. You don't have to be able to spell CNN to know that jihad is most commonly defined as "holy war." As in, what inspired the attacks that everybody's been talking about since last September. It's the kind of word that is more likely to make your heart stop than your toes tap.

In reality, jihad means "struggle," and it's supposed to refer to a Muslim's personal spiritual journey, an inner struggle to do what's right. But what are you gonna do? Gay used to mean "happy."

Shihad seemed like a cool name to singer-guitarist Jon Toogood and drummer Tom Larkin when they heard it in the movie *Dune*, so that's what they named their band. Give them a break — they were 17 years old; it could have been worse (Strawberry Alarm Clock, I'm looking in your direction).

After a lot of turmoil, the band chose Pacifier as their new name.

"It was very strange," Toogood said in a recent



Pacifier

interview. "It was like being asked to change your child's name at the age of 12. I was dead against it when it was first brought up. We had vicious arguments. But we were there on Sept. 11 when it happened, and we saw it change."

The band's guitarist-keyboardist, Phil Knight, said, "It took us six months to get used to changing the name. I think if we can get used to it, the most hard-core Shihad fan can too."

He was right, of course. "Pacifier" is a song from the band's *General Electric* CD, which is certified Platinum in New Zealand. If you're going to have to change your name, you might as well pick one that you know the fans are into.

Shihad... er, Pacifier have been climbing for more than a decade, and if you ask anyone in the Southern hemisphere, they're on top of the world. They're not about to let a little thing like a name change stand between them and international stardom. You could almost say they're bulletproof. Hey! "Bulletproof" is their new single! Coincidence?

While we're on the subject of names changing, somebody get me Michael Jackson's phone number. Did you know his two sons are named Prince Michael and Prince Michael II? I don't know if they're old enough to talk yet, but when they are, they're going to want to speak to Pacifier.

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BY MEDIABASE™

America's Best Testing Alternative Songs
12+ For The Week Ending 10/25/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TRUSTCOMPANY Downfall (Geffen/Interscope)	4.13	4.07	82%	17%	4.06	84%	17%
HOOBASTANK Running Away (Island/IDJMG)	4.11	3.95	96%	35%	4.05	98%	37%
STONE SOUR Bother (Roadrunner/IDJMG)	4.09	4.16	66%	10%	4.01	68%	11%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	4.06	3.91	95%	22%	3.99	97%	25%
INCUBUS Warning (Immortal/Epic)	4.02	3.93	95%	36%	3.93	97%	39%
OUR LADY PEACE Innocent (Columbia)	4.00	3.93	81%	12%	3.94	83%	15%
CHEVELLE The Red (Epic)	4.00	4.00	74%	12%	3.94	76%	13%
NIRVANA You Know You're Right (Geffen/Interscope)	4.00	4.16	69%	8%	3.89	72%	9%
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.00	3.86	65%	6%	4.00	68%	6%
SUGARCULT Pretty Girl... (Ultimatum/Artemis)	4.00	4.03	56%	6%	3.87	57%	8%
DISTURBED Prayer (Reprise)	3.98	4.08	81%	13%	3.96	85%	13%
SEETHER Fine Again (Wind-up)	3.96	4.02	67%	8%	3.92	70%	7%
JIMMY EAT WORLD Sweetness (DreamWorks)	3.92	3.91	93%	39%	3.87	93%	41%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.91	3.85	96%	37%	3.80	97%	39%
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	3.91	3.89	92%	28%	3.83	92%	29%
FOO FIGHTERS All My Life (Roswell/RCA)	3.90	3.94	76%	12%	3.82	79%	13%
GOOD CHARLOTTE Lifestyles Of The Rich... (Epic)	3.87	3.92	82%	15%	3.78	80%	15%
USED The Taste Of Ink (Reprise)	3.85	-	41%	6%	3.72	39%	7%
SALIVA Always (Island/IDJMG)	3.80	3.79	62%	9%	3.73	66%	11%
QUEENS OF THE... No One Knows (Interscope)	3.76	3.85	55%	9%	3.67	59%	9%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.75	3.97	48%	6%	3.63	49%	7%
RED HOT CHILI... By The Way (Warner Bros.)	3.71	3.72	96%	47%	3.60	98%	50%
KORN Thoughtless (Immortal/Epic)	3.71	3.74	84%	24%	3.63	86%	26%
EMINEM Lose Yourself (Shady/Interscope)	3.70	-	78%	19%	3.64	79%	19%
O.K. GO Get Over It (Capitol)	3.65	3.57	55%	10%	3.61	56%	11%
RED HOT CHILI... Zephyr Song (Warner Bros.)	3.63	3.62	84%	21%	3.57	86%	25%
PEARL JAM I Am Mine (Epic)	3.56	3.50	69%	13%	3.47	70%	14%
AUDIOSLAVE Cochise (Epic)	3.50	-	43%	8%	3.45	48%	10%
WHITE STRIPES Dead Leaves... (Third Man/V2)	3.39	3.49	73%	21%	3.26	73%	22%
STROKES Someday (RCA)	3.31	3.39	73%	25%	3.27	76%	28%

Total sample size is 556 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

R&R

Top 20 Specialty Artists

October 25, 2002

1. DONNAS (Atlantic) "Take It Off"
2. JOHNNY CASH (American/Lost Highway) "Personal Jesus"
3. HOT HOT HEAT (Sub Pop) "Bandages"
4. BURNING BRIDES (V2) "Arctic Snow"
5. SOUNDTRACK OF OUR LIVES (Republic/Universal) "Sister Surround"
6. BRIGHT EYES (Saddle Creek) "Lover"
7. D4 (import) "Get Loose"
8. SNAPCASE (Victory) "Coagulate"
9. STREETS (Vice/Atlantic) "Let's Push Things Forward"
10. INTERPOL (Matador) "PDA"
11. LONGWAVE (Fenway) "Everywhere You Turn"
12. BRENDAN BENSON (Star Time International) "Tiny Spark"
13. J. MASCIS & THE FOG (Ultimatum) "Set Us Free"
14. SAHARA HOT NIGHTS (Jetset) "Alright Alright"
15. TRANSPLANTS (Hellcat) "Diamonds And Guns"
16. DAVID GRAY (ATO/RCA) "The Other Side"
17. BECK (Geffen/Interscope) "Lost Cause"
18. VINES (Capitol) "Outtatheway"
19. JOSH JOPLIN GROUP (Artemis) "Not The Only Cowboy"
20. INSANE CLOWN POSSE (Psychopathic) "Homies"

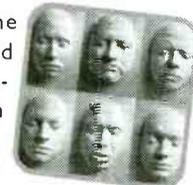
Ranked by total number of shows reporting artist.

Record Of The Week

Artist: SOUNDTRACK OF OUR LIVES
Label: REPUBLIC/UNIVERSAL

This Swedish thing is really starting to freak me out. * This is not like The Beatles opening the door and Herman's Hermits walking in. This is like, soon they're going to start teaching Swedish to every kindergartener in America. * Soundtrack Of Our Lives frontman Ebbot Lundberg, the maharishi of the movement, admitted, "In the old days we used to come here in long ships; now we use tour buses." * TSOOL have already gotten to Noel Gallagher, who declared *Behind the Music* "the best album to come out in the last six years." * Can you picture yourself wearing braids and a horned Viking hat? Better start.

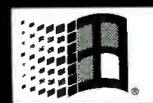
— Katy Stephan, Alternative Specialty Editor



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

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Stations and their adds listed alphabetically by market

Reporters

<p>WHRL/Albany, NY * OM/PD/APD/MD: Lisa Biello 2 KORN "Break" 1 VINES "Outta" MUDVAYNE "Falling" PACIFIER "Bullit"</p>	<p>WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick No Adds</p>	<p>WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer 9 INCUBUS "Are" 7 USED "Ink" 5 MUDVAYNE "Falling" 3 JIMMY EAT WORLD "Praise"</p>	<p>WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly BREAKING BENJAMIN "Poly" CRAZY TOWN "Drowning" JIMMY EAT WORLD "Praise" JURASSIC 5 "Golden"</p>	<p>KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 7 SANTANA F.P.O.D. "America" 2 SUM 41 "Still" CRAZY TOWN "Drowning"</p>	<p>WRRV/Newburgh, NY PD/MD: Andrew Boris 1 VINES "Outta"</p>	<p>WXDX/Pittsburgh, PA * PD: John Moschitta MD: Vinnie 1 MUDVAYNE "Falling"</p>	<p>KPNT/St. Louis, MO * PD: Tommy Mattern MD: Jeff Frisse APD: Jeff "Woody" Fife 3 MUDVAYNE "Falling" TRUSTCOMPANY "Me" UNCHAINED "Faded"</p>	<p>WXSX/Tallahassee, FL PD: Steve King MD: Meathead TRUSTCOMPANY "Me" SEETHER "Fine" VONRAY "Inside" KORN "Break" INSANE CLOWN POSSE "Homies" DAG NASTY "Twisted"</p>
<p>KTEG/Albuquerque, NM * PD: Ellen Flaherty MD: Adam T2 PACIFIER "Bullit" TRUSTCOMPANY "Me"</p>	<p>WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos No Adds</p>	<p>KTCL/Denver-Boulder, CO * PD: Mike O'Connor MD: Sabrina Saunders INCUBUS "Are" SEETHER "Fine"</p>	<p>KUCD/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean AUTHORITY ZERO "Minute" FOD FIGHTERS "Life"</p>	<p>KLEC/Little Rock, AR * Dir./Prog.: Larry LeBlanc MD: Peter Gunn BEFORE BRAILLE "24" CRAZY TOWN "Drowning" KORN "Break"</p>	<p>KKND/New Orleans, LA * DM/PD: Rob Summers APD/MD: Sig SR-71 "Tomorrow"</p>	<p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James JACK JOHNSON "Bubble" NEW FOUND GLORY "Collision" KORN "Break"</p>	<p>KXRK/Salt Lake City, UT * PD/VP/Ops. & Prog.: Mike Summ APD/MD: Artie Fufkin AMD: Corey D'Brien 8 MUDVAYNE "Falling" 6 KORN "Break"</p>	<p>WSUN/Tampa, FL * DM: Chuck Beck PD: Shark 2 SUM 41 "Still" CRAZY TOWN "Drowning" NEW FOUND GLORY "Collision" VINES "Outta"</p>
<p>WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren No Adds</p>	<p>WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt 1 TRAPT "Headstrong" 1 AUTHORITY ZERO "Minute" FLAMING LIPS "Realize" QUEENS OF "Knows" USED "Ink"</p>	<p>CMX/Detroit, MI * PD: Murray Brooks APD: Vince Cannova MD: Matt Franklin No Adds</p>	<p>KTBJ/Houston-Galveston, TX * PD: Vince Richards APD: Eric Schmidt No Adds</p>	<p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden CREED "Weathered"</p>	<p>WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer CREED "Weathered"</p>	<p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James JACK JOHNSON "Bubble" NEW FOUND GLORY "Collision" KORN "Break"</p>	<p>KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jayn No Adds</p>	<p>WBRU/Providence, RI * MD: Alicia Mullin JACK JOHNSON "Bubble" VINES "Outta"</p>
<p>WJSE/Atlantic City, NJ * DM: Lou Romanini PD: Al Parrinello MD: Jason Ulanet 2 SEETHER "Fine" KORN "Break" TAKING BACK SUNDAY "Romances"</p>	<p>WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chuminatto AUTHORITY ZERO "Minute"</p>	<p>KNRQ/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen VINES "Outta"</p>	<p>WRZX/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 3 CRAZY TOWN "Drowning" 2 TAPROOT "Poem"</p>	<p>WLRS/Louisville, KY * Dir./Prog.: J.D. Kunes PD: Lance MD: Annrae Fitzgerald CINDER "Soul" SUM 41 "Still"</p>	<p>KQRX/Odessa-Midland, TX PD: Michael Todd Mobley 17 OK GO "Over" 7 PRETENDERS "Complex" 7 TAKING BACK SUNDAY "Romances" 7 THURSDAY "Edge" 7 BIF NAKED "Myself"</p>	<p>WBRU/Providence, RI * MD: Alicia Mullin JACK JOHNSON "Bubble" VINES "Outta"</p>	<p>KRZO/Reno, NV * DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo NEW FOUND GLORY "Collision"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota No Adds</p>
<p>KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan CRAZY TOWN "Drowning" MUDVAYNE "Falling"</p>	<p>WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanOsdol 9 QUEENS OF "Knows" AUTHORITY ZERO "Minute" STONE SOUR "Bother"</p>	<p>KXNA/Fayetteville, AR PD: Margot Smith TRUSTCOMPANY "Me" DONNAS "Off" DISTILLERS "City"</p>	<p>WPLA/Jacksonville, FL * PD: Scott Pelibone APD/MD: Chad Chumley 1 MUDVAYNE "Falling" SR-71 "Tomorrow"</p>	<p>WMAD/Madison, WI * PD: Pat Frawley MD: Amy Hudson No Adds</p>	<p>WJRR/Orlando, FL * PD: Pat Lynch MD: Dickerman 4 AUDIOVENT "Looking" 3 JIMMY EAT WORLD "Praise" 7 THURSDAY "Edge" 7 BIF NAKED "Myself"</p>	<p>KRZO/Reno, NV * DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo NEW FOUND GLORY "Collision"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota No Adds</p>	<p>WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise COLDPLAY "Clocks"</p>
<p>KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson AUDIO SLAVE "Cochise" CRAZY TOWN "Drowning" KORN "Break" SUM 41 "Still"</p>	<p>WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy 13 TRUSTCOMPANY "Me" JURASSIC 5 "Golden"</p>	<p>WJBX/Ft. Myers, FL * PD: John Rozz APD: Fitz Madrid MD: Jeff Zito 7 KORN "Break" EXIES "Goddess"</p>	<p>WRZJ/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn EMINEM "Lose"</p>	<p>WMF5/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew No Adds</p>	<p>WOCL/Orlando, FL * PD: Alan Amith APD/MD: Bobby Smith 7 BLINDSIDE "Pitiful" TAPROOT "Poem"</p>	<p>KRZO/Reno, NV * DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo NEW FOUND GLORY "Collision"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota No Adds</p>	<p>WYDL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 10 TRUSTCOMPANY "Me" COLDPLAY "Clocks"</p>
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 1 TRUSTCOMPANY "Me"</p>	<p>WXTM/Cleveland, OH * PD: Kim Monroe APD: Pete Schiecke MD: Oom Nardella 4 TRUSTCOMPANY "Me"</p>	<p>KFRR/Fresno, CA * PD: Chris Squires MD: Reverend SR-71 "Tomorrow"</p>	<p>WRBZ/Kansas City, KS * DM/PD: Mike Kaplan APD: Andy West MD: Troy Violette 5 PAPA ROACH "Time" 1 COLDPLAY "Clocks" DISTILLERS "City"</p>	<p>WZTA/Miami, FL * PD: Troy Hanson APD/MD: Lee Daniels PACIFIER "Bullit"</p>	<p>WPLI/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein No Adds</p>	<p>KRZO/Reno, NV * DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo NEW FOUND GLORY "Collision"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota No Adds</p>	<p>WYDL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 10 TRUSTCOMPANY "Me" COLDPLAY "Clocks"</p>
<p>KQXR/Boise, ID * PD: Jacent Jackson APD/MD: Kallao AUTHORITY ZERO "Minute" KORN "Break"</p>	<p>WARQ/Columbia, SC * OM/PD: Gina Juliano MD: Dave Farra 5 SEV "Same" KORN "Break" TAPROOT "Poem"</p>	<p>WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey USED "Ink"</p>	<p>WNFZ/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Opie Hines 3 SUM 41 "Still" VINES "Outta"</p>	<p>WZTA/Miami, FL * PD: Troy Hanson APD/MD: Lee Daniels PACIFIER "Bullit"</p>	<p>WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein No Adds</p>	<p>KRZO/Reno, NV * DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo NEW FOUND GLORY "Collision"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota No Adds</p>	<p>WYDL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 10 TRUSTCOMPANY "Me" COLDPLAY "Clocks"</p>
<p>WBCN/Boston, MA * DM: Tony Berardini VP/Programming: Dedipus APD/MD: Steven Strick 11 COLDPLAY "Clocks" 1 TRANSPLANTS "Diamonds" SANTANA F.P.O.D. "America"</p>	<p>WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss WATERSHED "Anniver" DISTILLERS "City"</p>	<p>WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CRAZY TOWN "Drowning" EMINEM "Lose" SUM 41 "Still"</p>	<p>KFTE/Lafayette, LA * PD: Rob Summers MD: Chris Oliver 1 BREAKING BENJAMIN "Poly" 1 VINES "Outta" 1 SUM 41 "Still"</p>	<p>WZTA/Miami, FL * PD: Troy Hanson APD/MD: Lee Daniels PACIFIER "Bullit"</p>	<p>WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein No Adds</p>	<p>KRZO/Reno, NV * DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo NEW FOUND GLORY "Collision"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota No Adds</p>	<p>WYDL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 10 TRUSTCOMPANY "Me" COLDPLAY "Clocks"</p>
<p>WFNX/Boston, MA * PD: Cruze APD/MD: Kevin Mays 6 SANTANA F.P.O.D. "America" KORN "Break"</p>	<p>KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MD: Alan Ayo 6 QUEENS OF "Knows" 1 DONNAS "Off"</p>	<p>WEEQ/Hagerstown, MD PD: Brad Hunter APD: Dave Roberts SHERYL CROW "Steve" DONNAS "Off" FLOGGING MOLLY "Lullabies"</p>	<p>WWDX/Lansing, MI * PD: Chiti Walker MD: Kelly Brady 5 JIMMY EAT WORLD "Praise" SR-71 "Tomorrow"</p>	<p>WBUZ/Nashville, TN * PD: Brian Krysz BECK "Lost" TRUSTCOMPANY "Me"</p>	<p>KZON/Phoenix, AZ * OM/PD: Tim Maranville APD/MD: Kevin Mannion VINES "Outta"</p>	<p>KRZO/Reno, NV * DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo NEW FOUND GLORY "Collision"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota No Adds</p>	<p>WYDL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 10 TRUSTCOMPANY "Me" COLDPLAY "Clocks"</p>

* Monitored Reporters

86 Total Reporters

77 Total Monitored

9 Total Indicator



New & Active

- EXIES My Goddess (Virgin)**
Total Plays: 253, Total Stations: 30, Adds: 1
- AUDIOVENT Looking Down (Atlantic)**
Total Plays: 229, Total Stations: 22, Adds: 1
- MUDVAYNE Not Falling (No Name/Epic)**
Total Plays: 226, Total Stations: 23, Adds: 8
- CRAZY TOWN Drowning (Columbia)**
Total Plays: 220, Total Stations: 35, Adds: 10
- KORN Alone I Break (Immortal/Epic)**
Total Plays: 205, Total Stations: 23, Adds: 13
- DEFAULT Live A Lie (TVT)**
Total Plays: 166, Total Stations: 15, Adds: 0
- TRUSTCOMPANY Running From Me (Geffen/Interscope)**
Total Plays: 162, Total Stations: 12, Adds: 9
- DISTILLERS City Of Angels (Hellcat/Epitaph)**
Total Plays: 130, Total Stations: 13, Adds: 3
- COLDPLAY Clocks (Capitol)**
Total Plays: 119, Total Stations: 10, Adds: 6
- JURASSIC 5 What's Golden? (Interscope)**
Total Plays: 119, Total Stations: 8, Adds: 2

Songs ranked by total plays

Indicator

Most Added

- KORN Alone I Break (Immortal/Epic)**
- VINES Outtathaway (Capitol)**
- DONNAS Take It Off (Atlantic)**
- TRUSTCOMPANY Running From Me (Geffen/Interscope)**
- SEETHER Fine Again (Wind-up)**
- OK GO Get Over It (Capitol)**
- NEW FOUND GLORY Head On Collision (MCA)**
- DISTILLERS City Of Angels (Hellcat/Epitaph)**
- FLOGGING MOLLY Drunken Lullabies (SideOneDummy)**
- JACK JOHNSON Buttle Toes (Enjoy/Universal)**
- THURSDAY Standing On The Edge Of Summer (Victory Music, Inc.)**
- BIF NAKED I Love Myself Today (Lava/Atlantic)**
- SHERYL CROW Steve McQueen (A&M/Interscope)**
- DAG NASTY Twisted Again (Epitaph)**
- INSANE CLOWN POSSE Homies (Psychopathic)**
- PRETENDERS Complex Person (Artemis)**
- TAKING BACK SUNDAY Great Romances Of The 20th... (Victory)**
- VONRAY Inside Out (Elektra/EEG)**

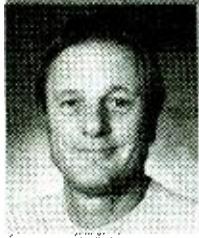
Dig your "Toes" into this

The Hives: 305,870 scanned
The Vines: 420,478 scanned
White Stripes: 462,269 scanned

Jack Johnson:
800,870 Scanned

The new track "Bubble Toes"
New at: **WBRU, WCYY**





JOHN SCHOENBERGER

jschoenberger@radioandrecords.com

Second-Generation PIG

□ KPIG.com gets a new look and goes back online

After seven years and a recent streaming crisis, KPIG/Monterey has decided to update its website. KPIG was one of the first stations to have a website and the first commercial station to stream its signal via the Internet. As you'll discover in my conversations with station PD **Laura Hopper** and web designer **Wild Bill Goldsmith**, the online world was a new frontier at the time.

In The Beginning

KPIG's website was launched just a few months after the station went in the air, in 1995. Goldsmith was given the freedom to design it as he saw fit. He had been with many of the KPIG staff during the legendary days at KFAT/San Jose and, at the time of KPIG's sign-on, was doing mornings.

"Wild Bill pretty much took it upon himself to learn about web design and explore the technology of being able to stream," Hopper says. "After he got off the air he'd just sort of disappear into a back room here. Eventually, he clued us in to what he was up to. It was very early into the Internet thing, and he pretty much paid for all the things we needed to get it going out of his own pocket.

"When we started, we had enough bandwidth for 32 people to listen at a time, which, back then, was a big deal. Of course, it has grown exponentially since then, and after a couple of years our previous owners bought the rights to the site from Bill. He has since moved out of the area, but he still does all of our designing for us."

"Our studios are funky and cool. I wanted that vibe to be captured somehow in the graphics of the site."

Lauren Hopper

Goldsmith's skill at web design and streaming was basically self-taught. "I learned as it went along," he says. "When we started streaming, nobody really knew how to do it, so we had to basically build a way for it to happen. The quality wasn't that great at the time, but as it progressed, so did we.



Laura Hopper

"Doing a halfway decent website takes a lot of time, and you never get paid enough to do it, based on the number of hours it takes. So, it has to be a lot of fun to do, which it is. Plus, you have to keep tweaking the site and upgrading its capabilities. A website can't be static; it has to keep moving forward."

Goldsmith is still involved with KPIG — especially with web-design issues — but has since left the station and programs his own web-only station, Radio Paradise. Wes Modes is now the in-house "PIG tech guy" — as Goldsmith describes the job — who constantly monitors the site and improves it.



A Streaming Crisis

KPIG is a very successful Internet station. For years it has shown up as one of the most-listened-to stations on the web. "We felt streaming dramatically helped us with office listening and gave us better coverage in the region," says Hopper. "The national presence was more of a pride thing, that we were offering a one-of-a-kind station to people who like the kind of music we play."

Imagine the staff's disappointment, then, when KPIG was forced to stop streaming about three months ago because of mounting costs, from bandwidth charges to the whole royalty issue. According to Hopper, the decision came from Mapleton Communications, the station's new owners.

"It was very depressing to me," Hopper says. "We stayed on the Internet, broadcasting live recordings that we've gathered over the years, but after a short while it became repetitive."

If the station wanted to stream again, the folks at KPIG knew they had to find a subscription service that could work for them. That was

the only thing the new owners could afford to go with. Fortunately, KPIG found RealNetworks' RealRadio, which offers about 50 stations as part of its service.

"We checked into a variety of options — there really weren't that many — and decided that Real was the right way to go," says Hopper. "Real, we felt, had the best chance of still being around a year or two from now."

A Trade-Off

Goldsmith says the KPIG staff knew they would have certain listeners who would not be very pleased with this new arrangement — not so much because of the \$5.95 fee, but because of the aggressive nature of Real. "They were very

vocal at first in our message board area," he notes.

But, by and large, most folks are just happy to see KPIG streaming again. "Most people don't care, as long as it works," Goldsmith says. "It's a trade-off. Real basically covers all the costs of streaming now, and we actually get a little piece of the profit back."

KPIG gives RealRadio a feed of the station, and the rest is in Real's hands. The stream does not run any commercials — national or local — so KPIG had to come up with a way to fill those slots. It does so with songs. "I have had to create a new music category based on length, rather than genre or tempo," Hopper says.

"The system has various tunes built in that fill in the spot breaks with music for the feed. Either it automatically chooses something for the jock in the studio or the jock has a choice in the category, based on taste and length. That gives us three more songs per hour. Bill came up



COMPLEX PEOPLE

Chryssie Hynde of The Pretenders recently stopped by WBOS/Boston to help set up her band's new album on Artemis. Pictured here are (l-r) WBOS afternoon DJ Neal Robert, Hynde and Artemis' Ray DiPietro and Daniel Glass.

"A website can't be static; it has to always keep moving forward."

Bill Goldsmith

with a flawless way to accomplish this."

A New Look

After the streaming issue had been resolved, Hopper decided it was time to update the station's website. "After seven years the original site was beginning to look like it was 'in the box,' and the new one looks more to me like it's 'out of the box,'" Hopper explains.

"It now gives you more of a feeling of what it's like at the KPIG studios. Our studios are funky and cool, and I wanted that vibe to be captured somehow in the graphics of the site." She also hoped the redesign would help promote the new streaming agreement.

The website's content has remained pretty much the same, with the addition of the new RealRadio streaming option. There is a now-playing feature, various studio cams, music information, the station archives, a calendar of local events, Squeals (the station's message board) and the KPIG store.

Additionally, KPIG's site still offers special Internet-only channels to stream: Laura Ellen's Cowboy Cultural Society, Wild Bill's Radio Paradise, Uncle Sherman's DirtyBoogie.com, Michael Nesmith's VideoRanch.com and Folkscene.

"It's more or less the same content with a different wrapper," explains Goldsmith. "We have some plans in mind now that we've launched the new site. We want to improve the listener-comment area — but don't worry, the little piggy emoticons will remain in place. It

will be divided into separate forum and chat sections.

"We want to display pictures of the artist who's playing at the moment too; now we just indicate artist and song title. We also want to make the front page more flexible. As you'll notice, the graphics on our new homepage change over time, and we want to make it possible for the DJs to post things on it as well. That way they can express their personalities a little more."

Continued Success

KPIG.com is an integral part of the station, and the KPIG staff feel that it contributes much to their ratings success in the market. When you really think about the kind of zany radio they do, it's pretty amazing that they are rated No. 2 in the market 12+ and No. 1 25-54.

"We have not changed that much to deserve this much success; I think it's more that we're simply doing what we do better," muses Hopper. "We have more of a musical flow from show to show these days.

"Plus, I feel we are getting more organized with the promotions we do. We are now getting ready to gear more of our promotions toward the site too. I have basically been waiting for it to launch before I stepped into that area."

In addition, Hopper feels the simple fact of doing better in the book has made the staff more focused on doing things that help them to continue to do better in the book.

"But I want to ensure that we are still having a good time around here," she says. "Our mind-set is also a part of our success. Besides, none of us gets paid enough not to have a good time!"

The brand-new KPIG.com is up and running. You can reach Laura Hopper for comments and questions at 831-722-9000.

TALK BACK TO R&R!

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

Call me at 310-788-1666
or e-mail:
jschoenberger@
radioandrecords.com

R&R Triple A Top 30

Powered By



October 25, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	- / + PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	U2 <i>Electrical Storm (Interscope)</i>	580	+8	33651	7	26/1
	2	COLDPLAY <i>In My Place (Capitol)</i>	509	-62	28654	16	27/0
	3	SHERYL CROW <i>Steve McQueen (A&M/Interscope)</i>	467	-16	30263	14	22/0
	4	MATCHBOX TWENTY <i>Disease (Atlantic)</i>	439	+35	27370	3	21/0
	5	WALLFLOWERS <i>When You're On Top (Interscope)</i>	434	+22	23709	7	25/1
	6	REO HOT CHILI PEPPERS <i>Zephyr Song (Warner Bros.)</i>	432	+39	27770	8	21/2
	7	PEARL JAM <i>I Am Mine (Epic)</i>	430	+6	24615	5	25/1
	8	NORAH JONES <i>Don't Know Why (Blue Note/Virgin)</i>	411	+9	34226	25	23/0
	9	JACK JOHNSON <i>Flake (Enjoy/Universal)</i>	404	-10	31975	36	25/0
	10	BRUCE SPRINGSTEEN <i>Lonesome Day (Columbia)</i>	402	+54	34308	5	21/0
	11	ROLLING STONES <i>Don't Stop (Virgin)</i>	400	-7	23196	7	22/0
	12	JOHN MAYER <i>Your Body Is A Wonderland (Aware/Columbia)</i>	392	-58	28584	20	22/0
	13	DAVE MATTHEWS BAND <i>Grace Is Gone (RCA)</i>	365	+28	19493	4	23/0
	14	COUNTING CROWS <i>Miami (Geffen/Interscope)</i>	361	+3	17118	8	22/0
	15	TRACY CHAPMAN <i>You're The One (Elektra/EEG)</i>	340	+27	27822	6	22/0
	16	SANTANA F/MICHELLE BRANCH <i>The Game Of Love (Arista)</i>	330	+49	25425	4	16/2
	17	JACKSON BROWNE <i>The Night Inside Me (Elektra/EEG)</i>	315	-2	20882	9	21/0
	18	TOM PETTY & THE HEARTBREAKERS <i>The Last DJ (Warner Bros.)</i>	291	+15	17577	6	18/0
	19	DAVID GRAY <i>The Other Side (ATO/RCA)</i>	285	+24	22293	3	22/0
	20	TORI AMOS <i>A Sorta Fairytale (Epic)</i>	282	+10	11944	7	21/0
	21	311 <i>Amber (Volcano)</i>	228	-2	13544	12	9/0
	22	PETER GABRIEL <i>The Barry Williams Show (Geffen/Interscope)</i>	213	-21	19487	11	17/0
	23	OUR LADY PEACE <i>Somewhere Out There (Columbia)</i>	194	+18	5115	3	4/0
	24	JACK JOHNSON <i>Bubble Toes (Enjoy/Universal)</i>	184	-23	11835	11	18/0
	25	HOWIE DAY <i>Ghost (Epic)</i>	170	-57	12306	17	17/0
	26	JOSH JOPLIN GROUP <i>(I Am Not The Only) Cowboy (Artemis)</i>	168	+18	6401	3	16/0
	27	RYAN ADAMS <i>Nuclear (Lost Highway/IDJMG)</i>	168	+5	9498	2	17/1
Debut	28	FEEL <i>Won't Stand In Your Way (Curb)</i>	156	+19	3925	1	16/1
	29	DUNCAN SHEIK <i>On A High (Atlantic)</i>	148	-27	6763	4	9/0
Debut	30	HOOBASTANK <i>Running Away (Island/IDJMG)</i>	134	+12	3945	1	4/0

27 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/13-10/19. 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

NORAH JONES *Come Away With Me (Blue Note/Virgin)*

Total Plays: 126, Total Stations: 14, Adds: 1

RHETT MILLER *Come Around (Elektra/EEG)*

Total Plays: 126, Total Stations: 12, Adds: 0

DELBERT MCCLINTON *Same Kind Of Crazy (New West/Red Ink)*

Total Plays: 126, Total Stations: 10, Adds: 0

ALICE PEACOCK *I'll Be The One (Aware/Columbia)*

Total Plays: 117, Total Stations: 14, Adds: 1

MARK KNOPFLER *Why Aye Man (Warner Bros.)*

Total Plays: 99, Total Stations: 11, Adds: 0

DISHWALLA *Angels Or Devils (Immergent)*

Total Plays: 98, Total Stations: 10, Adds: 1

BRAD *Shinin' (Redline)*

Total Plays: 88, Total Stations: 10, Adds: 2

TDNIC *Take Me As I Am (Universal)*

Total Plays: 88, Total Stations: 4, Adds: 0

TREY ANASTASIO *Cayman Review (Elektra/EEG)*

Total Plays: 81, Total Stations: 8, Adds: 0

PUDDLE OF MUDD *She Hates Me (Flawless/Geffen/Interscope)*

Total Plays: 74, Total Stations: 3, Adds: 1

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PRETENDERS <i>Complex Person (Artemis)</i>	16
BONNIE RAITT <i>Time Of Our Lives (Capitol)</i>	8
RED HOT CHILI PEPPERS <i>Zephyr Song (Warner Bros.)</i>	2
SANTANA F/MICHELLE BRANCH <i>The Game Of Love (Arista)</i>	2
BRAD <i>Shinin' (Redline)</i>	2
BECK <i>Lost Cause (Geffen/Interscope)</i>	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRUCE SPRINGSTEEN <i>Lonesome Day (Columbia)</i>	+54
SANTANA F/MICHELLE BRANCH <i>The Game Of Love (Arista)</i>	+49
RED HOT CHILI PEPPERS <i>Zephyr Song (Warner Bros.)</i>	+39
MATCHBOX TWENTY <i>Disease (Atlantic)</i>	+35
NORAH JONES <i>Come Away With Me (Blue Note/Virgin)</i>	+32
DAVE MATTHEWS BAND <i>Grace Is Gone (RCA)</i>	+28
TRACY CHAPMAN <i>You're The One (Elektra/EEG)</i>	+27
PUDDLE OF MUDD <i>She... (Flawless/Geffen/Interscope)</i>	+27
DAVID GRAY <i>The Other Side (ATO/RCA)</i>	+24
WALLFLOWERS <i>When You're On Top (Interscope)</i>	+22
CHRIS ROBINSON <i>Safe In The Arms Of Love (Redline)</i>	+21
JOHN RZEZNIK <i>I'm Still Here... (Walt Disney/Hollywood)</i>	+21

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE MATTHEWS BAND <i>Where Are You Going (RCA)</i>	310
JOHN MAYER <i>No Such Thing (Aware/Columbia)</i>	190
JIMMY EAT WORLD <i>The Middle (DreamWorks)</i>	163
PETE YORN <i>Strange Condition (Columbia)</i>	153
PETE YORN <i>Life On A Chain (Columbia)</i>	141
AFRO-CELT... F.P. GABRIEL <i>When... (Real World/Virgin)</i>	134
SHERYL CROW <i>Soak Up The Sun (A&M/Interscope)</i>	133
TRAIN <i>Drops Of Jupiter (Tell Me) (Columbia)</i>	130
LIFEHOUSE <i>Hanging By A Moment (DreamWorks)</i>	124
DAVE MATTHEWS BAND <i>Everyday (RCA)</i>	121
INCUBUS <i>Drive (Immortal/Epic)</i>	117
NICKELBACK <i>How You Remind Me (Roadrunner/IDJMG)</i>	115
CHRIS ISAAK <i>Let Me Down Easy (Reprise)</i>	113
DAVID GRAY <i>Babylon (ATO/RCA)</i>	112
EDDIE VEDDER <i>You've Got To Hide Your... (V2)</i>	112
GOD GOO DOLLS <i>Here Is Gone (Warner Bros.)</i>	112
CALLING <i>Wherever You Will Go (RCA)</i>	106

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

R&R Triple A: 5

BDS AAA: 6*

R&R Hot AC: Debut 36

Adults Top 40 Monitor: Debut 37*



www.wallflowers.com

www.interscope.com

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the WALLFLOWERS

"When You're On Top"

From the upcoming album

RED LETTER DAYS

In stores 11/05!

Written by Jakob Dylan
Producec & Recorded by Tobias Miller & Bill Appleberry
Mixed by Tom Lord-Alge
Management: Pat Magnarella at Atlas/Third Rail

Add = KINK
On Tour in November

R&R Triple A Top 30 Indicator

October 25, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
5	1	TRACY CHAPMAN You're The One (Elektra/EEG)	272	+23	8097	6	20/0
2	2	COLDPLAY In My Place (Capitol)	272	-10	7407	16	19/0
4	3	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	267	+17	6916	3	19/0
1	4	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	266	-16	7734	6	19/0
6	5	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	260	+14	9760	9	18/0
10	6	WALLFLOWERS When You're On Top (Interscope)	239	+24	5430	6	18/0
3	7	ROLLING STONES Don't Stop (Virgin)	234	-20	5882	7	19/0
13	8	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	217	+17	6780	6	19/0
7	9	U2 Electrical Storm (Interscope)	215	-20	3634	7	16/0
8	10	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	214	-18	5614	11	16/0
9	11	DAVE MATTHEWS BAND Grace Is Gone (RCA)	207	-12	3929	7	16/0
19	12	DAVID GRAY The Other Side (ATO/RCA)	197	+17	6096	3	19/0
16	13	COUNTING CROWS Miami (Geffen/Interscope)	197	+5	3422	8	15/0
17	14	TORI AMOS A Sorta Fairytale (Epic)	195	+8	4965	7	18/1
15	15	KIM RICHEY This Love (Lost Highway/IDJMG)	194	+1	5715	9	17/0
14	16	TREY ANASTASIO Cayman Review (Elektra/EEG)	188	-10	3048	8	16/0
20	17	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	183	+5	4946	8	16/0
22	18	MARK KNOPFLER Why Aye Man (Warner Bros.)	181	+28	5290	3	18/0
12	19	SHERYL CROW Steve McQueen (A&M/Interscope)	174	-38	2958	14	13/0
24	20	PEARL JAM I Am Mine (Epic)	173	+23	2449	4	12/0
23	21	RHETT MILLER Come Around (Elektra/EEG)	170	+18	3943	11	16/0
11	22	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	165	-50	5756	17	15/0
28	23	DELBERT MCCLINTON Same Kind Of Crazy (New West/Red Ink)	150	+22	5309	5	15/0
27	24	SHEMOKIA COPELAND Livin' On Love (Alligator)	147	+13	4711	3	17/0
25	25	CHUCK PROPHET I Bow Down & Pray Every Day (New West/Red Ink)	145	-4	4236	5	15/0
18	26	ELVIS COSTELLO 45 (Island/IDJMG)	133	-48	4485	13	13/0
30	27	WILCO Jesus, Etc. (Nonesuch)	116	+4	4643	7	10/0
Debut	28	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	114	+6	994	1	9/0
Debut	29	NORAH JONES Come Away With Me (Blue Note/Virgin)	113	+13	3950	1	12/2
21	30	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	105	-51	2400	18	8/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 10/13-Saturday 10/19. © 2002, R&R Inc.

Most Added.

ARTIST TITLE LABEL(S)	ADDS
PRETENDERS Complex Person (Artemis)	16
BONNIE RAITT Time Of Our Lives (Capitol)	7
BLIND BOYS OF ALABAMA Higher... (Real World/Virgin)	6
ROBERT PLANT Last Time I Saw Her (Universal)	5
BECK Lost Cause (Geffen/Interscope)	3
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	3
MAIA SHARP Crimes Of The Witness (Concord)	2
NORAH JONES Come Away With Me (Blue Note/Virgin)	2
ALICE PEACOCK I'll Be The One (Aware/Columbia)	2
JOHNNY CASH Personal Jesus (Lost Highway/IDJMG)	2
STEVE EARLE Jerusalem (E-Squared/Artemis)	2
TORI AMOS A Sorta Fairytale (Epic)	1
GOV'T MULE Beautifully Broken (ATO)	1
BLASTERS American Music (Hightone)	1
BEN FOLDS Tiny Dancer (Epic)	1
INCUBUS Are You In (Immortal/Epic)	1
PAUL SIMON Father And Daughter (Nick/Jive)	1
RAS ALAN So Much Betta (Red Pepper)	1
BJORK It's In Our Hands (Elektra/EEG)	1
BLACK KEYS I'll Be Your Man (Alive)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRETENDERS Complex Person (Artemis)	+70
JOHNNY CASH Personal Jesus (Lost Highway/IDJMG)	+34
GOV'T MULE Beautifully Broken (ATO)	+29
MARK KNOPFLER Why Aye Man (Warner Bros.)	+28
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+27
MATCHBOX TWENTY Disease (Atlantic)	+26
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	+25
WALLFLOWERS When You're On Top (Interscope)	+24
MAIA SHARP Crimes Of The Witness (Concord)	+24
BLIND BOYS OF ALABAMA Higher... (Real World/Virgin)	+24
TRAGICALLY HIP Silver Jet (Zoe/Rounder)	+24
TRACY CHAPMAN You're The One (Elektra/EEG)	+23
PEARL JAM I Am Mine (Epic)	+23

Reporters

<p>WAPS/Akron, OH PD/MD: Bill Gruber 22 PRETENDERS "Complex" 1 BECK "Lost" 1 NORAH JONES "Come" 1 CHRIS ROBINSON "Arms" 1 MIKE FARLEY "Spread" 1 BLACK KEYS "Man"</p>	<p>WXRT/Chicago, IL * PD: Norm Winer APD/MD: John Farneda 11 TOM PETTY & THE HEARTBREAKERS "The Last DJ" 11 PRETENDERS "Complex" 5 JACKSON BROWNE "About" 2 CHRIS ROBINSON "Arms" 1 RYAN ADAMS "Nuclear"</p>	<p>KTBG/Kansas City, MO PD: Jon Hart MD: Byron Johnson 12 PRETENDERS "Complex" 5 BONNIE RAITT "Time"</p>	<p>WXP/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leitch 8 TORI AMOS "Sorta" BONNIE RAITT "Time" PAUL SIMON "Father" CHRIS ROBINSON "Arms" JOHNNY CASH "Personal" SUSAN TEDESCHI "Alone" PRETENDERS "Complex" BLIND BOYS OF ALABAMA "Higher"</p>	<p>KFOG/San Francisco, CA * PD: Dave Benson APD/MD: Haley Jones 10 PEARL JAM "Man" 2 BECK "Lost"</p>
<p>KTZO/Albuquerque, NM * PD: Scott Souhrada MD: Don Keiley No Adds</p>	<p>KBXR/Columbia, MO PD/MD: Lana Trezise 14 PRETENDERS "Complex" 2 SOUNDTRACK "Our...Sister"</p>	<p>WMMM/Madison, WI * PD: Tom Teuber MD: Gabby Parsons 3 BONNIE RAITT "Time" 3 PRETENDERS "Complex"</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Weisich APD/MD: Chris Griffin BONNIE RAITT "Time" PRETENDERS "Complex" BLIND BOYS OF ALABAMA "Higher"</p>	<p>KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 7 BONNIE RAITT "Time" 4 ERIC CLAPTON "Sed" 4 ROBERT PLANT "Saw" 4 PRETENDERS "Complex"</p>
<p>KGSR/Austin, TX * OM: Jeff Carrol PD: Jody Denberg APD: Jyl Hershman-Ross MD: Susan Castle 7 PRETENDERS "Complex" 7 STEVE EARLE "Jerusalem" 3 KEB MO "Blues"</p>	<p>KBGD/Denver-Boulder, CO * PD: Scott Arbough MD: Keifer 1 PRETENDERS "Complex"</p>	<p>WMM/Memphis, TN * PD/MD: Alexandra Inzer 33 RED HOT CHILI "Song" ALICE PEACOCK "One" FEEL "Steno" PRETENDERS "Complex" BONNIE RAITT "Time"</p>	<p>WYEL/Portland, ME PD: Herb Ivy MD: Brian James NICKEL CREEK "Spit" PRETENDERS "Complex" ALICE PEACOCK "One"</p>	<p>KBAC/Santa Fe, NM GM/MD: Ira Gordon APD: Sam Ferrara CHRIS ROBINSON "Arms" MAIA SHARP "Witness"</p>
<p>WRNR/Baltimore, MD OM: Jon Peterson PD: Alex Cortrigh MD: Damian Einstein PRETENDERS "Complex" ROBERT PLANT "Saw" WILLY PORTER "Dirty"</p>	<p>WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn 3 PRETENDERS "Complex" 3 BLIND BOYS OF ALABAMA "Higher" 3 BONNIE RAITT "Time" 3 BECK "Lost"</p>	<p>KTCC/Minneapolis, MN * PD: Lauren Macleash APD/MD: Mike Wolf No Adds</p>	<p>KINK/Portland, OR * PD: Dennis Constantine MD: Kevin Welch 6 BONNIE RAITT "Time" 1 PRETENDERS "Complex" 1 WALLFLOWERS "Top"</p>	<p>KTAA/Santa Fe, NM PD: Brad Hockmeyer APD/MD: Michael Dean BONNIE RAITT "Time" PRETENDERS "Complex" ROBERT PLANT "Saw"</p>
<p>KRVB/Boise, ID * OM/MD: Dan McCally BRAD "Shim" PRETENDERS "Complex"</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abbey ROBERT PLANT "Saw" MAIA SHARP "Witness" GOV'T MULE "Broken"</p>	<p>WZEW/Mobile, AL * PD: Brian Hart MD: Lee Ann Konik 13 SANTANA F/MICHELLE BRANCH "Game"</p>	<p>WDBT/Poughkeepsie, NY GM/MD: Gary Chekof PD: Greg Gattine APD: Christine Martinez MD: Roger Mervall 4 PRETENDERS "Complex"</p>	<p>KRSH/Santa Rosa, CA * PD: Bill Bowker MD: Pam Long 2 U2 "Strom" 1 PRETENDERS "Complex" DISHWALLA "Devils" JACK JOHNSON "Rodeo" MADONNA "Brazier"</p>
<p>WBDS/Boston, MA * PD: Chris Herrmann APD/MD: Michele Williams PRETENDERS "Complex" BONNIE RAITT "Time"</p>	<p>WNCW/Greenville, SC PD: Mark Keefe APD/MD: Kim Clark 16 BLIND BOYS OF ALABAMA "Higher" BLASTERS "American" JACKPOT "Miser" PRETENDERS "Complex" RAS ALAN "Betta" LITTLE MILTON "Guitar"</p>	<p>KPIG/Monterey, CA PD/MD: Laura Ellen Hopper BLIND BOYS OF ALABAMA "Higher" STEVE EARLE "Jerusalem" ERIC CLAPTON "Badge"</p>	<p>KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Herold ERIC CLAPTON "Badge" ERIC CLAPTON "Sed" ROBERT PLANT "Saw" PRETENDERS "Complex" BONNIE RAITT "Time"</p>	<p>KMTT/Seattle-Tacoma, WA * GM/MD: Chris Mays APD/MD: Shawn Siewart 4 NORAH JONES "Come" 1 PRETENDERS "Complex"</p>
<p>WXR/Boston, MA * PD: Joanne Doody MD: Dana Marshall BRAD "Shim" BECK "Lost" WILLY PORTER "Dirty" PRETENDERS "Complex" ZERO 7 "Waving"</p>	<p>WTTS/Indianapolis, IN * PD: Brad Holtz MD: Todd Beryman 2 PRETENDERS "Complex" BONNIE RAITT "Time"</p>	<p>WRNT/Nashville, TN * DM/MD: David Hall APD/MD: Keith Coes 1 PRETENDERS "Complex" JOHNNY CASH "Personal" MAIA SHARP "Witness"</p>	<p>KENZ/Salt Lake City, UT * MD: Kari Bushman JIMMY EAT WORLD "Phase"</p>	<p>KAEP/Spokane, WA * PD: Tim Cotter MD: Kari Bushman 30 PUDDLE OF MUDD "Hates" 7 RED HOT CHILI "Song" 7 SUNNY DAY "Sun" 5 VINES "Outa" 4 AUDIOWENT "Looking" PAUL FIER "Sed" SEETHER "Fine"</p>
<p>WNCB/Burlington, VT PD/MD: Mark Abuzzahab 1 PRETENDERS "Complex" BECK "Lost" STEVE EARLE "Jerusalem"</p>	<p>WKFI/Knoxville, TN * PD: Shane Cox MD: Sarah McClune 1 BONNIE RAITT "Time"</p>	<p>WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston AMD: Russ Boris BLIND BOYS OF ALABAMA "Higher" PRETENDERS "Complex" BJORK "Haves" STEVE FORBERT "Jana" BRANDY "MIDWOOD River"</p>	<p>KPRI/San Diego, CA * PD/MD: Dona Shaib 8 SANTANA F/MICHELLE BRANCH "Game" BONNIE RAITT "Time"</p>	<p>WRNX/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse PRETENDERS "Complex"</p>
<p>WMVY/Cape Cod, MA PD/MD: Barbara Dacey 1 PRETENDERS "Complex" 1 ROBERT PLANT "Saw" 1 BONNIE RAITT "Time" 1 ALICE PEACOCK "One"</p>	<p>WFPK/Louisville, KY PD: Dan Reed APD: Stacy Dwen BEN FOLDS "Tiny" CAKE "Mama"</p>	<p>WKOC/Norfolk, VA * PD: Paul Shugrus MD: Kristen Croot 2 PRETENDERS "Complex"</p>	<p>KCTY/Denver, NE * PD: Brian Burns No Adds</p>	

*Monitored Reporters
47 Total Reporters
27 Total Monitored
20 Total Indicator

National Programming



World Cafe

Added This Week

Ali Castelinni 215-898-6677

CHRIS ROBINSON Safe In The Arms Of Love
THE PRETENDERS Complex Person



Acoustic Cafe

Rob Reinhart 734-761-2043

DOUG MARTSCH The Offer
IRON & WINE Faded From Winter
TOM PETTY & THE HEARTBREAKERS The Man Who Loves

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ON THE RECORD

With
Lana Trezise
PD, KBXR/Columbia, MO



The Red Hot Chili Peppers are approaching their 20th anniversary as a band, and they've given us a real grown-up album with *By the Way*. It's an album that is relaxed, confident and adventurous without losing the edge that we associate with the band. Rick Rubin's production is outstanding, evoking *Pet Sounds*, *Abbey Road* or a Phil Spector confection in various places. America's leading practitioners of white-boy funk punk bring in a string section on "Midnight," a mariachi guitar on "Cabrón" and more background oohs and aahs than a Motown record. The Peppers do the work of eight bands on this album. • The first single, "By the Way," was a huge Alternative hit, and it worked very well for 'BXR, too, since we lean a little more young and alternative than your average Triple A. I could understand how it wouldn't fit in the mix of other stations, but it was one of our most successful songs of the summer. It was the entire existence of the Peppers summed up in 3 1/2 minutes — cryptic vocals, a funk assault, a sense of danger and a soaring, exhilarating melody. "Zephyr Song," on the other hand, is a thing of beauty that I think every station can embrace. It's complex and accessible at the same time. • The Peppers are a band that has truly evolved without losing their original audience or their credibility. They're at the top of their game, intense and passionate. But don't forget: This is a band that has turned in a couple of clunker albums and come dangerously close to self-destructing. This band could have ended very badly, but, instead, John Frusciante came back, and everything started working. *Californication* was a brilliant comeback, and *By the Way* takes it a leap forward.

The Pretenders have a very strong week with 32 total adds (No. 1 Most Added on both panels), while the new **Bonnie Raitt** track grabs 15 stations overall (No. 2 Most Added on both panels) ... **The Blind Boys Of Alabama**, **Eric Clapton** and **Robert Plant** also make significant showings this week ... **Beck**, **The Red Hot Chili Peppers**, **Santana** / **Michele Branch**, **J2**, **The Wallflowers**, **Pearl Jam**, **Ryan Adams**, **Feel**, **Alice Peacock**, **Chris Robinson**, **Maia Sharp**, **Norah Jones** ("Come Away With Me"), **Johnny Cash**, **Zero 7** and **Gov't Mule** closed some holes ... On the monitored airplay chart, **U2** remain at 1* for the second week, **Matchbox 20** jump 9*-5* (top five in just three weeks!), **The Wallflowers** go top five at 5*, the **Chili Peppers** leap 11*-6*, **Pearl Jam** are 7*, **Jones** ("Don't Know Why") is back up to 8*, and **Bruce Springsteen** is now 10* ... The middle part of the chart remains packed with **The Dave Matthews Band** (13*), **Counting Crows** (14*), **Tracy Chapman** (15*), **Santana** (16*), **Tom Petty & The Heartbreakers** (18*), **David Gray** (19*) and **Tori Amos** (20*) ... **Our Lady Peace** climb 26*-23*, **Josh Joplin Group** increase 29*-26*, and **Adams** goes 28*-27* ... **Feel** and **Hoobastank** debut ... On the Indicator airplay chart, **Chapman** jumps 5*-1*, **Springsteen** is now 3*, **Jackson Browne** is 5*, **The Wallflowers** increase 10*-6*, and **Adams** gains 13*-8* ... Movers this week include **Gray** (19*-12*), **Crows** (16*-13*), **Amos** (17*-14*), **Joplin** (20*-17*), **Mark Knopfler** (22*-18*), **Pearl Jam** (24*-20*), **Rhett Miller** (23*-21*), **Delbert McClinton** (28*-23*) **Shemelia Copeland** (27*-24*) and **Wilco** (30*-27*) ... **Norah Jones** debuts.

— John Schoenberger, Triple A Editor

Triple A ON THE RADIO

AAA ARTIST OF THE WEEK

ALBUM: **Tori Amos**

LABEL: **Epic**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Tori Amos

Tori Amos was certainly at the front end of the female singer-songwriter revival that began in the early '90s. Beginning with 1992's *Little Earthquakes*, it was clear that she was on to something in terms of an original, personal style that would ultimately garner her legions of fans around the world. Here was a woman who was compelled to explore her own feelings and motivations and then was willing to reveal much of this in her songs.

With each passing album — 1994's *Under the Pink*, 1996's *Boys for Pele*, 1998's *From the Choirgirl Hotel* and 1999's *To Venus and Back* — she delved a little deeper and, musically, seemed to get a little darker. Yet her popularity continued to grow: She has sold over 12 million albums and been nominated eight times for Grammys.

Now married and a mother, Amos has embarked on a new chapter in her career following her signing to Epic and the release of *Scarlet's Walk*. The album is completely Tori Amos in style and sound, yet succeeds in capturing the new perspective and sense of purpose she has in her life. Less a collection of songs than a sonic novel, *Scarlet's Walk* represents a thought-provoking journey through America — both literally and figuratively.

"After Sept. 11, 2001, people were experiencing America as a friend, as a being, who was hurt," says Amos. "There was an awakening on many levels for a lot of people. It became clear that a road trip was something that we were taking. I was on my own quest for answers and to ask the right questions. I was on Scarlet's walk."

As she implies, the song cycle can be experienced on many different levels. The character Scarlet ("You could say she is based on me," says Amos, "or perhaps I am based on her") goes on an inner journey to discover who she is as she

travels across America, meeting and interacting with various people. It also takes a hard look at America's history, from its disposition and suppression of Native Americans to the crisis of identity the country is going through today as it tries to understand its influence on the world.

Though written in America, the album was recorded in Cornwall, England, where Amos now lives. Joining her were longtime collaborators Jon Evans on bass and Matt Chamberlain on drums. In addition, John Philip Shenale arranged the strings, and Robbie McIntosh, Mac Aladdin and David Torn added guitar. Amos produced the project, while her engineer-husband, Mark Hawley, and his partner, Marcel van Limbeek, also contributed.

While everyone's efforts shine on the entire album, they especially sparkle on tunes such as "Amber Waves," "A Sorta Fairytale," "Pancake," "Crazy," "Taxi Ride" and "Gold Dust." But the journey does not end with the album. There is an ambitious website that documents Amos' travels for the album and will now follow her as she goes on tour. Several bonus features are being made available using Sony's ConnectedD technology, which transforms the CD into a key to unlock the wonders of "Scarlet's web."

"Won't Stand In Your Way"

"If The Byrds recorded a new song produced by Dave Edmunds, it would be called 'Won't Stand In Your Way' and the band would be FEEL. This is a great record for the 21st century."

—Dennis Constantine, PD/KINK

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How To Deal With A Board Of Directors

GMs share their experiences

Three stations. Three different experiences dealing with a group of unique individuals coming together to give guidance and direction to station management. I recently talked with three GMs to get an inside look at how their local boards of directors operate.

While people in Christian radio have different images of boards of directors based on their experiences with this accountability faction, one thing is certain: When it comes to a board of your peers, you never know what's in store for you until you have interacted with that board over a period of time. So, what is the goal of having a board at the average Christian radio station? What purpose does it serve?

WCTL/Erie, PA GM **Joel Natalie** says, "Since we are a nonprofit corporation, we have had a board since Day One, so we've been working with one for 35 years now. Our board sets policy and acts as overseer of the station's finances and the spiritual quotient of the ministry, as well as the GM's boss.

"We are currently in the middle of a long-range planning process where the board has — with staff input — refined our mission and core values and is creating a vision statement for the future."

WLAB/Fort Wayne, IN GM **Melissa Montana** says, "Our board has been in place since the beginning of the station. I believe there's an implied understanding that they will be there for us as long as possible. They



Joel Natalie



Melissa Montana



Paul Cameron

are very supportive and excited about what the future holds."

The Positives

A board is supposed to help keep management focused on specific goals, but some believe things could get done quicker if only one person or a few people made the important decisions at each station. However, the feedback one gets from a group sometimes outweighs speed concerns.

WGNV/Wausau, WI Operations Director **Paul Cameron** says, "Getting input from the council of people on the board is much more beneficial than having one man fly by the seat of his pants.

"The day-to-day decisions are handled without the board, but having them there to assist with the major issues such as station direction, growth and planning is the reason our board exists. They are not a hands-on board, but rather a unit overseeing the ministry."

Management accountability is high on the list of reasons why a local board exists. Montana says, "I think accountability is always good, especially when the board is supportive and catches the vision of what your goals are for the station. They've given me some wonderful insight from the perspective of being on the outside looking in, as well as letting me know that my decisions are right on target."

"A board can keep perspective because they have a long-range view of where the ministry has come from and where it is going," says Natalie. "Staff members are often caught up in the short-term perspective of the current challenge at hand."

The Challenges

Along with focusing on the big picture, a board of directors can also, at times, slow down the wheels that must turn in order to get things done. When talking to other PDs not involved in this piece, I found that an overwhelming majority of them point toward time constraints as a major frustration with the board structure.

Many board meetings take place at night, which makes the GM's day incredibly long and tedious on days when the board convenes. And, in some instances, all board members don't attend. "From my vantage point, trying to get them all together can sometimes be a negative experience," Cameron says.

For local stations, timing is everything, and stations need quick decisions. In the boardroom you never know when a dialogue will end up turning into an hour of unnecessary debate. "Board decisions really take a long time, so you don't get the quick answers we are used to receiving within the staff structure," Natalie says. "Sometimes, the finer points receive a lot of unnecessary discussion."

Montana shares another challenge: "I believe this is probably true of many organizations that function with a board, but it's difficult when you are trying to handle broadcasting issues and they don't understand radio.

"It's then the GM's responsibility to help them understand where you're coming from and what needs to happen for your radio station to be successful. You also prepare by praying a lot before going into those meetings."



A LEGENDARY SHOT

While in Chicago for a date on the successful The Eleventh Hour Tour, Jars Of Clay performed three songs on the local FOX TV morning show. After their performance and interview, bandmembers stopped to talk for a while with the legendary Dick Clark. Seen here (l-r) are Jars Of Clay's Dan Haseltine and Matt Odmark, Clark and Jars Of Clay's Charlie Lowell and Stephen Mason.

Making It Better

Many GMs have ideas for how to move forward for the greater good of the station. Often these concepts are based on serving or impacting a wider segment of the community. Getting the board to accept or enact new policies can be a strain, so, frequently, GMs will consider changing the board's makeup.

"We currently do not have term limits for our boardmembers, but I'd like to create them," Cameron says. "I'd also look to add to the board more of the movers and shakers in our community who are active in their faith. A more visible board would allow the word to spread to others.

"People know people who know people. By recruiting the movers and shakers, I believe we would connect with other movers and shakers and get access to ideas that have worked in these people's respective businesses that may benefit the operation of the station."

"Getting input from the council of people on the board is much more beneficial than having one man fly by the seat of his pants."

Paul Cameron

Montana works with a board that has been in service for a long time, but she is looking toward the future. "I see a need for some younger blood on the board," she says. "Even though I have wonderful, supportive men who have stood by the station and me, I'm fully aware that they won't be able to be active in a few years. We wish we could keep these guys around another 10 or 15 years, but that likely won't happen.

Natalie has another idea: "Right now we have a board of 11 people who meet monthly. I would rather have a board of 15 or 20 people in place, break them into working subcommittees and hold a general board meeting once a quarter."

Working Together

One of the biggest problems with the board structure is the lack of women involved. With most formats directing their content at the female demographic, females should certainly be part of the board's makeup.

"Because I report directly to the board, I am looking for a board that wants to be an active part of this ministry not only through their time, but also by using their talents," Cameron says.

"Having been President of two local nonprofit boards, I see the value of having widespread representation and input from men and women. Too often men comprise the station boards, while women are our target audience."

"I'd like to see GMs view their relationship with their board as one of partnership, teamwork and an opportunity to gain supporters through interaction," says Montana. "A lot of GMs miss out on opportunities to experience real victories because they see the board meeting as a war zone where you fight, instead of making it a team atmosphere where you win together.

"A lot of that comes from the way the GM presents issues. It's a thrill to experience the way board members join in the excitement of handling a challenge. We need to love them, include them, appreciate them and challenge them to aim high."

Natalie comes from the unique perspective of being part of a commercial station that is owned by a nonprofit entity. "We sell spots and conduct a share-athon each year," she says. "That aspect makes for an interesting organizational structure. We have an ongoing sales effort in addition to an ongoing fundraising effort.

"The station is independent from any church or college and their subsidies, so it is truly a community asset. The board, serving in the owner's capacity, reflects the character of the community and helps the station stay relevant to the prevailing culture."

Stations that have a board of directors need to press on toward the goals established through the combined efforts of management and ownership. How you go about that can be as unique as the makeup of the people involved in the process.

One key ingredient in a successful relationship between a board and a GM is to share new ideas. Without an open line of communication, the possibility of accomplishing your shared goals goes down dramatically.

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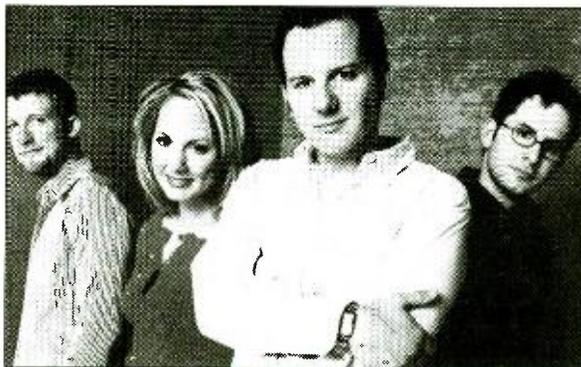
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THE STORY BEHIND THE SONG

FFH: 'Big Fish' Spawned A Bigger Hit

Dealing with the "dreaded in-laws" is something many married couples joke about, and such dialogue often makes for great sitcom fare. But for FFH's Jeremy Deibler, his mother-in-law, whom he describes as "an awesome, conservative, Bible-believing woman," sparked the inspiration for what is arguably his group's biggest hit, "Big Fish."



FFH

Back in 1995, after Jeremy and his wife, FFH vocalist Jennifer, got married, a phone conversation between Jeremy's wife and mother-in-law in the newlyweds' tiny Brentwood, TN, apartment led to his mother-in-law's proposal for a song titled "Are You in the Big Fish?" While that doesn't sound like an idea destined for the top of the charts, the lyrical concept was born out of one of Jeremy's mother-in-law's pet peeves: people's tendency to misquote the Bible.

The particular instance propelling the song idea was the common belief that Jonah was swallowed by a whale, when, in fact, the Bible says the prophet was swallowed by a fish. Pointing out that a whale is not a fish — it's a mammal — Jeremy's wife's mom presented the framework for a quirky little tune that Jeremy ended up writing in about two days. "It wasn't really my intent to write this song," he recalls, "but that's just how my mother-in-law thinks. So I began writing this little song about the big fish."

The song was given the full instrumental treatment on the group's Essential debut, *I Want to Be Like You*, but it was originally recorded a cappella for the group's earlier, independent efforts.

That early version began garnering airplay at a small radio station in Pennsylvania and quickly reached the No. 1 position there, then began catching on at larger Christian stations, like KLTU/Dallas. After "Big Fish" eventually became the highest-charting hit ever from an independent band, Jeremy began to hear about the impact the song was having.

He says, "People often like 'Big Fish' because it's fun and catchy, but there is this other group of people who have said they've actually pulled their cars over while driving and were crying because they're so convinced by its message. It's one of those songs we'll have to play for as long as we do this. We never expected 'Big Fish' to have that kind of response, but we're definitely not complaining. It's a blessing."

— Christa Farris

CCM UPDATE GALLERY



DELIRIOUS HARVEST

Furious Records' *Delirious* recently performed at North Carolina's Harvest Crusade, led by California evangelist Greg Laurie. The three-day crusade gathered churches of all denominations from across the Triad area, which includes Winston-Salem, Greensboro and High Point. *Delirious* headlined the musical performances, playing to a coliseum packed with more than 14,000 fans and previewing songs from *Touch*, which is set for release Nov. 19. Pictured (l-r) are *Delirious*' Stewart Smith and Stu Garrard, Michael Tait, *Delirious*' Tim Jupp and Martin Smith and Pastor Laurie. Not pictured is *Delirious* member Jon Thatcher.

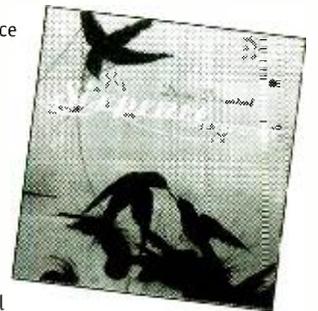
SPINWORTHY

Sixpence's Dark Pop Is Divine

Sixpence None The Richer *Divine Discontent* (Word/Reprise)

File Under: Pop rock

With all the events that led up to Sixpence None The Richer's first release in five years, there was certainly plenty of lyrical fodder available for the band to use in creating their latest batch of songs, *Divine Discontent*. Dipping deeply into the well of questions sure to arise from their circumstances — as well as continuing their search to understand life through the lens of Christianity — Sixpence deliver 11 superbly poetic songs that are more hopeful than the melancholy musings of 1997's self-titled effort.



Produced by Sixpence guitarist Matt Slocum and Paul Fox (10,000 Maniacs, SugarCube), *Divine Discontent*'s rich instrumentation is highlighted by Leigh Nash's wistful voice, which sounds more polished and distinctive than on previous projects. While there are no commercial pop gems on the scale of their radio hit "Kiss Me," listeners should be pleased by the group's maturation, which is marked by deeply contemplative lyrics that require repeated listening to dissect their meaning.

— Christa Farris

In The News....

- The Gospel Music Association announces its deadlines and guidelines for the 2003 GMA Radio Station of the Year contest. The awards are designed to publicly acknowledge those Christian radio stations that meet the highest standards of quality and have the strongest impact on their listening areas. Awards are given in major-, large-, medium- and small-market categories.

The entry deadline is Jan. 31, 2003. Eligible stations must play Christian music for at least 50% of the broadcast day and will be judged in four areas: community involvement, ratings, airchecks and industry leadership. Complete guidelines are available online at www.gospelmusic.org/ncra.

Three finalists in each market category will be announced on March 3, 2003, and winners will be named before the 34th annual Dove Awards on April 10. The 2002 Radio Station of the Year winners were WFSH-FM/Atlanta in the major-market category; KXOJ-FM/Tulsa, large-market; KTSY-FM/Boise, ID, medium-market; and KLRC-FM/Siloam Springs, AR, small-market.

- Faron Dice is named the new Affiliate Manager for the Christian Hit Radio Satellite Network, owned and operated by WAY-FM Media Group. He immediately begins working with CHRSN affiliates around the country while seeking out potential affiliates nationwide that could be served by CHRSN's Contemporary Christian hit-music format. Additionally, he will handle all corporate underwriting announcements group- and networkwide. Dice comes to WAY-FM after serving as Sr. Media Representative at Focus on the Family's Briargate Media in Colorado Springs for the past two years.

Tour Update

- With the release of their third album, *Reaching*, LaRue hit the tour circuit this week on the second leg of the Bebo Norman Fall Circa 2002 tour, which stops in 20 markets, including Birmingham; Lancaster, PA; and Wheaton, IL. The tour, which began in early September and will run through mid-December, also features Ten Shekel Shirt along with headliner Norman.

- Michael W. Smith wraps up 2002 with his Christmastime tour. Sponsored by iWORSHIP, the 14-city tour launches Nov. 29 and runs through Dec. 14. Smith will share the stage with special guests Point Of Grace and new Vertical artist Kara while continuing a ministry partnership with Compassion International.

WORTH QUOTING

"It's not hard to make decisions when you know what your values are."

— Roy Disney

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	SOULJAHZ All Around The World (Warner Bros.)	1027	-5	14
2	2	AUDIO ADRENALINE Ocean Floor (Forefront)	994	+23	14
3	3	NEWSBOYS Million Pieces (Sparrow)	865	-92	18
5	4	AVALON Undeniably You (Sparrow)	794	-10	11
6	5	SARAH SADLER Beautiful (Essential)	775	+1	10
11	6	SIXPENCE NONE THE RICHER Breathe... (Warner Bros.)	744	+112	5
7	7	AARON SPIRO Sing (Sparrow)	744	+26	12
4	8	JARS OF CLAY Fly (Essential)	728	-83	21
8	9	JEFF DEYO More Love, More Power (Gotee)	695	+31	8
9	10	LIFEHOUSE Spin (Sparrow/DreamWorks)	684	+42	7
13	11	ZOEGIRL Even If (Sparrow)	660	+42	8
17	12	GINNY OWENS With Me (Rocketown)	655	+102	5
10	13	LARUE Peace To Shine (Reunion)	653	+14	10
15	14	BEBO NORMAN Great Light Of The World (Essential)	613	+49	7
12	15	RACHAEL LAMPA I'm All Yours (Warner Bros.)	570	-59	13
14	16	THIRD DAY 40 Days (Essential)	562	-6	6
20	17	JOY WILLIAMS Surrender (Reunion)	546	+75	6
18	18	NICHOLE NORDEMAN Holy (Sparrow)	529	+18	7
19	19	EVERYDAY SUNDAY Stand Up (Flicker)	522	+45	8
16	20	BENJAMIN GATE The Calling (Forefront)	514	-48	18
26	21	JEREMY CAMP Understand (BEC)	413	+91	2
21	22	REBECCA ST. JAMES Song Of Love (Forefront)	362	-86	18
24	23	DC TALK Let's Roll (TMB)	353	0	4
Debut	24	PAUL COLMAN TRIO Run (Essential)	336	+140	1
23	25	DAILY PLANET Flying Blind (Reunion)	334	-55	23
22	26	BIG DADDY WEAVE In Christ (Fervent)	324	-94	9
Debut	27	RELIENT K Less Is More (Gotee)	276	+35	1
28	28	JUMP 5 Joyride (Sparrow)	276	+15	3
29	29	SUPERCHICK So Bright (Stand Up) (Inpop)	264	+20	2
27	30	MARY MARY In The Morning (Columbia)	260	-23	5

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/13-Saturday 10/19. © 2002 Radio & Records.

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	PILLAR Echelon (Flicker)	421	+28	9
2	2	LIFEHOUSE Spin (Sparrow/DreamWorks)	365	+6	5
5	3	DC TALK Let's Roll (TMB)	361	+42	5
3	4	SUPERCHICK So Bright (Stand Up) (Inpop)	334	+2	8
4	5	BLEACH We Are Tomorrow (BEC)	312	-18	12
6	6	KUTLESS Your Touch (BEC)	297	-15	17
7	7	NEWSBOYS Fad Of The Land (Sparrow)	278	-9	5
9	8	THIRD DAY 40 Days (Essential)	266	-2	7
11	9	TOBYMAC Get This Party Started (Forefront)	254	+18	8
8	10	SKILLET Kill Me, Heal Me (Ardent)	227	-46	13
14	11	P.O.D. Satellite (Atlantic)	209	-1	3
10	12	38TH PARALLEL Horizon (Warner Bros.)	204	-34	18
16	13	BY THE TREE Change (Fervent)	196	-8	13
19	14	EVERYDAY SUNDAY Mess With Your Mind (Flicker)	190	+10	7
21	15	ECHOCAST Ignite (XS)	189	+10	12
Debut	16	12 STONES The Way I Feel (Wind-up)	188	+78	1
20	17	AM DRIVE Stones (Independent)	188	+8	5
17	18	DENISON MARRS What Life Has (Floodgate)	188	-3	10
13	19	AUDIO ADRENALINE Summertime (Forefront)	187	-27	10
15	20	JARS OF CLAY Whatever She Wants (Essential)	186	-23	14
Debut	21	BENJAMIN GATE Lift Me Up (Forefront)	179	+65	1
18	22	TREE 63 The Glorious Ones (Inpop)	179	-9	5
12	23	ALL TOGETHER SEPARATE I'll Rise (Asteroid) (Ardent)	177	-37	15
22	24	JEFF DEYO More Love, More Power (Gotee)	169	+6	8
27	25	PAX217 I'll See You (Forefront)	167	+15	3
23	26	GS MEGAPHONE Electric (Spindust)	164	+2	5
26	27	SEVENTH DAY SLUMBER When... (American Dream)	155	+2	3
25	28	JUGGERNAUTZ The Reach (Metro One)	149	-9	14
Debut	29	RELIENT K Sadie Hawkins Dance (Gotee)	147	+17	1
Debut	30	EAST WEST Superstar (Floodgate)	146	+29	1

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/13-Saturday 10/19. © 2002 Radio & Records.



Souljahz

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1 TWO WEEKS IN A ROW

KEEP IT HOT AND HEAVY THIS WEEK

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October 25, 2002

AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NICHOLE NORDEMAN Holy (Sparrow)	1948	+123	11
2	2	AVALON Undeniably You (Sparrow)	1748	-42	14
3	3	NEWSBOYS Million Pieces (Sparrow)	1543	-75	19
6	4	PAUL COLMAN TRIO Fill My Cup (Essential)	1488	+105	12
11	5	MERCY ME Spoken For (INO)	1400	+177	6
4	6	TRUE VIBE See The Light (Essential)	1360	-87	16
12	7	JODY MCBRAYER To Ever Live Without Me (Sparrow)	1312	+112	7
8	8	POINT OF GRACE Yes, I Believe (Warner Bros.)	1280	+45	12
13	9	BEBO NORMAN Great Light Of The World (Essential)	1272	+96	9
10	10	SARA GROVES First Song That I Sing (INO)	1235	+10	13
7	11	CAEDMON'S CALL We Delight (Essential)	1202	-149	17
5	12	RACHAEL LAMPA I'm All Yours (Warner Bros.)	1185	-219	17
9	13	J. HANSON & S. GROVES Traveling... (Creative Trust Workshop)	1115	-112	16
15	14	JOY WILLIAMS Surrender (Reunion)	841	+62	5
18	15	SARAH SADLER Beautiful (Essential)	814	+93	8
14	16	BIG DADDY WEAVE In Christ (Fervent)	769	-182	19
17	17	GINNY OWENS With Me (Rocketown)	768	+45	7
19	18	4HIM I Know You Now (Warner Bros.)	739	+72	4
21	19	THIRD DAY Nothing Compares (Essential)	698	+48	4
27	20	MARK SCHULTZ Think Of Me (Warner Bros.)	688	+162	3
16	21	AUDIO ADRENALINE Ocean Floor (Forefront)	674	-55	23
29	22	JANNA LONG Greater Is He (Sparrow)	654	+205	2
20	23	JARS OF CLAY Fly (Essential)	612	-46	20
24	24	REBECCA ST. JAMES Song Of Love (Forefront)	579	-21	22
25	25	FFH Fly Away (Essential)	561	+14	26
23	26	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	560	-50	27
26	27	GREG LONG I Won't Take You For Granted (Warner Bros.)	529	-8	10
22	28	LINCOLN BREWSTER All I Really Want (Vertical)	491	-158	17
Debut	29	CHRIS TOMLIN Enough (Sixsteps/Sparrow)	404	+6	1
28	30	AARON SPIRO Sing (Sparrow)	370	-94	10

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/13-Saturday 10/19. © 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 (Warner Bros.)	374	0	13
2	2	SARA GROVES First Song That I Sing (INO)	327	-3	14
3	3	FERNANDO ORTEGA Sing To Jesus (Warner Bros.)	322	+5	13
4	4	KATHY TROCCOLI All For The Life Of Me (Reunion)	287	+18	7
7	5	STEVE GREEN If We Answer (Sparrow)	270	+22	9
5	6	WATERMARK Friend For Life (Rocketown)	262	+2	9
12	7	MERCY ME Spoken For (INO)	252	+70	4
6	8	FFH We Sing Alleluia (Essential)	236	-19	14
10	9	MICHELLE TUMES The Light (Sparrow)	233	+8	12
8	10	SELAH Timeless (Curb)	224	-21	15
14	11	NICHOLE NORDEMAN Holy (Sparrow)	186	+24	4
11	12	BROTHER'S KEEPER In His Love (Ardent)	182	-1	5
13	13	LENNY LEBLANC All For You (Integrity)	164	-16	13
15	14	TOMMY COOMES BAND My Hope (Vertical)	160	+2	3
Debut	15	MARK SCHULTZ Holy One (Warner Bros.)	153	+19	1
18	16	GINNY OWENS All I Want To Do (Rocketown)	153	+13	3
9	17	ALLEN ASBURY All About Grace (Doxology)	146	-90	15
19	18	MARTINS You Are Holy (Spring Hill)	144	+9	3
16	19	4HIM Who You Are (Warner Bros.)	137	-6	2
Debut	20	KATINAS Eagle's Wings (Gotee)	111	+29	1

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/13-Saturday 10/19. © 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	KJ-52 Dear Slim (Uprok)
4	SOULJAHZ All Around The World (Warner Bros.)
5	RAPHI Connect (Uprok)
6	TRIN-I-TEE 5:7 Holla (Gospe Centric)
7	DJ MAJ I/DJ FORM 7 Factors (Gotee)
8	TBYMAC Irene (Forefront)
9	MARY MARY In The Morning (Columbia)
10	BIG UNC Christcyde (BRx2)

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Jim Beeler - KSBJ - Houston/Galveston, TX

"I really believe in this song, lyrically and musically. This is the sound of Christian AC radio today."
Tommy Dylan - WJQK - Grand Rapids, MI

"This is the leading edge of the next music trend...the return of the power ballad."
Jeff Howe - YES FM - Toledo, OH

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WAYK WCLQ WORZ WJTL WYSZ KOKF



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OPENINGS

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#1060
Los Angeles, Ca 90067
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OPENINGS

MIDWEST

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The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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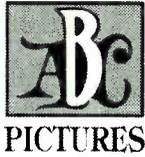


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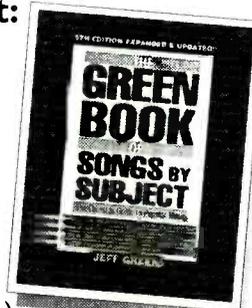
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CHR/POP

LW	TW	ARTIST	SON	Label
1	1	AVRIL LAVIGNE	Sk8er Boi	(Arista)
3	2	NO DOUBT F/LADY SAW	Underneath It All	(Interscope)
2	3	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
6	4	KELLY CLARKSON	A Moment Like This	(RCA)
5	5	CREED	One Last Breath	(Wind-up)
8	6	JUSTIN TIMBERLAKE	Like I Love You	(Jive)
11	7	EMINEM	Lose Yourself	(Shady/Interscope)
7	8	DANIEL BEOINGFIELD	Gotta Get Thru This	(Island/IDJMG)
4	9	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
9	10	VANESSA CARLTON	Ordinary Day	(A&M/Interscope)
15	11	MADONNA	Die Another Day	(Maverick/WB)
10	12	AVRIL LAVIGNE	Complicated	(Arista)
14	13	ANGIE MARTINEZ	If I Could Go	(EastWest/EEG)
16	14	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
18	15	CAM'RON	Hey Ma	(Roc-A-Fella/IDJMG)
12	16	MICHELLE BRANCH	Goodbye To You	(Maverick/WB)
17	17	OAKENFOLD	Starry Eyed Surprise	(Maverick/Reprise)
13	18	PINK	Just Like A Pill	(Arista)
22	19	JENNIFER LOPEZ	Jenny From The Block	(Epic)
26	20	PINK	Family Portrait	(Arista)
21	21	P. DIDDY F/GINUWINE	I Need A Girl (Part II)	(Bad Boy/Arista)
19	22	ASHANTI	Happy	(Murder Inc./IDJMG)
20	23	CHRISTINA AGUILERA	Dirrty	(RCA)
27	24	KELLY ROWLAND	Stole	(Columbia)
25	25	HOOBASTANK	Running Away	(Island/IDJMG)
30	26	MATCHBOX TWENTY	Disease	(Atlantic)
24	27	OUR LADY PEACE	Somewhere Out There	(Columbia)
23	28	EMINEM	Cleanin' Out My Closet	(Shady/Aftermath/Interscope)
28	29	UNCLE KRACKER	In A Little While	(Top Dog/Lava/Atlantic)
34	30	MISSY ELLIOTT	Work It	(Gold Mind/Elektra/EEG)

#1 MOST ADDED

KYLIE MINOGUE Come Into My World (Capitol)

#1 MOST INCREASED PLAYS

EMINEM Lose Yourself (Shady/Interscope)

TOP 5 NEW & ACTIVE

- NORAH JONES Don't Know Why (Blue Note/Virgin)
- KIO ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)
- BIG TYMERS Oh Yeah (Cash Money/Universal)
- MARIAH CAREY Through The Rain (Monarc/IDJMG)
- THICKE When I Get You Alone (NuAmerica/Interscope)

CHR/POP begins on Page 28.

AC

LW	TW	ARTIST	SON	Label
1	1	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
2	2	FAITH HILL	Cry	(Warner Bros.)
3	3	PHIL COLLINS	Can't Stop Loving You	(Atlantic)
6	4	ENRIQUE IGLESIAS	Hero	(Interscope)
4	5	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)
11	6	KELLY CLARKSON	A Moment Like This	(RCA)
5	7	DARYL HALL & JOHN OATES	Do It For Love	(BMG/Heritage)
8	8	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
9	9	CELINE DION	A New Day Has Come	(Epic)
7	10	JOSH GROBAN	To Where You Are	(143/Reprise)
10	11	CELINE DION	I'm Alive	(Epic)
14	12	JOHN MAYER	No Such Thing	(Aware/Columbia)
13	13	LEANN RIMES	Life Goes On	(Curb)
12	14	J. BRICKMAN F/J. KRAKOWSKI	You	(Windham Hill/RCA Victor)
17	15	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
16	16	KELLIE COFFEY	When You Lie Next To Me	(BNA)
18	17	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
20	18	MARIAH CAREY	Through The Rain	(Monarc/IDJMG)
19	19	AVRIL LAVIGNE	Complicated	(Arista)
21	20	KENNY G F/CHANTE MOORE	One More Time	(Arista)
25	21	JAMES TAYLOR	Whenever You're Ready	(Columbia)
23	22	CHRIS EMERSON	All Because Of You	(Monomoy)
22	23	MICHAEL BOLTON	Dance With Me	(Jive)
27	24	JACKSON BROWNE	The Night Inside Me	(Elektra/EEG)
28	25	JACK RUSSELL	For You	(Knight)
—	26	BENNY MAROONES	I Want It All	(Crazy Boy/Go-Kart)
—	27	ANASTACIA	You'll Never Be Alone	(Epic)
—	28	GRAHAM NASH	I'll Be There For You	(Artemis)
—	29	GARFUNKEL/SHARP/MONDOLOCK	Bounce	(Manhattan)
30	30	GLORIA GAYNOR	I Never Knew	(Logic)

#1 MOST ADDED

DARYL HALL & JOHN OATES Forever For You (U-Watch)

#1 MOST INCREASED PLAYS

KELLY CLARKSON A Moment Like This (RCA)

TOP 5 NEW & ACTIVE

- DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)
- JULIA FORDHAM It's Another You Day (Vanguard)
- SERAH Crazy Love (Great Northern)
- DARYL HALL & JOHN OATES Forever For You (U-Watch)
- JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)

AC begins on Page 52.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	MISSY ELLIOTT	Work It	(Gold Mind/Elektra/EEG)
2	2	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
3	3	CAM'RON	Hey Ma	(Roc-A-Fella/IDJMG)
5	4	EMINEM	Lose Yourself	(Shady/Interscope)
4	5	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
10	6	LL COOL J	Luv U Better	(Def Jam/IDJMG)
7	7	ASHANTI	Baby	(Murder Inc./IDJMG)
6	8	LUDACRIS	Move Bitch	(Def Jam South/IDJMG)
17	9	JENNIFER LOPEZ	Jenny From The Block	(Epic)
13	10	SEAN PAUL	Gimme The Light	(VP/Atlantic)
8	11	FABOLOUS F/P. DIDDY & JAGGED..	Trade It All (Part II)	(Epic)
11	12	BIG TYMERS	Oh Yeah	(Cash Money/Universal)
9	13	N.O.R.E.	Nothin' (Def Jam/IDJMG)	
14	14	NIVEA	Don't Mess With My Man	(Jive)
20	15	CLIPSE	When The Last Time...	(Star Trak/Arista)
18	16	NAPPY ROOTS	Po' Folks	(Atlantic)
12	17	EMINEM	Cleanin' Out My Closet	(Shady/Aftermath/Interscope)
19	18	STYLES	Goodtimes	(Interscope)
15	19	P. DIDDY F/GINUWINE	I Need A Girl (Part II)	(Bad Boy/Arista)
16	20	ANGIE MARTINEZ	If I Could Go	(EastWest/EEG)
22	21	ISYSS	Single For The Rest Of My Life	(Arista)
34	22	JAY-Z F/BEYONCE'	'03 Bonnie & Clyde	(Roc-A-Fella/IDJMG)
24	23	TLC	Girl Talk	(Arista)
25	24	KELLY ROWLAND	Stole	(Columbia)
21	25	JUSTIN TIMBERLAKE	Like I Love You	(Jive)
31	26	SMILEZ AND SOUTHSTAR	Tell Me	(ARTISTdirect)
28	27	FAT JOE F/GINUWINE	Crush Tonight	(Terror Squad/Atlantic)
27	28	CHRISTINA AGUILERA	Dirrty	(RCA)
32	29	ERICK SERMON F/REDMAN	React (J)	
29	30	WC	The Streets	(Def Jam/IDJMG)

#1 MOST ADDED

JAY-Z F/BEYONCE' '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)

#1 MOST INCREASED PLAYS

EMINEM Lose Yourself (Shady/Interscope)

TOP 5 NEW & ACTIVE

- SNOOP DOGG From Tha Chuuuch... (Doggy Style/Priority/Capitol)
- ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)
- JURASSIC 5 What's The Golden? (Interscope)
- BABY F/P. DIDDY Do That... (Cash Money/Universal)
- DRU HILL I Should Be... (Def Soul/IDJMG)

CHR/RHYTHMIC begins on Page 35.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	AVRIL LAVIGNE	Complicated	(Arista)
2	2	CREED	One Last Breath	(Wind-up)
3	3	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
4	4	DAVE MATTHEWS BAND	Where Are You Going	(RCA)
7	5	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
6	6	JIMMY EAT WORLD	The Middle	(DreamWorks)
5	7	JOHN MAYER	No Such Thing	(Aware/Columbia)
9	8	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
8	9	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
10	10	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
13	11	UNCLE KRACKER	In A Little While	(Top Dog/Lava/Atlantic)
16	12	MATCHBOX TWENTY	Disease	(Atlantic)
12	13	OUR LADY PEACE	Somewhere Out There	(Columbia)
11	14	CALLING	Wherever You Will Go	(RCA)
18	15	NO DOUBT F/LADY SAW	Underneath It All	(Interscope)
17	16	MICHELLE BRANCH	Goodbye To You	(Maverick/WB)
21	17	PINK	Just Like A Pill	(Arista)
26	18	SIXPENCE NONE THE RICHER	Breathe Your Name	(Reprise)
25	19	LIFEHOUSE	Spin	(DreamWorks)
19	20	U2	Electrical Storm	(Interscope)
23	21	DUNCAN SHEIK	On A High	(Atlantic)
24	22	COLDPLAY	In My Place	(Capitol)
20	23	SHERYL CROW	Steve McQueen	(A&M/Interscope)
28	24	OSCAR GLOVER	Thinking Over	(DreamWorks)
35	25	JOHN RZEZNIK	I'm Still Here...	(Walt Disney/Hollywood)
29	26	AVRIL LAVIGNE	Sk8er Boi	(Arista)
22	27	GOO GOO DOLLS	Big Machine	(Warner Bros.)
30	28	KELLY CLARKSON	A Moment Like This	(RCA)
27	29	LEANN RIMES	Life Goes On	(Curb)
32	30	TORI AMOS	A Sorta Fairytale	(Epic)

#1 MOST ADDED

RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)

#1 MOST INCREASED PLAYS

JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)

TOP 5 NEW & ACTIVE

- TITIYO Come Along (Lava/Atlantic)
- TRACY CHAPMAN You're The One (Elektra/EEG)
- PHIL COLLINS Can't Stop Loving You (Atlantic)
- BRUCE SPRINGSTEEN Lonesome Day (Columbia)
- PEARL JAM I Am Mine (Epic)

AC begins on Page 52.

URBAN

LW	TW	ARTIST	SON	Label
1	1	LL COOL J	Luv U Better	(Def Jam/IDJMG)
3	2	MISSY ELLIOTT	Work It	(Gold Mind/Elektra/EEG)
2	3	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
5	4	MUSIQ	Dontchange	(Def Soul/IDJMG)
4	5	GINUWINE	Stingy	(Epic)
8	6	ASHANTI	Baby	(Murder Inc./IDJMG)
6	7	AALIYAH	I Care 4 U	(BlackGround)
10	8	SEAN PAUL	Gimme The Light	(VP/Atlantic)
12	9	ERYKAH BADU F/COMMON	Love Of My Life	(Magic Johnson/MCA)
7	10	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
9	11	NAPPY ROOTS	Po' Folks	(Atlantic)
11	12	CAM'RON	Hey Ma	(Roc-A-Fella/IDJMG)
14	13	MARIO	Braid My Hair (J)	
16	14	CLIPSE	When The Last Time...	(Star Trak/Arista)
17	15	B2K	Why I Love You	(Epic)
13	16	LUDACRIS	Move Bitch	(Def Jam South/IDJMG)
18	17	BIG TYMERS	Oh Yeah	(Cash Money/Universal)
15	18	FABOLOUS F/P. DIDDY & JAGGED..	Trade It All (Part II)	(Epic)
28	19	TLC	Girl Talk	(Arista)
26	20	ERICK SERMON F/REDMAN	React (J)	
21	21	FLOETRY	Floetic	(DreamWorks)
19	22	N.O.R.E.	Nothin' (Def Jam/IDJMG)	
20	23	STYLES	Goodtimes	(Interscope)
31	24	JAHEIM	Fabulous	(Divine Mill/WB)
23	25	YING YANG TWINS	By Myself	(Koch)
47	26	JAY-Z F/BEYONCE'	'03 Bonnie & Clyde	(Roc-A-Fella/IDJMG)
22	27	WYCLEF JEAN	Two Wrongs	(Columbia)
27	28	SYLEENA JOHNSON	Tonight I'm Gonna Let Go	(Jive)
35	29	NELLY	Air Force Ones	(Fo' Reel/Universal)
25	30	TANK	One Man	(BlackGround)

#1 MOST ADDED

JAY-Z F/BEYONCE' '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)

#1 MOST INCREASED PLAYS

JAY-Z F/BEYONCE' '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)

TOP 5 NEW & ACTIVE

- XZIBIT Multiply (Loud/Columbia)
- BUSTA RHYMES Make It Clap (J)
- ISYSS Single For The Rest Of My Life/Single For... (Arista)
- GERALD LEVERT Funny (Elektra/EEG)
- SNOOP DOGG From Tha Chuuuch... (Doggy Style/Priority/Capitol)

URBAN begins on Page 40.

ROCK

LW	TW	ARTIST	SON	Label
1	1	NICKELBACK	Never Again	(Roadrunner/IDJMG)
2	2	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
3	3	PEARL JAM	I Am Mine	(Epic)
6	4	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
5	5	NIRVANA	You Know You're Right	(Geffen/Interscope)
8	6	STONE SOUR	Bother	(Roadrunner/IDJMG)
4	7	ROLLING STONES	Don't Stop	(Virgin)
7	8	RED HOT CHILI PEPPERS	By The Way	(Warner Bros.)
10	9	THEORY OF A DEAMON	Nothing...	(Roadrunner/IDJMG)
11	10	SYSTEM OF A DOWN	Aerials	(American/Columbia)
9	11	PUDDLE OF MUDD	Drift & Die	(Flawless/Geffen/Interscope)
12	12	TOM PETTY & THE HEARTBREAKERS	The Last DJ	(Warner Bros.)
15	13	AUDIOSLAVE	Cochise	(Interscope/Epic)
17	14	FOO FIGHTERS	All My Life	(Roswell/RCA)
14	15	DISTURBED	Prayer	(Reprise)
18	16	BON JOVI	Everyday	(Island/IDJMG)
19	17	CHEVELLE	The Red	(Epic)
16	18	U2	Electrical Storm	(Interscope)
20	19	SALIVA	Always	(Island/IDJMG)
21	20	SEETHER	Fine Again	(Wind-up)
23	21	RED HOT CHILI PEPPERS	Zephyr Song	(Warner Bros.)
22	22	DEF LEPPARD	Now	(Island/IDJMG)
24	23	SAMMY HAGAR	Things've Changed	(33rd Street)
28	24	TAPROOT	Poem	(Velvet Hammer/Atlantic)
26	25	JACKYL	Kill The Sunshine	(Humidity)
—	26	BRUCE SPRINGSTEEN	Lonesome Day	(Columbia)
29	27	BREAKING BENJAMIN	Polyamorous	(Hollywood)
27	28	EARSHOT	Not Afraid	(Warner Bros.)
—	29	QUEENS OF THE STONE AGE	No One Knows	(Interscope)
—	30	JERRY CANTRELL	Angel Eyes	(Roadrunner/IDJMG)

#1 MOST ADDED

RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)

#1 MOST INCREASED PLAYS

BRUCE SPRINGSTEEN Lonesome Day (Columbia)

TOP 5 NEW & ACTIVE

- DEFAULT Live A Lie (TVT)
- BLINDSIDE Pitiful (Elektra/EEG)
- AUDIOVENT Looking Down (Atlantic)
- RUSH Sweet Miracle (Anthem/Atlantic)
- PAPA ROACH Time And Time Again (DreamWorks)

ROCK begins on Page 61.



Monitored Airplay Overview: October 25, 2002

URBAN AC

LW	TW	ARTIST	SON	REMARKS
1	1	RUFF ENOZ	Someone To Love You (Epic)	
2	2	GERALD LEVERT	Funny (Elektra/EEG)	
3	3	MUSIQ	Dontchange (Def Soul/IDJMG)	
4	4	JAHEIM	Anything (Divine Mill/WB)	
6	5	ANGIE STONE	More Than A Woman (J)	
12	6	INDIA.ARIE	Little Things (Motown)	
5	7	LUTHER VANDROSS	I'd Rather (J)	
7	8	MUSIQ	Halfcrazy (Def Soul/IDJMG)	
17	9	HEATHER HEADLEY	He Is (RCA)	
10	10	MAXWELL	Lifetime (Columbia)	
9	11	BOYZ II MEN/FAITH EVANS	Relax Your Mind (Arista)	
8	12	DONELL JONES	You Know That I Love You (Utouchables/Arista)	
14	13	AALIYAH	I Care 4 U (BlackGround)	
11	14	JOE	What If A Woman (Jive)	
18	15	ERYKAH BADU F/COMMON	Love Of My Life (Magic Johnson/MCA)	
16	16	TANK	One Man (BlackGround)	
19	17	GLENN JONES	I Wonder Why (Peak)	
15	18	KEITH SWEAT	One On One (Elektra/EEG)	
21	19	BRIAN MCKNIGHT	Let Me Love You (Motown)	
20	20	DAVE HOLLISTER	Baby Do Those Things (Motown)	
23	21	DEBORAH COX	Up & Down (In & Out) (J)	
22	22	KIRK FRANKLIN	Brighter Days (Gospo Centric/Jive)	
25	23	AL JARREAU	Secrets Of Love (GRP/VMG)	
28	24	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)	
24	25	WYCLEF JEAN	Two Wrongs (Columbia)	
30	26	JAHEIM	Fabulous (Divine Mill/WB)	
27	27	THEO	Get Your Groove On (TWP Productions)	
26	28	KELLY PRICE	Someday (Def Soul/IDJMG)	
29	29	STREETWIZE	Rock The Boat (Shanachie)	
—	30	KENNY LATTIMORE/CHANTE' MOORE	Loveable... (Arista)	

#1 MOST ADDED

TYRESE How You Gonna Act Like That (J)

#1 MOST INCREASED PLAYS

INDIA.ARIE Little Things (Motown)

TOP 5 NEW & ACTIVE

ORU HILL I Should Be... (Def Soul/IDJMG)

VIVIAN GREEN Emotional Rollercoaster (Columbia)

GINUWINE Stingy (Epic)

MARIAH CAREY Through The Rain (Monarc/IDJMG)

MICHELLE WILLIAMS Heart To Yours (Music World/Columbia)

URBAN begins on Page 40.

COUNTRY

LW	TW	ARTIST	SON	REMARKS
1	1	KEITH URBAN	Somebody Like You (Capitol)	
4	2	ALAN JACKSON	Work In Progress (Arista)	
3	3	MARTINA MCBRIDE	Where Would You Be (RCA)	
7	4	DIXIE CHICKS	Landslide (Monument)	
8	5	MONTGOMERY GENTRY	My Town (Columbia)	
9	6	RASCAL FLATTS	These Days (Lyric Street)	
6	7	PHIL VASSAR	American Child (Arista)	
10	8	GEORGE STRAIT	She'll Leave You With A Smile (MCA)	
11	9	TOBY KEITH	Who's Your Daddy? (DreamWorks)	
12	10	TIM MCGRAW	Red Ragtop (Curb)	
13	11	SHANIA TWAIN	I'm Gonna Getcha Good! (Mercury)	
15	12	REBECCA LYNN HOWARD	Forgive (MCA)	
16	13	EMERSON DRIVE	Fall Into Me (DreamWorks)	
18	14	BROOKS & OUNN	Every River (Arista/RLG)	
17	15	TRAVIS TRITT	Strong Enough To Be Your Man (Columbia)	
19	16	TERRI CLARK	I Just Wanna Be Mad (Mercury)	
20	17	TAMMY COCHRAN	Life Happened (Epic)	
21	18	KENNY CHESNEY	A Lot Of Things Different (BNA)	
22	19	JOHN MICHAEL MONTGOMERY	'Til Nothing... Us (Warner Bros.)	
23	20	BRAD PAISLEY	I Wish You'd Stay (Arista)	
27	21	MARK WILLS	19 Somethin' (Mercury)	
24	22	LONESTAR	Unusually Unusual (BNA)	
25	23	AARON LINES	You Can't Hide Beautiful (RCA)	
26	24	CAROLYN DAWN JOHNSON	One Day Closer To You (Arista)	
28	25	KELLIE COFFEY	At The End Of The Day (BNA)	
29	26	TRICK PONY	On A Mission (H2E/WB)	
30	27	GARY ALLAN	Man To Man (MCA)	
31	28	STEVE HOLY	I'm Not Breakin' (Curb)	
32	29	STEVE AZAR	Waitin' On Joe (Mercury)	
34	30	TRACE AOKINS	Chrome (Capitol)	

#1 MOST ADDED

DEANA CARTER There's No Limit (Arista)

#1 MOST INCREASED PLAYS

MARK WILLS 19 Somethin' (Mercury)

TOP NEW & ACTIVE

CHALEE TENNISON Lonesome Road (DreamWorks)

KEVIN DENNEY It'll Go Away (Lyric Street)

SIXWIRE Way Too Deep (Warner Bros.)

COUNTRY begins on Page 45.

SMOOTH JAZZ

LW	TW	ARTIST	SON	REMARKS
1	1	EUGE GROOVE	Slam Dunk (Warner Bros.)	
2	2	NORMAN BROWN	Just Chillin' (Warner Bros.)	
3	3	LARRY CARLTON	Morning Magic (Warner Bros.)	
6	4	CHUCK LOEB	Sarao (Shanachie)	
4	5	SPECIAL EFX	Cruise Control (Shanachie)	
7	6	FOURPLAY	Rollin' (Bluebird/RCA Victor)	
8	7	GERALD ALBRIGHT	Ain't No Stoppin' (GRP/VMG)	
5	8	KIM WATERS	In The House (Shanachie)	
9	9	KENNY G F/CHANTE MOORE	One More Time (Arista)	
10	10	NATALIE COLE	Tell Me All About It (GRP/VMG)	
12	11	RICHARD ELLIOT Q.T.	(GRP/VMG)	
13	12	STEVE OLIVER	High Noon (Native Language)	
11	13	JOE SAMPLE	X Marks The Spot (PRA/GRP/VMG)	
18	14	BWB	Groovin' (Warner Bros.)	
14	15	JEFF GOLUB	Cold Duck Time (GRP/VMG)	
15	16	DAVID BENOIT	Then The Morning Comes (GRP/VMG)	
17	17	PETER WHITE	Who's That Lady? (Columbia)	
16	18	GREG ADAMS	Roadhouse (Blue Note)	
19	19	STEVE COLE	Off Broadway (Warner Bros.)	
24	20	BOB JAMES	Morning, Noon & Night (Warner Bros.)	
28	21	BONEY JAMES	Grand Central (Warner Bros.)	
26	22	MICHAEL MANSON	Outer Drive (A440 Music Group)	
21	23	AL JARREAU & JOE COCKER	Lost And Found (GRP/VMG)	
—	24	DIANA KRALL	Just The Way You Are (Verve/VMG)	
20	25	JOE MCBRIDE	Woke Up This Morning (Heads Up)	
25	26	MAYSA	Friendly Pressure (N-Coded)	
27	27	MARION MEADOWS	Tales Of A Gypsy (Heads Up)	
29	28	JOAN OSBORNE	I'll Be Around (Compendia)	
23	29	JONATHAN BUTLER	Wake Up (Warner Bros.)	
—	30	CHRIS BOTTI	Lisa (Columbia)	

#1 MOST ADDED

CRAIG CHAQUICO Afterglow (Higher Octave)

#1 MOST INCREASED PLAYS

DIANA KRALL Just The Way You Are (Verve/VMG)

TOP 5 NEW & ACTIVE

NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)

GROUP 3 Roll With It (GRP/VMG)

LEE RITENOUR Module 105 (GRP/VMG)

PIECES OF A DREAM Turning It Up (Heads Up)

PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)

Smooth Jazz begins on Page 58.

ACTIVE ROCK

LW	TW	ARTIST	SON	REMARKS
1	1	DISTURBED	Prayer (Reprise)	
2	2	SYSTEM OF A DOWN	Aerials (American/Columbia)	
3	3	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
5	4	NIRVANA	You Know You're Right (Geffen/Interscope)	
4	5	STONE SOUR	Bother (Roadrunner/IDJMG)	
7	6	AUDIOSLAVE	Cochise (Interscope/Epic)	
8	7	CHEVELLE	The Red (Epic)	
6	8	NICKELBACK	Never Again (Roadrunner/IDJMG)	
9	9	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
10	10	FOO FIGHTERS	All My Life (Roswell/RCA)	
15	11	SALIVA	Always (Island/IDJMG)	
13	12	PEARL JAM	I Am Mine (Epic)	
12	13	TRUSTCOMPANY	Downfall (Geffen/Interscope)	
14	14	THEORY OF A DEADMAN	Nothing... (Roadrunner/IDJMG)	
11	15	KORN	Thoughtless (Immortal/Epic)	
16	16	GOODSMACK	I Stand Alone (Republic/Universal)	
19	17	TAPROOT	Poem (Velvet Hammer/Atlantic)	
18	18	BLINOSIE	Pitiful (Elektra/EEG)	
17	19	REO HOT CHILI PEPPERS	By The Way (Warner Bros.)	
23	20	REO HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
21	21	SEETHER	Fine Again (Wind-up)	
20	22	BREAKING BENJAMIN	Polyamorous (Hollywood)	
22	23	EARSHOT	Not Afraid (Warner Bros.)	
26	24	MUDVAYNE	Not Falling (No Name/Epic)	
25	25	PAPA ROACH	Time And Time Again (DreamWorks)	
27	26	HOOBASTANK	Remember Me (Island/IDJMG)	
32	27	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
28	28	RA	Do You Call My Name (Republic/Universal)	
30	29	TRAPT	Headstrong (Warner Bros.)	
24	30	P.O.O.	Satellite (Atlantic)	

#1 MOST ADDED

KORN Alone I Break (Immortal/Epic)

#1 MOST INCREASED PLAYS

TAPROOT Poem (Velvet Hammer/Atlantic)

TOP NEW & ACTIVE

PACIFIER Bullitproof (Arista)

SUM 41 Still Waiting (Island/IDJMG)

VINES Outtathaway (Capitol)

ROCK begins on Page 61.

ALTERNATIVE

LW	TW	ARTIST	SON	REMARKS
1	1	NIRVANA	You Know You're Right (Geffen/Interscope)	
3	2	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
4	3	DISTURBED	Prayer (Reprise)	
2	4	SYSTEM OF A DOWN	Aerials (American/Columbia)	
5	5	FOO FIGHTERS	All My Life (Roswell/RCA)	
6	6	STONE SOUR	Bother (Roadrunner/IDJMG)	
9	7	REO HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
7	8	PEARL JAM	I Am Mine (Epic)	
10	9	AUDIOSLAVE	Cochise (Interscope/Epic)	
8	10	REO HOT CHILI PEPPERS	By The Way (Warner Bros.)	
13	11	CHEVELLE	The Red (Epic)	
12	12	SALIVA	Always (Island/IDJMG)	
14	13	GOOD CHARLOTTE	Lifestyles Of The Rich And... (Epic)	
11	14	TRUSTCOMPANY	Downfall (Geffen/Interscope)	
16	15	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
17	16	SEETHER	Fine Again (Wind-up)	
25	17	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
19	18	STROKES	Someday (RCA)	
22	19	WHITE STRIPES	Dead Leaves And Dirty Ground (Third Man/V2)	
15	20	JIMMY EAT WORLD	Sweetness (DreamWorks)	
21	21	OUR LADY PEACE	Innocent (Columbia)	
24	22	EMINEM	Lose Yourself (Shady/Interscope)	
20	23	NEW FOUND GLORY	My Friends Over You (Drive-Thru/MCA)	
27	24	TAPROOT	Poem (Velvet Hammer/Atlantic)	
23	25	KORN	Thoughtless (Immortal/Epic)	
26	26	OK GO	Get Over It (Capitol)	
30	27	USEO	The Taste Of Ink (Reprise)	
28	28	SUGARCULT	Pretty Girl (The Way) (Ultimatum/Artemis)	
31	29	HOOBASTANK	Remember Me (Island/IDJMG)	
29	30	SR-71	Tomorrow (RCA)	

#1 MOST ADDED

KORN Alone I Break (Immortal/Epic)

#1 MOST INCREASED PLAYS

SUM 41 Still Waiting (Island/IDJMG)

TOP 5 NEW & ACTIVE

EXIES My Goddess (Virgin)

AUDIOVENT Looking Down (Atlantic)

MUDVAYNE Not Falling (No Name/Epic)

CRAZY TOWN Drowning (Columbia)

KORN Alone I Break (Immortal/Epic)

ALTERNATIVE begins on Page 67.

TRIPLE A

LW	TW	ARTIST	SON	REMARKS
1	1	U2	Electrical Storm (Interscope)	
2	2	COLOPLAY	In My Place (Capitol)	
3	3	SHERYL CROW	Steve McQueen (A&M/Interscope)	
9	4	MATCHBOX TWENTY	Disease (Atlantic)	
7	5	WALLFLOWERS	When You're On Top (Interscope)	
11	6	REO HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
5	7	PEARL JAM	I Am Mine (Epic)	
10	8	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
6	9	JACK JOHNSON	Flake (Enjoy/Universal)	
13	10	BRUCE SPRINGSTEEN	Lonesome Day (Columbia)	
8	11	ROLLING STONES	Don't Stop (Virgin)	
4	12	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)	
14	13	DAVE MATTHEWS BANO	Grace Is Gone (RCA)	
12	14	COUNTING CROWS	Miami (Geffen/Interscope)	
17	15	TRACY CHAPMAN	You're The One (Elektra/EEG)	
18	16	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	
16	17	JACKSON BROWNE	The Night Inside Me (Elektra/EEG)	
19	18	TOM PETTY & THE HEARTBREAKERS	The Last DJ (Warner Bros.)	
21	19	DAVID GRAY	The Other Side (ATO/RCA)	
20	20	TORI AMOS	A Sorta Fairytale (Epic)	
23	21	311	Amber (Volcano)	
22	22	PETER GABRIEL	The Barry Williams Show (Geffen/Interscope)	
26	23	OUR LADY PEACE	Somewhere Out There (Columbia)	
25	24	JACK JOHNSON	Bubble Toes (Enjoy/Universal)	
24	25	HOWIE DAY	Ghost (Epic)	
29	26	JOSH JOPLIN GROUP	(I Am Not The Only) Cowboy (Artemis)	
28	27	RYAN ADAMS	Nuclear (Lost Highway/IDJMG)	
—	28	FEEL	Won't Stand In Your Way (Curb)	
27	29	OUNCAN SHEIK	On A High (Atlantic)	
—	30	HOOBASTANK	Running Away (Island/IDJMG)	

#1 MOST ADDED

PRETENDERS Complex Person (Artemis)

#1 MOST INCREASED PLAYS

BRUCE SPRINGSTEEN Lonesome Day (Columbia)

TOP 5 NEW & ACTIVE

NORAH JONES Come Away With Me (Blue Note/Virgin)

RHETT MILLER Come Around (Elektra/EEG)

OELBERT MCCLINTON Same Kind Of Crazy (New West/Red Ink)

ALICE PEACOCK I'll Be The One (Aware/Columbia)

MARK KNOPFLER Why Aye Man (Warner Bros.)

TRIPLE A begins on Page 92.

Publisher's Profile

By Erica Farber



KEVIN CONROY

Sr. VP/GM AOL Entertainment, America Online

Kevin Conroy is on the cutting edge. As Sr. VP/GM of AOL Entertainment, he is responsible for directing AOL's entertainment strategy for games, movies, music, radio, television and ticketing across the America Online service and its web properties. Prior to joining AOL, Conroy was Chief Marketing Officer & President of New Technology at BMG, where he was responsible for overseeing marketing and new-media development for BMG's businesses.

Getting into the business: "Marketing has been my passion since I began working. I spent my first years in the advertising business. It was through my experience in advertising that I got to know lots of different businesses. I decided I really wanted to be marketing entertainment products. My wife and I moved to New York in 1991, and I went to work for 20th Century Fox, CBS and the home-video business first. I left in early '95 to go into the music business with BMG."

Focusing on the music business: "My perspective coming in was that the industry had relied for decades on very established ways to build awareness for new music and new artists. It had centered on radio add dates, video add dates and street dates. I felt there were many other ways to build awareness that would complement those key dates. I began to look at ways to complement those dates and to create buzz around new artists and new music from established artists in other ways."

"I originally focused on cross-marketing deals with companies like Visa. In addition to all the things the labels were doing, we developed a whole approach at the corporate level. For example, in addition to the bookings the labels were doing for various television appearances and performances, we were packaging and producing shows. The other area was the emergence of the Internet, which I wholly embraced. I saw the Internet as a really amazing way to connect artists and fans in an entirely new way."

Joining AOL: "Having spent a little more than five years at BMG, I became increasingly interested in wanting to move the ball forward in a bigger way. Despite all the good work we did at BMG, the reality was that we were only speaking as one record company. There were inherent limitations in what we could do."

"Given my personal passion, and the importance of the online medium and the role I believe that the online medium could play in the music area — and also, more broadly, entertainment — the opportunity to put those together in a bigger way and step forward and take a leadership role in an effort to move the industry forward was just too exciting an opportunity not to want to be a part of."

Describe your strategy: "We have a very clear focus on becoming the most important destination for consumers and the most important marketing partner to

the industry. Those two things go hand in hand. Our view was that, by being as focused on our audience as we were, we sought every day to ensure the experience that we were creating and delivering for people who came, first, to AOL Music and, now, to AOL Entertainment.

"I'll speak to AOL Music, but it's the same sensibility that makes up AOL Entertainment. Every decision was guided by very clear principles. We were seeking to create an environment that was increasingly distinct, differentiated and compelling and that would provide a platform for the industry to showcase its artists — new, emerging and established — and, in doing so, enable us and give us the tools we needed to create a truly remarkable experience for our audience. In order to truly take advantage of the power of the Internet and the unique attributes of this online medium, by definition that means you need to approach the medium differently. We don't try to replicate what other media do so well; we create a notably different experience online that can't be had anywhere else."

"When we debut a song or a video or feature a session at AOL that we've done with an artist, it's not only a media experience. We've had songs that have been streamed well over 1 million times in a day. We're finding that the combination of packaging the medium elements differently, not simply repurposing them, and always wanting to create an environment that is really different invites people to participate. We're making it possible for people to share their excitement with everyone on the Buddy List instantaneously. Being able to take advantage of that kind of natural excitement and then empower them to share that excitement naturally is really beginning to realize the promise of the medium."

Biggest challenges: "Some of them are technological, although we're making enormous progress. The biggest challenge is making it possible for people to do anything that they can think of or that they want to do in a responsible and interesting way. It sounds so natural, but the reality is, technology is complicated. Translating that into being able to actually do it as easily as you can say it is not easy."

"There are also mind-set issues that are a challenge. I don't think enough people fully understand that the Internet is about media. If more people could think in those terms and look at the medium and evaluate it as media, they would more fully appreciate the power of the medium to make the kinds of connections that are fundamentally important as we go about the process of marketing and creating awareness. There are still many who think of the Internet in either purely technological terms or as primarily a distribution medium. The power of the medium is in connecting people and creating media-related experiences in a way that is different from other forms of media. This will, over time, lead to new ways of distribution."

Biggest myth about the Internet: "I'd like to shatter the myth that the Internet is all about distribution. The Internet is first a way of connecting people and getting them excited about wanting to own before it's a means of distribution. People don't buy things they're not excited about. This isn't only about shifting the way people buy things; it's about getting people more excited about artists and wanting to own music."

Should radio look at the Internet as a direct competitor: "No, not at all. The Internet doesn't have to conflict with what's happening at radio. It's a different medium that connects with people in a different way. I listen to a lot of radio, offline and online. I go immediately to the hits, but I listen to Jazz and Classical too. You listen to different music at different times, depending on what mood you're in. Radio plays an important part in that. I hope people in radio are passionate about radio. It's an opportunity to remind people how important it is to reconnect."

Something about his company that might surprise our readers: "How large our audience is, how much time

people are spending with us, and the actions that people are taking as a result of the time they spend with us. By that, I mean there's still not a full understanding of what is really happening. For example, among important demographics like 12-17-year-olds, the Internet is now far and away the No. 1 source of information about new music. That's the first time, to my knowledge, that an entire demographic has selected an entirely new form of media. It's split both male and female."

"This is the same generation — not necessarily the same people, because it's years later — but this is the same demographic that drove the popularity of the Walkman when it was first introduced and video games when they were first introduced. When instant messaging was introduced, 12-17-year-olds drove that market."

"But what's equally important is, our audience at AOL Music is 7-44. There may be some thinking that it is primarily teens. While we have an extraordinary number of teens, we also pull in lots of other demographics. The Internet is spanning multiple demos efficiently. In that way, we're behaving differently than other forms of media."

Most influential individual: "From a career perspective, Strauss Zelnick. The combination of him being bright and challenging and the focus he brought to decisionmaking helped me to channel my energy and passion in a way that helped me. What I found in Strauss was a champion and someone who very thoughtfully and in a challenging way helped me direct my energy in a way that moved the ball forward. I will forever be grateful for that."

Career highlight: "I've had the privilege of working with a lot of great people. I'm thankful that a number of my team members are still with me and have been for years. Several key team members left BMG to join me here. In each role I've ever had, I tried to set some very clear objectives for what it was I wanted to accomplish. I tried never to lose sight of the finish line, and I feel great that I've had the privilege to work with really great people to move the ball forward. The reality is, you can't get there alone; you need a clear vision and a clear strategy and purpose, but you also need to have the right people with the right sensibility and the right team environment to actually fulfill a vision."

Career disappointment: "I was specifically disappointed in the last month I spent at BMG. I had hoped that we could lead the company in a particular direction, and there were some things that happened toward the end of my tenure and some specific decisions made by the management in Germany that I did not agree with and did not support and that, ultimately, led to part of my decision to leave. It was that environment that helped me to realize I wanted to do this on a bigger level. In some ways those circumstances helped me make a decision that I'm thrilled I made."

Favorite radio format: "CHR."
Favorite television show: "The West Wing."
Favorite song: "Please Forgive Me" by David Gray."
Favorite movie: "The Indiana Jones series."
Favorite book: "The one I just finished, *Leading Change* by John Kotter."

Favorite restaurant: "Carmine's in New York."
Beverage of choice: "Ginger ale."

Hobbies: "My family, but that doesn't count as a hobby, does it? Golf and tennis."

E-mail address: "kevinconroy@aol.com."

Advice for radio: "Focus on the audience. Think about the audience. Program for the audience. Stay connected to people."

Advice for records: "Keep the faith. Don't ever forget that people love music. It's all about connecting people with the music that artists create. There are lots of business issues, and these are difficult times — I don't want to suggest otherwise. Acknowledge the challenges, but remember that, above all else, people love music. It's our job to find the right ways to connect people with music and to continue to build a business around music."



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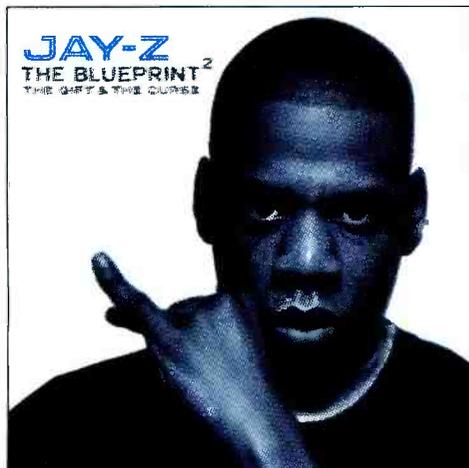
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