

MOVEMENT TO MOTIVATE

Wouldn't you like to know what motivates your employees to work for you? Of course you would, but getting to the answer is a difficult task. Management consultant **Dave Van Dyke** this week offers us the first in a series of columns on feedback. Dave describes the different kinds of feedback you can provide your employees and details which types are right for specific situations. Our Management, Marketing & Sales section also features a midbook checkup by **John Lund** and an essay by **Dan O'Day** on the importance — or unimportance — of including a phone number in your sponsors' commercials.

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THE AMERICANA MUSIC ASSOCIATION

AMERICANA THE BEAUTIFUL!

The stunning success of the *O Brother, Where Art Thou?* soundtrack has highlighted a genre of music that is finally attracting the attention from radio, television and consumer publications that it has long deserved. Americana music is solidly on the radar of radio programmers, record-store managers and live-music bookers the world over, and you can learn more about it in this 17-page special.

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- **Emmis** loses appeal of \$21,000 Mancow fine at WKQX/Chicago
- **Christopher Gould** becomes Salem/Tampa GM

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- CHR/RHYTHMIC**
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- URBAN**
 - **LL COOL J** Luv U Better (Def Jam/IDJMG)
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 - **MUSIQ** Dontchange (Def Soul/IDJMG)
- COUNTRY**
 - **KEITH URBAN** Somebody Like You (Capitol)
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- TRIPLE A**
 - **U2** Electrical Storm (Interscope)



Radio Companies Continue To Beat, Meet The Street

By JOE HOWARD
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Investors in radio-industry stocks have reason to cheer, as several companies — among them **Cox Radio**, **Entercom**, **Westwood One** and **Beasley** — reported Q3 earnings that were ahead of Wall Street estimates.

Others, like **Radio One** and **Regent**, met Street forecasts, but none of the radio companies that reported during the latest wave of earnings releases has missed analyst estimates.

Cox handily beat Q3 estimates, as net income — including a \$300,000 gain on

the sale of WBWB/Jacksonville — rose from \$3.6 million (4 cents per share) to \$17.8 million (18 cents). Thomson First Call analysts had forecast earnings per share of 15 cents. Net revenue improved 13%, to \$112.5 million; broadcast cash flow jumped 19%, to \$45.4 million; and free cash flow climbed 75%, to

\$25.6 million. Unapologetically conservative in its forecasting, Cox Radio predicts Q4 net revenue of approximately \$108 million, BCF of \$42 million and EPS of 15 cents. However, that forecast sent company stock down 8% on Oct. 30, a

- **Cox** free cash flow climbs 75%.
- **Entercom** ATCF hits record high.
- **Radio One**, **Regent** swing from loss to profit.
- **HBC** net income rises 42%.

EARNINGS/See Page 11

Big City To Put Stations On The Auction Block

By ADAM JACOBSON
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On Dec. 14, 1999, **Big City Radio** fulfilled President/CEO Charles Fernandez's desire to hear "Feliz Navidad" on the company's Los Angeles-area trimulcast by switching Alternative "Y-107" to Spanish Contemporary "Viva 107.1." The format flip of KLYY/Arcadia, KSYY/Fallbrook and KVYY/Oxnard, CA would start a chain of events that would eventually give the company Spanish-language FMs in Chicago and the New York metropolitan area as well.

Now, almost three years after Big City's big push into Spanish-language radio, the broadcast company's stations may soon be saying *adios* to their listeners. On Monday Big City announced that it has retained Jorgenson Broadcast Brokerage to market and auction off its 12 FM radio stations.

BIG CITY/See Page 19

From Metal To Platinum

The building and branding of Roadrunner Records

By FRANK CORREIA
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How do you build a label into a rock-solid brand? If you're Roadrunner Records, you build your foundation with metal.

Formed two decades ago by Amsterdam native Cees Wesels as a boutique label whose most popular artist was a face-painting Euro-metal maestro by the name of King Diamond, Roadrunner has slowly but surely evolved from a headbanging heavy-weight to a mainstream marketplace contender with acts like Nickelback, Slipknot and Stone Sour. Rock fans over the years have come to recognize Roadrunner as not just a label, but a brand and a way of life.



Nachsin

The last few years for Roadrunner have been a coming of age in more ways than one. **Jonas Nachsin** joined the company in 1988 as a

marketing director, then returned as Sr. VP/GM in '96 following a three-year stint with PolyGram/Island. He was upped to President of the label in 2000.

After leaving RCA in '97 to head up Roadrunner's promotion team at commercial radio, **Dave Loncao's** vision for the department began paying off big-time with Nickelback's 2001 release *Silver Side Up*, now a multi-Platinum smash. And, of course, there was the 2001 Island Def Jam merger, wherein IDJ paid an estimated \$33 million for a 50%

interest in Roadrunner — a deal that not only allowed Roadrunner to remain a standalone entity, but also helped pop cross Nickelback into the world while strengthening IDJ's rock presence. Talk about your win-win.

Now that the label has been able to perform its own kind of alchemy by turning metal into Platinum with several acts, Nachsin, Sr. VP/Promotion Loncao and VP/Promotion **Mark Abramson** look back on Roadrunner's story.

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Arbitron Shifts Gears On PPM Tests In Philadelphia

Twin-panel test may move to Hispanic market

By RON RODRIGUES
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The testing of Arbitron's Portable People Meter may take another turn in 2003. By the midpoint of next year the company may discontinue the use of Philadelphia as a PPM test market in favor of a market with a higher percentage of Hispanic listeners.

The announcement was made to members of the Arbitron Advisory Council, which met earlier this week in Laguna Niguel, CA. An e-mail summary of the announcement was also distributed to Arbitron's radio-station subscribers.



The company recently announced that it would conduct side-by-side tests of the PPM in Philadelphia in response to requests by radio-industry leaders. The purpose of the second test would be to validate the first. However, Arbitron now says that it may conduct the twin testing in a market with a large Hispanic population. Arbitron has already agreed to conduct testing in a Hispanic market in response to another radio-industry request, and it may or may not combine the

PPM/See Page 19

KIKK-FM/Houston Flips To Smooth Jazz

By CAROL ARCHER
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An era ended Monday when, after almost three decades of playing country music, **KIKK-FM/Houston** flipped to Smooth Jazz. With new call letters **KHJZ** and a new moniker, "95.7 The Wave," the station joins Infinity sisters KTWV/Los Angeles, WVMV/Detroit, KOAI/Dallas and WSJT/Tampa as a Smooth Jazz property.

Jeff Garrison, who was recently appointed OM of KIKK-FM and co-owned Country

KILT-FM/Houston, will oversee the launch of **KHJZ**, which is currently running jockless. A PD and air personalities will be hired in the next two to four weeks, Infinity/Houston Market Manager and Houston Texans Radio Network Manager **Laura Morris** told **R&R**.



"Obviously, we did a lot of research," Morris said. "We definitely identified a hole in the market, and Houston is one of only two top 10 markets without

KIKK/See Page 19

STEAL THIS PROMOTION!

// THE MISSY \$MILLION

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Doesn't that feel good?

The **MISSY \$MILLION** will offer your listeners the chance to win up to **\$1,000,000** in a lottery style promotion, in support of Missy Elliott's new album, *Under Construction*, which drops **NOVEMBER 12!**

Additional prizes will include five \$1,000 cash prizes, a signed Kangol hat worn by Missy in the "Work It" video, signed Adidas sneakers worn by Missy in the "Work It" video, 25 signed CDs and 25 Missy Elliott CD catalogues.

The **MISSY \$MILLION** will be promoted through a multi-million dollar nationwide marketing campaign that includes TV, radio, print, outdoor and online media. The ads will urge fans to send a text message from their wireless phone with the word "Missy" to 80808 or to win@missymobile.com from their two-way pager.

The promotion also will be backed by the website www.missymobile.com, which launched November 1. The website features many free, fun applications for mobile devices, including personalized M-Cards (text message cards), E-cards, the first ever hip-hop text language dictionary, free text message sending and a viral "nickname" engine. The contest will end on December 15.

ONE OF YOUR LISTENERS COULD BE A BIG WINNER!!
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DON'T BE DUMB LIKE UHH... DUHH... WORK IT!!



www.missymobile.com www.missy-elliott.com America Online Keyword: Missy Elliott
www.elektra.com ©2002 Elektra Entertainment Group Inc., Warner Music Group, An AOL Time Warner Company.

Gould Tapped As Salem/Tampa GM

Christopher Gould has been named GM for Salem's WTBN & WTWD/Tampa, which are now simulcasting as "Tampa Bay's Christian Talk — WTBN." Gould will be responsible for overseeing all operations, including advertising, programming, marketing and promotions.



Gould

"As Salem's Tampa-based stations increase their coverage in central Florida, we are pleased to have someone with Chris' extensive experience in advertising and marketing to lead this expansion," said Salem Exec. VP Joe Davis, to whom Gould reports.

"He has a proven track record for producing results, and we have confidence in his ability to do for Salem and the Tampa community what he has done in other markets."

Gould spent a decade in advertising sales and marketing for radio stations in Boston and West Palm Beach. He most recently served as National Marketing Manager for media-marketing firm Fairwest Direct.

"Joining the Salem team is a real honor," Gould said. "I am excited about the opportunity to bring my experience to bear on the Tampa Bay market. My first responsibility will be to grow a larger audience and create excellent response to our clients in this important region of the country. I am drawn to the great reputation Salem enjoys in the industry and to utilizing my skills in helping to build out Salem's presence in the Tampa region."

Knoxville In Dallas



KDGE (The Edge)/Dallas' Morning Edge was recently visited by Jackass star Johnny Knoxville, who spent two hours in the studio discussing politics, his new film and his co-star Steve-O's bad bathing habits. Seen here — looking like the consummate professionals they are — are (l-r) Morning Edge co-host Jagger, Knoxville and Morning Edge co-hosts Slim Jim and Julie.

Emmis Loses Appeal Of Mancow Fines

■ WKQX must pay \$21,000 for three broadcasts

Emmis Communications must pay \$21,000 in fines levied by the FCC for three broadcasts of Mancow's *Morning Madhouse* that have been deemed indecent by the commission.

The broadcasts, which aired on Emmis Alternative WKQX/Chicago on March 6 and 7 and May 17, 2001, each received a \$7,000 penalty from the FCC, thanks to what the agency called an "unmistakable" sexual meaning in discussions that included talk about sexual and excretory responses to viewing pornography.

The FCC first proposed the fines against Emmis in March 2002. At the time Emmis responded by arguing that what was transcribed from

audiotapes of the broadcasts submitted by the complainant was vague and not patently offensive because it relied on innuendo. In addition to the discussions of the viewing of pornography, the program, hosted by veteran air personality Mancow Muller, also included talk of the effects on a female cast member of a beverage containing a sexual stimulant.



Mancow

The FCC disagreed with Emmis' arguments, saying that the context in which the material was discussed made its sexual meaning unmistakable. Emmis appealed — maintaining that the material was not indecent

MANCOW/See Page 19

Oops, She Did It Again



The Neil Bogart Memorial Fund bestowed its Children's Choice Award on the Universal Amphitheatre and recording artist Britney Spears at the Bogart Tour for a Cure event Monday night in Universal City, CA. The organization honored Spears for her strong commitment to children's issues and charitable giving while celebrating the Universal Amphitheatre's 30th anniversary. Seen here posing for the camera are (l-r) House of Blues Exec. VP/CFO & Secretary Joe Kaczorowski, NBMF President Lou Mann and co-founder Joyce Bogart Trabulus, Universal Music Group Chairman/CEO Doug Morris, Spears, House of Blues Concerts President Jay Marciano, Los Angeles Avengers owner/CEO Casey Wasserman and Universal Studios President/COO Ron Meyer.

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Chancey Upped To Sony/Nashville EVP

Sony/Nashville Sr. VP/A&R Blake Chancey has been promoted to Exec. VP for the label group, which includes Columbia, Epic, Monument and Lucky Dog. Chancey will continue his day-to-day A&R responsibilities for artists signed to those labels and will expand his role in the arenas of creative direction, strategic planning and release-schedule timing.



Chancey

"I am very pleased to make this announcement, as I have watched Blake grow and develop into a dedicated leader with a keen ear and eye for incredible talent," said Sony/Nashville President/CEO

Allen Butler, to whom Chancey reports.

Chancey assumes his new post immediately. "Our goal," he said, "is to raise the bar in country music by signing great artists and pairing them with great songs and productions. We're fortunate to have a wonderful roster of artists and one of the most talented staffs in Nashville."

Chancey joined Sony/Nashville in 1994 as Sr. Director/A&R for Columbia. He co-produced the first two Grammy-winning projects by The Dixie Chicks and has worked with a variety of artists, including

CHANCEY/See Page 11

Razor & Tie Welcomes Ziemann As GM

Josh Ziemann has been recruited as GM for **Razor & Tie Entertainment**. He will report to label owners Craig Balsam and Cliff Chenfeld.



Ziemann

"We are taking major steps to make Razor & Tie a label that can effectively market and sell on a national level yet maintain the artist-friendly environment of an indie label," Balsam and Chenfeld said in a joint statement. "Josh is a pro who loves music, who knows how to promote and

market in a creative way, and whom we expect will lead Razor & Tie to great success."

Ziemann has been VP/Product Marketing at Columbia Records for four years. He previously held a similar position with Mercury Records Group and has been Director/Marketing & Video Promotion for EMI and National Sales Representative for TVT Records. He began his career at Side One Marketing/Management.

CEOs Speak Out About Arbitron, IBOC And O'Reilly

□ **Chiefs of Radio One, HBC, WW1, Entercom and Regent share views**

By Joe Howard
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While most publicly traded companies host quarterly conference calls to discuss their earnings, those conversations frequently turn to the aspects of their businesses that drive earnings, along with the conditions in the industry and the economy that affected financial results. During the latest round of calls, the leaders of several leading radio companies shared their thoughts on the future of the industry, including how their own companies will perform and how they believe the industry may react to new opportunities and challenges on the horizon.

Hispanic Broadcasting President/CEO Mac Tichenor kicked off his company's Nov. 1 call by complaining that Arbitron isn't doing a good job of measuring listening to Spanish-language radio. "Arbitron's methodology does not ensure that its survey sample reflects the population being measured," he said, adding that HBC

has had "significant concerns" about how the ratings company measures Hispanic listeners for several years.

In the summer 2002 results for Los Angeles and other cities, Tichenor said, the "apparently inexplicable decline in listening to Spanish-language radio stations is, in fact, clearly explained when you pull back the cur-

tain and examine the characteristics of the survey participants in those ratings books."

Tichenor said the alleged flaws in Arbitron's methods "have radically affected the ratings in the country's largest media market and largest Hispanic city. That has given us new resolve to demand that Arbitron address the problem."

Back on Oct. 17 Arbitron President/CEO Steve Morris explained that the number of people using Spanish-language radio in Los Angeles has been flat for the last five rating periods and that the dips seen in summer 2002 were driven by changes in listening to Urban and other stations that

CEO/See Page 6

Wall Street Reacts To Radio One, Cox, Entercom Q3 Earnings

□ **Forecasts, rating cut for Cox**

While Wall Street had bullish words for **Entercom Communications** and **Radio One** after those companies reported Q3 earnings, analysts weren't as kind to **Cox Radio**, as one analyst cut his rating on the company's stock and another lowered his Q4 forecast.

Saying Radio One is "still going like an Energizer Bunny," Merrill Lynch analyst Marc Nabi reiterated his "neutral" rating on the company. While Radio One exceeded its own forecasts in Q3, some of its quarterly results were slightly below Merrill Lynch's estimates; nonetheless, Nabi maintained his Q4 forecast of \$78 million in revenue, up 16% from the same period last year.

He said he believes Radio One's current valuation accounts for its "industry-leading revenue growth and superior BCF margins" — but added that increased competition in the Urban

field means Radio One's revenue growth will begin to revert to the industry average.

Meanwhile, CIBC World Markets analyst Jason Helfstein called Entercom "the next leading radio consolidator" and, in the wake of the company's Q3 earnings, raised his price target on Entercom stock from \$53 to \$54. "We would be aggressive buyers of Entercom at the \$45 level," he said. "Entercom is outperforming its peers based on operating metrics, has the lowest leverage among the \$1 billion-plus market-cap companies and is likely to continue to find acquisition targets."

Helfstein also praised Entercom for having potentially the "cleanest" story among the radio firms he covers: It has the lowest financial coverage, at 3 1/2-times 2002 estimated EBITDA, and, Helfstein said, it has "among the highest-quality operating management in radio."

Analysts had a less positive reaction to quarterly financial news from Cox Radio. At UBS Warburg, Cox's stock rating was lowered from "buy" to "hold" based on valuation and a slowing outlook for 2003. Cox issued what was considered to be conservative guidance last week, predicting Q4 net revenue of \$108 million and earnings per share of 15 cents.

At Merrill Lynch, Nabi shaved his Q4 estimates for Cox, attributing the

ANALYST/See Page 6

BUSINESS BRIEFS

Rise In Same-Station Expenses A Good Sign For Radio

Merrill Lynch analyst Marc Nabi said this week that **Entercom Communications** saw an estimated 10% increase in same-station expenses in the third quarter, and that — along with increases in marketing and promotional budgets at other operators as the industry's fundamentals improve — is a positive sign for radio. Nabi said, "We are not overly concerned about the increasing expenses, since the radio industry must return to investing in its stations to provide for future growth. We interpret the new spending as a positive indication that radio operators perceive the recovery to be strong and sustainable given current economic conditions."

Premiere Cancels Shows, Lays Off Staffers

Premiere Radio Networks will lay off 100 employees as it "retires" 15 shows and services, including long-form programs *Rhythm Top 30 Countdown With Ellen K* and *Rockline*, in December. The final installments of *American Top 40 Flashback: The '80s*, *Audio Timeline*, *Guestlink Interview Service* and *Spotlight on Specials* will air Dec. 31. Premiere will also discontinue its *Premiere Platinum Prep Service*, the *Girls Sheet Prep Service* and the *Butchers, Beats and Breaks*; *Extreme Cuts*; *Fifth Floor*; *Incredible Country*; and *Noise Generator* production libraries by the end of 2002. Premiere President/COO Kraig Kitchin said, "We deeply regret the personal and professional dislocation of the people who staff and supervise these programs and services." He added that the cancellations followed an evaluation of "the relevance of our products and services to audiences and advertisers in order to remain competitive and profitable." *Jim Cramer's Real Money* will also end its run on Premiere on Dec. 31, but TheStreet.com Chairman/CEO Tom Clarke told R&R that the program will continue and that TheStreet.com will find another syndicator or syndicate the show itself.

Haywood Family Now Owns 6% Of XM

Private investor George Haywood — an owner of e-mail security firm Zix Corp. and financial advisor Ambase Corp. — and his wife and mother now own about 5.6 million class A common shares of **XM Satellite Radio**, according to an SEC filing released last week. George Haywood owns most of the family's 6% stake in XM.

In other XM news, **Eastbourne Capital Management** has invested in the satcaster and now holds 10 million common shares, an 11% stake. Eastbourne is a large hedge fund money-management firm based in San Rafael, CA.

R&R Stock Index

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

	Change Since				
	11/1/01	10/25/02	11/1/02	11/1/01	10/25/02-11/1/02
R&R Index	185.87	217.48	208.07	+12%	-4%
Dow Industrials	9263.90	8443.99	8517.64	-8%	+0.9%
S&P 500	1084.10	897.65	900.96	-17%	+0.4%



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FCC ACTIONS

FCC Extends Ownership-Review Comment Deadline

Responding to six requests seeking extra time for the public to submit comments on its ongoing review of media-ownership rules, the FCC has moved the deadline for initial comments from Dec. 2, 2002 to Jan. 2, 2003 and extended the reply comment deadline from Jan. 2, 2003 to Feb. 3, 2003. Media Bureau Chief Ken Ferree said the extension will "further ensure a full and open debate of the issues in the media-ownership proceeding." Additionally, the commission has made available more information about several of the 12 media studies it released on Oct. 1, including information about the studies' methodology and the underlying data and source material. Interested parties can review the data sets in the FCC's public reference room at the agency's Washington, DC headquarters.

Copps Disappointed By 30-Day Deadline Extension

The last-minute addition of 30 days fails to even come close to solving the problem the FCC has created," FCC Commissioner **Michael Copps** said in a statement about the FCC's decision to extend by 30 days the deadline for comments in its ongoing media-ownership limits review. Six parties had requested extensions of from 90 to 210 days. Lamenting how those interested in commenting must sift through six separate proposed rule changes and 12 FCC studies, Copps said, "At stake in this proceeding are our core values of localism, diversity and competition. With such important values at stake, we ought to give parties the time to provide detailed data." Focusing on radio, Copps asked, "What do the massive consolidation of the radio market and the current state of radio quality and diversity tell us about what will happen if we eliminate our remaining rules? How much news and public affairs programming were broadcast in the years immediately before and after elimination of FCC radio-ownership rules? These are just a sampling of the issues that could be addressed by commenters if they have adequate time. We are under no mandate to resolve these issues by a certain date. We must place making the right decision ahead of making a hasty decision."

Abernathy Expects Challenges To New EEO Rules

FCC Commissioner **Kathleen Abernathy** told reporters this week that she fully expects court challenges to the new equal-opportunity rules created by the commission. "I haven't seen anything we do here that doesn't end up in the courts," she said. The latest rules were set to be released Nov. 7, and Abernathy believes they'll stand up: "I think we've done a really good job of making a case around the rules that we are about to adopt."

Abernathy also told reporters that the commission is "holding firm" to the spring target for its review of the media-ownership rules, but joked, "We've got different people looking up the definition of *spring*." She said that she hopes to see a final report on the rules by May and that the Media Bureau is at work on the review. About Commissioner Michael Copps' suggestion that field hearings be held in various markets to gather information, Abernathy said the Media Bureau is weighing the idea, but she believes field hearings aren't critical to the rules review.

Cornbelt Fined \$17,000 For EAS, Antenna Violations

The FCC has fined **Cornbelt Broadcasting**, licensee of WHOW-AM & FM/Clinton, IL, \$17,000 for not having an operational EAS decoder and failing to enclose its AM antenna structure with a lockable fence or other barrier. The FCC said Cornbelt never responded to the fine notice it was sent in June; the broadcaster was also cited for failing to post an antenna-structure registration.

CEO

Continued from Page 4

appeal to the market's English-language listeners.

Arbitron has tentatively scheduled a meeting with L.A.'s Spanish-language broadcasters for mid-November to discuss the summer results. Arbitron Sr. VP/Communications Thom Mocarsky was unavailable for comment on Tichenor's remarks during the conference call.

IBOC And AM Radio

While he targeted no one in particular, comments **Radio One** President/CEO Alfred Liggins made about the future of in-band, on-channel technology may have ruffled some feathers, especially among AM broadcasters. During his company's Oct. 30 call, Liggins predicted that, while IBOC digital service will make a dramatic improvement in the sound quality of AM radio, he doesn't think the iBiquity technology will bring AM on a par with FM. "I think it's going to get close to it," he told investors, "but it's a perception issue."

Liggins said that if AM sound quality reaches FM levels as FM reaches CD-quality sound, CD-quality will become the new standard. However, he added, "I do think having the increased signal quality is something that's important, particularly given the fact that satellite radio is out there."

But, even as his company programs five stations for XM Satellite Radio, Liggins doesn't think satellite radio will have as dramatic an effect on radio as cable had on broadcast television. Liggins joked that the only ma-

major difference between what his stations air and what Radio One programs for XM is that the satcaster can air unedited versions of the songs.

Westwood One's Bill O'Reilly likes to pepper his guests with tough, challenging questions, and listeners have reacted: *The Radio Factor With Bill O'Reilly* has already attracted 300 affiliates. In fact, Westwood One President/CEO Joel Hollander said he's "busily trying to find another O'Reilly" who can reproduce those results.

"O'Reilly's *Radio Factor* show has been fantastic," Hollander told investors during his company's Oct. 31 conference call. "We broke even on that show in September; we didn't project it to make money until the first quarter [of 2003]. We believe that show will probably deliver for us an additional \$3 million in cash flow next year, so we're very excited about it. It's been very well-received."

Hollander also dismissed rumors that WW1 will lose partner CNN to a merger with ABC News. "CNN loves us," he said. "Since I've been here, we've taken them from 1,500 to 2,200 affiliates. We have a very good relationship with them, and we have a long-term contract. Right now, I don't think they'd want to make a move. They have enough problems in their other businesses that they don't want to mess around with the radio relationship. They're totally integrated and branded on radio."

In fact, Hollander said he's "pretty excited" about his company's prospects for 2003. Although he cautioned that "it's a little early yet," he said that, as of now, things look good.

Hollander said Westwood One already has \$42 million worth of business booked for its traffic operations for next year, compared to \$25 million at the same time last year.

On the network side, he said the company already has \$22 million on the books, compared to \$16 million last year. "I feel pretty good about that," Hollander said, though he cautioned that the possibility of a war with Iraq, further economic troubles and higher interest rates all threaten to have a negative effect on the economy next year. "But we know two things," he said. "We can control how many sales calls our salespeople make, and we can control our expenses. We will deliver our numbers moving forward."

Regent, Entercom Look To Buy

Both **Regent Communications** and **Entercom Communications** have expressed a desire to acquire more stations, and both companies' CEOs touched on that subject during their conference calls.

While he provided no details, Regent Chairman/CEO Terry Jacobs hinted that his company may soon be

Analyst

Continued from Page 4

change to tougher comparisons created when \$1 million-\$2 million in advertising was shifted from Q3 2001 to Q4 2001. However, he said, "Our new forecasts assume that 50% of those dollars can be replaced."

Nabi now predicts Q4 2002 revenue for Cox of \$112.3 million, down from

\$113.3 million, and BCF of \$45.3 million, down from \$45.9 million. He pointed out that his new estimates are still above Cox's guidance for Q4 and noted that Cox "has a history of underpromising and overdelivering." Nabi reiterated his "buy" rating on Cox, which reported Q3 results higher than his estimates and the company's own guidance.

UBS Warburg also cut its rating on **Hearst-Argyle**, lowering that company from "hold" to "reduce" based on Q3 results and a Q4 outlook that were considered nonrecurring due to heavy political-ad spending during the quarters. Hearst-Argyle owns WBAL & WYYY/Baltimore.

— Joe Howard & Adam Jacobson

TRANSACTIONS AT A GLANCE

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

- **WYLT-FM/Ft. Wayne** and **WEXI-FM/Huntington (Ft. Wayne), IN** \$4 million
- **WSRO-AM/Watertown (Boston), MA** \$1.8 million
- **WZKR-FM/Decatur, MS** \$800,000
- **WZFB-AM/Fair Bluff, NC** \$15,000
- **WGPM-FM/Farmville** and **WCZI-FM/Washington (Greenville-New Bern), NC** \$3 million
- **KHND-AM/Harvey, ND** \$39,000
- **WPAO-AM/Farrell, PA** \$350,000
- **WRSS-AM/San Sebastian, PR** \$250,000

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

DEAL OF THE WEEK

• **WTCF-FM/Carrollton; WCEN-FM/Hemlock; and WSGW-AM, WGER-FM & WTLZ-FM/Saginaw, MI**

PRICE: \$55.5 million

BUYER: NextMedia Group

SELLER: Wilks Broadcasting LLC

BROKER: Tony Rizzo and Joe Rapchak of Blackburn & Company.

COMMENT: In May Wilks agreed to sell these stations to Cumulus for \$55.5 million. That deal was later terminated by the two parties.

2002 DEALS TO DATE

Dollars to Date: **\$4,899,963,569**
(Last Year: \$3,860,861,228)

Dollars This Quarter: **\$121,910,500**
(Last Year: \$477,504,373)

Stations Traded This Year: **686**
(Last Year: 1,046)

Stations Traded This Quarter: **89**
(Last Year: 171)

striking deals for assets that have eluded the attention of other groups. "There are some hidden assets that have not been known to a lot of people that will be revealed as we go forward over the next number of months," he said. "Hopefully, we can talk over the next several weeks about some of the things we're working on."

Jacobs did offer some insight into the type of deals Regent may be exploring. "We know how to maximize our clusters and utilize certain assets where they are more valuable to somebody else than they are to us," he said. "I think I'd best leave it at that. There are lots of opportunities."

One long-rumored opportunity that has so far failed to materialize is ABC's sale of its radio stations. However, if the stations ever do hit the market, they may have a buyer in

Entercom. "Clearly, it would be something we would take a look at," company President/CEO David Field said. "We would be excited about any opportunity among any of the larger or medium-sized radio broadcasting companies that would come to market."

However, Field noted that the rumor that the ABC Radio stable will go on the block has been floating around for some time and the stations still aren't up for sale. "We'll believe it if and when it happens," he said, noting that whether or not those stations come up for sale, Entercom is committed to acquisitions. He said, "We continue to be very focused on that. Hopefully, as we've indicated, some time in the next year or two we'll be able to materially increase the size of this company."



JEFF GREEN

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PART ONE OF A MULTIPART SERIES

Motivating With Information Feedback

By Dave Van Dyke

For this series on motivating employees, I've been asked what, specifically, motivates the people who work for you. The answer to this is not easy, nor is there a broad-stroke response. Motivation takes many forms. Some methods can move an entire workforce, but the most effective are the personal or customized methods that use employees' own experience to help push them on to greater performance. While it is a manager's duty to understand the employees well enough to customize a motivation technique for each of them, there are some general rules we can cover.

Drilling down through the levels of motivation, the first process most managers are familiar with is positive feedback. This motivation philosophy advocates the use of a foundation of positive, behavior-oriented feedback in place of the typical approach, which is negative, and which attacks the person rather than the specific behavior. It also advocates the use of clear, accurate, timely feedback, delivered in ways that encourage employees to think about their performances and work on improving them.

The shift from an emphasis on negative, personal feedback to positive, impersonal feedback is a healthy one and does much to build employee motivation. It focuses attention on what the employee must do in order to improve his or her performance, which is precisely where the manager wants the focus to be. And it helps managers accentuate the positive to build and maintain the emotional foundations of motivation.

Control Controlling Feedback

But emphasizing positive feedback is just the first key shift to consider as you explore your use of feedback and increase its motivational power in your workforce. The next major issue to consider is whether you are using controlling or informative feedback.

Just to make sure you have it clear before we move forward on this subject, I intend to do my best to convince you that you probably use too much controlling feedback and need to switch to informative feedback in order to boost employee motivation.

Giving people information with which to judge their own performances is far better than telling them what to do, as the farmer who got sick of people ignoring his "No Tres-

It's not much fun to be a "stoplight" supervisor at work. As soon as you turn your back, all hell breaks loose.

passing" signs realized when he replaced them with a sign that read "Don't cross this field unless you can do it in 9.9 seconds. The bull can do it in 10."

Controlling feedback tells people what to do. It can be positive or negative. Informative feedback tells them how they are doing. It can also be positive or negative, but it works much better.

To use an example that we are well-accustomed to, a green light is positive controlling feedback, while a red light is negative controlling feedback. Do red lights work? Depends what your expectations are. Sure, they control people because of the threat of law enforcement, and, if conditions are crowded, the possibility of an accident for those who run them. But is that the way you want to motivate your employees at work? Usually not.

Most managers use controlling feedback in ways that are meant to motivate employees to do better on their own; instead, controlling feedback encourages employees to be dependent upon the source of the feedback.

Most people don't get this point 100% when I first make it, because it's complex. Think about the stoplight example again. Most people are highly motivated to stop when the light is red and to go when it is green. They do just what that light tells them

to 99.999% of the time. Great motivation, right? Wrong!

What happens when the power goes down in your town and motorists meet at a busy intersection? Has the light trained them to alternate on a 20-second cycle? Certainly not. It doesn't matter how many thousands of times someone follows the traffic light's cycle; as soon as that light stops working, they do whatever they think they can get away with. Their performance is, therefore, 100% dependent upon the stoplight.

Any manager would concede that it's not much fun to be a "stoplight" supervisor. As soon as you turn your back, all hell breaks loose, just like at that busy intersection.

Employees do a better job to please someone who has control over rewards they want. As in the case of an anonymous, impersonal control like a stoplight, people do a good job of complying with the control when — and only when — they must in order to get what they want.

Teach How They're Doing Instead Of What To Do

Informative feedback, in contrast, tells people how they are doing instead of what to do. That's a big difference. Informative feedback is more likely to encourage them to do better on their own because it gives employees control over the feedback. This control comes from seeing that they can influence the feedback to make it more positive. The information the supervisor provides helps the employee see the links between personal behavior and feedback.

When the employee can see what happens based on information about how he or she is doing, this encourages a feeling of control over the results. This feeling of control gives employees an easy pathway to mak-

WEEKLY MOTIVATOR

Managing In Real Time

By Tim Moore

In his book *Faster*, James Gleick shines a light on a singular definition of our age: acceleration. We are making haste. Our computers, our sex lives, our prayers and our agendas all run faster than ever before. And the more we fill our lives with technocratic time-saving devices and strategies, the more rushed we feel.

We have become a quick-reflex, multitasking, channel-flipping, fast-forwarding species, and this is truest of all in the radio business. We don't completely understand it, and we're not altogether happy about it. *Faster* is a mirror held up to our times and a reminder of why our stations, our people and our listeners are all moving inexorably apart.

Real time are words we use casually, but they have a twisty, cunningly simple, meaning. *Real time* doesn't just mean hurry up, on the double, move it. We are in a time — and in a business — where real time means the present becoming the past in front of our eyes, again and again, instant by instant. We have online trading, immediate sports updates, real-time audio from Australia or Akron, cash-flow figures right now.

Not long ago, all time was real time, but *real time* is not a redundancy, it's a retronym. Semanticists use the term "retronym" for words that are made necessary when new technology is developed. (*Snail mail*, *rotary phone* and *acoustic guitar* are retronyms.)

The dilemma with all this acceleration is that it is in direct conflict with the emotionally intense climate of radio. Radio, and the creative universe in general, weren't meant for excessive acceleration. Time-compacting has a limit when it comes to morning shows, commercial production, station imaging and staff development.

You may be feeling this conflict in your multistation world. But remember, whatever real time is, the world wants it. We have to keep the human element in balance with real-time decisionmaking and real-time action.

Managing in real time means:

1. Adopt the real-time posture.
2. Help your staff understand it.
3. Keep humanity closely linked with the demands of "faster."
4. Stop longing for the good old days.
5. Live in the moment.
6. Don't let your sense of acceleration blind you to the present.

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ing themselves feel good. They feel good when they do well; it gives them a sense of accomplishment and achievement. And they feel good when they are rewarded for their accomplishments.

By performing better, they can make the information about their performance into better, more positive feedback. The information becomes the reward the employee pursues. In short, with informative feedback, employees do a better job to please themselves by making the information about their performance better.

A star athlete does not perform to please the coach or the fans. It's great if they are pleased, but the athlete's main motivation is to win. And what

does "to win" really mean? It means to improve your score in the game. It's all about an informative feedback system: the scoreboard. Therefore, to make the next big step up the motivation path you need to start thinking about providing scoreboards on which employees can track their own performance.

Next: Two kinds of motivation.

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What If The Target Audience Doesn't Get The Yellow Pages?

□ As it turns out, it probably won't make any difference

By Dan O'Day

I presented a radio-advertising seminar at this year's NAB Convention, and an attendee stumped me with what seemed, at the time, to be a very tough question.

This attendee had sat patiently through my ranting about foolish retail advertisers that waste their time giving their phone numbers in their



Dan O'Day

local radio commercials. I said, "For most local retail advertisers, giving their phone number in their commercial is a complete waste of time. That's because your listeners have two things at home and in their offices: a telephone and a phone book."

This attendee explained, however, that his station serves a Hispanic audience in a large American city. Most of the station's listeners do not read English. Therefore, he explained, they cannot look up the phone number of an advertiser in their local telephone directory. There is a Hispanic Yellow Pages available in his city, but few members of his audience use it.

"They can't look up a local advertiser in the phone book," he said, "because most of them can't read the English phone book" — which is automatically delivered as part of their phone service — "and they don't know about the Hispanic Yellow Pages. So what are we supposed to do to make sure listeners can call the advertisers?"

After much thought, I said, "I've never been asked that question before, and at the moment I don't have an answer. But if you'll give me your card after the seminar, I promise I'll think about it and get back to you with an answer."

Perception changes with perspective. At the time, I thought I was doing a very good job of presenting that seminar. I was awake, alert, well-prepared, feeling good. According to the NAB, the reviews for that session were very positive. Afterward, lots of people approached me to say how much they learned from it.

But, in hindsight, I realized the horrible truth: I blew it. Because I already knew the answer. In fact, I had shared the answer during the seminar.

After pointing out that listeners have telephone books, I added that for most local retail businesses, the listener has absolutely no desire to call them. Why are they going to call,

say, a shoe store? To ask if it carries shoes? Are they going to call the bank to ask if it's true that it offers a free safe-deposit box with each new account?

Here's how I should have answered the question:

1. For most local retail advertisers (which is what the seminar focused on), listeners don't need to be able to find the phone number, because they don't want to call the store.

2. The majority of non-English-speaking Hispanic residents of a large city are invariably concentrated in one or two specific neighborhoods. (Remember, I'm not talking about all or most Hispanics; I'm talking about Hispanics who live in large American cities and who don't speak English.) Rather than advertise the phone number of a retail establish-

For most local retail advertisers, listeners don't need to be able to find the phone number because they don't want to call the store.

ment in their area, tell the listeners where the business is located: "on Pico Boulevard, just west of Sepulveda" or "on Main Street, across from the post office."

At the NAB Convention I allowed myself to be stymied by a question that was founded on the fallacy that it is important to get those phone numbers to those Spanish-speaking listeners. I should have repeated my remarks about how wasteful phone numbers are in most local retail commercials.

Again, note the disclaimer "most local retail commercials." If the "call to action" in the commercial — that is, "Come to the store," "Test-drive the vehicle" or "Sign up for the department store's guest registry" — does not involve calling the advertiser, forget about including or referring to the phone number.

If, however, to take advantage of the call to action the listener must call the advertiser (in which case it's literally a "call" to action), then, of

course, you need to include the phone number.

Educate Clients About Radio Copy

But if you're a copywriter and you write a local spot that doesn't include a phone number, you'll get yelled at by the account executive. That's because if your station or agency produces a local spot that doesn't include a phone number, the account executive will get yelled at by the advertiser. Why? Because the phone number is in the newspaper ad. That's where you need to educate the advertiser:

"Well, of course your phone number is in your newspaper ad. That's because they have to fill up all that white space. So, they fill it up with all kinds of factual information: your phone number, address, business hours, maybe even a map to your store.

"A newspaper ad is perfectly fine for giving cold, hard, factual information, but it cannot do what a good radio commercial can do: make people want to buy your product. If you're a restaurant, your newspaper ad can reprint your menu. But a radio commercial can make people hungry for your food! Now, if newspapers could do that, don't you think they would? But they can't — and we can!

"Let us make your targeted consumers want to come to your restaurant, and let the newspaper provide them with any cold, hard, factual information they might want after we've convinced them to become customers."

Listeners who don't understand English don't read English-language newspapers, but they do read Spanish-language papers, and most of your advertisers who target Hispanic people advertise in those papers.

Ultimate question: What will your Spanish-speaking listeners do when, for some reason, they do want to contact a local business?

Ultimate answer: They'll do whatever they usually do when they want a local business' phone number. They'll call directory assistance (a city with a large Hispanic population undoubtedly offers bilingual directory assistance). They'll ask a friend to look it up in their phone book. Whatever it is they normally do is what they will do then too.

One note regarding the Hispanic Yellow Pages: Not all Spanish-

A newspaper ad is perfectly fine for giving cold, hard, factual information, but it cannot do what a good radio commercial can do: make people want to buy your product.

speaking businesses will be in that directory. It's probably published not by the local telephone company, but by a third party. And even if it is published by the phone company, it's not their "core" directory, the one that lists virtually all businesses. (If someone has a business phone number in your city, that business automatically receives a listing in the core directory.)

A Hidden Opportunity

That attendee also incidentally identified a potentially very profitable source of new on-air ad revenue: He should be going to the publishers of the Hispanic Yellow Pages and selling them a massive, long-term schedule:

"When you're looking for a Spanish-speaking business in your neighborhood, you'll find it in the

Rather than advertise the phone number of a retail establishment in their area, tell the listeners where the business is located.

Hispanic Yellow Pages. We'll send you a free copy if you just give us a call at this number: 555-8111. The Hispanic Yellow Pages — where local businesses speak your language."

He should also encourage the Hispanic Yellow Pages to offer co-op advertising money for businesses that advertise in the book and on the radio station. Two examples:

1. The Hispanic Yellow Pages offers to pay 5% of the cost of any commercial schedule on the station that includes the words "Look for us in the Hispanic Yellow Pages!"

2. The Hispanic Yellow Pages offers to pay 5% of the cost of any commercial schedule on the station that includes the words "Look for us in the Hispanic Yellow Pages," and the station agrees to discount quali-

fying ads by another 5%. A local company that advertises with both the station and the phone book will instantly save 10%.

By "qualifying ads," I mean the station may want to require some minimum level of investment or length of campaign. Or maybe not; I'm just making this up as I go along.

But such an arrangement would make a lot of sense to the publishers of the Hispanic Yellow Pages. Although they have distribution in the city, they lack penetration. By the attendee's account, most of his Spanish-speaking listeners do not have the directory.

This combined campaign — one promoting the Hispanic Yellow Pages, the other encouraging other advertisers to promote the Hispanic Yellow Pages — will increase both awareness and penetration (assuming that it's easy for listeners to obtain the Hispanic Yellow Pages).

So the Hispanic Yellow Pages establishes its brand with its advertising and offers an immediate-response vehicle — the telephone number — for listeners to obtain the book. The Hispanic Yellow Pages gets promoted on-air by all those local advertisers, greatly increasing its brand awareness.

Advertisers targeting Spanish-speaking Hispanics get a genuine discount, so they save money on their advertising or, even better, make their ad budget go further. Because only one station offers this co-op program, that station gets its "unfair share" of each ad dollar spent by those businesses. Everybody wins. (Except its competitors. Too bad. They should have read this article.)

Oh, and did you notice that in this case I'm strongly suggesting that the attendee give a phone number in the spot for the Hispanic Yellow Pages? That's because the desired result of such a campaign is to place as many phone books as possible in Spanish-speaking homes. To do that, the station needs to make it as easy as possible for the target audience to get the book. And the easiest way for the audience to get it should be by calling a local or toll-free number to request a copy.

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

Midbook Checkup: The 'State Of The Station' Report

By John Lund

You're seven weeks into the fall Arbitron. How does the station sound? Is the marketing still on target to reach your cume goal? Does your fall contesting sound as fresh and exciting as it did in week one? Everyone has experienced the joy — or the shock — of receiving the Arbitron advances a month or more after the rating period has ended, but how many program directors can recall exactly what happened in the market, week to week, that affected the ratings?

Do your homework now, while the rating period is underway, by performing a midbook evaluation of every element of your station and its marketing. Document everything that is happening at the station and in the market. Gathering this information every week throughout the ratings period will also sharpen your awareness of your own programming, resulting in more attention to detail.

Your "State of the Station" report can be as detailed as you wish. Ideally, it should cover everything that concerns the station: marketing, changes in competitors' programming and every element that will affect the fall ratings. The goal is to create a comprehensive overview that will aid in your analysis of the ratings when they are released. Below are some of the many questions you can consider while creating your report.

Competitive Diagnostic

What is the competition doing with its marketing, music, promotions and contests, personalities, stopsets, talent stunts and on-air positioning? What are they doing this fall that's different from what they've done in previous books? How will what they do affect your station? Knowing what the competition does and when they do it is the first strategic step in counterprogramming their every move.

Rating Goals & Trends

Where do you want to go this fall? Where have you been? Your "State of the Station" report should document rating trends for your station and its competition for dayparts, TSL and cume, going back several books. Start your trend reports now so you can plug in the new numbers the day you get them for fast comparison and analysis. Note any changes reported



John Lund

by Arbitron in sample size, census figures and demographics, counties surveyed, ethnic weighting and composition, first-preference listening, cume duplication, diary placement and return, TSL and listening locations.

Music, Mornings & Marketing

What's your station's music format and philosophy?

Describe how you research the music tastes of listeners and how well the station's software rotates music. Pinpoint the demographic target of your programming and how music is programmed in all dayparts. Objectively list the strengths and weaknesses of your music programming, and do the same for your head-on competitor.

Construct a playlist review for the current month. Use your music software to check on the most-played artists and any rotation problems. Note when changes in your music occurred during the sweep, listing the dates when changes and enhancements were made.

Morning drive is the springboard to daily listening. Compare your morning show with your competitors'. Describe stunting — which stunts got the most press and gained the most audience awareness?

Conduct weekly critiques of the programming basics: frequent mentions of the station name, flow, enthusiasm, music relatability, cross-promotion and recycling to other dayparts, time restraints and in-person appearances and remotes. Construct a similar analysis of your competitor's programming.

Describe the marketing efforts of your station and its competition through the fall sweep. If one of your goals is to increase cume, how are you getting more people to tune in? Are you using external advertising, promotions or other methods? What is your station's promotional budget for the year and for the three months of the rating period? Evaluate the effectiveness of your advertising campaign — and find out what your competition is doing. Call ad agencies, TV stations and outdoor companies to find out what your competitors are spending.

What is the goal of your fall contesting? Do you want to create tune-in? Expand TSL? Recycle listeners into other dayparts? Is it working? Is

the contest simple enough to describe in 20 seconds? What is your contest budget? Does the contest sound as exciting and enticing in week seven as it did the day it went on? Are the promos and liners updated at least twice a week? Compare your contesting to that of your head-on competitor.

List all marketing media your station has used this fall — direct mail, telemarketing, fax marketing, e-mail, website marketing, TV, outdoor — and evaluate its effectiveness. Describe your signage at major event facilities, like concert venues, sports arenas and mass-transportation centers. Does your contest involve local charities or an alliance with a community organization? Is the station's website frequently updated with contest information? Promotionally speaking, who's winning this book?

News & Special Programming

Is news important to your station? Objectively list the strengths and weaknesses of your news programming. List major news events that may have prompted atypical listening, like tornados, hurricanes, floods, blizzards, plane crashes or power outages. How did your station handle these events? Conduct an analysis of how your competition handles news, looking at their staff, delivery and presentation, and compare their news to your station's. And be aware that sports, like news, often affects time spent listening; for example, sporting events bring in male listening on weekends.

Listener Lifestyle

What kind of lifestyles do your listeners have? Does your station serve a resort community with a seasonal audience? Do more listeners take their vacations during certain parts of year? Is there more or less listening from one month to the next? If the station targets teens, how does that affect listening? Does the station's audience include seasonal workers? Has the area's employment picture changed? Is there a local military base, and do you lose a large number of listeners during a national military effort?

Community Involvement & People Resources

What kind of public service promotions are being conducted during the book? Do these promotions help

10 Ways To Create Promotions & Enhance Contests

- 1 Don't clutter the air with too many promotions at once. Showcase one promotion for listeners.
- 2 In major contests, promote one big prize to capture the imagination (and create tune-in) and many smaller prizes that people have a better chance to win (and want to win).
- 3 Be topical and timely when picking promotions for on-air use. The premise for radio contests changes with current events, fads and lifestyles. Create a promotion calendar to plan all sales and programming promotions for an entire year.
- 4 Take up a cause, an event, a fundraiser or a "heartstrings" campaign in which the station participates every year. Give something back to the community.
- 5 Plan ways to create favorable publicity for the station every week.
- 6 Create giveaways with guaranteed winners. People like to hear winners win.
- 7 Utilize contingency contests where the prize that's offered is huge but there is a chance that no one wins (like Publisher's Clearinghouse or a "hole in one" contest).
- 8 Make those who lose the big prize feel good; award quality runner-up prizes.
- 9 Consider celebrity endorsements and appearances to build contest momentum and station awareness. Tap the record companies and movie studios for stars. Get local celebrities, TV news anchors and regional sports notables on the air.
- 10 Freshen contest liners and winners' promos frequently. Make the contest promos sound more exciting and enticing than a national contest with a bigger prize. Keep adding new elements and production sizzle to stimulate your audience.

Remember, your station operates within an intimate medium and can generate strong brand loyalty. Stage promotions and contests that reward long listening spans, and take very good care of your P1s.

— John Lund

build a good public image? Do listeners consider the station a jukebox, or does it use community service to enhance its image? Are PSAs customized for the station to reflect the local community and target demographic? Analyze your competition's efforts.

List any personnel changes, on- and off-air, at your stations and at competing stations. Is your station's affirmative action program on target? Do you use interns and trainees to the fullest? Have you discussed your employees' needs and goals?

Commercial Practices & Production Quality

What is the station's commercial load? List the commercial minutes and unit maximums for the broadcast week, and compare what you're doing to your rivals' approach. Note your heaviest dayparts and hours and your lightest. Analyze the production sound of your station and your competition, and examine the quality and quantity of station-produced promos and commercials.

Technical Considerations

Analyze the sound of your station compared with the competition. Note nighttime directional-pattern changes, hours off for maintenance (are these really necessary during the book?) and any technical problems.

Was Arbitron notified of any problems? Discuss modulation processing and air quality for the station and your competition. How do your station's remotes sound?

The Whole Picture

Analyze the radio programming in your market. Describe any formats your market doesn't have and stations that are doing a good or a poor job with their formats. If there's a void in the market, who might fill it? Who are the best talents on the air in the market? Do you have them? If you need them, can you acquire them?

What station has the best news, promotions and advertising, public service, technical and support staffs?

Check the Arbitron website at www.arbitron.com for the station information profiles filed by your station and by your competitors. Immediately file any changes or corrections with Arbitron.

Look Ahead To 2003

For next year, establish a monthly reporting system. Document how you're doing in these 10 critical areas of station success:

The Three M's: Music, Mornings and Marketing

The Six P's: Product, Positioning, Production, Presentation, Promotion and Presence

The Big C: Competition.

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K-LOVE Network Site Spreads The Word

□ Contemporary Christian stream is a new 'Net-ratings leader

By Brida Connolly
Assistant Managing Editor

Educational Media Foundation's Contemporary Christian K-LOVE Network made an impressive debut in the Arbitron Webcast Channel Ratings last month, rolling in at No. 2 with a million hours streamed (behind only perennial leader Virgin Radio U.K.). The website at www.klove.com that's serving all those streams is an inviting effort that's neither innovative nor exotic, but admirably focused and consistent.

The K-LOVE site is designed along the same lines as many other radio sites, with a top bar featuring artist pics and a single left-side navigation bar. Also like many radio sites, navigation is still by way of new-in-'99 mouseover drop-down menus. It's not the newest, coolest thing, but it's functional — and that's a pretty good description of the K-LOVE website overall.

With that in mind, K-LOVE does without a splash page and has no Flash at all (the age of the Flash intro seems, blessedly, to be coming to an end). The single bit of motion on the blue-and-gold homepage is a banner that rotates three photos and the words "K-Love Network, safe for the entire family!"

But the decision to keep it simple doesn't mean that the site is technologically backward. The "Listen" link brings up bandwidth and plug-in checks, a quick audio check and a choice of Windows Media or Real-Audio streams. The streams run smoothly on a T1 hookup with vir-

tually no buffering delay, through a plain-vanilla custom player — so plain, in fact, that it offers no artist or song information.

The free stream in either player is a 28kbps feed with reasonable sound quality, and those who make donations to support the not-for-profit network — there's a link for donation info on the player — can upgrade to a 56k stream. The only really unfortunate choice was to take a cue from one of Live365's few irritating features and have an "Are you sure?" box pop up every time the player is closed.

Along with the stream, the site's best content is under the "Music" menu. The highlight here is the charts, which include 30-second clips, lyrics and "Buy" links to Christianbook.com's MusicForce retail site for almost every song. The chart archive goes back a year, and there's a one-page list of every song that's ever made the K-LOVE playlist. (But that same "Are you sure?" box pops up every time you close the player after hearing a clip.)

The "Artist Links" pages are impressive, with thumbnail artist pictures and links to the official sites of well over 100 acts in every genre of Christian music. The Internet is so fluid that simple links pages can be very tough to maintain, but whoever's updating K-LOVE's list is doing a fine job; I found only one link that wasn't working in four pages of listings. One quibble: The thumbnails aren't links, and they should be.

A good selection of full-length music videos is available as well, though you have to give K-LOVE your name and ZIP code to see them. It all works pretty well, with quick downloads and good picture quality, but you have to leave the player to change videos — telling it, naturally, that, yes, you are sure — and the player moves the volume back to the default level every time it's closed.

"Music New & Reviews" is a bi-monthly magazine with interviews, commentary and reviews. The current issue's interview with 16-year-old Forefront artist Stacie Orrico is balanced and sensitive, but the dozen or so record reviews are rather pedestrian, more inclined to description than to criticism and uniformly positive. A one-year archive includes book and movie reviews along with the music-related material.

The "Concerts & Events" page is excellent; up-to-date to the minute and listing both concerts and worship gatherings. Air talent bios and a (non-functional when I visited) studio cam complete the "Music" section.

Right under "Music" are the plain and to-the-point "Ministry" pages. This is where K-LOVE takes prayer requests, asks for listener support and details its evangelical mission in its "Statement of Belief." EMF's financial information pertaining to K-LOVE is here too.

There's also an "Interact" section — the morning and afternoon show's pages are hidden here — with a bumper-sticker offer and the usual wallpaper and screen-saver downloads. "News" provides headlines and links to outside news sources, and "Extras" has job openings and contest rules. It's all standard stuff, well presented in an attractive, consistent interface. But this site's real strength is in the first-rate "Music" pages, which are good enough to serve as a model for station sites in any format.



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	25
—	2	VARIOUS ARTISTS	8 Mile	1
2	3	ROLLING STONES	Forty Licks	5
3	4	MELLY	Nellyville	19
7	5	RED HOT CHILI PEPPERS	By The Way	17
4	6	COLDPLAY	A Rush Of Blood To The Head	10
5	7	MORAH JONES	Come Away With Me	28
10	8	SYSTEM OF A DOWN	Toxicity	61
8	9	SANTANA	Shamar	2
6	10	AVRIL LAVIGNE	Let Go	21
—	11	MIRVANA	Nirvana	1
—	12	CHRISTINA AGUILERA	Stripped	1
—	13	TORI AMOS	Scarlet's Walk	1
12	14	BEATLES	One	94
13	15	JOHN MAYER	Room For Squares	31
11	16	ELVIS PRESLEY	Elvis 30 #1 Hits	6
21	17	ENYA	A Day Without Rain	87
19	18	CREED	Weathered	50
9	19	FOO FIGHTERS	One By One	2
14	20	ASHANTI	Ashanti	31
16	21	FAITH HILL	Cry	3
20	22	JACK JOHNSON	Brushfire Fairytales	21
24	23	NICKELBACK	Silver Side Up	60
15	24	PINK	Missundaztood	44
18	25	LINKIN PARK	Reanimation	14
33	26	PUDDLE OF MUDD	Come Clean	48
—	27	JJRASSIC 5	Power In Numbers	1
27	28	PINK FLOYD	Echoes (The Best Of Pink Floyd)	52
17	29	INCUBUS	Morning View	32
22	30	ALICIA KEYS	Songs In A Minor	71
30	31	SHAKIRA	Laundry Service	51
34	32	JOSH GROBAN	Josh Groban	18
26	33	BECK	Sea Change	6
29	34	STROKES	Is This It	27
44	35	XZIBIT	Man Vs Machine	3
—	36	SIGUR ROS	Untitled	1
32	37	MARC KNOPFLER	The Ragpicker's Dream	4
28	38	LJDACRIS	Word Of Mouf	49
23	39	MAI KURAKI	Fairy Tale	2
37	40	CELINE DION	A New Day Has Come	32
40	41	BLINK-182	Take Off Your Pants & Jacket	73
36	42	SADE	Lovers Rock	53
—	43	QUEENS OF THE STONE AGE	Songs For The Deaf	1
41	44	ORIGINAL SOUNDTRACK	Moulin Rouge	53
35	45	DIXIE CHICKS	Home	10
31	46	P. O. D.	Satellite	46
48	47	INDIA.ARIE	Acoustic Soul	9
39	48	TOOL	Later...us	71
—	49	MUSIQ	Justisen	1
45	50	MOBY	18	17

DIGITAL BITS

Study: Online Music Sales Falling Fast

According to research company **comScore Media Metrix**, online music sales dipped 20% in the first half of this year, compared to a 7% decline in music shipments overall. Through Q3 2002, comScore's analysis of the online activity of 1.5 million representative Internet users shows online music sales of \$545 million, down 25% from last year. ComScore attributes the decline in large part to CD-burning and file-trading, pointing to huge increases in traffic at peer-to-peer networks KaZaa and Morpheus over the past year.

BMG Grants Burn Rights To Listen.com

Digital-media company **Listen.com** has added CD burns from the **BMG** catalog to its Rhapsody service, which began offering burns from the Warner and Universal Music Group catalogs last month. The direct-to-disc burns — Rhapsody does not offer downloads — cost members \$1 per song, in addition to the \$10 monthly subscription fee. BMG's artist roster includes Elvis Presley, Christian Aguilera, Brooks & Dunn and OutKast. Rhapsody remains the only online service that holds streaming licenses from all five major label groups. There's no word at the moment concerning whether it is negotiating burn rights with Sony or EMI.

Judge Orders Madster To Adopt File-Swap Filters

U.S. District Judge Marvin Aspen last week ordered **Madster** operator AbovePeer to add filters and take other steps to prevent users from swapping unauthorized music through the Madster peer-to-peer network. RIAA President Cary Sherman applauded the judge's decision, which was based on proposals submitted by the RIAA and various music publishers. Aspen's order came following a Sept. 4 ruling forcing Madster to immediately block all trading of copyrighted music. Madster and AbovePeer filed for bankruptcy protection in March, and in June a bankruptcy court judge agreed to let the copyright-infringement suit against the P2P proceed.

Robbin Becomes PD At WGFX/Nashville

Rich Brother Robbin, a 39-year radio-industry veteran, has accepted the PD post at Citadel's Classic Hits WGFX/Nashville. Robbin takes duties previously held by Dave Kelly, who also serves as PD of co-owned Country WKDF/Nashville. Kelly will now focus his efforts on 'KDF.



Robbin

A veteran air talent and programmer, Robbin has programmed such legendary Top 40 stations as KCBQ/San Diego and both KIQQ (K100) and KTNQ (Ten-Q) in Los Angeles during the 1970s. His first big break came in 1967, when KISN/Portland, OR hired him as an air personality.

In September 1983 Robbin became PD of KCMO-FM/Kansas City. Two years later he left the station to become a part-owner of KFXB & KKPW/Tucson. Then, in June 1993, he returned to San Diego **WGFX/See Next Page**

Schenck Upped To WBUZ/Nashville PD

Russ Schenck has been named PD of Cromwell's Alternative WBUZ/Nashville. He replaces Brian Krysz, who has joined Archway Broadcasting as VP/Programming & Marketing (see story, this page). Schenck will retain his duties as WBUZ's MD and afternoon-drive air talent.

"The station's been on an even keel for a while now," Schenck told R&R, "but we need to freshen things up. It's time for an evolution at the station. Our mission is to reclaim the fact that we are the new-music station. We're tired of the Top 40 station claiming it."

Schenck's first move was to replace the station voice. Voicing the station starting this week will be Rich Van Slyke, out of Atlanta. "We are also going to redo our imaging," Schenck said.

Archway Appoints Krysz VP/Programming

Brian Krysz has joined Archway Broadcasting Group as VP/Programming & Marketing. He exits the Cromwell Group, for which he was VP/Programming for the company's WBUZ & WQZQ/Nashville.

Krysz will oversee the programming and marketing departments for Archway's newly formed station group. In August the company announced it was purchasing four Greenville, NC stations from



Krysz

Eastern Carolina Broadcasting for \$6.5 million. Archway will also operate, pending FCC approval, eight other properties in two other, undisclosed markets.

"Brian's experience in programming and marketing will help this company achieve its short-term goals and lead to its long-term success," Archway President/CEO Al Vicente said.

KRYSZ/See Next Page

EXECUTIVE ACTION

Bell Gets SVP Stripes At RLG/Nashville

RCA Label Group/Nashville VP/A&R Renee Bell has been promoted to Sr. VP and signed a new, long-term deal with the three-label group, which includes RCA/Nashville, BNA and Arista/Nashville.

"Renee is simply the best A&R executive in country music," RLG Chairman Joe Galante said. "She cares deeply about every part of the creative process, from the songwriters to the producers to the artists. Her passion, taste and vision have enabled all of our artists to reach even greater levels of success. I'm thrilled that we will be continuing our partnership and friendship for many years to come."

At RLG since 1995, Bell has been involved in the careers of Kenny Chesney, Martina McBride, Brooks & Dunn, Tracy Byrd, Clay Walker and Sara Evans, among others. Prior to joining RLG she worked in Capitol/Nashville's A&R department from 1993-95 and before that was employed by MCA Records for nine years.



Bell

Chabin Returns To Promax & BDA As Pres./CEO

Academy of Television Arts & Sciences President Jim Chabin has left the organization after a three-year term to return as President/CEO of Promax & BDA, the 4,200-member trade association for electronic-media promotion, marketing and design professionals. He had served in 1992 as President/CEO of the Broadcast Promotion & Marketing Executives Association, during which time he initiated the trade group's name change to Promax in an effort to expand its focus beyond traditional broadcast.

Chabin succeeds Glynn Brailsford, who shifts to the new role of Chief Creative Officer and will work with Chabin and the Promax & BDA board on creative issues and initiatives connected to producing the association's worldwide events and creative programs.

One of Chabin's first initiatives is overseeing the expansion of the association's "Ratings Roadshow" one-day workshops in various markets. He will also oversee the development of the 2003 international Promax & BDA conference, set for June 4-6 in Los Angeles.



Chabin

Robbins Named CC/Charleston, SC RVPP

Jon Robbins, a 26-year veteran once known as Jonah Cummings, has been promoted from OM of Clear Channel's Charleston, SC cluster to Regional VP/Programming of the company's Charleston trading area.

Robbins will continue to oversee the programming of Clear Channel's five O&Os in Charleston, as well as WSSP-FM, which the company runs via a joint sales agreement with Concord Media. He will also oversee Clear Channel's six stations in Columbia, SC; seven in Augusta, GA; and six in Savannah, GA.

Robbins reports to Regional VP

Alene Grevey, who said, "Jon is a great motivator and a highly creative force in our market. Spreading his expertise to the broader trading region will show immediate results. We're fortunate to have the opportunity to share his talent among the region's clusters."

Robbins is a well-known AOR programmer who has programmed KEZE/Spokane, KISW/Seattle and former Classic Rocker WCXR/Washington, among others. He's also served as OM of KGON/Portland, OR and GM of KMZZ & KRXX/Minneapolis.

HBC Flips Albuquerque Duo To Spanish

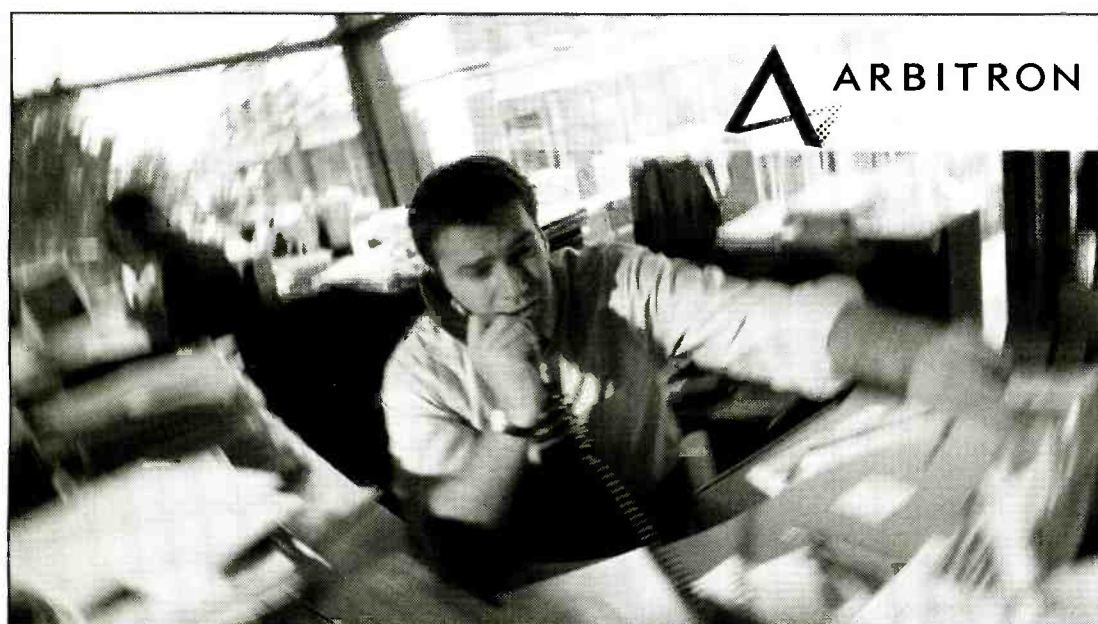
□ Rodriguez PD of KKRK & KOSZ; Walton to KIOT

Spanish-language radio took a giant leap forward in Albuquerque on Nov. 1, when Hispanic Broadcasting officially entered the market by closing on its \$22.5 million acquisition of Simmons Media's KIOT, KKRK, KKSS, KOSZ & KRQS. The company then immediately flipped KKRK from Classic Country to Regional Mexican as "La Jefa 101.3" and moved KOSZ, which had been Soft AC since mid-May and was previously Oldies KQEO, to Spanish Contemporary as "Viva 101.7."

The two new stations will be pro-

grammed by Adriana Rodriguez, a longtime air personality and former Asst. PD at HBC's WOJO/Chicago who most recently served as Callout Supervisor of HBC subsidiary Momentum Research. Former KKRK PD Jim Walton has taken PD duties at Classic Rock KIOT, which changes monikers from "Arrow" to "Coyote" and welcomes former KOSZ PD/MD Rick Andrews as MD.

Top HBC programmers, including Los Angeles-based VP/Programming David Gleason, are presently **ALBUQUERQUE/See Next Page**



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National Radio

• **JONES MEDIA NETWORKS** names Shania Twain its November Artist of the Month for *Lia* and the 24-hour CD Country and U.S. Country formats. For more info, contact Katie Benson of Great American Country, 303-784-8378 or kbenson@jonescorp.com.

• **NBG RADIO NETWORK** extends its syndication deal with the weekly, two-hour *No Depression Alt-Country Radio Show* through 2004.

Radio

• **JOHN NEFF** joins BIA Financial Network as an AE. He was previously a Sr. AE at *Radio Business Report*.

• **UNIVERSAL MUSIC & VIDEO DISTRIBUTION** signs an agreement with VI Music granting UMVD distribution rights within the U.S. and Puerto Rico for all of VI's upcoming releases.

Industry

National Radio: ProStar Entertainment Group's syndicated *The Movie Show* signs a sales-representation deal with the Da Silva Group.

Records: Arista Records names **Kirk Bonin** Sr. Dir./Mainstream Sales & Marketing ... J Records appoints **Bill Giardini** Sr. Dir./Sales ... Trustkill Records signs with RED Distribution.

Changes

News/Talk: Beginning Dec. 2, Business TalkRadio welcomes **Steve Crowley** for weekdays from 3-5pm ET and extends *Investor's Edge With Gary Kaltbaum* to two hours daily, from 5-7pm ET.

Earnings

Continued from Page 1

reaction that may have incensed company CEO Bob Neil, who believes actual results should be valued more than guidance.

"I would like to think what matters is how a company actually performs, not what it guides to," he said during a conference call held to discuss Cox's Q3 earnings. Defending his conservative guidance principles, Neil said, "This company has proven consistently that it outperforms the conditions it's dealt."

He added that companies that buckle to pressure to issue aggressive guidance can ultimately find themselves in dire straits: "Pushing on the guidance can force management to think short-term; for example, cutting promotion dollars to meet guidance because of some unforeseen circumstances. I hope that over the past year — if we've learned anything — it's that sound long-term fundamentals are the right way to go, instead of goosing guidance under pressure and losing your flexibility to do what's right for the business long-term."

Radio One CFO Scott Royster certainly feels good about his company's long-term business, telling investors that his company will enter 2003 "poised and ready to win." He was equally bullish about Radio One's Q3 results, even taking a shot at Infinity when he said, "Our BCF margins remained stratospheric and — to correct Mr. Karmazin — ours are obviously the highest in the industry." Royster described his company's Q3 performance as "solid, consistent and predictable."

And predictable they were, as the company's earnings per share of 7 cents matched the estimate from analysts polled by Thomson First Call. Net income came in at \$7.8 million, up from a loss of \$15.1 million (16 cents) in Q3 2001. Including a preferred dividend, the company reported earnings of \$12.8 million (12 cents), compared to a loss of \$10.1 million (11 cents) a year ago. Net broadcast revenue increased 22%, to \$80.5 million, while EBITDA grew 24%, to \$39.9 million. BCF was up 25%, to \$43.1 mil-

lion; after-tax cash flow improved 77%, to \$21.6 million (21 cents); and free cash flow improved 87%, to \$19.1 million. On a same-station basis, net revenue improved 13%, and BCF jumped 20%.

Looking ahead, Radio One forecasts Q4 earnings per share of 9 cents-10 cents, broadcast revenue of \$76.9 million, EBITDA of \$34.2 million, BCF of \$37.4 million and ATCF per share of 16 cents.

"We achieved everything we said we would and have little to say that is bad," Royster said. "Our outlook is positive, and our management team is solid." However, he said that, considering the uncertain economic climate, consumer confidence that has hit a 10-year low and the threat of war, "it doesn't pay to be aggressive in this environment."

For his company's part, Entercom President/CEO David Field said, "Business remains strong. We are experiencing healthy advertising demand as advertisers are booking earlier, and rates are firm and rising."

Investors were likely very pleased with the company's Q3 results, which handily beat Street estimates. Q3 net income rose from \$4.1 million (9 cents) to \$15.4 million (31 cents). Pro forma EPS, excluding the effects of extraordinary losses, climbed from 23 cents to 34 cents; Thomson First Call analysts had predicted an average of 27 cents. Q3 net revenue improved 25%, to \$106.7 million, while BCF grew 38%, to \$44.9 million. ATCF reached a record high of \$29.6 million, up 23%. On a same-station basis, net revenue rose 15%, and BCF climbed 22%.

Field said Q4 pacsings are up in the double-digit range and forecast Q4 net revenue of \$100 million-\$101 million, BCF of \$45 million-\$46 million and ATCF per share of 60 cents. Revenue is expected to be up 11% and BCF up 14% on a

Albuquerque

Continued from Page 10

in Albuquerque to assist Rodriguez in the new stations' launch, as well as to help cluster GM Bruce Pollack oversee the management transition at KLOT, Smooth Jazz KRQS and CHR/Pop KKSS.

Gleason told R&R that KOSZ

will offer "more of a pop sound but with a rock edge." Core artists include Shakira, Enrique Iglesias and La Ley. "It sounds kind of like KYSR/Los Angeles, but in Spanish," he said. "We thought that, given the demographic and lifestyle issues of Albuquerque, this gives us an avenue for doing something a little more contemporary. Every jock we are hiring here is 100% bilingual.

We accept plenty of English spots. It is tailored to the market."

While Albuquerque's 12+ population is 37% Hispanic, much of that population represents second- and third-generation residents who prefer English-language media. Meanwhile, KKRG will feature "a core Regional Mexican sound with lots of norteña music" geared toward Spanish-dominant radio listeners, Gleason said.

Krysz

Continued from Page 10

Krysz said, "This is the opportunity of a lifetime. I have worked years to be prepared for this opportunity. Plus, it's a chance to work with two great broadcasters and two good friends — Vicente and Exec. VP/Operations Chris Fleming."

Krysz has been in charge of WQZQ twice: He took his most recent post at Cromwell in May 1999 after departing in 1997 for a programming role at Pamal Broadcasting's stations in upstate New York. He initially joined Cromwell a year earlier and helped launch WQZQ as a CHR/Pop station.

In related news, **Pat Sullivan** becomes CFO of Archway. Sullivan previously held a similar post at Atlanta-based energy information-services company USI Energy Inc.

Chancey

Continued from Page 3

Mary Chapin Carpenter, Montgomery Gentry, Charlie Robison, Billy Gilman and Bruce Robison.

Prior to working at Sony/Nashville, Chancey produced David Ball's debut album, *Thinkin' Problem*, and the critically acclaimed Jim Lauderdale project *Whisper*. He also produced recordings by Waylon Jennings and Joy Lynn White.

WGFX

Continued from Page 10

to take the programming reins of KCBQ-AM & FM/San Diego, which had been relaunched and were designed to emulate the earlier ver-

sion of KCBQ-AM Robbin programmed 20 years before.

In the late 1990s Robbin was PD of KWFN/Tucson. He later returned to San Diego for a third time, for afternoon spots at '80s KBZT/San Diego.

same-station basis. "We are confident that we will continue to gain significant market share next year," Field said.

More Q3 Results

• Regent improved from a net loss of \$1 million (3 cents) in Q3 2001 to net income of \$1.8 million (4 cents) in Q3 2002, matching the estimate of analysts polled by Thomson First Call. Results from last Q3 included \$1.9 million in goodwill and other expenses. Net revenue improved 33%, to \$18.7 million, while BCF grew 43%, to \$6 million. Free cash flow improved from \$1.6 million (5 cents) to \$3.6 million (8 cents). Same-station revenue was up 8%, and BCF climbed 20%.

For Q4, Regent forecasts revenue of \$21 million-\$21.5 million, BCF of \$5.8 million-\$6.1 million and EPS of 3 cents-4 cents. Same-station results are expected to be up 8.5%-11% for revenue and 18%-20% for BCF.

• Beasley topped by a penny the consensus estimate of analysts polled by Thomson First Call, reporting earnings per share of 6 cents on net income of \$1.5 million. Last Q3 Beasley saw a net loss of \$11.5 million (48 cents). Consolidated net revenue was essentially flat at \$28.8 million, while BCF improved 23%, to \$9.5 million. EBITDA grew 22%, to \$8.2 million, and ATCF grew 39%, to \$4.5 million (18 cents). On a same-station basis, consolidated net revenue rose 5%, and BCF increased 27%.

"We are beginning to see more confidence from our advertisers," Chairman/CEO George Beasley said, "and we remain cautiously optimistic about our revenue and cash-flow prospects in the fourth quarter." The company forecasts Q4 actual revenue of \$30.8 million, BCF of \$9.7 million and ATCF per share of 7 cents. On a same-station basis, revenue is expected to grow 3%, and BCF is forecast to remain flat.

• **Hispanic Broadcasting's** Q3 net income improved from \$8.5 million (8 cents) to \$12 million (11 cents), as net revenue grew 7%, to \$70.2 million. EBITDA rose 8%, to \$23.4 million, and BCF increased 14%, to \$27.2 million. ATCF climbed 3%, to \$21.6 million; per share, ATCF rose from 19 cents to 20 cents.

HBC's Q3 results included \$600,000 in expenses related to the company's merger with Univision. Excluding those expenses, EBITDA would have increased 10%, to \$23.9 million; ATCF would have been approximately \$22.3 million (20 cents); and net income would have been \$12.8 million (12 cents).

That means HBC beat the Street by a penny, since Thomson First Call analysts' earnings-per-share estimate of 11 cents did not factor in the merger expenses. On a same-station basis, net revenue increased 6%, and BCF grew 13%.

• Attributing the gain to higher advertising rates, better inventory management and added inventory from new programs, Westwood One reported net revenue grew 8%, to \$133.8 million. Net income reached record levels for the company, improving from \$10.2 million (9 cents) to \$26.7 million (25 cents). The per-share result beat by a penny the consensus estimate of analysts polled by Thomson First Call. Free cash flow also reached record levels, improving 17%, to \$28.9 million.

The company is bullish about Q4, too. "Our fourth quarter will be better than the third quarter," President/CEO Joel Hollander told investors. "I believe for Westwood and the entire sector that business in the fourth quarter will be good." Further, the company forecasts that it will meet or exceed its guidance for full-year 2002.

• While **Interop** posted a net loss for Q3, it managed to narrow its losses vs. a year ago. The company's net loss improved from \$5.5 million (62 cents) a year ago to \$3 million

(31 cents), while total revenue was essentially flat at \$22.2 million. That compares to the \$22.3 million seen in Q3 2001, which included an extra week compared to this year's Q3.

Actual commission revenue, not including contract-termination revenue, improved 3%, to \$22.2 million, while EBITDA increased 66%, to \$4.4 million. Interop anticipates total 2002 radio commissions to be in the \$83 million-\$84 million range.

• **Fisher** also posted narrowed losses in Q3, as the owner of 28 radio stations in Washington, Oregon and Montana saw a Q3 2002 consolidated net loss of \$918,000 (11 cents), compared to a Q3 2001 consolidated net loss of \$3.67 million (43 cents). The current-quarter improvements are largely based on the \$3.48 million sale of real estate located on Seattle's Lake Union; minus that sale and other one-time charges, Fisher's Q3 net loss would have deepened to \$4.83 million. Revenue for Fisher's broadcasting division rose 1%, to \$32.8 million.

• **Gaylord's** media division, which now consists solely of WSM-AM & FM & WWTN/Nashville, reported Q3 revenue was up 40%, to \$3.1 million, while EBITDA jumped from \$100,000 to \$500,000. Media-division operating profit came out of the red, from a loss of \$57,000 in Q3 2001 to a gain of \$293,000.

As a whole, the company reported net income of \$96.6 million (\$2.86 per share), compared with a year-earlier loss of \$45.2 million (\$1.35). Excluding discontinued operations, the company's earnings improved from a loss of \$25.2 million (75 cents) to a gain of \$13 million (39 cents). Much of Gaylord's gains were seen in its hospitality division, which saw a surge in revenue from its recently opened Gaylord Palms property in Kissimmee, FL, near Walt Disney World.

Additional reporting by Adam Jacobson.

CHRONICLE

CONDOLENCES

Singer and "King of Skiffle"
Lonnie Donegan, 71, Nov. 3.
Record producer and engineer
Tom Dowd, 77, Oct. 27.

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JA RULE I/BOBBY BROWN Thug Lovin'
R. KELLY Ignition
TYRESE How You Gonna Act Like That?

RAP

Damon Williams
DISTURBING THE PEACE N.S.E.W.
DOGGY STYLE ALLSTARS Unfucwitable
JAY-Z Hovi Baby
LIL WAYNE Where You At

ROCK

Gary Susalis
CHEVELLE Send The Pain Below

ALTERNATIVE

Adam Neiman
CLINIC Come Into Our Room
FOO FIGHTERS All My Life
LIARS Mr. Your On Fire Mr.
STROKE 9 Latest Disaster
THE SUN Rock Stop
TAKING BACK SUNDAY Great Romance Of The...

TODAY'S COUNTRY

Liz Opoka
AARON TIPPIN If Her Lovin' Don't Kill Me
DARRYL WORLEY Family Tree

PROGRESSIVE

Liz Opoka
JEFF BUCKLEY & GARY LUCAS She Is Free
PAUL SIMON Father And Daughter
SUSAN TEDESCHI Alone

LITE JAZZ

Gary Susalis
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CHR/POP

Jack Patterson
KYLIE MINOGUE Come Into My World
T.A.T.U. All The Things She Said

CHR/RHYTHMIC

Mark Shands
AALIYAH Miss You
R. KELLY Ignition

URBAN

Jack Patterson
WHITNEY HOUSTON One Of Those Days
ROOTS Break You Off

ALTERNATIVE

Dave Sloan
SPARTA Air
N.E.R.D. Provider
COLDPLAY Clocks

ROCK

Stephanie Mondello
CHRIS ROBINSON Safe In The Arms Of Love
RUSH Sweet Miracle
KORN Alone I Break

ADULT ALTERNATIVE

Stephanie Mondello
RHETT MILLER Come Around

ADULT CONTEMPORARY

Jason Shiff
COUNTING CROWS I/VANESSA CARLTON Big Yellow Taxi
DIXIE CHICKS Landslide

INTERNATIONAL HITS

Mark Shands
No Adds

COUNTRY

Leanne Flask
No Adds

DANCE

Danielle Ruysschaert
BETH ORTON Anywhere (Photek Tekdub Remix)
JUSTIN TIMBERLAKE Like I Love You (Basement Jaxx Mix)
KYLIE MINOGUE Come Into My World (Robbie Rivera's...)

RAP/HIP-HOP

Mark Shands
RUN-D.M.C. Various Tracks
GRAFH Soldier
EMINEM Love Me
EMINEM 8 Mile
50 CENT Places To Go
D12 Rap Game
JAY-Z 8 Miles And Runnin'
XZIBIT Spit Shine
NAS U Wanna Be Me
GANG STARR Battle
EMINEM Rabbit Run
XZIBIT What A Mess
OBIE TRICE Rap Name
EMINEM Stimulate
50 CENT 'Til I Collapse
JOE BEAST Gangsta
SHAUNTA California



Lori Parkerson • 202-380-4425

20on20 (XM20)

Kane
BIG TYMERS Oh Yeah
JOHN MAYER Your Body Is A Wonderland
NORAH JONES Don't Know Why

BPM (XM81)

Blake Lawrence
CASSIUS The Sound Of Violence
JAKATTA I/SEAL My Vision
MADELYNE Beautiful Child
MILK INC. Walk On Water
SUPREME BEINGS OF LEISURE Divine

The Boneyard (XM41)

Charlie Logan
CKY Flesh Into Gear
TRUST COMPANY Running From Me

The Loft (XM50)

Mike Marrone
TORI AMOS A Sorta Fairytale

Raw (XM66)

Leo G
XZIBIT I/DR. DRE Symphony In X Major

Watercolors (XM71)

Trinity
DAVE KOZ Blackbird

X Country (XM12)

Jessie Scott
BILLY JOE SHAVER Freedom's Child
MARK DAVID MANDERS Highs & Lows
RAMSAY MIDWOOD Shoot Out At The OK Chinese
WACO BROTHERS New Deal

XMLM (XM42)

Eddie Webb
DEMON HUNTER Demon Hunter
NAPALM DEATH Order Of The Leech

The Heart (XM23)

JIM BRICKMAN I/JANE KRAKOWSKI You
LINDA & CARL ANDERSON How In The World
JOSH GROBAN To Where You Are
NORAH JONES Don't Know Why
MARC ANTHONY I Need You
FAITH HILL Cry
HALL & OATES Do It For Love
VANESSA CARLTON A Thousand Miles
ANASTACIA You'll Never Be Alone
KENNY G. I/CHANTE MOORE One More Time
KELLIE COFFEY When You Lie Next To Me
DIRTY VEGAS Days Go By
BRANDY Come A Little Closer
PHIL COLLINS Can't Stop Loving You
KELLY CLARKSON A Moment Like This
BOYZ II MEN The Color Of Love
CHRIS JANZ Over You
LEE ANN WOMACK Something Worth Leaving Behind
JO DEE MESSINA/TIM MCGRAW Bring On The Rain
ALBERT CUMMINGS Beautiful Bride
TAMARA WALKER Angel Eyes
JONATHA BROOKE I'll Try
BENNY MARDONES I Want It All
BONNIE RAITT Wounded Heart
MICHAEL BOLTON Simply
MARC ANTHONY She Mends Me
ELTON JOHN Original Sin
STEVE HOLY Good Morning Beautiful
MAYSA Friendly Pressure
LEANN RIMES Life Goes On
VANESSA CARLTON Pretty Baby
LUTHER VANDROSS I'd Rather
HALL & OATES Heartbreak Time
SHELBY LYNNE Wall In Your Heart
DIXIE CHICKS Landslide
DIANA KRALL Just The Way You Are
NATALIE COLE & DIANA KRALL Better Than Anything
KENNY G. I/BRIAN MCKNIGHT All The Way
ENRIQUE IGLESIAS Hero
ROD STEWART The Way You Look Tonight
REGIE HAMM Babies



Artist/Title	Total Plays
HILARY DUFF I Can't Wait	75
AVRIL LAVIGNE Complicated	74
AARON CARTER America A O	74
SIMON AND MILO Get A Clue	74
LMNT Juliet	73
PLAY Us Against The World	72
KELLY CLARKSON A Moment Like This	71
A*TEENS Floorfiller	70
CHRISTINA MILIAN Call Me, Beep Me	67
NICK CARTER Help Me	35
JUMPS Beauty And The Beast	34
NO SECRETS That's What Girls Do	34
SMASH MOUTH I'm A Believer	33
VANESSA CARLTON A Thousand Miles	32
AARON CARTER Summertime	32
BAHA MEN Who Let The Dogs Out?	30
NINE DAYS Absolutely (Story Of A Girl)	30
SUGAR RAY When It's Over	30
A*TEENS Bouncing Off The Ceiling	30
VANESSA CARLTON Ordinary Day	30



Playlist for the week ending Nov. 2.

Tom Joyner Morning Show

Vern Catron
ERYKAH BADU Love Of My Life

ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

Rock

CRAZY TOWN Drowning
BRUCE SPRINGSTEEN Lonesome Day

Alternative

CRAZY TOWN Drowning
MUDVAYNE Not Falling

Triple A

DAVID GRAY The Other Side

CHR

KID ROCK I/SHERYL CROW Picture
RED HOT CHILI PEPPERS Zephyr Song
JOHN RZEZNIK I'm Still Here (Jim's Theme)
T.A.T.U. All The Things She Said

Mainstream AC

DIXIE CHICKS Landslide
KID ROCK I/SHERYL CROW Picture
WALLFLOWERS When You're On Top

Lite AC

MARC ANTHONY Everything You Do
DIXIE CHICKS Landslide
DJ SAMMY & YANOU Heaven
SHANIA TWAIN I'm Gonna Getcha Good!
PAUL SIMON Father & Daughter

NAC

JEFF LORBER Chopsticks

Christian AC

CHRIS TOMLIN Enough

UC

WHITNEY HOUSTON One Of Those Days
LIL ROMED True Love
JENNIFER LOPEZ Jenny From The Block

Country

DEANA CARTER There's No Limit
BLAKE SHELTON The Baby
LEE ANN WOMACK Forever Everyday



Music Programming/Consulting

Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
TRANSPLANTS Diamonds & Guns

Hot AC

Steve Young/Josh Hosler
DANA GLOVER Thinking Over

CHR

Steve Young/Josh Hosler
CHRISTINA AGUILERA Beautiful
KID ROCK I/SHERYL CROW Picture

Rhythmic CHR

Steve Young/Josh Hosler
BABY I/P. DIDDY Do That
EVE Satisfaction
NELLY Air Force Ones
XZIBIT Multiply

Soft AC

Mike Bettelli/Teresa Cook
DIXIE CHICKS Landslide

Mainstream AC

Mike Bettelli/Teresa Cook
SHANIA TWAIN I'm Gonna Getcha Good!

Delilah

Mike Bettelli
HALL & OATES Do It For Love

Dave Wingert Show

Mike Bettelli/Teresa Cook
DIXIE CHICKS Landslide

Mainstream Country

Ray Randall/Hank Aaron
TRACE ADKINS Chrome
GARY ALLAN Man To Man
TRICK PONY On A Mission

New Country

Hank Aaron
GARY ALLAN Man To Man
JENNIFER HANSON Beautiful Goodbye
TRICK PONY On A Mission

Lia

Ken Moultrie/Hank Aaron
BRAD PAISLEY I Wish You'd Stay

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
PINK Family Portrait
SIXPENCE NONE THE RICHER Breathe Your Name

Rock Classics

Adam Fendrich
GEORGE HARRISON Stuck Inside A Cloud

US COUNTRY

Penny Mitchell
VINCE GILL Next Big Thing

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
TRINI TRIGGS I'm Only In It For The Love
MARK WILLS Nineteen Somethin'



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
ROBERT PLANT Last Time I Saw Her

Soft AC

Andy Fuller
MARIAH CAREY Through The Rain
KELLIE COFFEY At The End Of The Day

Bright AC

Jim Hays
DIXIE CHICKS Landslide
DANA GLOVER Thinking Over

Mainstream Country

David Felker
AARON LINES You Can't Hide Beautiful

Hot Country

Jim Hays
VINCE GILL Next Big Thing
AARON LINES You Can't Hide Beautiful

Young & Elder

David Felker
ANDY GRIGGS Practice Life

Country

John Glenn
TRACE ADKINS Chrome
GARY ALLAN Man To Man
RODNEY ATKINS My Old Man
LEE ANN WOMACK Forever Everyday



Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours
1	PAUL MCCARTNEY	\$2,132.7	
2	DAVE MATTHEWS BAND	\$1,509.8	
3	THE WHO	\$1,380.5	AMEE MANN
4	BRUCE SPRINGSTEEN	\$1,224.1	GZA (GENUIJS)
5	OZZFEST 2002	\$958.2	JACKSON BROWNE
6	AEROSMITH	\$950.5	REEL BIG FISH
7	GEORGE STRAIT	\$852.7	VANESSA CARLTON
8	CHER	\$840.8	WHITE FLAG
9	NEIL DIAMOND	\$808.6	
10	CREED	\$514.6	
11	ANGER MANAGEMENT TOUR	\$494.7	
12	TOM PETTY	\$474.4	
13	LENNY KRAVITZ	\$379.0	
14	SANTANA	\$374.4	
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.

72 million households

Tom Calderone
VP/Programming



Plays

EMINEM Lose Yourself	24
NIRVANA You Know You're Right	22
JUSTIN TIMBERLAKE Like I Love You	21
PUDDLE OF MUDD She Hates Me	20
AVRIL LAVIGNE Sk8er Boi	18
SEAN PAUL Gimme The Light	16
MARIAH CAREY Through The Rain	16
MISSY ELLIOTT Work It	15
NIVEA Don't Mess With My Man	15
CHRISTINA AGUILERA Dirty	14
CLIPSE When The Last Time...	13
ASHANTI Baby	13
NO DOUBT I/LADY SAW Underneath It All	12
GOOD CHARLOTTE Lifestyles Of The Rich...	12
LL COOL J Luv U Better	11
AUDIOSLAVE Cochise	11
SANTANA I/MICHELLE BRANCH Game Of Love	10
PINK Family Portrait	10
MAONNA Die Another Day	10
KELLY CLARKSON A Moment Like This	10
KELLY ROWLAND Stole	10
FOO FIGHTERS All My Life	9
FAT JOE Crush Tonight	9
BIG TYMERS Oh Yeah	8
SALIVA Always	7
OAKENFOLD Starry Eyed Surprise	6
SIMPLE PLAN I'd Do Anything	6
STONE SOUR Bother	6
CRAIG DAVID What's Your Flava?	6
JURASSIC 5 What's Golden?	6
VINES Outtathaway	6
CHEVELLE The Red	6
TAPROOT Poem	5
FLOETRY Floetic	5
BRUCE SPRINGSTEEN Lonesome Day	5
UNCLE KRACKER In A Little While	5
NICK CARTER Help Me	4
WHITE STRIPES Dead Leaves & The Dirty Ground	4
STROKES Someday	4
1 GIANT LEAP My Culture	4
MICHELLE BRANCH Goodbye To You	4
LIFEHOUSE Spin	4
JOHN MAYER Your Body Is A Wonderland	4
NAPPY ROOTS Po' Folks	3
RED HOT CHILI PEPPERS Zephyr Song	3
TORI AMOS A Sorta Fairytale	3
RIDDLIN' KIDS I Feel Fine	3
SNOOP DOGG From Tha Chuuch To...	3
SUM 41 Still Waiting	3
FABDOUS I/JAGGED EDGE Trade It All. Pt. 2	2
CAM'RON Hey Ma	2
NELLY I/KELLY ROWLAND Dilemma	2
KYLIE MINOGUE Come Into My World	2
MOS DEF Brown Sugar	2
ERICK SERMON I/REDMAN React	2

Video playlist for the week ending Nov. 2.

75 million households

Paul Marszalek
VP/Music Programming



ADDS

WHITNEY HOUSTON One Of Those Days	
JENNIFER LOPEZ Jenny From The Block	
3 DOORS DOWN When I'm Gone	
Plays	
SANTANA I/MICHELLE BRANCH Game Of Love	23
CREED One Last Breath	21
NO DOUBT I/LADY SAW Underneath It All	20
MADONNA Die Another Day	20
PINK Family Portrait	20
JOHN RZEZNIK I'm Still Here (Jim's Theme)	18
MARIAH CAREY Through The Rain	17
DIXIE CHICKS Landslide	17
MATCHBOX TWENTY Disease	17
RED HOT CHILI PEPPERS Zephyr Song	16
SHANIA TWAIN I'm Gonna Getcha Good!	16
JOHN MAYER Your Body Is A Wonder and	16
U2 Electrical Storm	15
FAITH HILL Cry	15
NIRVANA You Know You're Right	15
JUSTIN TIMBERLAKE Like I Love You	14
KELLY CLARKSON A Moment Like This	13
BON JOVI Everyday	10
UNCLE KRACKER In A Little While	9
LIFEHOUSE Spin	9
CREED Don't Stop Dancing	8
COLDPLAY In My Place	8
WALLFLOWERS When You're On Top	7
TORI AMOS A Sorta Fairytale	7
FOO FIGHTERS All My Life	6
CRAIG DAVID What's Your Flava	3
SIXPENCE NONE THE RIC-HER Breathe Your Name	3
DANA GLOVER Thinking Cver	3
HEATHER HEADLEY He Is	3
ERYKAH BADU I/COMMON Love Of My Life	3
TONI BRAXTON I/LOON Hit The Freeway	3
AUDIOSLAVE Cochise	2
PUDDLE OF MUDD She Hates Me	2
KELLY ROWLAND Stole	2
INDIA.ARIE Little Things	1
LL COOL J Luv U Better	1

Video airplay for Nov. 11-17.

36 million households

Cindy Mahmoud
VP/Music Programming
& Entertainment



VIDEO PLAYLIST

MUSIQ Don't Change
NAPPY ROOTS Po' Folks
CLIPSE When The Last Time
SEAN PAUL Gimme The Light
MARIO Braid My Hair
NELLY I/KELLY ROWLAND Dilemma
EMINEM Lose Yourself
BIG TYMERS Oh Yeah
ERYKAH BADU I/COMMON Love Of My Life
ASHANTI Baby

RAP CITY TOP 10

EMINEM Lose Yourself
FIELD MOB Sick Of Being Lonely
JA RULE I/BOBBY BROWN Thug Lovin'
LL COOL J Luv U Better
ERICK SERMON I/REDMAN React
BABY I/P. DIDDY Do That
BENZINO Rock The Party
NELLY I/KELLY ROWLAND Dilemma
FAT JOE I/GINUWINE Crush Tonight
EVE Satisfaction

Video playlist for the week of Oct. 28-Nov. 3.

Video playlist is frozen.



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

ADDS

AARON LINES You Can't Hide Beautiful

TOP 20

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

HEAVY

DIXIE CHICKS Landslide
FAITH HILL Cry
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
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 Nov. 4.



Jim Murphy, VP/Programming
19 million households

ADDS

MARK WILLS Nineteen Something
TRINI TRIGGS I'm Only In It For The Love

TOP 10

RASCAL FLATTS These Days
KEITH URBAN Somebody Like You
SHANIA TWAIN I'm Gonna Getcha Good!
TRAVIS TRITT Strong Enough To Be Your Man
TOBY KEITH Who's Your Daddy?
FAITH HILL Cry
TRACE ADKINS Chrome
GEORGE STRAIT She'll Leave You With A Smile
MONTGOMERY GENTRY My Town
DIXIE CHICKS Landslide

Information current as of Nov. 4.

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

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

Oct. 28-Nov. 3

Adults
25-54

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

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 11/8

- Chevelle, *Late Late Show With Craig Kilbom* (CBS, check local listings for time).
- Blues Traveler, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- India.Arie, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 11/9

- Eve, *Saturday Night Live* (NBC, 11:30pm ET/PT).
- Queen Latifah, *Showtime at the Apollo* (check local listings for time and channel).

Monday, 11/11

- Harry Connick Jr. and O-Town, *Live With Regis & Kelly* (check local listings for time and channel).
- Kelly Rowland, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Oasis, *Conan O'Brien*.
- Trust Company, *Craig Kilbom*.
- James Taylor, *Carson Daly*.

Tuesday, 11/12

- O-Town, *The View* (ABC, check local listings for time).
- Bonnie Raitt, *Jay Leno*.
- Missy Elliott, *Late Show With David Letterman* (CBS, check local listings for time).
- The Other Ones, *Conan O'Brien*.

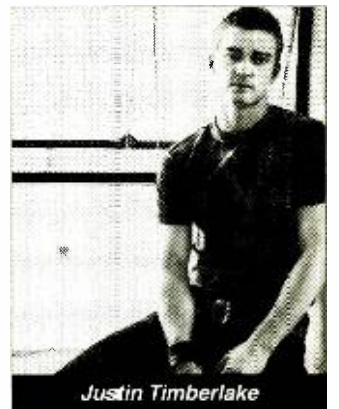
- Kelly Rowland, *Craig Kilbom*.
- New Found Glory, *Carson Daly*.

Wednesday, 11/13

- Joe Cocker, *Regis & Kelly*.
- Counting Crows, *The View*.
- Tom Petty & The Heartbreakers, *Jay Leno*.
- Mark Knopfler sits in with the band on *David Letterman*.
- Ja Rule, *Conan O'Brien*.
- The Wallflowers, *Carson Daly*.

Thursday, 11/14

- Ashanti, *Regis & Kelly*.
- O-Town, *The Caroline Rhea Show* (check local listings for time and channel).
- Pearl Jam, *David Letterman*.
- Mark Knopfler, *Conan O'Brien*.
- Justin Timberlake, *Carson Daly*.



Justin Timberlake

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Nov. 1-3

Title	Distributor	\$ Weekend	\$ To Date
1	<i>The Santa Clause 2</i> (Buena Vista)*	\$29.00	\$29.00
2	<i>The Ring</i> (DreamWorks)	\$18.11	\$64.54
3	<i>I Spy</i> (Sony)*	\$12.75	\$12.75
4	<i>Jackass: The Movie</i> (Paramount)	\$12.72	\$42.12
5	<i>Ghost Ship</i> (Warner Bros.)	\$6.65	\$21.34
6	<i>My Big Fat Greek Wedding</i> (IFC)	\$5.62	\$185.24
7	<i>Sweet Home Alabama</i> (Buena Vista)	\$4.59	\$113.44
8	<i>Punch-Drunk Love</i> (Sony)	\$4.00	\$10.86
9	<i>Red Dragon</i> (Universal)	\$2.72	\$89.04
10	<i>Brown Sugar</i> (FOX Searchlight)	\$1.67	\$24.59

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

COMING ATTRACTIONS: Recording artist Eminem stars in *8 Mile* and contributes four songs to the film's *Shady/Interscope* soundtrack: "Lose Yourself," "Rabbit Run," the title cut and "Love Me," which features *Obie Trice* (who also performs "Adrenaline Rush") and *50 Cent* (who also does "Places to Go" and "Wanksta"). Also on the ST:

D12's "Rap Game," Jay-Z & Freeway's "8 Miles and Runnin'," Xzibit's "Spit Shine," Macy Gray's "Time of My Life," Nas' "U Wanna Be Me," Rakim's "R.A.K.I.M.," Gang Starr's "Battle," Young Zee's "That's My Nigga Fo' Real," and "Wasting My Time" by Boomkat (a.k.a. Taryn Manning).

— Julie Gidlow



AL PETERSON

 apeterson@radioandrecords.com

The 'Hannitization' Of America

□ After conquering radio, TV and print, what's next for Sean Hannity?

Barely a year has passed since WABC/New York afternoon host **Sean Hannity** burst on to the national radio scene via his daily ABC Radio Networks syndicated show.

Today, Hannity is a coast-to-coast radio success story with a reported 200-plus affiliates. In addition, he's a FOX News Channel prime-time television star and the author of a best-selling book, *Let Freedom Ring: Winning the War of Liberty Over Liberalism* (ReganBooks). Sporting cover endorsements from no less than Rush Limbaugh, William Bennett, Newt Gingrich, Benjamin Netanyahu and Dr. James Dobson, Hannity's passionate and political book has become a runaway success.



Sean Hannity

His nationwide Let Freedom Ring

tour over the past several months has resulted in events that look more like rock concerts than an appearance by a book author. In city after city hundreds, and even thousands, of listeners wait in line, often for many hours, just to meet Hannity and shake his hand.

The book, which Hannity's publisher describes as "a survey of the world — political, social and cultural — as Hannity sees it," was a work in progress even before the events of Sept. 11, 2001. But in the wake of those terrorist attacks, Hannity says he felt compelled to get his

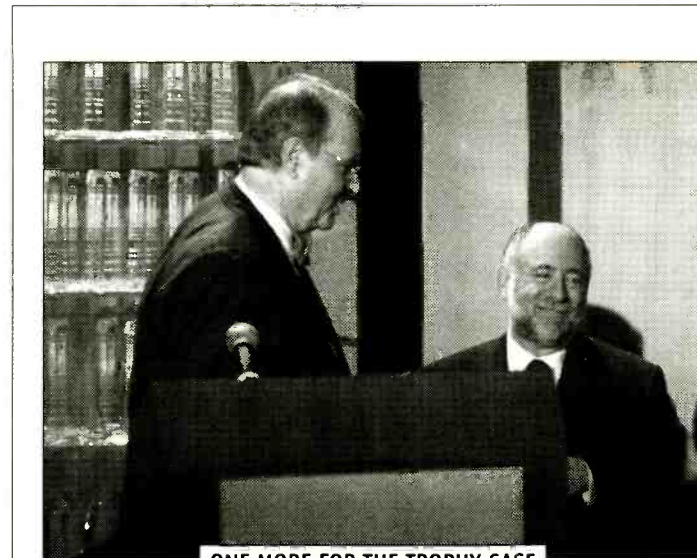
urgent call to arms out there, because, in his words, "We are engaged in a war of ideas, and civilization is at stake."

R&R: *When we talked last year, you spoke about how your national radio career was coming together, and now here you are, a best-selling author too. What's that recognition been like for a radio guy?*

SH: What's really been exciting and overwhelming are the crowds that have been showing up on the tour around the country that we've been doing for the past few months. Many of these events have been at odd hours of the night, so I have been truly amazed and gratified by all the people who have come out.

It reminded me how insulated life can be when you are just going from studio to studio, working and trying to do good shows every day, like I do. It's been a great thing to be able to get out there and connect with so many people at these events. It's been a lot of work, but I have had a lot of fun doing it.

R&R: *What was it that you felt you needed to say beyond the daily forum of your radio and television shows in the book?*



ONE MORE FOR THE TROPHY CASE

At ceremonies held recently in New York City, CBS News' Charles Osgood (l) presented the Edward R. Murrow Award for Overall Excellence to CBS News VP/Radio Harvey Nagler. It's the second year in a row that CBS has received the award, which is handed out annually by the RTNDA.

SH: I actually started writing the book before Sept. 11, before I even had a contract with a publisher, and a lot of those chapters made it into the final book. I'd written chapters on taxes, the environment, the political and media wars, school vouchers and things like that — all things that are important issues to me. I had an idea that I just wanted to gather and get down the sorts of facts and statistics that you don't really have time to develop on either a radio or TV show and put them in book form.

Then 9/11 happened, and the whole focus of the book changed. That's when I wrote the first five chapters on issues like defense, national security and intelligence and the CIA. I felt the need to speak out about how what we are now dealing with is no less than civilization in the balance and to talk about what we, as a country, need to do to combat this threat to our entire way of life.

R&R: *What was it about the events of 9/11 that so inspired you to write?*

SH: As it did with most Americans, 9/11 changed me. I don't think most of us, before that day, appreciated what we have. You didn't wake up every single day and say, "We live in the land of freedom and liberty." But once that was threatened, we all learned to appreciate it a lot more.

It sure made me sit up and remember that we are the exception in the world, not the rule. I believe there are those in our world who are determined to destroy our way of life, and we have the potential for huge calamities if we don't prepare ourselves for it.

I also believe that, in the political sense, there are people who do not understand the nature of that threat. Those people are on the left, and those people, politically, need to be defeated.

After Sept. 11, as I was preparing for my show each day, a pattern began to emerge to me, and that is that the modern Democratic party has

"As it did with most Americans, 9/11 changed me. I don't think most of us, before that day, appreciated what we have. You didn't wake up every single day and say, 'We live in the land of freedom and liberty.'"

Continued on Page 17

*Now on the
 ABC Radio Networks*



abc RADIO NETWORKS
 america listens to abc

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



7.8%

KHOW AM
DENVER

36.9%

KFI AM
LOS ANGELES

5.7%

WJR AM
DETROIT

13.3%

WGST AM
ATLANTA

41.7%

KFTK FM
ST. LOUIS

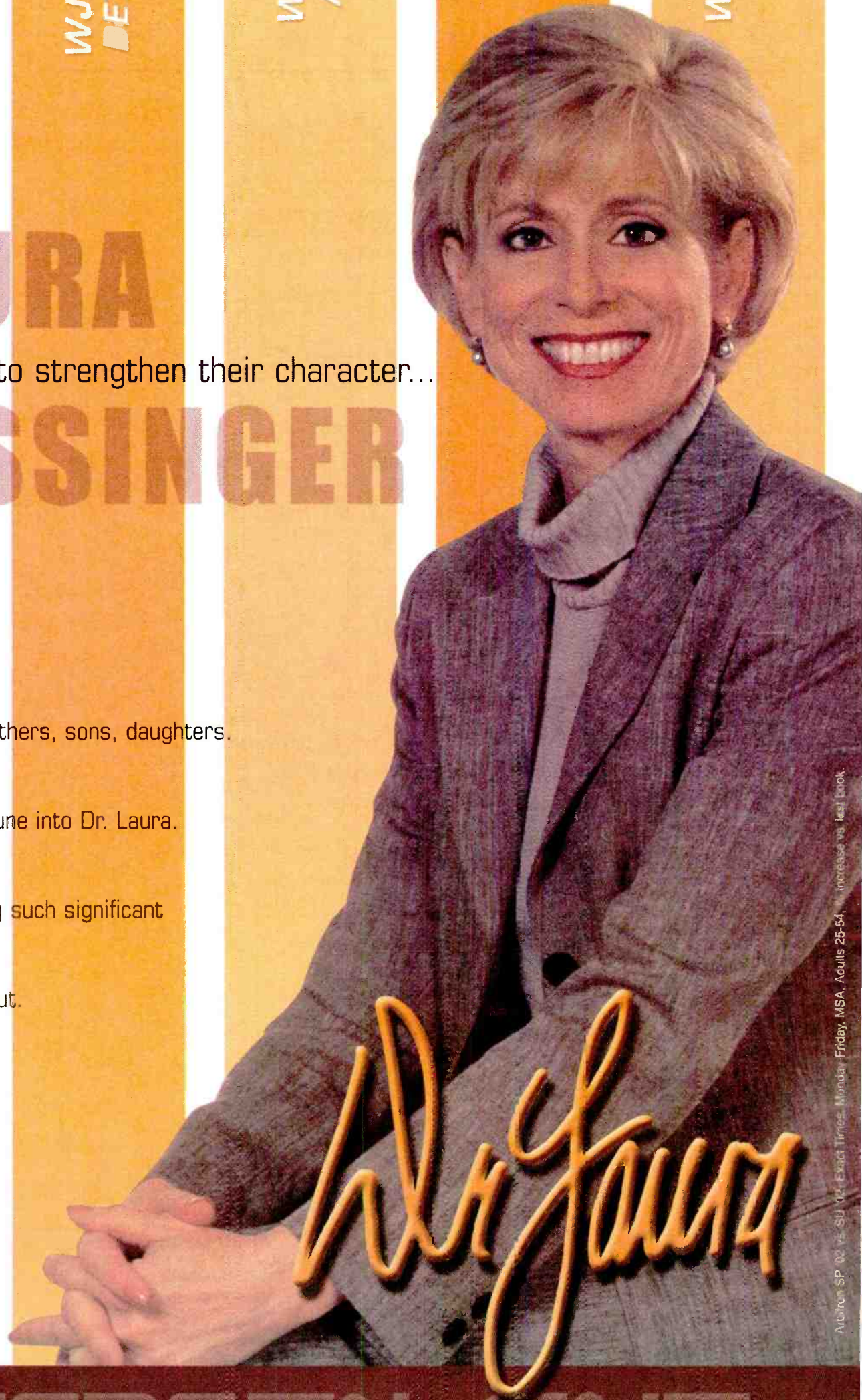
5.5%

WIOD AM
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DR. LAURA

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The Hannitization....

Continued from Page 14

abandoned the tradition of Truman, FDR and John F. Kennedy on the important issue of national security. It's now the party where, back in 1983, Daschel, Gephardt and Gore were voting for a nuclear freeze as Reagan was standing up to the Evil Empire, walking away from the table at Reykjavik and challenging Gorbachov to tear down the wall.

I'd never heard the media talking about these things. How many people know that 179 Democrats in the House and 82% of them in the Senate voted against the Persian Gulf War resolution in 1990? How many people know that Democrats tried to abolish the CIA in the 1990s?

All this information became available to me when I began doing research in a post-9/11 world, and I felt compelled to get it on paper. That's where the subtitle of the book — *Winning the War of Liberty Over Liberalism* — came from.

The struggle has to be won at home first, especially if you believe, as I do, that civilization is in the balance. We must destroy those who think they are doing God's will when they hijack airplanes and dive-bomb them into buildings full of innocent civilians, women and children.

R&R: *Many people in this country don't see this as a war in the traditional sense, because the war on terrorism doesn't look like wars do in the movies.*

"We must destroy those who think they are doing God's will when they hijack airplanes and dive-bomb them into buildings full of innocent civilians including women and children."

SH: You are absolutely right, and that is certainly part of the problem. People in this country need to view this as a real war and understand that we are under attack. Look, we all have pretty short memories. We've all gone back to our normal routines and schedules, and many Americans have lost the focus that we had in the days and weeks immediately following 9/11.

I have not lost that focus or that area of interest. I have been doing radio since 1987, and I have never before consistently wanted to talk about issues surrounding one topic like this. I do when it comes to this topic, because I think it is so important. Clearly, the audience does, too, and the ratings are there to back that up.

R&R: *You are pretty tough on the left, both on your show and in the book. What's one of your biggest beefs with the left when it comes to the war on terrorism?*

SH: The other day I had one of the war protesters on, and I asked him, "OK, so what if you're wrong, and George W. Bush and Condoleezza Rice and Colin Powell and Don Rumsfeld are right, and Sadaam does get a nuclear weapon. What will that mean?" He started to talk about Reagan, so I stopped him three times and asked him to answer the question, but he couldn't.

The reason was that he hadn't thought past his position to that possibility. The obvious answer is, "We're in big trouble — we are dead." We're either going to be blackmailed

or this guy's going to launch one of these things. Their argument is, "He doesn't have the means to deliver one." Well, I don't know about you, but the last time I checked, our borders are wide open. Also, the last time I checked, Sadaam is pretty friendly with members of Al Qaeda.

It's astonishing to me that they don't see that as even a possibility, let alone a reality. It's scary that they don't get it, and that's the point I was trying to lay out in the book. The new, modern left in this country doesn't get it on defense and intelli-

"I felt the need to speak out about how what we are now dealing with is no less than civilization in the balance and to talk about what we, as a country, need to do to combat this threat to our entire way of life."

gence issues, and that is why they must be defeated politically.

R&R: *What has been the response to your views out there on the road these past few months?*

SH: It's been pretty interesting to watch the reaction wherever I've gone to make an appearance or when I've given a speech somewhere. When people hear these things, there is almost a collective gasp in the audience. Like, for example, when I lay out the case about immigration, where we went from 3.4 million to 8.7 million immigrants during the Clinton years in the '90s, yet we only have 300 bor-

"I'm saying it is time for us to take a close look at the left's policies and beliefs, especially if we want to ensure the safety and security and liberty and freedom of our children and grandchildren."

der agents for 4,000 miles of border with Canada.

Between the hours of midnight and 8am, we often had nobody on duty there, yet we have identified some 60 Al Qaeda cells in Canada. We are so wide open that the fact that more incidents don't happen is almost a miracle, because we still haven't taken the proper steps to secure our country that I believe we definitely could and should take.

R&R: *What do you hope the reader will take away from your book?*

SH: The book lays out a pretty compelling case, and I have even had some on the left who have read it tell me that what I say has actually convinced them. I do praise Democrats like Truman, FDR and JFK on matters of defense. All three of those men stood up to the agents of evil in their respective times without ambiguity and without waver. I am just saying to the Democratic party, "What has happened to your traditions? Why have you abandoned the philosophy that ensures the safety and security of every American?"

Some on the left say that all I do is blame Clinton and Al Gore, but that's not so. I don't blame them for what happened on Sept. 11; I blame those people who committed those horrible atrocities. However, what I am saying is that their policies were reckless and wrongheaded, and they have made us more susceptible and

vulnerable to attack. That is the case I lay out in my book, with a lot of footnotes and examples to prove my point.

I'm saying it is time for us to take a close look at the left's policies and beliefs, especially if we want to ensure the safety and security and liberty and freedom of our children and grandchildren. I believe it is that serious; I really do. It is nothing less than the future of our way of life that we are fighting for. Just one nuclear bomb in one American city, and our way of life will be altered forever.

R&R: *There are many who have suggested that the next career move we'll see is candidate Hannity. How do you feel about a potential future in political life?*

SH: I guess I have been pretty dismissive whenever that question has been asked of me, but, to be honest, I have never really planned anything that has happened to me in my life; I have simply always pursued my area of interest — which was first radio, then TV and now writing this book — and I have been very blessed. I have had a lot of great things happen to me.

Honestly, I don't have a five-year plan for Sean Hannity's life. Your destiny is really in God's hands, as far as I'm concerned. My honest answer to that question is that I love what I am doing every day and that if I could do this for the rest of my life, I would be ecstatic.

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Repetition Of Tunes Leads To Tune-Out

□ Classic Rock/Oldies special gets radio talking

By Adam Jacobson
R&R Radio Editor and Classic Rock Guy

When publications get feedback from readers about something that's appeared in print, it's usually about a mistake, a grave error or a libelous comment. We're happy to report that we've received lots of great comments about the second-annual Classic Rock/Oldies special (R&R 10/11).

That being said, here's a letter from Pam Miller, Director/Radio Programming & Operations for Dick Clark Productions. Miller makes some interesting points that we'd like to share with you this week.

I have read your special with great invested interest in the difficulties faced by my colleagues in the Great Fellowship of the Oldies Format. I opine as follows:

So, I see that Chicken Little has the majority of you Oldies pundits on his buddy list. The sky is falling, raining thousands of gallons of bathwater and hundreds of babies. Listeners are bailing out of the Oldies format, but you don't know why, or you do know why, or you think you do, or your consultant thinks he does, or he doesn't have an idea in hell, and maybe you're just going to bail out of the format because you're getting pressure from (cue the angelic choir) "above."

Play Different Music

Listen. Has it ever occurred to you to consider why so many listeners are

Has it ever occurred to you to consider why so many listeners are tuning out from what once were their favorite Oldies stations? Easy: They are sick and tired of the music they're hearing.

tuning out from what once were their favorite Oldies stations? Easy: They are sick and tired of the music they're hearing. They are burned out on the records they hear over and over and over again. The solution? *Play different music.* But not what you're being told to play.

Forget conventional wisdom. There appears to be much too much convention and very little wisdom in radio these days — certainly at the corporate programming level. Too many programmers have become like shopkeepers who've lost track of the product they're supposed to be selling. Ask yourself if your passion for programming has turned into fear — a prime directive of maintaining the stick price for someone with a platinum parachute.

When did you stop loving the music and the people you play it for? Forget testing. Forget familiarity. Listeners — people — are flat-out sick of the same stuff. You want to know how to woo them back? It's very simple: Find out what they want to hear. And, to do that, get back out on the street.

When was the last time you went to a classic car show? Do you want to know what the garage band there is playing? A hint for you geniuses: It's not "Baby, Now That I've Found You" or another poppy, post-Beatlemania record. It's "Louie Louie." It's "Runaway." It's just about anything by The Beach Boys. Fun, upbeat party music. In short: bitch-in' records.

The Beatles era and beyond has its merit, but somehow programmers have convinced themselves that the Holy Grail of TSL and come lies past 1964. Adding 1970s-era tunes — a sprinkling — makes sense, but it's about the groove. Yes, eliminating certain 1950s records makes sense. And eliminating the burnouts, no matter how familiar, is essential. But what do you replace those burnouts with?

A Fearless Leap Into The Deep

Go deeper into the catalog of Top 40 hits from Hall of Famers. They're in the hall for a reason. More Specter. More Drifters. Del Shannon — valid music from artists people want to hear. Going deeper into the catalogs of top artists and groups isn't risky; it makes major sense, because we're talking about Top 40 hits.

The reason the Top 40 format worked in the first place was that records were 2:30 and programmers had to play a lot of records. A whole

More Comments On Our Special

Here's a note from KODJ/Salt Lake City PD/morning host Dickie Shannon, who was featured in the Oct. 11 Classic Rock/Oldies special, that clarifies his previous work experience.

What a cool piece that was! Thanks for such a nice article and the kind words too. I just want you to know [wife and morning co-host] Angel and I appreciate everything. I just have one correction: I programmed the former W-Lite in Cincinnati and then crossed over to WWNK. I did mornings for all those years, and you assumed I was PD. I was Asst. PD for a while, but my good friend C.C. Mathews was actually the PD for "Wink" back then.

Love For '70s To Return In Force

Lastly, here's a note from Lee Chambers, a veteran programming assistant at such stations as WPGC/Washington, WMZQ/Washington and KYSR/Los Angeles and for Westwood One's '70s format.

I really enjoyed the format focus on Oldies in your Oct. 11 issue. You did a terrific job of assembling it! Your observation about those who graduated from high school in 1977, as I did, now being 42 and in the middle of the money demo was right on the money — pardon the pun.

Is it any wonder that I (along with an increasing number of my contemporaries) listen online every day to KJR-FM/Seattle instead of to traditional '60s-based stations like KRTH/Los Angeles? KJR is an Oldies station, or at least used like one, for the younger siblings of the first-wave baby boomers (or "Brady boomers," as consultant Rob Balon calls them).

I'll go out on a limb here and predict that '70s-based, pop-driven Top 40 stations (as opposed to rock-leaning Classic Hits or Rhythmic Oldies stations) will eventually return in force in a few years. And I wanna program one of them!

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

lot of music got a whole lot of exposure and became very familiar to my generation (serving you since 1951). Playing records that hit No. 15 or No. 20 on the charts isn't such a scary thing

when you consider how burned out people are on the "hits" these days.

People want to hear cool records — stuff that's not burned out. If you want to play a Lovin' Spoonful record, try "Darling Be Home Soon" instead of "Daydream." Choose "Round Every Corner" by Petula Clark instead of "Downtown." Or play "Since I Lost My Baby" by The Temptations instead of "My Girl."

Your listeners — you and I — are burned out, and we are not coming back if all you can offer is the same diet of "Unchained Melody," "Brown Eyed Girl" and "(Sittin' on The) Dock of the Bay." Seriously, can you stand listening to those songs one more time? Neither can I. Neither can your neighbor.

Give 'Em What They Want

Do you want to know why people are downloading so much music? We're not giving them what they want to hear on the radio. And, I can guarantee they're not downloading "When a Man Loves a Woman," "Mr. Tambourine Man" or "Satisfaction." They're downloading "Blue Moon" by The Marcels, "Wild Weekend" by The Rebels or "Twist and Shout" by The Isley Brothers (that one hit No. 17 in 1962).

Now, I'm not suggesting that stations use these records as core items; they should use these records as replacements for those aforementioned burnouts — and they are burned out. I promise you, no one is going to mourn the loss of "Happy Together" or "Do Wah Diddy Diddy." Try "You Baby" instead. It's fun and upbeat. You want your listeners — your loyal friends — back? Give 'em what they want. They want bitchin' records.

You honestly don't know Oldies? You're too young and didn't grow up with the music, or you're arrogant and think you know what you're doing, or you're afraid for your job, or you simply don't care anymore? You don't get the same high off the smell of the electronics when you walk into the studio? Get out of radio. Get out before you take down the format.

Move over and let someone else do the job — someone who knows the music, the product you sell. Someone who knows and cares and hasn't been inseminated by the same Chicken Little gene pool. The same ol', same ol' isn't working anymore. Time for new thinking and bold, new action.

Are you scared? Well, pain is just resistance to change. As Bob Dylan said, "Your old road is rapidly aging/ Please get out of the new one if you can't lend your hand/ For the times, they are a'changing."

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Bob And Tom And Paul

When Paul McCartney's concert tour recently rolled through Indianapolis, WFBQ (Q95)/Indy and Premiere-syndicated morning hosts Bob Kevioan and Tom Griswold were lucky enough to score an exclusive backstage interview with the legendary musician. During that interview McCartney told the world that he's releasing a live CD and DVD this month called *Back in the U.S.* 'FBQ did its part to instill American pride in those in attendance at the show by handing out thousands of signs that had Old Glory on one side and "Q95 USA" on the other. The crowd held them up as McCartney sang the song "Freedom," and Paul later remarked to Bob & Tom, "That was great! We didn't know you were going to do that. Where did you get all of those flags from?" Thank WFBQ PD Mike Thomas for arranging that promotion, Paul! Seen here (l-r) are Kevioan, McCartney and Griswold.



Pam Miller



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A Perry Capital Corporation

Big City

Continued from Page 1

Big City will use the proceeds from any sale of its assets to immediately pay the principal and interest on its 11.25% senior discount notes due 2005, which the company was unable to complete by an extended deadline of Oct. 15, thus defaulting on the payment. Any remaining proceeds from the stations' sale will be distributed to Big City shareholders.

In addition to the L.A.-area Viva trimulcast, Big City owns dance-intensive CHR/Rhythmic WDEK, WKIE & WKIF (Energy 92-7 and 5)/Chicago; Spanish Contemporary WXXY & WYXX (Viva 103.1)/Chicago; and WWYY/Allentown, WWZY/Monmouth-Ocean, WWXY/Riverhead, NY and WYNY/Westchester — collectively known as Tropical "Rumba 107.1."

The sale of any of Big City's 12 stations is subject to the approval of the company's board of directors and the FCC. Should Big City fail to raise the funds needed to pay the notes or fail to liquidate its stations, the company said it will consider "other strategic alternatives" that include filing for bankruptcy.

In an exclusive interview with R&R, Mark Jorgenson said that Big City's stations will go to "the highest-quality cash bidder." He said the stations will be offered to potential buyers in a fairly open-ended manner and that several large companies — whether they be public or private — should be interested in the stations. While Big City's assets may be sold by market cluster or on an individual basis, it will be up to the company's board to approve every offer brought to them by Jorgenson.

"I will be very busy over the next three to four weeks," he said. "This will definitely be resolved before the first of next year."

Interestingly, much of Jorgenson's work as a broker has involved deals in which Clear Channel was the buyer. Furthermore, Jorgenson happens to be the owner of Concord Media, which owns 15 stations that are operated by Clear Channel via individual-station joint sales agreements.

Jorgenson explains his relationship with Clear Channel by saying, "You're just seeing the fact that it's an increasingly small fraternity of companies out there and that some

folks end up doing business with someone on a repetitive basis. With the Big City stations being sold, the fraternity is going to get smaller. My job is to bring them a lot of proceeds, and I don't think that will be a problem, given the limited facility availability in New York, L.A. and Chicago."

Jorgenson also stressed that he handled Big City's sale of its former Phoenix cluster to Hispanic Broadcasting in September 2001 and was also the broker who arranged for the purchase by Big City predecessor Odyssey Communications of what's now the company's L.A. cluster. And although Jorgenson is a station owner, don't expect Concord to take any of Big City's stations. "That's way out of my league!" he told R&R.

Meanwhile, the general mood of staffers at Big City's L.A. stations remains upbeat. Although no one would speak on the record with R&R, one employee said that the sale of KLYY, KSYY & KVVY was being viewed in a positive light and hoped that a new owner would keep the trio's present format. Big City CFO Paul Thomson had not returned R&R's calls by press time.

PPM

Continued from Page 1

twin test and Hispanic test into a single coordinated effort.

"With all the additional research that will have preceded the deployment of the twin panels, we are confident that these panels will demonstrate the validity and utility of the Portable People Meter once and for all," the e-mail memo stated. "Whether in Philadelphia or in another market, the twin panels could well be the foundation on which we build the first PPM market in the commercial deployment of the

Portable People Meter in the United States."

The current Philadelphia PPM panel, which has been in place for about a year, will be dismantled at the conclusion of the fall 2002 radio survey and November 2002 television survey. Regardless of what market Arbitron chooses to conduct the twin tests in, the first half of the panel would not begin until the midpoint of 2003, and the second half would begin in 2004.

As for the first part of next year, Arbitron has other testing to consider. "After running the current ratings

panel in Philadelphia for close to a year, it is time to move on to the next stage of research and testing," the memo said. Some of those tests include a coincidental study that will investigate the early-morning use of the PPM. Many broadcasters became concerned about a significant drop in average-quarter-hour listening in morning drive when measured by the PPM compared to the paper diary.

Arbitron is also launching an initiative to counter poor PPM response rates. It will test the initiatives with 200 households or 450 radio listeners.

KIKK

Continued from Page 1

a Smooth Jazz station." Boston is the other top 10 market that does not house a station that programs Smooth Jazz.

"There is an incredible ethnic diversity in the marketplace, and smooth jazz is an active part of the lifestyle here in concert performances and music sales," Morris continued. "We were definitely looking for an addition to our cluster that would increase our ability to provide solutions for our clients and extend their reach

into the community with consumers. With a powerhouse Country station [KILT-FM] and an incredibly vibrant and growing Sports station [KILT-AM], Smooth Jazz's ethnic and gender balance is an ideal complement to our group of stations.

"We've harnessed the wealth of expertise and knowledge within our company, working closely with KTWW PD Chris Brodie, KOAI PD Maxine Todd and WVMV, as well as Steve Rivers, to launch this station."

Exiting KIKK-FM are air person-

alities Rick Lovett, Leslie T. Travis and Tom "Tubby" Lawler. Many of KIKK-FM's programming elements have been moved to KILT-FM, including what is now the *KILT Texas Roadhouse*, featuring the music of Texas artists Pat Green, Cory Morrow, Roger Creager and Jack Ingram, among others. Also finding a new home on KILT-FM is the former KIKK 10 Man Jam, a live event that's set for Nov. 14.

Additional reporting by Lon Helton.

Mancow

Continued from Page 3

and that the May 2001 program contained warnings about the content — but to no avail.

"First, we disagree with Emmis' assertion that the sexual references contained in the material broadcast on March 6 and March 7, 2001 rely solely on innuendo and are not explicit or graphic," the commission said in its latest ruling. "The material

broadcast on March 6 contains sexual innuendo, including references to oral sex, genitalia, masturbation, ejaculation and excretory activities. Contrary to Emmis' assertion, the sexual references broadcast on March 6, 2001 were not fleeting.

"The material broadcast on March 7, which concerns the effect of a sexual stimulant on a female cast member and the reaction of others present to her sexual response has a sexual meaning that is unmistakable."

The FCC also rejected Emmis' contention that the March 2001 broadcasts were not presented to "pander, titillate or shock."

The FCC offered a similar explanation in its arguments for fining Emmis for topics discussed by Mancow in May 2001. That show featured numerous sexual references during a discussion among women in the *Madhouse's* "Lava Lamp Love Lounge." WKQX has until Dec. 1 to pay the fines.

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Street Talk®

'Evil' FM Stirs Up San Francisco

For the past several weeks, the city of San Francisco has been systematically plastered with thousands of bumper stickers referring to something called "Evil 105." Now it can be told: It turns out that the mysterious stickers are the handiwork of the evil minions at Infinity Alternative **KITS (Live 105)/San Francisco**. "We've been sending out our street team, in plainclothes, to 'picket' the station in about 20 different points around the city," PD **Sean Demery** tells **ST**. "They handed out the stickers and chanted, 'The evil must be stopped!'" Naturally, the phones erupted at Live 105 over the supposed protests against the station. Then, for several days leading up to and including Halloween, a mysterious pirate station began to bleed into Live 105's regular programming. The "pirate feed" alternated between some guy playing The Ramones and ranting about how radio sucks and two women who played Hall & Oates, Journey and Lionel Richie records. "Now *that* is evil," Demery jokes. He adds that, to make the supposed pirate broadcasts sound authentically crappy, Live 105's engineer ran everything through an old tube amp and a \$6 Radio Shack microphone.



WQHT (Hot 97)/New York VP/Programming Tracy Cloherty fills her station's long-vacant MD slot by hiring **Ibrahim "E-Bro" Jamile Darden**. E-Bro is currently a member of the *Morning Playhouse* at KXJM/Portland, OR, and tells **ST**, "New York is where hip-hop began, and I'm excited to become a New Yorker." The same quote was used by Hillary Clinton to get elected senator in the Empire State. Cloherty said of E-Bro, "I wish he would hurry up and get here so I can take a f#@king vacation!" E-Bro will get settled in Hot 97's Manhattan studios in January.

The week's other big Hot 97 news involves afternoon personality **Angie Martinez**, who abruptly quit as the new judge for the second season of FOX's *American Idol*. Martinez says it became too uncomfortable for her "to tell someone else to give up on their dream, especially when I realized that many of them have supported my musical career." The feisty Tracy Cloherty comments, "I told her she should have recommended *me* for the job — I have no trouble telling people what I *really* think."

WMVP (ESPN Radio 1000)/Chicago PD **Mitch Rosen** resigns after seven years on the job. He'll stay through mid-December and assist GM **Bob Snyder** in finding a successor.

Put Your Money Where Your Foot Is

Here's a very interesting sidebar to this week's Page One item about the format flip of Infinity's Country **KIKK/Houston**, which is now Smooth Jazz **KHJZ**: **ST** has in its possession a "Dear KIKK Advertiser" letter dated July 26, 2001 from Infinity Sr. VP **Bill Figenshu** (pictured) in

which he "personally guarantees" that KIKK won't change format on his watch. Figenshu even goes so far as to state that if KIKK-FM changes format, he'll pay "each active advertiser \$100,000." There's no word on whether Fig is still in the country (no pun intended).

WNNX/Atlanta's *Morning X* show was suspended for one day on Nov. 4 after refusing to pull the plug on Nov. 1's inaugural installment of the show's \$10,000 Dare contest, which involved nudity. The contest commenced despite a direct order from Susquehanna President David Kennedy that prohibited the trio from going through with it. He did not elaborate on his reasons for canning the contest. GM **Mark Renier** says he received a call on Oct. 31 from Kennedy. "His instructions were very clear: Stop tomorrow morning's contest," Renier said. "He felt it did not represent the positive image of 99X or the company." The message was relayed to *Morning X* hosts



The Morning X

Barnes, Jimmy and **Leslie** (a.k.a. PD Leslie Fram), but the trio chose to continue with the contest — in defiance of Susquehanna's top dog. "I had no choice but to pull them off the air for their insubordination," Renier told **ST**.

Here's WNNX PD **Leslie Fram**'s take on the *Morning X* story: "We didn't feel it was fair to cancel something we had promoted for two weeks, especially after it had been preapproved by upper management. The stunt in no way jeopardized the license of the radio station. I can't mention what the stunt was, but nudity was involved." The hosts were back on the air Tuesday morning, and the contestants in the aborted Dare contest split the \$10,000 prize. Listener beware: The second Dare rolls Nov. 8.

Dave Has A Face For Radio



Letterman

After offering a hearty "no comment" last week, Infinity is now proud to announce that *The Late Show With David Letterman* will be simulcast on 15 of its stations next week: WNEW/New York, KLSX/Los Angeles, WCKG/Chicago, KKWV/San Francisco, WYSP/Philadelphia, KYNG/Dallas, WJFK/Washington, WZGC/Atlanta, KAMX/Austin, KXOA/Sacramento, WFNZ/Charlotte, KZON/Phoenix,

Continued on Page 22

Rumbles

- **Miss Jones** (ex-WQHT/New York) takes mornings at Radio One CHR/Rhythmic **WPHI**/Philadelphia, starting Nov. 11.
- **Janet G.** exits the PD slot at **WMXD** (Mix 92.3)/Detroit.
- **KEGL/Dallas** inks **Grego & Brian** (ex-KLOL/Houston) for mornings, replacing **Mikey Esparza**.
- **KHTE & KLEC/Little Rock** PD **Larry LeBlanc** exits for a gig that we can't tell you about yet. MD **Peter Gunn** is now interim PD for 'HTE & 'LEC.

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Continued from Page 21

WYUU/Tampa, WQSR/Baltimore and KVSR/Fresno. We recommend you leave the comfort of your nice warm bed and listen in your car out in the garage.

Jessica Simpson and **Nick Lachey** should fire their wedding planner: Their reception at the posh Barton Creek Country Club in Austin was overrun by radio geeks! It turns out that Entercom held its programming meetings at the highly regarded resort, and **ST** got the scoop from **WKSE/**Buffalo PD **Dave Universal**: "We were at the same hotel where Jessica and Nick were having their wedding reception. You should've seen Nick's face when I told him there were about 100 PDs staying in the same hotel. [VP/Programming] **Pat Paxton** and I snuck into the reception hall after the wedding and ate leftover wedding cake and 'borrowed' some wedding napkins, flowers and candles as souvenirs!" At press time, it was not known if the matrimonial goodies were awarded to any 'KSE listeners.

Mark your calendars: ABC Radio President **John Hare** will be the "dis"-honored guest at the next Bayliss Radio Roast, set for March 13, 2003 at the Pierre Hotel in New York.

If you happened to catch *NBC Nightly News* or *ABC's World News Tonight* recently, you probably saw a story about Saddam Hussein granting amnesty to some political prisoners in Iraq. Upon closer examination of the footage, which featured disheveled throngs of men streaming from the prison, one of the inmates was wearing a T-shirt that read "97.9 The Box" — the nickname of Radio One's **KBXX/Houston!** "How great was that!" PD **Tom Calococci** tells **ST**. "I only hope the guy had a diary."

Harvey's Out Of This World!

Venerable ABC Radio newsman and commentator **Paul Harvey** expands his audience by reaching beyond planet Earth: His daily broadcasts are now being uplinked to the International Space Station. ABC News Radio VP **Chris Berry** tells **ST** that NASA specifically requested that *Paul Harvey News* be provided to astronauts during extended stays in space. By the way, Harvey will address his earthbound fans in March at the R&R Talk Radio Seminar in Los Angeles, where he will receive a Lifetime Achievement Award.



Clear Channel is making waves with some of its SoCal AMs. First, the company will merge the operations of Sports **XTRA/San Diego-Tijuana** and **KXTA/Los Angeles**. CC Director/AM Operations and Programming **Robin Bertolucci** tells **ST** that all programming will originate from CC's L.A. studios with the exception of **Lee "Hacksaw" Hamilton**, who will continue to do his afternoon show from San Diego. Premiere's *Jim Rome Show* will remain part of the newly merged lineup. Other details about the final on-air schedule, what the station will be called and an exact date of implementation had not been announced as **ST** went to press. Meanwhile, **ST** hears that CC's **KLAC/L.A.** will soon drop Talk and return to Adult Standards. Expect the standards to debut following a stint as Southern California's Christmas station.

RADIO & RECORDS



1

- **Bob Emery** is tapped as GM of Salem/Milwaukee.
- **WBMX/Boston** VP/Programming **Greg Strassell** adds **WODS** duties.

5

- **Michael Powell**, **Gloria Tristani**, **Harold Furchtgott-Roth** and Chairman **William Kennard** are sworn in as FCC Commissioners.
- **George Jackson** appointed President/CEO of Motown Records.
- **Pat Quigley** advances to President/CEO of Capitol/Nashville.
- **Jeff Kapugi** named PD of **KSLZ/St. Louis**.
- **Shotgun Tom Kelly** recruited for afternoons on **KRTH/Los Angeles**.

10



Mike Glickenhaus

- **Mike Glickenhaus** boosted to Exec. VP/GM of **XTRA-AM & FM/San Diego**.
- **Bryan Switzer** upped to VP/Promotion at **Atlantic/Nashville**.
- **NAC KOAI/Dallas** moves to 107.5 MHz, replacing **AC KCDU**, as the station's former 106.1 FM facility becomes **CHR KHKS**.

15

- **Brad Hunt** appointed VP/Promotion for **Elektra/Asylum**.
- **Suzy Mayzel** tapped as PD of **KOIT-AM & FM/San Francisco**.
- **Dave Van Dyke** named PD of **WODS/Boston**.
- **Tim Murphy** named PD of **KMPS-AM & FM/Seattle**.
- **Andy Schuon** upped to Asst. PD at **KAZY/Denver**.



Brad Hunt

20



Lenny Waronker

- **Lenny Waronker** advances to President of **Warner Bros. Records**.
- **Bill Watson** named PD of **KMPC/Los Angeles**.

25

- **Bob Cole** chosen as PD of **KMEL/San Francisco**.
- **Jim Dunlap** appointed PD of **WIVY-FM/Jacksonville**.

ST sends its deepest condolences to the family and friends of **Doug Wilson**, OM/PD/morning talent at **Oldies KEYI/Austin**. Wilson died on Nov. 3 at his home. He was 50.

Lastly, **ST** sends its congrats and best wishes to **Infinity** VP/Programming **Kevin Weatherly** and his wife, **Epic Sr.** Director/Alternative Promotion **Margie Weatherly**, on the birth of their second child. Son **Walker** arrived on Nov. 1 and weighs in at 7 lbs., 11 oz.

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



FRANK CORREIA
fcorreia@radioandrecords.com



From Metal To Platinum

Continued from Page 1

The Early Years

"Our goal was pretty simple at that time; we were looking to expand the audience for King Diamond through touring and marketing activity," says Nachsin of Roadrunner during his first years.

"By marketing activity, I mean everything from metal radio, press and retail to doing in-stores and basically anything we could come up with to expand the audience for that artist, as well as some of the artists we were beginning to sign at that time. From '88 to '92, we had a bunch of signings and started to develop the backbone of the label as a real entity. Our growth was slow but steady. I think that contributed very much to our overall health."

Abramson, who left college to work for Roadrunner, was also at the label, working metal radio. "I've seen the company go from when it was seven people in a room to where it is now," he says. "Roadrunner has always been a company that, right from the early days, was built on artist development at a street level. There were years when we didn't need — or have the ability — to do anything at radio. The foundation of the artists that brought us to where we are has always been a solid one."

"In those early years we never had a real sales explosion," Nachsin recalls. "But what we did have was a growing stable of artists, and our sales would increase every year — 10% one year, 13% the next, 15% the year after."

"What we also had going for us was that, at any given time, we always had at least one flagship act that was current and breaking in the metal scene, whether it be King Diamond, Sepultura, Type O Negative, Coal Chamber, Fear Factor, Slipknot and so on. Now,



Dave Loncao



Mark Abramson

of course, there's Nickelback. The bar has been raised higher and higher, in terms of the commercial success of one or several of the artists we were working with."

With no commercial radio presence, Roadrunner's growth was dependent on an intimate relationship with retail. "We tried innovative marketing and aggressive work in the retail sector," Nachsin says. "We always considered retail our friends, and it was a great way for a label like us, that wasn't getting mainstream radio or video play to get the support we needed to start breaking records."

"We used the channels that were around at the time, like metal radio and press and touring, to augment that, to prove that we could sell records and to prove ourselves as an entity without having those typical industry tools."

Roadrunner At Radio

Eventually, the label did grow to the point where commercial radio was on the radar. Abramson, then going by the nickname "Psycho," got the nod to lead the charge, working projects like vampiric metallers Type O Negative, industrial grinders Fear Factory and grunge rockers Gruntruck.

"I was doing metal radio here, and Cees came to me and said, 'I need someone to start calling commercial radio, and you're it,'" he

recalls. "Of course, my answer was, 'No f'in way!'" He talked me into it.

"At the time I had no knowledge of or experience at commercial radio. I was working at a label that didn't exist in commercial radio's mind. Now, it's easy to look at bands like Slipknot and Mudvayne on Active Rock radio, but at the time people thought I was out of my skull for asking them to play this stuff."

Abramson admits that Roadrunner's first forays into the commercial radio world were challenging, to say the least. "I got rid of the name Psycho, because that was one of the obstacles I could actually remove," he says, laughing. Nonetheless, Type O Negative's 1993 release *Bloody Kisses* eventually went Gold.

Abramson says, "The two-year process of working *Bloody Kisses* is still one of the highlights of



my entire career and one of the things I'm most proud of in my life, because it took so much work and effort. I was basically on my own, to a large degree. It was brutally difficult, but it was well worth it, because it established a band, a label and my career all in one shot."

The department continued to grow under Abramson until he made the gut-wrenching decision to leave Roadrunner in '97. "It was difficult, because I grew up here," he admits. "I didn't leave college to work in the music business; I left college to go work at Roadrunner. I've always been one of those people who loved this company."

"I had to leave because, up until that point in my career, I was a completely self-taught person. I realized I needed somebody to teach me what I couldn't figure out on my own. It was really difficult. I left to work at The Enclave for Valerie DeLong, who literally changed my life. But I always knew that the time would come when I'd come back."

Back In The Saddle

Spending '92-'95 at PolyGram/Island, Nachsin rose from Product Manager to Sr. Director/Marketing. The stint would prove invaluable when he returned to Roadrunner in '96 as VP/Marketing. "It gave me a tremendous amount of experience and a view of the real commercial world of the music business," he says.

"I got to work with a lot of exciting artists, including being product manager for the two Quicksand albums that came out. I think if Quicksand came out today, they'd be a Gold act upon release. I also worked on the Meat Puppets album, their first and only album that went Gold, and the first two Cranberries albums."

"You can see by that list of artists the diversity of experience I got. I really got to see the way a major record company works together to break bands. It was a tremendous experience for me."

Upon his return, Nachsin discovered that all was not right at Roadrunner. "Cees' vision

had expanded a little bit into different areas, where we were doing deals with labels that had nothing to do with rock product," he says. "He was trying to expand the company in different ways that didn't have anything to do with rock."

"For the most part, those ventures were not successful. The company had a rough year or two in '96 and '97, and then we sat back and realized we needed to get back to what this company is great at, and that is signing and promoting metal acts."

"The next year we had a good year. We were very happy and fortunate to discover and develop a new band from scratch, Coal Chamber. They went from scanning 400 records their first week to going Gold on that album without having a hit at radio."

"Then we had the Fear Factory record upon us. We had a radio staff of a few regionals, and we were working with the indies and getting into that level of business, but we realized that we needed to commit ourselves completely to that game."

"When Dave Loncao came into

the company, he had complete freedom to hire his own staff and put his vision on the company. Not everything we touched worked, but what I was most proud of was that we allowed that side of the company to grow even though we weren't necessarily seeing immediate success there."

The Loncao Long Shot

As VP/Promotion & Field Development at major-player RCA, Loncao could only laugh when Roadrunner's then-President Derek Shulman approached him about joining Roadrunner. But, after several meetings with Shulman and Nachsin, Loncao's perspective changed.

"You're kind of oblivious to what's going on at these little labels and how they're doing business successfully," Loncao says. "I had no idea how many records they were selling. Coal Chamber didn't get any airplay, yet they sold 500,000 records. Fear Factory didn't get any airplay, yet they sold between 300,000-600,000 records. I can go on and on. I realized they had been in business for 20 years, so it's obviously a formula that works. I became intrigued."

"Something inside of me said, 'This is a great challenge, a small shop.' I hadn't been in a small shop. I got really tired of the big shop and the games that go on inside and the internal politics; there were times when you didn't think you were on the same team with some of the people inside of the building. I got tired of that."

"I liked the fresh environment, I could get involved in who we sign, and it's my ballgame. I said, 'It feels right, and I'm gonna go do this.' Everybody told me I was nuts. And now when I run into people, they say, 'God, you made such a great, smart move!'"

One of Loncao's smartest moves was picking up a CD from Shulman's desk because of its disturbing artwork. The unsigned act being considered by Roadrunner went by the name of Nickelback, and the first song Loncao heard was "Leader of Men." "I said, 'That's it! That's the one! Give me that band, and I'll come to work,'" Loncao says. The rest, as they say, is history.

"Our growth was slow but steady. I think that contributed very much to our overall health."

Jonas Nachsin

Continued on Page 25

Soluna

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From Metal To Platinum

Continued from Page 23

Planes, Trains & "Cars"

Loncao joined the Roadrunner team and promptly hit the road with Fear Factory's new single, a cover of Gary Numan's '80s smash "Cars." "The first day I got here, I said hello, then goodbye — I hit the road for three straight weeks," Loncao recalls.

"I went to a city a day all around the country with this record, while Joe Guzik stayed here and did the Rock stations. They had no relationships with modern Rock, but I did, from years of working at other labels. I realized how hard it was going to be, because even though these guys were friends, they'd see the label and say, 'Roadrunner? You've got to be kidding me.' I told them they would have to forget those images — 'I'm there now, and now it's all gonna change. Watch how it builds.'"

With Loncao at the label, the Roadrunner promotion department grew substantially. Several RCA staffers followed him over, including Roadrunner's current Sr. Director/Alternative Radio & Video Promotion, Elias Chios. When Guzik left his national promotion post for Columbia Records, Loncao knew that the perfect replacement would be Abramson, who was then working at TVT. Although Abramson wanted to return, he had envisioned himself in Loncao's position.

"Luckily, Dave and Jonas 'rejected my no,' to use their words," says Abramson. "I'm thankful for that, because I'm thrilled to be back here. I love being here. I bleed Roadrunner red."

For Nachsin, the promotion department's development was a worthwhile investment. "We didn't let getting into serious radio promotion and video production bankrupt the company, but we did invest in that heavily," he says.

"The beauty part happened when we ended up with the band Slipknot and put out their debut record, which was just an amazing example of exactly everything I've said — using the entire core of what Roadrunner had been for all those years.

"We used everything we had learned to launch that creative band in a creative way into the marketplace, and they went Gold in a heartbeat, based on the fresh new energy that they were bringing to the marketplace. They went Gold on the strength of marketing, and they went Platinum-plus on the strength of promotions for the song 'Wait and Bleed.'

"That was a perfect example of what Roadrunner could do and what it could become by combining those two entities — working

the underground and our ability to promote a credible artist in a credible, exciting and unique way."

Given the company's history of breaking underdog acts, Nachsin notes that his staff is confident about working new Roadrunner artists. "That was evidenced most strongly with the Nickelback campaign," he says.

"What most people don't know is that Nickelback didn't just happen out of nowhere because of 'How You Remind Me.' We worked for two hard years promoting their first album and spending a great deal of time, energy and money promoting it. And that was born out of our A&R department's belief in it and Dave Loncao's and his staff's personal belief in it."

"There were years when we didn't need — or have the ability — to do anything at radio. The foundation of the artists that brought us to where we are has always been a solid one."

Mark Abramson

"If you look at what we did with Nickelback, right now they're close to five-times Platinum, with huge radio success and three No. 1 records," Abramson says. "But it took the first record of old-school Roadrunner stick-to-itiveness and touring the band's asses off."

Paint The Town Brown

Another key part of Roadrunner's presence in the rock and metal communities is its dedicated street team, now numbering in the thousands. It's all led from the company's West Coast offices by Ro "The Brown Satan" Kholi.

"He's built himself a really formidable street team of kids who are proud to be part of it," Abramson says. "Roadrunner always had a branding. People would buy a record just because it was on Roadrunner. He's built the same kind of pride in the street team, where they're proud to be on the team.

"If he has to get rid of someone for slacking, it's almost like getting fired from a job. We put that team together around five years ago. They do such a great job. He has different levels — generals and soldiers. They're out there hitting every show. When I'm out there traveling for radio, I'm always running into these kids."

Roadrunner artists from Fear Factory to Slipknot have built tremendous followings that started with the street. "It's immeasurable," Loncao says of the street team's importance to Roadrunner. "Now everybody has street teams, but they can't do it like we do it, because of its depth and its leadership, Ro."

The Merger

When news of the Island Def Jam merger got out, Nachsin admits that there was a sense of panic among Roadrunner staffers. "To be honest, any fears or anxiety over the situation were very quickly dispelled by the nature of the personalities of the people we ended up with at Island Def Jam," he says.

"They were amazing in their ability to communicate their level of commitment — not only to the company in a corporate sort of way, but their ability to communicate to me and so many people here that they believed in what we were doing. They were thrilled to be involved with us and didn't want to touch a thing."

Nachsin notes that Island Def Jam wasn't just out to purchase a logo, but a lifestyle. "They bought the company for the culture that was here," he says. "[IDJ Chairman/CEO] Lyor Cohen, in particular, through his years and years developing the Def Jam brand, knew implicitly what that meant. He knew that buying a label was about people power and not just about a logo. They communicated that very clearly to us, not only in words, but in actions. You could not wish for a more terrific partnership.

"A year later in the process, it's only gotten better. As for Roadrunner, we didn't lose a single staff position during this transition. That is amazing. It was time for us to make that step; it's difficult for an independent label to grow every year."

"They were the partner that we needed to get to the next level," says Loncao. "When I came here, it was for three years, to try to pull this off. After two years we were well on our way to achieving the goals we were striving for. When we got to the beginning of the third year we realized that we needed yet another partner, and they've been terrific. It's improved our distribution. It's created a greater brain trust with more talented people."

Besides Roadrunner's distribution switching from RED Distribution to UMG, Loncao breaks down the relationship into simple terms. "How we co-exist is, we're Roadrunner, they're IDJMG," he says. "We operate differently; we're two different labels. We don't need them when we go out



to Rock and modern Rock — that's obvious. But when we need to go to Top 40, as with Nickelback, they help us.

"We break something through at Rock and modern Rock, and if it breaks big enough, like Nickelback, we pass that ball to them and have both staffs work together in the Pop world. We've passed them Nickelback's 'How You Remind Me' and 'Too Bad' and the Chad Kroeger/Josey Scott duet 'Hero.' So the formula works."

"Everybody told me I was nuts. And now when I run into people they say, 'God, you made such a smart move!'"

Dave Loncao

Man With The Plan

As for the man who started the whole thing, Nachsin notes that Roadrunner Chairman Cees Wesels is still very involved in the company's operations. "Cees keeps a relatively low public profile in the business, but his profile in terms of his work ethic and the amount of energy he pours into this baby of his is astounding," he says.

He's the fingerprint of the company, but, at the same time, he's gracious and trusting enough to give people like myself and some others a great deal of latitude in being able to make decisions for the company.

"Also, your job description here isn't written in stone. The job becomes what you make of it. There are a lot of people who start in lower positions but climb to greater heights, depending on their level of ambition and talent. Cees is ever-present; he isn't off somewhere sailing on a yacht in the Caribbean. He's working all the time. But, at the same time, he leaves us to our work."

Now that the company has evolved into a major-league player, Nachsin says he won't lose the rock focus that has gotten the company where it is today. "We are extremely happy to be operating within the niche that we are," he says. "First and foremost, we always have to be a great company for metal artists and the metal community. That's who we are, and we're not afraid to admit it.

"In addition to that, we also have high aspirations to be a big company, so we believe that we can sign and promote anything within the field of rock. Whether it be more active rock-leaning or more modern rock-leaning, we believe we can operate within that field.

"I would say the biggest challenge for the label would be to keep that character of our inner core, regardless of whatever its market appeal will be at the time. Right now metal is in a little bit of a lull, compared to a few years ago. The major labels have sort of diluted the A&R pool.

"Everything goes in cycles, and we think it'll definitely come back around, but in the meantime, we never paid attention to market trends anyway. We sign a band if we think they are a great band. The biggest challenge for us is to prove to the community that we can also break a band that's more modern rock-leaning initially."

Faith In Rock

In the past few years Roadrunner's been able to raise more than a few pierced eyebrows while raising its own profile. The Roadrunner staff, Nachsin notes, has always had a strong belief in the company's metal mission. "The people who work here always felt this could be a major company," he says. "We just had to be really aggressive and try to be a cutting-edge company in a lot of different ways, whether it be A&R or marketing.

"From an A&R point of view, even though we were always signing metal acts, the industry viewed us as signing either bands that were a cut above the rest or bands with a cutting-edge type of sound. We've always managed to seem forward-thinking, and I think that's very important in developing a reputation and growing a company."



CHR/POP

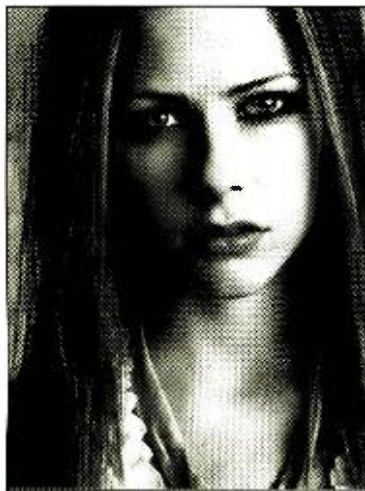
CHR/RHYTHMIC

R&R's 2002 BREAKTHROUGH ARTISTS

AVRIL BRINGS THE NOISE TO POP

Canadian teenager crosses the border and crosses over to success

A less "Complicated" version of Alanis Morissette? Fashionably combining ties and T-shirts to create the latest mall trend? Whatever Avril Lavigne's formula for mass appeal, her music has certainly resonated with CHR/Pop programmers and fans alike. Hailed as the "anti-Britney" by many a music scribe, this guitar-playing teenager has had a hell of a year at radio, press and retail with pop songs that bring a little more bite to the beat.



Avril Lavigne

Before Lavigne busted out of the small town of Napinee, Ontario to become a household name in both the U.S. and Canada, she fine-tuned her skills as a young songwriter by singing at church and at local and regional festivals. Former Arista A&R executive Ken Krongard heard her talent and notified Arista President/CEO Antonio "L.A." Reid, who was impressed enough to quickly sign the young talent. Just 16, Lavigne moved to New York to work on her debut album, but the vibe wasn't right, and she was concerned about outside writers influencing her style.

Flipping coasts, she found the jump-start her creativity needed in Los Angeles, where she clicked with producer and songwriter Clif Magness and up-and-coming production team The Matrix. The sessions yielded the smash "Complicated" and several other tracks that eventually made it to *Let Go*. When the album was ready in January, Arista started playing it for key programmers. Starting off "Complicated" at Hot AC, Arista successfully (to say the least) crossed it over to CHR/Pop, where it enjoyed an eight-week run atop the chart thanks to support from heavies like WHZZ (Z100)/New York, KIIS-FM/Los Angeles and all points between.

"The ongoing Avril Lavigne story has been so special to be a part of," says Arista Sr. VP Steve Bartels. "I knew we had a blockbuster on our hands when I first heard the rough album, and there were so many potential single choices. I didn't know how we'd choose the first — they were all that good. Last December we went out after the Z100 concert with Avril in New York for dinner, and I told her that there was no doubt in my mind that she would be one of the headliners on that the stage the following year."

Bartels' enthusiasm has certainly been borne out the register, as *Let Go* has recently been certified double Platinum. Following up "Complicated" with the hit "Sk8er Boi," Lavigne is now one of the most recognized and sought-after talents in pop music, all before her 18th birthday.

Rank ARTIST Title (Label)

- 1 **AVRIL LAVIGNE** *Complicated* (Arista)
- 2 **VANESSA CARLTON** *A Thousand Miles* (A&M/Interscope)
- 3 **CALLING** *Wherever You Will Go* (RCA)
- 4 **PUDDLE OF MUDD** *Blurry* (Flawless/Geffen/Interscope)
- 5 **FAT JOE f/ASHANTI** *What's Luv?* (Terror Squad/Atlantic)
- 6 **ASHANTI** *Foolish* (Murder Inc./IDJMG)
- 7 **JIMMY EAT WORLD** *The Middle* (DreamWorks)
- 8 **DJ SAMMY & YANOU** *Heaven* (Robbins)
- 9 **DEFAULT** *Wasting My Time* (TVT)
- 10 **DANIEL BEDINGFIELD** *Gotta Get Thru This* (Island/IDJMG)

NOTHING 'FOOLISH' ABOUT ASHANTI'S SUCCESS

Murder Inc.'s princess of R&B becomes queen of CHR/Rhythmic

It's said that behind every great man is a strong woman. Just ask Murder Inc./IDJMG artist Ja Rule or Terror Squad/Atlantic rapper Fat Joe. When Ja ruled the roost at Rhythmic with "Always on Time," labelmate Ashanti was right there by his side, providing a sexy sheen to his rough-edged vocals. When Fat Joe crushed the competition with the No. 1 track "What's Luv?" Ashanti's smooth coos were the icing on the cake.

But neither Murder Inc. President Irv Gotti nor Ashanti herself were willing to relegate her talent to the sidelines. Gotti and company built up a massive buzz for the gifted Ashanti with the aforementioned smashes, and when Murder Inc. rolled out Ashanti's solo single, "Foolish," the hottest rising star at Rhythmic had a hot hit of her own. Before long Ashanti had not one, but *three* hits in the top 10, as "Foolish" joined "Always on Time" and "What's Luv?" at the top of the chart in late March and early April of 2002.

"Foolish" took on a life of its own and quickly climbed to the top of R&R's Rhythmic chart, where it stayed for an amazing 10 weeks before being dethroned by Nelly's "Hot in Herre" in mid-June. Sales-wise, Ashanti's self-titled album, which was helmed by Gotti, blew the roof off retail, moving more than 500,000 copies in its first week and debuting at No. 1 on the sales charts.



Ashanti

Timing was everything on this project, says Island's Marthe Reynolds and Motti Shulman. "Radio was very instrumental," Shulman says. "The guest spots helped set her up and make her familiar to her audience, then, when she came with her own single and video for 'Foolish,' everyone was ready for that smash. The timing was perfect with the setup, from the guest appearances to her single to the video to her album going in stores — everything clicked. She then went

and did radio shows and concerts everywhere and has not stopped moving since."

Besides her obvious musical skills, Ashanti's a professionally trained dancer and has also established herself as an actress with roles in Spike Lee's *Malcolm X* and *Who's Da Man*. You can also add writer to her resume, as fans will be able to read all about Ashanti's experiences in her book *Foolish/Unfoolish* when it hits stores Nov. 13. Not that she'll need to fall back on those skills: *Ashanti* is double Platinum, and a new album is in the works. Maybe a young male singer will be fortunate enough to back her up next time out.

Rank ARTIST Title (Label)

- 1 **ASHANTI** *Foolish* (Murder Inc./IDJMG)
- 2 **FAT JOE f/ASHANTI** *What's Luv?* (Terror Squad/Atlantic)
- 3 **BIG TYMERS** *Still Fly* (Cash Money/Universal)
- 4 **TWEET** *Oops (Oh My)* (Gold Mind/Elektra/EEG)
- 5 **TRUTH HURTS** *Addictive* (Aftermath/Interscope)
- 6 **IRV GOTTI PRESENTS...** *Down 4 U* (Murder Inc./IDJMG)
- 7 **NAPPY ROOTS** *Po' Folks* (Atlantic)
- 8 **MARIO** *Just A Friend 2002* (J)
- 9 **ASHANTI** *Happy* (Murder Inc./IDJMG)
- 10 **FAT JOE** *We Thuggin'* (Terror Squad/Atlantic)

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URBAN

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R&R's 2002 BREAKTHROUGH ARTISTS

TWEET'S SWEET SONG FOR URBAN

Rising star's saucy single brings the heat to radio and retail



Tweet

With a provocative debut single that played everywhere from the dance clubs to the strip clubs, it was one hot year for Tweet. "Oops (Oh My)" tantalized programmers and listeners with its carefree bedroom lyrics and smoking production from the dynamic duo of Timbaland and Missy Elliott. Its sound made it a No. 1 track at Urban and helped Tweet's debut album, *Southern Hummingbird*, fly off the shelves at retail.

"It had that controversial feel to it," says Elektra Sr. VP/Urban Promotion Richard Nash of the first single. "But it

was a great club track as well. It was one of those emotional tracks that struck a chord, and music consumers were very passionate about it."

In building the buzz on Tweet, Elektra started with the street. "We had her at the Mix Show Power Summit at the end of September last year," says Nash. "We had a suite party where we played the new Tweet material, and we had Missy Elliott come over and introduce her and talk about her as a new artist to all of the mixers. We left CD burns with all of the mixers there, and shortly thereafter we shipped vinyl. So, we had built up some mix-show awareness. We wanted to develop an impression of this artist at mainstream radio, and that's how we started.

"We impacted 'Oops' in January of this year. We had a huge impact week, and the record already had a spin base that was developing. The word of mouth was starting to spread, and people were calling for the record. Then mainstream radio was asking for the record. Once they added it, the record took off fast. It was, at the time, one of our fastest-developing Urban singles. 'Oops' was a No. 1 success, and the followup single, 'Call Me,' was another top 10 success for Tweet."

Besides great songs, Nash notes that Tweet has even more to offer. "We're very fortunate," he says. "I've worked with a lot of artists in my career, but Tweet is one of those artists who's a complete, all-around artist. She has a performance aspect about her — her vocal ability, her writing ability. She's able to go up onstage and pull that off. What you hear on the record, she can actually perform live, which gives her that credibility as an all-around artist. She's been a pleasure and a joy to work with because you have all that. She gives 110% all the time."

Oh my!

Rank ARTIST Title (Label)

- 1 **ASHANTI** Foolish (Murder Inc./IDJMG)
- 2 **TWEET** Oops (Oh My) (Gold Mind/Elektra/EEG)
- 3 **TRUTH HURTS** Addictive (Aftermath/Interscope)
- 4 **BIG TYMERS** Still Fly (Cash Money/Universal)
- 5 **FAT JOE f/ASHANTI** What's Luv? (Terror Squad/Atlantic)
- 6 **MARIO** Just A Friend 2002 (J)
- 7 **B2K** Gots Ta Be (Epic)
- 8 **AMERIE** Why Don't We Fall In Love (Columbia)
- 9 **IRV GOTTI PRESENTS...** Down 4 U (Murder Inc./IDJMG)
- 10 **TWEET** Call Me (Gold Mind/Elektra/EEG)

GLENN LEWIS' WONDER-FUL SOUND

Young artist references old soul for new hits

As a musician, there's perhaps no greater feeling than having your musical idol praise your work. Given that, Glenn Lewis was vindicated as an artist regardless of his chart success when the legendary Stevie Wonder told him that he was a fan. When Wonder heard Lewis' single "Don't You Forget It," he invited the young singer to his Los Angeles radio station, KJLH, where Wonder not only met with him, but even started singing "Don't You Forget It" to a dumb-founded Lewis, who is not likely to forget that moment.



Glenn Lewis

He's also likely to remember 2002 as a great year at Urban AC radio thanks to the success of "Don't You Forget It," which made quite the impression as a top-five track. At mainstream Urban the track was a top-10 hit.

Lewis' appeal was immediately apparent to Epic executives. "One of the things we knew when we heard the record was that it was a legitimate record — not just a legitimate single, but a legitimate artist,"

explains Rodney Shealey, Epic Sr. VP/Urban Promotion, East Coast. "We knew there was a bigger picture with him. We had that with Jill Scott as well, prior to Glenn, so we knew there was a niche for him. It was just figuring out how we were going to take it to radio.

"We didn't force any radio on the record. We got it out way ahead of time to let people start talking with each other about how good this particular single was. We allowed it to naturally take on a life of its own. The buzz on Glenn as an artist started becoming bigger than the records themselves. We just followed that lead until we felt comfortable enough to go to Urban radio. We took a record to radio among a bunch of hip-hop records in a research-driven era, and I think we fared well. We went as high as top 10 at Urban."

As for Lewis' next step, Shealey notes that he's working on his next album. "It's similar, but it shows growth as an artist as well," he says. "We need to stay true to who he is as an artist. We think that people are sold on Glenn; it's just delivering the right record and getting the right kind of support from radio. Radio needs to embrace this kind of music a little bit more than they have. He's a superstar, not a superstar in the making. The masses need to hear him."

Rank ARTIST Title (Label)

- 1 **GLENN LEWIS** Don't You Forget It (Epic)
- 2 **REMY SHAND** Take A Message (Motown)
- 3 **ASHANTI** Foolish (Murder Inc./IDJMG)
- 4 **PROPHET JONES** Cry Together (Motown)
- 5 **SIR CHARLES JONES** Is There Anybody Lonely? (Mardi Gras)
- 6 **RL** Good Man (J)
- 7 **SHARISSA** Any Other Night (Motown)
- 8 **LATHUN** Fortunate (Motown)
- 9 **JAGUAR WRIGHT** The What If's (MCA)
- 10 **JERZEE MONET** Most High (DreamWorks)

COUNTRY



SMOOTH JAZZ

R&R's 2002 BREAKTHROUGH ARTISTS

NO BULL BEHIND STEINER'S SUCCESS

Star leaves the rodeo and rounds up success at Country radio

In a music scene brimming with cowboys, Tommy Shane Steiner actually walked the walk, growing up in a family full of rodeo entertainers. His great-grandfather rode alongside legends like Pancho Villa and Annie Oakley and is a member of the Cowboy Hall of Fame; his grandfather is also a Hall of Fame member; his dad is a champion bull rider; and his brother is currently a champion steer wrestler.



Tommy Shane Steiner

Given the family history, you'd think they'd be disappointed when Tommy chose songwriting over steer wrestling, but Tommy's father, Bobby, had a bit of the music bug in him as well, having recorded an album of his own on an independent label back in 1974. As Tommy worked on his performance on the club circuit in his native Texas, his father guided him with straightforward honesty. Making a name for himself, Tommy won the attention of RCA and eventually signed a record deal.

Featuring heartfelt lyrics and vocal contributions from Vince Gill, Steiner's lead single, "What If She's an Angel," showed the strength of a Brahman bull at Country radio, ascending into the top five on R&R's Country chart.

From the start, RCA knew it had something special with Steiner's album, *Then Came the Night*. "We started with a six-week promo tour, where we went out and met radio," explains Mike Wilson, VP/Promotion for RCA Label Group/Nashville. "We felt so good about the album and the recorded music that we didn't ask him to play live as we went out and introduced him. We just played 'What If She's an Angel,' which people embraced. It seemed to get instant phones, and we took it almost to the top of the charts. So, we had a big hit right out of the chute, which helped launch the album."

Besides the success of "Angel" at Country radio, Wilson notes that the single has also been nominated for Single of the Year by the CCMA (Christian Country Music Association). As for Steiner's success this year, Wilson points to a number of factors. "They chose good material and the producer, Jimmy Ritchie, was fresh," he says. "It was a great matchup. Tommy is one of the hardest-working new artists I've come across. His heart is in this, and he's a pleasure to work with. I'm glad we've had early success with him, and we look forward to a lot of hit records together."

And that's no bull.

Rank ARTIST Title (Label)

- 1 **TOMMY SHANE STEINER** What If She's An Angel (RCA)
- 2 **EMERSON DRIVE** I Should Be Sleeping (DreamWorks)
- 3 **JOE NICHOLS** The Impossible (Universal South)
- 4 **KELLIE COFFEY** When You Lie Next To Me (BNA)
- 5 **BRAD MARTIN** Before I Knew Better (Epic)
- 6 **KEVIN DENNEY** That's Just Jessie (Lyric Street)
- 7 **PINMONKEY** Barbed Wire And Roses (BNA)
- 8 **ANTHONY SMITH** If It Ain't Country (Mercury)
- 9 **SHANNON LAWSON** Goodbye On A Bad Day (MCA)
- 10 **SIXWIRE** Look At Me Now (Warner Bros.)

JONESIN' FOR NORAH JONES

Sultry singer goes Platinum with jazz-influenced sound

Given the landscape of pop music, Norah Jones is the most unlikely Platinum-selling artist of the year. Blessed with both good looks and



Norah Jones

incredible musical talent, Miss Jones' sultry voice and jazz-influenced songs, particularly the piano-driven ballad "Don't Know Why," softly snuck her into the buzz bin alongside artists with braying guitars and big beats. Jones, however, needed nothing flashy to garner a steadfast following — she just let the music do the talking.

While the fact that Jones is the daughter of legendary sitar player Ravi Shankar makes for good bio material, it had nothing to do with her current success. In fact,

Jones never knew her father growing up; she was raised in Texas solely by her mother. Nevertheless, Jones' musical interest and talent were evident, as she took to her mother's Billie Holiday and Bill Evans records while still a child.

She really began following her musical instincts when she attended Dallas' Booker T. Washington High School for the Performing and Visual Arts, where she won the Down Beat Student Music Awards for Best Jazz Vocalist and Best Original Composition in 1996. The following year she earned a second Best Jazz Vocalist Award. Following graduation, she headed to the University of North Texas for two years, majoring in jazz piano. Accepting an offer to sublet her friend's Greenwich Village apartment in New York, Jones spent the summer after her sophomore year in the Big Apple. She wound up staying.

While she intended on returning to school, the New York club scene was too much of a draw for her to resist. Performing regularly with the funk-fusion band Wax Poetic, Jones assembled her own band with guitarist Jesse Harris, bassist Lee Alexander and drummer Dan Rieser. By 2000 the group had recorded a series of demos for Blue Note Records and signed a deal with the label.

Two years later her debut, *Come Away With Me*, would earn a rabid following for the 22-year-old singer. Helmed by legendary producer Arif Mardin (Aretha Franklin, The Bee Gees, Dusty Springfield), *Come Away With Me* showcased Jones' talent with both original compositions and classics like Hank Williams' "Cold Cold Heart" and J.D. Loudermilk's "Turn Me On." At radio, the Harris-penned "Don't Know Why" brought Jones to both Smooth Jazz and Triple A audiences, reaching top 10 status at both formats.

Rank ARTIST Title (Label)

- 1 **NORAH JONES** Don't Know Why (Blue Note/Virgin)
- 2 **FISHBELLY BLACK** Ven A Gozar (Rhythm & Groove/Q)
- 3 **SHILTS** Your Place Or Mine (Higher Octave)
- 4 **MICHAEL MANSON** Outer Drive (A440 Music Group)
- 5 **BWB** Groovin' (Warner Bros.)
- 6 **JOAN OSBORNE** I'll Be Around (Compendia)



AC

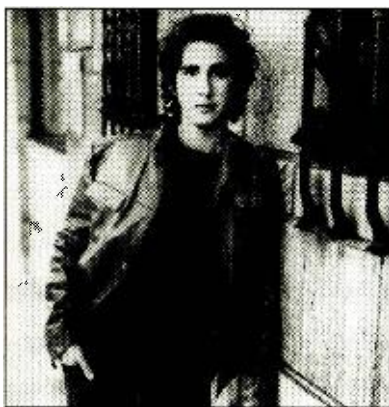
HOT AC

R&R's 2002 BREAKTHROUGH ARTISTS

JOSH GROBAN TEARS IT UP AT AC

Star's emotive voice gets listeners emotional

With all due respect to Barry Manilow, Josh Groban *really* writes the songs that make the young girls cry. And the older women too. "To Where You Are," the first single from Groban's eponymous debut, showcased the young



Josh Groban

singer's emotive, operatic voice atop a slick combination of pop and classical music. Soon, AC radio listeners of all female demographics were calling, and bawling, about Groban's beautiful voice. The single made a steady climb to the top of the AC charts, and the format had broken a new artist.

Groban's road to the top was not solely paved with tears of joy, however. Rather, a series of choice events and circumstances led him to his current fame. Through his vocal coach, Groban met famed producer-writer-arranger

David Foster. Not only did Groban wind up singing at Gray Davis' inauguration as Governor of California, he found himself standing in for Andrea Bocelli at a Grammy rehearsal with Celine Dion. Not bad for a 17-year-old.

But Groban's star really soared when TV producer David Foster witnessed a later performance and wrote a part specifically for Groban on the hit series *Ally McBeal*. From there, the fan base swelled, and a slew of high-profile TV appearances followed, including a *20/20* special, *Entertainment Tonight*, *Today* and many other shows. Today, Groban has a female-dominated fan legion of "Grobanites" following his every move.

"The marketing plan that was set up for this was really geared towards creating a comfort zone for the psychograph that AC programs to," says Reprise Sr. VP/Promo Phil Costello. "It's nice to see a marketing campaign come to fruition and match up with radio to such a large degree of success. To that end, Reprise has sold a million six on the first phase of the campaign."

Although AC radio is not traditionally known for breaking acts, the format is an integral part of the Groban story. "It shows that the format can really affect the marketplace," Costello says. "I don't think they always feel that, and I don't think the industry in general feels that. To be honest, the industry on the whole thinks that AC radio is not where you should put your efforts and that it can't break records, blah, blah, blah. We've proven that wrong twice, first with Enya, second with Josh. AC radio should reward themselves for taking a risk with Josh and having it pay off. They should take a bow."

Rank ARTIST Title (Label)

- 1 **FIVE FOR FIGHTING** Superman (It's Not Easy) (Columbia)
- 2 **JOSH GROBAN** To Where You Are (143/Reprise)
- 3 **VANESSA CARLTON** A Thousand Miles (A&M/Interscope)
- 4 **CAROLYN DAWN JOHNSON** So Complicated (Arista)
- 5 **JOHN MAYER** No Such Thing (Aware/Columbia)
- 6 **CALLING** Wherever You Will Go (RCA)
- 7 **DARREN HAYES** Insatiable (Columbia)
- 8 **NORAH JONES** Don't Know Why (Blue Note/Virgin)
- 9 **KELLIE COFFEY** When You Lie Next To Me (BNA)
- 10 **AVRIL LAVIGNE** Complicated (Arista)

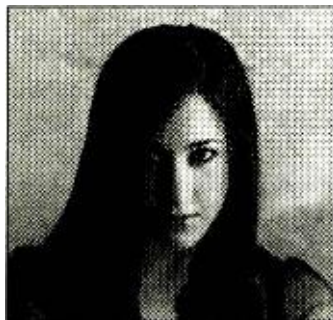
VANESSA CARLTON GOES THE DISTANCE

Young singer travels 'A Thousand Miles' to multiformat hit

Whether it's the Mickey Mouse Club or a local church choir, the pop stars of today get their start younger and younger. But Vanessa Carlton's got them all beat: She was weaned on classical tunes before she was even born.

Carlton's mother, a piano teacher, made sure to perform classical pieces (heavy on the Mozart) while she was pregnant with Vanessa. It obviously had an effect: After a trip to Disneyland at age 2, Vanessa was able to pick out the melody to "It's a Small World" on the piano. By the time she was 8, she had composed her first piano piece, and over the years she garnered musical influence from a variety of sources, from classical music to classic rock like Pink Floyd.

As a teen, she turned her attention to ballet and was accepted into the School of American Ballet at age 14. But the strict guidelines of ballet instruction didn't hold with her educational upbringing, which favored experimentation over rules. Soon she was back into music. At 17 she was living in Hell's Kitchen in New York and working five days a week in lower Manhattan as a waitress. She'd travel back to her hometown of Milford, PA on the weekends to return to her piano and record her songs on a four-track. Encouraged by her parents, she tested those songs on the New York club circuit, and given her natural talent, wound up signing with A&M/Interscope.



Vanessa Carlton

Flash forward to 2002. Carlton's debut single, "A Thousand Miles," garners major attention for her accomplished vocals and piano playing, earning her comparisons to Fiona Apple and Tori Amos. *Rolling Stone* lists Carlton among its Top 10 Artists to Watch for 2002; MTV picks up the video; her debut album, *Be Not Nobody*, wins critical acclaim; and "A Thousand Miles" becomes a long-distance runner at CHR/Pop, Hot AC and AC. The followup single, "Ordinary Day," keeps Carlton in the spotlight as one of today's most promising talents.

"With Vanessa, programmers became really attached to this song," Interscope's Scott Emerson says of "A Thousand Miles." "A big plus was the great piano in that song. I think people were really attracted to her playing and the uplifting pop sound of it. Lyrically, it just connected. All the pieces were right on it."

It's not like she had a head start or anything.

Rank ARTIST Title (Label)

- 1 **CALLING** Wherever You Will Go (RCA)
- 2 **VANESSA CARLTON** A Thousand Miles (A&M/Interscope)
- 3 **JIMMY EAT WORLD** The Middle (DreamWorks)
- 4 **JOHN MAYER** No Such Thing (Aware/Columbia)
- 5 **AVRIL LAVIGNE** Complicated (Arista)
- 6 **PUDDLE OF MUDD** Blurry (Flawless/Geffen/Interscope)
- 7 **DEFAULT** Wasting My Time (TVT)
- 8 **JACK JOHNSON** Flake (Enjoy/Universal)
- 9 **NORAH JONES** Don't Know Why (Blue Note/Virgin)
- 10 **OUR LADY PEACE** Somewhere Out There (Columbia)



ROCK

ACTIVE ROCK

R&R's 2002 BREAKTHROUGH ARTISTS

EARSHOT RING TRUE AT ROCK

Baby band breaks through with 'Get Away'

Given the childhood of Earshot frontman Will Martin, there's no mystery behind the title or lyrics of the group's breakthrough single, "Get Away." Early on, Martin's stepdad, a session musician, relocated the family from a



Earshot

small town in Kansas to the big city of Los Angeles. Not a wealthy family, they lived in the poorer parts of town, where gang violence and drive-by shootings were an everyday occurrence. Growing up, long-haired Will didn't really fit in, and when his parents bought him an electric guitar for his 13th birthday, school was quickly shoved aside for long afternoons in his bedroom, learning Metallica riffs.

His escape from everyday life would eventually turn into a full-time job, albeit the best job any rock fan could have. After going through a bunch of musicians, Martin found the perfect bandmates roughly two years ago in drummer Dieter Hartmann and guitarists Mike Callahan and Scott Kohler. They shared a vision of melodic vocals coupled with brooding atmospheres reminiscent of Tool, and Earshot was born.

Signing with Warner Bros., Earshot released their debut album, *Letting Go*, in May of 2002. However dark Martin's lyrics or Earshot's music, both Rock formats embraced both "Get Away" and the followup single, "Not Afraid."

"We went to radio initially in March, and we had stations adding the record in mid-February," Warner Bros. VP/Rock Formats Mike Rittberg says of "Get Away." "There were a lot of stations, everyone from KUFO/Portland, OR to KUPD/Phoenix to WAAF/Boston — a laundry list of stations. We went in and slugged it out and we had the band on the road touring pretty much since December of 2001. They've toured with Hoobastank and on the Sno Core Tour, and it's continued with some headlining dates of their own."

Rittberg notes that Earshot's mix of metal and melody is a perfect balance. "They're a straight-ahead rock band with a sound that's very relatable," he says. "It's not too heavy, and it's not a ballad either. The guys have worked really hard and have done everything we've asked them to do with radio, whether it's play shows or end up driving overnight to do an interview, etc. They've put just as much work into it as we have."

"We've been very happy with radio. It's been incredibly supportive, and we've been able to build a name-brand band at radio, where we've actually gotten two songs played this year. We've scanned over 100,000 records, and we've been able to build a great base. We're thrilled to death that we've been able to establish a band."

Rank ARTIST Title (Label)

- 1 **DEFAULT** Wasting My Time (TVT)
- 2 **TOMMY LEE** Hold Me Down (MCA)
- 3 **DEFAULT** Deny (TVT)
- 4 **COURSE OF NATURE** Caught In The Sun (Lava/Atlantic)
- 5 **EARSHOT** Get Away (Warner Bros.)
- 6 **HOOBASTANK** Running Away (Island/IDJMG)
- 7 **HOOBASTANK** Crawling In The Dark (Island/IDJMG)
- 8 **AUDIOVENT** The Energy (Atlantic)
- 9 **THEORY OF A DEADMAN** Nothing Could Come... (Roadrunner/IDJMG)
- 10 **TRUSTCOMPANY** Downfall (Geffen/Interscope)

DEFAULT WASTE NO TIME AT ACTIVE ROCK

Canadian team takes the Gold with *The Fallout*

You have to spend money to make money, or so the saying goes. Apparently, the father of Default vocalist Dallas Smith believed in that old adage: When it was time for his son's group to record their initial demos, he generously pulled \$20,000 from his own retirement account to fund them. It's pretty safe to say that the fronted money covered both Christmas and Dallas' birthday for the next year.



Default

The gambit definitely paid off, and the group were able to pay Dallas' dad back in full thanks to the success of their TVT debut, *The Fallout*. Given a hand up from the Vancouver scene by Nickelback frontman Chad Kroeger, who produced their debut and penned several songs with the group, Default now have a Platinum record in their homeland of Canada and have scored Gold in the States.

At radio, the lead single, "Wasting My Time," became a Rock staple with its straight-ahead sound and catchy chorus, earning top-five status at Active Rock and a No. 1 position at Rock. The followup, "Deny," solidified the group's presence at both Rock formats, cracking the top 10 soon after "Wasting My Time" became a favorite recurrent.

"Good, straight-up rock records were proving to test and come for all Rock formats at the time we were handed the Default record, so the timing couldn't have been better," says TVT Sr. Director/Promotion Kerry Marsico. "Not only did [Sr. Director/Rock Promotion] Joanne Grand and I truly believe in this artist and their entire album, but the band themselves were willing and eager to do — and did — anything and everything we asked them to in order for them to be successful at radio."

The radio campaign for Default and TVT continues. "Right now, during our third single campaign [for "Live a Lie"], and after a great run with 'Wasting My Time' and 'Deny,' I'm not surprised that Default are breakout artists at Active Rock," Marsico says. "But, believe it or not, Active Rock was the format that took the most convincing and the longest time for 'Wasting My Time' to connect with."

"Once it did, however, it did with a vengeance and went on to be a top five single at the format. Sure enough, just as with modern, mainstream and heritage Rock, we found that if Active stations would just be patient and give 'Wasting My Time' about 300 spins with quality dayparting, the callout on it would start coming back in the top of all songs tested."

With such a strong foothold at both radio and retail, Default certainly won't have to rely on Dallas' dad to fund the next record.

Rank ARTIST Title (Label)

- 1 **DEFAULT** Wasting My Time (TVT)
- 2 **HOOBASTANK** Crawling In The Dark (Island/IDJMG)
- 3 **EARSHOT** Get Away (Warner Bros.)
- 4 **TRUSTCOMPANY** Downfall (Geffen/Interscope)
- 5 **TOMMY LEE** Hold Me Down (MCA)
- 6 **HOOBASTANK** Running Away (Island/IDJMG)
- 7 **DEFAULT** Deny (TVT)
- 8 **AUDIOVENT** The Energy (Atlantic)
- 9 **CHEVELLE** The Red (Epic)
- 10 **STONE SOUR** Bother (Roadrunner/IDJMG)



ALTERNATIVE

TRIPLE A

R&R's 2002 BREAKTHROUGH ARTISTS

HOOBASTANK NO LONGER CRAWLING IN THE DARK

From *Basketball Shorts* to Alternative slam-dunk

Naming their band after a bizarre brand of gravy (or so one story goes), So. Cal.-based rockers Hoobastank moved from being a tasty topping to the main dish at Alternative radio this year, thanks to the melodic strains of "Crawling in the Dark" and its successful followup, "Running Away." Furthermore, the group now have some Platinum dinnerware to serve up their next entree, as their self-title Island/IDJMG debut just topped the 1 million sales mark.



Hoobastank

Consider it just desserts for a band who worked their way up the right way, by building a grass-roots following not only in their home base, but worldwide. Forming in the early '90s about 20 minutes north of Los Angeles in the suburb of Agoura Hills, the group — vocalist Doug Robb, guitarist Dan Estrin, bassist Markku Lappalainen and drummer Chris Hesse — took their sound worldwide in 1998 with their self-released album, *They Sure Don't Make Basketball Shorts Like They Used To*.

While the disc sold well locally, the magic of the Internet expanded the group's fan base to England, Israel, Russia and Brazil. Soon, Hoobastank had sold all of their *Basketball Shorts*. Naturally, a story like that brings label attention, and the hot prospect was a top draft pick for Island/IDJMG. Nowadays, it's hard not to picture Hoobastank racking up major points with Alternative listeners.

"Radio has been a gigantic part of the development of this band, and their patience was well rewarded," says Island/IDJMG VP Stu Bergen. "They stuck with 'Crawling in the Dark' for a long time, the record came through, and it's still getting play as a recurrent at the format. They followed up with another big single in 'Running Away,' and, in the process, built an important artist for the future at the format.

"I give radio a lot of credit for investing in, supporting and bonding with artists who were willing to give back every step of the way and to work to form partnerships with radio stations and their audiences."

Some plum touring opportunities also helped the cause. "I would be remiss if I didn't tip our hat to our friends in Incubus, who supported Hoobastank with some early touring opportunities," Bergen says. "311 as well. Now Hoobastank are out on their own sold-out headlining tour."

Currently, Island/IDJMG is smack dab in the middle of the 'Stank's third single, "Remember Me," and the group are finishing up that headlining tour. The group's next album could arrive as soon as next year, and it's a safe bet that radio will be eager for the group's next offering. The rest, as they say, is gravy.

Rank ARTIST Title (Label)

- 1 **HOOBASTANK** *Crawling In The Dark* (Island/IDJMG)
- 2 **DEFAULT** *Wasting My Time* (TVT)
- 3 **HOOBASTANK** *Running Away* (Island/IDJMG)
- 4 **TRUSTCOMPANY** *Downfall* (Geffen/Interscope)
- 5 **HIVES** *Hate To Say I Told You So* (Burning Heart/Epitaph/Sire/Reprise)
- 6 **STROKES** *Last Nite* (RCA)
- 7 **TRIK TURNER** *Friends + Family* (RCA)
- 8 **EARSHOT** *Get Away* (Warner Bros.)
- 9 **DEFAULT** *Deny* (TVT)
- 10 **VINES** *Get Free* (Capitol)

MAKING WAVES AT TRIPLE A

Pro surfer Jack Johnson goes from the pipeline to the mainstream

Let's face it, most pro athletes should stay the hell away from recording studios. Ever hear Olympian Carl Lewis' rendition of "The Star-Spangled Banner"? Chances are Shaquille O'Neal of the Los Angeles Lakers isn't your favorite rapper, and let's just leave the Chicago Bears' "Superbowl Shuffle" back where it belongs — 1986.

So, imagine everyone's surprise when a pro surfer by the unassuming name of Jack Johnson came along with a little song called "Flake" and an album's worth of songs that were actually good.

The Hawaiian native was a skilled surfer by the time he was 17, but he was also cultivating other talents, including filmmaking and music. As a film student at the University of California, Santa Barbara, he began writing songs and, with the help of friends, produced a surf documentary called *Thicker Than Water* that showcased both of his dry-land talents. A followup flick, *The September Sessions*, earned even more praise, and soon G. Love & Special Sauce took notice of Johnson's work and included him on their 1999 track "Rodeo Clowns."



Jack Johnson

Johnson's four-track demo also caught the attention of Ben Harper's producer, J.P. Plunier, who produced Johnson's debut for Enjoy Records, *Brushfire Fairytales*. The ripple effect from the pro surfer-songwriter kept spreading, and soon Johnson found himself in the Universal pipeline. From there, Triple A radio got things flowing.

"Enjoy Records and Universal laid down an amazing base, and Triple A radio is the reason that this artist has scanned 820,000 units as of today," says Suzanne Perl, National Director/Rock Formats for Universal. "As I like to say, he's a breath away from Platinum. The first 100,000 to 200,000 units sold were based solely on Triple A airplay and XTRA (91X)/San Diego — I can't leave them out.

"It's difficult for Triple A to embrace new, unknown artists because it's such a heritage format, but they really identified with Jack and brought him to their audience, and, obviously, the audience voted with their sales dollars."

In a year filled with hyperkinetic pop and loud metal, Johnson has quietly grooved his way into the public consciousness. "The biggest thing about his sound is that it's easy, it's laid back," says Perl. "His lyrics are fun and playful. He doesn't try to get too political on either side, and it connects with everybody.

"The male and female audiences are both passionate, as well as both age groups. You can see a 35-year-old female loving this, as well as an 18-year-old male loving it. He has this kind of mass appeal in the best possible way."

Rank ARTIST Title (Label)

- 1 **JACK JOHNSON** *Flake* (Enjoy/Universal)
- 2 **JIMMY EAT WORLD** *The Middle* (DreamWorks)
- 3 **NORAH JONES** *Don't Know Why* (Blue Note/Virgin)
- 4 **CALLING** *Wherever You Will Go* (RCA)
- 5 **PUDDLE OF MUDD** *Blurry* (Flawless/Geffen/Interscope)
- 6 **CHUCK PROPHET** *Summertime Thang* (New West/Red Ink)
- 7 **LUCE** *Good Day* (Nettwerk)
- 8 **DEFAULT** *Wasting My Time* (TVT)
- 9 **HOWIE DAY** *Ghost* (Epic)
- 10 **JACK JOHNSON** *Bubble Toes* (Enjoy/Universal)

THE INDUSTRY'S NO. 1 RETAIL CHART November 8, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINOEX	CHANGE
—	1	SOUNDTRACK	8 Mile	Shady/Interscope	746,386	—
—	2	CHRISTINA AGUILERA	Stripped	RCA	341,925	—
—	3	NIRVANA	Nirvana	Geffen/Interscope	243,964	—
—	4	RASCAL FLATTS	Melt	Lyric Street	171,000	—
1	5	SANTANA	Shaman	Arista	166,713	-43%
2	6	FAITH HILL	Cry	Warner Bros.	142,706	-26%
—	7	TORI AMOS	Scarlet's Walk	Epic	109,733	—
8	8	EMINEM	Eminem Show	Aftermath/Interscope	102,186	+7%
7	9	AVRIL LAVIGNE	Let Go	Arista	95,429	-2%
—	10	BONE THUGS-N-HARMONY	Thug World Order	Epic	92,298	—
6	11	DIXIE CHICKS	Home	Monument	87,457	-16%
5	12	ELVIS PRESLEY	30 #1 Hits	RCA	85,727	-20%
10	13	NELLY	Nellyville	Fo' Reel/Universal	77,477	-5%
4	14	ROD STEWART	Great American Songbook	J	76,587	-33%
9	15	ROLLING STONES	Forty Licks	Virgin	75,060	-19%
—	16	NICK CARTER	Now Or Never	Jive	68,510	—
—	17	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	66,835	—
3	18	FOO FIGHTERS	One By One	RCA	61,739	-48%
13	19	NORAH JONES	Come Away With Me	Blue Note/Virgin	61,734	-5%
—	20	VARIOUS	Totally Hits Platinum 2002	WSM	49,947	—
—	21	SHAGGY	Lucky Day	MCA	49,490	—
12	22	LL COOL J	10	Def Jam/IDJMG	47,001	-37%
11	23	KELLY ROWLAND	Simply Deep	Columbia	45,774	-43%
—	24	TANK	One Man	BlackGround/Universal	44,388	—
20	25	JOHN MAYER	Room For Squares	Aware/Columbia	38,966	+5%
16	26	GOOD CHARLOTTE	Young & The Hopeless	Epic	38,277	-5%
17	27	DISTURBED	Believe	Reprise	37,039	-7%
24	28	TOBY KEITH	Unleashed	Dreamworks	36,941	+6%
25	29	PINK	M!\$sundaztood	Arista	35,571	+3%
18	30	JOSH GROBAN	Josh Groban	143/Reprise	35,509	-10%
30	31	INDIA.ARIE	Voyage To India	Motown/Universal	31,697	0%
22	32	DIANA KRALL	Live In Paris	Verve/VMG	30,936	-14%
21	33	FLEETWOOD MAC	Very Best Of Fleetwood Mac	Reprise	29,932	-19%
19	34	AMERICAN IDOL:GREATEST...	Various	RCA	29,871	-21%
31	35	ASHANTI	Ashanti	Murder Inc./IDJMG	29,282	-4%
—	36	STEVIE WONDER	Definitive Collection	Motown/Universal	28,670	—
33	37	CHEVELLE	Wonder What's Next	Epic	28,284	-6%
15	38	XZIBIT	Man Vs Machine	Loud/Columbia	27,960	-31%
41	39	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	27,346	+16%
34	40	SOUNDTRACK	Brown Sugar	MCA	26,605	-11%
26	41	BON JOVI	Bounce	Island/IDJMG	25,930	-24%
37	42	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	25,914	-4%
27	43	CLIPSE	Lord Willin'	Star Trak/Arista	25,018	-23%
—	44	TOO SHORT	What's My Favorite Word	Jive	23,474	—
39	45	VARIOUS	Now Vol. 10	Epic	23,102	-10%
38	46	NO DOUBT	Rock Steady	Interscope	23,093	-12%
28	47	TRACY CHAPMAN	Let It Rain	Elektra/EEG	22,584	-30%
36	48	COLDPLAY	Rush Of Blood To The Head	Capitol	22,366	-20%
—	49	SIGUR ROS	Sigur Ros	MCA	21,446	—
29	50	TAPROOT	Welcome	Velvet Hammer/Atlantic	21,218	-34%

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ON ALBUMS

8 Mile's High

Hip-hop icon **Eminem** makes like the Seventh Cavalry for the record industry, charging into the breach and saving the day once again.

This time the superstar rapper pulls off his feat of retail derring-do with the soundtrack



Eminem

to the semi-biopic *8 Mile* (Shady/Interscope/UMG Soundtracks), fueled by the multiformat No. 1 "Lose Yourself" and setting up an expected boffo box office for the film, opening wide Nov. 8. That gives Slim Shady two albums in the top 10, with *The Eminem Show* at No. 8 on a 7% increase in sales.

This week Em is joined in the upper regions of the charts by five other newcomers: RCA's **Christina Aguilera** shimmies to No. 2 with the second



Christina Aguilera

single from *Stripped*. "Beautiful," breaking; **Nirvana's** greatest-hits collection on **Geffen/Interscope** bows at No. 3, as the single remains No. 1 at Alternative; **Lyric Street** country act **Rascal Flatts** hitch their horses to the No. 4 post; **Epic's** **Tori Amos** makes her label bow at No. 7; and **Ruthless/Epic's** **Bone Thugs-N-Harmony** rap their way to a No. 10 debut. Also in the top 10 are **Arista's** **Santana** (No. 5), **Warner Bros.'** **Faith Hill** (No. 6) and **Arista's** **Avril Lavigne** (No. 9).

Other chart debuts include **Jive's** **Nick Carter** (16), **TVT's** **Lil Jon & The Eastside Boyz** (17), **WSM's** *Totally Hits 2002 More Platinum* (20), **MCA's** **Shaggy** (21), **Blackground/Universal's** **Tank** (24). **Universal International's** **Stevie Wonder** (36), **Jive's** **Too Short** (44) and **MCA's** **Sigur Ros** (49).

BNA's **Kenny Chesney** shows a double-digit 16% increase in sales (41-39), while others in the black include **Columbia's** **John Mayer** (+5%), **DreamWorks Nashville's** **Toby Keith** (+6%) and **Arista's** **Pink** (+3%).

Next week: It's all about **Jive** boy-band alum **Justin Timberlake**, whose battle with **Eminem** for the top spot could go down to the wire.



Nirvana

November 8, 2002

Missing Aaliyah

It has been over a year since R&B superstar **Aaliyah** lost her life in a plane crash in the Bahamas. Next week "Miss You," the first single from her posthumous Dec. 10 release, *I Care 4 U*, hits Pop, Rhythmic, Urban and Urban AC airwaves. Portions of the proceeds from the album will go to the Aaliyah Memorial Fund, which donates to the Revlon UCLA Women's Cancer Research Program and Harlem's Sloan Kettering Cancer Center.

Christina Aguilera's "Dirrty" showed a brand-new — and controversial — Christina. Now Aguilera does an about-face as she unveils "Beautiful," the uplifting ballad and second single from her just-released album, *Stripped*. Aguilera has been hitting the television circuit lately, appearing on *Late Night With David Letterman* last week and MTV's *TRL* and Comedy Central's *The Daily Show With Jon Stewart* earlier this week. She also invades the magazine stands, appearing on the cover of the current issue of *YM* and the covers of *Maxim* and *Blender* in December. "Beautiful" goes for adds at Pop and Rhythmic next week.

Christina isn't the only teen diva who is growing up. **LeAnn Rimes** has emerged from the Christian and Country markets with a more risqué image, and next week she goes for adds with her provocative and upbeat single "Tic Toc." This is the second single from her latest album, *Twisted Angel*, and it's going straight to Pop.

Kelly Osbourne is growing up before our eyes, as she and her family star on *The Osbournes*. Now she's growing into her recording career, as "Shut Up" hits Pop radio. Fans will be offered a sneak peak of the video this week on MTV's *Catching Up With the Osbournes*, and the video will officially premiere on the network on Nov. 11. Osbourne's album will hit stores Nov. 26, the same day the second season of *The Osbournes* will begin.



Kelly Osbourne

Rio also go for adds with "I Believe," the latest from their CD *Completely*. The band have been nominated for an impressive 12th consecutive time in the Vocal Group of the Year category at the CMA Awards (CBS, Nov. 6). Lead vocalist Marty Roe is presenting an award at the show this year, and later this month Diamond Rio will perform on *Larry King Live*.

Sparta breathe a little fresh air into Rock, Active Rock and Alternative as they present "Air." This is the latest single from their CD *Wiretap Scars*. When *At The Drive-In* broke up early last year, vocalist-guitarist Jim Ward, guitarist Paul Hinojos and drummer Tony Hajjar started Sparta and later added bassist Matt Miller to the mix. Sparta won't have much time to take a breath for the rest of the year: They're currently on tour in Europe, and on Dec. 12 they start their U.S. dates in Seattle.

Coldplay are also in Europe this month, building on their fan base overseas. Not only are they doing the regular tour dates, they will also be featured on MTV Europe this weekend as the network presents a Coldplay Weekend. The band have also been nominated for several Top of the Pops Awards, airing on Nov. 30 on BBC1. Here in the States, the band will be releasing "Clocks" to Alternative and Triple A stations.

Speaking of time, **Dave Koz & Kenny Loggins** skip the month of November completely as they present "December Makes Me Feel This Way" to AC radio next week. "December" can be found on the album *Dave Koz & Friends: A Smooth Jazz Christmas*. The sixth annual A Smooth Jazz Christmas Tour, with David Benoit, Rick Braun, Brenda Russell and Peter White, kicks off Nov. 29 in Incline Village, NV.



Aaliyah

R&R Going For Adds

Week Of 11/11/02

CHR/POP

AALIYAH Miss You (*BlackGround/Universal*)
CHRISTINA AGUILERA Beautiful (*RCA*)
CREED Don't Stop Dancing (*Wind-Up*)
KELLY OSBOURNE Shut Up (*Epic*)
LAURA PAUSINI Surrender (*Atlantic*)
LEANN RIMES Tic Toc (*Curb*)
LL COOL J Luv U Better (*Def Jam/IDJMG*)
NICK CARTER Do I Have To Cry For You (*Jive*)
SMILEZ & SOUTHSTAR Tell Me (*ARTISTdirect*)
SOLUNA Monday Mi Amor (*DreamWorks*)

CHR/RHYTHMIC

AALIYAH Miss You (*BlackGround/Universal*)
CHRISTINA AGUILERA Beautiful (*RCA*)
DIRTY That's Dirty (*Universal*)
FREEWAY What We Do (*Island/IDJMG*)
NEXT Imagine That (*J*)
WESTSIDE CONNECTION It's The Holiday (*Hollywood*)
WYCLEF JEAN Pussy Cat (Remix) (*Columbia*)

URBAN

AALIYAH Miss You (*BlackGround/Universal*)
BONE THUGS 'N HARMONY Money... (*Epic*)
DEBORAH COX The Morning After (*J*)
DIRTY That's Dirty (*Universal*)
FREEWAY What We Do (*Island/IDJMG*)
GZA Knock Knock (*MCA*)
Q OF ESC 1/BUN B We Big Mane (*Dee Money*)
WESTSIDE CONNECTION It's The Holiday (*Hollywood*)
WYCLEF JEAN Pussy Cat (Remix) (*Columbia*)

URBAN AC

AALIYAH Miss You (*BlackGround/Universal*)
DEBORAH COX The Morning After (*J*)

COUNTRY

ALISON KRAUSS & UNION STATION New Favorite (*Rounder*)
CHRIS CAGLE What A Beautiful Day (*Capitol*)
DIAMOND RIO I Believe (*Arista*)
DDUG STONE P.O.W. 369 (*Audium*)
JENAI Cool Me Down (*Curb*)
RANDY TRAVIS Three Wooden Crosses (*Word/Curb/WB*)

AC

DAVE KOZ/KENNY LOGGINS December Makes Me Feel This Way (*Capitol*)
LAURA PAUSINI Surrender (*Atlantic*)
REGIE HAMM Babies (*Universal South*)

HOT AC

COUNTING CROWS Big Yellow Taxi (*Geffen/Interscope*)
CREED Don't Stop Dancing (*Wind-up*)
DAVE MATTHEWS BAND Grey Street (*RCA*)
LAURA PAUSINI Surrender (*Atlantic*)

SMOOTH JAZZ

GREG ADAMS 'Sup With That (*Ripa/Blue Note*)

ROCK

CREED Weathered (*Wind-up*)
SPARTA Air (*DreamWorks*)

ACTIVE ROCK

CREED Weathered (*Wind-up*)
SPARTA Air (*DreamWorks*)

ALTERNATIVE

BIF NAKED I Love Myself Today (*Her Royal Majesty's Records*)
COLDPLAY Clocks (*Capitol*)
CREED Weathered (*Wind-up*)
DAVE MATTHEWS BAND Grey Street (*RCA*)
SPARTA Air (*DreamWorks*)

TRIPLE A

BIG HEAD TODD & THE MONSTERS Julianna (*Big*)
COLDPLAY Clocks (*Capitol*)
PETER GABRIEL More Than This (*Geffen/Interscope*)
REMY SHAND The Way I Feel (*Motown*)

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.

Stations and their adds listed alphabetically by market

WFLY/Albany, NY * VP/Prog: Michael Morgan PD: Donnie Michaels MD: Ellen Rockwell 1 SEV "Same" CHRISTINA AGUILERA "Beautiful" KYLE MINOGUE "World" SIMPLE PLAN "Anything"	WKSE/Buffalo, NY * PD: Dave Universal MD: Donnie Michaels 1 SEV "Same" CHRISTINA AGUILERA "Beautiful" KYLE MINOGUE "World" SIMPLE PLAN "Anything"	KFMD/Denver-Boulder, CO * PD: Jim Lawson 1 AVRI LAVIGNE "Wh" TIGANT LEAP "Culture" RED HOT CHILI "Song" T.A.T.U. "Things" 2 KID ROCK/SHERYL CROW "Picture" 3 PINK "Family" SHANIA TWAIN "Getcha"	WXXX/Green Bay, WI * OM: Dan Stone PD: David Burns 1 PINK "Family" 2 KID ROCK/SHERYL CROW "Picture" SHANIA TWAIN "Getcha"	KSMB/Lafayette, LA * PD: Bobby Novasad MD: Aaron Santini 1 NIVEA "Man" BIG THYMERS "Yeah" NOLLY "Ones"	WB80/Monmouth-Ocean, NJ * PD: Greg Thomas 1 JAY-Z F/BEYONCE "Bonne" 2 NOLLY "Ones" 3 SEAN PAUL "Light" 4 SEAN PAUL "Light" 5 SHANIA TWAIN "Getcha"	WERZ/Portsmouth, NH * OM/MD: Mike O'Donnell APD: Jay Michaels MD: Sarah Sullivan 1 NOLLY "Ones" 2 ALEXANDRA SLATE "Gully" JOHN REZNIK "Shit" CHRISTINA AGUILERA "Beautiful" NOLLY "Ones"	KXXM/San Antonio, TX * PD: Krash Kelly MD: Nadia Canales 1 NOLLY "Ones" 2 ALEXANDRA SLATE "Gully" 3 NOLLY "Ones" 4 SEAN PAUL "Light" 5 T.L.C. "Girl"	WKHQ/Traverse City, MI OM: Shawn Sheldon MD: Ron Pritchard 1 SHANIA TWAIN "Getcha" 2 ASHANTI "Baby" 3 ANGIE MARTINEZ "Good" 5 GOOD CHARLOTTE "Famous" 6 NOLLY "Ones" 7 KID ROCK/SHERYL CROW "Picture"	
WKKF/Albany, NY * PD: Rob Dawes 1 ASHANTI "Baby" 2 JAY-Z F/BEYONCE "Bonne" 3 RHYMIAN COLORZ "Only" PUDDLE OF MUDD "Hates"	WZKL/Canton, OH * CHRISTINA AGUILERA "Beautiful" KYLE MINOGUE "World" SEAN PAUL "Light" PUDDLE OF MUDD "Hates"	KKDM/Des Moines, IA * PD: Greg Chance MD: Steve Jordan 1 CHRISTINA AGUILERA "Beautiful" GOOD CHARLOTTE "Famous" NOLLY "Ones" 2 AVRI LAVIGNE "Wh" 3 SEAN PAUL "Light" 4 SHANIA TWAIN "Getcha"	WKZI/Greensboro, NC * PD: Jeff McHugh APD: Terrie Knight MD: Wendy Gatlin 1 AVRI LAVIGNE "Wh" 2 KYLE MINOGUE "World" 3 SEAN PAUL "Light" 4 SHANIA TWAIN "Getcha"	WLAN/Lancaster, PA * PD: Michael McCoy APD: J. T. Bosch MD: Holly Lowe 1 STEREO FUSE "Everything" 2 NOLLY "Ones"	WVWQ/Morgantown, WV Dir/Prog: Lucy Neff MD: Brian Mo 1 NOLLY "Ones" 2 CHRISTINA AGUILERA "Beautiful" 3 SEAN PAUL "Light" 4 T.A.T.U. "Things"	WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Sky Walker MD: Paul Cruz 12 LL COOL J "Better" 13 ALEXANDRA SLATE "Gully" 14 JOHN REZNIK "Shit" 15 CHRISTINA AGUILERA "Beautiful"	KHYS/San Diego, CA * PD: Hans Laine APD: Hiram Haze MD: Adam Burmes 1 NOLLY "Ones" 2 LL COOL J "Better" 3 NIVEA "Man"	WPST/Trenton, NJ * PD: Dave McKay APD: Gabrielle Vaughn MD: Eric Tyler 1 SEAN PAUL "Light" 2 SIMPLE PLAN "Anything" 3 NOLLY "Ones"	
KKSS/Albuquerque, NM * PD: Tom Naylor APD: Jeff "Crash" Jacol MD: Alley Faith 1 ASHANTI "Baby" 2 JAY-Z F/BEYONCE "Bonne" 3 NOLLY "Ones"	WRZE/Cape Cod, MA DM: Steve McVie PD: Kevin Matthews MD: Shane Blue 1 CHRISTINA AGUILERA "Beautiful" JAY-Z F/BEYONCE "Bonne" 2 CANDY BUTCHERS "Belong"	WDRQ/Detroit, MI * APD: Alex Tear MD: Keith Curry 1 NOLLY "Ones" 2 LL COOL J "Better" 3 O-TOWN "These"	WERO/Greenville, NC * PD: Gary Blake APD: Chris Mann 1 EMERIL "Love" 2 MARIAN CAREY "Rain" 3 SEAN PAUL "Light" 4 JOHN REZNIK "Shit"	WHZZ/Lansing, MI * PD/MD: Dave B. Goode No Adds	WVXX/Myrtle Beach, SC PD: Wally B. 1 KID ROCK/SHERYL CROW "Picture" 2 SEAN PAUL "Light" 3 SHANIA TWAIN "Getcha"	WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Sky Walker MD: Paul Cruz 12 LL COOL J "Better" 13 ALEXANDRA SLATE "Gully" 14 JOHN REZNIK "Shit" 15 CHRISTINA AGUILERA "Beautiful"	KSXY/Santa Rosa, CA * PD: Crash Kelly 2 NOLLY "Ones" 3 CHRISTINA AGUILERA "Beautiful" 4 O.D. J "Bonne" 5 LASO "Something" 6 SHANIA TWAIN "Getcha"	KRQQ/Tucson, AZ * OM/MD: Steve King APD: Mike Ken Carr 1 NOLLY "Ones" 2 SEAN PAUL "Light"	KHHT/Tulsa, OK * DM: Tod Tucker MD: Cary Rush MD: Eric Tyler 1 ASHANTI "Baby" 2 GOOD CHARLOTTE "Famous" 3 SEAN PAUL "Light" 4 AMAROK "Rage" 5 GRAND SKEEM "Dx"
KOID/Alexandria, LA PD: Ron Roberts 1 SHANIA TWAIN "Getcha" 2 GOOD CHARLOTTE "Famous" 3 JOHN REZNIK "Shit"	KZIA/Cedar Rapids, IA PD/MD: Eric Hanson NOLLY "Ones"	WKQI/Detroit, MI * OM/MD: Dom Theodore SIMPLE PLAN "Anything"	WRHT/Greenville, NC * OM/MD: Jon Reilly PD: Rick McNeil MD: Pablo Sato 1 CHRISTINA AGUILERA "Beautiful" 2 JOHN MAYER "Body" 3 NOLLY "Ones"	KRRG/Laredo, TX PD/MD: Michael J. Lang No Adds	WVWV/Nashville, TN * VP/Prog: Brian Krysz PD: Marco 1 NAPPY ROOTS "Folks" 2 JAY-Z F/BEYONCE "Bonne" 3 LL COOL J "Better" 4 T.A.T.U. "Things"	WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Sky Walker MD: Paul Cruz 12 LL COOL J "Better" 13 ALEXANDRA SLATE "Gully" 14 JOHN REZNIK "Shit" 15 CHRISTINA AGUILERA "Beautiful"	KSXY/Santa Rosa, CA * PD: Crash Kelly 2 NOLLY "Ones" 3 CHRISTINA AGUILERA "Beautiful" 4 O.D. J "Bonne" 5 LASO "Something" 6 SHANIA TWAIN "Getcha"	KRRT/Laredo, TX PD/MD: Michael J. Lang No Adds	KHHT/Tulsa, OK * DM: Tod Tucker MD: Cary Rush MD: Eric Tyler 1 ASHANTI "Baby" 2 GOOD CHARLOTTE "Famous" 3 SEAN PAUL "Light" 4 AMAROK "Rage" 5 GRAND SKEEM "Dx"
WAEW/Allentown, PA * PD: Laura St. James MD: Mike Kelly 1 KELLY ROWLAND "Sole" 2 LIFEHOUSE "Spn" 3 THORCE "Alone"	WVSR/Charleston, WV DM: Jeff Whitehead PD: Chris Carmichael MD: Apollo 1 ASHANTI "Baby" 2 SIMPLE PLAN "Anything" 3 CHRISTINA AGUILERA "Beautiful"	WKQI/Detroit, MI * OM/MD: Dom Theodore SIMPLE PLAN "Anything"	WRHT/Greenville, NC * OM/MD: Jon Reilly PD: Rick McNeil MD: Pablo Sato 1 CHRISTINA AGUILERA "Beautiful" 2 JOHN MAYER "Body" 3 NOLLY "Ones"	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Sky Walker MD: Paul Cruz 12 LL COOL J "Better" 13 ALEXANDRA SLATE "Gully" 14 JOHN REZNIK "Shit" 15 CHRISTINA AGUILERA "Beautiful"	KSXY/Santa Rosa, CA * PD: Crash Kelly 2 NOLLY "Ones" 3 CHRISTINA AGUILERA "Beautiful" 4 O.D. J "Bonne" 5 LASO "Something" 6 SHANIA TWAIN "Getcha"	KRRT/Laredo, TX PD/MD: Michael J. Lang No Adds	KHHT/Tulsa, OK * DM: Tod Tucker MD: Cary Rush MD: Eric Tyler 1 ASHANTI "Baby" 2 GOOD CHARLOTTE "Famous" 3 SEAN PAUL "Light" 4 AMAROK "Rage" 5 GRAND SKEEM "Dx"
KPRF/Amarillo, TX PD/MD: Marshall Blevins 1 NIVEA "Man" 2 SYSS "Real"	WVSR/Charleston, WV DM: Jeff Whitehead PD: Chris Carmichael MD: Apollo 1 ASHANTI "Baby" 2 SIMPLE PLAN "Anything" 3 CHRISTINA AGUILERA "Beautiful"	WKQI/Detroit, MI * OM/MD: Dom Theodore SIMPLE PLAN "Anything"	WRHT/Greenville, NC * OM/MD: Jon Reilly PD: Rick McNeil MD: Pablo Sato 1 CHRISTINA AGUILERA "Beautiful" 2 JOHN MAYER "Body" 3 NOLLY "Ones"	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Sky Walker MD: Paul Cruz 12 LL COOL J "Better" 13 ALEXANDRA SLATE "Gully" 14 JOHN REZNIK "Shit" 15 CHRISTINA AGUILERA "Beautiful"	KSXY/Santa Rosa, CA * PD: Crash Kelly 2 NOLLY "Ones" 3 CHRISTINA AGUILERA "Beautiful" 4 O.D. J "Bonne" 5 LASO "Something" 6 SHANIA TWAIN "Getcha"	KRRT/Laredo, TX PD/MD: Michael J. Lang No Adds	KHHT/Tulsa, OK * DM: Tod Tucker MD: Cary Rush MD: Eric Tyler 1 ASHANTI "Baby" 2 GOOD CHARLOTTE "Famous" 3 SEAN PAUL "Light" 4 AMAROK "Rage" 5 GRAND SKEEM "Dx"
KGOT/Anchorage, AK PD: Bill Stewart MD: Mike Rock 1 CHRISTINA AGUILERA "Beautiful"	WVSR/Charleston, WV DM: Jeff Whitehead PD: Chris Carmichael MD: Apollo 1 ASHANTI "Baby" 2 SIMPLE PLAN "Anything" 3 CHRISTINA AGUILERA "Beautiful"	WKQI/Detroit, MI * OM/MD: Dom Theodore SIMPLE PLAN "Anything"	WRHT/Greenville, NC * OM/MD: Jon Reilly PD: Rick McNeil MD: Pablo Sato 1 CHRISTINA AGUILERA "Beautiful" 2 JOHN MAYER "Body" 3 NOLLY "Ones"	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Sky Walker MD: Paul Cruz 12 LL COOL J "Better" 13 ALEXANDRA SLATE "Gully" 14 JOHN REZNIK "Shit" 15 CHRISTINA AGUILERA "Beautiful"	KSXY/Santa Rosa, CA * PD: Crash Kelly 2 NOLLY "Ones" 3 CHRISTINA AGUILERA "Beautiful" 4 O.D. J "Bonne" 5 LASO "Something" 6 SHANIA TWAIN "Getcha"	KRRT/Laredo, TX PD/MD: Michael J. Lang No Adds	KHHT/Tulsa, OK * DM: Tod Tucker MD: Cary Rush MD: Eric Tyler 1 ASHANTI "Baby" 2 GOOD CHARLOTTE "Famous" 3 SEAN PAUL "Light" 4 AMAROK "Rage" 5 GRAND SKEEM "Dx"
WVSR/Charleston, WV DM: Jeff Whitehead PD: Chris Carmichael MD: Apollo 1 ASHANTI "Baby" 2 SIMPLE PLAN "Anything" 3 CHRISTINA AGUILERA "Beautiful"	WKQI/Detroit, MI * OM/MD: Dom Theodore SIMPLE PLAN "Anything"	WRHT/Greenville, NC * OM/MD: Jon Reilly PD: Rick McNeil MD: Pablo Sato 1 CHRISTINA AGUILERA "Beautiful" 2 JOHN MAYER "Body" 3 NOLLY "Ones"	WRHT/Greenville, NC * OM/MD: Jon Reilly PD: Rick McNeil MD: Pablo Sato 1 CHRISTINA AGUILERA "Beautiful" 2 JOHN MAYER "Body" 3 NOLLY "Ones"	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Sky Walker MD: Paul Cruz 12 LL COOL J "Better" 13 ALEXANDRA SLATE "Gully" 14 JOHN REZNIK "Shit" 15 CHRISTINA AGUILERA "Beautiful"	KSXY/Santa Rosa, CA * PD: Crash Kelly 2 NOLLY "Ones" 3 CHRISTINA AGUILERA "Beautiful" 4 O.D. J "Bonne" 5 LASO "Something" 6 SHANIA TWAIN "Getcha"	KRRT/Laredo, TX PD/MD: Michael J. Lang No Adds	KHHT/Tulsa, OK * DM: Tod Tucker MD: Cary Rush MD: Eric Tyler 1 ASHANTI "Baby" 2 GOOD CHARLOTTE "Famous" 3 SEAN PAUL "Light" 4 AMAROK "Rage" 5 GRAND SKEEM "Dx"
WVSR/Charleston, WV DM: Jeff Whitehead PD: Chris Carmichael MD: Apollo 1 ASHANTI "Baby" 2 SIMPLE PLAN "Anything" 3 CHRISTINA AGUILERA "Beautiful"	WKQI/Detroit, MI * OM/MD: Dom Theodore SIMPLE PLAN "Anything"	WRHT/Greenville, NC * OM/MD: Jon Reilly PD: Rick McNeil MD: Pablo Sato 1 CHRISTINA AGUILERA "Beautiful" 2 JOHN MAYER "Body" 3 NOLLY "Ones"	WRHT/Greenville, NC * OM/MD: Jon Reilly PD: Rick McNeil MD: Pablo Sato 1 CHRISTINA AGUILERA "Beautiful" 2 JOHN MAYER "Body" 3 NOLLY "Ones"	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Sky Walker MD: Paul Cruz 12 LL COOL J "Better" 13 ALEXANDRA SLATE "Gully" 14 JOHN REZNIK "Shit" 15 CHRISTINA AGUILERA "Beautiful"	KSXY/Santa Rosa, CA * PD: Crash Kelly 2 NOLLY "Ones" 3 CHRISTINA AGUILERA "Beautiful" 4 O.D. J "Bonne" 5 LASO "Something" 6 SHANIA TWAIN "Getcha"	KRRT/Laredo, TX PD/MD: Michael J. Lang No Adds	KHHT/Tulsa, OK * DM: Tod Tucker MD: Cary Rush MD: Eric Tyler 1 ASHANTI "Baby" 2 GOOD CHARLOTTE "Famous" 3 SEAN PAUL "Light" 4 AMAROK "Rage" 5 GRAND SKEEM "Dx"
WVSR/Charleston, WV DM: Jeff Whitehead PD: Chris Carmichael MD: Apollo 1 ASHANTI "Baby" 2 SIMPLE PLAN "Anything" 3 CHRISTINA AGUILERA "Beautiful"	WKQI/Detroit, MI * OM/MD: Dom Theodore SIMPLE PLAN "Anything"	WRHT/Greenville, NC * OM/MD: Jon Reilly PD: Rick McNeil MD: Pablo Sato 1 CHRISTINA AGUILERA "Beautiful" 2 JOHN MAYER "Body" 3 NOLLY "Ones"	WRHT/Greenville, NC * OM/MD: Jon Reilly PD: Rick McNeil MD: Pablo Sato 1 CHRISTINA AGUILERA "Beautiful" 2 JOHN MAYER "Body" 3 NOLLY "Ones"	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WVWV/Nashville, TN * PD: Rick Davis APD/MD: Tom Peace No Adds	WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Sky Walker MD: Paul Cruz 12 LL COOL J "Better" 13 ALEXANDRA SLATE "Gully" 14 JOHN REZNIK "Shit" 15 CHRISTINA AGUILERA "Beautiful"	KSXY/Santa Rosa, CA * PD: Crash Kelly 2 NOLLY "Ones" 3 CHRISTINA AGUILERA "Beautiful" 4 O.D. J "Bonne" 5 LASO "Something" 6 SHANIA TWAIN "Getcha"	KRRT/Laredo, TX PD/MD: Michael J. Lang No Adds	KHHT/Tulsa, OK * DM: Tod Tucker MD: Cary Rush MD: Eric Tyler 1 ASHANTI "Baby" 2 GOOD CHARLOTTE "Famous" 3 SEAN PAUL "Light" 4 AMAROK "Rage" 5 GRAND SKEEM "Dx"

*** Monitored Reporters**
186 Total Reporters
134 Total Monitored
52 Total Indicator

Note: KIZS/Tulsa, OK moves from CHR/Pop to Hot AC.



TONY NOVIA

tnovia@radioandrecords.com

Should Radio Download, Burn And Play?

□ Industry execs from radio and records offer their views

The question is simple: Do radio programmers have a responsibility to not play music that is available on the Internet but that has not yet been serviced to them? The answer, however, is not so simple.

Labels contend that, in the best situations, they have a partnership with radio and that before a station plays a new song downloaded from the Internet, the programmer should call the label, at the very least. The labels have a range of concerns about downloaded songs, ranging from the possibility that a song of inferior quality might hit the air to cases where the artist might not be legally signed to the label.

Take No Prisoners

Radio programmers, for the most part, have a take-no-prisoners attitude. They point out that security is the label's problem and feel that labels are hopelessly out of date in terms of technology and delivery. Terrestrial radio is also facing increased competition from the Internet, satellite radio and other forms of media, and programmers steadfastly refuse to concede their new-music image.

"I will not let other mediums use leaks against us as a weapon."

Jimmy Steal

With millions at stake for the labels and recent leaks of material from albums by Whitney Houston, Santana, Madonna, Eminem, Nirvana, Audio-slave, Pearl Jam and U2 — to name a few — the labels are getting tougher. They are issuing cease-and-desist orders to radio and, much to radio's chagrin, working more with other forms of media, like AOL's First Listen (see sidebar).

Not so fast, say radio programmers. They like to remind labels that, even in a market where CD sales are decreasing, approximately 70% of people who hear new music and go out to purchase the album heard that song on the radio. Therefore, the majority of music sales can still be attributed to radio airplay.

For a better perspective on the issue of whether radio should play new songs that have not been serviced but



Jimmy Steal



Lee Abrams

that are available on the Internet, I turned to a wide range of top programmers from all formats and a few key label Sr. VPs for their views and opinions.

Jimmy Steal
Regional VP, Emmis;
PD, KPWR (Power 106)/
Los Angeles

Whether a station should play unreleased tracks from the web before they are sent to radio depends on the relationship the station has with the particular label in question. Stations look bad when web listeners have songs before the radio stations do. Radio programmers should be concerned that the Internet — and not their radio station — may become the place to go for new music.

I made my concerns known way back when Brandy was made available on AOL's First Listen before it went to radio. The song's appearance was not surprising, since Atlantic is part of the AOL/Time Warner conglomerate. Clearly, the message they are sending is that Internet play is more important than radio airplay. After the initial buzz is created by a First Listen-type promotion, labels must remember that they need radio to make the multiple impressions that drive Platinum sales.

The labels are behind in Internet security and technology. Just look at how they've treated online downloading — first fear, then denial, and now they are finally trying to figure out the subscription model. Is it radio's fault they don't have a plan in place?

The Internet is competition for radio. If something is on the 'Net, the label has obviously "allowed" a leak, and we cannot let other mediums use this against us as a weapon.

Lee Abrams
Chief Programming Officer,
XM Satellite Radio

Radio should be as aggressive as it can be to bring interesting music to the public. It's unfortunate that most radio stations are only interested in presenting established music, because, looking back to the musically healthy '60s and '70s, radio stations would do anything to find music first, and that positively affected sales and visibility.

It would do radio good to review airchecks from those musically intense years. Listen to how an AM radio station presented a new English release in 1964 or how an FM station presented an important rock release in 1974. That is missing on the radio today, and it is a wonderfully positive characteristic of radio's ability and potential to break music.

I think radio should go for it and find cool music wherever it can. The security issue is up to the record companies. If they have something amazing, it is up to them to keep it undercover until they are ready. Don't blame radio for being aggressive about music; such aggression is sorely lacking and should be welcomed in all quarters.



Chris Edge



Joe Riccitelli

Chris Edge
PD, WDCG/Raleigh

I don't understand why I should feel obligated not to play a song because the record company isn't ready for me to. That's ridiculous.

I don't work for the artist or the record company; I work for my listeners. The service they expect from me is the delivery of music and, in the case of CHR, that means new music.

If a fan is getting that music from some other source, why should I fol-

Is Radio Getting Screwed By AOL First Listen?

A fierce radio ally and never one to mince words, well-respected consultant **Fred Jacobs** recently sent this e-mail to his clients. While Jacobs services primarily Rock stations, is his message a wakeup call for all formats? What do you think?

Some of you may know that Capitol Records has cut one of those AOL First Listen deals for George Harrison's new single, "Stuck Inside a Cloud." This means that approximately 35 million AOL subscribers now have access to this song — and you, technically, do not. Apparently, Capitol is planning on servicing radio on Tuesday or Wednesday of this week.

This may not bother you in the least. And you may hear the song and decide that it's not to your liking anyway. However, if this particular song isn't a big issue, the next one very well could be.

We think there are many different options for you here, and we recommend you consider choosing one of these (or maybe more):

- We do not feel that we can or should (legally) send you the MP3 of the song. Tim Davis (Jacobs Media) has pulled it down, and, as you know, it's a tricky procedure, but one your IT person can probably pull off. Please also realize that AOL has inserted "AOL Music First Listen" voiceovers at two points in the song. Obviously, this makes it more challenging for radio. At any rate, download, burn and play at your own risk.

- Let Capitol and other labels know how you feel about this maneuver. While it's true that a million or more AOL subscribers will hear the song in the next day or so, only radio will, in theory, play it for weeks and weeks. If Capitol and other labels don't place a value on your airplay, that should tell you something about where things are headed.

- Drop other Capitol product. We've never liked this option, because listeners get screwed, and it creates divisive relationships with the label. We don't recommend that you do this, but it is leverage nonetheless.

- Don't play the song when it's officially serviced to your station. Of course, that's always an option you have.

- Do nothing. You may not feel this is a significant issue.

This isn't a good trend. Obviously, labels are looking for other options for breaking new music beyond the traditional (read: radio) outlets. Reminding them of the power of your audience and our medium right now strikes us as a wise play.

Reach Fred Jacobs at fredjacobs@jacobsmedia.com.

low the record company's agenda and lose the new-music edge for my radio station?

Joe Riccitelli
Sr. VP, Jive

If it is on the Internet, it is pretty much fair game for radio stations, with a few exceptions. It is up to the labels, management, etc., to police how they roll out their superstars or new artists to all media.

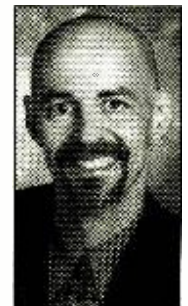
As far as cease-and-desists are concerned, my personal feelings are that they are typically a waste of time. Your relationship with the stations in question should be strong enough to get a song off the air.

The problem is the widening gap between the agendas of the content providers and radio. As a content provider, if the Internet is the place to help introduce, deliver and break new music, we would be doing our artists a disservice by not taking advantage of it.

Barry James
Station Manager,
WTMX/Chicago

Strictly from a radio perspective, a radio station already pays an enormous amount of money to ASCAP/BMI/SESAC for the right to give an artist's work airplay at such a level that it might become a commercial hit. With the RIAA entering the scene regarding web simulcasts of said music, the station's costs are further increased.

Radio's competition isn't simply other stations; it's also MP3s, webcasters and — someday — satellite-delivered music. Recent studies of 18-22-



Barry James



Ron Geslin

year-olds show that radio is a tertiary medium for their music needs.

The aforementioned facts underscore the fact that, to be competitive, radio needs to take advantage of every possible break, tool and strategy it can. That means if my competitor and a dozen webcasters have a new U2 song before I do and play it before I do because I'm trying to wear a white hat and call my label rep, I'm shooting myself in the foot.

If the labels don't want leaks, they should have ASCAP/BMI/SESAC and the RIAA help fund a method by which they could assure their artists and their respective works would be secure.

Ron Geslin
Sr. VP, RCA Records

I was recently involved in handling one of the "leaks" you are referring to. It was, to say the least, a night to remember. (Of course, these things don't happen during a workday — only when you are sleeping or on weekends.)

Continued on Page 43

Over 27 million in audience!

R&R Hot AC: **25**
Adult Top 40 Monitor: 24*
#3 Greatest Gainer
Modern AC Monitor: 14*
#2 Greatest Gainer
Top 5 callout at KLLC

NEW THIS WEEK
WPLJ, KDMX, KAMX, KYKY, WXLO, KFMD,
KLAL, WPXY, WKSS, WXSS, WVKS, KLTG,
KSTZ, WHYN, WXMA
MAJORS ON
KLLC, WTMX, KPLZ, WSTR, WAPE, KRSK, KFMB,
KDND, WNKS, WNCI, KXXM, WLNK, WNNK, WSNE,
WTIC, KEZR, WMC, KNEV, WZPL, WPTE, WZYP,
WPRO, KMXB, WMEG

the ZEPHYR SONG

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

RED
HOT

Chili
Pepper



Management: Q Prime Inc.
Produced by Rick Rubin. Engineered and mixed by Jim Scott
AOL Keyword: RED HOT CHILI PEPPERS
www.americanradiohistory.com

R&R CHR/Pop Top 50

November 8, 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	NO DOUBT F/LADY SAW Underneath It All (Interscope)	8289	-44	914278	15	133/0
2	2	AVRIL LAVIGNE Sk8er Boi (Arista)	8026	-307	871832	11	134/0
3	3	EMINEM Lose Yourself (Shady/Interscope)	8024	+992	942544	7	127/1
6	4	JUSTIN TIMBERLAKE Like I Love You (Jive)	6236	+98	658719	11	130/0
7	5	MADONNA Die Another Day (Maverick/WB)	6143	+369	598702	5	133/0
4	6	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	6143	-330	554670	18	129/0
5	7	KELLY CLARKSON A Moment Like This (RCA)	5849	-548	607150	9	90/0
9	8	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	5692	+583	635728	9	109/3
10	9	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	5416	+372	592352	6	134/0
8	10	CREED One Last Breath (Wind-up)	5344	-190	548379	24	124/0
13	11	JENNIFER LOPEZ Jenny From The Block (Epic)	5256	+572	570324	5	129/1
12	12	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	4738	-2	453117	14	117/0
11	13	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	4665	-322	553060	18	130/0
15	14	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	4560	+82	447716	12	130/0
14	15	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	4136	-536	391134	18	127/0
16	16	AVRIL LAVIGNE Complicated (Arista)	3966	-265	373290	25	134/0
20	17	PINK Family Portrait (Arista)	3714	+398	374917	7	130/3
24	18	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3543	+1010	367508	7	104/8
17	19	VANESSA CARLTON Ordinary Day (A&M/Interscope)	3416	-795	336486	17	125/0
21	20	KELLY ROWLAND Stole (Columbia)	3273	+376	348754	8	123/1
18	21	MICHELLE BRANCH Goodbye To You (Maverick/WB)	2965	-725	361255	16	119/0
22	22	MATCHBOX TWENTY Disease (Atlantic)	2672	+101	240064	5	100/2
26	23	TLC Girl Talk (Arista)	2608	+391	270179	4	108/3
23	24	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	2393	-161	278133	18	105/0
33	25	O-TOWN These Are The Days (J)	2231	+428	259695	4	115/4
25	26	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	2155	-103	175471	11	96/0
34	27	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	2144	+343	250089	4	104/4
32	28	NAPPY ROOTS Po' Folks (Atlantic)	2116	+205	226871	10	80/4
36	29	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2048	+416	195121	3	111/10
35	30	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2045	+306	199244	6	92/8
29	31	OUR LADY PEACE Somewhere Out There (Columbia)	2013	-33	253095	18	96/0
30	32	CHRISTINA AGUILERA Dirty (RCA)	1846	-205	249784	10	124/0
27	33	ASHANTI Happy (Murder Inc./IDJMG)	1835	-373	209869	15	112/0
37	34	LIFEHOUSE Spin (DreamWorks)	1809	+247	147875	7	88/6
28	35	HOOBASTANK Running Away (Island/IDJMG)	1809	-308	231155	16	84/0
38	36	NIVEA Don't Mess With My Man (Jive)	1798	+490	165668	3	81/21
31	37	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1588	-372	165803	16	126/0
41	38	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	1413	+274	168336	5	3/1
46	39	BIG TYMERS Oh Yeah (Cash Money/Universal)	1197	+193	106065	2	64/2
48	40	NORAH JONES Don't Know Why (Blue Note/Virgin)	1116	+169	110909	2	79/6
Debut	41	SEAN PAUL Gimme The Light (VP/Atlantic)	1093	+328	129274	1	67/15
50	42	KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	1091	+196	72127	2	34/5
Debut	43	SHAGGY Strength Of A Woman (MCA)	1030	+297	153868	1	74/3
42	44	LAS KETCHUP The Ketchup Song (Hey Hah) (Columbia)	1020	-117	141032	5	53/0
40	45	MARIO Just A Friend 2002 (J)	966	-194	81254	20	113/0
Debut	46	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	960	+117	76250	1	65/8
Debut	47	MARIAH CAREY Through The Rain (MonarC/IDJMG)	932	+106	121502	1	88/9
45	48	DAVE MATTHEWS BAND Where Are You Going (RCA)	893	-76	73089	14	55/0
Debut	49	THICKE When I Get You Alone (NuAmerica/Interscope)	888	+110	65686	1	69/3
47	50	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	809	-156	109803	7	43/0

134 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/27-11/2. 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
NELLY Air Force Ones (Fo' Reel/Universal)	47
CHRISTINA AGUILERA Beautiful (RCA)	42
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	22
NIVEA Don't Mess With My Man (Jive)	21
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	18
SEAN PAUL Gimme The Light (VP/Atlantic)	15
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	15
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	14
AVRIL LAVIGNE I'm With You (Arista)	14
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	11

MARIAH CAREY
Through the Rain

**TOP 5 PHONES AT Y100/MIAMI
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TRL #2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+1010
EMINEM Lose Yourself (Shady/Interscope)	+992
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+583
JENNIFER LOPEZ Jenny From The Block (Epic)	+572
CHRISTINA AGUILERA Beautiful (RCA)	+518
NIVEA Don't Mess With My Man (Jive)	+490
O-TOWN These Are The Days (J)	+428
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+416
PINK Family Portrait (Arista)	+398
TLC Girl Talk (Arista)	+391

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PINK Just Like A Pill (Arista)	2996
DJ SAMMY & YANOU Heaven (Robbins)	2074
NELLY Hot In Herre (Fo' Reel/Universal)	1879
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1723
JOHN MAYER No Such Thing (Aware/Columbia)	1671
JIMMY EAT WORLD The Middle (DreamWorks)	1593
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1486
LINKIN PARK In The End (Warner Bros.)	1429
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1324
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1267
DEFAULT Wasting My Time (TVT)	1198
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1115
PINK Don't Let Me Get Me (Arista)	1101
ASHANTI Foolish (Murder Inc./IDJMG)	1074

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R&R Callout America®

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 8, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of October 13-October 19.

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)	3.89	3.83	3.95	3.78	81.9	17.2	4.28	3.93	3.17	3.97	3.89	3.78	3.89
HP PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.82	3.65	3.84	3.79	55.6	9.4	4.08	3.79	3.26	3.57	3.62	3.98	4.12
AVRIL LAVIGNE Sk8er Boi (Arista)	3.81	3.74	3.76	3.75	75.6	22.5	4.06	3.67	3.47	3.90	3.94	3.57	3.85
AVRIL LAVIGNE Complicated (Arista)	3.77	3.76	3.81	3.77	83.3	33.1	3.77	3.95	3.60	3.92	3.89	3.46	3.81
HP DIXIE CHICKS Landslide (Monument)	3.73	—	—	—	45.6	8.9	3.73	3.57	3.88	3.67	3.53	3.89	3.87
HOOBASTANK Running Away (Island/IDJMG)	3.71	3.52	3.66	3.63	56.4	11.1	3.80	3.71	3.49	3.55	3.74	3.80	3.76
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.68	—	—	—	58.9	15.3	3.73	3.66	3.61	4.02	3.44	3.64	3.60
PINK Family Portrait (Arista)	3.65	—	—	—	40.1	9.2	3.78	3.51	3.39	3.48	3.65	3.86	3.68
CREED One Last Breath (Wind-up)	3.64	3.53	3.79	3.56	70.0	23.1	3.58	3.57	3.81	3.47	3.74	3.39	4.02
HP NAPPY ROOTS Po' Folks (Atlantic)	3.62	3.53	3.82	3.69	56.4	14.2	3.66	3.60	3.56	3.46	3.94	3.47	3.61
HP SEAN PAUL Gimme The Light (VP/Atlantic)	3.62	—	—	—	48.6	12.5	3.59	3.57	3.77	3.68	3.98	3.13	3.61
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.58	3.65	3.90	3.83	62.2	18.6	3.78	3.43	3.32	3.60	3.65	3.45	3.63
HP NIVEA Don't Mess With My Man (Jive)	3.58	3.65	—	—	43.3	10.0	3.63	3.64	3.38	3.54	3.89	3.28	3.73
KELLY CLARKSON A Moment Like This (RCA)	3.57	3.63	3.64	3.62	75.8	23.9	3.75	3.42	3.49	3.59	3.51	3.65	3.54
NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.55	3.70	3.78	3.77	79.4	34.7	3.45	3.74	3.52	3.72	3.81	3.33	3.34
SANTANA F/B RANCH The Game Of Love (Arista)	3.53	3.44	—	—	53.1	13.3	3.65	3.40	3.49	3.87	3.34	3.31	3.59
NO DOUBT F/LADY SAW Underneath It All (Interscope)	3.50	3.73	3.64	3.61	74.2	21.9	3.50	3.34	3.69	3.70	3.40	3.42	3.47
PINK Just Like A Pill (Arista)	3.46	3.64	3.67	3.51	78.1	29.2	3.47	3.34	3.57	3.47	3.59	3.22	3.55
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.45	3.67	3.60	3.48	59.2	20.0	3.44	3.54	3.35	3.46	3.40	3.33	3.60
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.44	3.57	3.56	3.58	61.9	18.6	3.59	3.32	3.32	3.46	3.37	3.46	3.46
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.43	3.29	3.49	3.40	60.0	18.9	3.43	3.49	3.33	3.47	3.58	3.42	3.20
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3.36	3.53	3.68	3.55	62.8	24.2	3.35	3.42	3.31	3.22	3.65	3.34	3.27
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.32	3.36	3.55	3.51	71.1	31.1	3.29	3.39	3.28	3.32	3.53	3.27	3.16
P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.31	3.24	3.49	3.54	70.0	30.6	3.27	3.24	3.53	3.36	3.39	3.24	3.24
ASHANTI Happy (Murder Inc./IDJMG)	3.30	3.41	3.49	3.39	77.2	35.8	3.31	3.21	3.40	3.44	3.32	3.36	3.05
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.27	3.34	3.55	3.28	65.6	24.4	3.23	3.42	3.11	3.32	3.51	2.97	3.29
JENNIFER LOPEZ Jenny From The Block (Epic)	3.26	3.45	—	—	50.0	13.3	3.40	3.34	2.78	3.17	2.98	3.43	3.43
CHRISTINA AGUILERA Dirty (RCA)	3.24	3.25	3.33	3.29	67.2	20.3	3.29	3.42	2.91	3.12	3.58	3.05	3.30
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	3.00	3.01	—	—	44.4	14.7	3.05	3.08	2.75	2.93	2.93	2.98	3.15

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

The same week that the soundtrack of the movie *8 Mile* sells a reported 700,000-plus, the first single from that movie, "Lose Yourself" (Shady/Interscope), holds its ground at No. 1 on *Callout America*. The song ranks first with teens and second 18-24.

Puddle Of Mudd move back up to second place with "She Hates Me" (Flawless/Geffen/Interscope). "Hates" ranks second with teens and third 18-24.

We have four debuts in the top 50 this week: The top debut comes from **The Dixie Chicks**, as "Landslide" featuring **Sheryl Crow** (Monument/Columbia) ranks fifth overall. The cover of the Fleetwood Mae classic also ranks ninth with teens and 10th 18-24 and debuts at No. 1 among women 25-34.

Missy Elliott enters at No. 7 with "Work It" (Gold Mind/Elektra/EEG). "Work" ranks ninth with teens, seventh 18-24 and sixth 25-34 — solid for a song already No. 1 on the CHR/Rhythmic chart.

Pink is off to a great start with "Family Portrait" (Arista). The fourth single from the Philly native's *Missundaztood* album debuts at No. 8 overall and fifth with teens.

The final song to debut is "Gimme The Light" by **Sean Paul** (VP/Atlantic), which enters in a tie for 10th place overall. "Light" is scoring big with women 25-34, where it ranks third with a 3.77.

Other notable accomplishments this week: **Nivea** ranks eighth with women 18-24 (and a solid 12th overall) with "Don't Mess With My Man" (Jive); **Nappy Roots** rank ninth among women 18-24 and 25-34 with "Po' Folks" (Atlantic); and **Norah Jones** remains just under 40% familiarity (the minimum to print), but "Don't Know Why" continues to test huge 25-34, ranking second.

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'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 (Interscope)	3122	-10	90372	14	51/0
2	2	AVRIL LAVIGNE Sk8er Boi (Arista)	2945	-80	84871	10	49/0
8	3	MADONNA Die Another Day (Maverick/WB)	2422	+387	69416	4	51/0
3	4	KELLY CLARKSON A Moment Like This (RCA)	2411	-88	65730	7	43/0
4	5	JUSTIN TIMBERLAKE Like I Love You (Jive)	2355	+70	60661	9	48/0
6	6	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2263	+99	65033	6	51/0
11	7	EMINEM Lose Yourself (Shady/Interscope)	2240	+361	65481	5	50/0
7	8	CREED One Last Breath (Wind-up)	1984	-64	57719	24	43/0
5	9	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1907	-283	54289	16	41/0
13	10	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	1712	+98	48231	11	49/0
10	11	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1667	-270	49050	17	42/0
17	12	JENNIFER LOPEZ Jenny From The Block (Epic)	1654	+191	43125	3	47/0
14	13	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1612	+42	49082	13	46/1
9	14	VANESSA CARLTON Ordinary Day (A&M/Interscope)	1587	-370	46531	17	43/0
16	15	MATCHBOX TWENTY Disease (Atlantic)	1573	+62	44215	4	50/0
18	16	PINK Family Portrait (Arista)	1466	+228	42353	6	46/1
20	17	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1397	+305	42007	7	42/0
12	18	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1347	-363	38836	16	37/0
23	19	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1246	+242	33975	6	43/0
26	20	KELLY ROWLAND Stole (Columbia)	1170	+254	31833	7	44/0
15	21	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1133	-387	31502	16	36/0
28	22	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1066	+268	30431	3	48/2
24	23	LIFEHOUSE Spin (DreamWorks)	1025	+56	28984	8	45/0
22	24	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1022	+3	28909	10	34/0
29	25	TLC Girl Talk (Arista)	933	+151	26718	3	41/1
32	26	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	863	+230	23479	3	40/1
25	27	AVRIL LAVIGNE Complicated (Arista)	765	-167	23451	24	30/0
27	28	OUR LADY PEACE Somewhere Out There (Columbia)	712	-111	20666	16	23/0
33	29	NAPPY ROOTS Po' Folks (Atlantic)	697	+67	19887	9	33/0
35	30	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	688	+184	17081	2	39/7
34	31	O-TOWN These Are The Days (J)	680	+121	18773	3	33/5
21	32	HOOBASTANK Running Away (Island/IDJMG)	670	-377	22042	18	25/0
31	33	ASHANTI Happy (Murder Inc./IDJMG)	502	-192	16203	14	18/0
30	34	CHRISTINA AGUILERA Dirty (RCA)	498	-271	12049	8	18/0
37	35	THICKE When I Get You Alone (NuAmerica/Interscope)	472	+44	13056	5	35/1
40	36	MARIAH CAREY Through The Rain (MonarC/IDJMG)	424	+57	12159	4	27/1
38	37	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	390	-2	11832	2	24/4
42	38	KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	377	+56	10282	2	20/5
Debut	39	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	376	+177	11260	1	27/0
Debut	40	KYLIE MINOGUE Come Into My World (Capitol)	357	+214	8566	1	24/5
39	41	DAVE MATTHEWS BAND Where Are You Going (RCA)	354	-34	11390	14	10/0
Debut	42	SHAGGY Strength Of A Woman (MCA)	301	+68	7691	1	18/2
Debut	43	NIVEA Don't Mess With My Man (Jive)	281	+146	8911	1	18/7
45	44	CANDY BUTCHERS You Belong To Me Now (RPM)	278	+9	6981	5	14/2
36	45	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	278	-188	6784	14	13/0
48	46	LAS KETCHUP The Ketchup Song (Hey Hah) (Columbia)	272	+24	5119	2	13/1
43	47	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	270	-46	6127	16	12/0
Debut	48	T.A.T.U. All The Things She Said (Interscope)	256	+200	7520	1	29/8
50	49	STEREO FUSE Everything (EO/Wind-up)	254	+20	6577	2	17/0
Debut	50	NORAH JONES Don't Know Why (Blue Note/Virgin)	233	+64	5793	1	14/0

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 10/27-Saturday 11/2. © 2002, R&R Inc.

Most Added

ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA Beautiful (RCA)	23
NELLY Air Force Ones (Fo' Reel/Universal)	17
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	13
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	11
T.A.T.U. All The Things She Said (Interscope)	8
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	7
NIVEA Don't Mess With My Man (Jive)	7
O-TOWN These Are The Days (J)	5
KYLIE MINOGUE Come Into My World (Capitol)	5
K. ROCK W/S. CROW Picture (Top Dog/Lava/Atlantic)	5
JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)	4
SEAN PAUL Gimme The Light (VP/Atlantic)	4
DEFAULT Live A Lie (TVT)	4
AVRIL LAVIGNE I'm With You (Arista)	4
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	3
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	2
PRYMARY COLORZ If You... (Big 3/Beyond/Universal)	2
SHAGGY Strength Of A Woman (MCA)	2
CANDY BUTCHERS You Belong To Me Now (RPM)	2
LASGO Something (Robbins)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MADONNA Die Another Day (Maverick/WB)	+387
EMINEM Lose Yourself (Shady/Interscope)	+361
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+305
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+268
KELLY ROWLAND Stole (Columbia)	+254
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+242
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	+230
PINK Family Portrait (Arista)	+228
KYLIE MINOGUE Come Into My World (Capitol)	+214
T.A.T.U. All The Things She Said (Interscope)	+200
JENNIFER LOPEZ Jenny From The Block (Epic)	+191
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+184
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+177
TLC Girl Talk (Arista)	+151
NIVEA Don't Mess With My Man (Jive)	+146
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+128
O-TOWN These Are The Days (J)	+121
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+99
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	+98
NELLY Air Force Ones (Fo' Reel/Universal)	+85
BIG TYMERS Oh Yeah (Cash Money/Universal)	+79
JUSTIN TIMBERLAKE Like I Love You (Jive)	+70
CHRISTINA AGUILERA Beautiful (RCA)	+70
SHAGGY Strength Of A Woman (MCA)	+68
NAPPY ROOTS Po' Folks (Atlantic)	+67
SEAN PAUL Gimme The Light (VP/Atlantic)	+66
PINK Don't Let Me Get Me (Arista)	+65
NORAH JONES Don't Know Why (Blue Note/Virgin)	+64
MATCHBOX TWENTY Disease (Atlantic)	+62
MARIAH CAREY Through The Rain (MonarC/IDJMG)	+57

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THE INDUSTRY'S NEWSPAPER



Amarillo, TX may not be the biggest market, but don't get this city wrong: The people in Amarillo take their radio stations very seriously. Here at KPRF-FM, Power 98.7, we take the format we deliver seriously. One of the things I like most about this city is the variety in the flavor of the people. We play everything from rap to urban to pop and rock. • Currently, our strongest songs include "Lose Yourself" by Eminem, which seemed to blow up overnight and is now the strongest song on our phones. Other strong songs are "Die Another Day" by Madonna, "Sk8er Boi" by Avril Lavigne, "Jenny From the Block" by Jennifer Lopez and "A Moment Like This" by *American Idol* winner Kelly Clarkson. These are all strong songs that keep our phone lines lighting up. • The new songs I feel are going to be good for this market are "Angel" by Amanda Perez, "03 Bonnie & Clyde" by Jay-Z featuring Beyoncé and "Game of Love" by Santana & Michelle Branch. We are getting lots of requests for these songs already. • As long as there are talented artists releasing amazing songs, CHR/Pop radio will have an excellent beginning to 2003!

Nelly's "Air Force Ones" (Fo' Reel/Universal) is the top entry on the Most Added list with 47. Following closely is **Christina Aguilera's** "Beautiful" (RCA) with 42 ... Epic's **Good Charlotte** receive 22 nods for "Lifestyles of the Rich and Famous" ... New to the chart are **Sean Paul's** "Gimme the Light" (VP/Atlantic) at No. 41*, **Shaggy's** "Strength of a Woman" (MCA) at No. 43*, **John Rzeznik's** "I'm Still Here..." (Walt Disney/Hollywood) at No. 46*, **Mariah Carey's** "Through the Rain" (Monarch/IDJMG) at No. 47* and **Thicke's** "When I Get You Alone" (NuAm/Interscope) at No. 49* ... **Missy Elliott's** "Work It" (Gold Mind/Elektra/EEG) is doing just that! The single gains the most increase in airplay this week with a +1,010. Chart-wise, it moves 24-18* ... Though **No Doubt's** "Underneath It All" (Interscope) holds on to No. 1 for the second week in a row, **Eminem's** "Lose Yourself" (Shady/Aftermath/Interscope) gains a +992 (coming in second on the M.I.P. list). He's coming in to the homestretch, with a possible No. 1 seven days away ... It's a three-way tie for biggest chart move, as each artist moves up eight positions. **Kid Rock**, along with **Sheryl Crow**, is photographed at No. 42* with "Picture" (Top Dog/Lava/Atlantic); **Norah Jones** floats on perplexity in "Don't Know Why" (Blue Note/Virgin) at No. 40*; and at No. 25* is **O-Town's** "These Are the Days" (J), which fills the boy band's free time with self-analysis and emotional reflections.



— Tanya O'Quinn/Asst. Editor



ARTIST: Justin Guarini

LABEL: RCA

By TANYA O'QUINN / ASSISTANT EDITOR



Justin Guarini (center, back row)

You don't have to know his name or his voice; all you have to see is that thick, curly mane sitting atop his head, and you know it's **Justin Guarini**. The runner-up on the *American Idol* television show has stolen thousands of young hearts just on the basis of his good looks. However, that's not how he got on the show. Randy Jackson, Paula Abdul and Simon Cowell weren't as focused on his appearance as they were on his vocal ability. But the millions of young females who tuned in to the FOX television phenomenon may have judged his overall performance on a little more than his ability to carry a musical note.

Born in Columbus, GA, the 23-year-old heartthrob has been singing since the age of 4, when he began his career with the Atlanta Boys Choir. In high school he became a member of an a cappella group called Midnight Voices. His vocal skills received some fine-tuning at Philadelphia's University of Arts and the School for Film & TV in New York City. Though singing is in his blood, Guarini needed a 9-to-5 job to pay the bills. While working as a salesman for ADT security systems, he exercised his vocal cords and earned extra dough by moonlighting at Cutting Edge Entertainment, a company that specializes in singers and entertainers for weddings, bar mitzvahs and other gatherings.

Guarini's renditions of "Who's Loving You Now" and "Get Here" were the tunes that made the *American Idol* judges take notice of him. There were times when it looked like he wouldn't maintain his place in the competition, but his strong, impassioned performances added to his vocal expressions. "Route 66" and "Let's Stay Together" could have been two of the songs that kept him afloat as he competed against some very talented aspiring artists. His hard work and dedication paid off, as he made it to the finals.

One of 10,000 led to one of 10. Ultimately, his final position was No. 2, but don't cry for him, Argentina! This young man has gone from selling security systems and performing at Cousin Scott's bar mitzvah to being signed to 19 Recordings Limited, the production company that created *American Idol* and will license Guarini's solo album to RCA Records in the U.S. And you just may hear his vocals doing the tango with those of *American Idol* winner Kelly Clarkson on her debut album. It seems the two have developed a close friendship, as they both had to endure the strain and stress of such a highly publicized televised competition. Guarini, along with Clarkson and eight other *American Idol* finalists, recently embarked on a 27-city U.S. arena tour.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.rronline.com and click the Message Boards button.

Shaggy

"Strength Of A Woman" from the album *Lucky Day* In Stores Now!

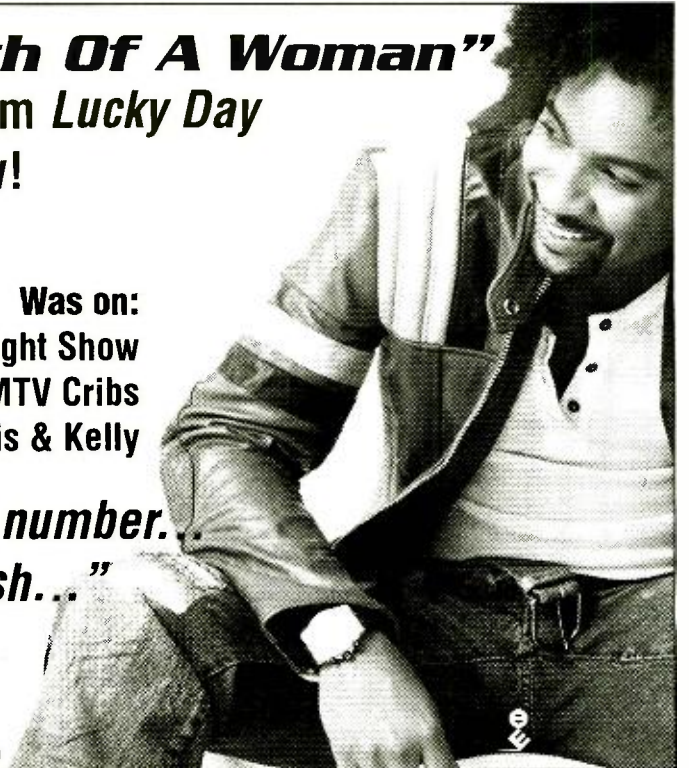
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Tonight Show
MTV Cribs
Live with Regis & Kelly

"A soaring, pop-reggae number... an unquestionable smash..."
-Entertainment Weekly



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November 8, 2002

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America's Best Testing CHR/Pop Songs 12+
For The Week Ending 11/8/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	4.08	4.04	85%	11%	4.08	85%	12%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	4.00	4.02	92%	24%	4.04	93%	24%
EMINEM Lose Yourself (Shady/Interscope)	3.98	3.84	90%	19%	4.13	91%	18%
OUR LADY PEACE Somewhere Out There (Columbia)	3.92	3.89	76%	21%	3.89	75%	22%
KELLY CLARKSON A Moment Like This (RCA)	3.90	3.97	95%	32%	3.94	96%	35%
HOOBASTANK Running Away (Island/IDJMG)	3.90	3.92	70%	17%	3.92	73%	18%
AVRIL LAVIGNE Complicated (Arista)	3.87	3.84	98%	55%	3.81	98%	60%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.86	3.89	96%	37%	3.76	97%	42%
MATCHBOX TWENTY Disease (Atlantic)	3.86	3.70	57%	9%	4.03	55%	5%
KELLY ROWLAND Stole (Columbia)	3.78	3.71	61%	10%	3.86	61%	9%
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.76	3.88	83%	29%	3.67	82%	32%
NO DOUBT Underneath It All (Interscope)	3.74	3.75	95%	37%	3.79	96%	37%
PINK Just Like A Pill (Arista)	3.73	3.72	98%	51%	3.73	98%	52%
PINK Family Portrait (Arista)	3.73	3.74	80%	16%	3.68	80%	15%
O-TOWN These Are The Days (J)	3.67	-	54%	11%	3.71	50%	8%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.64	3.65	93%	51%	3.66	92%	50%
TLC Girl Talk (Arista)	3.63	-	50%	6%	3.65	51%	7%
PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	3.62	3.62	66%	18%	3.55	64%	20%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.61	3.70	93%	39%	3.56	94%	41%
CREED One Last Breath (Wind-up)	3.61	3.61	90%	38%	3.62	91%	39%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.56	3.60	65%	15%	3.65	64%	14%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.50	3.45	94%	33%	3.61	95%	33%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.50	3.61	67%	25%	3.59	69%	24%
MADONNA Die Another Day (Warner Bros.)	3.46	3.57	79%	20%	3.32	82%	24%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.44	3.43	91%	46%	3.45	92%	48%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.44	3.48	70%	18%	3.35	71%	21%
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.38	3.43	67%	21%	3.56	65%	16%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.31	3.40	71%	27%	3.38	71%	27%
NAPPY ROOTS Po' Folks (Atlantic)	3.19	-	53%	20%	3.17	51%	19%
P.DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.10	3.13	91%	56%	3.18	90%	54%

Total sample size is 653 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

STEREO FUSE Everything (EO/Wind-up)
Total Plays: 741, Total Stations: 52, Adds: 2

KYLIE MINOGUE Come Into My World (Capitol)
Total Plays: 700, Total Stations: 73, Adds: 10

GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)
Total Plays: 657, Total Stations: 84, Adds: 22

CHRISTINA AGUILERA Beautiful (RCA)
Total Plays: 611, Total Stations: 62, Adds: 42

RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
Total Plays: 570, Total Stations: 50, Adds: 11

LL COOL J Luv U Better (Def Jam/IDJMG)
Total Plays: 503, Total Stations: 32, Adds: 10

NELLY Air Force Ones (Fo' Reel/Universal)
Total Plays: 474, Total Stations: 66, Adds: 47

COLDPLAY In My Place (Capitol)
Total Plays: 467, Total Stations: 43, Adds: 1

ASHANTI Baby (Murder Inc./IDJMG)
Total Plays: 441, Total Stations: 14, Adds: 6

JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)
Total Plays: 366, Total Stations: 30, Adds: 14

Songs ranked by total plays

Should Radio Download...?

Continued from Page 36

I received a call at around 8pm from a distraught PD in a top 20 market who informed me that the new Christina Aguilera song "Dirrty" was on a Christina fan site somewhere in Spain or something crazy like that and that the competition knew about it and was threatening to play it immediately. The PD wanted us to be aware of it and was concerned about protecting himself and the image of his station in the "you heard it here first" game.

We had a responsibility to try to contain what was happening. Our concern was that the version on the web was an inferior, early mix of the song. We understood that by morning it would be all over the radio.

Our choice was to let the inferior copy go on the radio, send a million cease-and-desist letters and piss people off or let it go a week earlier. We chose to go a week earlier, service the single and benefit from all the interest over the leak.

Whether some malcontent in a factory goes home and uploads something important just to screw with the system or a track gets on the site of an overzealous fan who got the record from our international division, the problem is the same, and chaos ensues. What was to be a fair rollout for everybody and a level playing field is now compromised.

Take the case of the Eminem project. The leaks were very disruptive to the retail street date. That is when the real dollars start getting lost.

I don't know what can be done technically, since there are so many stages when people get music before we do. But I do know that you have to plan for the eventuality that there will be a leak. We have DG systems — digital satellite downloads — ready at a moment's notice and try to act swiftly with followup CD-Pros.

We have to build a better mousetrap.

Jon Zellner
OM, KMXV & KSRC/Kansas City; Top 40 Captain, Infinity

This has been a very difficult issue for programmers, as our goal is, of course, to break music to our listeners



Jon Zellner



Steve Bartels

first. With technology moving so fast, it would appear that many music lovers are finding new music on the 'Net rather than on their favorite radio stations.

This challenge has expanded to the world of movies as well. My nephew usually has DVD copies of movies even before they hit theaters.

As for music, downloading has become more and more of a problem for radio and record labels. My opinion is that if a radio station gets new music, it should place a courtesy phone call to the label and let them know, but it's fair game at that point.

I understand that labels are losing money if these releases aren't available for purchase when radio stations play them; however, maybe the radio stations could do the labels the service of not just playing the song, but talking about when it will be available in stores.

Unfortunately, we're in a difficult position, because we need labels on our side, but we don't want to miss the boat

when it comes to breaking new music. I think communication is key. It seems that many labels have recently been OK with radio stations playing new music that isn't available yet (e.g., Madonna, Jennifer Lopez), but if we're going to survive this challenge together, we owe it to the labels to talk about release dates.

I also believe that the labels need to do a better job of getting consumers back into the record stores (this would fall on the retail division). What happened to in-stores? What happened to buying commercials on radio talking about new releases? It would seem that creating events at record stores would bring consumers back.

Steve Bartels
Sr. VP, Arista

This situation is an unfortunate alarm bell for the entire music industry. We need to develop new strategies to retail our music, as the Internet is proving impossible to police with any vigilance. Records have always been leaked to radio over the years. The concern here is

that new technological advances have made it so easy for potential buyers to download music for free that it costs future music-business growth and directly impacts what can flow back to radio for promotional support.

These leaks and the speed of them affect our promotion strategies, but we are learning to cope with them and other new technologies. To see radio programmers take advantage of a leak — intentional or otherwise — and show enthusiasm for new music and artists is always encouraging, but not as part of a mere ratings-game dance.

If radio is a true partner with records, programmers must understand that promotion and marketing plans are developed to work to their benefit. When radio jumps the gun, the record companies cannot always provide the immediate and necessary support such as videos and other marketing-driven initiatives. Our intention is to always surround the station with the goodwill and support it needs to bring home the music. That will ultimately lead to good radio and strong ratings.

The e-mail addresses for the execs consulted for this story are:

- Jimmy Steal:** jsteal@power106.emmis.com
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- Chris Edge:** chrisedge@clearchannel.com
- Joe Riccitelli:** joe.riccitelli@jiverecords.com
- Barry James:** bj@wtmx.com
- Ron Geslin:** ron.geslin@bmg.com
- Jon Zellner:** jonz@infinitykc.com
- Steve Bartels:** steve.bartels@bmg.com

"Your relationship with the station in question should be strong enough to get a song off the air."

Joe Riccitelli

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Produced by Dallas Austin
Mack 10 appears courtesy of Cash Money/Universal Records
WC appears courtesy of Island/Def Jam Records
Westside Connection appears courtesy of Priority Records



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DONTAY THOMPSON
dthompson@radioandrecords.com

PART ONE OF A TWO-PART SERIES

The Essentials Of Breaking New Music

□ **Industry heavyweights give you the lowdown**

What are some of the essentials when it comes to breaking new music? When programmers get a new song from a major artist, many will immediately play it without thinking twice. They do this because of the success they've had with that artist's previous releases. But what happens when you have a new artist with a new record?

Everything from the marketing and development of an artist to radio and video airplay determine if a record will break through. For this special new music theme issue, I reached out to two respected individuals in the industry who play important roles in breaking new music and artists to get their takes on the essentials.

On the radio end, I talked to Rose City Radio VP/Programming **Mark Adams**, who programs KXJM (Jammin' 95.5)/Portland, OR, and on the record end I spoke to Universal Records VP/Pop & Crossover Promotions **Gary Marella**.

Mark Adams
VP/Programming,
Rose City Radio

R&R: What special promotions or marketing do you execute at your station to help break new artists or records?

MA: If we're really trying to push something new, it's imperative to have creative, entertaining promotions built around that project, whether it's giving out Jennifer Lopez perfume or clothing to help promote "Jenny From the Block" or multiplying prizes and tying them into "Multiply" by Xzibit. I feel that type of creative marketing serves a dual purpose: It's interesting and, hopefully, entertaining for our listeners, and we're helping push and brand music and artists, which, of course, also benefits the labels.

R&R: What does it take for a radio station to help a record company successfully break a new artist or record? Besides airplay, what else is required?

MA: In a word, commitment. I think it's about consistent airplay. It's tough to get a read on something if you're going to bury it in overnights.

R&R: How important is it to give a new artists exposure in the streets — for example, through clubs, promotional tours and station visits?

MA: Everything helps. While no amount of promotion is going to turn a stiff into a hit, a strong promotional effort can help a good song turn the corner and go all the way.

Look at what Atlantic did for Nappy Roots or Columbia for Xzibit or

Def Jam for WC. There are many other examples I could cite, but they all amount to the label investing long-term support in a project and working to develop stories at radio.

None of those projects happened quickly at Rhythmic. It took stations having faith in the music and the labels supporting that commitment promotionally. I'd like to see less attention paid to wasting record-label promo dollars buying call letters for Tuesday and more attention paid to working with stations already playing the song. That's what's good for the stations, and that's what sells records.

R&R: What is the most important tool for exposing new artists: radio, street marketing, video or other types of marketing?

MA: That changes somewhat on a record-to-record basis, but if I had to pick one, I'd stick with radio. Ideally, radio is supposed to be a live and local medium for your market. When it's done right, music programmers have the ability to get new records into real rotation and stick with them long enough to develop a story for their market.

Not everything you're playing has to achieve a chart position somewhere to justify airplay. That's tremendously old thinking. A hot album cut, hot remixes and local artists can and should be a part of the process. Some of the best stations in the country are playing records that are not "hits" by the traditional definition.

Look at Shade Shiest at KPWR (Power 106) in Los Angeles. If you're programming your station based upon some arbitrary chart position, you might not give that record a listen. But for that station's audience, that song is a hit.

R&R: When breaking a new record, what is the proper amount of spins it needs in order to make it familiar?

MA: That varies station-to-station and market-to-market, based upon ratings, competitive makeup, etc. However, if I had to pick a number, I'd say that you're not going to get a solid read on a callout story until you're at least 100-plus in real dayparts.

R&R: Do you believe that record companies and radio are doing all they can to get new music exposed?

MA: Of course not. There are far too many people, both in records and radio, who are not music people. If the people working the music can't legitimately become excited about it, how do they expect anyone else to? And if you're a programmer and all you know how to do is look at a chart or examine a callout report, how can you ever be on the leading edge of anything?

Radio and records should be about passion, because music is about passion. I like to give records a shot because they sound hot. Promo reps have convinced me to take a shot on something that I was reluctant to play because they had strong passion for the song or artist. Both radio and records, when at their best, have a high quotient of art to their respective makeups. Attempting to delineate everything down to a bland science is not the way to address the challenges both industries are facing.

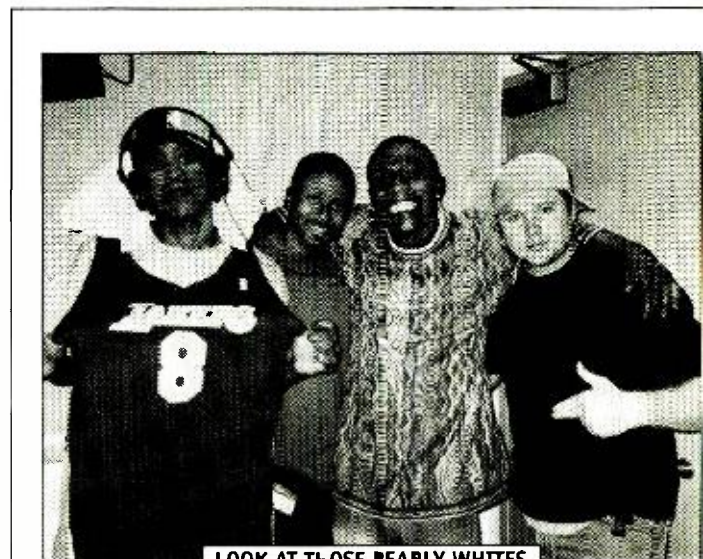
Gary Marella
VP/Pop & Crossover
Promotions, Universal
Records

R&R: Explain the processes you go through to successfully market a new artist or record to radio.

GM: What we have been trying recently — and which we've been successful at — is getting the video out there first, believe it or not. Our new-media department just kicked in this year, which is great. We've been doing continuous e-mail updates. We have also started doing some commercials. It's minimal, but we have done a couple of TV campaigns. Promo tours work, latching new artists on to major artists by having them open for them on tours. Also, the setup time for building a story at radio before the record impacts is very important.

R&R: How important is it to get a new-artist exposure in the streets through promotional tours, station visits and things like that?

GM: It's crucial. With some of the artists we have, if we don't have street credibility, the next step, which is mix shows, is sometimes hard. To get mixers started on a record without some street credibility can be difficult. We'll



LOOK AT TI-OSE PEARLY WHITES

The crew of Field Mob were all smiles during a recent promo stop in the Bay Area to visit KMEL & KYLD/San Francisco. Seen here (l-r) are Field Mob member Kalage, MCA Records' Amon Parker, Field Mob member Boondox Blax and KMEL & KYLD Asst. PD/MD Jazzy Jim Archer.

leak B-sides in the clubs and on the streets for credibility with mixers. The Cash Money guys and the No Limit guys tend to do this on their own. That, in some cases, makes or breaks a record or a project.

R&R: When promoting a new artist or record, what are some of the obstacles you face?

GM: The No. 1 thing is product flow in the market. Trying to release a new artist in the fourth quarter is brutal. I notice that a lot of times today radio is giving some of these baby projects six to seven weeks, and if they don't see research on them, they tend to pull them right off it. This is a bad thing.

Another obstacle we face is when we have artists who don't want to go out and do things for radio. Some new and upcoming artists don't realize the importance of getting out there and getting the right exposure. They don't realize the time they have to put in in the beginning. Also, if a company doesn't get the video out there soon enough, that can be an obstacle that may not allow the record to break through.

R&R: What is the most important tool for exposing new artists: radio, street marketing, video or other types of marketing?

GM: Radio and video work hand and hand; visual is just as important as audio.

R&R: How long does it take to successfully market a new artist or record?

GM: Ten to 12 weeks. In those 10-12 weeks, there is street exposure, enough time to saturate the market through various clubs and also possible video exposure prior to radio.

R&R: What other resources do you use to market new artists?

GM: Our new-media department is crucial, with the E-links, the video links that we send out. The electronic press kits that we send out are important, and, sometimes, so is putting a new artist out on a soundtrack before they have their own single.

R&R: What is the future of record promotion with radio stations and record companies becoming more corporate? Does that make grass-roots

"If we're really trying to push something new, it's imperative to have creative, entertaining promotions built around that project."

Mark Adams

record promotion more essential for the development of a new artist?

GM: With everything getting more consolidated, it's going to be more about a cluster of stations, which is both good and bad. I don't see a lot of stations that are able to jump out alone on a record because they think it's hot. It's more about getting their regional manager's approval on it and then the VP/Programming's approval.

Labels need to go back to grass-roots promotion. The industry as a whole has almost turned into a machine, where we are pumping out records. If something doesn't hit within six or seven weeks, it's like, turn it off and move on to another record, which is unfortunate. Grass-roots promotion will give the artists more setup time.

Next week we will take a look at breaking new music on a street level. Join us as we pick the brain of Eric "E-One" Lobato, owner of Mad Promotion & Marketing Worldwide, a street-level promotions and marketing organization.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?
Call me at 310-788-1677
or e-mail:
dthompson@radioandrecords.com

R&R CHR/Rhythmic Top 50

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November 8, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	MISSY ELLIOTT Work It (<i>Gold Mind/Elektra/EEG</i>)	5352	+108	739698	10	77/0
	2	EMINEM Lose Yourself (<i>Shady/Interscope</i>)	4850	+391	667355	7	74/1
	3	LL COOL J Luv U Better (<i>Def Jam/IDJMG</i>)	3881	+374	594878	11	75/0
	4	CAM'RON Hey Ma (<i>Roc-A-Fella/IDJMG</i>)	3847	-349	526768	16	74/0
	5	SEAN PAUL Gimme The Light (<i>VP/Atlantic</i>)	3527	+343	479405	9	71/1
	6	NELLY F/KELLY ROWLAND Dilemma (<i>Fo' Reel/Universal</i>)	3348	-596	504609	19	56/0
	7	JENNIFER LOPEZ Jenny From The Block (<i>Epic</i>)	3169	+127	394548	5	66/0
	8	ASHANTI Baby (<i>Murder Inc./IDJMG</i>)	3116	-10	389270	21	71/0
	9	JAY-Z F/BEYONCE '03 Bonnie & Clyde (<i>Roc-A-Fella/IDJMG</i>)	2964	+589	408540	4	75/1
	10	NIVEA Don't Mess With My Man (<i>Jive</i>)	2520	+133	313237	16	56/0
	11	EVE F/ALICIA KEYS Gangsta Lovin' (<i>Ruff Ryders/Interscope</i>)	2486	-332	369973	19	74/0
	12	LUDACRIS Move Bitch (<i>Def Jam South/IDJMG</i>)	2327	-256	286246	24	67/0
	13	CLIPSE When The Last Time... (<i>Star Trak/Arista</i>)	2216	+199	394144	9	65/1
	14	ISYSS Single For The Rest Of My Life (<i>Arista</i>)	2113	+94	196237	11	58/4
	15	N.O.R.E. Nothin' (<i>Def Jam/IDJMG</i>)	1951	-132	238651	24	71/0
	16	BIG TYMERS Oh Yeah (<i>Cash Money/Universal</i>)	1915	-218	221491	13	68/0
	17	NAPPY ROOTS Po' Folks (<i>Atlantic</i>)	1812	-43	231601	21	57/0
	18	TLC Girl Talk (<i>Arista</i>)	1596	+1	159818	6	67/0
	19	NELLY Air Force Ones (<i>Fo' Reel/Universal</i>)	1578	+484	171139	4	73/29
	20	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (<i>Epic</i>)	1553	-393	168239	17	62/0
	21	STYLES Goodtimes (<i>Interscope</i>)	1483	-327	199796	18	57/0
	22	AMANDA PEREZ Angel (<i>Powerhouse/Mad Chemistry</i>)	1370	+139	119138	6	43/5
	23	WC The Streets (<i>Def Jam/IDJMG</i>)	1311	+117	197794	8	36/1
	24	ERICK SERMON F/REDMAN React (<i>J</i>)	1295	+84	236995	7	61/3
	25	SMILEZ AND SOUTHSTAR Tell Me (<i>ARTISTdirect</i>)	1268	+76	101413	7	52/3
	26	KELLY ROWLAND Stole (<i>Columbia</i>)	1233	-107	143117	8	59/1
	27	FAT JOE F/GINUWINE Crush Tonight (<i>Terror Squad/Atlantic</i>)	1159	-49	176463	6	55/0
	28	EMINEM Cleanin' Out My Closet (<i>Shady/Aftermath/Interscope</i>)	1119	-380	179071	20	62/0
	29	XZIBIT Multiply (<i>Loud/Columbia</i>)	1093	+169	174514	10	38/4
	30	BENZINO Rock The Party (<i>Elektra/EEG</i>)	1082	-61	160965	9	52/3
	31	BABY F/P. DIDDY Do That... (<i>Cash Money/Universal</i>)	1019	+168	117083	2	64/7
	32	EVE Satisfaction (<i>Ruff Ryders/Interscope</i>)	976	+294	115707	2	58/6
	33	JUSTIN TIMBERLAKE Like I Love You (<i>Jive</i>)	965	-189	129337	11	41/0
	34	CHRISTINA AGUILERA Dirty (<i>RCA</i>)	957	-60	96334	9	37/0
	35	SNOOP DOGG From Tha Chuuch... (<i>Doggy Style/Priority/Capitol</i>)	894	+211	129169	2	51/4
	36	AALIYAH I Care 4 U (<i>BlackGround</i>)	882	-130	194786	14	8/1
	37	MARIO Braid My Hair (<i>J</i>)	825	-166	115652	6	46/0
	38	MUSIQ Dontchange (<i>Def Soul/IDJMG</i>)	814	+46	130600	11	23/2
	39	ERYKAH BADU F/COMMON Love Of My Life (<i>Magic Johnson/MCA</i>)	745	+126	135792	2	25/2
	40	FABOLOUS This Is My Party (<i>Elektra/EEG</i>)	744	+19	94561	3	47/1
	41	AMERIE Talkin' To Me (<i>Rise/Columbia</i>)	707	+41	112753	3	44/2
	42	CRAIG DAVID What's Your Flava? (<i>Wildstar/Atlantic</i>)	690	-56	56467	4	38/1
	43	FIELD MOB Sick Of Being Lonely (<i>MCA</i>)	673	+29	45397	4	30/4
	44	YING YANG TWINS By Myself (<i>Koch</i>)	633	-26	78527	9	21/1
	45	MADONNA Die Another Day (<i>Maverick/WB</i>)	625	+17	83074	4	16/0
	46	JA RULE Thug Lovin' (<i>Murder Inc./IDJMG</i>)	616	+107	115347	2	48/43
Debut	47	TRINA F/LUDACRIS B R Right (<i>Slip 'N Slide/Atlantic</i>)	511	+62	67801	1	29/17
Debut	48	ANGIE MARTINEZ F/KELIS Take You Home (<i>Elektra/EEG</i>)	501	+261	51169	1	35/2
	49	GINUWINE Stingy (<i>Epic</i>)	500	-62	66607	20	25/0
Debut	50	JAHEIM Fabulous (<i>Divine Mill/WB</i>)	497	+28	79835	1	28/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
B2K F/P. DIDDY Bump, Bump, Bump (<i>Epic</i>)	46
JA RULE Thug Lovin' (<i>Murder Inc./IDJMG</i>)	43
NELLY Air Force Ones (<i>Fo' Reel/Universal</i>)	29
TRINA F/LUDACRIS B R Right (<i>Slip 'N Slide/Atlantic</i>)	17
AALIYAH Miss You (<i>BlackGround/Universal</i>)	13
COMMON F/MARY J. BLIGE Come Close To Me (<i>MCA</i>)	9
BABY F/P. DIDDY Do That... (<i>Cash Money/Universal</i>)	7
EVE Satisfaction (<i>Ruff Ryders/Interscope</i>)	6
CHRISTINA AGUILERA Beautiful (<i>RCA</i>)	6
AMANDA PEREZ Angel (<i>Powerhouse/Mad Chemistry</i>)	5
LIL' ROMEO True Love (<i>New No Limit/Universal</i>)	5
SHADE SHEIST F/NATE DOGG Wake Up (<i>MCA</i>)	5
50 CENT Wanksta (<i>Track Masters/Columbia</i>)	5
NAS Made You Look (<i>Columbia</i>)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z F/BEYONCE '03 Bonnie... (<i>Roc-A-Fella/IDJMG</i>)	+589
NELLY Air Force Ones (<i>Fo' Reel/Universal</i>)	+484
EMINEM Lose Yourself (<i>Shady/Interscope</i>)	+391
AALIYAH Miss You (<i>BlackGround/Universal</i>)	+383
LL COOL J Luv U Better (<i>Def Jam/IDJMG</i>)	+374
SEAN PAUL Gimme The Light (<i>VP/Atlantic</i>)	+343
EVE Satisfaction (<i>Ruff Ryders/Interscope</i>)	+294
ANGIE MARTINEZ F/KELIS Take You Home (<i>Elektra/EEG</i>)	+261
SNOOP DOGG From Tha... (<i>Doggy Style/Priority/Capitol</i>)	+211
CLIPSE When The Last Time... (<i>Star Trak/Arista</i>)	+199

New & Active

LIL' FLIP The Way We Ball (<i>Suckafree/Loud/Columbia</i>) Total Plays: 464, Total Stations: 22, Adds: 1
BUSTA RHYMES Make It Clap (<i>J</i>) Total Plays: 448, Total Stations: 42, Adds: 4
OOBIE F/LIL' JON... Nothin's Free (<i>TVT</i>) Total Plays: 425, Total Stations: 22, Adds: 1
AALIYAH Miss You (<i>BlackGround/Universal</i>) Total Plays: 383, Total Stations: 20, Adds: 13
TONI BRAXTON Hit The Freeway (<i>Arista</i>) Total Plays: 376, Total Stations: 30, Adds: 3
504 BOYZ Tight Whips (<i>New No Limit/Universal</i>) Total Plays: 342, Total Stations: 32, Adds: 0
LIL' ROB Barely Getting By (<i>Upstairs</i>) Total Plays: 307, Total Stations: 11, Adds: 0
SHADE SHEIST F/NATE DOGG Wake Up (<i>MCA</i>) Total Plays: 304, Total Stations: 20, Adds: 5
LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$% (<i>TVT</i>) Total Plays: 273, Total Stations: 12, Adds: 0
SHAGGY Strength Of A Woman (<i>MCA</i>) Total Plays: 225, Total Stations: 12, Adds: 1

Songs ranked by total plays

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

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 10/27-11/2. 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.

Featuring Lil' Jon & The Eastside Boyz

"Nothin's Free" from the Lil' Jon & The Eastside Boyz Kings of Krunk LP

Spreading to the West Coast via
KYLD, KXJM, KDON, KKXX, KYLZ (add)

Not Missing a Hit...
WJBT/Jacksonville 73x
WWBZ/Charleston 63x
WCHH/Charlotte 53x
WXIS/Johnson City 53x

WBHJ/Birmingham 34x
WJWZ/Montgomery 34x
WHHH/Indianapolis 25x
and much more out of the South and Mid-Atlantic!

"If you are not on it, you are missing a hit record!" -Doc Wynter, VP Urban Programming - Clear Channel

Going for adds
THIS WEEK
11/11 - 11/12

FREEWAY

"WHAT WE DO"

FEATURING JAY-Z & BEANIE SIGEL

FROM THE HIGHLY ANTICIPATED FORTHCOMING ALBUM

PHILADELPHIA FREEWAY

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RECORDS**

R&R Rhythmic Mix Show Top 30

November 8, 2002

RANK ARTIST TITLE LABEL

- 1 **MISSY ELLIOTT** Work It (*Gold Mind/Elektra/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 **EMINEM** Lose Yourself (*Shady/Aftermath/Interscope*)
- 6 **ERICK SERMON** React (*J*)
- 7 **LUDACRIS** Move Bi**h (*Def Jam South/IDJMG*)
- 8 **N.O.R.E.** Nothin' (*Def Jam/IDJMG*)
- 9 **JENNIFER LOPEZ** Jenny From The Block (*Epic*)
- 10 **JAY-Z f/BEYONCE** '03 Bonnie & Clyde (*Roc-A-Fella/IDJMG*)
- 11 **BENZINO** Rock The Party (*Elektra/EEG*)
- 12 **XZIBIT** Multiply (*Loud/Columbia*)
- 13 **NIVEA** Don't Mess With My Man (*Jive*)
- 14 **CAM'RON** Hey Ma (*Roc-A-Fella/IDJMG*)
- 15 **WC** The Streets (*Def Jam/IDJMG*)
- 16 **BABY AKA DA #1 STUNNA f/P. DIDDY** Do That (*Cash Money/Universal*)
- 17 **SNOPP DOGG** From Tha Chuuuch To... (*Doggy Style/Priority/Capitol*)
- 18 **STYLES** Goodtimes (*Ruff Ryders/Interscope*)
- 19 **BIG TYMERS** Oh Yeah (*Cash Money/Universal*)
- 20 **FAT JOE f/GINUWINE** Crush Tonight (*Terror Squad/Atlantic*)
- 21 **EVE f/ALICIA KEYS** Gangsta Lovin' (*Ruff Ryders/Interscope*)
- 22 **NELLY** Air Force Ones (*Fo' Reel/Universal*)
- 23 **FABOLOUS f/P. DIDDY & JAGGED EDGE** Trade It All Part II (*Elektra/EEG*)
- 24 **NAS** Made You Look (*Columbia*)
- 25 **EVE** Satisfaction (*Ruff Ryders/Interscope*)
- 26 **BUSTA RHYMES** Make It Clap (*J*)
- 27 **50 CENT** Wanksta (*Shady/Interscope*)
- 28 **NELLY f/KELLY ROWLAND** Dilemma (*Fo' Reel/Universal*)
- 29 **ERYKAH BADU f/COMMON** Love Of My Life (*Magic Johnson/MCA*)
- 30 **WAYNE WONDER** No Letting Go (*VP*)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/20-10/26/02.
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PHIAT MIX SIX

- FREEWAY f/JAY-Z & BEANIE SIGEL** What We Do (*Roc-A-Fella/IDJMG*)
MARIAH CAREY f/WESTSIDE CONNECTION Irresistible (*MonarC/IDJMG*)
TRINA f/LUDACRIS B R Right (*Slip-N-Slide/Atlantic*)
50 CENTS Wanksta (*Shady/Interscope*)
TALIB KWELI f/BILAL Waitin' For The DJ (*Rawkus/MCA*)
EMINEM 8 Mile (*Shady/Aftermath/Interscope*)



Damn! I'm feeling that new Mariah Carey and Westside Connection. "Irresistible" (MonarC/IDMG) is a real nice record. This is a really dope song. She really needed a record like this. Smilez & Southstar's "Tell Me" (ARTISTdirect) is a real cool joint. I've been playing this on my Sunday-night show, and it may be one of those records that will make regular rotation. There's a new joint out by Tank with Jazze Pha and Mannie Fresh called "Let Me Live" (BlackGround/Universal) that's really tight. I've never really listened to anything by Tank, but this song is dope; it's actually a good R&B record. I like "Flirt" (Def Jam/IDJMG) by WC and Case. This song is f**kin' tight.



DJ Chonz, KQKS/Denver



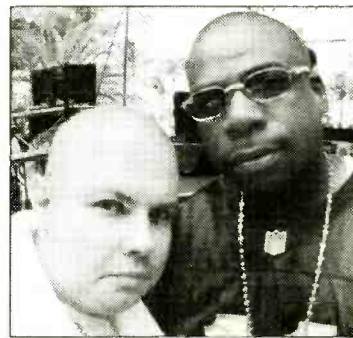
"What We Do" (Roc-A-Fella/IDJMG) by Freeway is ridiculous — the beat is bangin', it's straight heat, and I just love hearing it. It makes your head nod when it drops, and it's big in the mix. Smilez & Southstar's "Tell Me" (ARTISTdirect) has been getting automatic phones. Every time we play it, people call and ask about the title and artist. Plus, the ladies love it. The video to "Love of My Life" by Erykah Badu sets the song off. This song is simply beautiful. If you love music, you're gonna feel this.

Fredrock, KCAQ/Ventura-Oxnard, CA

One joint that I'm feeling off the Xzibit album that you can also check out on the *Tech.Nition Mix, Vol. 3* is "Harder" (Loud/Columbia), featuring Golden State. "Thugz Mansion" by 2Pac is another joint I'm feeling. I just got it the other day, and all that I have to say is, "2Pac still lives." You can listen to this record, and it sounds like he's alive. Another record I'm definitely feeling is "Irresistible" by Mariah Carey and Westside Connection. We're banging that right now at KSEQ, and there's a new Nate Dogg out with Eve that was produced by DJ Quik called "Get Up" (Elektra/EEG) that's really hot. Be on the lookout for it.



Cyberkid, KSEQ/Fresno



The late Jam Master Jay (r) with DJ Fashen from KKFR/Phoenix.

TELL US WHAT YOU THINK!

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"At Zimmer Radio group, Powergold has made our Program Directors' lives so much easier in regards to achieving the balance and flow we want in our music product, on-air. Powergold's features are flexible, user-friendly and the product support is awesome! I'm glad that Powergold is in our programming arsenal of weapons!"

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

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ON THE RECORD

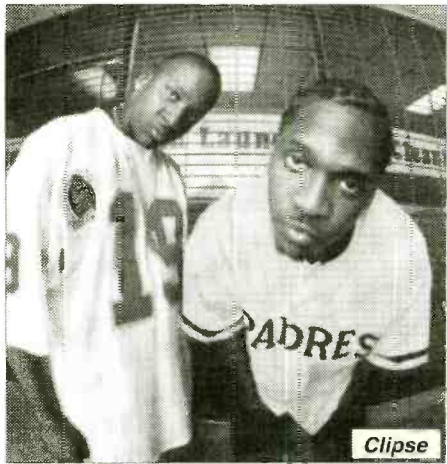
This Week's Hottest Music Picks

Mary K.

MD, WBHJ/Birmingham

Pastor Troy's "You Can't Pimp Me" (Universal): Been playing it for weeks. It's huge on the phones and in the clubs.

Benzino's "Rock the Party" (Elektra/EEG): No. 1 in requests!



Da Nutz

MD, KKFR/Phoenix

Ja Rule featuring Bobby Brown's "Thug Lovin'" (Murder Inc/IDJMG): We are still big on this record. We are hoping this will make noise in Phoenix.

Clipse's "When the Last Time" (StarTrak/Arista): Congrats to Clipse, who hit Power Rotation status. Just another shining example of a street record making major noise on the radio.

Mariah Carey featuring Westside Connection's "Irresistible" (MonarC/IDJMG): Don't sleep on this new Mariah joint; it's crazy. Who would've thought Mariah and Westside Connection?

Chris Tyler

MD, WJMN/Boston

Eminem's "8 Mile" (Shady/Aftermath/Interscope): Real simple: Eminem does it again. A smash!

Clipse's "When the Last Time": Good potential in callout. I think this song will be a power here at Jam'n.

Angie Martinez featuring **Kelis's** "Take You Home" (EastWest/EFG): It grew on me quick. Good hook!

Tommy Del Rio

PD, KSEQ/Fresno

Angie Martinez featuring **Kelis's** "Take You Home": This has a catchy hook, and it just sounds good!

Mariah Carey featuring Westside Connection's "Irresistible": I hate admitting when I like Mariah Carey records, but I like this!

Las Ketchup's "The Ketchup Song" (Columbia): This song is so crazy, it works. very hot in our clubs and is a perfect fit for Hispanic-based stations.

Tyrese's "How You Gonna Act Like That?" (J): This will be a perfect ballad for fall.

Kevin Akitake

MD, KXME/Honolulu

Aaliyah's "Miss You" (BlackGround/Universal): Anything new to hold on to a lost artist works for me.

Christina Aguilera's "Beautiful" (RCA): Great record. Great album. Bet they'll be at least three smashes on *Stripped*.

B2K featuring **P. Diddy's** "Bump Bump Bump" (Epic): Puff produced and talks about women and sex. I dig it!

50 Cent's "Wanksta" (Shady/Interscope): Oh my! Total buzz clip!

Tony Tecate

Asst. PD/MD, KSFM/Sacramento

Nelly's "Air Force Ones" (Fo' Reel/Universal): This song will be as hot as the shoe. Lace yourself up with the single and a pair!

Christina Aguilera's "Beautiful": A little mainstream sounding, but I'm taking a chance and playing a monster of a hit.

Mario's "C'mon" (J): This caught my ears. Let's see if I can bring this one home.

Angie Martinez featuring **Kelis's** "Take You Home" The hook is a classic, plus mad catchy. I can't wait to find some room for this.

B2K featuring **P. Diddy's** "Bump, Bump, Bump": Diddy can do no wrong, and B2K complement the beat with their melodic

singing. I can hear the little girls now.

Lil Rob's "Barely Getting By" (Upstairs): Yeah I know. But what you don't know is that this got No. 1 phones and callout instantly and had my listeners creaming in their pants for Lil Rob!

J.B. King

MD, KLUC/Las Vegas

Aaliyah's "I Miss You": Should be huge!
Eminem's "Lose Yourself" (Shady/Interscope): This is going to last for us till 2003.

Missy Elliott's "Funky Fresh" (Gold Mind/Elektra/EEG): Very hot.

Jay Michaels

PD, KXMG/Austin

Telepopmusik's "Breathe" (Capitol): Top 10 requests this week, and we haven't even started playing it — yet. This is going to be another legit record from a TV campaign.

Christina Aguilera's "Beautiful": Top five requests. Hands down the best record I've heard all year. This could win her a second Grammy.

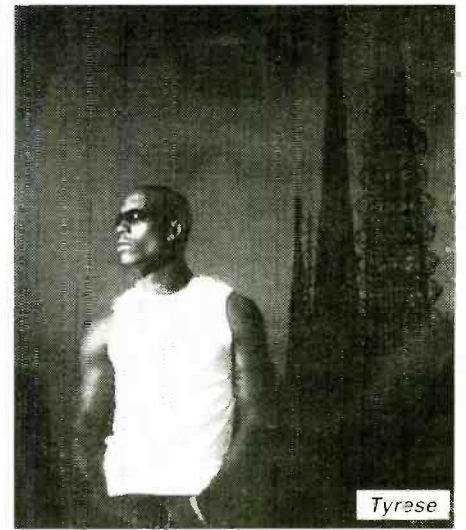
John E. Kage

MD, KQKS/Denver

Eve's "Satisfaction" (Ruff Ryders/Interscope): Not a one-listen record, but once you get it, you really get it. Airplay coming soon at KQKS.

Fabulous's "This Is My Party" (Elektra/EEG): Love this record. Debut callout looks great.

Eminem's "8 Mile": Ten Eminem records in a row have gone to power at KS 1075. I'll keep going back to that well until it's dry.



Raphael George

MD, WPHI/Philadelphia

Freeway featuring **Jay-Z & Beanie Sigel's** "What We Do" (Island/IDJMG): I call this my robbing bank song. If I ever had to rob a bank, this is the song I would play to hype me up and get me going. This song is hot.

R. Kelly's "Ignition" (Jive): I do like this record, but I have to admit that I was kind of surprised at him putting out a record like this with everything he's going through.

Big Sue

MD, KXHT/Memphis

Aaliyah's "Miss You": I think this is a for-sure thing. I'm getting calls and e-mails for this record.

Lil Jon & The Eastside Boyz featuring **Mysikal's** "We Don't Give a F**k" (TVT): This is a no-brainer for everyone in the South. We got a lot of support on this record, and it's one we will be banging for a while.

The 504 Boyz's "Tight Whips" (New No Limit/Universal): I personally don't like this, but it's one of those records that's so strong, you can't help but play it. It's a big record in the South.

Muph Dawg

MD, WHZT/Greenville, NC

Justin Timberlake's "Cry Me a River" (Jive): I love this. The song is bananas. When I first heard it, I was like "Wow, this is a smash!"

Smilez & Southstar's "Tell Me" (ARTISTdirect): I'm feeling this one. We've been playing this for over a month now, and it's starting to get a better response.



B2K

AND

P. DIDDY

BUMP, BUMP, BUMP

PRODUCED BY R KELLY

#1 MOST ADDED THIS WEEK!

FIRST SINGLE FROM THEIR NEW ALBUM

pandemonium!

IN STORES 12/10

ADDS INCLUDE:

WJMN KYLD KMEL WPGC WPHI KQKS
WLLD KXJM KSFM Z90 WJHM WZMX
WWKX KTHT KQCH AND MANY MORE!!!!

top 5 phones already @ WPGC & WPHI



TRL VIDEO DEBUT 11/13



106 & PARK DEBUT 11/11

Management: The Ultimate Group P. Diddy appears courtesy of Bad Boy Entertainment



WWW.B2KLOVESYOU.COM / WWW.EPICRECORDS.COM

"Epic" and Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 2002 Sony Music Entertainment Inc.



KASHON POWELL

kpowell@radioandrecords.com

More Philly Soul

□ An interview with newcomer Vivian Green

A few weeks ago I attended a showcase and was blown away by a young woman by the name of **Vivian Green**. The newest addition to Columbia Records' already powerful roster, Green is a 23-year-old Philadelphia native with the vocal strength of someone twice her age.

Green remembers showing interest in music at a very young age. She started taking piano lessons at the age of 8, and by 11 she had started writing songs. When she was 13, she became the fifth member of a girl group called Younique. By 15, Green was seriously pursuing a music career by sending out demos and writing songs for other artists.

At only 19 years old, Green began singing backup for fellow Philly native Jill Scott, a gig she obtained through a friend. "Philly is kind of small, and we all know each other on the music scene," Green says. "A friend of mine asked me one day if I could sing backup for Jill because she lost one of her singers."

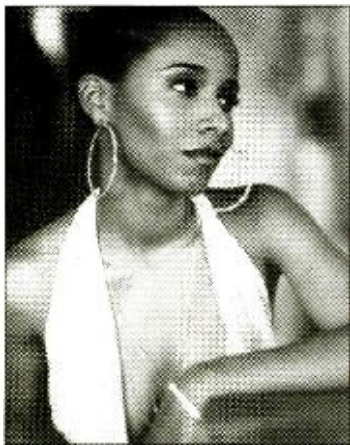
While touring with Scott, Green received a phone call from her manager telling her that record executives from Columbia wanted to meet her. A few months later the deal was done. "I quit singing with Jill in August of 2001, and my deal was done in November of the same year," Green says.

"If anything is bothering me before I get onstage, by the time my set is done, I'm feeling much better. The stage is total therapy for me."

"My manager and I felt like Columbia was the best label for me. I was so happy because I had accomplished my goal. My goal was to be signed before the beginning of the new year. I felt very blessed, because many times in the past I've made plans, and they didn't work out like that."

A Love Story

In talking about her debut album, *A Love Story*, Green's enthusiasm shines through. "This album is just what the title says: It's a love story."



Vivian Green

she says. "It's about me being in a bad relationship and the terrible things that I went through. It's about loving myself and finding love when I wasn't even looking."

"It's a very positive record and one that I think everyone will be able to relate to, because everyone goes through these things. I wrote it hoping that someone will be touched by it. I love it when people come up to me after a show and tell me they can relate to my songs; it makes me feel so good. I feel like I've touched someone, like I've helped someone."

The songs on the album are, without question, very personal, such as the lead single, "Emotional Rollercoaster." "That song was born after a night of crying myself to sleep," Green reveals. "I was jogging in the park the morning after to clear my mind and put things in perspective. I ran faster so I could get home and record it on my little tape recorder."

The entire album will have you hooked, but the songs that stand out on first listen are "Fanatic," "Superwoman" and "No Sittin' by the Phone." Of course, Green's sound will draw many comparisons and stylistic labels, but when asked to describe *A Love Story*, Green points to R&B roots.

"It's a lot of things to me," she says. "I've heard other people describe it as neo-soul or even neo-soul with an R&B twist. I simply say it's an R&B record. I don't feel it's a neo-soul record. It's a combination of all the things that I listened to growing up. I didn't set out to be in a specific genre or to be put in a box. I know people

are going to do that anyway, but if I had to, I would just sum it up as an R&B record."

Many Influences

Green's musical influences range from soulful classics to hard-rocking acts to her own family. "My mother is my main influence," she says. "She used to sing to me all the time — jazz, spirituals, everything. She even made up little songs to teach me things like our address and how to spell my name. She even made the books of the Bible into a song."

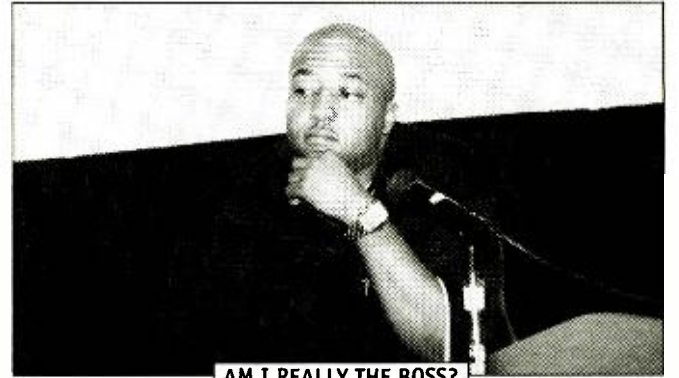
"Around the house my mother would listen to Ella Fitzgerald, Barbra Streisand, Natalie Cole, Stevie Wonder, Donny Hathaway and a lot of Broadway music, so that's what I grew up listening to. When I was old enough to start my own collection, I was listening to Aerosmith, George Michael, Tracy Chapman, Whitney Houston, Aretha Franklin and Toni Braxton. I love singers who can really move me."

Green wrote 11 of *A Love Story*'s 14 songs and co-wrote the other three with a friend. When it was time to go into the studio and get the album done, Green was already a pro, thanks to the many hours she spent in the studio perfecting her demo. Consequently, it took only a few short months to complete the project.

"A lot of the songs were written before I got the deal," Green says. "Once we started, it took about four months. Of course, I had worked in the studio many times before, but this time it was wonderful, because I didn't have to do anything else. Before I was signed, I would have to split my time between the studio and paying gigs."

As it is for most singers, the stage is like a second home for Green. Her vocal strengths were developed and nurtured through years of performing in front of live audiences. "I feel at home on the stage," she says. "I feel very comfortable, probably more comfortable than I would feel in some other situation."

"When I'm up there, I'm in a zone; I'm very content. If anything is bothering me before I get onstage, by the time my set is done, I'm feeling much better. The stage is total therapy for me."



AM I REALLY THE BOSS?

Could Def Jam Records President Kevin Liles be in deep thought about the next hip-hop star?



COX VISITS COLUMBIA

Deborah Cox recently stopped by WWDM/Columbia, SC. Seen here (l-r) are J Records' AJ Savage; WWDM Promotions Director Jeni Winslow and PD Mike Love, Cox and WWDM midday personality Lisa "Lisa Lisa" Mitchell.

"I love it when people come up to me after a show and tell me they can relate to my songs; it makes me feel so good. I feel like I've touched someone, like I've helped someone."

The Sound Of Philly

Not only is Green a part of the extremely talented Columbia roster, she is also another contributor to the great sounds of Philadelphia. Some incredible talents hailing from Philly include Gamble and Huff, Teddy Pendergrass, Will Smith, Jazzy Jeff, Musiq, Jill Scott, Jaguar Wright, The Roots and Eve.

How does Green feel about being a part of that incredible lineup? "I hadn't even really thought a lot about that," she says. "I don't mean to downplay it, because I think we have a musical spirit that comes over Philly every 10 years or so. I just feel happy that I've accomplished my goal. All of the artists who come from here

are great. What can I say? To be another one added to this list is awesome."

Green worked at making her dream come true for over 10 years. Getting a record deal was a long and tedious process, but she accomplished it nonetheless. She has words of wisdom for those traveling down the same road: "You must stay focused and have your plans set before you start out."

"In addition to that, you should always have a plan B, and sometimes even a plan C. Always have something to fall back on in case your initial plans don't work. The entire time that I was in the studio putting my demo together, I was also out singing at every place that you could imagine to make money and pay my bills."

"Some people have their minds so set on being signed to a record company that they don't do anything else with their lives. You've got to be able to survive. When I was singing at all of those gigs, I was still motivated to accomplish what I set out to do. It's still so amazing to me that I actually did it."

TALK BACK TO R&R!

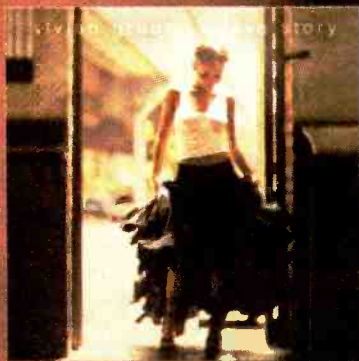
Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1667
or e-mail:
kpowell@
radioandrecords.com

a ride you'll never forget.

vivian green

emotional rollercoaster



the phenomenal first single
from her self-penned
debut album, "a love story."

album in stores tuesday,
november 12

vg

24* Urban Adult Monitor

Just Added @

WRKS/New York

WSOL/Jacksonville

WSVY/Norfolk

KMJM/St. Louis

Major Market Believers:

WBLS	KJLH	WGCJ	WVAZ	KMEL	WUSL
KMJQ	WMMJ	WPGC	WMXD	WEDR	WHQT
WWIN	WERQ	WXYV	WIZF	KBMB	KMJK
WJMR	WKKV	WBAV	WTLC	WYLD	WQOK
WFXC	KJMS	WHRK	WDKX	WCDX	WJMZ
WIKS	WHXT	WDLT	WWWZ	WEUP	WTLZ

"We are 'Fanaticly', 'Addicted' to the 'Emotional Rollercoaster'!"
— Sarah O'Connor, APD, MD WPGC, Washington, DC

"It is truly amazing, emotional, music.... it is instantly reacting
at my station!" — Thea Mitchem, PD WXYV, Baltimore

"I feel I've witnessed the birth of a star..."
— Vinny Brown, PD WBLS/ New York

"I would say she is the BOMB! But it is so much bigger and
more special than that! Love her!"
— Carla Boatner, Operations Manager WQUE, WYLD - New Orleans



columbiarecords.com viviangreen.com
single produced by junius bervine for axis music group

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R&R Urban Top 50

Powered By



November 8, 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)	3439	-40	558817	13	67/0
2	2	MISSY "MISDEMEANOR" ELLIOTT Work It (Gold Mind/Elektra/EEG)	3352	+59	525801	9	68/0
3	3	MUSIQ Dontchange (Def Soul/IDJMG)	2663	-6	429566	14	65/0
5	4	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	2528	+243	387345	13	61/1
6	5	SEAN PAUL Gimme The Light (VP/Atlantic)	2378	+98	402175	10	17/0
4	6	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2275	-274	328099	17	11/0
7	7	ASHANTI Baby (Murder Inc./IDJMG)	2111	-71	299350	21	61/0
8	8	GINUWINE Stingy (Epic)	1949	-218	329790	20	62/0
16	9	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1941	+501	280133	4	64/1
13	10	CLIPSE When The Last Time... (Star Trak/Arista)	1740	+94	217223	10	55/0
11	11	MARIO Braid My Hair (J)	1697	0	209284	8	66/0
9	12	AALIYAH I Care 4 U (BlackGround)	1660	-263	315500	19	8/0
10	13	NAPPY ROOTS Po' Folks (Atlantic)	1534	-220	227699	21	59/0
14	14	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1404	-202	171701	12	51/0
17	15	TLC Girl Talk (Arista)	1396	+99	154506	5	64/0
15	16	B2K Why I Love You (Epic)	1387	-178	191823	10	61/0
12	17	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1287	-366	172363	17	60/0
23	18	NELLY Air Force Ones (Fo' Reel/Universal)	1286	+236	227688	5	63/62
19	19	ERICK SERMON F/REDMAN React (J)	1242	+48	187044	6	59/0
20	20	JAHEIM Fabulous (Divine Mill/WB)	1237	+109	206003	6	56/2
21	21	BIG TYMERS Oh Yeah (Cash Money/Universal)	993	-134	125019	13	51/0
27	22	AMERIE Talkin' To Me (Rise/Columbia)	961	+118	128984	5	51/2
34	23	EMINEM Lose Yourself (Shady/Interscope)	935	+257	127238	3	42/2
33	24	JENNIFER LOPEZ Jenny From The Block (Epic)	883	+154	109833	3	47/1
24	25	STYLES Goodtimes (Interscope)	821	-76	113349	19	48/0
22	26	FLOETRY Floetic (DreamWorks)	819	-232	107723	12	51/0
29	27	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	811	+46	90801	5	51/0
32	28	DRU HILL I Should Be... (Def Soul/IDJMG)	794	+69	104522	4	58/1
28	29	KELLY ROWLAND Stole (Columbia)	786	-26	87647	7	52/0
25	30	YING YANG TWINS By Myself (Koch)	753	-130	80282	11	41/0
35	31	FIELD MOB Sick Of Being Lonely (MCA)	706	+36	63363	5	24/0
31	32	INDIA.ARIE Little Things (Motown)	684	-49	83971	8	42/0
26	33	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	676	-179	100825	16	47/0
39	34	BUSTA RHYMES Make It Clap (J)	664	+71	84787	2	59/1
49	35	TONI BRAXTON Hit The Freeway (Arista)	662	+204	96901	2	48/1
—	36	R. KELLY Ignition (Jive)	653	+255	90745	4	0/0
38	37	BENZINO Rock The Party (Elektra/EEG)	622	+11	79273	5	40/4
30	38	SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	615	-145	69685	8	45/0
Debut	39	EVE Satisfaction (Ruff Ryders/Interscope)	583	+171	66922	1	46/2
Debut	40	SNOOP DOGG From Tha Chuuuch... (Doggy Style/Priority/Capitol)	560	+147	81972	1	46/1
Debut	41	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	551	+117	40341	1	39/1
Debut	42	BABY F/P. DIDDY Do That... (Cash Money/Universal)	550	+135	64784	1	45/2
41	43	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	499	-24	116873	16	24/0
43	44	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	495	-14	49406	12	30/0
Debut	45	PETEY PABLO Blow Your Whistle (Jive)	486	+74	42516	1	42/0
36	46	TANK One Man (BlackGround)	483	-171	64169	17	36/0
42	47	HEATHER HEADLEY He Is (RCA)	468	-54	62550	7	34/0
Debut	48	TYRESE How You Gonna Act Like That (J)	462	+157	66890	1	41/2
Debut	49	JA RULE Thug Lovin' (Murder Inc./IDJMG)	460	+89	82419	1	58/57
44	50	PASTOR TROY Are We Cuttin' (Universal)	450	-51	59719	11	26/0

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
NELLY Air Force Ones (Fo' Reel/Universal)	62
JA RULE Thug Lovin' (Murder Inc./IDJMG)	57
B2K F/P. DIDDY Bump, Bump, Bump (Epic)	47
NEXT Imagine That (J)	40
TANK Let Me Live (BlackGround)	33
COMMON F/MARY J. BLIGE Come Close To Me (MCA)	27
SWIZZ BEATZ Bigger Business (DreamWorks)	26
TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	26
BENZINO Rock The Party (Elektra/EEG)	4
WHITNEY HOUSTON One Of Those Days (Arista)	3
ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+501
AALIYAH Miss You (BlackGround/Universal)	+302
EMINEM Lose Yourself (Shady/Interscope)	+257
R. KELLY Ignition (Jive)	+255
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+243
NELLY Air Force Ones (Fo' Reel/Universal)	+236
TONI BRAXTON Hit The Freeway (Arista)	+204
WHITNEY HOUSTON One Of Those Days (Arista)	+201
EVE Satisfaction (Ruff Ryders/Interscope)	+171
BLACKSTREET Deep (Interscope)	+166

New & Active

- ISYSS Single For The Rest Of My Life (Arista)
Total Plays: 408, Total Stations: 27, Adds: 0
- OOBIE F/LIL' JON... Nothin's Free (TVT)
Total Plays: 405, Total Stations: 22, Adds: 0
- WHITNEY HOUSTON One Of Those Days (Arista)
Total Plays: 388, Total Stations: 43, Adds: 3
- VIVIAN GREEN Emotional Rollercoaster (Columbia)
Total Plays: 342, Total Stations: 31, Adds: 0
- RUFF ENDZ Will You Be Mine (Epic)
Total Plays: 307, Total Stations: 29, Adds: 0
- TALIB KWELI F/BILAL Waitin' For The DJ (Rawkus/MCA)
Total Plays: 280, Total Stations: 18, Adds: 0
- K-CI & JOJO It's Me (MCA)
Total Plays: 279, Total Stations: 30, Adds: 1
- TWEET Smoking Cigarettes (Gold Mind/Elektra/EEG)
Total Plays: 273, Total Stations: 22, Adds: 0
- LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$% (TVT)
Total Plays: 260, Total Stations: 19, Adds: 1
- 504 BOYZ Tight Whips (New No Limit/Universal)
Total Plays: 255, Total Stations: 21, Adds: 1

Songs ranked by total plays

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

69 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 10/27-11/2. 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.



Tell Me

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Rap Monitor 23*-20*
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PHUNDAMENTALLY phat

ARTIST: **Common**
LABEL: **MCA**

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

During the time when gangsta rap was beginning to dominate the world of lyrical expression, the lyricist formerly known as Common Sense would not be swayed. He stayed true to his spirit and kept delivering his jazz-rap lyricism to the masses. As the warm sizzle of gangsta rap reached its boiling point, it seemed that the politically conscious, thought-provoking messages **Common** was trying to share were being ignored. It's not that the masses didn't care for the inspiration, encouragement and enlightenment; it's just that people needed to be more aggressive, in a sense. They wanted to yell, scream and, in some public way, demonstrate their distrust of and anger and frustration with the police and others.

However, by the late '90s Common finally began to receive the recognition he deserved as a viable force in the world of rap. His creative and profound style of rapping has survived the gangsta rap explosion, and he is still an important part of the hip-hop family. The Piscean has remained true to the astrological dictates of his sign: His sensitivity, profoundness, compassion and adaptability are imparted throughout his written works.

Lonnie Rashid Lynn was born on the south side of Chicago, a place where the hip-hop scene wasn't really poppin'. Nonetheless, the budding lyricist developed his skills to the point of winning *The Source's* Unsigned Hype contest. Under the moniker Common Sense, he released his first album, *Can I Borrow a Dollar?*, which yielded the single "Take It EZ." With the release of two more singles, "Breaker 1/9" and "Soul by the Pound," Lynn's reputation in the hip-hop underground was established. Two years later *Resurrection* hit the streets. This was the joint that really showed the industry and consumers alike how talented the laid-back lyricist was. After being sued by



Common

a ska band with same moniker, Lynn shortened his stage name to Common and relocated from Chicago to Brooklyn.

One Day It'll All Make Sense was released in 1997. This joint focused on the fledgling resurgence of intelligent hip-hop and featured such prolific artists as Lauryn Hill, Q-Tip, Erykah Badu, Cee-Lo and The Roots' Black Thought. It created an environment where Common was law. After landing a deal with MCA, Common enlisted The Roots' drummer Questlove as producer of *Like Water for Chocolate*. This 2000 release attracted more attention than any of Common's previous albums and yielded the hits "Sixth Sense" and "The Light." Featured artists were Macy Gray, MC Lyte, D'Angelo, Cee-Lo, Mos Def, jazz trumpeter Roy Hargrove and Afro-beat star Femi Kuti.

"Come Close to Me" is a fly love song that features the soulful vocals of labelmate Mary J. Blige. The request for babygirl to share her all, even that which is not so appealing, is a gentle spoken-word expression of genuine and unconditional love. Her presence in babyboy's life is greatly appreciated, and he just wants to give to her what she has given him. As you listen to the joint, clear your mind so your spirit can hear what my fellow Piscean is trying to relay. It's a message many females are dying to hear.

ON THE RECORD

WITH DC
PD, WQOK/Nashville



Musiq's "Dontchange" and India.Arie's "Little Things" are doing very well for us. They are reacting better than any other records we have on the station right now. At the same time, Gerald Levert's "Funny" and Angie Stone's "More Than a Woman" are two songs that people have really gravitated toward. As far as requests, though, it's India.Arie and Musiq. * As far as things coming up in the future, we're looking for Dave Hollister's "Baby Do Those Things" to do big things. Heather Headley's "He Is" is really starting to take off. And, of course, "I Care 4 U" by Aaliyah is performing well for us too. * Down here we play good music and treat our listeners well. We're in the middle of our fall promotion right now. We have the Million Dollar Bahama Breezes contest, which is an all-expense-paid four-day, three-night trip to the Bahama Breezes resort in Nassau. There's a VIP reception where the winner will have the opportunity to win a million dollars.

On the add tip, Nelly's "Air Force Ones" (Ft. Reel/Universal) heads the list, with 62. Second is Ja Rule featuring Bobby Brown's "Thug Lovin'" (Murder Inc./IDJMG), with 57 and third are B2K featuring P. Diddy, who pick up 47 for "Bump, Bump, Bump" (Epic) ... Seven new acts bombard the mainstream chart this week: Coming in at No. 49* are Ja Rule and Brown, Tyrese's "How You Gonna Act Like That?" (J) enters at No. 48*, and making noise at No. 45* is Petey Pablo with "Blow Your Whistle" (Jive). At No. 42* is Baby featuring P. Diddy with "Do That..." (Cash Money/Universal), Smilez & Southstar assume the No. 41* spot with "Tell Me" (ARTISTDirect), Snoop Dogg is at No. 40* with "From tha Chuuch to the Palace..." (Priority/Dog/Capitol), and Eve's "Satisfaction" (Ruff Ryders/Interscope) makes its debut at No. 39 ... On the Urban AC chart, Whitney Houston's "One of Those Days" (Arista) debuts at No. 21* (and receives the Most Increased plays, with +170), and Tyrese's "How You Gonna Act Like That?" comes in at No. 29*. With half of Houston's play increase, Divine Mill/Warner Bros. artist Jaheim gets the second Most Increased roc with a +85 for "Fabulous." ... It's a close call for Most Added: Syleena Johnson's "Guess What" (Jive) is No. 1, with 13, while Next's "Imagine That" (-) picks up 12 new adds.

Urban ON THE RADIO

— Tanya O'Quinn/Asst. Editor

Urban AC Reporters

Stations and their adds listed alphabetically by market

WALR/Atlanta, GA * DM: Tradia Chamont PD: Ron Davis 8 WHITNEY HOUSTON "Those" 6 HEATHER HEADLEY "He" 5 SYLEENA JOHNSON "What" NEXT "Imagine"	WLDV/Chattanooga, TN * PD/MD: Jimmy Rush No Adds	WUKS/Fayetteville, NC * PD: Rod Cruise APD: Carmell Davis MD: Calvin Pee No Adds	KMKJ/Kansas City, MO * PD: Greg Love MD: Troy Michaels 11 SYLEENA JOHNSON "What" 10 SOUNDS OF BLACKNESS "Give" 4 NEXT "Imagine"	WRBV/Macon, GA PD/MD: Lisa Charles WHITNEY HOUSTON "Those" BRAXTON BROTHERS "Say" No Adds	WYBC/New Haven, CT * DM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc P No Adds	WDAS/Philadelphia, PA * Stn. Mgr./PD: Joe Tamburo MD: Joann Gamble No Adds	KMJM/St. Louis, MD * DM/MD: Chuck Adams 9 WMAN GREEN "Emotional" 7 WHITNEY HOUSTON "Those" 7 JAHEIM "Fabulous" SYLEENA JOHNSON "What"
WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher WHITNEY HOUSTON "Those" BRIAN MCKNIGHT "Let"	WVAZ/Chicago, IL * PD: Elroy Smith APD: Armando Rivera LL COOL J "Mama" No Adds	WFLW/Ft. Pierce, FL * PD/MD: Michael James 14 SYLEENA JOHNSON "What" NEXT "Imagine" BRAXTON BROTHERS "Say"	KNEK/Lafayette, LA * DM: James Alexander PD/MD: John Kinnit NEXT "Imagine"	KJMS/Memphis, TN * DM/MD: Nate Bell APD/MD: Eileen Collier No Adds	WYLD/New Orleans, LA * DM: Carla Roemer PD/MD: Aaron "A.J." Apple No Adds	WFXC/Raleigh-Durham, NC * DM/MD: Cy Young APD/MD: Jodi Berry JAHEIM "Fabulous"	WLWH/Savannah, GA PD: Gary Young 10 BRIAN MCKNIGHT "Let" 7 WHITNEY HOUSTON "Those" 7 TYRESE "Gonna" No Adds
KQXL/Baton Rouge, LA * DM: James Alexander PD/MD: Mya Vernon NEXT "Imagine"	WZAK/Cleveland, OH * PD: Kim Johnson No Adds	WQMG/Greensboro, NC * PD: Awin Stowe No Adds	KVGS/Las Vegas, NV * PD: Vic Clemons MD: Adrian Wagers 23 GERALD LEVERT "Funny" 11 INDIA ARIE "Little" 10 DAVE HOLLISTER "Those" WHITNEY HOUSTON "Those" SYLEENA JOHNSON "What"	WHOT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn 30 SYLEENA JOHNSON "What"	WRKS/New York, NY * PD: Toya Beasley MD: Julie Gustines 21 NELLY/KELLY ROWLAND "Dilemma" 11 JAHEIM "Fabulous" 7 LL COOL J "Bitch" 6 SYLEENA JOHNSON "What" 4 VIVIAN GREEN "Emotional"	WKJS/Richmond, VA * PD/MD: Kevin Gardner WHITNEY HOUSTON "Those"	WHUR/Washington, DC * No Adds
WBHK/Birmingham, AL * PD: Jay Dixon MD: Darryl Johnson No Adds	WAGH/Columbus, GA PD: Rasheeda MD: Ed Lewis NEXT "Imagine" BRAXTON BROTHERS "Say"	WTKX/Indianapolis, IN * DM/MD: Brian Wallace MD: Garth Adams DAVE HOLLISTER "Those"	KOKY/Little Rock, AR * PD: Mark Dylan MD: Jamal Quarles 1 NEXT "Imagine" BRAXTON BROTHERS "Say"	WMCS/Milwaukee, WI DM: Steve Scott PD/MD: Tyrone Jackson 5 TERRY STEELE "Now" 5 NEXT "Imagine" NICCI GILBERT "Story"	WSVY/Norfolk, VA * DM: Michael Mauzone VIVIAN GREEN "Emotional" SYLEENA JOHNSON "What" BRAXTON BROTHERS "Say" SOUNDS OF BLACKNESS "Give" NEXT "Imagine"	WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford 4 SYLEENA JOHNSON "What" BRAXTON BROTHERS "Say" NEXT "Imagine"	WMMJ/Washington, DC * PD/MD: David A. Dickinson MD: Mike Chase No Adds
WMGL/Charleston, SC * PD: Terry Base APD/MD: Beinda Parker BRAXTON BROTHERS "Say" NICCI GILBERT "Story" MUL-TY "Locking" NEXT "Imagine" TERRY STEELE "Now"	KRNB/Dallas-Ft. Worth, TX * DM/MD: Sam Weaver MD: Rudy V No Adds	WKXI/Jackson, MS * PD/MD: Stan Branson NEXT "Imagine"	KHHT/Los Angeles, CA * PD: Michelle Santosuosso No Adds	WDLT/Mobile, AL * PD: Steve Crumbley MD: Kathy Barlow No Adds	WVKL/Norfolk, VA * DM: Dan London PD/MD: DC No Adds	WCFB/Orlando, FL * DM/MD: Steve Holbrook MD: Joe Davis No Adds	WQOK/Nashville, TN * PD/MD: D.C. 1 SYLEENA JOHNSON "What" NEXT "Imagine"
WBAY/Charlotte, NC * PD/MD: Terri Avery SYLEENA JOHNSON "What"	WMXD/Detroit, MI * APD: Onel Stevens MD: Sheila Little No Adds	WSOL/Jacksonville, FL * APD/MD: J.J. VIVIAN GREEN "Emotional"	KJLH/Los Angeles, CA * PD/MD: Andrae Russell SYLEENA JOHNSON "What" NEXT "Imagine" SOUNDS OF BLACKNESS "Give"	WQOK/Nashville, TN * PD/MD: D.C. 1 SYLEENA JOHNSON "What" NEXT "Imagine"	WCFB/Orlando, FL * DM/MD: Steve Holbrook MD: Joe Davis No Adds	WQOK/Nashville, TN * PD/MD: D.C. 1 SYLEENA JOHNSON "What" NEXT "Imagine"	WQOK/Nashville, TN * PD/MD: D.C. 1 SYLEENA JOHNSON "What" NEXT "Imagine"

*Monitored Reporters

48 Total Reporters

44 Total Monitored

4 Total Indicator

Note: KVGS/Las Vegas, NV moves from Urban to Urban AC.



R&R Urban AC Top 30

Powered By



November 8, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MUSIQ Dontchange (Def Soul/IDJMG)	1068	+76	172206	11	41/0
1	2	GERALD LEVERT Funny (Elektra/EEG)	1048	+50	147917	15	39/1
3	3	RUFF ENDZ Someone To Love You (Epic)	977	+33	139683	34	36/0
5	4	INDIA.ARIE Little Things (Motown)	743	+40	90458	10	39/1
4	5	ANGIE STONE More Than A Woman (J)	701	-31	88652	11	37/0
7	6	HEATHER HEADLEY He Is (RCA)	644	+61	83973	6	38/1
8	7	LUTHER VANDROSS I'd Rather (J)	603	+20	95257	42	35/0
6	8	JAHEIM Anything (Divine Mill/WB)	602	-21	76494	47	33/0
14	9	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	523	+31	94354	8	20/0
12	10	MAXWELL Lifetime (Columbia)	510	+10	83799	70	33/0
11	11	AALIYAH I Care 4 U (BlackGround)	503	-21	102427	8	12/0
9	12	MUSIQ Halfcrazy (Def Soul/IDJMG)	485	-45	96916	33	41/0
15	13	TANK One Man (BlackGround)	432	+22	54652	10	25/0
10	14	DONELL JONES You Know That I Love You (Untouchables/Arista)	421	-105	78731	33	33/0
13	15	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	365	-106	50117	12	34/0
18	16	DAVE HOLLISTER Baby Do Those Things (Motown)	360	+58	41810	8	25/2
16	17	GLENN JONES I Wonder Why (Peak)	360	+42	35163	9	24/0
23	18	JAHEIM Fabulous (Divine Mill/WB)	326	+85	44401	4	25/3
17	19	BRIAN MCKNIGHT Let Me Love You (Motown)	320	+16	44664	5	30/2
24	20	VIVIAN GREEN Emotional Rollercoaster (Columbia)	292	+64	43071	2	31/4
Debut	21	WHITNEY HOUSTON One Of Those Days (Arista)	259	+170	57844	1	30/5
20	22	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	249	-31	61585	4	4/1
25	23	DEBORAH COX Up & Down (In & Out) (J)	218	+2	24948	6	19/0
26	24	DRU HILL I Should Be... (Def Soul/IDJMG)	212	+4	29584	2	21/0
19	25	KEITH SWEAT One On One (Elektra/EEG)	212	-78	24942	18	22/0
21	26	AL JARREAU Secrets Of Love (GRP/VMG)	211	-37	10698	7	18/0
27	27	KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	203	+15	22361	3	19/0
22	28	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	196	-44	14361	19	21/0
Debut	29	TYRESE How You Gonna Act Like That (J)	176	+71	24380	1	16/0
29	30	WYCLEF JEAN Two Wrongs (Columbia)	170	-11	16427	13	12/0

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/27-11/2. 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

SYLEENA JOHNSON Guess What (Jive)
Total Plays: 131, Total Stations: 16, Adds: 13

JEFF MAJORS Somebody Bigger (Music One)
Total Plays: 118, Total Stations: 7, Adds: 0

KENNY G F/BRIAN MCKNIGHT All The Way (Arista)
Total Plays: 88, Total Stations: 12, Adds: 0

SOUNDS OF BLACKNESS Don't You Ever Give Up (Sounds Of Blackness)
Total Plays: 57, Total Stations: 10, Adds: 3

NICCI GILBERT My Side Of The Story (MCA)
Total Plays: 16, Total Stations: 4, Adds: 1

MUL-TY Looking For Love (SuperKali)
Total Plays: 14, Total Stations: 6, Adds: 1

NEXT Imagine That (J)
Total Plays: 1, Total Stations: 12, Adds: 12

BRAXTON BROTHERS What Did I Say (Peak)
Total Plays: 0, Total Stations: 4, Adds: 4

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SYLEENA JOHNSON Guess What (Jive)	13
NEXT Imagine That (J)	12
WHITNEY HOUSTON One Of Those Days (Arista)	5
VIVIAN GREEN Emotional Rollercoaster (Columbia)	4
BRAXTON BROTHERS What Did I Say (Peak)	4
JAHEIM Fabulous (Divine Mill/WB)	3
SOUNDS OF BLACKNESS Don't ... (Sounds Of Blackness)	3
BRIAN MCKNIGHT Let Me Love You (Motown)	2
DAVE HOLLISTER Baby Do Those Things (Motown)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WHITNEY HOUSTON One Of Those Days (Arista)	+170
JAHEIM Fabulous (Divine Mill/WB)	+85
MUSIQ Dontchange (Def Soul/IDJMG)	+76
TYRESE How You Gonna Act Like That (J)	+71
PINK Get The Party Started (Arista)	+66
VIVIAN GREEN Emotional Rollercoaster (Columbia)	+64
HEATHER HEADLEY He Is (RCA)	+61
DAVE HOLLISTER Baby Do Those Things (Motown)	+58
GERALD LEVERT Funny (Elektra/EEG)	+50
GLENN JONES I Wonder Why (Peak)	+42

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARY MARY In The Morning (Columbia)	386
JOE What If A Woman (Jive)	380
LUTHER VANDROSS Take You Out (J)	370
GERALD LEVERT Made To Love Ya (EastWest/EEG)	321
YOLANDA ADAMS The Battle Is The Lords (Verity)	295
JILL SCOTT The Way (Hidden Beach/Epic)	243
MAXWELL This Woman's Work (Columbia)	223
ASHANTI Foolish (Murder Inc./IDJMG)	205
ANGIE STONE Wish I Didn't Miss You (J)	193
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	189
GLENN LEWIS Don't You Forget It (Epic)	183
MUSIQ Love (Def Soul/IDJMG)	173
MICHAEL JACKSON Butterflies (Epic)	172
GINUWINE Differences (Epic)	169
ANGIE STONE Brotha (J)	164

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

Songs ranked by total plays

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LON HELTON
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The New-Music Crystal Ball

□ Programmers pick future hits from current releases

New music: Some programmers see it as a minefield and tiptoe through it, trying to not misstep; others view it as a gold mine and constantly search for nuggets.

For this new music theme issue, I asked a number of PDs and MDs to separate the minerals from the mines. My charge to them: With a universe of songs that includes those above No. 30 on the national charts, songs from newcomers, tunes in R&R's New & Active or those Going for Adds in the next few weeks, select three songs they think will be hits in their markets and for their stations.

I said there was no need to predict what will happen to those songs on the national charts and that their selections could range from songs they're playing right now and getting good response to songs they will be adding soon that they really like and think will do well in their markets. I also limited them to choosing one "star" — I was really looking for gems that are relatively undiscovered or that have been overlooked by programmers. Here are their picks.

Tommy Carrera

PD, KBQI/Albuquerque

Jennifer Hanson, "Beautiful Goodbye": This one may be a surprise for us in Albuquerque. It's got a very "Sheryl Crow" sound, and I think it may create a bridge with the female listeners we share with our modern AC station. Great hook.

Aaron Lines, "You Can't Hide Beautiful": Outstanding song. This is one of those that always gets immediate phones and curiosity calls. We receive requests from many husbands asking how to get a copy for their wives. I wish every song we played could invoke the kind of passion "You Can't Hide Beautiful" does.

Trick Pony, "On a Mission": This is a "simple math" hit for us in the making. Everything Trick Pony have done with this sound has worked before. They have a great "fun-itude" about them that works.

Jim Dorman

OM, KTOM/Monterey

Daryle Singletary, "I'd Love to Lay You Down": I didn't want to add this the first time I listened to it. My first thought was that it sounded just like the original, so if I was going to play that song, why not play Conway Twitty? But Daryle had just been to the city for a concert, and my audience was very familiar with him. So I started it out at five plays and got great phones. Now in medium, it's my most-requested song. It's a hit.



Stix Franklin

Tanya Tucker, "A Memory Like I'm Gonna Be": This is a smash. It's great to have her back, and this is vintage Tanya. Nice to have a classic that still runs great.

Sixwire, "Way Too Deep": I wish that more than some of the country got these guys. This is my favorite song on the album, and it sounds so great on the air. Already getting phones on this one.

Stix Franklin

MD, KKCS/Colorado Springs

Steve Holy, "I'm Not Breakin'": This is doing very well for us here in Colorado Springs, and it is consistently one of our most-requested songs. It has such a great sound to it, and Steve's music has always done very well for us even though it may not have done quite so well on the national charts. Another great thing about Steve Holy is that he remembers the people who play his music: He thanked KKCS several times during his show at the Colorado State Fair this year. You can't buy advertising like that.

Pinmonkey, "I Drove All Night": These guys are absolutely terrific. Their CD debuted at No. 17 on the Soundscan chart, but they debuted at No. 8 in Colorado Springs. There's your passion score right there: People are putting down their hard-earned money to buy the CD. They mix so many different influences into their music, and it comes out sounding very hip and fun, but, above all, very genuine.

Joe Nichols, "Brokenheartsville": This guy has got one of the best country CDs out there. Absolutely terrific, front to back, and stone country all the way through. This song has such a cool, honky-tonk feel to it, and you can picture the song in your head. You can imagine sitting at the bar with a beer watching this whole song happen; that's powerful stuff. Plus, it's a cha-cha, which always seem to do well here.



Joe Kelly

Robynn Jaymes
Asst. PD/MD, WSLC/
Roanoke, VA

Blake Shelton, "The Baby": This is already huge. The calls are not just from the "babies," but the mamas too. We had one very cool call from an older brother. He said he used to pick on his younger brother, and their mama would step in and say, "Don't pick on my baby."

Aaron Lines, "You Can't Hide Beautiful": Another strong song. It's a good love song, delivered well. It reminds me of Steve Holy's "Good Morning, Beautiful." The guys and the girls are going to call on this one.

Lee Ann Womack, "Forever Everyday": Simple, eloquent, elegant production — and such a wonderful country voice.

Adam Jeffries

MD, KUZZ/Bakersfield

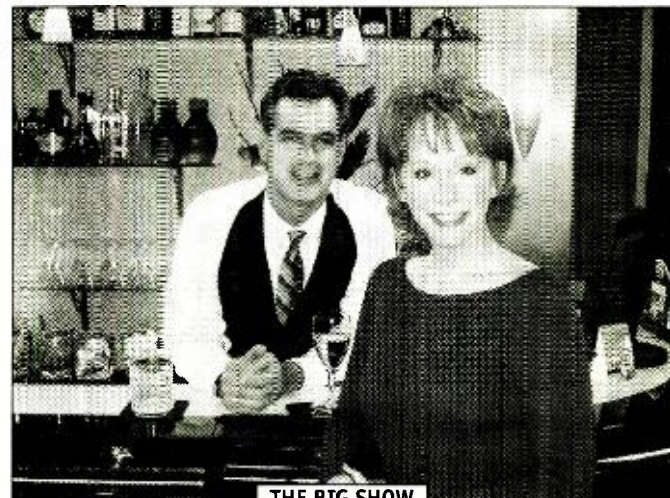
Joe Nichols, "Brokenheartsville": This guy is on fire. What a great followup to "The Impossible." We've only been spinning it a couple of weeks, and listeners are already wanting to know who it is and what the song is. I think Joe should do a live version of this song — a la Garth Brooks — with a third verse using "ass" instead of "glass." Hey, Toby did it, and it worked. I see Joe as a major talent in our format in the not-too-distant future.

Daryle Singletary, "I'd Love to Lay You Down": Daryle nails the vocals on this song. We played his first single, "That's Why I Sing This Way," and got tremendous local callout on it. This tune is no different. It's real country, and it really resonates with our listeners.

Pinmonkey, "I Drove All Night": Another group that I feel is going to be a force in this format. I can't get their CD out of my truck. I listen to it every day. "I Drove" is a bit more radio-friendly for some stations than "Barbed Wire & Roses" was. Their harmonies are awesome, and Chad Jeffers' lap steel guitar just kills me. A perfect mix of old and new sounds that is a much-needed fill to a huge hole in country.



Adam Jeffries



THE BIG SHOW

KNCI/Sacramento's Pat and Tom showed up as extras on the TV show *Reba*, starring Reba McEntire. Seen here on the set with Reba is Pat, who plays a bartender and gets a ton of face time. Tom had a scene where Reba talked to him. The episode airs Nov. 15, so tune in to see what happens.

Joe Kelly

PD/MD, WPUR/
Atlantic City, NJ

Joe Nichols, "Brokenheartsville": Huge phone reaction on this one from the very beginning. I thought his first song was huge; this one looks like it's going to be bigger.

Darryl Worley, "Family Tree": What a fun song. Again, burning up the phones. We had Darryl here for an acoustic show several weeks ago, in front of about 200 people. I don't think I've seen so many people mesmerized at one time. Every single person there hung on to every lyric, every note, every word. Darryl Worley will be a superstar.

Anthony Smith, "John J. Blanchard": That, and anything else he releases. Phones have been great on this guy. You talk about connecting to an audience; this singer-songwriter does, with everything on his album.

Travis Moon

Asst. PD/MD, KEEY/
Minneapolis

Cross Canadian Ragweed, "17": This is a song with meat to it. The "Texas" sound has created some challenges in gaining a consensus throughout all of Country radio. This could be an entry point for our listeners to begin embracing a new sound that our format could really use. There is nothing formula about this song.

It brings a very relatable message with a uniquely fresh but accessible sound for Country radio to play for its listeners. Our listeners have responded very well so far, and any time we can give the format back some variety in country style, we will benefit greatly.

Joe Nichols, "Brokenheartsville": A real good country song is one filled with very memorable lyrics. This song fits that definition easily. If I had to start a brand-new playlist from scratch, this song would be the first



Travis Moon

song I would build around. Lyrically, it is classic and terrific. It's got a simple and solid melody, and it is refreshing to actually hear some great instrumentation. Joe seems to be living the song too. It's a little early, but songs like this are normally not denied being a hit. This one could be timeless.

Blake Shelton, "The Baby": This song has all the vital ingredients that make for a multiweek No. 1 song: powerful melody, lyrics that hit you right in the gut and an outright career performance by Blake that fuels the song's emotion. After only one week, we are getting a large number of requests for this song. Songs like this always run the risk of being written or performed in a contrived way, but not this one. This one is so real and so well-performed that it's starting to impact our listeners in a very intense way. Awards are won because of songs like this, and Blake has given country music a song that will add to its great historical legacy.

Crash Poteet

PD/MD, KTST/Oklahoma City



Crash Poteet

Blake Shelton, "The Baby": Another great song from Oklahoma's newest male star. Heard this one time and made room for it on our playlist. This will rank up there with "Austin." He sings it like he's lived it.

Cross Canadian Ragweed, "17": This is a band that has developed a big following in Oklahoma and Texas. At an in-store a manager told me he couldn't keep enough product on hand from these guys. Since then I've kept an ear on them, and I believe they have found a hit with "17." Great production and a new deal with Universal South will make these guys stars.

Kid Rock & Sheryl Crow, "Picture": What can I say? As we approach 200 spins on this, it is hands-down our most-requested song and

Continued on Page 62



ANGELA KING

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Independent Labels Work New Music

□ Charting their own promotion course

Working to break new artists and new music isn't easy, no matter how big or small the label behind the record is. But it can be particularly difficult without superstar leverage on your roster. Despite that, labels like Audium, Dualtone, VFR and Universal South are finding a new way to gauge success.

In last week's issue established label promotion executives described their industry as the "incredible shrinking business." The same cannot be said of smaller, more independent labels that are working new music in their own ways.

Think Bigger

Audium Records OM **Gerrie McDowell** believes that record promotion is different at her label, because the focus is not just on the charts. "There's obviously pressure when you try to go out and get adds at mainstream radio," she says. "Because we're small, we have to think bigger. We have to take more of a sales-promotion-marketing approach. That's how we think and operate. We can't be just promotion."



Dan Herrington Bryan Switzer

"We certainly can play the same monetary game. We can play in that arena if we choose to, but I choose not to open that can of worms." Instead, Switzer looks at big-picture issues. "It's not only 'How do I get my airplay?' but 'What is my marketing plan? What makes sense to spend on this record?'" he says. "You have to weigh the pros and cons. At the end of the year, chart share is great, but it's not chart share that's gonna keep the lights on."

VFR National Dir./Promotion **Nancy Tunick** says she's embraced the indie moniker for what it signifies. "I love the independent tag, because it implies you are flexible and passionate and creative," she says.

Working The Music

Of course, doing promotional ties with radio is still necessary to bring some new product to the marketplace. "We certainly don't turn our back on mainstream radio," McDowell says. "Rhett Akins, Doug Stone, Charlie Daniels and even Confederate Railroad — we do work them at mainstream radio. We're like everybody else: We bloody our heads up against the wall every day."

For Herrington, working new music to radio is a matter of knowing who his friends are. "There are some stations that are more friendly to this music," he says. "We're finding the guys who are into it, and we make sure they take it seriously and that they know we'll do what we can to support that airplay."

Tunick says that what sometimes works best is to "build a foundation underneath our acts, not just going to major markets, but market by market." She continues, "Some elements of

Americana make a terrific living going market to market. We're applying a lot of what they do to mainstream country.

"They know how to utilize the press in every market to build a core fan following on a market-by-market basis. You build a career. If you throw each song out, you create hits. That's great for the publishing, but not so great for record companies."

Skirting The Costs

Switzer, who was able to score a No. 1 record with newcomer **Joe Nichols'** "The Impossible," says that such effort proves that good songs will succeed even if they don't have radio promotions attached to them.

"We shipped a great record," Switzer says. "I think the promotion costs for Joe Nichols were less than for any other record shipped to radio this year. I can't guarantee that, but I don't doubt that it's probably true, knowing how little I had to do to get that record played and what kinds of promotions are going on out there right now. We did nothing of that sort for Joe Nichols."

"Based on the financial landscape, we feel like we spend money smarter."

Dan Herrington

Switzer believes his label simply cuts through the clutter by finding, as he puts it, "the music and artists that are obvious."

In support of "The Impossible," the label simply shipped the record. Nichols didn't even do a full radio tour. "Each regional might have got him for a week," Switzer says. "He's been to a few stations. These stations were already playing the record for some time. It was not a massive radio tour, and none of that came prior to the release of the record."



MARTINA'S HALLOWEEN PARTY

Martina McBride (r) recently hosted a Halloween costume party for the children of Safe Haven, a family shelter in Nashville. McBride raised funds for the shelter as a part of her Make a Difference Day commitment.



NO. 1 NICHOLS

R&R Nashville Bureau Chief **Lon Helton** presents a plaque to Universal South and artist **Joe Nichols** for their recent No. 1 success with "The Impossible." Seen here (l-r) are Universal South's **Bryan Switzer**, **Helton**, **Nichols**, songwriter **Lee Thomas Miller** and BMI exec **David Preston**.

Herrington is in the same situation, trying to keep costs in check while still promoting **Radney Foster's** current cut, "Everyday Angel." The label recently sent about 50 radio stations boxes of Krispy Kreme donuts to help PDs "keep their strength up," because the label is on the record "for the long haul."

Herrington says, "We got a great response to that. It was a way to thank everybody who is supporting us on the record, it's not real costly, and it gets everybody talking about it. Based on the financial landscape, we feel like we spend money smarter."

Superstar Swagger

With a tighter hold on promotion dollars and a sharper eye on the cost-to-benefit ratio, upstart labels agree that the biggest detriment to their business is the lack of superstar leverage on their rosters. Tunick says that's probably the biggest obstacle her label faces. "The fact is, we don't have a Shania or Tim McGraw or Faith Hill right now to incorporate into how we promote our newer artists," she says.

McDowell agrees: "We don't have a Tim McGraw or a Shania Twain. We have some great artists, but we don't have a superstar, and that's frustrating, because that's leverage. We try to maintain the fact that 'Hey! It's great music!' is really what it's about."

"What we have to rely on is just a

"At the end of the year, chart share is great, but it's not chart share that's gonna keep the lights on."

Bryan Switzer

great record," says Switzer. "I don't have superstar artists to draw on; I don't get the opportunity to use that leverage. That's really the only place where we take it on the chin."

Herrington also says that having fewer bodies on staff can make it difficult to beat out the majors when it comes to playlist space as well. He explains, "By not having a big regional promotion staff, one of the things you're fighting is negative promotion — people saying, 'It looks like this record might be over. Take that one off and add mine.' We're trying to combat that."

"We're not throwing in the towel. I don't think we go into it thinking that we have to compete against these guys to do this. We go out and do the best we can and reach the public any way we can."

R&R Country Top 50

November 8, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KEITH URBAN Somebody Like You (Capitol)	17437	-340	6003	-94	20	150/0
2	2	DIXIE CHICKS Landslide (Monument)	15454	+844	5334	+337	11	150/0
4	3	RASCAL FLATTS These Days (Lyric Street)	14686	+1090	5319	+429	21	150/0
3	4	ALAN JACKSON Work In Progress (Arista)	14184	+103	5186	+35	21	149/0
5	5	MONTGOMERY GENTRY My Town (Columbia)	13717	+250	4965	+140	23	150/0
6	6	GEORGE STRAIT She'll Leave You With A Smile (MCA)	12969	+449	4548	+216	11	150/0
9	7	TOBY KEITH Who's Your Daddy? (DreamWorks)	12751	+1050	4445	+435	15	150/0
7	8	MARTINA MCBRIDE Where Would You Be (RCA)	11568	-907	4169	-342	28	149/0
10	9	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	11529	+433	3975	+151	5	145/0
11	10	TIM MCGRAW Red Ragtop (Curb)	10873	+377	3817	+179	9	145/1
8	11	PHIL VASSAR American Child (Arista)	9914	-2309	3559	-895	29	148/0
12	12	REBECCA LYNN HOWARD Forgive (MCA)	9118	-147	3388	-23	26	149/0
13	13	EMERSON DRIVE Fall Into Me (DreamWorks)	8616	+579	3131	+245	18	145/3
14	14	TERRI CLARK I Just Wanna Be Mad (Mercury)	8287	+592	2948	+227	12	139/3
15	15	BROOKS & DUNN Every River (Arista)	7891	+235	2846	+73	10	145/0
16	16	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	7812	+359	3030	+144	17	144/1
17	17	KENNY CHESNEY A Lot Of Things Different (BNA)	7370	+500	2678	+185	10	143/1
19	18	MARK WILLS 19 Somethin' (Mercury)	7211	+1141	2547	+409	7	141/8
18	19	TAMMY COCHRAN Life Happened (Epic)	6663	+68	2527	+9	23	142/0
20	20	BRAD PAISLEY I Wish You'd Stay (Arista)	6256	+693	2321	+232	12	131/2
23	21	AARON LINES You Can't Hide Beautiful (RCA)	5675	+722	1915	+276	13	131/3
21	22	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	5459	+47	2135	+10	16	135/1
22	23	LONESTAR Unusually Unusual (BNA)	5192	+207	1946	+78	11	130/2
25	24	GARY ALLAN Man To Man (MCA)	4465	+684	1673	+259	7	131/5
24	25	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	3930	+64	1582	+11	16	117/1
26	26	KELLIE COFFEY At The End Of The Day (BNA)	3774	+200	1421	+98	14	120/0
27	27	TRICK PONY On A Mission (H2E/WB)	3510	+228	1396	+100	10	112/4
31	28	TRACE ADKINS Chrome (Capitol)	3026	+458	1197	+149	7	101/4
28	29	STEVE HOLY I'm Not Breakin' (Curb)	3012	+327	1189	+87	10	104/4
29	30	STEVE AZAR Waitin' On Joe (Mercury)	2750	+87	1117	+41	15	109/3
Breaker	31	BLAKE SHELTON The Baby (Warner Bros.)	2669	+1374	772	+345	3	91/46
30	32	JENNIFER HANSON Beautiful Goodbye (Capitol)	2610	+6	1046	+17	13	101/3
32	33	ANDY GRIGGS Practice Life (RCA)	1987	+256	790	+68	8	95/5
34	34	DARRYL WORLEY Family Tree (DreamWorks)	1870	+493	746	+198	5	84/10
33	35	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	1780	+285	607	+96	9	56/2
37	36	DEANA CARTER There's No Limit (Arista)	1662	+588	621	+254	3	83/15
42	37	JOE NICHOLS Brokenheartsville (Universal South)	1372	+469	448	+182	3	54/10
36	38	ANTHONY SMITH John J. Blanchard (Mercury)	1305	+53	500	+31	6	57/3
41	39	RODNEY ATKINS My Old Man (Curb)	1217	+252	510	+81	7	68/5
39	40	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	1129	+81	414	+51	5	47/2
40	41	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	1101	+75	391	+20	7	40/3
38	42	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	1051	-6	384	-15	9	45/0
45	43	LEE ANN WOMACK Forever Everyday (MCA)	930	+175	420	+54	3	66/6
43	44	KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	901	+1	321	-4	6	9/1
Debut	45	VINCE GILL Next Big Thing (MCA)	854	+481	249	+140	1	56/55
46	46	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	803	+94	334	+27	6	51/2
49	47	BRAD MARTIN Rub Me The Right Way (Epic)	714	+194	332	+78	4	50/1
48	48	CRAIG MORGAN Almost Home (Broken Bow)	651	+124	304	+57	3	45/2
47	49	MARK CHESNUTT I Want My Baby Back (Columbia)	639	+12	324	+13	3	57/5
Debut	50	KEVIN DENNEY It'll Go Away (Lyric Street)	631	+290	294	+112	1	50/7

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
VINCE GILL Next Big Thing (MCA)	55
BLAKE SHELTON The Baby (Warner Bros.)	46
DEANA CARTER There's No Limit (Arista)	15
CHRIS CAGLE What A Beautiful Day (Capitol)	12
DARRYL WORLEY Family Tree (DreamWorks)	10
JOE NICHOLS Brokenheartsville (Universal South)	10
PINMONKEY I Drove All Night (BNA)	9
MARK WILLS 19 Somethin' (Mercury)	8
TRACY BYRD Lately (Bæen Dreamin' Bout...) (RCA)	8
KEVIN DENNEY It'll Go Away (Lyric Street)	7

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BLAKE SHELTON The Baby (Warner Bros.)	+1374
MARK WILLS 19 Somethin' (Mercury)	+1141
RASCAL FLATTS These Days (Lyric Street)	+1090
TOBY KEITH Who's Your Daddy? (DreamWorks)	+1050
DIXIE CHICKS Landslide (Monument)	+844
AARON LINES You Can't Hide Beautiful (RCA)	+722
BRAD PAISLEY I Wish You'd Stay (Arista)	+693
GARY ALLAN Man To Man (MCA)	+684
TERRI CLARK I Just Wanna Be Mad (Mercury)	+592
DEANA CARTER There's No Limit (Arista)	+588

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Who's Your Daddy? (DreamWorks)	+435
RASCAL FLATTS These Days (Lyric Street)	+429
MARK WILLS 19 Somethin' (Mercury)	+409
BLAKE SHELTON The Baby (Warner Bros.)	+345
DIXIE CHICKS Landslide (Monument)	+337
AARON LINES You Can't Hide Beautiful (RCA)	+276
GARY ALLAN Man To Man (MCA)	+259
DEANA CARTER There's No Limit (Arista)	+254
EMERSON DRIVE Fall Into Me (DreamWorks)	+245
BRAD PAISLEY I Wish You'd Stay (Arista)	+232

Breakers

BLAKE SHELTON
The Baby (Warner Bros.)
46 Adds • Moves 35-31

Songs ranked by total plays

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

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 10/27-11/2. Bullseyes 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.

2002 COUNTRY MUSIC AWARD WINNERS

SONGWRITER/ARTIST OF THE YEAR

ALAN JACKSON

SONG OF THE YEAR

Ain't Nothing 'Bout You
Publishers: Memphisto Music / Universal Music Publishing Group

RIVERS RUTHERFORD

SONG OF THE YEAR

I'm Already There
Publishers: Josh Nick Music / Swear By It Music / Zomba Enterprises

GARY BAKER

PUBLISHER OF THE YEAR

EMI Music Publishing

FRANK MYERS

SONGWRITER OF THE YEAR

DARRELL SCOTT

R&R Country Top 50 Indicator

November 8, 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	RASCAL FLATTS These Days (Lyric Street)	3521	+158	2776	+112	21	75/0
5	2	DIXIE CHICKS Landslide (Monument)	3361	+80	2671	+68	12	75/0
3	3	MONTGOMERY GENTRY My Town (Columbia)	3350	+10	2632	+12	23	75/0
2	4	ALAN JACKSON Work In Progress (Arista)	3324	-20	2604	-21	22	74/0
7	5	TOBY KEITH Who's Your Daddy? (DreamWorks)	3273	+200	2574	+143	14	75/0
6	6	GEORGE STRAIT She'll Leave You With A Smile (MCA)	3240	+152	2555	+111	12	75/0
4	7	KEITH URBAN Somebody Like You (Capitol)	3205	-103	2519	-76	21	74/0
9	8	TIM MCGRAW Red Ragtop (Curb)	2715	+127	2156	+110	10	75/0
12	9	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	2478	+130	1971	+120	5	75/0
11	10	REBECCA LYNN HOWARD Forgive (MCA)	2471	-13	1975	-22	29	75/0
13	11	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	2243	+21	1747	+21	18	71/0
14	12	BROOKS & DUNN Every River (Arista)	2210	+79	1743	+61	12	73/0
17	13	EMERSON DRIVE Fall Into Me (DreamWorks)	2183	+170	1754	+139	20	73/0
16	14	KENNY CHESNEY A Lot Of Things Different (BNA)	2163	+123	1723	+84	10	73/1
8	15	MARTINA MCBRIDE Where Would You Be (RCA)	2067	-573	1609	-454	30	58/0
18	16	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	2064	+55	1634	+35	18	73/0
20	17	TERRI CLARK I Just Wanna Be Mad (Mercury)	2028	+107	1600	+75	11	68/0
10	18	PHIL VASSAR American Child (Arista)	1967	-581	1501	-480	27	59/0
15	19	TAMMY COCHRAN Life Happened (Epic)	1946	-104	1571	-66	24	67/0
19	20	BRAD PAISLEY I Wish You'd Stay (Arista)	1943	+10	1551	+6	15	73/0
22	21	MARK WILLS 19 Somethin' (Mercury)	1935	+263	1521	+207	6	74/4
21	22	LONESTAR Unusually Unusual (BNA)	1700	-11	1346	-1	12	74/0
24	23	TRICK PONY On A Mission (H2E/WB)	1470	+66	1172	+43	12	63/0
25	24	GARY ALLAN Man To Man (MCA)	1453	+180	1178	+147	8	72/2
23	25	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1419	-11	1157	-23	14	65/1
26	26	AARON LINES You Can't Hide Beautiful (RCA)	1264	+117	1013	+93	14	59/3
27	27	KELLIE COFFEY At The End Of The Day (BNA)	1202	+84	963	+64	14	60/4
28	28	STEVE AZAR Waitin' On Joe (Mercury)	1147	+53	959	+47	17	56/0
30	29	DARRYL WORLEY Family Tree (DreamWorks)	971	+99	789	+72	6	58/3
31	30	TRACE ADKINS Chrome (Capitol)	950	+104	771	+86	7	52/4
29	31	JENNIFER HANSON Beautiful Goodbye (Capitol)	929	+35	767	+34	12	54/3
32	32	ANDY GRIGGS Practice Life (RCA)	819	+78	682	+53	9	48/2
33	33	STEVE HOLY I'm Not Breakin' (Curb)	749	+16	596	+17	10	45/1
34	34	LEE ANN WOMACK Forever Everyday (MCA)	638	+56	532	+40	4	46/4
41	35	JOE NICHOLS Brokenheartsville (Universal South)	533	+263	438	+206	3	44/14
36	36	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	492	-23	414	-15	9	30/0
38	37	ANTHONY SMITH John J. Blanchard (Mercury)	491	+78	406	+68	6	32/4
48	38	BLAKE SHELTON The Baby (Warner Bros.)	466	+280	374	+221	2	47/26
45	39	DEANA CARTER There's No Limit (Arista)	445	+241	354	+187	3	41/13
37	40	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	421	-1	341	-3	7	30/2
39	41	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	401	+37	309	+23	6	30/1
42	42	BRAD MARTIN Rub Me The Right Way (Epic)	358	+93	296	+63	5	25/3
Debut	43	VINCE GILL Next Big Thing (MCA)	338	+238	279	+184	1	31/18
43	44	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	262	+49	213	+38	4	22/4
Debut	45	KEVIN DENNEY It'll Go Away (Lyric Street)	245	+108	198	+77	1	22/4
Debut	46	TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	231	+134	195	+121	1	20/9
35	47	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	226	-314	203	-247	11	14/0
47	48	RODNEY ATKINS My Old Man (Curb)	212	+12	158	+13	4	15/3
46	49	MARK CHESNUTT I Want My Baby Back (Columbia)	202	+0	158	-2	5	15/3
50	50	CRAIG MORGAN Almost Home (Broken Bow)	178	+40	149	+23	3	10/2

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 10/27-Saturday 11/2.

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Most Added

ARTIST TITLE LABEL(S)	ADDS
BLAKE SHELTON The Baby (Warner Bros.)	26
VINCE GILL Next Big Thing (MCA)	18
JOE NICHOLS Brokenheartsville (Universal South)	14
DEANA CARTER There's No Limit (Arista)	13
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	9
DARON NORWOOD In God We Trust (H2E/Lofton Creek)	6
MICHAEL PETERSON Lesson In Goodbye (Monument)	5
CHRIS CAGLE What A Beautiful Day (Capitol)	5
DIAMOND RIO I Believe (Arista)	5
MARK WILLS 19 Somethin' (Mercury)	4
KELLIE COFFEY At The End Of The Day (BNA)	4
TRACE ADKINS Chrome (Capitol)	4
LEE ANN WOMACK Forever Everyday (MCA)	4
ANTHONY SMITH John J. Blanchard (Mercury)	4
KEVIN DENNEY It'll Go Away (Lyric Street)	4
TOMMY SHANE STEINER What We're Gonna Do... (RCA)	4
PINMONKEY I Drove All Night (BNA)	4
AARON LINES You Can't Hide Beautiful (RCA)	3
DARRYL WORLEY Family Tree (DreamWorks)	3
JENNIFER HANSON Beautiful Goodbye (Capitol)	3

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BLAKE SHELTON The Baby (Warner Bros.)	+280
JOE NICHOLS Brokenheartsville (Universal South)	+263
MARK WILLS 19 Somethin' (Mercury)	+263
DEANA CARTER There's No Limit (Arista)	+241
VINCE GILL Next Big Thing (MCA)	+238
TOBY KEITH Who's Your Daddy? (DreamWorks)	+200
GARY ALLAN Man To Man (MCA)	+180
EMERSON DRIVE Fall Into Me (DreamWorks)	+170
RASCAL FLATTS These Days (Lyric Street)	+158
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+152

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLAKE SHELTON The Baby (Warner Bros.)	+221
MARK WILLS 19 Somethin' (Mercury)	+207
JOE NICHOLS Brokenheartsville (Universal South)	+206
DEANA CARTER There's No Limit (Arista)	+187
VINCE GILL Next Big Thing (MCA)	+184
GARY ALLAN Man To Man (MCA)	+147
TOBY KEITH Who's Your Daddy? (DreamWorks)	+143
EMERSON DRIVE Fall Into Me (DreamWorks)	+139
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	+121
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+120
RASCAL FLATTS These Days (Lyric Street)	+112
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+111
TIM MCGRAW Red Ragtop (Curb)	+110
AARON LINES You Can't Hide Beautiful (RCA)	+93
TRACE ADKINS Chrome (Capitol)	+86
KENNY CHESNEY A Lot Of Things Different (BNA)	+84
KEVIN DENNEY It'll Go Away (Lyric Street)	+77
TERRI CLARK I Just Wanna Be Mad (Mercury)	+75
DARRYL WORLEY Family Tree (DreamWorks)	+72
DIXIE CHICKS Landslide (Monument)	+68
ANTHONY SMITH John J. Blanchard (Mercury)	+68

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 8, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 30-October 6.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KEITH URBAN Somebody Like You (Capitol)	38.8%	77.8%	16.0%	98.5%	2.3%	2.5%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	23.3%	75.8%	17.3%	97.8%	3.5%	1.3%
MARTINA MCBRIDE Where Would You Be (RCA)	38.3%	73.0%	13.8%	99.5%	5.0%	7.8%
ALAN JACKSON Work In Progress (Arista)	32.3%	72.0%	17.8%	99.8%	7.0%	3.0%
RASCAL FLATTS These Days (Lyric Street)	29.5%	71.5%	21.5%	99.0%	2.5%	3.5%
TERRI CLARK I Just Want To Be Mad (Mercury)	24.8%	70.3%	19.0%	95.8%	5.3%	1.3%
TOBY KEITH Who's Your Daddy (DreamWorks)	32.8%	69.8%	15.0%	98.8%	9.8%	4.3%
PHIL VASSAR American Child (Arista)	31.5%	69.0%	18.5%	99.3%	4.0%	7.8%
EMERSON DRIVE Fall Into Me (DreamWorks)	26.5%	68.3%	24.8%	98.0%	3.0%	2.0%
TAMMY COCHRAN Life Happened (Epic)	24.5%	68.3%	21.5%	97.8%	5.5%	2.5%
TRICK PONY On A Mission (H2E/WB)	27.0%	67.8%	13.8%	95.3%	12.0%	1.8%
JOHN MICHAEL MONTGOMERY 'Til Nothin' (Warner Bros.)	20.5%	67.0%	23.3%	95.8%	5.0%	0.5%
BRAD PAISLEY I Wish You'd Stay (Arista)	23.5%	66.0%	26.0%	97.0%	4.0%	1.0%
DIXIE CHICKS Landslide (Monument)	29.5%	65.5%	20.3%	96.5%	5.0%	5.8%
GEORGE STRAIT She'll Leave You With A Smile (MCA)	23.5%	64.8%	22.0%	93.8%	5.5%	1.5%
TIM MCGRAW Red Ragtop (Curb)	26.3%	64.5%	23.8%	97.3%	5.8%	3.3%
REBECCA LYNN HOWARD Forgive (MCA)	25.0%	63.5%	20.0%	95.3%	9.3%	2.5%
KELLIE COFFEY At The End Of The Day (BNA)	20.3%	61.5%	25.3%	94.8%	7.3%	0.8%
MONTGOMERY GENTRY My Town (Columbia)	25.3%	60.8%	28.5%	99.3%	7.0%	3.0%
KENNY CHESNEY A Lot Of Things Different (BNA)	20.5%	60.8%	26.3%	93.8%	6.3%	0.5%
BROOKS & DUNN Every River (Arista)	22.8%	60.0%	26.3%	92.0%	4.8%	1.0%
LONESTAR Unusually Unusual (BNA)	22.3%	58.5%	27.3%	94.3%	7.3%	1.3%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	17.3%	58.3%	26.8%	93.0%	5.0%	3.0%
SHANIA TWAIN I'm Gonna Getcha Good (Mercury)	19.0%	57.8%	24.3%	91.5%	7.8%	1.8%
MARK WILLS Nineteen Something (Mercury)	16.8%	56.3%	25.0%	87.3%	5.3%	0.8%
TANYA TUCKER A Memory Like I'm Gonna Be (Capitol/Tucker Time)	20.3%	55.0%	26.8%	89.3%	7.0%	0.5%
GARY ALLAN Man To Man (MCA)	14.5%	54.5%	24.3%	86.3%	6.5%	1.0%
JENNIFER HANSON Beautiful Goodbye (Capitol)	13.5%	54.3%	26.3%	88.5%	7.5%	0.5%
AARON LINES You Can't Hide Beautiful (RCA)	16.5%	53.0%	21.8%	84.3%	8.0%	1.5%
STEVE AZAR Waitin' On Joe (Mercury)	14.5%	51.0%	28.3%	89.5%	9.8%	0.5%
TRACE ADKINS Chrome (Capitol)	18.8%	50.5%	19.5%	84.8%	13.5%	1.3%
DARRYL WORLEY Family Tree (DreamWorks)	16.8%	50.3%	18.3%	82.5%	13.3%	0.8%
STEVE HOLY I'm Not Breaking (Curb)	13.8%	48.5%	26.3%	84.5%	9.3%	0.5%
ANDY GRIGGS Practice Life (RCA)	12.0%	48.3%	26.0%	82.5%	6.0%	2.3%
ANTHONY SMITH John J. Blanchard (Mercury)	15.3%	47.8%	17.3%	76.3%	9.5%	1.8%



Password of the Week: Risser
Question of the Week: The annual Country Music Awards show is on CBS-TV Nov. 6. Do you plan on watching the show this year? Secondly, which of the following nominees should win Male Vocalist of the Year?

- Kenny Chesney
- Alan Jackson
- Toby Keith
- Brad Paisley
- George Strait

Total
 Kenny Chesney: 8%
 Alan Jackson: 35%
 Toby Keith: 23%
 Brad Paisley: 9%
 George Strait: 25%
 Plan on watching: 78%

P1
 Kenny Chesney: 7%
 Alan Jackson: 33%
 Toby Keith: 26%
 Brad Paisley: 10%
 George Strait: 26%
 Plan on watching: 83%

P2
 Kenny Chesney: 10%
 Alan Jackson: 38%
 Toby Keith: 15%
 Brad Paisley: 7%
 George Strait: 30%
 Plan on watching: 68%

Male
 Kenny Chesney: 9%
 Alan Jackson: 35%
 Toby Keith: 22%
 Brad Paisley: 10%
 George Strait: 22%
 Plan on watching: 73%

Female
 Kenny Chesney: 6%
 Alan Jackson: 34%
 Toby Keith: 24%
 Brad Paisley: 8%
 George Strait: 28%
 Plan on watching: 83%

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 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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BY MEDIABASE™America's Best Testing Country Songs 12+
For The Week Ending 11/8/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KEITH URBAN Somebody Like You (Capitol)	4.41	4.35	96%	16%	4.35	96%	17%
DIAMOND RIO Beautiful Mess (Arista)	4.33	4.32	99%	25%	4.20	99%	28%
RASCAL FLATTS These Days (Lyric Street)	4.27	4.33	95%	14%	4.33	96%	14%
MARK WILLS Nineteen Somethin' (Mercury)	4.24	4.26	77%	5%	4.19	75%	5%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.22	4.19	81%	7%	4.17	80%	7%
MARTINA MCBRIDE Where Would You Be (RCA)	4.21	4.16	97%	30%	4.07	97%	31%
JOE NICHOLS The Impossible (Universal South)	4.20	4.16	98%	33%	4.04	98%	38%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.20	4.08	87%	7%	4.16	88%	8%
BROOKS & DUNN Every River (Arista)	4.17	4.15	79%	7%	4.03	74%	8%
GEDRGE STRAIT She'll Leave You... (MCA)	4.16	4.30	95%	15%	4.06	93%	16%
J. M. MONTGOMERY 'Til Nothing... (Warner Bros.)	4.15	4.14	79%	9%	4.04	77%	10%
GARY ALLAN Man To Man (MCA)	4.14	4.22	66%	5%	4.12	63%	6%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.09	4.06	86%	11%	4.10	87%	13%
REBECCA LYNN HOWARD Forgive (MCA)	4.08	4.12	94%	21%	4.09	93%	21%
MONTGOMERY GENTRY My Town (Columbia)	4.05	4.20	98%	28%	4.05	98%	27%
AARON LINES You Can't Hide Beautiful (RCA)	4.02	3.97	60%	7%	4.01	62%	7%
TOBY KEITH Who's Your Daddy (DreamWorks)	3.96	4.00	99%	24%	3.87	98%	26%
KENNY CHESNEY A Lot Of Things Different (BNA)	3.95	4.04	87%	14%	3.86	85%	15%
ALAN JACKSON Work In Progress (Arista)	3.93	4.05	98%	30%	3.70	98%	37%
TRAVIS TRITT Strong Enough... (Columbia)	3.92	4.00	96%	22%	3.72	94%	23%
CAROLYN DAWN JOHNSON One Day... (Arista)	3.90	3.99	78%	12%	3.94	78%	13%
TAMMY COCHRAN Life Happened (Epic)	3.89	3.96	93%	25%	3.86	93%	26%
LONESTAR Unusually Unusual (BNA)	3.89	3.94	81%	14%	3.92	83%	13%
PHIL VASSAR American Child (Arista)	3.82	3.90	99%	47%	3.78	99%	45%
TRICK PONY On A Mission (Warner Bros.)	3.82	4.02	80%	14%	3.78	79%	15%
KELLIE COFFEY At The End Of The Day (BNA)	3.77	3.90	76%	13%	3.74	75%	13%
TIM MCGRAW Red Ragtop (Curb)	3.74	3.85	92%	24%	3.79	93%	22%
DIXIE CHICKS Landslide (Monument)	3.68	3.60	96%	31%	3.69	96%	31%
STEVE HOLY I'm Not Breakin' (Curb)	3.68		49%	7%	3.64	46%	7%
SHANIA TWAIN I'm Gonna... (Mercury)	3.38	3.36	93%	29%	3.44	94%	29%

Total sample size is 689 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.

The New-Music Crystal Ball

Continued from Page 57

has been for over two weeks. Lots of callers are surprised that it's the guy their kids listen to. Defiantly different, it makes the station stand apart. The "Kid Camp" tells me that he is sitting on lots more of these kinds of songs.

Dave Shepel

PD, WFMB/Springfield, IL

Kid Rock & Sheryl Crow, "Picture": I heard about this from a programming ally and didn't believe it at first. Then I ran the song on a New Song Test, and the phones went wild. For six weeks now, nothing comes close for requests. When the Allison Moorer version came out, we tested that, and the majority said to keep the Crow version.



Dave Shepel

We continued the hype with an online poll this week, and the reaction is again large. We have really tapped into a segment of the audience that we share with other formats. Com-

mon statement: "It's so cool that WFMB is playing Kid Rock." There are some negatives, but not enough to warrant dropping it. We have forced three Pop stations in the market on it — because of requests — and sales have more than tripled. It's a hit in Springfield.

Joe Nichols, "Brokenheartsville": Prior to this single's release, we were short on songs for our new-music test and picked five cuts from the Joe Nichols CD. We tested a different one each day and told the listeners that Universal South needed our opinion on what the next single should be. This one graded out at or near the top. As soon as we announced it as the new single, we started getting requests, and they are increasing with each additional play on our request shows. This song is country and a hit in Springfield.

Diamond Rio, "I Believe": I would love to pick two or three more songs like "The Baby," "John J. Blanchard" or "Almost Home" and tell you how much "I Believe" in them as hits in Springfield, as well; but since I have been asked for three, I will finish with a home run. I get chills when I listen to this song. Our audience really gets the message with songs like this and craves them. St. Jude stations will be all over this too. Could be the best thing they've done.

Most Played Recurrents

DIAMOND RIO Beautiful Mess (Arista)	4489
JOE NICHOLS The Impossible (Universal South)	2960
KENNY CHESNEY The Good Stuff (BNA)	2757
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2616
DARRYL WORLEY I Miss My Friend (DreamWorks)	1949
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1822
GEORGE STRAIT Living And Living Well (MCA)	1787
TIM MCGRAW Unbroken (Curb)	1597
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1576
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1572
TOBY KEITH My List (DreamWorks)	1544
SARA EVANS I Keep Looking (RCA)	1488
DIXIE CHICKS Long Time Gone (Monument)	1473
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1364
MARK CHESNUTT She Was (Columbia)	1206
FAITH HILL Cry (Warner Bros.)	1186
TOMMY SHANE STEINER What If She's An Angel (RCA)	1080
MARTINA MCBRIDE Blessed (RCA)	1014
STEVE HOLY Good Morning Beautiful (Curb)	1008
PHIL VASSAR That's When I Love You (Arista)	978

New & Active

CHALEE TENNISON Lonesome Road (DreamWorks)

Total Plays: 206, Total Stations: 34, Adds: 3

TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)

Total Plays: 163, Total Stations: 30, Adds: 8

SIXWIRE Way Too Deep (Warner Bros.)

Total Plays: 159, Total Stations: 21, Adds: 2

PINMONKEY I Drove All Night (BNA)

Total Plays: 122, Total Stations: 30, Adds: 9

MICHAEL PETERSON Lesson In Goodbye (Monument)

Total Plays: 84, Total Stations: 21, Adds: 4

CHRIS CAGLE What A Beautiful Day (Capitol)

Total Plays: 68, Total Stations: 14, Adds: 12

Songs ranked by total points.

Gregg Swedberg OM, KEEY/Minneapolis

Jennifer Hanson, "Beautiful Goodbye": We've been on this song for about six weeks, and it is still the freshest-sounding thing on the air. I was reading a story about stations looking to adopt other formats' artists to create some excitement, and I asked out loud, "Why?" We have plenty of talented people right here in ours. This song is relatable to every female in the audience; it must be, since they all stop by my office when it plays, saying, "Who does that 'Beautiful Goodbye'?" She has at least four more behind this one too.

Anthony Smith, "John J. Blanchard": Every artist should make a CD as good as Anthony Smith's. We, as a format, have been returning to a more traditional sound, and here's a guy to lead the way. If you didn't get good callout on Smith's previous single, "If That Ain't Country," you probably weren't asking men, who were gigantic on that record. "John J." is



Gregg Swedberg

just one of the many amazing cuts on what might be one of the best CDs of the year.

Trick Pony, "On a Mission": I looked it up and saw that this record still hadn't cracked the top 30, which is funny to me, since we added it when we got it. Every Trick Pony song reacts immediately here, in both requests and callout. An uptempo, fun song by a now-recognizable voice — what's not to play? We play so many average ballads that, when a good tempo song comes along, I think it's the easiest thing in the world to add.

Lynn West

MD/PD WXBM/Pensacola, FL

Blake Shelton, "The Baby"; Randy Travis, "Three Wooden Crosses"; and Tracy Byrd, "Lately (Been Thinkin' 'Bout Babies)": All three of these songs represent the values of this area. This is a very strong family- and church-oriented area, and music that reflects these values will always work. This is not to imply that the rest of the country is not "family friendly," so to speak, but God, family and country are the cornerstones of this area — especially now, with many from our large military population being called on to fight the war against terrorism."

Stations and their adds listed alphabetically by market

KEAN/Abilene, TX PD: Marisa Bailey 7 GREAT DIVIDE "Night" 7 TRINI TRIGGS "Only"	WKNN/Biloxi-Gulfport, MS * PD: Kipp Gregory MD: DeAnna Lee 2 VINCE GILL "Thing" 1 DARRYL WORLEY "Tree" 1 BLAKE SHELTON "Baby"	WCDS/Columbia, SC * DM/PM: Ron Brooks MD: Glen Garrett ANDY GRIGGS "Life"	WFBE/Flint, MI * PD/MD: Chip Miller VINCE GILL "Thing" BLAKE SHELTON "Baby"	WQIK/Jacksonville, FL * MD: John Scott 3 BLAKE SHELTON "Baby"	WQEN/Macon, GA PD: Gerry Marshall APD/MD: Laura Starling 20 MARK WILLS "19" 19 KELLIE COFFEY "End" BLAKE SHELTON "Baby" TRACE ADKINS "Chromosome"	WCMS/Norfolk, VA * 5 EMERSON DRIVE "Fall"	KFRG/Riverside, CA * OM/PM: Ray Massie MD: Don Jeffrey TRACY BYRD "Babies" MARK CHESNUTT "Baby" VINCE GILL "Thing" BLAKE SHELTON "Baby"	KRMD/Shreveport, LA * PD: Bob Shannon MD: James Anthony 2 ANDY GRIGGS "Life"	WWZD/Tupelo, MS PD/MD: Paul Stone GARY ALLAN "Man" DARRYL WORLEY "Tree"
WOMX/Akron, OH * DM/PM/MD: Kevin Mason 1 LONESTAR "Unusual" BLAKE SHELTON "Baby"	WHWK/Binghamton, NY PD/MD: Ed Walker 12 DIAMOND RIO "Believe"	WCOL/Columbus, OH * PD: John Crenshaw MD: Dan E. Zuklo No Adds	WXFL/Florence, AL PD/MD: Gary Murdoch KEVIN DENNEY "Go" CHRIS CAGLE "Day" DARYLE SINGLETARY "Down"	WRDQ/Jacksonville, FL * MD: Dixie Jones BLAKE SHELTON "Baby" MARK WILLS "19"	WWOM/Madison, WI * PD: Mark Grantin MD: Mel McKenzie 2 VINCE GILL "Thing" 1 AARON LINES "Beautiful" BLAKE SHELTON "Baby"	KNFM/Odessa-Midland, TX PD: John Moesch MD: Dan Travis 24 MARK WILLS "19" 21 CRAIG MORGAN "Almost"	WVSJ/Cherokee-Lynchburg, VA * PD: Brett Sharp MD: Robin James No Adds	KKKS/Shreveport, LA * DM: Gary McCoy PO/MD: Russ Winston No Adds	KNUE/Tyler-Longview, TX PD/MD: Larry Kent GARY ALLAN "Man" TRACY BYRD "Babies"
WGNA/Albany, NY * DM/PM: Buzz Brindle MD: Bill Earley 1 BLAKE SHELTON "Baby" 1 DEANA CARTER "Limit"	WZZK/Birmingham, AL * PD/MD: Brian Driver No Adds	WHOK/Columbus, OH * DM/PM: Charley Lake APD/MD: George Wolf 1 DARRYL WORLEY "Tree" 1 BLAKE SHELTON "Baby" VINCE GILL "Thing"	KUAD/Ft. Collins, CO * PD: Mark Callaghan MD: Brian Gary VINCE GILL "Thing" BLAKE SHELTON "Baby"	WXBO/Johnson City, TN * PD/MD: Bill Hagy 13 CHRIS CAGLE "Day" 12 ANDY GRIGGS "Life"	KIAI/Mason City, IA PD/MD: J. Brooks 6 VINCE GILL "Thing" 5 GREAT DIVIDE "Night" 3 SIXWIRE "Deep"	KTST/Oklahoma City, OK * PD/MD: Chris KEVIN DENNEY "Go" TOMMY SHANE STEINER "Gonna"	WYD/Roanoke-Lynchburg, VA * PD: Chris D'Kelley GARY ALLAN "Man" DIAMOND RIO "Believe" LEE ANN WOMACK "Forever"	WBYT/South Bend, IN OM: Dave Symonds DEANA CARTER "Limit" MICHAEL PETERSON "Lesson" DARRYL WORLEY "Tree"	KJUG/Visalia, CA * PD/MD: Dave Daniels 8 BLAKE SHELTON "Baby" CHRIS CAGLE "Day" VINCE GILL "Thing" SIXWIRE "Deep"
KBOI/Albuquerque, NM * PD: Tommy Carrera MD: Sammy Cruise VINCE GILL "Thing" PINMONKEY "Drove"	WPSK/Blacksburg, VA PD: Jack Douglas MD: Nicole Williams No Adds	WGSQ/Cookeville, TN PD: Gator Harrison MD: Stewart James TRACE ADKINS "Chromosome" RODNEY ATKINS "Man" BLAKE SHELTON "Baby"	WCKT/Ft. Myers, FL * PD: Kerry Babb MD: Dave Logan 1 BLAKE SHELTON "Baby" 1 RODNEY ATKINS "Man" 1 CHALEE TENNISON "Lonesome"	WMTZ/Johnstown, PA PD: Steve Walker MD: Lara Mosby BLAKE SHELTON "Baby"	KXKY/Oklahoma City, OK * PD: L.J. Smith APD/MD: Bill Reed 2 AARON LINES "Beautiful" VINCE GILL "Thing"	WBBE/Rochester, NY * OM: Dave Symonds DEANA CARTER "Limit" MICHAEL PETERSON "Lesson" DARRYL WORLEY "Tree"	WXXQ/Rockford, IL DM/PM: Jesse Garcia MD: Kathy Hess KELLIE COFFEY "End"	KORR/Spokane, WA * DM/PM: Zack Owen APD/MD: Tony Trovati VINCE GILL "Thing" PINMONKEY "Drove"	WACO/Waco, TX DM/PM: Zack Owen 10 JOE NICHOLS "Broken" 10 BLAKE SHELTON "Baby" 10 TOMMY SHANE STEINER "Gonna" 10 DARRYL WORLEY "Tree"
KRST/Albuquerque, NM * PD: John Richards 1 BLAKE SHELTON "Baby" 1 DARRYL WORLEY "Tree"	WHKX/Bluefield, WV PD/MD: Doug Dillon 5 ANTHONY SMITH "Blanchard" 5 JOE NICHOLS "Broken"	KRYS/Corpus Christi, TX * PD: Clayton Allen MD: Cactus Lou 2 GARY ALLAN "Man" DEANA CARTER "Limit" BLAKE SHELTON "Baby"	WWGR/Ft. Myers, FL * PD: Mark Phillips MD: Steve Hart 2 TRACY BYRD "Babies"	KIXQ/Joplin, MO PD/MD: Cody Carlson 24 ANDY GRIGGS "Life" 14 ANTHONY SMITH "Blanchard" 14 JOE NICHOLS "Broken" 14 MARK CHESNUTT "Baby" 5 BLAKE SHELTON "Baby" 5 RODNEY ATKINS "Man"	KRWQ/Medford, OR PD: Larry Neal MD: Scott Schuler 5 DEANA CARTER "Limit" 4 BLAKE SHELTON "Baby"	WXXO/Rockford, IL DM/PM: Jesse Garcia MD: Kathy Hess KELLIE COFFEY "End"	KXCI/Sacramento, CA * Dir./Prog.: Mark Evans APD: Greg Cole MD: Jennifer Wood 2 VINCE GILL "Thing" 4 BRAD PAISLEY "Stay" 1 BLAKE SHELTON "Baby"	WPKX/Springfield, MA * MD: Jessica Tyler 2 TRICK PONY "Mission" 1 DEANA CARTER "Limit"	WDEZ/Wausau, WI MD: T.K. Michaels 16 BRAD MARTIN "Rub" 16 DEANA CARTER "Limit" 14 JOE NICHOLS "Broken" 14 LEE ANN WOMACK "Forever" 14 MICHAEL PETERSON "Lesson" 14 VINCE GILL "Thing" 14 CHALEE TENNISON "Lonesome"
KRRV/Alexandria, LA PD/MD: Steve Casey 2 VINCE GILL "Thing" 2 BLAKE SHELTON "Baby" 2 TRACY BYRD "Babies"	KIZN/Boise, ID * DM: Rich Summers PD/MD: Spencer Burke VINCE GILL "Thing"	KPLX/Dallas-Ft. Worth, TX * PD: Paul Williams APD: Smokey Rivers MD: Cody Alan 3 TRACE ADKINS "Chromosome" 2 GARY ALLAN "Man" TRAVIS TRITT "Strong"	WYZZ/Ft. Walton Beach, FL MD: Laura Hussey MD: Cindy Blake No Adds	KFKF/Kansas City, MO * PD: Dale Carter APD/MD: Tony Stevens KEVIN DENNEY "Go" VINCE GILL "Thing"	WGKX/Memphis, TN * PD: Greg Mizingo MD: Mark Billingsley 4 TERRI CLARK "Mad" CAROLYN DAWN JOHNSON "Dress" PINMONKEY "Drove"	WXXO/Rockford, IL DM/PM: Jesse Garcia MD: Kathy Hess KELLIE COFFEY "End"	KXCT/Omaha, NE * PD: Tom Goodwin MD: Craig Allen No Adds	WFMBSpringfield, IL PD: Dave Shepel MD: John Spaulding ANTHONY SMITH "Blanchard" LEE ANN WOMACK "Forever" DIAMOND RIO "Believe"	WIRK/West Palm Beach, FL * PD: Mitch Mahan APD/MD: J.R. Jackson TRACY BYRD "Babies" VINCE GILL "Thing" PINMONKEY "Drove" TOMMY SHANE STEINER "Gonna" SIXWIRE "Deep"
KGNC/Amarillo, TX PD: Tim Butler APD/MD: Patrick Clark No Adds	KQFC/Boise, ID * DM: Rich Summers PD: Lance Tidwell MD: Cory Michaels VINCE GILL "Thing"	KSCS/Dallas-Ft. Worth, TX * DM/Interim PD: Ted Steckler APD/MD: Chris Huff 15 VINCE GILL "Thing" 5 BLAKE SHELTON "Baby" 4 DARYLE SINGLETARY "Down" 3 EMERSON DRIVE "Fall" CHRIS CAGLE "Day"	KSXS/Fresno, CA * PD: Mike Peterson MD: Steve Montgomery No Adds	WDAF/Kansas City, MO * PD/MD: Ted Cramer No Adds	WOKK/Meridian, MS PD/MD: Scotty Ray 18 KID ROCK/FIA MOORER "Picture" 17 VINCE GILL "Thing" 14 BLAKE SHELTON "Baby" 8 DARYLE SINGLETARY "Down" BRAD MARTIN "Rub"	WICO/Salisbury, MD PD/MD: El Fox 11 DARRYL WORLEY "Tree" 11 JOE NICHOLS "Broken"	WVMT/Milwaukee, WI * DM/PM: Kerry Wolfe APD: Scott Dolphin MD: Mitch Morgan 2 BLAKE SHELTON "Baby" 2 VINCE GILL "Thing" 1 DARRYL WORLEY "Tree"	WFBM/Springfield, IL PD: Dave Shepel MD: John Spaulding ANTHONY SMITH "Blanchard" LEE ANN WOMACK "Forever" DIAMOND RIO "Believe"	WIRK/West Palm Beach, FL * PD: Mitch Mahan APD/MD: J.R. Jackson TRACY BYRD "Babies" VINCE GILL "Thing" PINMONKEY "Drove" TOMMY SHANE STEINER "Gonna" SIXWIRE "Deep"
KBRJ/Anchorage, AK PD: Matt Valley MD: Justin Case 11 TRACY BYRD "Babies" 9 JOE NICHOLS "Broken" 4 BLAKE SHELTON "Baby"	KYGD/Denver-Boulder, CO * PD: Joel Burke MD: Ted Swendsen DEANA CARTER "Limit"	WGTQ/Greensboro, NC * PD: Bill Dotson MD: Angie Ward 2 TIM MCGRAW "Red" GARY ALLAN "Man"	WVTV/Grand Rapids, MI * DM/PM: Doug Montgomery APD/MD: Dave Taft VINCE GILL "Thing"	WVTV/Grand Rapids, MI * DM/PM: Doug Montgomery APD/MD: Dave Taft VINCE GILL "Thing"	WVTV/Grand Rapids, MI * DM/PM: Doug Montgomery APD/MD: Dave Taft VINCE GILL "Thing"	WVTV/Grand Rapids, MI * DM/PM: Doug Montgomery APD/MD: Dave Taft VINCE GILL "Thing"	WVTV/Grand Rapids, MI * DM/PM: Doug Montgomery APD/MD: Dave Taft VINCE GILL "Thing"	WVTV/Grand Rapids, MI * DM/PM: Doug Montgomery APD/MD: Dave Taft VINCE GILL "Thing"	WVTV/Grand Rapids, MI * DM/PM: Doug Montgomery APD/MD: Dave Taft VINCE GILL "Thing"
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RCA VICTOR

THE AMERICANA MUSIC ASSOCIATION

A Salute To Americana

Compiled and Edited by Jeff Green

An interview with AMA Executive Director J.D. May

Illuminated as never before by the multi-Platinum success of the *O Brother, Where Art Thou?* soundtrack and this year's Down From the Mountain tour, the broad spectrum of music affectionately known as Americana is getting exposure at radio, television and in consumer publications and experiencing success at retail and live music venues the world over.

No longer a loosely knit tribe of industry advocates, the Americana community has coalesced into a strong and rapidly growing trade association coming off a sparkling September awards show and convention in Nashville. Here, R&R talks with Americana Music Association Executive Director J.D. May about Americana music, its business models and its relevance to radio.

R&R: Can you explain what Americana music is and what kinds of artists are involved in this movement?

JDM: Although many have tried, it's nearly impossible to put a written definition on Americana. It's a combination of diverse styles and influences based in country music but heavily influenced by rock, blues, folk, bluegrass and gospel. Despite its name, Americana has broad appeal internationally, and many Americana artists, such as Emmylou Harris, Steve Earle and John Prine, command the same, if not more, dollars touring abroad than they do in the U.S.

Contrary to what some people think, Americana isn't a catch-all for music that won't fit into another format. Americana is rapidly growing into a free-standing, financially viable industry representing a new way of doing business in terms of quality and integrity, along with the fresh sound and attitude of the music.

R&R: Who is the target Americana audience?

JDM: Our extensive research shows that it leans about 70% toward affluent 25-44-year-old men with more than four years of college making \$55,000 or more per year. These are extremely active music consumers: Fifty-eight percent have purchased 10 or more CDs, and 40% have attended six-25 shows in the past six months. They have taken it upon themselves to seek out this music, because it's not available in every major retailer or on major television outlets.

We're fortunate to have, in addition to our core stations that have carried the ball to this point, several great syndicated shows being picked up by hundreds of stations all over the country. We're beginning to see a proliferation of Americana programming. Certainly, we need more and larger radio outlets, but we're really just at the start of what promises to be an extremely exciting time for the growth of our music and format.

R&R: What is the Americana Music Association, and who are its members?

JDM: The AMA, which started with 30 founders only three years ago, now comprises 900 label executives, radio programmers, music publishers, songwriters, recording artists, radio promoters, festival organizers, agents, attorneys, retailers, performing rights organizations, publications and many other industry professionals. Our mission is to lobby on behalf of Americana music and help build the infrastructure needed to facilitate business worldwide. The 17-member board, which meets monthly, is made up of executives from companies of all sizes and from all regions. Membership is \$75 per year; artists pay a special \$35 rate.

R&R: What are the characteristics of how Americana labels conduct business?

JDM: Despite their comparatively small size, these companies know how to make a profit and develop long-lasting international careers. They sign artists who are making records relevant to a broad demographic of well-educated, affluent music fans without having to compromise their sound, integrity, creativity or artistic vision.

R&R: Explain the new Americana airplay chart and reporting system you launched in September.

JDM: The AMA's weekly chart is developed from a diverse sample of 65 terrestrial, satellite and Internet radio stations in major and secondary markets all over the coun-

try, as well as nationally syndicated radio shows. We plan to expand to between 75 and 100 reporters — who are invited to participate based on their market size, percentage of Americana programming and ability to impact retail and touring — to dispel the outdated myth that Americana contains only specialty shows in markets that nobody's ever heard of on stations with wattage not powerful enough to reach anybody.

More and more of our reporters are now full-time, such as KNBT/New Braunfels, TX, which is outside San Antonio, and WNCW/Spindale, NC, which covers much of North Carolina. We're also seeing an increase in the number of Country stations interested in programming syndicated and specialty shows. They're seeing that this music works in the context of their format. More stations continue to program Americana, and we think — because concerts, festivals and labels are finding success — that radio can also be successful with Americana.

Each week PDs and MDs electronically report the music they're playing. They can share playlists and communicate with each other through the software we've set up, and that's a great artist-development opportunity in an environment that otherwise doesn't really promote teamwork.

Our goal is to place the chart in monthly consumer publications and weekly trades. We also intend to distribute it to regional and national festivals, wire services, labels and anyone else in the industry who wants to see what's going on.

R&R: If you're No. 1 on the Americana chart, how many spins are we talking about?

JDM: Bearing in mind that the reporting field is not weighted and represents only a sample of total airplay, a No. 1 album will get 600-800 spins per week and average 10-15 spins per station. However, a syndicated show heard on 150 stations scores only one spin for each record it plays. Stations can stay on album tracks for six to nine months and talk about the music, so the exposure is significant.

R&R: How are Americana programmers making playlist decisions?

JDM: This is like '60s and '70s FM radio. If PDs and MDs like it and their gut tells them it's a hit, they're all over it. I think it's a beautiful thing when people at radio have the opportunity to find tracks on the album that work for them and are able to play whatever they want. In Americana, creativity

is alive and well.

Mainstream radio formats are so tight that PDs aren't given the opportunity to take a chance and play something that may be different or may be offensive. Americana is about music first — the albums, songs, artists, careers, long-term growth and enjoyment of people who like to make music. It's constantly changing, but the broad, album-based format has been successful to this point.

The mainstream formats are great at selling songs and providing instant gratification, but they're not very good at developing artists with depth, character and the ability to build and sustain a career.

R&R: In what other ways is Americana music reaching consumers?

JDM: Look at the successful soundtracks such as *O Brother, Where Art Thou?* and *Songcatcher* and other, non-Americana-specific soundtracks where film and television music supervisors want substance, depth and the ability to connect on a personal level.

We're tracking numerous syndicated Americana radio programs and regular rotations for these artists on CMJ and GAC. I was flipping through the channels the other night, and, over a short span, I saw videos by Kelly Willis, Rodney Foster, Tift Merritt, Kevin Welch, Nickel Creek and Dolly Parton.

Then there's the very successful Down From the Mountain tour and album, as well as festivals, such as MerleFest, and several consumer publications, including *No Depression*, *Paste* and *Harp*, that are dedicated to Americana. It's incredible how many things are happening right now that didn't exist just a few years ago.

R&R: What appeal does Americana have that other styles of music and other radio formats don't?



J.D. May

Americana Music: Autumn Harvest

RECENT RELEASES

Ryan Adams

Demolition (Lost Highway)

These 13 tracks from the wildly prolific Adams are all the more impressive for hav-



ing been written and recorded in the 10 months that he was also recording his hit debut, *Gold*, and touring the globe nonstop. Reflecting his attention-deficit approach to musical styles, these live and unretouched cuts range from melancholy ballads to "shit-kicking country folk" to bash 'n' pop rockers backed by The Pinkhearts. A diverse and compelling retrospective of a high-speed year in the life of a rising star.

Guy Clark

The Dark (Sugar Hill)

Clark continues the tradition that has earned him the title of "Songbuilder." On each track of this stunning collection Clark wraps his aching voice around masterfully



crafted songs that flesh out and give meaning to the core of the American experience. These unforgettable songs achieve Clark's goal of allowing the listener to become part of the song. A brilliant contribution to Clark's extraordinary musical archives, and Americana radio agrees, pushing *The Dark* into the Americana top 10.

Steve Earle

Jerusalem (Artemis)

This proudly political CD, Earle's sixth in six years, has all the passion, eclecticism and moral relevance that we've come to expect from him. *Jerusalem* is full of quirky musical surprises, with neo-rap/talking blues and R&B inflections. While "John Walker's Blues," the story of the "American Taliban," was immediately controversial, Earle calls this "the most pro-American record I've ever made."

The Flatlanders

Now Again (New West)

There was always something about The Flatlanders, the collaboration that boasted not only the combined songwriting wattage of the three principals — Joe Ely, Jimmie Dale Gilmore and Butch Hancock — but influences ranging from Jimmie Rodgers to The Beatles to Mexican border radio. The stark landscape of West Texas lent an almost mystical resonance to the trio's music. Their first album in 30 years, *Now Again*, is a new turn of the wheel for three of Texas' most inspirational singer-songwriters and a welcome treat, as indicated by the 15 weeks this record spent atop the Americana radio chart.

Jim Lauderdale

The Hummingbirds (Dualtone)

Unparalleled as a songwriter, the 2002 AMA Artist of the Year returns with yet



another great record that preserves the integrity and diversity of traditional music. With his hillbilly voice and traditional instrumentation, and supported by some of Nashville's finest artists, Lauderdale provides 13 tracks that stretch from swing to anguished ballads to joyful bluegrass. This Nashville treasure achieves his goal of "stretching the musical boundaries within the parameters of country music."

Jim Lauderdale/ Ralph Stanley & The Clinch Mountain Boys

Lost In The Lonesome Pines (Dualtone)

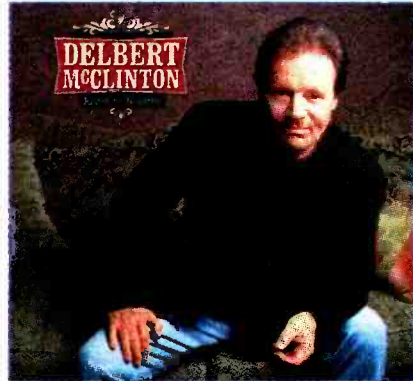
Lauderdale's musical gifts are again combined with those of Ralph Stanley & The Clinch Mountain Boys on this extraordinary bluegrass collaboration. The 14 tracks, including the AMA Song of the Year, "She's Looking at Me," were recorded at Big Stone Gap, VA, in the heart of Stanley country, and they exude that distinctive mountain sound. Says Lauderdale, "I wanted to keep this record in Ralph's traditional style. There's something in his voice that's ancient and unique."



Delbert McClinton

Room To Breathe (New West)

After more than four decades of making music, McClinton has the confidence and energy of an artist who knows he has



mastered his game. He has followed up what *The Wall Street Journal* declared his "best recording ever" — 2001's *Nothing Personal* — with a set that displays even greater muscle, smarts, charm and soul. From its swampy and rollicking opening to its closing jump blues, the CD showcases McClinton's expansive musical approach in what may well be a personal best.

Tift Merritt

Bramble Rose (Lost Highway)

From a young artist who wanted to make an album in the style of early Linda Ronstadt,



Emmylou Harris or Bonnie Raitt, *Bramble Rose* is a display of amazing songwriting talent for a debut release, no matter the era. These 11 gems, with haunting acoustic touches, classic Appalachian twang and melodic country pop, are an impressive entry from a brilliant new literate songstress whose music is as fresh as it is classic.

Nickel Creek,

This Side (Sugar Hill)

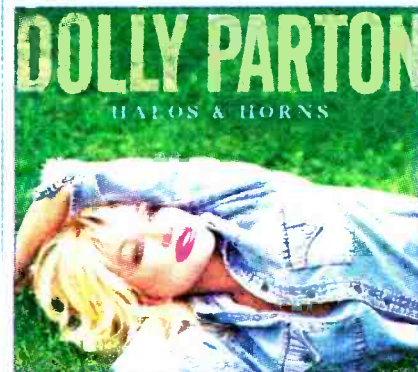
Quietly, with gestures so understated that they almost slip by unnoticed, Nickel Creek do something remarkable on *This Side*. Building on their roots, the trio have

broadened from the traditional yet intricate lacework of their debut with extraordinary innovations that lend a jazzy and contemporary feel. No longer about fidelity to a single idea, they have crossed the line into fields more strange and wonderful, where contradictory notions nurture rather than battle each other. Daring and graceful, an adventurous success.

Dolly Parton

Halos & Horns (Sugar Hill)

Continuing her acclaimed series of Sugar Hill releases with songs that "came straight from my gut, from my soul, from



my heart," this CD, says Robert K. Oermann, "is eloquent proof that one of the greatest songwriters in the history of country music continues to be an inspiration. Her vocal instrument remains as vibrant as her songwriting. Indeed, these performances are among the most perfectly pitched, beautifully phrased and subtly shaded of her life."

Kelly Willis

Easy (Rykodisc)

How to follow a hit like 1999's *What I Deserve*? "Have fun. Just do it and enjoy it." Languid and more acoustic than its pre-



decessor, *Easy* treads a different path without abandoning the qualities that earned Willis' last outing countless best-of honors. The result is 10 gorgeously bittersweet songs that range from bluegrass to barroom to blue-eyed balladry, centered, as ever, around Willis' amazing voice, which delivers both the honey and the sting.



A LEGACY OF MUSIC UNITING GENERATIONS



WILL THE CIRCLE BE UNBROKEN VOLUME III

Produced by Randy Scruggs and Nitty Gritty Dirt Band

Celebrating the 30th Anniversary of the original *Will The Circle Be Unbroken*

A chronicle of American roots music performed by incomparable artists

2 CD set - over 25 tracks

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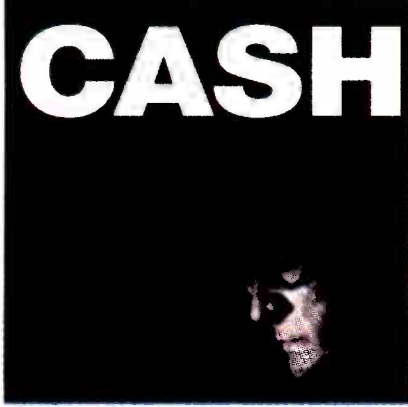
Americana Music: Autumn Harvest

NEW RELEASES

Johnny Cash

The Man Comes Around
 (Lost Highway)

With covers of artists as diverse as Nine Inch Nails, Hank Williams, The Beatles and



Depeche Mode, leave it to the genius of Johnny Cash to find common emotional ground in such disparate material. Fourth in the Cash-Rick Rubin "American Recordings" series, this CD maintains a pure focus on the power and integrity of Cash's voice and songs. One of the most surprising albums in the storied career of this American legend.

Various Artists

Kindred Spirits: A Tribute To The Songs Of Johnny Cash (Lucky Dog)

This tribute to Cash's songwriting, with interpretations by such artists as Bruce Springsteen, Bob Dylan, Sheryl Crow, Keb' Mo' and Rosanne Cash, underscores his universal appeal and far-reaching influence. Cash's rich stories of tough characters and hard times reflect his indelible contribution to our musical heritage. Says producer Marty Stuart, award-winning artist and former Cash bandmember, "Each artist brought their own interpretation to the songs. Johnny's renegade spirit transcends throughout the project."

Various Artists

Dressed in Black — A Tribute To Johnny Cash (Dualtone)

In a year in which artists of many genres have acknowledged their debts to Cash, this collection gives respected Americana and alternative artists (alt country artists) their turn — to great effect, as shown by the CD's top five Americana radio rank. These 18 interpretations of timeless Cash songs, some traditional and some surprising, reflect the inspiration that artists like Hank III, Rodney Crowell, Raul Malo and Rosie Flores have received from the Man in Black.

The Chieftains

Down The Old Plank Road — The Nashville Sessions (RCA Victor)

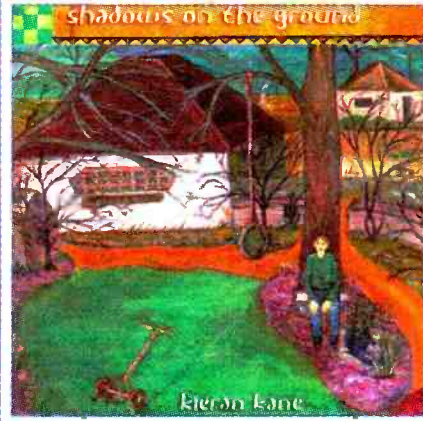
The Celtic soul of American roots music comes alive, as Ireland's legendary Chieftains get together with alt country all-stars on these high-spirited covers of Irish and American traditional tunes. Any record graced with the vocals of artists

ranging from Vince Gill and Alison Krauss to Lyle Lovett and John Hiatt and the musicianship of Earl Scruggs, Bela Fleck, Ricky Skaggs and Del McCoury would be a pleasure. Add the ever-vibrant Chieftains, and you have a rollicking and timeless treasure.

Kieran Kane

Shadows On The Ground
 (Compendia)

Recorded live in the studio with close musical friends, this is a relaxed and authentic entry from an artist who's been on the



Americana bandwagon for 40 years. These traditional yet sophisticated tracks showcase Kane's image-rich songwriting, skillful musicianship and pure, heartrending vocals. It's the record Kane says he's wanted to make his whole career. The timing couldn't be better, and it was well worth the wait.

Alison Krauss + Union Station

Live (Rounder)

What could be better than *New Favorite*, last year's beautifully crafted release from this premier bluegrass band? A two-CD set



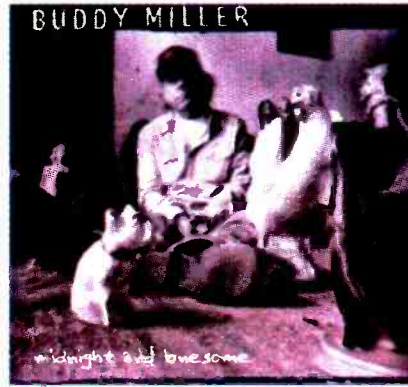
that combines sublime vocals and virtuoso firepower with the excitement of a crisply recorded live performance. These award-winning artists show how they've succeeded in pop, country and beyond while maintaining their acoustic credibility. Their individual talents blend seamlessly to produce indefinable magic.



Buddy Miller

Midnight and Lonesome (Hightone)

Buddy Miller makes records that defy categorization — fortunately for us — and



on these 11 wide-ranging tracks, he blends soulful Americana with blues-tinted country and dusty rock 'n' roll. Wife Julie provides honeyed backing vocals, and there are moving contributions from Lee Ann Womack and Emmylou Harris. These ballads, rockers and blues, infused with country soul, make up what may be his best album to date.

Nitty Gritty Dirt Band

Will The Circle Be Unbroken, Vol. III (Capitol)

In 1972, The Nitty Gritty Dirt Band's alt-star jubilee introduced a rock 'n' roll gen-



eration to the joys of time-honored American folk, country, bluegrass and gospel tunes. Now they're back with *Volume III*, 28 songs of folk-country heaven. As traditional as *Circle I*, this double-disc CD delivers interpretations of vintage music by Johnny Cash, Vince Gill, Emmylou Harris, Taj Mahal, Willie Nelson, Tom Petty, Earl Scruggs, Doc Watson, Dwight Yoakam and many more. The inspired result proves that great songs, great singers and great pickers are forever.

Billy Joe Shaver

Freedom's Child (Compadre)

Accompanied by a handpicked studio band, this battle-scarred outlaw returns with a powerhouse collection of more than

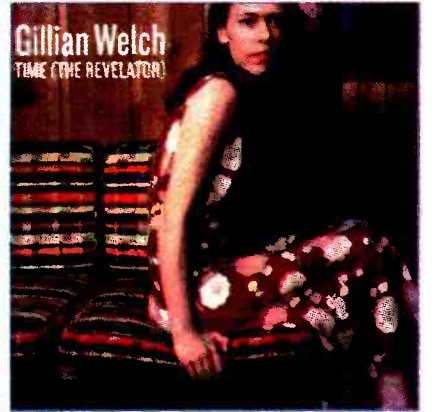


a dozen new originals that stand as some of his most spirited and affecting compositions ever. Says Jim Musser, President of Compadre Records, "Shaver's songs zero in on the heart of the matter, which is — after all — why they matter to the heart." A muscular, accomplished romp from the recipient of the AMA's first Lifetime Achievement — Songwriter Award.

Gillian Welch

Time (The Revelator) (Acony)

Soon to be available in DVD form with nine live performances and three videos as a companion to this album: With their trademark sepia-toned imagery and sounds, Welch and partner David Rawlings perform 10 original acoustic duets that are intense, often dark and always gorgeous. These understated compositions convey a sense of



yearning and loss evocative of the Dust Bowl, even when referring lyrically to more modern topics, like "Elvis Presley Blues" and "I Want to Sing That Rock and Roll," also heard on the *Down From the Mountain* soundtrack. Hypnotic, simple and true.

AMA Backs Branded CD Series

A few times each year, labels that believe in Americana and roots music will take turns releasing *This Is Americana* compilation CDs to showcase the variety of the artists and their repertoire, both in terms of classic recordings and new material. Shown here is the first in the full-price CD series, released by Sugar Hill Records. It includes tracks by Rodney Crowell, Nickel Creek's Sean Watkins, Maura O'Connell and 13 others and contains extensive liner notes. The CDs are supported by retail, publicity and label promotion.



new west records

Real Music for Real People

#1

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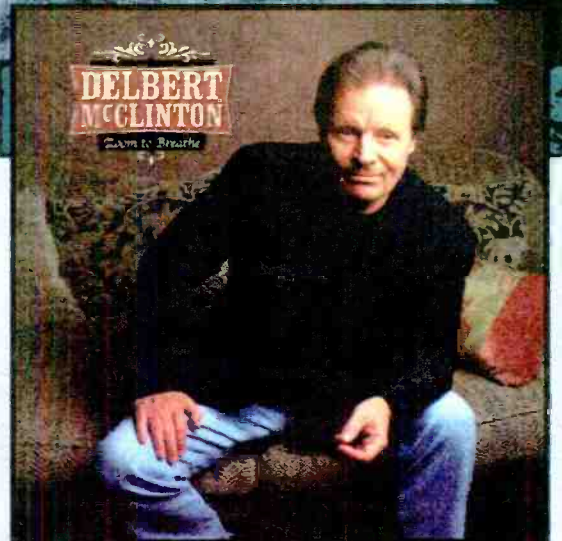
new west records

new west

Delbert McClinton

#1 on the Americana Radio Chart – following up a 13 week stint at #1 with his 2001 Grammy-award winning CD “Nothing Personal”

“One of McClinton’s finest efforts ever.” — THE WASHINGTON POST



The Flatlanders

#1 on the Americana Radio Chart for 15 straight weeks. A NEW RECORD!

“The songs crackle with sly ‘r’ dry wit...one for the ages.” — ROLLING STONE



Other fine artists on New West Records

CHUCK PROPHET

TIM EASTON (New album in stores Feb. 11th!)

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LOS ANGELES ★ AUSTIN

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- 4 CMA NOMINATIONS
- 3 GRAMMY AWARDS
- 2 NUMBER ONE VIDEOS ON CMT
- 1 GOLD (APPROACHING PLATINUM) ALBUM

JUST PLAY IT



“New Favorite” the new single impacting radio 11/11

Radio Contact: Brad Paul — Rounder Records 617-218-4413



AMA Conference: Seeds Of Growth

An intense focus on key issues and great music

Every year since its inception in September 2000, the three-day Americana Music Conference has nearly doubled in size. In 2002 it attracted over 600 delegates, dignitaries and press. Staged at Nashville's Hilton Suites and at venues around downtown, this talent showcase and business conclave is now drawing comparisons to SXSW in Austin and the IBMA Convention in Lexington, KY for its value to attendees and artists.

AMA Executive Director J.D. May explains, "The purpose of this event is to be the focal point during the year for current and potential Americana industry players and artists to meet, discuss new opportunities and strategize on ways to increase the profile and economic impact of our genre. It's not a rah-rah session; it is an intense conference to focus on key issues and great music."

Panel topics included CARP legislation and its potential impact on Americana, a study of the jam band/Americana touring crossover and similarities, opportunities available to the format and the importance of successful radio programming.

May says, "While we did mix Americana stars with a few new artists in our performances to help highlight the abilities, diversity and depth of our artists, the conference is not meant to be an A&R showcase for new talent. We're fortunate that internationally recognized performers and artists are willing to lend their time and efforts on behalf of our cause.

"It's been amazing to see the growth

since our first conference in 2000, which occurred less than one year after the formation of the AMA. We've grown from arguing over what to call our music in 2000 to being overwhelmed by the number of opportunities that sit on our doorstep for 2003, such as increased TV exposure, larger and more recognizable Americana festivals, a growing number of nationally syndicated Americana radio shows and the continued proliferation of Americana into the mainstream's consciousness. We've practically outgrown our ability to keep up with the number of proposals we receive."

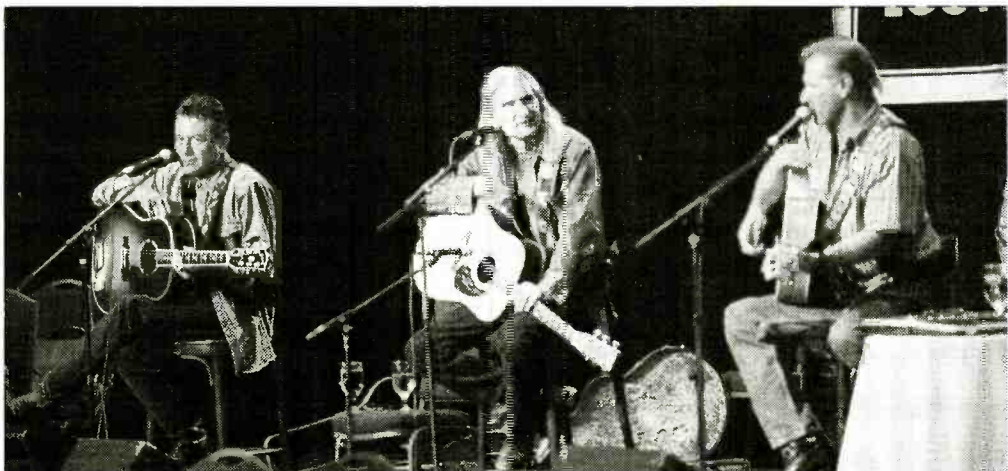
AMERICANA MUSIC ASSOCIATION ACHIEVEMENTS IN 2002

- Launched full-price *This Is Americana* CD compilation series.
- Created and deployed a weekly radio airplay chart.
- Compiled a comprehensive Americana Resource Guide — a directory of over

Continued on Page 72



FREEDOM RIDER — In a surprise presentation during the conference festivities, Johnny Cash accepted the 2002 Spirit of Americana Free Speech Award, presented by the First Amendment Center in partnership with the AMA. The forthright musician has long been an advocate on behalf of the oppressed, downtrodden and disenfranchised. He has frequently spoken out against injustice and supported the protection of fundamental rights. "The award honors those who use their music to make a difference, lending a voice to those who would otherwise go unheard and shining a light on issues that would otherwise go unseen," says First Amendment Center Executive Director Ken Paulsen. Seen here (l-r) are First Amendment Center founder John Siegenthaler, AMA Executive Director J.D. May, June Carter Cash, Johnny Cash and Paulsen.



NOW AGAIN ... 30 YEARS LATER — Performing songs from *No* Again* (New West Records) — their first recording together since the days of eight-track tapes 30 years ago — are (l-r) West Texas legends Joe Ely, Jimmie Dale Gilmore and Butch Hancock, better known as *The Flatlanders*.



MAGIC MOMENTS — Americana Conference attendees were treated to an impromptu all-star collaboration featuring (l-r) Julie and Buddy Miller, AMA Artist of the Year award winner Jim Lauderdale, AMA Lifetime Achievement — Performer award winner Emmylou Harris, Yep Roc Records artist Jason Ringenberg and Acany recording artist Gillian Welch with David Rawlings. Lauderdale also shared the AMA Song of the Year honors with Ralph Stanley & The Clinch Mountain Boys for the jousting duet "She's Looking at Me."



KELLY WILLIS TAKES IT 'EASY' — Austin-based singer-songwriter Kelly Willis performs some of the 10 songs from her new Rykodisc album, *Easy* — her first in three years — for a packed AMA Conference crowd. Reflecting the free-wheeling Americana spirit, Willis says of her new CD, "I tried to have fun, put together songs I liked and not worry about how it was going to be received — just do it and enjoy it."



WINNER'S CIRCLE — AMA Executive Director J.D. May (l) and AMA President/No Depression publisher Grant Alden (r) present the AMA Album of the Year Award to Buddy and Julie Miller for their self-titled *HighTone* release.

AMA Conference: Seeds Of Growth

Continued from Page 71

2,000 companies working in Americana.

- Hosted an Americana retail summit in conjunction with NARM that included major and indie labels, distributors and retailers.

- Staged the AMA's first annual awards show.

- Increased AMA membership to over 900.

TAKING IT TO THE NEXT LEVEL

"This is just the tip of the iceberg," says May. "I believe the intangible effects of our organization reach much deeper than can be measured on paper. For folks to know that there is now a full-time trade associa-

tion working on behalf of our format allows for a tremendous amount of confidence that we are growing and that Americana is here to stay.

"The future of the AMA and our conference will continue to focus on our ability to serve the current industry while also aggressively championing the merits of our format to those not currently involved with our music in their core business.

"Our efforts as a national organization are very inclusive, as we recognize the need to continue to broaden our base and offer direct benefits for partnerships and cooperation within the industry. Americana can and will be a valuable asset not just financially, but also creatively, as the format has a rich history and has been influential on both music and culture for several decades.

"The formation of the AMA and our work during the last three years have helped facilitate the creation of the infrastructure necessary for a format to be free-standing and successful in the long run. As Rodney Crowell said during his keynote address at the 2001 conference, 'Artist development is alive and well in Americana.' We're here to make sure that continues to be the case, just on a more successful level."



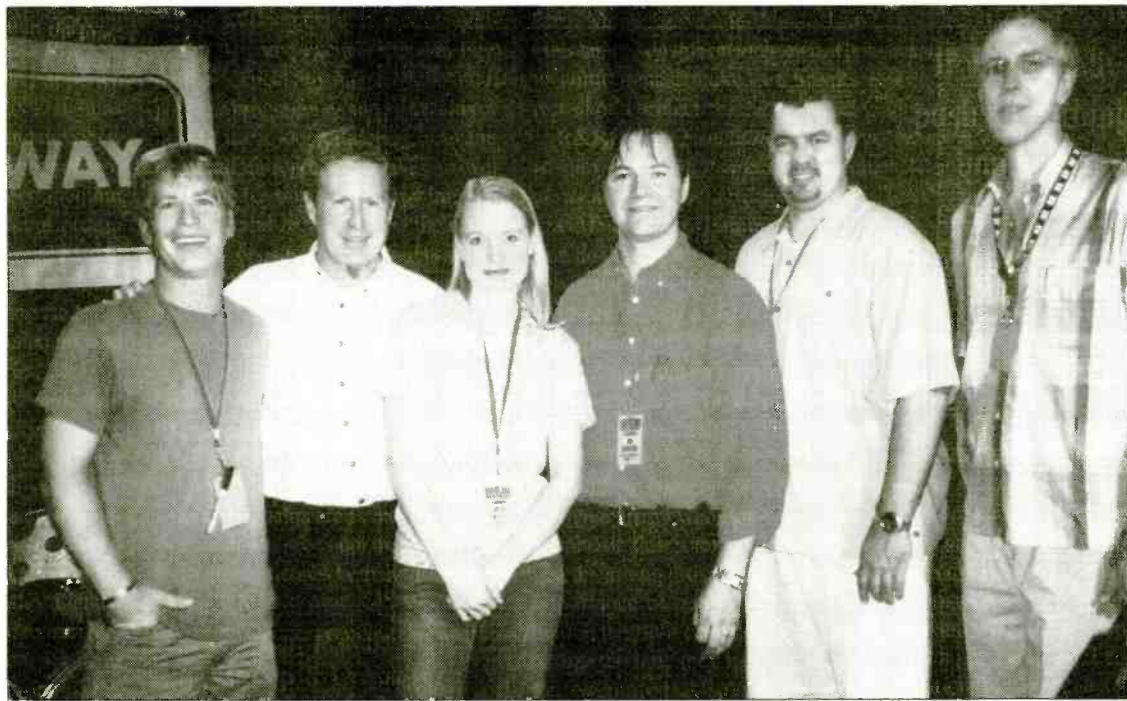
THE MAN IN BLACK IS BACK — In a rare performance, the legendary Johnny Cash performs for a spellbound AMA audience. *Lost Highway* will release Cash's new album, *The Man Comes Around*, featuring the haunting, spiritual title track.



MORE THAN AN HONORABLE MENTION — Billy Joe Shaver, who received his first-ever industry recognition with the 2002 AMA Lifetime Achievement — Songwriter Award, performs songs from his new *Compadre Records* release, *Freedom's Child*, at the AMA Conference.



FIELDS OF MEMORIES — Johnny Cash and June Carter Cash dazzle the Americana Conference crowd with their performance of the '30s Bing Crosby love song "Temptation" — a record Johnny used to hear on the radio in his youth, after working all day in the cotton fields.

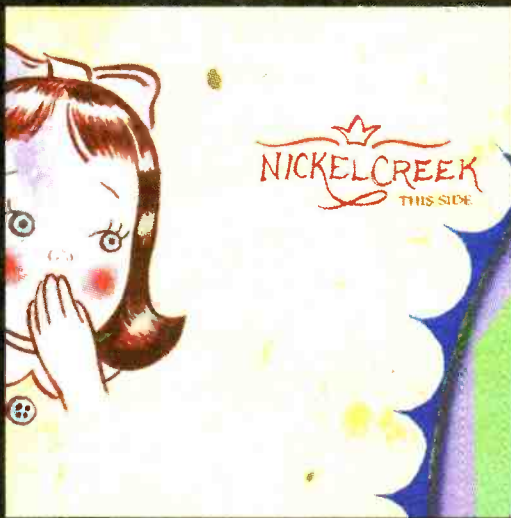


NOT-SO-SECRET ADMIRERS — Surrounding Rykodisc artist Kelly Willis (c) are some of the more important men in her life, including (l-r) Rykodisc's Sean O'Connell; *This Week in Americana* host Rusty Miller; Americana Entertainment's Jon Grimson; AMA Executive Director J.D. May; and Willis' manager, Joe Priesnitz.

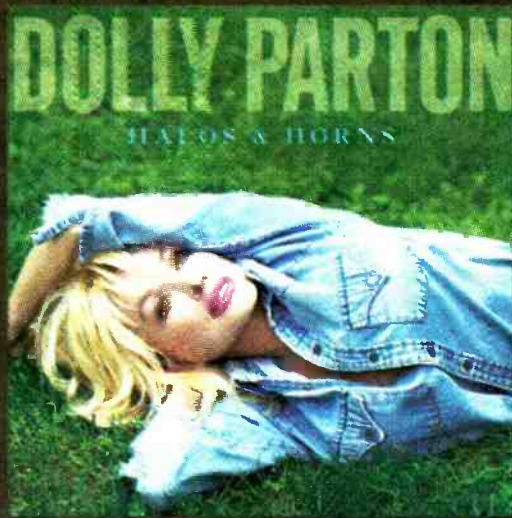


IT DOESN'T GET BETTER THAN NO. 1 — Since *The Flatlanders* have only come together for two albums in 30 years, better get the photos while you can. Taking a moment to celebrate their AMA chart-topping release at the AMA Conference are (l-r) New West Records' Jay Woods; Al Moss Promotions' Al Moss; AMA Executive Director J.D. May; Flatlanders Joe Ely, Jimmy Dale Gilmore and Butch Hancock; Mark Pucci Media's Mark Pucci; and Flatlanders guitarist Robbie Gjersoe.

Sugar Hill and Vanguard Records. Americana's Home Base.



Nickel Creek
THIS SIDE (SUG-3941)



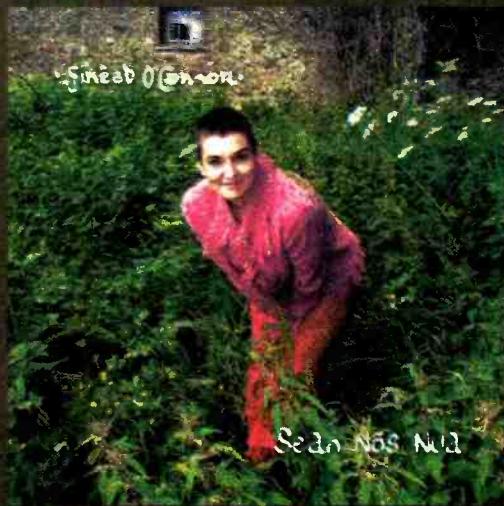
Dolly Parton
HALOS & HORNS (SUG-3946)



Guy Clark
THE DARK (SUG-1070)



Ronnie Bowman
STARTING OVER (SUG-3933)



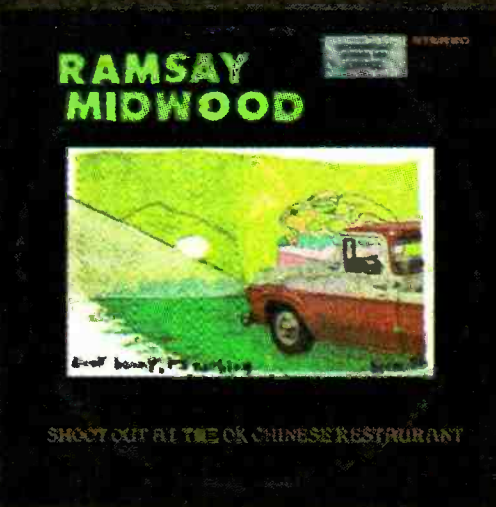
Sinéad O'Connor
SEAN-NÓS NUA (79724)



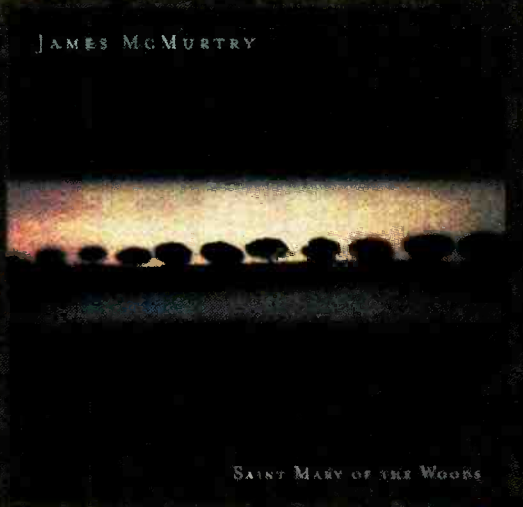
The Gourds
COW FISH FOWL OR PIG (SUG-3953)



Peter Case
BEELINE (79722)



Ramsay Midwood
**SHOOT OUT AT THE
OK CHINESE RESTAURANT** (79725)



James McMurtry
SAINT MARY OF THE WOODS (SUG-1071)

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O Radio, Where Art Thou?

An Americana label and retail roundtable

"We really are a community, a family. There were times I think a lot of us felt we were the only people who liked this kind of music. I want to share this award with all of you in the trenches who color outside the lines and make music because you believe in it and love it. There might not be millions of people out there who understand it, but there are people out there who hunger for something honest. They do know the difference, and they are listening." — Emmylou Harris, upon receiving the 2002 AMA Lifetime Achievement Award

Ask anyone passionately involved in Americana, and they'll tell you they take Harris' words to heart. More than making Americana a big format, everyone agrees that the mission is to preserve the music's integrity and to help it reach the public.

Sparks igniting the Americana flame fly from everywhere. Nationally, there's strong support from CMT, GAC, VH1 Country and syndicated radio shows, but the music's roots are deepest closer to home: a regional festival, an individual club owner, a late-night weekend DJ, a dedicated writer at the local paper.

Still, everyone believes that Americana can sell more records if radio will just give it a chance and if those in the genre work together to harness their strengths.

A Success Story

Lost Highway Sr. VP/A&R & Artist Development Frank Callari says, "I'm very much a supporter and fan of the Americana format. I admire it and am happy it exists. But the one thing that's missing is that Americana radio has yet to single-handedly break an act that no one else embraces. That isn't to say that Americana isn't part of the success of an album that is No. 1 on the Americana chart and then does well commercially. It is."

Callari says the proliferation of syndicated shows and the success of stations such

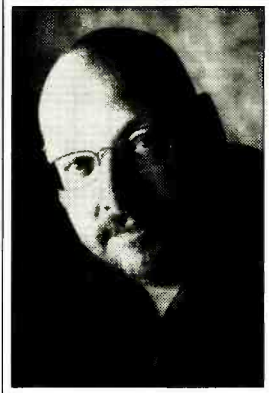
"The one thing that's missing is that Americana radio has yet to single-handedly break an act that no one else embraces."

Frank Callari

as KPIG/Monterey-Salinas are very positive signs. "It gives me encouragement to know that this thing is working," he says. "Americana is a force to be reckoned with, but what will it take to get over the proverbial hump?"

"The format needs to find some way to embrace an artist whom it ends up being responsible for so that the industry takes notice of it. That would immediately change

the perception — one I don't agree with — that it is minor league. I liken it to the way that *O Brother* and its success gave Lost Highway credibility as a label."



Frank Callari

DMZ artist Rodney Crowell agrees with Callari's comment about Americana needing to deliver its own success story. "I've said for the last couple of years that this format just needs to produce a superstar or two," he says.

"Those of us working in Americana say, 'Look, nobody's going to play our records, so let's be true to ourselves and create the truest form of music we can. Then those who are in the business of selling

it can take a practical approach to marketing records."

"Eventually, somebody's going to click in the marketing sense, maybe in the way it happened with *O Brother*. Then it's really going to be a big model."

An Educated Audience

Welk Music Group President Kevin Welk maintains that the model is already taking form with Nickel Creek, who are signed to his company's Sugar Hill Records. "They are a perfect example of a band that starts in the Americana world and translates to the masses," he says. "Seven months into their first record we had scanned only 40,000 units; two years later, we've shipped 800,000."

"I'm pretty confident that after seven months at a major label they wouldn't have heard, 'This is a great band; let's stick with it and develop it.' They would have been dumped. But we felt that something special was happening and believed that even if it took time, it would succeed. Part of this business is luck and timing, but you have to do all the right things and then get lucky."

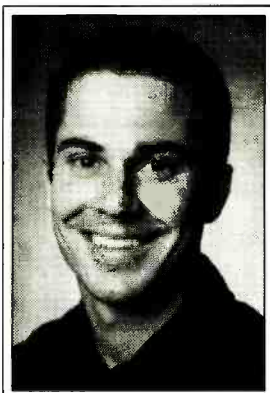
Dualtone Records President Scott Robinson says, "The Americana movement, as broad a spectrum as it is, is very encouraging, because, with or without radio, there is a huge audience out there. They are an educated audience, and they love mu-

sic. We, as record companies, need to be making music for that demographic."

John Grady, President of DMZ Records — a Sony Music-distributed joint venture between *O Brother* producer T Bone Burnett and the Coen Brothers — until recently was Sr. VP/Sales & Marketing for Mercury Records/Nashville. He is widely credited with helping steer the commercial success of *O Brother*, which many regard as the defining symbol of Americana's current relevance.

He says, "After talking with the audiences of 60 Down From the Mountain shows, I can say that this music makes Americans feel good and is something they can believe in at a time when they need it. The important quest is to keep the audience that was awakened by *O Brother*, bought the records and went to the shows."

"It's good to see many artists — Patty Loveless, Del McCoury, Gillian Welch, Alison Krauss, Ralph Stanley, Bruce Springsteen and others — who have since released dynamic, extremely wonderful



Kevin Welk

pieces of music.

"It's asking a lot of the corporate machinery to deliver music to a relatively well-educated, thought-provoking chunk of society that came up in a different generation. Their musical tastes are not defined by steroid marketing and AOL blasts. All they know is what they like."

"The most critical issue is that the artists, many of whom are at their creative peaks, are allowed to create the music that brought ev-

eryone here in the first place."

Give It A Shot

Welk and other label executives are quick to praise the print media, video channels and concert promoters for helping advance Americana artists. Despite all this support offered from other media, however, everyone recognizes that the power of radio could take Americana to the next level. They also accept that broadcasters haven't seen the format work on a large scale.

Sugar Hill Records GM Bev Paul says, "I understand the risk radio faces trying it. Changing a format is no easy deal. On the other hand, I wish they'd try some special programming — something other than a Sunday night from 9pm-midnight, where you're not going to be able to prove your point. Try the music; give it a shot. Don't assume that it's going to cause a train wreck with your programming."



Brad Paul

Rounder Records VP/Promotion Brad Paul agrees. "With radio so conservative, anything that's not very safe and tried-and-true is a difficult sell," he says. "That said, we have a cadre of brave PDs who've been doing it well for years, for the most part in smaller markets. We need to convince more major-market outlets that it's time to give it a full try or to at least test the waters with a weekend specialty program."

Paul believes that the Americana format can give a station a unique selling proposition against its competitors. "What we're starting to lose in radio — which will be its ultimate death knell — is its local element," he says. "That's the beauty

of this format: You can give it a local flavor.

"Northeast stations can use the marquee folk rock names of Mary Chapin Carpenter, Kim Richey, Lyle Lovett and Nanci Griffith, while in Texas you're mixing in the hard-driving honky-tonk of Merle Haggard and Robert Earl Keen. At KPIG you

"The music we record has a great deal of integrity — all of Americana does — and we try to conduct business at the same level as the music we record."

Bev Paul

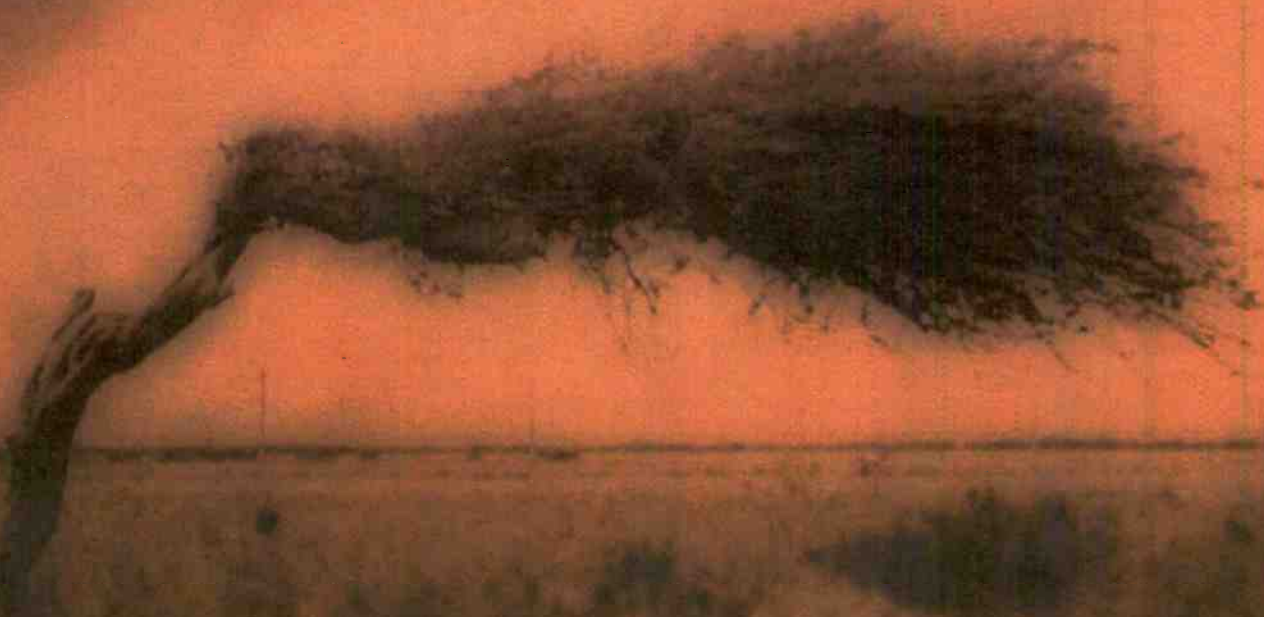
have the California hippie rock and progressive rock to mix in. You get great radio that is reflective of its locality."

Citing KNBT/New Braunfels, TX as an example, Dualtone's Robinson speaks for many when he says he'd give "110% support" in terms of artist appearances, album giveaways, etc., to stations committed to Americana. But Sugar Hill's Bev Paul cautions that Americana labels aren't going to play the expensive promotion games found in other formats.

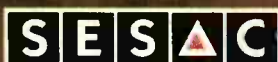
"The artists don't want to go to a station that's primarily Country and just playing the top hits to try, by doing a free show, to insinuate that they belong in that mix," she says. "The programming has to come first, before they're willing to make that commitment; otherwise, they feel that they're selling out big-time, and they probably are. Not to sound hoity-toity, but the music we record has a great deal of integrity — all of Americana does — and we try to conduct business at the same level as the music we record."

Continued on Page 80

AMERICANA IT'S ABOUT THE MUSIC



SESAC PROUDLY SUPPORTS RADIO, WITH A SPECIAL SALUTE TO AMERICANA RADIO AND THE HONEST, GRASSROOTS WRITERS OF TODAY'S AMERICANA MUSIC.



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An Audience In Search Of A Signal

For educated, affluent men, Americana is ripe for the picking

Hidden within the format landscape that covers Classic Rock, Triple A and Country terrain, Americana music is, without a doubt, the demographic gem that commercial radio should be mining. With so many stations targeting women, Americana represents a psychographic mother lode: It's 78% male-driven.

And not just any men, mind you: Seventy percent have completed at least four years of college, 65% earn over \$40,000 per year, and 43% make over \$60K. Moreover, these are men in the prime target adult audience: Sixty-five percent are between 25-44, and another 20% are 45-54 men.

Along with the 22% female audience, these men find Americana wherever they can: National Public Radio, college stations, local noncomms, Internet broadcasters, satellite services, cable radio and specialty shows on commercial outlets. What they can't get over the airwaves, they find by actively attending clubs, concerts and festivals. And they buy a lot of CDs.

So why aren't more commercial radio stations switching to Americana? In these consolidated and heavily researched times, few stations are adventurous enough to explore full-time what is still a largely unproven and gut-driven approach.

However, a steadily increasing number of broadcasters are showing a willingness to strike out into this formative frontier by carrying syndicated Americana shows, creating their own block programs and sprinkling Americana tracks into their regular playlists.

This tempered pace of integration is actually not a bad thing compared to a sudden surge of format flips and, perhaps, flops. The organic growth at radio is happening at a visible and tangible rate, and while everyone is ready to see it accelerate, there is a unanimous sense that progress is being made and that, gradually, Americana is taking its rightful place among the broadcasting business' viable format forces.

Show Me The Numbers

Such is the case at WOKI/Knoxville, where producer-host Benny Smith improved his 100-kw Triple A station's Sunday 8-10pm ratings from a 1.5 share in May to a 16.7 among 25-54s in June and quadrupled come to nearly 10,000 by presenting his own *Americana Cafe* show.

Meanwhile, KPIG/Monterey-Salinas' 50/50 mix of Americana and Triple A has catapulted the unique station to second 12+, with a 6.2, and first 25-49, 25-54 and 35-64.

"Little by little, there are more stations and avenues for finding Americana programming," says Liz Opoka, Sr. Manager/Adult Programming for Music Choice.

"We've been doing Americana here for the past couple of years, but we called it 'post-Country,' which was somewhat elusive.

"We re-branded it as Americana in July and have received great feedback. The Americana branding is now associated with the hits of the format, whether it be songs from Steve Earle, Lyle Lovett, Lucinda Williams or the obvious case in point, the *O Brother, Where Art Thou?* soundtrack.

"We're branding our Americana Channel on our popular Today's Country, Classic Country and Adult Alternative channels along the lines of 'If you like where the roots of where country, bluegrass and rock converge, check out Americana.'"

Asked what needs to happen for Americana to get the respect it deserves, Opoka says, "Obviously, there's a much larger audience than



Liz Opoka

exists right now, so it's a matter of bringing the music to the people and giving them familiarity with it. I definitely believe that it can happen."

Syndicated Success

Partnered with *Country Weekly* magazine, *This Week in Americana* ranks among the more popular syndicated shows (see sidebar) and is heard by 800,000 listeners on over 40 stations in Washington, DC; Houston; Indianapolis; Dallas; and Sydney, Australia, among others.

Jon Grimson, President of Nashville-based parent Americana Entertainment, built the pacing and production values of the 4-year-old barter program to create appointment listening for commercial Country radio, particularly for weekend evenings and Sunday mornings.

"There was kind of a rhetorical debate about whether Americana was a real format or not," he says. "It hadn't been properly tested and tried, so my intent was to give stations one hour a week of the very best of this world. In many cases it sounds like roots country music. Willie Nelson, Dolly Parton, Ricky Skaggs and Emmylou Harris have all been on our program with their new recordings, as well as some of their favorite hits from the past.



Jessie Scott

"That's the point of the whole Americana concept in general: a familiarity factor and, at the same time, exposure of new artists. In this day and age, when The Dixie Chicks essentially have a triple-Platinum Americana-sounding album, Americana is as commercial as anything else if it's given the chance."

Jones Radio Network programmer and consultant Ray Randall, whose clients include KHYI/Dallas and *The No Depression Radio Show*, agrees. "Americana has as



Jon Grimson

much validity as Smooth Jazz or Contemporary Christian, especially in markets with multiple Country stations," he says. "It's an alternative that people underestimate."

"A lot of programmers are scared of it because they don't understand it or know the artists. Americana has always been an album format, and mass-market radio people don't believe in that, per se. Unfortunately, many

regard it as a noncommercial, college-type format.

"For Americana to gain any traction, we must figure out how to get radio operators to recognize it as a real radio format,

with artists and a library of music; it's not just people in Birkenstocks playing their favorite records.

"Commercial Country stations that tried it in the past didn't mix the music correctly. You can't put The Flatlanders and Faith Hill back to back and expect it to work."

The Sounds Of Satellite

As a former evening jock in the mid-'70s at Country WHN/New York, Jessie Scott remembers the day when then-PD Ed Salamon came over to her house and excitedly pulled out The

Goose Creek Symphony, Blue Ridge Rangers and other progressive records from her collection. "We carted them up and put them on the air twice an hour," Scott says. It was her first exposure to Americana music and adventurous radio.

Today, Scott, XM Satellite Radio's "X [Cross] Country" PD, programs about 155 current tracks from 55 albums, giving a couple of spins a day to priority songs. "We're just in our infancy here, but I get calls every day from astonished and excited listeners discovering us," she says.

"They're coming from Triple A, Country — everywhere. Americana borrows



Benny Smith

Tuning In: Americana Radio Shows

For stations, labels and publicists interested in Americana programming, here's a list of seven of the most popular syndicated weekly radio programs.

Acoustic Cafe

Length: Two hours
Terms: Barter
Host: Rob Reinhart
Contact: Rob Reinhart at 734-761-2043 or rob@acafe.com
Website: www.acafe.com

Hosts: Thomas Boyd and Ann Sternberg
Contact: 845-626-4548 or rocknroots@aol.com
Website: www.rocknroots.com

Americana Live

Length: 60-120 minutes (each hour is 55:54)
Terms: Barter
Host: Mike Colombo
Contact: Mike Colombo at 573-256-5108 or mike@americanalive.net
Website: www.americanalive.net

Western Beat Radio With Billy Block

Length: 60 minutes
Terms: Barter
Host: Billy Block
Contact: Karyn Bishop, The Marketing Group, at 615-301-0001
Website: www.westernbeat.com

No Depression Radio Show

Length: Two hours
Terms: Barter
Host: Rob Reinhart
Contact: Mike McAfee, NBG Radio Network, at 800-572-4624 x776 or mike@nbgradio.com
Website: www.nodepression.net

WoodSongs Old-Time Radio Hour

Length: 60 minutes
Terms: Barter
Host: Michael Johnathon
Contact: Tammy Doyle Farley at 859-396-6650
Website: www.woodsongs.com

Rock 'n' Roots

Length: 59 minutes
Terms: Free over the PRSS satellite; by CD for the cost of shipping and duplication to college or community stations; and for a modest negotiable fee to commercial stations

This Week in Americana

Length: 60 minutes (w/six minutes local), weekly
Terms: Barter
Format: CD
Host: Rusty Miller, featuring an in-studio guest each week.
Contact: Jon Grimson at 615-341-0060
Website: www.americanamusic.com



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- *AUSTIN CHRONICLE*

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KRVN/EUGENE, OR. • KUWR/CHEYENE, WY.
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An Audience In Search Of A Signal

Continued from Page 76

heavily from what John Cowan calls the 'Country gets integrity' period of the '80s that brought us kd lang, Steve Earle, Dwight Yoakam, Keith Whitley and, later, The Mavericks. These are artists who've made music that's really relatable, comfortable and familiar in a textural way."

Scott feels that mainstream radio has largely been homogenized through consolidation. "You don't hear the cadence of a city anymore," she says. Many agree with her that Americana returns to radio a local or regional flavor. "Part of this music's strength is that it can be programmed to be bluegrass-oriented, to have a male attitude, to be a Triple A, Texas, acoustic or Classic Country hybrid, and many other ways," she says.

Scott reviews charts, reads retail reports and takes label and artist calls, but makes all final music decisions by instinct, even jumping on acts without label deals. "I look for great songs and great lyrics, and it can be from the sublime to the ridiculous — from the most reprehensible behavior to the most beautiful love song," she says. "It's artistry born not of committee, but of passion."

Use Your Gut, Avoid The Rut

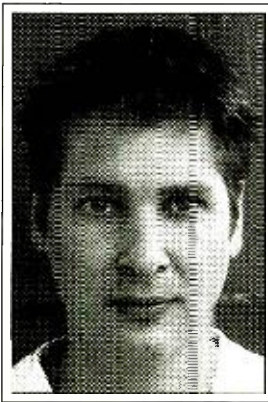
A longtime concert promoter, *Americana Café* producer-host Benny Smith also relies on his gut when offering avid WOKI/Knoxville listeners, whose Appalachian roots form a natural connection to this music, a mix of 80% new tracks and 20% older Johnny Cash, Flying Burrito Brothers, Uncle Tupelo, Jayhawks, Hank Williams Sr. and others. Smith, who's impressed with the quality of recent Americana releases, says, "The cream is really starting to rise to the top in terms of musicianship, writing and recording."

The immediate appeal of his show was not lost on WOKI's sales department. "Within a week we sold the sponsorship to a local steakhouse-saloon that plays live music, and I do my show live from there once a month," Smith says. "The crowd response is incredible. The client has already renewed its contract, and there's a list of accounts waiting to take over."

The success of his program has also led to the creation of "Americana Café Breaks," which are scheduled throughout the day. "I see this as a very viable, competitive format in the near future," Smith says.

Enjoying its best-ever ratings and revenues, huge TSL and a nearly first-place ranking 12+, KPIG/

Monterey may be proving that the future is now. Laura Hopper, who has been KPIG's PD since its inception in 1989, says, "Americana has always played a significant role in our success. We're turning a lot of people into Americana listeners, people who maybe heard us play John Hiatt or The Grateful Dead and stuck around."



Mattson Rainer

Acknowledging that KPIG is "definitely a throwback to the progressive era," Hopper says, "We do almost no research, and most decisions are based on listening to the music and staff. Information

comes from everywhere. As regular radio gets more oppressive and depressing, we keep chugging away, having a good time and sounding fun to listen to."

Hopper is guarded about the potential to duplicate the unique station in other markets. "I'm not so sure KPIG could work elsewhere," she says. "It's really hard to do, and it's not a quick fix. Broadcasters don't want a format that takes a lot of work, a large staff of knowledgeable air talent and a long turn-around time. We're all live — no voicetracking — and it's been slow growth. We also only have 10 spots per hour, around the clock. They're all '60s, grouped in three or four, and a client can be on only once per hour."

Something Different

Since 1998 KNBT/New Braunfels, TX has been full-time Americana and is doing fine revenue-wise, says PD Mattson Rainer. "We used to be Country, but several Country signals coming in from San Antonio and Austin made it hard to be competitive," he explains. "In 1995 I noticed that Jerry Jeff Walker, Robert Earl Keen and others were packing local honky-tonks without any airplay, so we started working in popular Texas artists — about three per hour, then five. The more Americana we played, the more requests we got. We weeded out the pop country while keeping the traditional acts, but eventually Americana took over."

That KNBT's audience leans slightly female is no accident, says Rainer. "It's easy to sink into the beer-drinking, honky-tonkin' songs and others with male-skewed lyrics," he says. "We work hard to keep a female balance by playing ballads and female artists like Alison Krauss and Allison Moorer."

As part of his music decision process, Rainer checks to see if artists might be coming to play historic Gruene Hall — Texas's oldest dance venue — down the street. "It's im-

portant in this format that they're visible, and that the CD is in the shops," he says.

"The retail situation could be better. Americana doesn't have the money that other formats do, and that makes it harder for a great CD to get distribution. Nationally, I know it's more of a challenge, but we have good relationships with Hastings here and the indie Sundance in San Marcos, so we're OK."

Little School, Big Stick

Licensed to 1,000-student Isothermal Community College, nonprofit WNCW/Spindale, NC has its tower atop Mt. Mitchell, the highest point in the Eastern U.S. WNCW's weave of 60% Triple A and 40% Americana delivers a weekly cum of 110,000

spread across five states, mostly in Charlotte and Greenville, NC.

Perhaps the last holdout for locally influenced programming, WNCW is making it work. "We'll get over \$300,000 in underwriting and \$450,000-\$500,000 in membership income this year," says longtime PD

Mark Keefe. "There's a payoff from being true to your roots.

"People aren't as quick anymore to judge Americana as hillbilly or backwoods. Presented tastefully, it gives your station an adult, thought-provoking slant. Many people tell us that, if it weren't for us, they

"In this day and age, when The Dixie Chicks essentially have a triple-Platinum Americana-sounding album, Americana is as commercial as anything else if it's given the chance."

Jon Grimson

wouldn't listen to radio at all. They'll walk into a business that underwrites this station and thank them for supporting us.

"The success of records like *O Brother* and artists like Alison Krauss is not a fluke — it's a trend."

Americana Chart

Here's a sample Americana chart from the AMA.

Rank	ARTIST Title (Label)		Spins			
	TW	LW	TW	LW	2W	To Date
1	1	DELBERT MCCLINTON Room To Breathe (New West)	^650	614	573	3,614
2	2	KELLY WILLIS Easy (Rykodisc)	^600	594	633	7,388
3	3	BUDDY MILLER Midnight and Lonesome (High One)	^566	526	485	2,508
4	5	GUY CLARK The Dark (Sugar Hill)	^514	488	487	3,513
5	6	STEVE EARLE Jerusalem (Artemis)	456	481	499	4,010
6	9	THE CHIEFTAINS Down The Old Plank Road (RCA)	^443	423	409	2,920
7	10	VARIOUS ARTISTS Kindred Spirits/ Johnny Cash Tribute (Lucky Dog)	^442	396	371	1,959
8	8	KIM RICHEY Rise (Lost Highway)	^436	434	430	3,547
9	7	NICKEL CREEK This Side (Sugar Hill)	429	466	498	5,218
10	4	VARIOUS ARTISTS Dressed In Black (Dualtone)	428	501	506	5,397
11	11	JAMES MCMURTRY Saint Mary Of The Woods (Sugar Hill)	^390	344	328	1,824
12	12	CHIP TAYLOR & CARRIE RODRIGUEZ Let's Leave This Town (Lonesome)	^356	318	311	1,600
13	20	KIERAN KANE Shadows On The Ground (Dead Reckoning)	^325	252	205	1,065
14	27	NITTY GRITTY DIRT BAND Will The Circle Be In The Sky (Capitol)	^320	226	171	855
15	15	ALLISON MOORER Miss Fortune (Universal South)	^287	275	266	2,710
16	24	OLD & IN THE GRAY Old & In The Gray (Acoustic Disc)	^285	240	225	1,029
17	19	DIXIE CHICKS Home (Monument)	^273	254	257	1,681
18	14	RYAN ADAMS Demolition (Los Highway)	275	285	308	1,741
19	13	RADNEY FOSTER Another Way To Go (Dualtone)	263	308	326	3,330
20	22	GOURDS Fowl, Fish, Cow Or Pig (Sugar Hill)	^257	245	230	1,419



Laura Hopper



Mark Keefe

A Salute To Americana

JDM: One of the biggest complaints from Americana consumers is that they feel like they're being largely ignored by mainstream radio. There's an ongoing debate within our format about whether to program singles vs. albums, because anything that could possibly begin to limit creativity and look formulaic has proven pros and cons. However, we generally believe that people are tired of being researched and programmed to.

Why do people go to the Internet to get music for free? Why don't people care about artists on their second record when they were the biggest things since the wheel on their first? It's because this dull, researched, over-produced approach sucks all the life out of the music. Music is emotional, and you have to be able to offer that kind of attachment to it.

You don't need pyrotechnics and a big lighting show for artists like The Flatlanders, Kelly Willis or Delbert McClinton

to knock you on your ass. They're great by themselves or with a band, whether it's in front of 100 people in a club or tens of thousands at a festival.

R&R: *Would you agree that Americana's appeal can be partially attributed to several rock artists who helped shape its current identity?*

JDM: Artists such as The Byrds and Bruce Springsteen have influenced our format. Chris Hillman was at our conference this year, and he had a sold-out showcase. Emmylou Harris received a Lifetime Achievement Award as a performer. Her last record has sold at least 400,000 units and has been played heavily on Americana and Triple A radio.

R&R: *What level of interest are you seeing from corporate sponsors?*

JDM: Shiner Bock has been there from the beginning. They sponsor all of our events and even have banners that say "Shiner Bock Supports Americana Music." Gibson Guitars donated headstocks mounted on wood from the original Ryman

Auditorium pews for our awards this year. We are very confident that many companies in the beverage, automotive and other advertising categories that understand that Americana is as much an attitude and lifestyle as it is a kind of music will want to associate themselves with this desirable and underserved demographic through these artists and their music.

R&R: *Besides the chart and September convention, what else is the AMA doing?*

JDM: We just held our first annual awards show, at which Johnny Cash accepted an award and performed with June Carter Cash to thunderous applause and standing ovations. It was really an emotional moment to see one of the true pioneers, a renegade and an outspoken leader in music be supportive of the Americana Conference and awards.

Additionally, Jerry Douglas, Emmylou Harris, Jim Lauderdale, Buddy and Julie Miller, Billy Joe Shaver and Gillian Welch performed or received awards. The show is really a dramatic turning point for the association, in terms of having such a high profile among these talented artists who lend their voice to our mission and goals.

One of our next big projects is to get the show secured for TV and, certainly, radio broadcasts while continuing to lobby CMT and GAC for increased exposure and specific branding of Americana.

Earlier this year we staged a summit for both large and small retailers, distributors and labels. They support the use of the Americana chart and all want to see stickers, bin cards, endcap displays and a "file under Americana" heading in the new-release books. There are only a few small things missing, and we're going to reconvene this fall.

We're also speaking and presenting music at industry gatherings and events such as those developed by the folks at NARM, SXSW, the CMA, MIDEM and various film festivals. We're in constant discussion with television production companies, film and TV people and others who realize there is a value to this music.

While it's still largely undiscovered commercially, Americana already has high awareness, recognition and so much potential. We've had a strong year, and we will make great strides in 2003.

O Radio, Where Art Thou?

The Tale At Retail

Sales research shows that Americana this summer sold as much as half as many records as Country with one-tenth the spins, indicating a hungry, active consumer base.

Asked if he feels the impact of the locally broadcast *This Week in Americana* radio program at his registers, Tower Records

"The most critical issue is that the artists, many of whom are at their creative peak, are allowed to create the music that brought everyone here in the first place."

John Grady

Nashville GM Jon Kerlikowske says, "Most definitely. We have the featured artist every week in a two-foot endcap, along with racking everything being played in the show."

Although his store has always leaned toward singer-songwriters, the Americana branding helps Kerlikowske give what he says is "an identifier for people who really hadn't listened to that style of music much before the *O Brother* phenomenon."

Thanks to knowledgeable staff, listening stations and a diverse catalog, Tower Nashville claims that Americana is a huge part of its revenue.



David Rosenberg

"People, especially adults, are looking for alternatives to listen to," says Kerlikowske. "Back in the '80s and mid-'90s it was that country rock sound of Brooks & Dunn,

Garth and people like that. Many 30+ adults weren't into the rock scene at that time. They latched onto country, and sales went zoom. Now that same group is looking to latch onto something again, because the current group of country artists doesn't interest them."

With 140 stores — 44 in Texas alone — Hastings Records has been promoting Americana for a long time, even carrying Pat Green's consignment in the College Station store 10 years ago, when Green was selling records out of the trunk of his car.

Hastings Music Marketing Manager David Rosenberg agrees with Tower's Kerlikowske that a lot of people are disenfranchised with country. "They still like the genre but don't feel the quality of songs are there," he says. "They may find it in the Americana genre."

Rosenberg says Americana music is growing and now generates almost 2% of his store sales. "It is very cross-generational; I see extremes from kids all the way to the matures," he says.

The Proof Is In The Performers

Sugar Hill's Bev Paul testifies to the sizable youth audience for Americana, as evidenced by the crowds she sees at various festivals. "There are lots of young people starting to come to

these events," she says. "Some are coming because they grew up with The Byrds, Emmylou Harris, Gram Parsons and heroes of that era through their parents and hearing it around the house.



John Grady

"It's not a hype-driven thing; it's clearly a very gratifyingly grassroots movement. These fans know the difference between manufactured bands and genuine artists. The festival is the most telling thing you can hold up and say, 'Here's proof — trust us; it's working.' MerleFest alone brings in over 80,000 people a year."

In tiny Wilkesboro, NC, that annual April festival celebrating the music and memory of Merle Watson and his father, Doc Watson, has, in 15 years, raised over \$15 million for the local community college fund. Once a small, local event, MerleFest now shines as Americana's touring crown jewel, drawing road-tripping baby boomers, college students and fans from around the world.

Festival Director Jim Barrow says, "People are crying out for music that is real, that puts them in touch with their inner selves and that has meaning. Now, to some extent, we in the industry have a responsibility to leverage this exposure.

"The most important thing for Americana music to be successful is to develop it as a brand — a firm concept of what it is —



Scott Robinson

and to devise an effective, consistent strategy that can be implemented nationally that gives media and retailers a reason to promote it and sell it."

Having said that, Barrow doesn't want to see Americana's definition drawn too finely. "Part of the attraction of Americana music is that it's a fairly wide, inclusive umbrella," he says. "I'm a little leery of Americana ever becoming a formula.

"Doc Watson has always said that the music he plays is 'Traditional Plus': roots-based music with a message. That includes bluegrass, Celtic, alt country, folk, Cajun, zydeco and other wonderful types of music."

Meaningful Success

In the end, if Americana peaks as only a moderately sized business but can sustain that level over time, it will be an important success story with tangible benefits for broadcasters, labels, artists, listeners and everyone else involved with this music.

Observes outgoing Americana Music Association President and *No Depression* co-Editor Grant Alden, "Shortly after we started the magazine seven years ago and tried to explain what this was to other people, my co-Editor, Peter Blackstock, was asked, 'Do you want this to be the next big thing?' He said, 'No. I want this to be the next medium-sized thing.' I think that's the best answer for this.

"We haven't begun to tap the potential audience for this music. Even if we do, I don't think we'll ever be a competitor to dominant music formats like Rock or Country. But Americana will be an enduring auxiliary to both."



Jim Barrow

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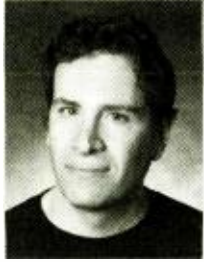
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New Music From New Labels

□ How labels find and promote new artists

I hope you're enjoying this week's new music theme issue. Read on for some interesting insight into the new music scene from folks at two relatively new labels that are using very different approaches to present new music.

Recently, I spoke with Lava Records Sr. Director/A&R **Andy Shane** to get the real scoop on how his label discovers and markets its new artists and Lava Sr. VP/Promotion **Lisa Velasquez** about how Lava's new artists are promoted in this highly competitive industry.



Andy Shane



Lisa Velasquez



Chris Emerson

Additionally, I chatted with emerging artist **Chris Emerson**, whose label, Monomoy Records, essentially started from scratch two years ago and has since managed to land his new song on R&R's AC chart.

"We've taken a grassroots approach to building a story."

Chris Emerson

R&R: *Andy: How does an A&R person find a new artist?*

AS: There are so many different ways to discover a new artist. There's really no traditional route. You travel down every type of avenue to try to find the needles in the haystacks, whether it's going out and seeing artists to catch the latest buzz or whether it's producers, managers or attorneys bringing their acts to you, finding the music on the Internet or researching the songs that are being played by local unsigned bands in various markets.

It's about doing a lot of investigating to find out if anything has the potential to take off. You have to search thoroughly through a lot of lesser material to find the new and potentially solid stuff. There is so much average material to sift through before you find the music that is exceptional and, equally important, the hits that are going to sell records.

There are plenty of new songs that become hits but don't sell records;

they're just turntable hits. We try to weed those out. My personal mantra goes beyond the song being a radio hit. To me, new music must also help pay our bills and be a successful sales project for us.

R&R: *Have you come across any new artists who fit the criteria?*

AS: Speaking on behalf of Lava's A&R department, we feel that Titiyo meets the criteria perfectly. She is already a top-10 artist in 10 different countries, including France, Germany and the Netherlands. She's also currently a No. 1 artist in Sweden, both in sales and airplay.

When Warner Music International VP/A&R Ruby Marchand made Lava President/CEO Jason Flom, Lava OM Angela McClain and myself aware of Titiyo, we immediately felt that her song "Come Along" was haunting and unique-sounding and that, overall, all of her music was strong.

We felt that signing Titiyo to Lava in the United States was a no-brainer, not only because she's had such great success elsewhere, but because her album was deep with great new music.

R&R: *How do you market a new artist? Is there a makeover process?*

AS: We are marketing Titiyo in a sultry fashion — not an overly sexy fashion — that goes along with the sound of the record. Quite honestly, that's how she was presented to us, and that's how she's been successful in all the other countries.

As far as my role, I never change anything like that. I try to be minimally invasive in that area.

R&R: *Is there any research associated with putting out new music or signing new artists?*

AS: After we signed Titiyo we did a couple of studies and saw that, with the fan base of Sara McLaughlin, Dido, Nelly Furtado and Alanis Morissette, Titiyo scored 91 out of 100! That score was exciting, because we felt in our guts that this new song and artist could be hits here in the U.S.

I'm happy we did the research and that it backed up our thoughts. We felt that Titiyo would appeal to Hot AC, then mainstream AC. Eventually, other formats could follow.

R&R: *Lisa, what's the best way to promote new music?*

LV: The best way is to have a great-sounding record. Then you need to have a great staff that is passionate about what they are promoting.

R&R: *Is there a traditional way to promote new music and artists?*

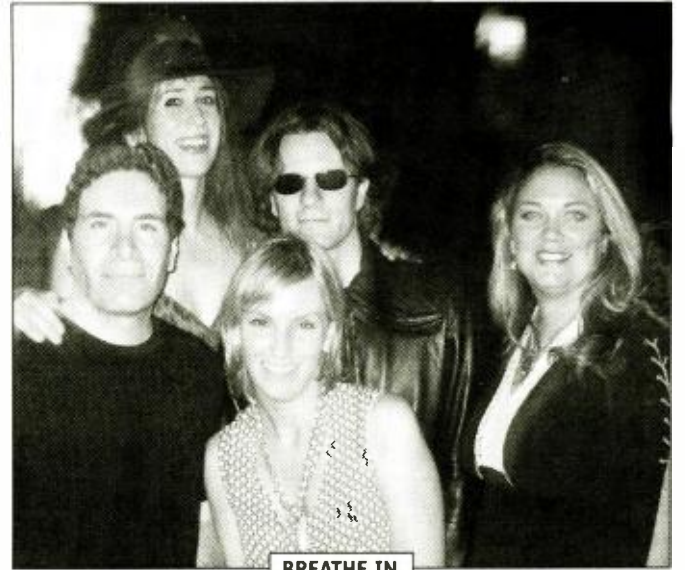
"There is so much average material to sift through before you find the music that is exceptional and, equally important, the hits that are going to sell records."

Andy Shane

LV: The traditional way is to set up the record in person, let them see the band and to try to get exposure through video airplay.

R&R: *Is it possible in this day and age to get any on-air test plays for an artist on radio stations?*

LV: It is possible to get a test, but it is a bit difficult. A station has to really believe in the new song to give it a shot.



BREATHE IN

Frou Frou mug for the camera after a recent performance in New York City. Seen here (l-r) are R&R AC Editor Kid Kelly, Frou Frou's Imogen Heap and Guy Sigsworth, MCA Director Promotion/Adult Formats Dara Kravitz (front) and KMXB/Las Vegas Asst. PD/MD Charese Fruge.

A great example is Jim Ryan at WLTW/New York (and Clear Channel VP/AC Programming), who's giving Titiyo test spins because of the passion he feels for the record. When someone of Jim's credibility believes in a new song or artist and steps out, it helps to build a story that you can spread to other markets.

R&R: *On average, how long does it take to break a new song or artist, and why?*

LV: It takes a very long time. It's very competitive out there, and it takes a long time to get a new song or record to test. The competition to get listeners' attention is very intense.

R&R: *Anything to add on the subject of new music?*

LV: When a programmer believes in a record, he should have his staff inform and educate the listeners by back-announcing it as often as possible.

R&R: *Chris, your new song "All Because of You" is sitting at No. 22 (as of 10/23) on R&R's AC chart. How'd it get there?*

CE: I was turned down by almost every major label in the industry. So, essentially, we started our own record label to showcase my new music.

I teamed up with Monomoy CEO Linda Mason to release the album *Tourist*. When the single "All Because of You" was featured on a website, it was discovered by the music supervisors of TV's *Dawson's Creek*, which led to airplay on the show, and that led to airplay on TV's *Regis and Kelly*.

I co-wrote "All Because of You." The album was produced and mixed at Darryl Hall's A-Pauling studio in upstate New York. Diane Warren even penned a song on the album, "This Could Take All Night."

R&R: *What else can you share that would be considered unique to your success?*

CE: We've taken a grass-roots approach to building a story. First, Lin-

da and I spent two years creating an independent label, and I recorded the album. Second, I hired the radio promo staff and an independent publicist.

I then hit the road and have been visiting each radio station and every retail store in person nationwide about the album's positioning in the stores, and I have plans to continue

"When a programmer believes in a record, he should have his staff inform and educate the listeners by back-announcing it as often as possible."

Lisa Velasquez

to do so until I reach every market in the U.S., both major and secondary cities.

Before it is all over, my road manager and I will have covered approximately 100,000 miles of ground, visiting radio and retail, doing in-stores, meeting people and passing out flyers.

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:

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R&R AC Top 30

November 8, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	PHIL COLLINS Can't Stop Loving You (Atlantic)	2479	+264	334121	7	115/1
2	2	FAITH HILL Cry (Warner Bros.)	2363	-15	322161	10	115/1
1	3	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2355	-63	293272	28	110/0
5	4	KELLY CLARKSON A Moment Like This (RCA)	2000	+156	291526	9	97/1
4	5	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1872	+24	234107	51	115/0
6	6	ENRIQUE IGLESIAS Hero (Interscope)	1710	+17	223076	55	118/0
8	7	CELINE DION A New Day Has Come (Epic)	1592	+10	203238	39	113/0
7	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1586	-54	218956	26	97/1
11	9	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1549	+185	219368	6	97/4
10	10	JOSH GROBAN To Where You Are (143/Reprise)	1474	-21	158709	32	110/0
9	11	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	1371	-186	136436	25	102/0
12	12	LEANN RIMES Life Goes On (Curb)	1333	-31	139063	12	102/0
15	13	JOHN MAYER No Such Thing (Aware/Columbia)	1227	-26	167756	24	80/0
13	14	J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)	1151	-145	113513	13	97/1
14	15	CELINE DION I'm Alive (Epic)	1082	-209	146897	21	90/0
17	16	MARIAH CAREY Through The Rain (MonarC/IDJMG)	997	+15	106768	5	80/1
16	17	KELLIE COFFEY When You Lie Next To Me (BNA)	974	-101	96773	12	92/1
18	18	NORAH JONES Don't Know Why (Blue Note/Virgin)	751	-18	77990	15	67/1
19	19	AVRIL LAVIGNE Complicated (Arista)	710	+16	125054	14	32/0
24	20	DARYL HALL & JOHN OATES Forever For You (U-Watch)	597	+244	60308	2	75/7
21	21	JAMES TAYLOR Whenever You're Ready (Columbia)	443	+26	77677	4	61/2
22	22	CHRIS EMERSON All Because Of You (Monomoy)	414	+23	40343	7	63/3
Debut	23	DIXIE CHICKS Landslide (Monument)	356	+174	69052	1	47/15
20	24	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	333	-111	81690	3	30/3
29	25	BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	304	+108	31969	3	24/6
23	26	KENNY G F/CHANTE MOORE One More Time (Arista)	288	-84	37674	13	45/0
25	27	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	259	-29	24141	6	42/0
26	28	ANASTACIA You'll Never Be Alone (Epic)	251	-9	40253	3	51/3
27	29	JACK RUSSELL For You (Knight)	249	-4	19169	5	51/2
Debut	30	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	235	+116	82485	1	47/39

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 10/27-11/2. Butlets 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

GRAHAM NASH I'll Be There For You (Artemis)

Total Plays: 218, Total Stations: 26, Adds: 3

TAMARA WALKER If Only (Curb)

Total Plays: 215, Total Stations: 47, Adds: 6

GARFUNKEL/SHARP/MONDOLOCK Bounce (Manhattan)

Total Plays: 198, Total Stations: 44, Adds: 5

JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)

Total Plays: 159, Total Stations: 21, Adds: 4

CELINE DION Goodbye's (The Saddest Word) (Epic)

Total Plays: 152, Total Stations: 29, Adds: 9

JULIA FORDHAM It's Another You Day (Vanguard)

Total Plays: 151, Total Stations: 32, Adds: 0

JOHN TESH This Is Your Gift (Garden City/Tesh Media/WB)

Total Plays: 133, Total Stations: 20, Adds: 0

UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)

Total Plays: 115, Total Stations: 14, Adds: 2

PAUL SIMON Father And Daughter (Nick/Jive)

Total Plays: 109, Total Stations: 42, Adds: 14

MARC ANTHONY Everything You Do (Columbia)

Total Plays: 73, Total Stations: 13, Adds: 0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
ROD STEWART These Foolish Things (J)	43
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	39
DIXIE CHICKS Landslide (Monument)	15
PAUL SIMON Father And Daughter (Nick/Jive)	14
CELINE DION Goodbye's (The Saddest Word) (Epic)	9
DARYL HALL & JOHN OATES Forever For You (U-Watch)	7
TAMARA WALKER If Only (Curb)	6
BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	6
GARFUNKEL/SHARP/MONDOLOCK Bounce (Manhattan)	5
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	4
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHIL COLLINS Can't Stop Loving You (Atlantic)	+264
DARYL HALL & JOHN OATES Forever For You (U-Watch)	+244
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+185
DIAMOND RIO One More Day (Arista)	+183
DIXIE CHICKS Landslide (Monument)	+174
KELLY CLARKSON A Moment Like This (RCA)	+156
ENYA Only Time (Reprise)	+137
FAITH HILL There You'll Be (Warner Bros.)	+128
CELINE DION Goodbye's (The Saddest Word) (Epic)	+122
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	+117

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1216
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1051
ENYA Only Time (Reprise)	1024
LONESTAR I'm Already There (BNA)	999
DIDO Thankyou (Arista)	984
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	900
SAVAGE GARDEN I Knew I Loved You (Columbia)	822
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	816
HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	798
BRYAN ADAMS Here I Am (A&M/Interscope)	771
LEANN RIMES I Need You (Curb)	749
'N SYNC This I Promise You (Jive)	734
JO DEE MESSINA Bring On The Rain (Curb)	685
MARC ANTHONY I Need You (Columbia)	672

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Songs ranked by total plays

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America's Best Testing AC Songs 12+
For The Week Ending 11/8/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
HALL & OATES Do It For Love (BMG Heritage)	4.02	3.94	87%	17%	4.03	91%	16%
PHIL COLLINS Can't Stop Loving You (Atlantic)	3.98	4.02	86%	12%	3.98	88%	12%
JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)	3.98	4.02	73%	12%	4.03	74%	12%
DARYL HALL & JOHN OATES Forever For You (U-Watch)	3.97	-	57%	10%	4.03	60%	10%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.96	3.91	83%	13%	4.14	81%	8%
KENNY G F/CHANTE MOORE One More Time (Arista)	3.88	3.86	65%	10%	3.96	67%	10%
JOHN MAYER No Such Thing (Aware/Columbia)	3.85	3.85	82%	22%	3.87	80%	20%
LEANN RIMES Life Goes On (Curb)	3.81	3.94	87%	18%	3.81	87%	20%
CELINE DION A New Day Has Come (Epic)	3.80	3.89	99%	36%	3.79	99%	37%
JOSH GROBAN To Where You Are (143/Reprise)	3.79	3.85	88%	27%	3.86	90%	27%
CELINE DION I'm Alive (Epic)	3.78	3.87	95%	29%	3.73	95%	30%
FAITH HILL Cry (Warner Bros.)	3.76	3.83	95%	21%	3.76	95%	24%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.67	3.65	93%	39%	3.75	93%	35%
JAMES TAYLOR Whenever You're Ready (Columbia)	3.65	3.62	53%	9%	3.75	57%	7%
KELLY CLARKSON A Moment Like This (RCA)	3.61	3.70	89%	25%	3.72	88%	22%
DIXIE CHICKS Landslide (Monument)	3.60	-	61%	11%	3.59	64%	11%
ENRIQUE IGLESIAS Hero (Interscope)	3.58	3.65	98%	48%	3.61	99%	48%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.57	3.65	98%	52%	3.64	97%	51%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.57	3.63	96%	45%	3.57	97%	47%
CHRIS EMERSON All Because Of You (Monomoy)	3.54	3.63	43%	6%	3.61	46%	6%
DJ SAMMY Heaven (Candlelight Remix) (Robbins)	3.53	-	58%	14%	3.48	58%	11%
GLORIA GAYNOR I Never Knew (Logic)	3.47	3.43	43%	10%	3.49	46%	10%
KELLIE COFFEY When You Lie Next To Me (BNA)	3.46	3.54	63%	19%	3.60	69%	18%
JACK RUSSELL For You (Knight)	3.44	3.58	50%	10%	3.56	56%	10%
AVRIL LAVIGNE Complicated (Arista)	3.42	3.46	91%	39%	3.50	91%	36%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.37	3.41	75%	22%	3.38	76%	22%
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	3.33	3.43	43%	7%	3.33	46%	8%
MARIAH CAREY Through The Rain (MonarC/IDJMG)	3.19	3.29	68%	21%	3.04	68%	23%

Total sample size is 251 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

- SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)
- DIXIE CHICKS Landslide (Monument)
- JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
- PHIL COLLINS Can't Stop Loving You (Atlantic)
- FAITH HILL Cry (Warner Bros.)
- SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
- JOHN MAYER No Such Thing (Aware/Columbia)
- DARYL HALL & JOHN OATES Forever For You (U-Watch)
- MARIAH CAREY Through The Rain (MonarC/IDJMG)
- CELINE DION Goodbye's (The Saddest Word) (Epic)
- CALLING Wherever You Will Go (RCA)
- NO DOUBT FLADY SAW Underneath It All (Interscope)
- RIC SANDLER Rubies (Independent)
- ROD STEWART These Foolish Things (J)

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Please include the names and titles of all pictured and send them to:

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Los Angeles, CA 90067

Reporters

<p>WYJB/Albany, NY * OM: Michael Morgan PD: Chris Holmberg MD: Chad O'Hara</p> <p>11 SHANIA TWAIN "Getcha" ROD STEWART "Foolish"</p> <p>KMGA/Albuquerque, NM * OMPD: Kris Abrams MD: Jenna James</p> <p>2 PAUL SIMON "Father" ROD STEWART "Foolish"</p> <p>WLEF/Allentown, PA * PD: Chuck Geiger APD/MD: Sam Malone ROD STEWART "Foolish"</p> <p>KYMG/Anchorage, AK PD: Dave Flavin No Adds</p> <p>WPCB/Atlanta, GA * PD: Dave Dillon No Adds</p> <p>WFGP/Atlantic City, NJ * PD: Gary Cude MD: Marlene Aza 3 SANTANA F/BRANCH "Game" ROD STEWART "Foolish"</p> <p>WBBQ/Augusta, GA * PD: John Patrick No Adds</p> <p>KKML/Austin, TX * PD: Alex O'Neill MD: Shelly Knight No Adds</p> <p>KGFM/Bakersfield, CA * OM: Bob Lewis PD/MD: Chris Edwards DIXIE CHICKS "Landslide" PAUL SIMON "Father"</p> <p>KKDJ/Bakersfield, CA * PD/MD: Kenn McCloud SHANIA TWAIN "Getcha"</p> <p>WLIF/Baltimore, MD * MD: Mark Thoner No Adds</p> <p>WBBQ/Baton Rouge, LA * PD: Don Goselin MD: Michelle Southern ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p> <p>WMLY/Biloxi-Gulfport, MS * PD: Walter Brown OPERATICA "Shine" ROD STEWART "Foolish"</p> <p>WYSF/Birmingham, AL * PD: Jeff Tyson APD/MD: Valerie Vining No Adds</p> <p>KKLT/Boise, ID * PD: Tobin Jeffries 1 HALL & OATES "Forever" CHRIS EMERSON "Because"</p>	<p>WMJX/Boston, MA * PD: Don Kelley APD: Candy O'Terry MD: Mark Lawrence</p> <p>11 CHRISTINA AGUILERA "Beautiful" 1 BENNY MARDONES "Want" ROD STEWART "Foolish"</p> <p>WEBC/Bridgeport, CT * PD: Curtis Hanson MD: Danny Lyons 8 HALL & OATES "Forever"</p> <p>WEZN/Bridgeport, CT * PD/MD: Steve Marcus No Adds</p> <p>WJYE/Buffalo, NY * PD: Joe Chille TAMARA WALKER "Only"</p> <p>WHBC/Canton, OH * PD: Terry Simmons MD: Kayleigh Kries</p> <p>1 GARFUNKEL/SHARP "Bounce" SHANIA TWAIN "Getcha" NITA WHITAKER "Heaven"</p> <p>WSUY/Charleston, SC * PD: Loyd Ford MD: Randy Wilcox No Adds</p> <p>WDEF/Chattanooga, TN * PD: Danny Howard 3 PAUL SIMON "Father" 2 CELINE DION "Goodbye's" JACK RUSSELL "For"</p> <p>WLTJ/Chicago, IL * OMPD: Bob Kaake MD: Eric Richeke ANASTACIA "Alone"</p> <p>WNND/Chicago, IL * MD: Hayes Johns JOHN MAYER "Body"</p> <p>WRRM/Cincinnati, OH * OMPD: T.J. Holland APD/MD: Ted Morro ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p> <p>WDDK/Cleveland, OH * PD: Scott Miller 1 DIXIE CHICKS "Landslide" PAUL SIMON "Father"</p> <p>KKLJ/Colorado Springs, CO * OMPD: Kevin Callahan MD: Joel Navarro SHANIA TWAIN "Getcha"</p> <p>WTCB/Columbia, SC * PD/MD: Brent Johnson CELINE DION "Goodbye's" RIC SANDLER "Rubies" SHANIA TWAIN "Getcha"</p> <p>WSNY/Columbus, OH * PD: Chuck Knight MD: Steve Cherry</p> <p>KKBA/Corpus Christi, TX * OM: Audrey Melan PD/MD: Jason Field 2 BENNY MARDONES "Want" GARFUNKEL/SHARP "Bounce" ROD STEWART "Foolish"</p>	<p>KVIL/Dallas-Ft. Worth, TX * PD: Kurt Johnson 5 SHANIA TWAIN "Getcha" 3 BENNY MARDONES "Want" ROD STEWART "Foolish"</p> <p>WLOT/Dayton, OH * PD/MD: Sandy Collins No Adds</p> <p>KOSI/Denver-Boulder, CO * PD: Mark Edwards APD/MD: Steve Hamilton DIXIE CHICKS "Landslide" PAUL SIMON "Father" ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p> <p>KLTV/Des Moines, IA * OM: Jim Schaefer PD/MD: Tim White SHERYL CROW "Soak"</p> <p>WNIC/Detroit, MI * PD: Lori Bennett 6 DJ SAMMY & YANOU "Heaven 2" 2 CELINE DION "Goodbye's" DIXIE CHICKS "Landslide" 4 CELINE DION "Goodbye's" 4 JOHN MAYER "Body" 1 KELLIE COFFEY "Me"</p> <p>WOOF/Dothan, AL GM/MD: Leigh Simpson 10 SHANIA TWAIN "Getcha" ROD STEWART "Foolish"</p> <p>KTSM/EI Paso, TX * PD/MD: Bill Toie APD: Sam Cassiano DIXIE CHICKS "Landslide"</p> <p>WXKC/Erie, PA PD: Ron Arden MD: Scott Stevens No Adds</p> <p>WIKY/Evansville, IN PD/MD: Mark Baker 10 SHANIA TWAIN "Getcha" RIC SANDLER "Rubies"</p> <p>KEZA/Fayetteville, AR PD: Chip Arledge APD/MD: Dawn McColough 9 JOHN MAYER "Such" 2 CALLING "Wherever"</p> <p>WCRZ/Ft. Palm, FL * OMPD: J. Patrick MD: George McIntyre 1 HALL & OATES "Forever" 1 GRAHAM NASH "There" DIXIE CHICKS "Landslide"</p> <p>KTRR/Ft. Collins, CO * PD/MD: Mark Callaghan GARFUNKEL/SHARP "Bounce" PAUL SIMON "Father"</p> <p>WGYL/Ft. Pierce, FL * PD: Mike Fitzgerald APD/MD: Juan O'Reilly 6 GRAHAM NASH "There" 5 GARFUNKEL/SHARP "Bounce" 4 CHRIS EMERSON "Because" ROD STEWART "Foolish" RIC SANDLER "Rubies"</p>	<p>WJJI/Ft. Wayne, IN * OM: Lee Tobin PD: Barb Richards MD: Jim Barron</p> <p>ROD STEWART "Foolish" JAMES TAYLOR "Ready" UNCLE KRACKER "Little"</p> <p>WAFY/Frederick, MD MD: Norman Henry Schmidt</p> <p>CELINE DION "Goodbye's" SHANIA TWAIN "Getcha"</p> <p>WTKT/Gainesville, FL * PD: Les Howard Jacoby APD: Kevin Ray CELINE DION "Goodbye's" PAUL SIMON "Father" SHANIA TWAIN "Getcha"</p> <p>WLHT/Grand Rapids, MI * PD: Bill Bailey APD/MD: Mary Turner DIXIE CHICKS "Landslide" JOHN MAYER "Body"</p> <p>WOOD/Grand Rapids, MI * PD: John Patrick 1 CELINE DION "Goodbye's" PD/MD: Vance Dillard 4 BENNY MARDONES "Want" TAMARA WALKER "Only"</p> <p>WMAQ/Greensboro, NC * PD/MD: Nick Allen No Adds</p> <p>WNYV/Greenville, SC * PD: Greg McKinney 4 DJ SAMMY & YANOU "Heaven 2"</p> <p>WSPA/Greenville, SC * PD/MD: Brian Taylor No Adds</p> <p>WRCH/Hartford, CT * PD: Alan Camp MD: Joe Hann 4 DIXIE CHICKS "Landslide" SHANIA TWAIN "Getcha"</p> <p>KTRR/Honolulu, HI * PD: Wayne Maria MD: Chris Hart SHANIA TWAIN "Getcha" ROD STEWART "Foolish"</p> <p>KSSK/Honolulu, HI * PD/MD: Paul Wilson DIXIE CHICKS "Landslide" HALL & OATES "Forever" JACK RUSSELL "For"</p> <p>WAHR/Huntsville, AL * PD: Rob Harder MD: Bonny O'Brien CELINE DION "Goodbye's" BRUCE SPRINGSTEEN "Lonesome" ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p> <p>WTP/Indianapolis, IN * PD: Gary Havens MD: Steve Cooper 1 PAUL SIMON "Father" CELINE DION "Goodbye's"</p> <p>WYXB/Indianapolis, IN * PD: Greg Dunkin APD/MD: Jim Cerone No Adds</p>	<p>WTFM/Johnson City, TN * VP/Prog: Mark E. McKinney OM: Lee Tobin APD/MD: Mark Van Allen MD: Jim Barron</p> <p>1 PAUL SIMON "Father" JOHN MAYER "Body"</p> <p>WKYE/Johnstown, PA PD: Jack Michaels PD/MD: Alex Duran 16 SHANIA TWAIN "Getcha" 6 PHIL COLLINS "Stop" JAMES TAYLOR "Ready" DIXIE CHICKS "Landslide"</p> <p>WOLR/Kalamazoo, MI OMPD: Ken Langhear APD/MD: Brian Wertz SHANIA TWAIN "Getcha"</p> <p>KSRC/Kansas City, MO * OMPD: Jon Zeller MD: Jeanne Ashley No Adds</p> <p>KUOL/Kansas City, MO * PD: Dan Hurst 3 BENNY MARDONES "Want" 1 SANTANA F/BRANCH "Game"</p> <p>KTQY/Lafayette, LA * PD: C.J. Clements MD: Steve Wiley SHANIA TWAIN "Getcha"</p> <p>WFMK/Lansing, MI * PD: Chris Reynolds 22 SHANIA TWAIN "Getcha" 10 CELINE DION "Goodbye's" 2 UNCLE KRACKER "Little" 1 ROD STEWART "Foolish"</p> <p>KMZQ/Las Vegas, NV * OMPD: Cat Thomas APD/MD: Charese Fruge No Adds</p> <p>KSNE/Las Vegas, NV * OM: Cat Thomas PD: Tom Chase MD: John Barry 4 MARIAH CAREY "Rain" ROD STEWART "Foolish"</p> <p>KBIG/Los Angeles, CA * PD: Jhani Kays APD/MD: Robert Archer 9 KELLY CLARKSON "Moment" 3 MADONNA "Day"</p> <p>KOST/Los Angeles, CA * PD: Jhani Kays APD/MD: Stella Schwartz 8 FAITH HILL "Cry" 6 SIXPENCE "Breathe" 5 HALL & OATES "Forever"</p> <p>WVEZ/Louisville, KY * APD/MD: Joe Fedele No Adds</p> <p>WPEZ/Macon, GA MD: Laura Worth 8 HALL & OATES "Forever"</p>	<p>WMDN/Madison, WI * VP/Prog: Pat O'Neill APD/MD: Mark Van Allen MD: Jim Barron</p> <p>1 PAUL SIMON "Father" JOHN MAYER "Body"</p> <p>KVLY/McAllen, TX * PD/MD: Alex Duran 16 SHANIA TWAIN "Getcha" 6 PHIL COLLINS "Stop" JAMES TAYLOR "Ready" DIXIE CHICKS "Landslide"</p> <p>WLRO/Melbourne, FL * PD: Jeff McKeel CELINE DION "Goodbye's" ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p> <p>WRVR/Memphis, TN * OMPD: Jerry Dean MD: Kramer PAUL SIMON "Father"</p> <p>WMOG/Middlesex, NJ * PD: Tim Terri SHANIA TWAIN "Getcha"</p> <p>WLTO/Milwaukee, WI * PD/MD: Stan Adkinson PAUL SIMON "Father" SHANIA TWAIN "Getcha"</p> <p>WLTE/Minneapolis, MN * PD: Gary Nolan 3 BENNY MARDONES "Want" ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p> <p>WMXK/Mobile, AL * PD: Dan Mason MD: Mary Booth No Adds</p> <p>KJSN/Modesto, CA * PD/MD: Gary Michaels No Adds</p> <p>WOBM/Monmouth-Ocean, NJ * OMPD: Dan Turt No Adds</p> <p>KWAV/Monterey-Salinas, CA * PD/MD: Bernie Moody 3 CHRIS EMERSON "Because" 1 GRAHAM NASH "There" "STACK 'Em" ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p> <p>WALX/Nassau-Suffolk, NY * PD/MD: Rob Miller 1 ROD STEWART "Foolish"</p> <p>WKJY/Nassau-Suffolk, NY * PD: Bill George MD: Jodi Vale ANASTACIA "Alone"</p> <p>WLMG/New Orleans, LA * PD/MD: Steve Stur DIXIE CHICKS "Landslide" ROD STEWART "Foolish"</p> <p>WLTW/New York, NY * OM: Jim Ryan APD/MD: Jim Ryan 10 ROD STEWART "Foolish"</p>	<p>WRNO/Norfolk, VA * PD/MD: Dan Fritze OM: Gary McCoy PD/MD: Stephanie Huffman</p> <p>1 RIC SANDLER "Rubies" SHANIA TWAIN "Getcha" TAMARA WALKER "Only"</p> <p>#WTVR/Richmond, VA * PD: Bill Cahill MD: Steve O'Brien 2 SHANIA TWAIN "Getcha"</p> <p>KEFM/Omaha, NE * PD: Don Morrison MD/AD: Dick Daniels SHANIA TWAIN "Getcha"</p> <p>WMGF/Orlando, FL * PD: Ken Payne MD: Brenda Matthews ROD STEWART "Foolish"</p> <p>WMEZ/Pensacola, FL * PD/MD: Kevin Peterson 3 DIXIE CHICKS "Landslide" SHANIA TWAIN "Getcha"</p> <p>WBEB/Philadelphia, PA * PD: Chris Conley ROD STEWART "Foolish"</p> <p>KESZ/Phoenix, AZ * PD: Shaun Holly No Adds</p> <p>KKLT/Phoenix, AZ * PD: Joel Greix 3 SHANIA TWAIN "Getcha" 2 DJ SAMMY & YANOU "Heaven 2"</p> <p>WLTJ/Pittsburgh, PA * PD: Chuck Stevens No Adds</p> <p>WSHH/Pittsburgh, PA * PD/MD: Ron Antell ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p> <p>WHOM/Portland, ME PD: Tim Moore No Adds</p> <p>KKCW/Portland, OR * PD/MD: Bill Minciker 1 ERIC CLAPTON "Rainbow" PAUL SIMON "Father" ROD STEWART "Foolish" TAMARA WALKER "Only"</p> <p>KBAY/San Jose, CA * PD: Jim Murphy MD: Bob Koitz 2 SANTANA F/BRANCH "Game"</p> <p>WSBL/Santa Barbara, CA MD: Nancy Newcooner FAITH HILL "Cry" PHIL COLLINS "Stop"</p> <p>KLSY/Seattle-Tacoma, WA * PD: Tony Coles MD: Darla Thomas No Adds</p> <p>KPMM/Seattle-Tacoma, WA * PD: Tony Coles MD: Laura Dane No Adds</p>	<p>KVKI/Shreveport, LA * PD: Peter Naughton OM: Gary McCoy PD/MD: Stephanie Huffman</p> <p>1 RIC SANDLER "Rubies" SHANIA TWAIN "Getcha" TAMARA WALKER "Only"</p> <p>WNSN/South Bend, IN PD/MD: Jim Roberts No Adds</p> <p>KISC/Spokane, WA * PD: Rob Harder MD: Dawn Marce ROD STEWART "Foolish"</p> <p>KXLY/Spokane, WA * PD: Beau Tyler MD: Steve Knight ROD STEWART "Foolish"</p> <p>WMAS/Springfield, MA * PD: Paul Cannon MD: Rob Anthony 11 SHANIA TWAIN "Getcha"</p> <p>KGBX/Springfield, MO APD/MD: Dave Roberts DIXIE CHICKS "Landslide"</p> <p>KJOY/Stocketon, CA * Dir/Prog: Mark Evans PD: Bryan Jackson MD: Dave Diamond No Adds</p> <p>KEZK/St. Louis, MO * PD: Smokey Rivers MD: Jim Doyle No Adds</p> <p>WMTX/Tampa, FL * PD: Tony Florentino MD: Bobby Rich 8 SHANIA TWAIN "Getcha" HALL & OATES "Forever" ROD STEWART "Foolish"</p> <p>WRVF/Toledo, OH * PD: Mark Andrews ROD STEWART "Foolish"</p> <p>KMZU/Tucson, AZ * OM: Buddy Van Arsdale PD: Bobby Rich APD/MD: Leslie Lois 1 SANTANA F/BRANCH "Game" ROD STEWART "Foolish"</p> <p>WARM/York, PA * PD: Ricky West MD: Rick Sten GARFUNKEL/SHARP "Bounce"</p>	<p>WLWZ/Utica-Rome, NY PD Peter Naughton MARIAH CAREY "Rain"</p> <p>WASH/Washington, DC * PD: Steve Allan No Adds</p> <p>WEAT/West Palm Beach, FL * PD: Rick Shockley APD/MD: Chad Perry TAMARA WALKER "Only" ANASTACIA "Alone"</p> <p>WHUD/Westchester, NY * OMPD: Steve Petrone MD/AD: Tom Furci SHANIA TWAIN "Getcha"</p> <p>KRBB/Wichita, KS * PD: Lyman James ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p> <p>WMOG/Wilkes Barre, PA * PD/MD: Stan Phillips 15 SHANIA TWAIN "Getcha" ROD STEWART "Foolish"</p> <p>WJBR/Wilmington, DE * PD: Michael Waite MD: Katey Hill ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p> <p>WGNL/Wilmington, NC PD: Mike Farrow MD: Craig Thomas NO DOUBT FLADY SAW "Underneath" JOHN MAYER "Body"</p> <p>WSRS/Worcester, MA * PD: Jackie Brush SHANIA TWAIN "Getcha" ROD STEWART "Foolish"</p> <p>WARM/York, PA * PD: Ricky West MD: Rick Sten GARFUNKEL/SHARP "Bounce"</p>
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*** Monitored Reporters**
137 Total Reporters

120 Total Monitored

17 Total Indicator
16 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
WSWT/Peoria, IL

ON THE RECORD

With **Darla Thomas**
MD, KLSY (Mix 92.5)/Seattle



It's an exciting time for the AC format! There are some great records out right now that our KLSY listeners really love. • The new Faith Hill, "Cry," sounds great on Mix 92.5, and we're starting to see it grow in our callout research. The rest of the CD has some other great tracks on it that'll probably be even bigger hits — have you heard "Stronger" or "Baby You Belong"? Huge power ballads! • We're also excited about the new Phil Collins project. "Can't Stop Loving You" is already a top scorer with our P1s. I can't wait to hear the rest of the CD. Our No. 1 phone record right now has got to be "Heaven (Candlelight Mix)" by DJ Sammy and Yanou. Don't miss this hit! It's instantly familiar, yet fresh, and a haunting version of the original. Every time we play it, we get curiosity calls. I predict it will be a power on Mix 92.5 by the end of the year. • Oh, and I can't forget Santana and Michelle Branch's "The Game of Love." Santana has already proven himself as a tried-and-true AC artist, and this song only solidifies his status at the format. Not to mention that it adds great tempo!

Extra-large kudos to Atlantic's **Andrea Ganis**, **Danny Buch** and **Mary Conroy** as they pole-vault **Phil Collins'** "Can't Stop Loving You" into the No. 1 spot on the AC chart and land Phil his first Atlantic No. 1 ... Following up on last week's chart debut, the dynamic duo of **Doyle & Ashton** take **Daryl Hall & John Oates'** "Forever for You" (U-Watch) up an extra 244 plays this week ... As predicted here last week, **Santana & Michelle Branch's** "The Game of Love" nails top-10 honors, at No. 9 ... **American Idol's Kelly Clarkson** drives to No. 4 with "A Moment Like This" (RCA) ... After debuting at Hot AC last week, **The Dixie Chicks** debut at AC this week with their cover of Fleetwood Mac's "Landslide" (Monument) ... Also debuting: **Shania Twain's** "I'm Gonna Get You Good!" (Mercury) ... At Hot AC, **No Doubt f/Lady Saw** seizes this week's Most Increased Plays (375) with "Underneath It All" (Interscope) and muscles 8-6* ... **Uncle Kracker's** "In a Little While" (Top Dog/Lava/Atlantic) also continues to flex, moving 9-7* (up 278) ... **John Mayer's** "Your Body Is a Wonderland" (Aware/Columbia) retains its top-five status in a tight section of the chart ... **Matchbox Twenty's** "Disease" busts into the top 10 at No. 8 ... **John Rzeznik's** "I'm Still Here" (Walt Disney/Hollywood) generates big phones and moves 20-18* ... **Avril Lavigne's** "Sk8er Boi" (Arista) moves 27-22 ... **The Red Hot Chili Peppers'** "Zephyr Song" (Warner Bros.) is also red hot, leaping 32-25*.



— Kid Kelly, AC/Hot AC Editor

artist activity

ARTIST: **Paul Simon**

LABEL: **Nick/Jive**

By **KID KELLY**/AC-HOT AC EDITOR



Paul Simon

Paul Simon provides an excellent contribution to the Jive soundtrack of the upcoming movie *Wild Thornberrys* with "Father and Daughter," a phenomenal song with powerful lyrics, written by a man who has moved generations of people as a solo artist and as part of Simon & Garfunkel. In his usual style, Simon tugs the heartstrings with a song that transcends generations. It speaks to any father who has watched a daughter take her first step, go off to school for the first time, graduate from high school or college or walk down the aisle.

Paul Simon was born Oct. 13, 1941 in Newark, NJ and grew up in Queens, NY, where he attended Forest Hills High School with his future musical partner, Art Garfunkel. They'd written their first song together by 1955 and had their first hit, "Hey Schoolgirl," in 1957, when they were both just 16. After graduating from high school Simon started his career as a singer and songwriter while Garfunkel went off to college. Simon had some success both writing and recording under a variety of names, including Jerry Landis and Paul Kane.

When Simon and Garfunkel reunited as performers, they found a rough road until a radio edit of "Sounds of Silence" rocketed to No. 1 and they truly committed to working as a team. They released hit after hit between 1964 and 1972, when, shortly after the release of *Bridge Over Troubled Water*, they split over those dreaded "personal differences."

Simon embarked on what became a legendary solo career, grabbing Grammy nominations and many awards for his music along the way. In 1981 a short-lived Simon & Garfunkel reunion culminated in their famous Central Park concert. The pair had begun working on a new album, but Garfunkel objected to the songs, which dealt with

Simon's then-recent divorce, and the two soon went their separate ways again.

Simon took a break to enjoy the fruits of his labor, then began to work with African musicians who soon influenced his musical style. He returned in 1986 with *Graceland*, his best-selling album to date. More Grammys followed, as did more albums and even another Simon & Garfunkel reunion, in 1993. In 2000 *You're the One* was released to critical acclaim, and Simon picked up another Grammy, this time for Album of the Year.

In March of 2001 Simon was inducted into the Rock and Roll Hall of Fame to recognize his pioneering role in music. His contributions to American music are endless, and he'll be honored for them in December by the Kennedy Center for the Performing Arts in Washington, DC. The next day Simon will perform for President and Mrs. Bush at the Kennedy Center Gala, which will air later in the month on CBS-TV.

Paul Simon: His music throughout the years has been a testament to his incredible abilities. Simon can, when he chooses, do what many other artists cannot, reaching out and connecting with several generations in a wholesome, soothing way that defines family values. The *Thornberrys* soundtrack is due Nov. 26, and it promises to be extremely successful, especially with Paul Simon and "Father and Daughter" leading the musical charge.

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R&R Hot AC Top 40

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November 8, 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)	3293	-121	340010	30	87/0
2	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3287	+97	322859	7	88/0
3	3	CREED One Last Breath (Wind-up)	3268	+32	290322	24	77/0
4	4	DAVE MATTHEWS BAND Where Are You Going (RCA)	2732	+66	258919	25	73/0
5	5	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2555	+166	287572	13	82/2
8	6	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2477	+277	271150	7	80/6
9	7	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	2358	+235	206310	12	81/0
11	8	MATCHBOX TWENTY Disease (Atlantic)	2241	+101	235855	6	80/0
6	9	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2126	-143	196536	36	75/0
7	10	JIMMY EAT WORLD The Middle (DreamWorks)	2117	-96	210717	34	78/0
13	11	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2044	-51	176417	37	76/0
12	12	NORAH JONES Don't Know Why (Blue Note/Virgin)	2009	-13	219153	20	67/1
10	13	JOHN MAYER No Such Thing (Aware/Columbia)	1958	-191	197010	38	70/0
14	14	CALLING Wherever You Will Go (RCA)	1889	-17	179580	59	82/0
15	15	OUR LADY PEACE Somewhere Out There (Columbia)	1692	-139	158732	21	64/0
16	16	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1512	-68	159881	16	64/0
17	17	SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	1234	+92	125333	7	66/3
20	18	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	1219	+243	137939	4	70/4
19	19	LIFEHOUSE Spin (DreamWorks)	1173	+98	92214	10	51/2
18	20	PINK Just Like A Pill (Arista)	1029	-100	106672	14	26/0
21	21	COLDPLAY In My Place (Capitol)	920	-41	100882	16	56/0
27	22	AVRIL LAVIGNE Sk8er Boi (Arista)	893	+93	86428	8	32/1
25	23	TORI AMOS A Sorta Fairytale (Epic)	862	+99	97387	5	48/7
23	24	DANA GLOVER Thinking Over (DreamWorks)	842	+54	57408	9	43/1
32	25	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	781	+182	71232	3	46/10
29	26	MADONNA Die Another Day (Maverick/WB)	735	+57	54646	4	32/3
24	27	KELLY CLARKSON A Moment Like This (RCA)	721	-32	49600	5	27/0
33	28	FAITH HILL Cry (Warner Bros.)	714	+156	63067	6	42/3
22	29	DUNCAN SHEIK On A High (Atlantic)	684	-206	68630	15	45/0
28	30	SHERYL CROW Steve McQueen (A&M/Interscope)	557	-150	63271	13	35/0
40	31	DIXIE CHICKS Landslide (Monument)	547	+231	76125	2	30/7
30	32	LEANN RIMES Life Goes On (Curb)	544	-102	34682	11	33/0
34	33	HOOBASTANK Running Away (Island/DJMG)	531	+32	42501	11	18/1
36	34	VANESSA CARLTON Ordinary Day (A&M/Interscope)	526	+89	48537	5	16/0
31	35	GOO GOO DOLLS Big Machine (Warner Bros.)	432	-122	48345	16	24/0
26	36	U2 Electrical Storm (Interscope)	426	-366	43924	9	38/0
37	37	WALLFLOWERS When You're On Top (Interscope)	381	+12	58376	4	31/3
38	38	DISHWALLA Angels Or Devils (Immergent)	371	+21	23600	3	26/0
35	39	TONIC Take Me As I Am (Universal)	361	+6	40415	4	25/0
39	40	STEREO FUSE Everything (EO/Wind-up)	339	+18	27052	3	27/3

88 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/27-11/2. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	11
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	10
AVRIL LAVIGNE I'm With You (Arista)	8
TORI AMOS A Sorta Fairytale (Epic)	7
DIXIE CHICKS Landslide (Monument)	7
DAVE MATTHEWS BAND Grey Street (RCA)	7
NO DOUBT F/LADY SAW Underneath It All (Interscope)	6
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	5
DROPLINE Best Thing (143/Reprise)	5
JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)	4
TITIYO Come Along (Lava/Atlantic)	4
JACK JOHNSON Bubble Toes (Enjoy/Universal)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+277
JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)	+243
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+235
DIXIE CHICKS Landslide (Monument)	+231
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+182
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+166
FAITH HILL Cry (Warner Bros.)	+156
JACK JOHNSON Bubble Toes (Enjoy/Universal)	+124
DROPLINE Best Thing (143/Reprise)	+115
MATCHBOX TWENTY Disease (Atlantic)	+101

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/DJMG)	1679
NICKELBACK How You Remind Me (Roadrunner/DJMG)	1489
JACK JOHNSON Flake (Enjoy/Universal)	1435
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1290
LIFEHOUSE Hanging By A Moment (DreamWorks)	1198
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1104
FIVE FOR FIGHTING Superman... (Aware/Columbia)	918
NO DOUBT Hella Good (Interscope)	888
MICHELLE BRANCH All You Wanted (Maverick/WB)	883
PINK Don't Let Me Get Me (Arista)	853
JEWEL Standing Still (Atlantic)	807
SUGAR RAY When It's Over (Lava/Atlantic)	743
GOO GOO DOLLS Here Is Gone (Warner Bros.)	713

R&R Station Playlists have moved to the web.
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www.radioandrecords.com.

Alan Kabel
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America's Best Testing Hot AC Songs 12+
For The Week Ending 11/8/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
OUR LADY PEACE Somewhere Out There (Columbia)	4.10	4.11	88%	21%	4.13	88%	22%
LIFEHOUSE Spin (DreamWorks)	4.09	4.05	70%	8%	4.07	74%	7%
JOHN RZEZNIK I'm Still Here (Jim's Theme) (Hollywood/Walt Disney)	4.01	-	40%	3%	4.12	43%	3%
MATCHBOX TWENTY Disease (Atlantic)	3.97	4.01	74%	9%	4.00	79%	10%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.91	3.93	85%	14%	3.85	88%	18%
JIMMY EAT WORLD The Middle (DreamWorks)	3.90	3.90	95%	48%	3.90	96%	50%
CALLING Wherever You Will Go (RCA)	3.87	3.84	96%	45%	3.89	97%	49%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.86	3.90	90%	26%	3.83	94%	30%
CREED One Last Breath (Wind-up)	3.84	3.82	94%	38%	3.74	94%	45%
JOHN MAYER No Such Thing (Aware/Columbia)	3.80	3.86	91%	39%	3.88	93%	44%
COLDPLAY In My Place (Capitol)	3.77	3.91	73%	16%	3.76	76%	18%
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	3.75	-	56%	9%	3.68	57%	11%
AVRIL LAVIGNE Complicated (Arista)	3.74	3.71	98%	53%	3.75	99%	58%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.74	3.87	83%	24%	3.85	86%	22%
DAVE MATTHEWS BAND Where Are You Going (RCA)	3.72	3.83	91%	35%	3.76	93%	37%
NO DOUBT Underneath It All (Interscope)	3.71	3.76	91%	30%	3.91	94%	29%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.66	3.73	89%	32%	3.71	92%	33%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.61	3.72	95%	52%	3.62	96%	55%
DUNCAN SHEIK On A High (Atlantic)	3.60	3.79	57%	12%	3.57	60%	12%
PINK Just Like A Pill (Arista)	3.54	3.51	93%	45%	3.72	94%	44%
FAITH HILL Cry (Warner Bros.)	3.48	-	68%	15%	3.50	75%	17%
U2 Electrical Storm (Interscope)	3.47	3.51	66%	18%	3.36	68%	19%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.46	3.56	71%	24%	3.53	75%	24%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.45	3.49	78%	21%	3.39	81%	21%
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	3.40	3.62	47%	11%	3.32	51%	12%
KELLY CLARKSON A Moment Like This (RCA)	3.31	3.33	83%	36%	3.33	87%	38%
LEANN RIMES Life Goes On (Curb)	3.30	3.36	64%	18%	3.34	67%	19%
SHERYL CROW Steve McQueen (A&M/Interscope)	3.30	3.31	79%	30%	3.11	82%	36%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.24	3.37	97%	61%	3.13	98%	66%
MADONNA Die Another Day (Maverick/WB)	3.15	-	67%	18%	3.15	69%	19%

Total sample size is 722 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

- SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)
- NO DOUBT F/LADY SAW Underneath It All (Interscope)
- SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)
- JACK JOHNSON Bubble Toes (Enjoy/Universal)
- RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
- STEREO FUSE Everything (EO/Wind-up)
- JUSTIN TIMBERLAKE Like I Love You (Jive)
- DAVE MATTHEWS BAND Grey Street (RCA)
- CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)
- AVRIL LAVIGNE I'm With You (Arista)

New & Active

- BRUCE SPRINGSTEEN Lonesome Day (Columbia)
Total Plays: 297, Total Stations: 31, Adds: 5
- PHIL COLLINS Can't Stop Loving You (Atlantic)
Total Plays: 279, Total Stations: 16, Adds: 1
- TITIYO Come Along (Lava/Atlantic)
Total Plays: 261, Total Stations: 29, Adds: 4
- TRACY CHAPMAN You're The One (Elektra/EEG)
Total Plays: 239, Total Stations: 24, Adds: 1
- KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)
Total Plays: 219, Total Stations: 16, Adds: 3
- JACK JOHNSON Bubble Toes (Enjoy/Universal)
Total Plays: 204, Total Stations: 23, Adds: 4
- JULY FOR KINGS Normal Life (MCA)
Total Plays: 202, Total Stations: 16, Adds: 2
- DEFAULT Live A Lie (TVT)
Total Plays: 199, Total Stations: 18, Adds: 3
- LUCE Good Day (Nettwerk)
Total Plays: 157, Total Stations: 8, Adds: 0
- LISA LOEB Underdog (Artemis)
Total Plays: 126, Total Stations: 11, Adds: 0

Songs ranked by total plays

Reporters

WKOD/Akron, OH * PD: Keith Kennedy MD/Promo Dir: Lynn Kelly No Adds	WMT/Cedar Rapids, IA PD/MD: Erin Bristol STEREO FUSE "Everything" SHANIA TWAIN "Getcha"	KOMX/Dallas-Ft. Worth, TX * PD: Pat McMahon MD: Lisa Thomas TORI AMOS "Sorta" RED HOT CHILI "Song"	WMEE/Ft. Wayne, IN * PD: John O'Rourke MD: Chris Coge No Adds	WMXL/Lexington-Fayette, KY * PD: Jill Meyer LARA CLOVER "Over" STEREO FUSE "Everything" SHANIA TWAIN "Getcha"	KCOU/Monterey-Salinas, CA * PD/MD: Mike Skott FAITH HILL "Cry" RED HOT CHILI "Song"	WMGX/Portland, ME PD: Randi Krashbaum APD/MD: Ethan Minton No Adds	WVRV/St. Louis, MO * MD: David J JACK JOHNSON "Bubble" DAVE MATTHEWS BAND "Street"	WSSR/Tampa, FL * OM: Jeff Kappig PD: Rick Schmidt APD: Kurt Schreiner MD: Kristy Knight DROPLINE "Best" JULY FOR KINGS "Normal" OK GO "Over"	WRQX/Washington, DC * Dir/Ops: Steve Kosbau OM/PD: Kenny King MD: Carol Parker 4 JOHN MAYER "Body"
WRVE/Albany, NY * PD: Randy McCarten MD: Tred Hulse WALLFLOWERS "Top"	WALC/Charleston, SC * 32 JOHN MAYER "Body" 9 RED HOT CHILI "Song"	WOAQ/Danbury, CT PD: Bill Trotta MD: Sharon Kelly 27 SHAGGY "Woman" 24 RED HOT CHILI "Song" 7 CRAIG DAVID "Flava"	KALZ/Fresno, CA * OM/PD: E. Curtis Johnson APD: Laurie West MD: Chris Blood 6 SUGARCULT "Philly" DAVE MATTHEWS BAND "Street"	KURB/Little Rock, AR * PD: Faith Hill APD: Aaron Anthony 1 SHANIA TWAIN "Getcha"	WKZN/New Orleans, LA * OM/PD: John Roberts APD: Duncan James MD: Stevie G No Adds	KRSK/Portland, OR * PD: Dan Persigen APD: Sandy Stewart 14 HOOBASTANK "Running"	KOMB/Salt Lake City, UT * OM: Alan Hague PD: Mike Nelson APD/MD: J.J. Riley SUGARCULT "Philly"	WVWW/Toledo, OH * OM: Tim Roberts PD: Steve Marshall APD/MD: Jeff Wicker SHANIA TWAIN "Getcha"	WWZZ/Washington, DC * No Adds
KPEK/Albuquerque, NM * OM: Bill Mey PD: Mike Parsons MD: Deeya APD: Jailmey Barreras 1 DAVE MATTHEWS BAND "Street"	WLNK/Charlotte, NC * OM: Tom Jackson PD: Neal Shrage APD: Chris Allen MD: Derek James BRUCE SPRINGSTEEN "Lonesome"	WMMX/Dayton, OH * PD: Jeff Stevens MD: Shaun Vincent 6 SHANIA TWAIN "Getcha"	WVTL/Grand Rapids, MI * PD/MD: Jeff Andrews APD: Ken Evans DROPLINE "Best" TITIYO "Come"	KYSR/Los Angeles, CA * PD: John Ivey APD/MD: Chris Patyk 19 BRCK "Lost" 4 AVRIL LAVIGNE "With"	WPLJ/New York, NY * VP/Prog.: Tom Cuddy PD: Scott Shannon APD/MD: Tony Mascaro DAVE MATTHEWS BAND "Street" RED HOT CHILI "Song"	WSNE/Providence, RI * PD: Bill Hess MD: Gary Trust 5 TRACY CHAPMAN "One" 1 SHANIA TWAIN "Getcha" DIXIE CHICKS "Landslide"	KFMB/San Diego, CA * VP/GM/PD: Tracy Johnson APD: Jen Sewell BRUCE SPRINGSTEEN "Lonesome" SHANIA TWAIN "Getcha"	WKPK/Traverse City, MI PD: Rob Weaver MD: Heather Leigh JACK JOHNSON "Bubble" SHANIA TWAIN "Getcha" STACIA "Hush"	WVWF/West Palm Beach, FL * PD: Russ Morley APD/MD: Amy Navarro No Adds
KMXS/Anchorage, AK PD: Rosy Lennox MD: Monika Thomas NO DOUBT F/LADY SAW "Underneath"	WTMX/Chicago, IL * PD: Mary Ellen Kachinske Station Mgr.: Barry James DAVE MATTHEWS BAND "Street" NO DOUBT F/LADY SAW "Underneath"	KALC/Denver-Boulder, CO * OM: Mike Stern PD: Tom Gjerdum APD/MD: Kozman 12 MADONNA "Day" 6 LIFEHOUSE "Sun" 5 TORI AMOS "Sorta"	WQZN/Greensboro, NC * PD: Eric Gray AVRIL LAVIGNE "With"	WMAD/Madison, WI * No Adds	WPTE/Norfolk, VA * PD: Steve McKay 31 NO DOUBT F/LADY SAW "Underneath" 1 TORI AMOS "Sorta" ALEXANDRA SLATE "Guilty"	WRFY/Reading, PA * PD/MD: Al Burke TITIYO "Come"	KMYI/San Diego, CA * PD: Duncan Payton APD/MD: Mel McKay JOHN RZEZNIK "Sail"	WKPC/Tucson, AZ * PD: Carey Edwards APD/MD: Leslie Lois 5 BRUCE SPRINGSTEEN "Lonesome" DAVE MATTHEWS BAND "Street"	WXLW/Worcester, MA * APD/MD: Becky Nichols 1 FAITH HILL "Cry" CREATIL "Live" RED HOT CHILI "Song"
KAMX/Austin, TX * PD: Scooter B. Stevens MD: Clay Culver 1 COUNTING CROWS "Tear" MADONNA "Day" RED HOT CHILI "Song"	WKRC/Cincinnati, OH * OM: Chuck Finney PD: Tommy Frank APD: Grover Collins MD: Brian Douglas DROPLINE "Best" FROU FROU "Breathe" JACK JOHNSON "Bubble"	KIMM/Denver-Boulder, CO * PD: Ron Hamell APD/MD: Michael Gifford 8 NO DOUBT F/LADY SAW "Underneath" 7 OAKEN OLD "Eyed"	WIKZ/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman No Adds	WMBZ/Memphis, TN * OM: Jerry Dean PD/MD: Kramer 3 DOORS DOWN "Gore" WALLFLOWERS "With" STONE SOUR "Bother"	KYIS/Oklahoma City, OK * OM: Chris Baker PD/MD: Ray Katusa 35 CREED "Dancing"	WRFY/Reading, PA * PD/MD: Al Burke TITIYO "Come"	KID/San Francisco, CA * PD: Michael Martin MD: James Baker 5 BRUCE SPRINGSTEEN "Lonesome" JACK JOHNSON "Bubble"	KZPT/Tucson, AZ * PD: Carey Edwards APD/MD: Leslie Lois 5 BRUCE SPRINGSTEEN "Lonesome" DAVE MATTHEWS BAND "Street"	WXLW/Worcester, MA * APD/MD: Becky Nichols 1 FAITH HILL "Cry" CREATIL "Live" RED HOT CHILI "Song"
KLLY/Bakersfield, CA * PD/MD: E.J. Tyler APD: Erik Fox 1 DIXIE CHICKS "Landslide" PRETENDERS "Complex" ALEXANDRA SLATE "Guilty" NO DOUBT F/LADY SAW "Picture"	WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett SHANIA TWAIN "Getcha"	KSTZ/Des Moines, IA * OM/PD: Jim Schaefer MD: Jimmy Wright RED HOT CHILI "Song"	WNNK/Harrisburg, PA * PD: John O'Dea MD: Denny Logan SHANIA TWAIN "Getcha"	WMC/Memphis, TN * PD: Chris Taylor MD: Toni St. James 7 DIXIE CHICKS "Landslide" DEFAULT "Live" WALLFLOWERS "Top"	WOMX/Orlando, FL * Interim PD/ADP: Jeff Cushman MD: Laura Francis DIXIE CHICKS "Landslide" AVRIL LAVIGNE "Sk8er" NO DOUBT F/LADY SAW "Underneath"	KNVQ/Reno, NV * OM/PD/MD: Carlos Campos CHRISTINA AGUILERA "Beautiful" DEFAULT "Live" SHANIA TWAIN "Getcha"	KLLC/San Francisco, CA * PD: John Peake MD: Derek Madden KID ROCK/SHERYL CROW "Picture"	KIZS/Tulsa, OK * Interim PD/ADP/MD: Kim Gower 5 GOOD CHARLOTTE "Famous"	WMMY/Youngstown-Warren, OH * OM/PD: Dan Rivers MD: Mark French JOHN RZEZNIK "Sail"
WWMX/Baltimore, MD * VP/Prog.: Bill Pesha PD: Steve Monz MD: Ryan Sampson AVRIL LAVIGNE "With" NO DOUBT F/LADY SAW "Underneath"	WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson No Adds	WVVO/Detroit, MI * Interim PD: Alex Teer APD: Rob Hazzleton MD: Ann DeLisi No Adds	WVIC/Hartford, CT * PD: Steve Sathany APD/MD: Jeanine Jersey 4 AVRIL LAVIGNE "With" JACK JOHNSON "Bubble"	WMTI/Milwaukee, WI * OM: Rick Belcher PD: Bob Walker 1 NO DOUBT F/LADY SAW "Underneath"	KBYY/Oxnard-Ventura, CA * OM/PD: Mark Elliott MD: Darren McPeake SHANIA TWAIN "Getcha"	WVOR/Rochester, NY * PD: Kent Phillips MD: Alisa Haslimoto 12 SHANIA TWAIN "Getcha" STEREO FUSE "Everything"	KRUZ/Santa Barbara, CA No Adds	KEZR/San Jose, CA * PD: Jim Murphy APD/MD: Michael Martinez 2 AVRIL LAVIGNE "With" 1 KID ROCK/SHERYL CROW "Picture" 1 JULY FOR KINGS "Normal" DIXIE CHICKS "Landslide"	WMMY/Youngstown-Warren, OH * OM/PD: Dan Rivers MD: Mark French JOHN RZEZNIK "Sail"
WMLJ/Birmingham, AL * PD/MD: Tom Hanahan PHIL COLLINS "Stop" JOHN RZEZNIK "Sail"	WQAL/Cleveland, OH * PD: Allan Fee MD: Rebecca Wide No Adds	WVVO/Detroit, MI * Interim PD: Alex Teer APD: Rob Hazzleton MD: Ann DeLisi No Adds	WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson No Adds	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVOR/Rochester, NY * PD: Kent Phillips MD: Alisa Haslimoto 12 SHANIA TWAIN "Getcha" STEREO FUSE "Everything"	KRUZ/Santa Barbara, CA No Adds	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVOR/Rochester, NY * PD: Kent Phillips MD: Alisa Haslimoto 12 SHANIA TWAIN "Getcha" STEREO FUSE "Everything"
WBMX/Boston, MA * VP/Prog.: Greg Strassell MD: Mike Mullany 2 AVRIL LAVIGNE "With"	WVWX/Cleveland, OH * PD: Jason Hillery MD: Derek Lee FAITH HILL "Cry" RED HOT CHILI "Song"	WVVO/Detroit, MI * Interim PD: Alex Teer APD: Rob Hazzleton MD: Ann DeLisi No Adds	WVWX/Cleveland, OH * PD: Jason Hillery MD: Derek Lee FAITH HILL "Cry" RED HOT CHILI "Song"	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVOR/Rochester, NY * PD: Kent Phillips MD: Alisa Haslimoto 12 SHANIA TWAIN "Getcha" STEREO FUSE "Everything"	KRUZ/Santa Barbara, CA No Adds	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVOR/Rochester, NY * PD: Kent Phillips MD: Alisa Haslimoto 12 SHANIA TWAIN "Getcha" STEREO FUSE "Everything"
WTSS/Buffalo, NY * PD: Sue O'Neil MD: Rob Lucas No Adds	WVWX/Cleveland, OH * PD: Jason Hillery MD: Derek Lee FAITH HILL "Cry" RED HOT CHILI "Song"	WVVO/Detroit, MI * Interim PD: Alex Teer APD: Rob Hazzleton MD: Ann DeLisi No Adds	WVWX/Cleveland, OH * PD: Jason Hillery MD: Derek Lee FAITH HILL "Cry" RED HOT CHILI "Song"	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVOR/Rochester, NY * PD: Kent Phillips MD: Alisa Haslimoto 12 SHANIA TWAIN "Getcha" STEREO FUSE "Everything"	KRUZ/Santa Barbara, CA No Adds	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVOR/Rochester, NY * PD: Kent Phillips MD: Alisa Haslimoto 12 SHANIA TWAIN "Getcha" STEREO FUSE "Everything"
WCOO/Cape Cod, MA OM: Gregg Cassidy MD: Cheryl Park AVRIL LAVIGNE "With" DAVE MATTHEWS BAND "Street"	WVWX/Cleveland, OH * PD: Jason Hillery MD: Derek Lee FAITH HILL "Cry" RED HOT CHILI "Song"	WVVO/Detroit, MI * Interim PD: Alex Teer APD: Rob Hazzleton MD: Ann DeLisi No Adds	WVWX/Cleveland, OH * PD: Jason Hillery MD: Derek Lee FAITH HILL "Cry" RED HOT CHILI "Song"	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVOR/Rochester, NY * PD: Kent Phillips MD: Alisa Haslimoto 12 SHANIA TWAIN "Getcha" STEREO FUSE "Everything"	KRUZ/Santa Barbara, CA No Adds	WVWX/Philadelphia, PA * PD: Chris Ebbolt MD: Jim Cerone 7 NO DOUBT F/LADY SAW "Underneath"	WVOR/Rochester, NY * PD: Kent Phillips MD: Alisa Haslimoto 12 SHANIA TWAIN "Getcha" STEREO FUSE "Everything"

Monitored Reporters

100 Total Reporters

89 Total Monitored

11 Total Indicator

10 Current Indicator Playlists

Notes: WMAD/Madison, WI moves from Alternative to Hot AC.

KIZS/Tulsa, OK moves from CHR/Pop to Hot AC.

WHTG/Monmouth-Ocean, NJ moves from Hot AC to Alternative.

Did Not Report, Playlist Frozen (1): WVVV/Savannah, SC



CAROL ARCHER
carcher@radioandrecords.com

Defcon One: New-Artist Crisis Deepens

□ Breaking new artists is now a tug of war between radio and records

As I prepared for R&R's Smooth Jazz Label Summit and identified the most pressing issues to include on the agenda, one resurfaced that increasingly threatens both sides of the smooth jazz industry: Smooth Jazz radio's nearly total rejection of new artists.

Record executives are legitimately alarmed by this issue at several levels, all of which pivot around declining CD sales. For example, current national sales figures show certified-Platinum Norah Jones continues her long run at No. 1 and that *Come Away With Me* is still selling in the 60,000-70,000-units-per-week range. Kenny G takes No. 2; his sales dropped from 60,000-plus to the 20,000 range within a week or two, and he did not break Jones' hold on No. 1.

Grim reality sets in at No. 3, however, where a beloved contemporary music figure — Al Jarreau — sold a mere 3,801 copies. That's dire news for everyone. Fourplay is at No. 4, with 3,184 units sold. Fifth is Keiko Matsui's *The Ring*, which moved 2,574 units.

Certainly, Smooth Jazz radio may take pride in helping to break Norah Jones — the only artist selling CDs in significant volume in this genre — but I pray that radio also makes the connection that Jones is a smash *and* a new artist.

Fortunately, a few Smooth Jazz programmers — KTWV/Los Angeles' Ralph Stewart, Clear Channel Regional VP/Programming Bob Kaake, WJZ/Washington's Carl Anderson, WNUA/Chicago's Steve Stiles, KKSF/San Francisco's Steve Williams, and a handful of others — get it. But then, Smooth Jazz's visionaries have always gotten it.

A Format's Four Stages

Reviewing past Smooth Jazz columns not long ago, I came upon some comments by luminaries that struck me as almost hallucinatory in their prescience, as well as their applicability to Smooth Jazz today. In 1995, for example, consultant **George Burns** — a leading architect of late-20th-century radio who put the first Top 40 FMs, including WFL/Philadelphia, on the air — traced the life cycle of radio formats. I asked him to assess where what we called NAC then was in its evolution.

Burns identified the stages of every format's life cycle and spoke of format reinvention too. Stage One, he explained, is "experimentation," the phase in which pioneers are making everything up as they go along. "No

one knows the outer limits of a format during its experimental stage," he said. "To impose outer limits is dangerous, because you may abort the baby. That hasn't happened with NAC. Its strength is a testimony to its hold."

Burns called the second stage "circumstance," during which things come from out of nowhere and feed into the experimental process, either driving it forward or hindering its progress. "The success of NAC will be based not on the degree to which it sounds like another format, but on the degree to which it's *accepting* of another format," he said. Additionally, Burns noted, "The bankruptcy of the music AC plays is a circumstance that feeds NAC."

Then Burns described a format's third and fourth stages — "technique" and "fulfillment." He said, "Technique is very human, because it doesn't come from the outside, and it's human judgment that determines the future course of a format and

grappling with about new musical influences, voices and textures — in short, new artists.

"Twenty percent of the people listen 80% of the time, and when we research the core to the exclusion of the occasional listener, we wind up alienating natural energies that feed into a format," he said. "You lose new things, even if you get a kick in TSL. But, over a period of time, you slowly but surely siphon out every refreshing thing.

"New music and new artists are the vital signs of a format. When you don't play new music and new artists any longer, you're finished."

I immediately called then-KKSF/San Francisco PD **Steve Feinstein** to relay Burns' comments and get his response, which included this observation: "What really resonates for me is his reminder that new music and new artists are the vital sign of a format.

"NAC programmers have to reconcile the 'tastes great, less filling' dichotomy — balancing a sense of musical discovery, adventurousness and uniqueness with a 'smooth,' accessible, comfortable sound.

"If we're too daring, we're a boutique format, but if we play it safe, we risk becoming deadly dull and predictable. Burns' call for new music, new artists and stretching is a welcome reminder for us to avoid becoming complacent and overly reliant on music testing."

KKSF's present PD, Steve Williams, concurs: "New music, and new artists especially, are essential to the life of the format. And so is the health of the music industry."

Enrich Music's Gene Pool

Deregulation and consolidation changed the focus of radio and the music industry to profitability and shareholder value, which changes the equation entirely. Not that that's a bad thing, but it certainly discourages risk-taking.

The days when jocks locked themselves in the booth and played an exclusive on acetate over and over until the cops came with a cease-and-desist order from a crosstown competitor are now just memories for radio pros of a certain age.

I loved breaking records and un-

"New music, and new artists especially, are essential to the life of the format. And so is the health of the music industry."

Steve Williams

whether it has legs. NAC is in that stage now." Remember, it was seven years ago that Burns made this observation.

"The final stage, 'fulfillment,' is when a format is fully developed and making an incredibly rich contribution to the radio scene," he continued. "It goes on for a period of time, then it inevitably declines."

Reinvention

Burns continued with a warning for what we now call Smooth Jazz, one that speaks directly to the issue we're

Every List Tells A Story

Don't take my word that Smooth Jazz has grown increasingly resistant to new artists, but please ponder some of the new artists embraced by Smooth Jazz each year since 1994 who endure in libraries across the country to this day. This data is based on R&R's year-end statistics.

1994	1997 (continued)
Brian Culbertson	Slash
Joe McBride	Baby Face
Kevin Toney	Gota
	Erica Mareinthal (solo)
1995	1998
Chris Botti	Down To The Bone
Marc Antoine	Four 80 East
Paul Taylor	Steve Cole
Jeff Golub & Avenue Blue	Chris Standing
Count Basic	
Craig Chaquico	1999
Doc Powell	Victor Wooten
Chieli Minucci	Nestor Torres
Jim Brickman	Dwight Sills
Greg Adams	Roger Smith
Des'ree	Bona Fide
Slim Man	
Seal	2000
	Euge Groove
1996	Jeff Kashiwa (solo)
Ed Calle	Jay Beckenstein (solo)
George Jinda (solo)	
Chris Camozzi	2001
	Hil St. Soul
1997	Alicia Keys
Diana Krall	
The Braxton Brothers	2002 (to date)
Joyce Cooling	Norah Jones
Soul Ballet	Michael Manson
David Garfield & Friends	

covering new talent when I worked in radio; that was half the fun of radio then. But the point is that listeners were galvanized by that same spirit of excitement, and they rewarded radio with huge shares and the record busi-

ness with massive sales. If this sounds sentimental, it is; please understand that I recognize that everything's different now.

"There is no gain without taking some risk, some calculated risk. Programmers have to be cognizant that, yes, every song we play is an investment. But if we don't make an investment in things that are new and out of the ordinary, our returns will be ordinary."

Frank Cody

Still, new artists serve to enrich the gene pool and extend the life expectancy of any — *every!* — radio format. As *Rendezvous'* **Frank Cody** observed when he was CEO of Broadcast Architecture, "There is no gain without taking some risk, some calculated risk. Programmers have to be cognizant that, yes, every song we play is an investment.

"If we're playing it today, we hope to be playing it a year from now. But if we don't make an investment in things that are new and out of the ordinary, our returns will be ordinary. It's like a farmer renewing the soil's fertility; we have to rotate the crops and introduce new nutrients."

Personally, I'm encouraged whenever the enthusiasm of a Smooth Jazz programmer reinforces my idealism: WLOQ/Orlando's **Dave Kosh** saying, "Check out Amber's remix on 'Sexual.' It's *huge* for us," or WJZ/Washington PD Carl Anderson's countless calls, voicemails and e-mails, which turned me on to Remy Shand, Liquid Soul and so many great tunes. Or Steve Williams, in whatever incarnation, saying, "You've got to hear such-and-such," then breaking it and being right again.

I wish more programmers shared their hunger and passion for new artists and had similar courage of their convictions, because, as the old adage says, no guts, no glory. I say, "No guts, no future."

R&R Smooth Jazz Top 30

November 8, 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.)	924	-34	135494	20	42/0
3	2	CHUCK LOEB Sarao (Shanachie)	822	+42	118925	20	38/0
2	3	NORMAN BROWN Just Chillin' (Warner Bros.)	794	-31	112302	21	38/0
4	4	FOURPLAY Rollin' (Bluebird/RCA Victor)	694	+33	105452	18	39/0
6	5	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	602	0	91230	22	31/0
5	6	LARRY CARLTON Morning Magic (Warner Bros.)	594	-42	78119	24	35/0
8	7	RICHARD ELLIOT Q.T. (GRP/VMG)	579	+20	90389	14	37/0
9	8	NATALIE COLE Tell Me All About It (GRP/VMG)	560	+13	65985	10	37/0
10	9	STEVE OLIVER High Noon (Native Language)	557	+23	73944	10	36/0
13	10	BWB Groovin' (Warner Bros.)	545	+64	70207	6	40/0
11	11	KENNY G F/CHANTE MOORE One More Time (Arista)	497	-33	59507	14	35/0
7	12	SPECIAL EFX Cruise Control (Shanachie)	489	-74	61430	24	29/0
14	13	JEFF GOLUB Cold Duck Time (GRP/VMG)	478	+8	72577	14	36/0
17	14	PETER WHITE Who's That Lady? (Columbia)	443	+25	64787	8	34/0
16	15	DAVID BENOIT Then The Morning Comes (GRP/VMG)	433	-5	64447	16	31/0
21	16	DIANA KRALL Just The Way You Are (Verve/VMG)	399	+58	35135	3	34/5
22	17	BOB JAMES Morning, Noon & Night (Warner Bros.)	397	+58	40615	7	36/3
18	18	STEVE COLE Off Broadway (Warner Bros.)	388	+19	66843	8	32/1
19	19	BONEY JAMES Grand Central (Warner Bros.)	374	+15	54122	4	36/3
20	20	GREG ADAMS Roadhouse (Blue Note)	301	-49	29525	19	26/0
23	21	MICHAEL MANSON Outer Drive (A440 Music Group)	300	-6	49791	11	29/2
24	22	MAYSA Friendly Pressure (N-Coded)	275	0	32538	9	20/1
28	23	N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	264	+83	34225	2	26/5
26	24	JOAN OSBORNE I'll Be Around (Compendia)	263	+18	22012	4	17/0
27	25	MARION MEADOWS Tales Of A Gypsy (Heads Up)	255	+30	30713	6	22/1
25	26	AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	242	-14	17982	11	17/0
Debut	27	CRAIG CHAQUICO Afterglow (Higher Octave)	201	+87	10414	1	20/3
Debut	28	KENNY G Paradise (Arista)	196	+104	38595	1	21/3
30	29	LEE RITENOUR Module 105 (GRP/VMG)	162	+10	16398	2	14/0
Debut	30	PIECES OF A DREAM Turning It Up (Heads Up)	155	+11	27566	1	14/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 10/20-10/26. 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

BONA FIDE Willie Don (N-Coded)
Total Plays: 132, Total Stations: 13, Adds: 0

NORAH JONES Come Away With Me (Blue Note/Virgin)
Total Plays: 130, Total Stations: 10, Adds: 0

MICHAEL LINGTON Still Thinking Of You (3 Keys)
Total Plays: 121, Total Stations: 15, Adds: 4

KEN NAVARRO Healing Hands (Shanachie)
Total Plays: 117, Total Stations: 13, Adds: 0

RICK OERRINGER Jazzy Koo (Rock And Roll...) (Big3)
Total Plays: 114, Total Stations: 12, Adds: 1

THOM ROTELLA Look But Don't Touch (Trippin' 'n Rhythm)
Total Plays: 107, Total Stations: 10, Adds: 0

RUSS FREEMAN Brighter Day (Peak)
Total Plays: 103, Total Stations: 9, Adds: 0

JEFF LORBER Chopsticks (GRP/VMG)
Total Plays: 94, Total Stations: 12, Adds: 2

3RO FORCE F/TOM SCOTT Young Again (Higher Octave)
Total Plays: 78, Total Stations: 7, Adds: 0

GATO BARBIERI Shadow Of The Cat (Peak)
Total Plays: 50, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous)	11
GREGG KARUKAS Your Sweet Smile (N-Coded)	8
DIANA KRALL Just The Way You Are (Verve/VMG)	5
N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	5
MICHAEL LINGTON Still Thinking Of You (3 Keys)	4
BONEY JAMES Grand Central (Warner Bros.)	3
BOB JAMES Morning, Noon & Night (Warner Bros.)	3
KENNY G Paradise (Arista)	3
CRAIG CHAQUICO Afterglow (Higher Octave)	3
TOM SCOTT Feeling It (Higher Octave)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY G Paradise (Arista)	+104
CRAIG CHAQUICO Afterglow (Higher Octave)	+87
N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	+83
BWB Groovin' (Warner Bros.)	+64
BOB JAMES Morning, Noon & Night (Warner Bros.)	+58
DIANA KRALL Just The Way You Are (Verve/VMG)	+58
MICHAEL LINGTON Still Thinking Of You (3 Keys)	+47
CHUCK LOEB Sarao (Shanachie)	+42
FOURPLAY Rollin' (Bluebird/RCA Victor)	+33
MARION MEADOWS Tales Of A Gypsy (Heads Up)	+30

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	422
KIM WATERS In The House (Shanachie)	390
LUTHER VANDROSS I'd Rather (J)	233
JOE MCBRIDE Woke Up This Morning (Heads Up)	158
NORAH JONES Don't Know Why (Blue Note/Virgin)	123
BRIAN CULBERTSON Without Your Love (Warner Bros.)	121
DOWN TO THE BONE Electra Glide (GRP/VMG)	114
CHRIS BOTTI Lisa (Columbia)	107
PETER WHITE Bueno Funk (Columbia)	85
JOYCE COOLING Daddy-O (GRP/VMG)	84
JEFF KASHIWA 3-Day Weekend (Native Language)	84
BONEY JAMES RPM (Warner Bros.)	82
SADE Somebody Already Broke My... (Epic)	70
STEVE COLE So Into You (Atlantic)	68

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ON THE RECORD

WITH
Paul Lavoie
PD, KRQS/Albuquerque



This week I asked Lavoie to talk about his favorite currents, and how they reflect his programming philosophy.

I love the new Norah Jones, and we played the first single a lot! This one gives me no worries about tempo, and tempo is a huge consideration when it comes to Smooth Jazz and dayparting. We even spun "More Than This," her track with Charlie Hunter, for a while, and we still spin it sporadically for spice. • When we listen to

new music, we really focus on the hook, because we believe that if it's strong and we spin it enough, it'll be memorable to our listeners. Among currents, I really like the sound of Jeff Lorber's "Chopsticks" with Steve Cole, and I love Rick Derringer's album. It's got a great contemporary feel, and somehow I feel as though I know every tune before it gets to the bridge. Besides the single, we're also playing "Hot and Cool," the No. 2 track on the record, which has a guitar sound that's both friendly and cutting-edge at the same time. Derringer really knows how to play, and he doesn't overplay. • I love, love Maysa's single "Friendly Pressure," and it's from a great album. That track has a really mystical groove. It stands out, but you probably won't hear it except on Smooth Jazz, so Maya's got the Smooth Jazz brand. She owns it, and how cool is that? • When's Steve Cole's album coming? They keep changing the date, and I'm dyin', because he's so amazing. • I have to ask my colleagues in Smooth Jazz programming, "How can any one of you not be on Steve Oliver?" Between his Latin guitar sound and incredible sense of melody, how can anyone resist "High Noon"?

Congratulations to Rendezvous Entertainment on the dazzling launch of *Golden Slumbers*' lead track, **Dave Koz & Jeff Koz's** "Blackbird," which is No. 1 Most Added with 11, including format leaders such as KTWV (The Wave)/Los Angeles, WNUA/Chicago, KKSJ/San Francisco, WVMV/Detroit and KSSJ/Sacramento ... **Gregg Karukas'** "Your Sweet Smile" (N-Coded) scores No. 2 Most Added with eight to follow up his No. 1 record. Adds include WJZA/Columbus, OH; KRQS/Albuquerque; and JRN ... **Diana Krall's** "Just the Way You Are" (Verve) surges 21-16* and earns five new adds. Also with five new adds, **Brown & McDonald's** "I Still Believe" (Warner Bros.) climbs 28-23* and counts WLVE/Miami and KYOT/Phoenix among new converts ... **Michael Lington's** "Still Thinking of You" (3 Keys) is added in Cleveland, Phoenix (with 11 plays), Tampa and Modesto ... In a four-way tie with three adds each are **Boney James'** "Grand Central" at 19* and **Bob James**, who bolts 22-17* with "Morning, Noon and Night," both on Warner Bros.; and **Craig Chaquico's** "Afterglow" and **Tom Scott's** "Feeling It," both on Higher Octave ... Don't miss Hil St. Soul labelmate **Donna Gardier's** "How Sweet It Is" debut on Dome — ear-picked by WJZW/Washington PD Carl Anderson — because her Marvin and Tami cover is about as sweet and soulful as it gets.



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD/MD: Tim Durkee No Adds	KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase BONEY JAMES "Central" MICHAEL MANSION "Divas"	KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones DIANA KRALL "Way" DAVE KOZ/JEFF KOZ "Blackbird"
KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young GREGG KARUKAS "Sweet" TOM SCOTT "Feeling" DAVE KOZ/JEFF KOZ "Blackbird"	KOAS/Las Vegas, NV DM: Vic Clemons PD/MD: Erik Fox MAYSA "Pressure" MICHAEL MANSION "Divas" DAVE KOZ/JEFF KOZ "Blackbird"	WSSM/St. Louis, MO PD: David Myers MARIAN MEADOWS "Gypsy" DIANA KRALL "Way" LOUD SOUL "Suff" DOWN TO THE BONE "Surrender" GEORGE DUKE "Chin" KENNY K "Paradise"
KNIK/Anchorage, AK DM/MD: Aaron Wallender MD: Jennifer Summers A. JARRAU "Random" DAVE KOZ/JEFF KOZ "Blackbird"	KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart DAVE KOZ/JEFF KOZ "Blackbird"	KBZN/Salt Lake City, UT PD/MD: Rob Riesen DAVE KOZ/JEFF KOZ "Blackbird"
WJZZ/Atlanta, GA PD/MD: Nick Francis STEVE COLE "Hot"	WLVE/Miami, FL PD: Rich McMillan BROWN & MCDONALD "Believe"	KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole No Adds
KSMJ/Bakersfield, CA PD/MD: Chris Townshend GREGG KARUKAS "Sweet"	WJZ/Milwaukee, WI DM/MD: Steve Scott CRAIG CHAQUICO "Afterglow"	KKSF/San Francisco, CA PD: Steve Williams APD/MD: Samantha Wiedmann DAVE KOZ/JEFF KOZ "Blackbird"
WNUA/Chicago, IL DM: Bob Kaake PD: Steve Stiles DAVE KOZ/JEFF KOZ "Blackbird"	KSBR/Mission Viejo, CA DM/MD: Terry Wedel MD: Logan Parris GREGG KARUKAS "Sweet" RICK DERRINGER "Cool"	KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer No Adds
WNWV/Cleveland, OH PD/MD: Bernie Kimble MICHAEL LINGTON "Thinking"	KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff GREGG KARUKAS "Sweet" MICHAEL LINGTON "Thinking" DAVE KOZ/JEFF KOZ "Blackbird"	KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton No Adds
WJZA/Columbus, OH DM/MD: Bill Harman APD: Gary Wolter BROWN & MCDONALD "Believe" KENNY K "Paradise" GREGG KARUKAS "Sweet" JEFF LORBER "Chopsticks" NIGHT TOPPER "Watermelon"	WQCD/New York, NY DM: John Mullen PD/MD: Charley Connolly No Adds	KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose BONEY JAMES "Central"
KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael BOB JAMES "Noon"	WJCD/Norfolk, VA DM: Daisy Davis APD/MD: Larry Hollowell KENNY K "Paradise"	WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting 10 PHILIP & JEFFREY "Adele" TOM SCOTT "Feeling" JOE MCBRIDE "Keeping" BOBBY LYLE "Takin' GREGG KARUKAS "Sweet" DOWN TO THE BONE "Surrender"
KJCD/Denver-Boulder, CO PD/MD: Michael Fischer DIANA KRALL "Way"	WLQQ/Orlando, FL PD: Dave Kosh MD: Patricia James 3 JESSE ACAMS "Wif" AL JARRAU "Secrets"	WSJT/Tampa, FL DM/MD: Ross Block MD: Kathy Curtis BOB JAMES "Noon" MICHAEL LINGTON "Thinking"
KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor BONEY JAMES "Central" DIANA KRALL "Way"	WJZ/Philadelphia, PA DM: Anne Gress PD: Michael Tozzi MD: Joe Proke 3 DIANA KRALL "Way"	WJZW/Washington, DC DM: Kenny King PD: Carl Anderson JEFF LORBER "Chopsticks"
WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach BOB JAMES "Noon" DAVE KOZ/JEFF KOZ "Blackbird"	KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan 11 MICHAEL LINGTON "Thinking" 10 CRAIG CHAQUICO "Afterglow" 8 BROWN & MCDONALD "Believe"	JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cher Marquart TOM SCOTT "Feeling" JOE MCBRIDE "Keeping" BOBBY LYLE "Takin' GREGG KARUKAS "Sweet"
KUJZ/Eugene, OR PD: Chris Crowley BROWN & MCDONALD "Believe"	KEZL/Fresno, CA DM: Scott Keith PD/MD: J. Weidenheimer 1 DAVE KOZ/JEFF KOZ "Blackbird" 1 GREGG KARUKAS "Sweet"	42 Total Reporters
WYJZ/Indianapolis, IN PD/MD: Carl Frye BROWN & MCDONALD "Believe"	KJZS/Reno, NV PD: Jay Davis 1 CRAIG CHAQUICO "Afterglow" 6 RICK DERRINGER "Jazzy"	41 Current Playlists
	WJZV/Richmond, VA DM/MD: Reid Snider No Adds	Did Not Report, Playlist Frozen (1): WJZN/Memphis, TN

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Smooth Jazz Playlists

MARKET #1

WDCD/New York
Emmis
(212) 352-1019
Connolly
12+ Cume 1,871,200

Smooth Jazz CD 101.9

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
24	27		RICHARD ELLIOT/Q.T.	30996
22	26		FOURPLAY/Rollin'	29848
22	25		EUGE GROOVE/Slam Dunk	28700
23	24		NORMAN BROWN/Just Chillin'	27552
23	23		CHUCK LOEB/Sarao	26404
22	22		GERALD ALBRIGHT/Ain't No Stoppin'	25256
16	21		PETER WHITE/Who's That Lady?	24108
18	18		STEVE OLIVER/High Noon	20664
8	16		PIECES OF A DREAM/Turning It Up	18368
15	16		DAVID BENOIT/Then The Morning...	18368
16	16		NESTOR TORRES/Rhythm Is Gonna...	18368
17	15		GROUP 3/Roll With It	17220
8	9		BONEY JAMES/Grand Central	10332
9	9		STEVE COLE/Off Broadway	10332
9	9		JEFF GOLUB/Cold Duck Time	10332
7	9		MARION MEADOWS/Tales Of A Gypsy	10332
7	9		KEN NAWROTH/Healing Hands	9184
6	8		CLIFFORD ADAMS/24/7/365	9184
7	8		RICK DERRINGER/Jazzy Kee...	9184
7	8		ANDRE WARD/Neighbors	9184
9	8		LEE RITENOUR/Module 105	9184
6	8		BONA FIDE/Wilkie Don	9184
6	7		MAYSA/Friendly Pressure	8036
7	7		LIQUID SOUL/Sun Ra	8036
9	7		MICHAEL MANSION/Outer Drive	8036
7	7		KENNY G/Paradise	8036
7	7		BWB/Groovin'	8036
6	7		NATALIE COLE/Tell Me All About It	8036

MARKET #2

KTWW/Los Angeles
Infinity
(310) 840-7180
Brodie/Stewart
12+ Cume 946,000

THE WAVE 94.7 KTWW

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	26		FOURPLAY/Rollin'	17004
25	24		KIM WATERS/In The House	15696
25	24		JOE SAMPLEX/Marks The Spot	15696
23	24		EUGE GROOVE/Slam Dunk	15696
22	23		LARRY CARLTON/Morning Magic	15042
20	20		NORMAN BROWN/Just Chillin'	13080
19	20		BONEY JAMES/Grand Central	13080
20	19		GREG ADAMS/Roadhouse	12426
19	19		DAVID BENOIT/Then The Morning...	12426
19	19		BOB JAMES/Morning, Noon...	12426
21	18		STEVE COLE/Off Broadway	11772
20	18		JONATHAN BUTLER/Wake Up	11772
21	18		GERALD ALBRIGHT/Ain't No Stoppin'	11772
18	18		CHUCK LOEB/Sarao	11772
20	18		MICHAEL MANSION/Outer Drive	11772
28	17		DOWN TO THE BONE/Electra Glide	11178
20	17		BWB/Groovin'	11178
13	10		NATALIE COLE/Tell Me All About It	5380
9	10		BROWN & MCDONALD/Still Believe	5380
9	8		JOAN OSBORNE/It'll Be Around	4304
11	8		MICHAEL MANSION/Outer Drive	4304
10	8		BONEY JAMES/This Is The Life	4304
7	8		BWB/Groovin'	4304
10	7		DIANA KRALL/Just The Way You Are	3766
-	-		GOLDEN SLUMBERS/Blackbird	0

MARKET #3

WNUA/Chicago
Clear Channel
(312) 645-9550
Stiles
12+ Cume 871,100

WNUA 95.5 Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
25	26		PAUL HARDCASTLE/Desire	13988
23	25		CHUCK LOEB/Sarao	13450
22	25		STEVE COLE/Off Broadway	13450
24	23		FOURPLAY/Rollin'	12374
20	21		WHALUM F/WHITE/Playing With Fire	11298
19	20		STEVE OLIVER/High Noon	10760
20	20		JEFF GOLUB/Cold Duck Time	10760
19	19		PETER WHITE/Who's That Lady?	10222
11	17		MARION MEADOWS/Tales Of A Gypsy	9146
12	14		MAYSA/Friendly Pressure	7532
12	12		JARREAU & COCKER/Lost And Found	6486
25	12		EUGE GROOVE/Slam Dunk	6486
-	12		GREG ADAMS/Sup With That	6486
9	11		JOE SAMPLEX/Marks The Spot	5918
-	12		MICHAEL MANSION/Outer Drive	5380
-	12		NATALIE COLE/Tell Me All About It	5380
9	10		BROWN & MCDONALD/Still Believe	5380
9	8		JOAN OSBORNE/It'll Be Around	4304
11	8		MICHAEL MANSION/Outer Drive	4304
10	8		BONEY JAMES/This Is The Life	4304
7	8		BWB/Groovin'	4304
10	7		DIANA KRALL/Just The Way You Are	3766
-	-		GOLDEN SLUMBERS/Blackbird	0

MARKET #4

KKSF/San Francisco
Clear Channel
(415) 975-5555
Williams/Wiedmann
12+ Cume 577,000

KKSF 103.7 Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
19	31		BWB/Groovin'	9052
31	31		RUSS FREEMAN/Brighter Day	9052
30	31		WALTER BEASLEY/Good Times	9052
30	30		EUGE GROOVE/Slam Dunk	8760
31	30		CHUCK LOEB/Sarao	8760
15	17		NATALIE COLE/Tell Me All About It	4964
13	16		RICHARD ELLIOT/Q.T.	4672
16	16		KENNY G/F.C. MOORE/One More Time	4672
5	16		BROWN & MCDONALD/Still Believe	4672
11	16		JOE SAMPLEX/Marks The Spot	4672
16	15		LUTHER VANDROSS/Id Rather	4380
18	15		AL JARREAU/Random Acts Of Love	4380
11	14		NORMAN BROWN/Just Chillin'	4088
14	14		JEFF GOLUB/Cold Duck Time	4088
28	25		DAVID BENOIT/Then The Morning...	4088
14	13		SPECIAL FX/Cruise Control	3796
14	13		BONEY JAMES/Grand Central	3796
13	13		LARRY CARLTON/Morning Magic	3796
8	13		FOURPLAY/Rollin'	3796
15	13		MICHAEL MANSION/Outer Drive	3796
12	12		STEVE OLIVER/High Noon	3504
11	5		GREG ADAMS/Roadhouse	1460
-	-		GOLDEN SLUMBERS/Blackbird	0

MARKET #5

KOAI/Dallas-Ft. Worth
Infinity
(214) 526-9870
Todd/Michael
12+ Cume 351,600

OASIS 107.5 FM Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	29		JOE SAMPLEX/Marks The Spot	6467
29	29		NORMAN BROWN/Just Chillin'	6467
28	28		LARRY CARLTON/Morning Magic	6244
28	28		DOWN TO THE BONE/Electra Glide	6244
28	27		GERALD ALBRIGHT/Ain't No Stoppin'	6021
20	27		SPECIAL FX/Cruise Control	4462
12	19		RICHARD ELLIOT/Q.T.	4237
17	19		NORAH JONES/Don't Know Why	4237
17	17		NATALIE COLE/Tell Me All About It	3791
18	17		LUTHER VANDROSS/Id Rather	3791
7	13		KENNY G/F.C. MOORE/One More Time	3568
7	13		STEVE COLE/Off Broadway	2899
11	13		BWB/Groovin'	2899
12	13		JEFF GOLUB/Cold Duck Time	2899
12	13		JOE MCBRIDE/Keeping It Real	2899
12	12		JOSEPH VINCELLI/Stop Six	2676
13	11		STEVE OLIVER/High Noon	2453
11	11		KIM WATERS/In The House	2453
11	11		JOYCE COOLING/Daddy-O	2453
13	11		BONEY JAMES/RPM	2453
10	11		EUGE GROOVE/Slam Dunk	2230
1	8		BROWN & MCDONALD/Still Believe	1784
1	6		MICHAEL LINGTON/Still Thinking Of...	1338
-	-		BOB JAMES/Morning, Noon...	0

MARKET #6

WJZZ/Philadelphia
Clear Channel
(215) 508-1200
Tozzi/Proke
12+ Cume 667,800

Smooth Jazz WJZZ 106.1

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28		BRIAN CULBERTSON/Without Your Love	12628
28	28		RICHARD ELLIOT/Q.T.	12628
25	25		GROUP 3/Roll With It	11275
26	25		KIM WATERS/In The House	11275
13	25		JEFF GOLUB/Cold Duck Time	11275
25	25		GERALD ALBRIGHT/Ain't No Stoppin'	11275
20	19		KENNY G/F.C. MOORE/One More Time	8569
18	19		LUTHER VANDROSS/Id Rather	8569
12	15		NORMAN BROWN/Just Chillin'	6765
14	14		JOE SAMPLEX/Marks The Spot	6314
13	14		CLUB 1600/Tease	6314
13	14		LARRY CARLTON/Morning Magic	6314
15	13		JEFF KASHIWA/3-Day Weekend	5863
14	13		BONEY JAMES/Grand Central	5863
14	13		EUGE GROOVE/Slam Dunk	5863
-	13		KENNY G/Paradise	5863
13	13		WARREN HILL/Fallen	5863
13	13		JOE MCBRIDE/Wake Up This Morning	5863
15	13		BOB JAMES/Morning, Noon...	5863
11	12		STEVE COLE/Off Broadway	5412
12	8		RICHARD ELLIOT/Shotgun	3608
-	3		DIANA KRALL/Just The Way You Are	1353

MARKET #7

WJZW/Washington, DC
ABC
(202) 895-2300
Anderson
12+ Cume 408,200

Smooth Jazz 105.9

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	24		PAUL HARDCASTLE/Desire	6000
28	24		CHUCK LOEB/Sarao	6000
28	24		STEVE OLIVER/High Noon	6000
28	24		EUGE GROOVE/Slam Dunk	6000
11	24		KENNY G/Malibu Dreams	6000
28	24		PETER WHITE/Who's That Lady?	6000
17	15		DIANA KRALL/Just The Way You Are	3750
16	15		NORAH JONES/Don't Know Why	3750
14	14		MAYSA/Friendly Pressure	3500
18	13		LUTHER VANDROSS/Id Rather	3250
17	13		DIDO/Thankyou	3250
29	12		JOE SAMPLEX/Marks The Spot	3000
12	11		SPECIAL FX/Cruise Control	2750
12	11		BONA FIDE/Wilkie Don	2750
28	11		WHALUM F/WHITE/Playing With Fire	2750
12	10		STEVE COLE/Off Broadway	2500
12	10		THOM ROTELLA/Day In The Life	2500
12	10		MICHAEL MANSION/Outer Drive	2500
12	10		RICHARD ELLIOT/Q.T.	2500
12	10		GERALD ALBRIGHT/Ain't No Stoppin'	2500
12	10		NORMAN BROWN/Just Chillin'	2500
11	9		FOURPLAY/Rollin'	2250
12	9		LARRY CARLTON/Morning Magic	2250
12	9		BONEY JAMES/Grand Central	2250
-	-		JEFF LORBER/Chopsticks	0

MARKET #10

WVMD/Detroit
Infinity
(248) 855-5100
Sleeker/Kovach
12+ Cume 464,700

107.7 Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
19	21		CHUCK LOEB/Sarao	6378
21	20		EUGE GROOVE/Slam Dunk	6360
20	20		SPECIAL FX/Cruise Control	6360
12	19		GERALD ALBRIGHT/Ain't No Stoppin'	6042
19	17		NORMAN BROWN/Just Chillin'	5406
-	12		MICHAEL MANSION/Outer Drive	3816
10	12		DAVID BENOIT/Then The Morning...	3816
9	11		DIANA KRALL/Just The Way You Are	3498
11	11		JEFF GOLUB/Cold Duck Time	3498
9	11		RICHARD ELLIOT/Q.T.	3498
11	10		FOURPLAY/Rollin'	3180
9	10		NATALIE COLE/Tell Me All About It	3180
7	9		CRAIG CHAQUICO/Lumina	2862
7	9		KENNY G/Paradise	2862
9	9		BWB/Groovin'	2862
6	9		KIM WATERS/In The House	2862
7	9		JIMMY SOMMERS/Slowdown	2862
9	9		KENNY G/F.C. MOORE/One More Time	2862
7	9		JOYCE COOLING/Daddy-O	2544
8	8		BONEY JAMES/Grand Central	2544
9	7		LUTHER VANDROSS/Id Rather	2226
7	7		PETER WHITE/Bueno Funk	2226
21	7		LARRY CARLTON/Morning Magic	2226
7	7		BRAXTON BROTHERS/Whenever I See You	2226
6	6		ERIC MARIENHALL/Let's Lounge	1908
6	6		BOB JAMES/Morning, Noon...	1908
-	-		BOB JAMES/Morning, Noon...	0
-	-		GOLDEN SLUMBERS/Blackbird	0

MARKET #11

WJZZ/Atlanta
Radio One
(404) 765-9750
Francis
12+ Cume 282,200

107.5 WJZZ

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	28		PETER WHITE/Who's That Lady?	4452
28	28		NORMAN BROWN/Just Chillin'	4452
28	27		SPECIAL FX/Cruise Control	4293
27	27		JEFF GOLUB/Cold Duck Time	4293
28	24		EUGE GROOVE/Slam Dunk	3975
28	24		LARRY CARLTON/Morning Magic	3816
16	16		NATALIE COLE/Tell Me All About It	2544
16	16		KENNY G/F.C. MOORE/One More Time	2544
16	16		DIANA KRALL/Just The Way You Are	2544
16	15		BOYZ II MEN/The Color Of Love	2385
16	15		SADE/Somebody Already	2385
12	14		FOURPLAY/Rollin'	2226
11	14		LEE RITENOUR/Module 105	2226
12	12		CHRIS BOTTI/Lisa	1908
11	12		BWB/Groovin'	1908
11	12		CHUCK LOEB/Sarao	1908
11	11		BOB JAMES/Morning, Noon...	1749
11	11		PAUL HARDCASTLE/Desire	1749
11	11		DAVID BENOIT/Then The Morning...	1749
11	11		RICHARD ELLIOT/Q.T.	1749
11	11		MIKE PHILLIPS/Will You Stick...	1749
12	10		BONEY JAMES/Grand Central	1590
12	10		MICHAEL MANSION/Outer Drive	1590
12	10		STEVE OLIVER/High Noon	1590
10	10		NESTOR TORRES/Rhythm Is Gonna...	1590
-	2		STEVE COLE/Off Broadway	318

MARKET #12

WLVE/Miami
Clear Channel
(954) 862-2000
McMillan
12+ Cume 348,800

106.9 WLVE

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	27		EUGE GROOVE/Slam Dunk	5886
27	27		NORMAN BROWN/Just Chillin'	5886
24	27		CHUCK LOEB/Sarao	5886
26	26		SPECIAL FX/Cruise Control	5450
26	26		LARRY CARLTON/Morning Magic	5450
9	26		FOURPLAY/Rollin'	5014
16	16		MAYSA/Friendly Pressure	3488
16	16		NATALIE COLE/Tell Me All About It	3488



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Music Delivery Preferences

□ What is the best way for new music to reach the gatekeepers?

CD-Pro, satellite download, secure e-mail attachment or personal delivery — those were the options we gave Rock and Active Rock programmers in a recent survey where we asked them in which format they preferred to receive promotional music.

Fifty-nine percent of PDs and MDs who responded to the poll preferred CD-Pro as their first choice when receiving new music. Twenty-six percent said that a secure, direct to your desktop e-mail attachment was their preference. Seven percent selected personal delivery by the label rep, and 6% chose satellite delivery.

Combo Platter

Several people noted that a combination of options suited them best, and some cited specific options for particular scenarios. Here are some of the answers.

Brian Rickman, PD of WXQR/Greenville, NC and WKZQ/Myrtle Beach, SC, came up with a unique twist: "I have always thought that it would be cool for labels to develop a password-secure website, or FTP site, where PDs and MDs could download tracks. It would certainly save space — I am staring at three piles of to-be-listened-to CD-Pros right now.

"Additionally, it would be great to have access not only to new tracks, but also gold cuts on these imagined sites. In other words, a promo Napster. Surely, with the advances we've made in Internet security, something like this could be rigged. Otherwise, I would choose the e-mail attachment."

WMMR/Philadelphia Asst. PD **Ken Zipeto** had different answers for different situations. "For big-artist new releases, a secure website so that everyone has access at the same time; the DG system works pretty well," he said. "For baby-band new releases and for second- and third-track single releases, CD-Pro or MP3 e-mail."

Several programmers who preferred CD-Pro mailings cited cranky computers or problems with streaming and e-mail as reasons for their choice. Some noted that it was simply the most efficient way to handle new music.

Others had other reasons, like KFMX/Lubbock, TX PD **Wes Nessman**, who said, "In addition to the music, you usually get at least a little info on the band. A backup e-mail would be awesome, which could include a bio and the add date, but it's just too easy to grab the CD-Pros and listen to them on the way home."

Backups Important

"I still prefer the CD format," said KEZO/Omaha PD **Bruce Patrick**. "We still catalog them in the studio, so, in case the computer system fails, we have that as a backup. When the opportunity to get something right away presents itself via Internet, DGS, etc., I prefer the most immediate delivery form, but labels should always send a copy of it on CD for the library as a backup."

Nancy Palumbo, MD at WYSP/Philadelphia, concurred. "CD-Pro is my preferred choice for music delivery," she explained. "It's ready to go for air, and it doesn't need to be handled twice. For emergency situations when the CD-Pro is not yet ready and a record is leaking, just get it to me the quickest way possible. MP3 e-mail attachment or DGS is fine.

"Call me old-fashioned, but even when music is delivered by DGS or e-mail, I prefer to get the official CD-Pro in the studio as soon as possible."

WMMS/Cleveland PD **Jim Trapp** spoke for many who prefer the CD-Pro when he cited its versatility. "CD Pros are still preferable to any other medium," he said. "They're tactile and easily transported into other listening environs like the car or tossed across the desk at another set of ears without needless techno-noodling.

"I remain among the few analog heads out there and have been accused of doing my budgets on an abacus, but sometimes the best way to get your wash good and clean is to slam it against a rock."

Some programmers live by CD-Pros alone, like WRXR/Chattanooga, TN PD **Boner**. "I find it most annoying to get music in any format other than CD," he said. "I don't have time to go through any extra steps, i.e., downloads, to get music on my station. I'll wait the extra day to get it on CD."

Others are bothered by too many CD-Pros. "The record companies could save billions by not sending six separate mailings of the same tune," said **Blake Patton**, Asst. PD/MD at WJJO/Madison. "I need two

CDs in my library for each song that hits my air."

Food is a nice touch for some, like KIBZ/Lincoln, NE PD **E.J. Marshall**, who said, "I'd like a CD-Pro with a bag full of Jack in the Box tacos — we don't have Jack in the Box around these parts."

CD-Pro is the quickest way to get a test at WCPR/Biloxi, MS. PD **Scot Fox** said, "New songs via e-mail are pretty effective, but I don't have the ability to take them directly into the control room, which means no immediate testing."

E Is For Me

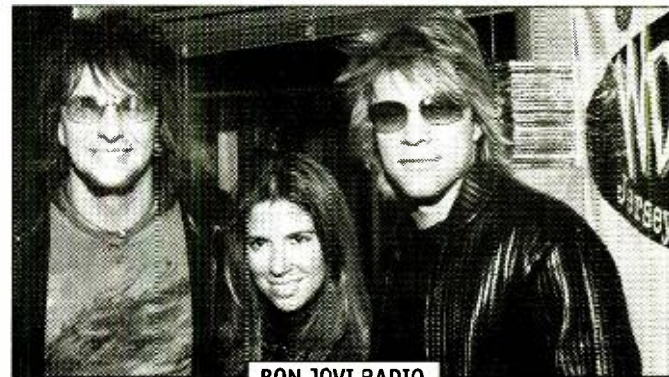
WRTT/Huntsville, AL PD **Jimbo Wood** is a fan of the electronic age. He said, "In a perfect world, I'd only like to have singles and edits sent via Internet to my desk computer. It should have all pertinent artist, title, album-name and release-date information with it.

"From my office I can distribute it to the studio if I decide to play it. A CD backup copy would be nice to have for the library in case of computer trouble. Full-lengths should come on CD, as well as giveaways, obviously."

Valorie Knight, PD at WGIR/Manchester, NH agrees. "Definitely secured e-mail with attachment, to be followed up with CD-Pro," she said. "The advantages are many. E-mail is easily accessible from anywhere, even from home, and can easily be forwarded to another employee to download. Our production facilities are set up to download music and production easily and efficiently, so it's the obvious choice."

KUPD/Phoenix PD **J.J. Jeffries** was clearly being cost-conscious when he replied that e-mail "saves everyone money and time." **Tim Parker**, Asst. PD/MD at WNOR/Norfolk, prefers a secure download to his desktop or production room. "I still like the CD-Pro," he said. "The production guys need the jewel cases."

Tim Sheridan, PD at KRQC/Omaha, also chose e-mail. "Most of the trades already send song hooks in the e-mail, so why not the whole song?" he said. "It seems the only time I have to listen to music anymore is when I'm at home, so that convenience helps a lot."



BON JOVI RADIO

Jon Bon Jovi (r) and Richie Sambora flank WJJO/Morristown, NJ PD Terrie Carr. The guys stopped by "Jersey's Own Rock Radio" for a live, in-studio performance. The station gave away a load of Bon Jovi merch, including a guitar and a CD catalog. Hundreds of fans lined up outside the studios hoping for a glimpse of the dynamic duo after their three-song set. Carr exclaimed, "After seeing Jon up close, I needed CPR!"

WJJO PD **Randy Hawke** pointed out, "Although I do enjoy opening and believe that sending 73 copies of the same CD-Pro addressed to every person who has ever applied for the PD job is a pretty effective method, I enjoy getting them e-mailed to me. The problem with that is it could develop into a spam type issue, where you are getting too much crap to pay attention to any of it."

Love My Label Rep

Some people, like WAPL/Appleton, WI PD **Joe Calgano**, still wanted direct delivery of a CD from their label rep. "In what continues to become an all-too-automated society, it is nice to have the personal contact with the record community," Calgano said. "Look, I still use the word 'community' — how old-fashioned is that?"

"There are too many faceless voices on the phone these days, asking about records when they know nothing about the station or me except that I'm the PD and our format is Rock — with knowledge of the latter sometimes being a stretch."

Some people, like **Jim Free**, OM of WKGB/Binghamton, NY, notice label budget pinches. "I'd like direct delivery from my favorite promo rep," Free said. "We don't get to see them as much anymore." Of course, a few people noted that delivery from the label rep also often provided an opportunity for a free lunch.

"These days we get product in so many formats," noted KLFX/Killeen, TX PD **Bob Fonda**. "I don't think it really matters what format it comes in. The easiest is digital, online or DGS. With fewer people doing more jobs, anything to speed up the process of getting music into the system is helpful."

The ever-creative **Dain Sandoval**, PD of KRQR/Chico, CA offered a remark for each option presented to him: "CD is fun, because I can immediately rip and post it to file-sharing services. Satellites are cute, but a slight pain due to our hookup in the building. "File attachments (MP3) are OK,

but a lot of the time they lack the audio quality of a CD. Good-quality files are very large, yet this is my No. 2 choice to receive music. Direct delivery is lovely, because I usually get lunch out of it. As far as new methods go, how about delivery by strippers who give back rubs?"

Many Choices

Self-described computer geek **Mike Allen**, PD of WYBB/Charleston, SC, said, "CD-Pros work but seem wasteful. I have appreciated the DGS downloads that some companies have used — most notably Warrner Bros. for Tom Petty and The Red Hot Chili Peppers. The digital file to the desktop seems problematic. To make it really secure you would have to have a central clearinghouse and passwords — kind of like Music Meeting, but with downloads.

"Spot Taxi is a secure network with downloads that are password-protected and an archive of audio that has been sent to your station. It requires no special equipment other than a PC and a connection to the Internet to give you CD sound from MP2. Maybe that is the answer."

Clearly, there are many choices, but this survey shows that the field has been narrowed down to two obvious preferences: CD-Pro and a secure e-mail attachment. And, as is the case with almost anything in life, it seems that most programmers would prefer both CD-Pros and e-mail-delivered downloads.

I'd be remiss not to mention that many labels have already embraced R&R's efforts to "promotionalize" and complement the functional delivery of music through our Electronic Promotion Kit initiative. With these EPKs we've e-mailed programmers secure preview streams and, in some cases, full MP3 downloads (and, soon, record-company-licensed and -approved Windows Media Downloads), which the labels back up with CD-Pros.

TALK BACK TO R&R!

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

Call me at 310-788-1668 or e-mail:

max@radioandrecords.com

R&R Rock Top 30

November 8, 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	3 DOORS DOWN When I'm Gone (Republic/Universal)	726	+30	62945	6	36/0
3	2	NIRVANA You Know You're Right (Geffen/Interscope)	650	+68	56897	5	34/0
5	3	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	609	+52	59406	14	31/1
2	4	NICKELBACK Never Again (Roadrunner/IDJMG)	590	-69	60333	17	33/0
4	5	STONE SOUR Bother (Roadrunner/IDJMG)	564	+6	44015	11	31/0
6	6	PEARL JAM I Am Mine (Epic)	543	-12	49844	7	31/0
10	7	AUDIOSLAVE Cochise (Interscope/Epic)	437	+34	36686	5	30/1
8	8	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	424	-1	32864	14	28/0
9	9	SYSTEM OF A DOWN Aerials (American/Columbia)	402	-2	36635	21	22/0
12	10	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	376	-13	32466	9	23/0
13	11	FOO FIGHTERS All My Life (Roswell/RCA)	375	-11	32241	8	29/0
7	12	ROLLING STONES Don't Stop (Virgin)	368	-69	35479	10	26/0
15	13	DISTURBED Prayer (Reprise)	358	+8	30708	13	21/1
11	14	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	356	-42	29062	23	27/0
16	15	CHEVELLE The Red (Epic)	321	+9	27624	13	24/0
18	16	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	281	+33	25022	6	23/0
17	17	SALIVA Always (Island/IDJMG)	275	+5	22677	6	25/2
22	18	SAMMY HAGAR Things've Changed (33rd Street)	197	+20	17064	5	18/0
19	19	U2 Electrical Storm (Interscope)	196	-18	24376	9	18/0
20	20	BON JOVI Everyday (Island/IDJMG)	185	-21	20737	11	15/0
21	21	SEETHER Fine Again (Wind-up)	172	-23	18603	15	15/0
23	22	JACKYL Kill The Sunshine (Humidity)	167	+19	15282	4	20/2
24	23	TAPROOT Poem (Velvet Hammer/Atlantic)	156	+10	12505	7	16/0
28	24	DEFAULT Live A Lie (TVT)	132	+15	8821	2	19/3
26	25	EARSHOT Not Afraid (Warner Bros.)	130	-1	10656	4	16/0
25	26	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	128	-4	12440	3	14/0
27	27	QUEENS OF THE STONE AGE No One Knows (Interscope)	123	+1	11193	3	13/0
29	28	BREAKING BENJAMIN Polyamorous (Hollywood)	115	+5	9817	9	11/0
Debut	29	AUDIOVENT Looking Down (Atlantic)	106	+4	6332	1	15/1
Debut	30	EXIES My Goddess (Virgin)	96	+11	6039	1	14/1

Most Added.

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
CREED Weathered (Wind-up)	7
GEORGE HARRISON Stuck Inside A Cloud (Capitol)	6
SYSTEM OF A DOWN Inner Vision (American/Columbia)	6
GOV'T MULE Drivin' Rain (ATO)	4
DEFAULT Live A Lie (TVT)	3
VEX RED Can't Smile (Virgin)	3
SALIVA Always (Island/IDJMG)	2
JACKYL Kill The Sunshine (Humidity)	2
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	2
CRAZY TOWN Drowning (Columbia)	2
VONRAY Inside Out (Elektra/EEG)	2
PACIFIER Bulletproof (Arista)	2
SANTANA F/P.O.D. America (Arista)	2
TRUSTCOMPANY Running From Me (Geffen/Interscope)	2
NOISE THERAPY Get Up (Redline)	2
SOCIAL BURN Down (Elektra/EEG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NIRVANA You Know You're Right (Geffen/Interscope)	+68
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+52
GOV'T MULE Drivin' Rain (ATO)	+47
AUDIOSLAVE Cochise (Interscope/Epic)	+34
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+33
KORN Alone I Break (Immortal/Epic)	+33
3 DOORS DOWN When I'm Gone (Republic/Universal)	+30
VONRAY Inside Out (Elektra/EEG)	+29
TOMMY LEE Hold Me Down (MCA)	+23
STAINED It's Been Awhile (Flip/Elektra/EEG)	+20
SAMMY HAGAR Things've Changed (33rd Street)	+20

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	306
CREED One Last Breath (Wind-up)	240
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	238
GOODSMACK I Stand Alone (Republic/Universal)	225
STAINED It's Been Awhile (Flip/Elektra/EEG)	187
LINKIN PARK In The End (Warner Bros.)	181
NICKELBACK Too Bad (Roadrunner/IDJMG)	181
STAINED For You (Flip/Elektra/EEG)	175

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

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 10/27-11/2. 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

GOV'T MULE Drivin' Rain (ATO) Total Plays: 95, Total Stations: 15, Adds: 4	RA Do You Call My Name (Republic/Universal) Total Plays: 81, Total Stations: 10, Adds: 0
BLINDSIDE Pitiful (Elektra/EEG) Total Plays: 95, Total Stations: 10, Adds: 1	MUDVAYNE Not Falling (No Name/Epic) Total Plays: 79, Total Stations: 10, Adds: 0
TRAPT Headstrong (Warner Bros.) Total Plays: 92, Total Stations: 10, Adds: 0	BOSTON I Had A Good Time (Artemis) Total Plays: 64, Total Stations: 10, Adds: 1
PAPA ROACH Time And Time Again (DreamWorks) Total Plays: 89, Total Stations: 10, Adds: 0	KORN Alone I Break (Immortal/Epic) Total Plays: 51, Total Stations: 7, Adds: 1
CHRIS ROBINSON Safe In The Arms Of Love (Redline) Total Plays: 87, Total Stations: 10, Adds: 2	VONRAY Inside Out (Elektra/EEG) Total Plays: 40, Total Stations: 6, Adds: 2

Songs ranked by total plays

Reporters

WONE/Akron, OH * OM: Nick Anthony PD: T.R. O'Grady APD: Tim Daugherty GEORGE HARRISON "Cloud"	KIOC/Beaumont, TX * DeProg: Debbie Wyde PD/M: Mike Davis No Adds	WVRK/Columbus, GA OM: Brian Waters 7 CREED "Weathered" BOSTON "Time"	KFRQ/McAllen, TX * PD: Jim Stone MD: Keith West 16 CREED "Weathered" GEORGE HARRISON "Cloud" NOISE THERAPY "Get" SNAPCASE "Cognitive" SYSTEM OF A DOWN "Inner" VEX RED "Smile"	WWCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter 16 CREED "Weathered" SYSTEM OF A DOWN "Inner" NOISE THERAPY "Get"	WXRK/Rockford, IL PD/M: Jim Stone SYSTEM OF A DOWN "Inner"	WAQX/Syracuse, NY * PD/M: Bob O'Neil APD: Dave Finney PUDDLE OF MUDD "She" SANTANA F/P.O.D. "America" SYSTEM OF A DOWN "Inner"	KMOD/Tulsa, OK * PD/M: Rob Hunt GEORGE HARRISON "Cloud"
KZRR/Albuquerque, NM * DeProg: Bill May PD: Phil Anthony MD: Rob Brothers No Adds	WKGB/Binghamton, NY PD: Mike Boland KORN "Break"	KNCN/Corpus Christi, TX * PD: Paula Howell MD: Mike Montano 1 CRAZY TOWN "Drowning" 1 SYSTEM OF A DOWN "Inner" EXIES "Goddess"	WCLG/Morgantown, WV PD: Jeff Miller MD: Dave Murdock No Adds	WMWR/Philadelphia, PA * PD: Sam Millman APD/M: Ken Zepato BON JOVI "Bounce" APOSTOL "Helen Powers" TRUSTCOMPANY "Me"	KBKR/Salt Lake City, UT * OM: Bruce Jones PD: Kelly Hammer APD/M: Helen Powers SYSTEM OF A DOWN "Inner"	WIOT/Toledo, OH * PD/M: Dave Rose DEFAULT "Live" GOV'T MULE "Drivin"	WROR/Wilmington, NC OM: John Stevens APD/M: Gregg Shepp No Adds
KZMZ/Alexandria, LA PD: Terry Manning MD: Pat Cloud NIRVANA "Right" FOO FIGHTERS "18" TRUSTCOMPANY "Me"	WBUF/Buffalo, NY * PD: John Paul JACKYL "Sunshine" SALIVA "Always" VONRAY "Inside"	WTUE/Dayton, OH * PD: Tony Tibbitt APD/M: John Beaulieu No Adds	WDHA/Morrisstown, NJ * PD/M: Terrie Carr 3 JACKYL "Sunshine" 1 TRUSTCOMPANY "Me" AUDIOVENT "Looking"	KDKB/Phoenix, AZ * PD: Joe Bonadonna MD: Dock Ellis No Adds	KSJO/San Francisco, CA * OM: Gary Schoenwetter MD: Zakk Tyler No Adds	WKLT/Traverse City, MI PD/M: Tami Ray GEORGE HARRISON "Cloud" QUEENS OF "Kisses"	KATS/Yakima, WA OM: Ron Harris SYSTEM OF A DOWN "Inner"
WZZO/Allentown, PA * PD: Robin Lee MD: Keith Moyer 3 GEORGE HARRISON "Cloud" 2 CHRIS ROBINSON "Arms" 1 GOV'T MULE "Drivin" DEFAULT "Live" PACIFIER "Bum"	WRKC/Canton, OH * PD/M: Todd Downard No Adds	KLQA/El Paso, TX * PD: Magic Mike Ramsey APD/M: Glenn Garcia CREED "Weathered" DEFAULT "Live" SYSTEM OF A DOWN "Inner"	WBAB/Nassau-Suffolk, NY * PD: John Olear APD/M: John Perise CREED "Weathered"	WHJY/Providence, RI * PD: Joe Bevilacqua APD: Doug Palmeri MD: John Laurent SOCIAL BURN "Down" BOSTON "Time"	KZOX/San Luis Obispo, CA PD: David Alwood APD: London Fields MD: Jordan Black TRAPT "Headstrong" GEORGE HARRISON "Cloud"	KLPX/Tucson, AZ * PD/M: James Hunter APD: Chris GOV'T MULE "Drivin" SANTANA F/P.O.D. "America" SANTANA F/KROEGER "Don't"	WNCO/Youngstown, OH * No Adds
KWHL/Anchorage, AK PD: Larry Sniear MD: Kathy Mitchell CREED "Weathered" SYSTEM OF A DOWN "Inner"	WPXC/Cape Cod, MA OM: Steve McVie PD: Suzanne Tonaris CREED "Weathered" TAPROOT "Poem"	WPHD/Elmira-Corning, NY GM/PO: George Harris MD: Stephen Shimmer SOCIAL BURN "Down" BOSTON "Time" CLARKS "Saturday"	KFZX/Odessa-Midland, TX PD/M: Steve Orscoli LOADS "Possum"	KCAL/Riverside, CA * PD: Steve Hoffman MD: M.J. Matthews BOSTON "Time" KORN "Break"	KISW/Seattle-Tacoma, WA * PD: Dave Richards APD/M: Kyle Brooks 1 BLINDSIDE "Pilot"	KTUX/Shreveport, LA * PD: Kevin West MD: Flynn Stone No Adds	WMZK/Wausau, WI PD: Tony Mastro MD: Mark McClean 9 CHRIS ROBINSON "Arms" 8 STONE SOUR "Bother" SAMMY HAGAR "Changed"
WAPL/Appleton, WI * PD: Joe Calgiero APD/M: Cramer GEORGE HARRISON "Cloud" CHRIS ROBINSON "Arms"	WKLC/Charleston, WV PD/M: Mike Raspaort GOV'T MULE "Drivin" SYSTEM OF A DOWN "Inner" VEX RED "Smile"	KLLO/Louisville, TX * OM/PO: Vince Richards MD: Steve Fox PD/M: Chris "Weathered"	KCLB/Palm Springs, CA PD/M: Tish Lacy No Adds	WCMF/Rochester, NY * PD: John McCraw MD: Drew Kane CREED "Weathered" GEORGE HARRISON "Cloud" VEX RED "Smile"	KXUS/Springfield, MO PD: Tony Mastro MD: Mark McClean 9 CHRIS ROBINSON "Arms" 8 STONE SOUR "Bother" SAMMY HAGAR "Changed"		
KLBJ/Austin, TX * OM: Jeff Carrol MD: Lorie Lane SALIVA "Always" SOCIAL BURN "Down"	WBEN/Cincinnati, OH * OM/PO: Scott Pascher MD: Rick "The Dude" Veele 5 SYSTEM OF A DOWN "Inner" CRAZY TOWN "Drowning"	WRKR/Kalamazoo, MI OM: Mike McKelley OM/PO: Dan McClintock 2 GOV'T MULE "Drivin"	WRRX/Pensacola, FL * 2 GOV'T MULE "Drivin"				

*Monitored Reporters
56 Total Reporters

36 Total Monitored

20 Total Indicator
18 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
WQBZ/Macon, GA

Did Not Report For Two Consecutive Weeks; Data Not Used (1):
WMZK/Wausau, WI

R&R Active Rock Top 50

Powered By



November 8, 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)	1899	-29	158805	14	59/0
2	2	NIRVANA You Know You're Right (Geffen/Interscope)	1783	+3	157363	6	58/0
3	3	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1692	+45	147157	15	58/0
6	4	STONE SOUR Bother (Roadrunner/IDJMG)	1634	+58	133606	14	55/0
5	5	AUDIOSLAVE Cochise (Interscope/Epic)	1591	+9	129997	6	58/0
4	6	SYSTEM OF A DOWN Aerials (American/Columbia)	1552	-31	141254	24	59/0
7	7	CHEVELLE The Red (Epic)	1496	+43	121399	19	59/0
8	8	3 DOORS DOWN When I'm Gone (Republic/Universal)	1411	+36	123937	7	59/0
9	9	FOO FIGHTERS All My Life (Roswell/RCA)	1313	+59	107980	10	58/0
11	10	SALIVA Always (Island/IDJMG)	1186	+56	100314	8	58/0
12	11	PEARL JAM I Am Mine (Epic)	1108	+28	86025	8	53/0
10	12	NICKELBACK Never Again (Roadrunner/IDJMG)	1054	-127	92706	19	52/0
14	13	TAPROOT Poem (Velvet Hammer/Atlantic)	989	+102	84635	11	58/0
16	14	BLINDSIDE Pitiful (Elektra/EEG)	816	+23	69143	15	58/0
15	15	TRUSTCOMPANY Downfall (Geffen/Interscope)	795	-36	54745	27	48/0
19	16	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	773	+58	60888	8	45/0
17	17	KORN Thoughtless (Immortal/Epic)	769	-21	73152	22	50/0
18	18	GODSMACK I Stand Alone (Republic/Universal)	767	-8	66435	40	53/0
13	19	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	762	-126	60308	16	49/0
21	20	MUDVAYNE Not Falling (No Name/Epic)	710	+86	56231	6	52/0
22	21	SEETHER Fine Again (Wind-up)	604	-2	56934	18	38/0
26	22	QUEENS OF THE STONE AGE No One Knows (Interscope)	562	+62	44348	7	45/1
30	23	KORN Alone I Break (Immortal/Epic)	561	+154	45623	4	48/3
25	24	HOOBASTANK Remember Me (Island/IDJMG)	541	+5	38456	9	41/0
23	25	EARSHOT Not Afraid (Warner Bros.)	515	-78	40310	11	51/0
24	26	PAPA ROACH Time And Time Again (DreamWorks)	514	-26	38905	7	41/2
27	27	RA Do You Call My Name (Republic/Universal)	470	+16	41173	8	38/0
29	28	TRAPT Headstrong (Warner Bros.)	470	+41	32805	6	43/1
32	29	CRAZY TOWN Drowning (Columbia)	416	+47	32920	4	45/3
31	30	EXIES My Goddess (Virgin)	408	+25	29121	4	47/2
33	31	AUDIOVENT Looking Down (Atlantic)	372	+31	30409	6	40/2
40	32	CINDER Soul Creation (Geffen/Interscope)	325	+109	25052	3	40/3
28	33	BREAKING BENJAMIN Polyamorous (Hollywood)	322	-109	20428	18	30/0
43	34	TRUSTCOMPANY Running From Me (Geffen/Interscope)	261	+103	22162	3	36/4
35	35	OUR LADY PEACE Innocent (Columbia)	239	-21	16080	10	23/0
39	36	DEFAULT Live A Lie (TVT)	227	+10	15322	5	23/1
34	37	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	222	-39	15489	20	18/0
42	38	CKY Flesh Into Gear (Island/IDJMG)	206	+40	15555	3	26/3
38	39	JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	191	-27	17442	8	14/0
36	40	NONPOINT Development (MCA)	160	-64	16049	7	21/0
Debut	41	SYSTEM OF A DOWN Inner Vision (American/Columbia)	154	+154	16664	1	39/39
44	42	PACIFIER Bullitproof (Arista)	152	+38	9959	2	26/4
45	43	JACKYL Kill The Sunshine (Humidity)	106	-7	9772	5	8/0
41	44	P.O.D. Satellite (Atlantic)	99	-96	11188	13	16/0
37	45	FILTER American Cliche (Reprise)	96	-124	4751	8	11/0
Debut	46	CREED Weathered (Wind-up)	89	+62	10669	1	14/10
Debut	47	VINES Outtathaway (Capitol)	85	+35	4370	1	12/0
48	48	JIMMY EAT WORLD Sweetness (DreamWorks)	75	+8	6336	19	6/0
47	49	LINKIN PARK Papercut (Warner Bros.)	69	+1	3226	2	2/0
Debut	50	SUM 41 Still Waiting (Island/IDJMG)	61	+8	4846	1	8/1

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 10/27-11/2. 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
SYSTEM OF A DOWN Inner Vision (American/Columbia)	39
NOISE THERAPY Get Up (Redline)	14
CREED Weathered (Wind-up)	10
SOCIAL BURN Down (Elektra/EEG)	8
VEX RED Can't Smile (Virgin)	5
TRUSTCOMPANY Running From Me (Geffen/Interscope)	4
PACIFIER Bullitproof (Arista)	4
KORN Alone I Break (Immortal/Epic)	3
CRAZY TOWN Drowning (Columbia)	3
CINDER Soul Creation (Geffen/Interscope)	3
CKY Flesh Into Gear (Island/IDJMG)	3

the exies

"My Goddess"

R&R Active Rock 30!

"The Exies have a sound all their own. 'My Goddess' is an excellent track for spicing up the brew that is your radio station."

—Larry McFeelie, MD/KUPD

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KORN Alone I Break (Immortal/Epic)	+154
SYSTEM OF A DOWN Inner Vision (American/Columbia)	+154
CINDER Soul Creation (Geffen/Interscope)	+109
TRUSTCOMPANY Running From Me (Geffen/Interscope)	+103
TAPROOT Poem (Velvet Hammer/Atlantic)	+102
MUDVAYNE Not Falling (No Name/Epic)	+86
QUEENS OF THE STONE AGE No One Knows (Interscope)	+62
CREED Weathered (Wind-up)	+62
FOO FIGHTERS All My Life (Roswell/RCA)	+59
STONE SOUR Bother (Roadrunner/IDJMG)	+58
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+58

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	623
STAIN'D For You (Flip/Elektra/EEG)	579
LINKIN PARK In The End (Warner Bros.)	509
KORN Here To Stay (Immortal/Epic)	488
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	487
SYSTEM OF A DOWN Toxicity (American/Columbia)	448
TOOL Schism (Volcano)	447
DISTURBED Down With The Sick (Giant/Reprise)	446
P.O.D. Alive (Atlantic)	429
P.O.D. Youth Of The Nation (Atlantic)	407
DEFAULT Wasting My Time (TVT)	391

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

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America's Best Testing Active Rock Songs 12+ For The Week Ending 11/8/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DISTURBED Prayer (Reprise)	4.24	4.30	90%	16%	4.24	93%	17%
STONE SOUR Bother (Roadrunner/IDJMG)	4.05	4.10	83%	17%	3.98	85%	21%
SYSTEM OF A DOWN Aerials (American/Columbia)	4.03	4.05	95%	36%	4.04	96%	38%
MUDVAYNE Not Falling (No Name/Epic)	3.97	3.97	59%	8%	3.96	62%	10%
CHEVELLE The Red (Epic)	3.97	3.98	82%	18%	3.94	83%	19%
KORN Thoughtless (Immortal/Epic)	3.96	4.04	90%	24%	3.96	92%	27%
TRUSTCOMPANY Downfall (Geffen/Interscope)	3.95	4.01	83%	21%	3.84	86%	24%
KORN Alone I Break (Immortal/Epic)	3.91	-	66%	11%	3.88	68%	12%
GODSMACK I Stand Alone (Republic/Universal)	3.91	3.93	97%	45%	3.97	98%	48%
SALIVA Always (Island/IDJMG)	3.89	3.86	76%	13%	3.75	79%	15%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.89	3.95	68%	10%	3.85	70%	10%
RA Do You Call My Name (Republic/Universal)	3.85	-	40%	7%	3.65	42%	9%
SEETHER Fine Again (Wind-up)	3.85	3.87	68%	13%	3.76	69%	16%
FOO FIGHTERS All My Life (Roswell/RCA)	3.81	3.91	83%	15%	3.86	88%	14%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.79	3.76	76%	13%	3.62	80%	16%
THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	3.78	3.73	63%	12%	3.61	65%	16%
AUDIOSLAVE Cochise (Epic)	3.77	3.82	68%	12%	3.75	75%	13%
STAINED For You (Flip/Elektra/EEG)	3.75	3.77	91%	40%	3.59	93%	47%
NIRVANA You Know You're Right (Geffen/Interscope)	3.75	3.92	89%	21%	3.72	89%	22%
EARSHOT Not Afraid (Warner Bros.)	3.71	3.82	62%	10%	3.58	66%	15%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.70	3.73	93%	36%	3.56	95%	41%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.69	3.74	95%	35%	3.52	95%	41%
QUEENS OF THE STONEAGE No One Knows (Interscope)	3.64	3.70	64%	14%	3.45	68%	17%
HOOBASTANK Remember Me (Island/IDJMG)	3.63	3.65	75%	18%	3.44	75%	23%
BLINDSIDE Pitiful (Elektra/EEG)	3.57	3.70	59%	10%	3.55	61%	12%
BREAKING BENJAMIN Polyamorous (Hollywood)	3.56	3.54	57%	13%	3.44	57%	17%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.41	3.42	95%	51%	3.36	96%	55%
PAPA ROACH Time And Time Again (DreamWorks)	3.37	3.48	73%	19%	3.20	74%	23%
PEARL JAM I Am Mine (Epic)	3.33	3.36	78%	22%	3.36	78%	21%
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	3.17	3.26	84%	32%	3.06	84%	33%

Total sample size is 659 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

NOISE THERAPY Get Up (Redline)
Total Plays: 42, Total Stations: 17, Adds: 14

DEADSY Brand New Love (Elementree/DreamWorks)
Total Plays: 42, Total Stations: 9, Adds: 1

SOCIAL BURN Down (Elektra/EEG)
Total Plays: 16, Total Stations: 8, Adds: 8

Songs ranked by total plays

Indicator

Most Added

- SYSTEM OF A DOWN** Inner Vision (American/Columbia)
- NOISE THERAPY** Get Up (Redline)
- PACIFIER** Bullitproof (Arista)
- EXIES** My Goddess (Virgin)
- CRAZY TOWN** Drowning (Columbia)
- VINES** Outtathaway (Capitol)
- SOCIAL BURN** Down (Elektra/EEG)
- VEX RED** Can't Smile (Virgin)
- CHEVELLE** The Red (Epic)
- BLINDSIDE** Pitiful (Elektra/EEG)
- KORN** Alone I Break (Immortal/Epic)
- AUDIOVENT** Looking Down (Atlantic)
- DEADSY** Brand New Love (Elementree/DreamWorks)
- CREED** Weathered (Wind-up)
- ERASE THE GRAY** Rain (Republic/Universal)
- SNAPCASE** Coagulate (Victory Music, Inc.)
- VONRAY** Inside Out (Elektra/EEG)

Reporters

<p>WQBK/Albany, NY * SYSTEM OF A DOWN "Inner" DIR/PROG: "Smile" NOISE THERAPY "Get"</p> <p>KZRK/Amarillo, TX PD/M: Eric Slayter No Adds</p> <p>WMMX/WXWX/Appleton-Green Bay, WI * PD/M: Guy Dark 3 SYSTEM OF A DOWN "Inner"</p> <p>WCHZ/Augusta, GA * OM: Harley Drew PD/M: Chuck Williams No Adds</p> <p>KRAB/Bakersfield, CA * PD/M: Danny Spanks 3 SYSTEM OF A DOWN "Inner" CRAZY TOWN "Drowning"</p> <p>WIYY/Baltimore, MD * OM: Kerry Packmeyer PD: Dave Hill APD/M: Rob Heckman 6 CINDER "Soul" PAPA ROACH "Time"</p> <p>WCPR/Biloxi-Gulfport, MS * OM: Wayne Watkins PD: Scot Fox MD: Mitch Cry SOCIAL BURN "Down" SUM 41 "Sue" VEX RED "Smile"</p> <p>WAAF/Boston, MA * PD: Keith Hastings 5 SYSTEM OF A DOWN "Inner"</p> <p>WRXR/Chattanooga, TN * PD: Boner MD: Dave Spein 13 KORN "Break" 1 OXY "Gear" SYSTEM OF A DOWN "Inner"</p> <p>KROR/Chico, CA PD/M: Dain Sandoval 15 SYSTEM OF A DOWN "Inner"</p>	<p>WMMS/Cleveland, OH * PD: Jim Trapp CREED "Weathered" GOVT MULE "Drivn"</p> <p>KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry 12 NOISE THERAPY "Get" CREED "Weathered" SOCIAL BURN "Down" SYSTEM OF A DOWN "Inner"</p> <p>WBZX/Columbus, OH * PD: Hal Fish APD/M: Ronni Hunter 1 SYSTEM OF A DOWN "Inner"</p> <p>KEGL/Dallas-Ft. Worth, TX * PD: Max Dugan APD: Chris Ryan MD: Cindy Scull No Adds</p> <p>KBPI/Denver-Boulder, CO * PD: Bob Richards APD/M: Willie B. 5 KORN "Break" 1 SYSTEM OF A DOWN "Inner"</p> <p>KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaels 1 SYSTEM OF A DOWN "Inner" PACIFIER "Bullit"</p> <p>WRIF/Detroit, MI * OM/PP: Doug Podell APD/M: Mark Pennington NOISE THERAPY "Get" PACIFIER "Bullit" QUEENS OF "Knows"</p> <p>WGBF/Evansville, IN PD: Boner APD/M: Mike Sanders FATBOY SYSTEM OF A DOWN "Inner" AUDIOWENT "Looking" EXIES "Goddess" VONRAY "Inside"</p> <p>WRQC/Fayetteville, NC * OM: Paul Michaels PD: Mark Arsen MD: Al Field 2 GOVT MULE "Drivn"</p>	<p>WBBN/Flint, MI * OM/PP: Brian Beddow MD: Tony LaBrie DEADSY "Brand" NOISE THERAPY "Get" SYSTEM OF A DOWN "Inner"</p> <p>KRZR/Fresno, CA * OM/PP: E. Curtis Johnson MD: Rick Poddam 5 SYSTEM OF A DOWN "Inner" NOISE THERAPY "Get"</p> <p>WRQC/Ft. Myers, FL * PD: Fritz 1 SYSTEM OF A DOWN "Inner" SPARTA "All"</p> <p>WBYP/Ft. Wayne, IN * OM: Jim Fox No Adds</p> <p>WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North SYSTEM OF A DOWN "Inner" TRUSTCOMPANY "Me"</p> <p>WKLO/Grand Rapids, MI * PD: Mark Feurle Asst. MD: Tom Slavrou 3 SYSTEM OF A DOWN "Inner" PACIFIER "Bullit"</p> <p>WXQR/Greenville, NC * PD: Brian Rickman APD: Wes Adams 4 SYSTEM OF A DOWN "Inner" CREED "Weathered" NOISE THERAPY "Get" SYSTEM OF A DOWN "Inner"</p> <p>WTPT/Greenville, SC * PD/M: Mark Hendrix NOISE THERAPY "Get" SYSTEM OF A DOWN "Inner"</p> <p>WOXA/Harrisburg, PA * MD: Nixon EXIES "Goddess" SEVENOLIST "Xmas" SYSTEM OF A DOWN "Inner"</p>	<p>WCCC/Hartford, CT * PD: Michael Picozzi APD/M: Mike Karolyi 6 SEVENOLIST "Xmas" 2 SYSTEM OF A DOWN "Inner" NOISE THERAPY "Get"</p> <p>KPOI/Honolulu, HI * PD: J.J. Michaels APD/M: Fil Slash 1 NOISE THERAPY "Get" SYSTEM OF A DOWN "Inner" VEX RED "Smile"</p> <p>WAMX/Huntington, WV PD: Paul Oslund 2 SYSTEM OF A DOWN "Inner" 3 ERASE THE GRAY "Rain"</p> <p>WRTT/Huntsville, AL * OM: Rob Harder PD/M: Jimbo Wood APD: Joe Kuner 2 SYSTEM OF A DOWN "Inner" CREED "Weathered" VEX RED "Smile"</p> <p>KORC/Kansas City, MO * PD: Neal Minsky APD/M: Don Jantzen SOCIAL BURN "Down" SYSTEM OF A DOWN "Inner"</p> <p>KLFX/Killeen-Temple, TX PD/M: Bob Fonda SYSTEM OF A DOWN "Inner" SOCIAL BURN "Down" VINES "Dubs" VONRAY "Inside" PACIFIER "Bullit"</p> <p>WLXQ/Lansing, MI * OM: Bob Olson MD: Kevin Conrad 2 SYSTEM OF A DOWN "Inner" SOCIAL BURN "Down"</p> <p>KOMP/Las Vegas, NV * PD: John Griffin MD: Big Marty KORN "Break" SOCIAL BURN "Down"</p> <p>WXZZ/Lexington-Fayette, KY * OM/PP: Cloyd Bass MD: Suzy Boe No Adds</p>	<p>KIBZ/Lincoln, NE OM: Julie Gade PD: E.J. Marshall APD: Marshall MD: Samantha Knight SYSTEM OF A DOWN "Inner" PACIFIER "Bullit" DEADSY "Brand"</p> <p>WTFX/Louisville, KY * OM: Michael Lee MD: Frank Webb No Adds</p> <p>KFMX/Lubbock, TX OM: Wes Nessmann 12 CHEVELLE "The Red" NOISE THERAPY "Get" PACIFIER "Bullit"</p> <p>WJQ/Madison, WI * PD: Randy Hawke APD/M: Blake Patton 6 SYSTEM OF A DOWN "Inner" NOISE THERAPY "Get"</p> <p>WGR/Manchester, NH PD: Valerie Knight MD: Megan Collier NOISE THERAPY "Get"</p> <p>WLZR/Milwaukee, WI * PD: Mike Stern Asst. MD: Marilyn Mee TRUSTCOMPANY "Me"</p> <p>KXXR/Minneapolis, MN * OM: Dave Hamilton PD: Wade Linder MD: Pablo 13 SYSTEM OF A DOWN "Inner" AUDIOWENT "Looking" OXY "Gear" DEFAULT "Line" TRUSTCOMPANY "Me" SYSTEM OF A DOWN "Inner"</p> <p>KMRQ/Modesto, CA * PD/M: Jack Paper APD: Matt Foley 1 CRAZY TOWN "Drowning" 1 SYSTEM OF A DOWN "Inner" NOISE THERAPY "Get"</p> <p>WRAT/Monmouth-Ocean, NJ * OM/PP: Carl Craft APD/M: Robyn Lane AUDIOWENT "Looking" OXY "Gear" DEFAULT "Line" TRUSTCOMPANY "Me" SYSTEM OF A DOWN "Inner"</p>	<p>WKQZ/Myrtle Beach, SC PD: Brian Rickman APD/M: Charley 16 SYSTEM OF A DOWN "Inner" BLINDSIDE "Pitiful" CRAZY TOWN "Drowning" VINES "Dubs" EXIES "Goddess"</p> <p>WNOR/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker CREED "Weathered" NOISE THERAPY "Get" SYSTEM OF A DOWN "Inner"</p> <p>KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels 28 CREED "Weathered" 9 SYSTEM OF A DOWN "Inner" 1 EXIES "Goddess"</p> <p>KROC/Omaha, NE * PD: Tim Sheridan MD: Jon Terry 1 TRUSTCOMPANY "Me" SYSTEM OF A DOWN "Inner"</p> <p>WTXK/Pensacola, FL * Dir/Prog: Joel Sampson APD/M: Mark "The Shark" Dyba 2 SYSTEM OF A DOWN "Inner" 1 CREED "Weathered" CINDER "Soul" SOCIAL BURN "Down" VONRAY "Inside"</p> <p>WIXO/Peoria, IL PD/M: Matt Bahen VEX RED "Smile" SOCIAL BURN "Down" SYSTEM OF A DOWN "Inner" VEX RED "Smile" SNAPCASE "Coagulate"</p> <p>WYSP/Philadelphia, PA * OM/PP: Tim Sabean APD: Gil Edwards MD: Nancy Palumbo 5 SYSTEM OF A DOWN "Inner" 1 CINDER "Soul"</p> <p>KUPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFeele 7 SYSTEM OF A DOWN "Inner"</p>	<p>KUFO/Portland, OR * OM: Dave Numme APD/M: Al Scott 21 SYSTEM OF A DOWN "Inner"</p> <p>KORB/Quad Cities, IA-IL * OM: Danny Sullivan PD: Darren Pitta MD: Dave Levora No Adds</p> <p>WBBB/Raleigh-Durham, NC * OM/PP: Andy Meyer APD/M: Gary Poole 2 STROKES "Somebody"</p> <p>KOOT/Reno, NV * PD/M: Jave Patterson No Adds</p> <p>WNVE/Rochester, NY * PD: Erick Anderson MD: Don Vincent No Adds</p> <p>KRXQ/Sacramento, CA * Stn. Mgr.: Curtiss Johnson PD: Pat Marshall MD: Paul Marshall 3 SOCIAL BURN "Down"</p> <p>WKQZ/Saginaw, MI * PD: Hunter Scott APD/M: Sean Kelly No Adds</p> <p>WZBH/Salisbury, MD PD: Shawn Murphy APD/M: Miki Hunter VEX RED "Smile" SOCIAL BURN "Down" NOISE THERAPY "Get" SYSTEM OF A DOWN "Inner"</p> <p>KISS/San Antonio, TX * OM: Virgil Thompson PD: Kevin Vargas MD: C.J. Cruz 1 SYSTEM OF A DOWN "Inner" CREED "Weathered" PACIFIER "Bullit"</p>	<p>KI0Z/San Diego, CA * Dir/Prog: Jim Richards PD: Shauna Moran-Brown APD/M: Sharon Leder 1 PAPA ROACH "Time" 1 SYSTEM OF A DOWN "Inner"</p> <p>KURQ/San Luis Obispo, CA PD/M: Adam Burnes KORN "Break" SYSTEM OF A DOWN "Inner"</p> <p>WRBR/South Bend, IN OM: Ron Striker MD: Eric Meier CREED "Weathered"</p> <p>KHTQ/Spokane, WA * OM: Brent Michaels PD: Ken Richards MD: Barry Bennett NOISE THERAPY "Get" SYSTEM OF A DOWN "Inner" VEX RED "Smile"</p> <p>WQLZ/Springfield, IL PD: Ray Lytle MD: Rocky SYSTEM OF A DOWN "Inner"</p> <p>WLXZ/Springfield, MA * PD: Scott Laudani MD: Becky Pohotsky No Adds</p> <p>WBSX/Wilkes-Barre, PA * OM: Jules Riley PD: Chris Lloyd MD: Freddie No Adds</p>	<p>KZRQ/Springfield, MO OM: Dave DeFranzo MD: George Spankmeister CRAZY TOWN "Drowning"</p> <p>WXTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Launa Phillips SYSTEM OF A DOWN "Inner"</p> <p>KRTQ/Tulsa, OK * PD: Chris Kelly APD: Kelly Garrett CREED "Weathered" SYSTEM OF A DOWN "Inner" TRAPT "Headstrong"</p>
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* Monitored Reporters
75 Total Reporters
59 Total Monitored
16 Total Indicator
15 Current Indicator Playlists
Did Not Report, Playlist Frozen (1):
WZOR/Green Bay, WI

ON THE RECORD

With **Chuck Williams**
PD/MD, WCHZ/Augusta, GA



Random thoughts from the Land That Time Forgot, Augusta, GA: I seldom get through an entire CD anymore. I suspect I'm not the only one, but at least I'll admit it. Recently, though, one stuck in my CD player, and it's still there: Ra's *From One* on Universal. This is gonna sound weird, but it comes off as Sting backed by

Sevendust sprinkled with a heady dose of exotic Middle Eastern spices. Intoxicating. Hope it happens for these guys. • Spent a recent Saturday night at a Rolling Stones show in Atlanta. When does *that* ride end? The boys were amazing. The energy, the production, the visuals, the set list, the multigenerational crowd — it was mind-boggling. Sneer if you must, but call me when *your* band can sell out a 60,000-seat show with the cheap seats hovering around

\$100 a pop. • Feels like a time warp these days, with new music from Pearl Jam, Nirvana and Audioslave with Chris Cornell. Now, what did I do with all those flannel shirts? • Wish I could get over the use of so much great music to sell me stuff. Artists can certainly do whatever they want with their creations, but I don't care for cheap manipulation of my emotional attachment to music as a means to tap into my wallet. Call me old school. • Hey, what's the difference between the Cincinnati Bengals and the Taliban? The Taliban have a running game. Peace out!

If you're looking for a solid, no-bones-about-it rock record, Elektra has a couple that qualify: "Inside Out" by VonRay and "Down" by Socialburn. They are texturally different from each other, so you might even find yourself giving the label a double. VonRay's earliest champion is WCPR/Biloxi, MS, where "Down" was spun 12 times last week. Socialburn picked up seven adds this week, including KXXR/Minneapolis, KRXQ/Sacramento, KQRC/Kansas City and KOMP/Las Vegas ... Trapt's "Headstrong" continues to build, with new airplay and requests starting to pile up. Heavy airplay at KMRQ/Modesto, CA (30 spins); KRQC/Omaha (20 spins); and WJJO/Madison (21 spins). Other media are picking up on "Headstrong," too, like the *Fast & the Furious* TV show, Major League Soccer, the NHL 2003 video game Z and the NBC coverage of the Gravity Games ... System Of A Down's "Inner Vision" scored big, with 39 adds this week ... "Get Up" by Noise Therapy is clearly making noise. Watch for this one to keep growing. **MAX PIX: CREED "Weathered" (Wind-up)**

Active Rock/Rock ON THE RADIO

— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

Artist: Snapcase
Title: *End Transmission*
Label: Victory



Grinding through the hardcore underground since 1991, Snapcase have delivered what could be their best album yet with *End Transmission*. Kicking off with the pulsating intensity of "Coagulate," this album commands immediate attention. A concept album of sorts based on a futuristic society, *Transmission* shows the Buffalo-based five-piece pushing their sonic boundaries further with watery landscapes that can suddenly tear through the levee with a flood of distortion. "Believe, Revolt" promises the kind of rise-to-action urgency its title suggests, while the amazing "Ten A.M." shows Snapcase embracing new levels of dynamics in their music. Daryl Taberski's lyrics are shouted rather than sung, stressing his passion all the more as he delivers lines like "Everywhere, people move to the cadence of just one drum" on "Cadence." Clearly, Snapcase continue to follow their own beat.

— Frank Correia

active INSIGHT

ARTIST: **Downtunesun**
LABEL: **Roadrunner/IDJMG**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Downtunesun

If you think the rotting jack-o'-lantern on the neighbor's doorstep is giving off a foul stench, stop for a second and thank the Great Pumpkin that you're not a studio engineer for new Roadrunner act Downtunesun. Sample operator and keyboardist Church has added to the group's stage show by stuffing various substances into jars. "The one jar was filled with cow dung, cow meat, semen and urine — and, to represent life, there was a baby doll," he explains of one jar that was present in the group's studio. Unfortunately, Church's "art" was left on a windowsill, where it exploded after too much exposure to sunlight.

Although the group evacuated the studio, such stomach-churning stuff is nothing new to the six-piece metal outfit. A spastic blend of thrash, wacked-out industrial samples and nu metal riffage, Downtunesun's self-titled debut is a gruesome excursion that will have fans of Slipknot and the like lining up for the ride. "Medicated" hits the cough syrup and overdoses on brutal guitars, thudding drums and odd samples. "Enslaved" mixes Nine Inch Nails-like industrialism with thrash-metal fury, lacing it with Faith No More's *Angel Dust* in the chorus.

The haunting "Lucas Toole," named after serial-killing duo Henry Lee Lucas and Otis Toole, showcases the group's ability to tap into its bipolar nature, thanks in no small part to duet vocalists Aaron (the melody) and Satone (the

mayhem). "Listen" is another highlight, where dark atmospheres conspire with lyrics and build to a cathartic release.

Prior to signing, the group were already getting airplay on specialty shows like KXXR/Minneapolis' *93X-treme Metal Shop*, but now they have infected the rock specialty panel with what they call "The Truth," spending a solid month at No. 1. Downtunesun date back to 1999, when Church and bassist Kuk's previous band opened for Slipknot. The Kansas City natives struck up a friendship with Slipknot's Shawn "Clown" Crahan, who tipped them off to several Des Moines-area musicians, including drummer Dan Spain and Satone, a former "Clown tech" for the Knot. Aaron and guitarist Bruce Swink soon joined the fold, and Downtunesun came into being.

So how does the group spread "The Truth"? "There are six of us in this band: three charged positive and three charged negative," explains Kuk. "To have complete truth, you have to have both." Whichever member you meet up with, just remember not to accept anything coming from a jar.

R&R Top 20 Specialty Artists

November 8, 2002

1. **STONE SOUR** (Roadrunner/IDJMG) "Get Inside," "Tumult"
2. **SHADOWS FALL** (Century Media) "Destroyer Of Senses," "Thoughts Without..."
3. **DOWNTUNESUN** (Roadrunner/IDJMG) "Enslaved," "We All Die"
4. **PROJECT 86** (Atlantic) "S.M.C.," "Little Green Men"
5. **QUEENS OF THE STONE AGE** (Interscope) "No One Knows," "Millionaire"
6. **MUDVAYNE** (Epic) "Not Falling"
7. **SKINLAB** (Century Media) "Anthem For A Fallen Star"
8. **CKY** (Island/IDJMG) "Flesh Into Gear," "Escape From Hellview"
9. **KORN** (Epic) "Alone I Break," "Blame"
10. **TAPROOT** (Atlantic) "Poem," "Everything"
11. **SEPULTURA** (Roadrunner/IDJMG) "Roots... (Live)," "Territory (Live)"
12. **DISTURBED** (Reprise) "Prayer," "Bound"
13. **DEMON HUNTER** (Solid State) "Screams Of...", "Infected"
14. **NAPALM DEATH** (Spitfire) "Narcoleptic," "Continuing War..."
15. **SNAPCASE** (Victory) "Coagulate," "Believe, Revolt"
16. **RISE ABOVE** (Sanctuary/SRG) "Room 13," "Revenge"
17. **IN FLAMES** (Nuclear Blast) "Reroute To Remain," "Transparent"
18. **MURDERDOLLS** (Roadrunner/IDJMG) "Dead In Hollywood," "Let's Go To War"
19. **LACUNA COIL** (Century Media) "Swamped," "Heaven's A Lie"
20. **BOY SETS FIRE** (Wind-up) "Release The Dogs," "Curtain Call"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.



JIM KERR

jkerr@radioandrecords.com

The Deaf Pedestrians: Newest Of The New

■ A look at the expectations and attitudes of an unsigned act

For this week's new music theme issue I decided to take a look at The Deaf Pedestrians, a talented young band that is about as new as you can get in this industry. I wanted to see what expectations this young group of men had about the industry, where they came from, the dues they were paying and what their dreams were.

The Deaf Pedestrians are unsigned and have been together less than two years. They've spent a majority of that time working on music in the studio and have just recently started working on their live act. Still, there is reason for optimism in the band's camp. Major labels have shown serious interest, and the time the band has spent in the studio is paying off: They've already been added to 10 R&R-reporting radio-station playlists in two formats.

The Beginning

The Deaf Pedestrians formed when vocalist Charlton "Chuck" Parker and guitarist Jason Hall began recording at the studio owned by Garrin Walker. "I have a recording studio, and Chuck and Jason wanted to record some stuff, so they came to my place," Walker says. "We had different bands at the time, but everything kind of just fell into place."

"That took a while," says Parker. "We had recorded with Garrin for like two years before we decided to get together. It was one of those progressive things where eventually we just looked at each other and realized that we should be working more closely together, and it was really cool once it happened."

The band that finally came together comprised Parker, Hall, Walker, Eric Hartis and Russ Dignam. While the team had been working together at the studio for some time, they didn't play together, and the mechanics of bringing the two groups of players was challenging.

"At the time, Jason was playing drums and guitar, and I was playing bass and doing vocals," says Parker. "Meshing the rhythm section and our different styles was the first thing we had to overcome, but then there was learning all the material, because there was a plethora of music that each of us had."

Down To Business

Having come together in a studio,



The Deaf Pedestrians

it's no surprise that the group's first order of business was to master their songwriting and studio performance as a band. "Learning all the material took some time because of the amount of material we had," Parker says. "We spent a whole lot of time in the studio. We recorded a whole lot."

That time in the studio was clearly not wasted. As an A&R representative told me at one of the bands showcases, "There is no doubt these guys can write and perform great songs."

"When you're striving to do something and you want to do it for a living but you are doing something else, that's hard."

Charlton Parker

The band's work on their songs is reaping dividends on AOL Spinner, as well, where they have two songs in rotation and listener feedback gives them higher positives than new songs from Pearl Jam, The Vines and others.

Songs in hand, the next step was for the band to build a great live show, and

that is a process they are still working on. The start, however, was promising. Hall says, "We had all been playing shows with bands for some time, so when we played our first show as The Deaf Pedestrians, we all kind of knew what to expect when we got onstage. What we didn't expect is the immediate synergy that we felt when we started playing."

"We came from two extremely different musical

backgrounds, and to put those two together and come up with a single style that is The Deaf Pedestrians really surprised us. At the first show we kind of looked at each other and went, 'Wow, this is it!'"

Paying Dues

Building a live show requires an immense investment of time. Not only does the band have to practice, travel to distant venues, perform late at night and continue to write music the whole time, they also have to do this while working other jobs to pay their bills. In many ways, this is the biggest hurdle an unsigned band faces: How do you continue to develop your art while paying your bills and, possibly, supporting a family?

"It is rough," says Parker. "When you're striving to do something and you want to do it for a living but you are doing something else, that's hard."

"We've come to the point where we need to dedicate a lot more time to the band, and it is very difficult to juggle having to have enough money to take care of your responsibilities as a normal human with trying to lead this other life as a musician and still having enough time, including sleep time, to do this."

Hall says, "I recently quit my day job because I thought I might be able to spend more time with the band, but I still have to go back and do construction jobs to be able to pay my bills. It would be great if we could have an advance from a label so I wouldn't have to do that, but we



DISTURBED IN FT. MEYERS

WJBX/Ft. Myers recently held its sixth annual X-Fest. One of the primo acts on the bill was Disturbed. Here's Disturbed lead singer David Draiman (l) hanging out with WJBX's Jeff Zito. Zito, lacking intimidating chin piercings, tries to look just as impressive as Draiman with a sad attempt at an ominous scowl.

all know that this is what you have to do."

I ask the band where they see themselves in terms of their careers at the moment. "We're in that period of hurry up and wait," says Parker. "We're

Hall agrees, but adds a touch of realism: "A Platinum album would be great, but, honestly, if we had a limited amount of success on the first album and then made a bad-ass second album that goes crazy, it would be just as cool. The hard work can pay off. A Platinum album would be great, but you have to be realistic."

One of the areas I was interested in probing while talking to the band was what, exactly, their expectations from radio were, and, specifically, what role radio played in their consciousness.

We've all heard stories of artists who want to solely focus on their music and want the label to take care of dealing with radio stations, but what about this brand-new band? Did they share this point of view, or was radio clearly in their sights?

"Once we get signed, I see us preparing to get the record made," says Hall. "Once we record the record, we'll hit the road and play shows, shows and more shows. We'll wake up early in the morning and go to radio stations and be on morning shows while we stay up late playing at small clubs."

I ask specifically about radio, and Parker says, "Even if it's a station in Muskogee, OK, those kids are going to remember you if you were on their favorite station. It's a drop in a bucket, but each drop fills it higher. We're going to pretty much play everywhere we can to continue to build our fan base."

Hall goes further in his endorsement of radio: "Paying attention to each radio station individually and establishing personal relationships with the program directors and the DJs who dig your music goes a lot further than playing a short set opening up for Creed."

The future looks bright for The Deaf Pedestrians. They are not signed to a major label yet, but major labels are interested in them. They know what they need to do, and they are willing to do those things. A bright spot for radio is that this young band clearly sees the medium as important. Hopefully, this is an attitude that is shared by many other young, talented bands across the country today.

Get more information on The Deaf Pedestrians at www.deafpeds.com

"Paying attention to each radio station individually and establishing personal relationships with the program directors and the DJs who dig your music goes a lot further than playing a short set opening up for Creed."

Jason Hall

doing the dance on the razor blade of putting our best foot forward and getting people's attention while continuing to try to get better. There are many pitfalls and lots of weirdness. We're very optimistic, but we're also very realistic."

Hall describes where the band is with a metaphor: "If this were *The Wizard of Oz* and we were on the yellow-brick road, we've only have traveled far enough to meet the scarecrow."

"We're just about to the trees that are going to start throwing apples at us," adds Parker.

Expectations For The Future

The Deaf Pedestrians see their next step as honing their live act while continuing to develop their grass-roots support. Their hope is that they can find the right major-label deal, which will make concentrating solely on their music easier.

Of course, their dreams are different from their expectations. Parker answers, "A Platinum album," when I ask him what his big dream would be.

R&R **Alternative Top 50**

November 8, 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)	2909	-71	349983	6	76/0
2	2	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2631	-54	296546	15	72/1
4	3	FOO FIGHTERS All My Life (Roswell/RCA)	2572	+51	304841	10	75/1
3	4	DISTURBED Prayer (Reprise)	2451	-69	278891	14	71/0
6	5	STONE SOUR Bother (Roadrunner/IDJMG)	2328	+45	262340	13	71/0
5	6	SYSTEM OF A DOWN Aerials (American/Columbia)	2093	-220	243418	24	73/0
7	7	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	2083	+18	223317	15	73/0
10	8	SALIVA Always (Island/IDJMG)	1859	+90	192678	8	73/0
9	9	AUDIOSLAVE Cochise (Interscope/Epic)	1818	-15	210627	6	73/2
12	10	CHEVELLE The Red (Epic)	1809	+142	185321	19	70/2
8	11	PEARL JAM I Am Mine (Epic)	1793	-172	185689	7	76/0
11	12	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1737	+64	209464	11	71/1
13	13	SEETHER Fine Again (Wind-up)	1667	+86	167575	18	65/3
15	14	3 DOORS DOWN When I'm Gone (Republic/Universal)	1640	+80	151776	6	66/0
17	15	QUEENS OF THE STONE AGE No One Knows (Interscope)	1575	+166	213347	9	72/2
14	16	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1422	-132	167922	23	76/0
20	17	EMINEM Lose Yourself (Shady/Interscope)	1391	+205	198804	6	53/2
16	18	TRUSTCOMPANY Downfall (Geffen/Interscope)	1349	-134	124469	25	60/0
18	19	STROKES Someday (RCA)	1247	-23	147722	12	62/0
21	20	TAPROOT Poem (Velvet Hammer/Atlantic)	1245	+103	131720	9	66/2
19	21	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	1224	-15	148253	17	60/0
23	22	SR-71 Tomorrow (RCA)	1174	+125	109749	9	64/3
25	23	SUM 41 Still Waiting (Island/IDJMG)	1138	+144	139899	4	73/1
26	24	USED The Taste Of Ink (Reprise)	1084	+97	105114	10	66/5
24	25	OK GO Get Over It (Capitol)	1033	+29	105127	13	56/1
29	26	HOOBASTANK Remember Me (Island/IDJMG)	948	+16	77914	8	56/0
30	27	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	943	+50	128875	5	61/1
22	28	OUR LADY PEACE Innocent (Columbia)	858	-220	71944	12	45/1
27	29	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	857	-60	96344	12	47/1
34	30	VINES Outtathaway (Capitol)	757	+104	106317	4	63/4
32	31	BOX CAR RACER There Is (MCA)	732	+33	84650	9	47/1
31	32	PAPA ROACH Time And Time Again (DreamWorks)	724	-81	63261	7	59/0
33	33	AUTHORITY ZERO One More Minute (Lava/Atlantic)	694	+54	61612	8	47/0
41	34	CRAZY TOWN Drowning (Columbia)	501	+121	46670	2	50/7
38	35	NEW FOUND GLORY Head On Collision (MCA)	501	+103	60826	3	38/3
35	36	BLINDSIDE Pitiful (Elektra/EEG)	501	-107	56705	11	40/0
36	37	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	483	-57	35699	13	23/0
Debut	38	TRUSTCOMPANY Running From Me (Geffen/Interscope)	445	+225	68391	1	48/7
37	39	NICKELBACK Never Again (Roadrunner/IDJMG)	419	-54	36654	17	23/0
39	40	JACK JOHNSON Bubble Toes (Enjoy/Universal)	409	+21	48757	4	30/2
43	41	BREAKING BENJAMIN Polyamorous (Hollywood)	401	+59	36960	3	36/5
49	42	KORN Alone I Break (Immortal/Epic)	400	+103	67769	2	33/4
40	43	INCUBUS Are You In (Immortal/Epic)	400	-6	60952	6	11/0
48	44	EXIES My Goddess (Virgin)	352	+54	24077	2	36/3
45	45	MUDVAYNE Not Falling (No Name/Epic)	349	+23	28637	2	28/3
44	46	LINKIN PARK Pts Of A Thrty (Remix) (Warner Bros.)	347	+19	64018	17	19/0
46	47	TRAPT Headstrong (Warner Bros.)	345	+26	23447	3	32/2
42	48	WEEZER Keep Fishin' (Geffen/Interscope)	342	-29	48125	19	15/0
Debut	49	SYSTEM OF A DOWN Inner Vision (American/Columbia)	308	+261	54300	1	55/55
Debut	50	AUDIOVENT Looking Down (Atlantic)	271	0	17410	1	23/1

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SYSTEM OF A DOWN Inner Vision (American/Columbia)	55
COLDPLAY Clocks (Capitol)	15
PACIFIER Bullitproof (Arista)	8
CRAZY TOWN Drowning (Columbia)	7
TRUSTCOMPANY Running From Me (Geffen/Interscope)	7
SEV Same Old Song (Geffen/Interscope)	6
USED The Taste Of Ink (Reprise)	5
BREAKING BENJAMIN Polyamorous (Hollywood)	5
CREED Weathered (Wind-up)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SYSTEM OF A DOWN Inner Vision (American/Columbia)	+261
TRUSTCOMPANY Running From Me (Geffen/Interscope)	+225
EMINEM Lose Yourself (Shady/Interscope)	+205
QUEENS OF THE STONE AGE No One Knows (Interscope)	+166
SUM 41 Still Waiting (Island/IDJMG)	+144
CHEVELLE The Red (Epic)	+142
SR-71 Tomorrow (RCA)	+125
CRAZY TOWN Drowning (Columbia)	+121
VINES Outtathaway (Capitol)	+104
TAPROOT Poem (Velvet Hammer/Atlantic)	+103
NEW FOUND GLORY Head On Collision (MCA)	+103
KORN Alone I Break (Immortal/Epic)	+103

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HOOBASTANK Running Away (Island/IDJMG)	1076
JIMMY EAT WORLD Sweetness (DreamWorks)	1051
INCUBUS Warning (Immortal/Epic)	871
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	752
KORN Thoughtless (Immortal/Epic)	741
311 Amber (Volcano)	730
LINKIN PARK In The End (Warner Bros.)	717
STAIN'D For You (Flip/Elektra/EEG)	699
HOOBASTANK Crawling In The Dark (Island/IDJMG)	678
INCUBUS I Wish You Were Here (Immortal/Epic)	631
JIMMY EAT WORLD The Middle (DreamWorks)	612
SYSTEM OF A DOWN Toxicity (American/Columbia)	597
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	596

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ON THE RECORD

With
Kim Burke
Alternative Promotion,
Wind-up Records

Right now I'm really into Eminem and The Distillers. • The best new releases I've heard lately are Queens Of The Stone Age's *Songs for the Deaf* and Baboon's *Something Good Is Going to Happen to You*. • I'm looking forward to hearing the new Slayer record with Dave Lombardo,



Audioslave (I hope the album is better than the single), Brady Brock and the new Jay-Z. • The best shows I've seen lately were Gov't Mule at the Beacon (New York City) and Tool at Nassau Coliseum (Long Island).

System Of A Down cement their position as one of the hottest bands of the year (if not the hottest) with the release of "Inner.Vision." An amazing 55 stations add the song, proving that no matter how heavy the traffic, radio will find room for a hit song ... **Coldplay** continue to gain in momentum, sneaking up on programmers with an appeal that just seems to grow and grow with time. "Clocks" pulls in 15 adds for a tremendous total of 31 stations out of the box ... **Pacifier** pull in a great followup week behind "Bulletproof," adding eight more stations ... I hear **Seether's** "Fine Again" on the air at KDGE/Dallas all the time, and this song is definitely for real. Look at it this way: You don't get into the top 15 in the fourth quarter unless there's something real behind the song ... Hollywood Records wins the bidding war for **The D4**, a New Zealand band with quite a buzz from the specialty show side. Look for some major stations to start stepping out soon. **RECORD OF THE WEEK: Evanescence "Bring Me To Life"**

Alternative ON THE RADIO

— Jim Kerr, Alternative Editor

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COMING RIGHT UP

ARTIST: **Transplants**

LABEL: **Hellcat/Epitaph**

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR

You can't always count on a spinoff. Sure, *Frazier* was one (a spinoff of *Cheers*), and *Melrose Place* was too (from *90210*). But so was *Joanie Loves Chachi*. And remember *The Ropers*? Of course you don't.

All I'm saying is that before I call The Transplants a spinoff band, which they clearly are, I want to make sure you have the right kind of spinoff in mind.

Think of the fact that *The Simpsons* were spun off from *The Tracey Ullman Show*. Better yet, think of *Happy Days*, the show that successfully spawned both *Laverne & Shirley* and *Mork & Mindy*. Seriously. Don't ask me how, but at some point in those wacky 1970s, there was an episode (or more!) of *Happy Days* where The Fonz traded one-liners with Mork. And people liked it! You may be unable to think of shows like these without wincing, but I am here to remind you, people, these shows were *hits*. They sold advertising. Hell, they sold action figures.

No, this *is* about The Transplants. Really. I swear!

See, because The Transplants are a spinoff band. Rancid vocalist-guitarist Tim Armstrong started recording with singer Rob Aston a couple of years ago, and the two decided to start a group of their own. And, as if one bona fide celebrity's draw is not enough to make a spinoff a hit, also starring on The Transplants debut CD, *The Transplants*, is Blink-182 drummer Travis Barker! There are also a host of cameo performances by very special guest stars Lars Frederiksen and Matt Freeman of Rancid and Davey Havok of AFI! More stars than you could fit on the Lido deck of *The Love Boat*! Plus, a special appearance of the sort that readers of *Us* and *People* live for: Brody Armstrong of The Distillers! Who also happens to be Tim Armstrong's wife — she's two celebrities in one,



Transplants

kids! Can't you see the opening credits? "And Brody Armstrong as herself."

OK, you already knew all that celebrity spinoff stuff. I know you knew that, because The Transplants are the highest-profile "new" band since Wings. But unlike Wings, not to mention *Just the Ten of Us*, The Transplants are a spinoff that doesn't suck.

Oh, you knew that, too, did ya? You're too smart for me. Either that or you've been in L.A. lately, where KROQ has been pounding "Diamonds & Guns" for seven weeks straight. We're not talking test plays here — we're talking up to 41 spins in one week. Though the track's add date is still a week away, KROQ made it official in mid-September.

But it's not just Hollywood insiders who are hip to The Transplants. KRBZ/Kansas City has been on "Diamonds & Guns" for six weeks; so has KNDD/Seattle.

So, forget *AfterM.A.S.H.* Forget that dork-drenched *X-Files* spinoff that even FOX couldn't stomach. Consider this: *All in the Family* begat *Maude*, then *Maude* spawned *Good Times*. It should be obvious where I'm going here. If we're lucky, The Transplants won't just be a spinoff. This could be just the beginning.



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November 8, 2002



America's Best Testing Alternative Songs
12+ For The Week Ending 11/8/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
SUGARCULT Pretty Girl... (Ultimatum/Artemis)	4.10	4.10	63%	6%	3.98	58%	6%
TRUSTCOMPANY Downfall (Geffen/Interscope)	4.08	4.12	82%	17%	4.04	82%	18%
CHEVELLE The Red (Epic)	4.08	4.05	73%	12%	4.01	75%	12%
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	4.04	-	58%	8%	4.08	56%	6%
NIRVANA You Know... (Geffen/Interscope)	4.04	4.00	82%	12%	4.04	83%	12%
FOO FIGHTERS All My Life (Roswell/RCA)	4.02	3.98	83%	11%	3.98	85%	12%
STONE SOUR Bother (Roadrunner/IDJMG)	4.01	3.99	74%	13%	4.01	77%	14%
DISTURBED Prayer (Reprise)	4.01	4.01	82%	15%	3.91	84%	17%
SEETHER Fine Again (Wind-up)	3.99	3.96	66%	7%	3.94	67%	8%
HOOBASTANK Remember Me (Island/IDJMG)	3.99	-	70%	9%	3.96	69%	10%
USED The Taste Of Ink (Reprise)	3.96	3.96	46%	5%	3.80	44%	7%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.95	3.86	56%	6%	3.89	57%	7%
GOOD CHARLOTTE Lifestyles Of The ... (Epic)	3.94	3.84	86%	18%	3.74	85%	21%
OUR LADY PEACE Innocent (Columbia)	3.93	3.85	80%	14%	3.92	82%	15%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.92	3.89	95%	27%	3.86	95%	29%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.90	3.88	69%	8%	3.85	73%	11%
SALIVA Always (Island/IDJMG)	3.89	3.86	71%	9%	3.84	72%	10%
QUEENS OF THE... No One Knows (Interscope)	3.89	3.86	61%	8%	3.90	61%	6%
EMINEM Lose Yourself (Shady/Interscope)	3.84	3.73	88%	21%	3.77	88%	22%
OK GO Get Over It (Capitol)	3.82	3.62	62%	11%	3.71	59%	10%
SR-71 Tomorrow (RCA)	3.82	3.74	44%	5%	3.71	45%	6%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.76	3.87	95%	41%	3.74	97%	42%
SUM 41 Still Waiting (Island/IDJMG)	3.75	-	56%	7%	3.66	54%	7%
KORN Thoughtless (Immortal/Epic)	3.68	3.77	85%	22%	3.65	86%	22%
RED HOT CHILI... By The Way (Warner Bros.)	3.53	3.78	94%	48%	3.51	96%	50%
WHITE STRIPES Dead Leaves... (Third Man/V2)	3.53	3.56	76%	21%	3.49	76%	20%
AUDIOSLAVE Cochise (Epic)	3.48	3.50	49%	9%	3.52	52%	8%
PEARL JAM I Am Mine (Epic)	3.47	3.56	70%	16%	3.50	71%	16%
RED HOT CHILI... Zephyr Song (Warner Bros.)	3.46	3.68	87%	28%	3.40	88%	31%
STROKES Someday (RCA)	3.29	3.54	76%	26%	3.22	79%	28%

Total sample size is 670 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.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.



Top 20 Specialty Artists

November 8, 2002

1. JETS TO BRAZIL (Jade Tree) "You're The One I Want"
2. BREEDERS (4AD) "Buffy Theme," "Son Of Three"
3. DONNAS (Atlantic) "Take It Off"
4. HOT HOT HEAT (Sub Pop) "Bandages"
5. STREETS (Vice/Atlantic) "Let's Push Things Forward"
6. TRANSPLANTS (Hellcat/Epitaph) "Diamonds & Guns"
7. SIGUR ROS (MCA) "Untitled 4"
8. SOUNDTRACK OF OUR LIVES (Republic/Universal) "Sister Surround"
9. JOHNNY CASH (American Recordings/Lost Highway) "Personal Jesus"
10. LONGWAVE (Fenway) "Everywhere You Turn"
11. TAHITI 80 (Minty Fresh) "Get Yourself Together"
12. TOADIES (Aezra) various
13. LIARS (Mute) "Grown Men Don't Fall..."
14. CRASHLAND (Smart) "New Perfume"
15. INTERPOL (Matador) "PDA"
16. DAMN PERSONALS (Big Wheel Recreation) "Standing Still..."
17. AUTOPILOT OFF (Island/IDJMG) "Long Way"
18. MINUTEMAN FC (Ignition) "Big Boy"
19. D4 (Flying Nun) "Get Loose"
20. ROYKSOPP (Astralwerks) "Poor Lenc"

Ranked by total number of shows reporting artist.

Record Of The Week

Artist: TAHITI 80
Label: MINTY FRESH

The title of Tahiti 80's latest — *Wallpaper for the Soul* — sells them a little short. Actually, a lot short. ♦ The French band's frontman, Xavier Boyer, says the album's title is a definition of all music: "Imagine your heart as a house. Music is a way to decorate, to bring colors to your life." ♦ But these 12 gorgeous tracks should not be relegated to the background. Rich yet weightless, poppy but not petty, *Wallpaper* is a dip in the fountain of couth. ♦ Hmm. *Chicken Soup for the Soul* is already taken ... *Cup of Couth for the Soul!* I'll get back to you.

— Katy Stephan, Alternative Specialty Editor



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Stations and their adds listed alphabetically by market

Reporters

<p>WHRL/Albany, NY * DM/PD/APD/MD: Lisa Biello 1 CRAZY TOWN "Drowning" 1 TRUSTCOMPANY "Me" 1 SYSTEM OF A DOWN "Inner"</p>	<p>WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick No Adds</p>	<p>KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MD: Alan Ayo 8 COLDPLAY "Clocks" 1 EMINEM "Lose"</p>	<p>WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly 2 SYSTEM OF A DOWN "Inner" BOX CAR RACER "There" NOISE THERAPY "Get" SPARTA "Air"</p>	<p>KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 34 SYSTEM OF A DOWN "Inner" RED HOT CHILI "Stop"</p>	<p>WRRV/Newburgh, NY PD/MD: Andrew Boris SYSTEM OF A DOWN "Inner" TRUSTCOMPANY "Me"</p>	<p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James SYSTEM OF A DOWN "Inner" MUDVAYNE "Falling" CREED "Weathered" COLDPLAY "Clocks"</p>	<p>KXRR/Salt Lake City, UT * PD/VP/Ops. & Prog.: Mike Summ APD/MD: Artie Fufkin AMD: Corey O'Brien 1 SYSTEM OF A DOWN "Inner" 1 TRAPT "Headstrong" COLDPLAY "Clocks" OK GO "Over"</p>	<p>WXSJ/Tallahassee, FL PD: Steve King MD: Meathad "TRANSPLANTS" "Diamonds" SYSTEM OF A DOWN "Inner" AUDIOIVENT "Looking" CLINIC "Room" BIF NAKED "Myself" PACIFIER "Bullit"</p>
<p>KTEG/Albuquerque, NM * PD: Ellen Flaherty MD: Adam T2 EMINEM "Lose" SYSTEM OF A DOWN "Inner"</p>	<p>WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos CREED "Weathered" SYSTEM OF A DOWN "Inner" VINES "Outta"</p>	<p>WXEG/Oakton, OH * PD: Steve Kramer MD: Boomer 7 SYSTEM OF A DOWN "Inner"</p>	<p>KUCD/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean SR-71 "Tomorrow"</p>	<p>KLEC/Little Rock, AR * Interim PD/MD: Peter Gunn No Adds</p>	<p>KNND/New Orleans, LA * DM/PD: Rob Summers APD/MD: Sig 2 SYSTEM OF A DOWN "Inner" 1 USED "Ink" CRAZY TOWN "Drowning"</p>	<p>KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jayn 17 SYSTEM OF A DOWN "Inner"</p>	<p>XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley 5 FOOD FIGHTERS "Times" 4 TRANSPLANTS "Diamonds"</p>	<p>WSUN/Tampa, FL * OM: Chuck Beck PD: Shark QUEENS OF "Knows" SEETHER "Fine"</p>
<p>WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren COLDPLAY "Clocks" SANTANA F.P.O.D. "America" SR-71 "Tomorrow" SYSTEM OF A DOWN "Inner"</p>	<p>WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt 2 VINES "Outta" 1 BREAKING BENJAMIN "Poly" 1 SUM 41 "Shift" JIMMY EAT WORLD "Phase"</p>	<p>KTCL/Denver-Boulder, CO * PD: Mike O'Connor MD: Sabrina Saunders JACK JOHNSON "Bubble" PUDDLE OF MUDD "Hates" FOOD FIGHTERS "Life"</p>	<p>KTBZ/Houston-Galveston, TX * PD: Vince Richards APD: Eric Schmidt 3 COLDPLAY "Clocks" KORN "Break" KORN "Sev" SEV "Same" SYSTEM OF A DOWN "Inner"</p>	<p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandblom MD: Lisa Worden 10 SYSTEM OF A DOWN "Inner"</p>	<p>WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer 15 RED HOT CHILI "Stop" 11 SYSTEM OF A DOWN "Inner" 2 USED "Ink"</p>	<p>WBRU/Providence, RI * PD: Tim Schiavelli MD: Alicia Mullin 8 SYSTEM OF A DOWN "Inner" 1 TAPROOT "Poem" 1 SR-71 "Tomorrow"</p>	<p>KITS/San Francisco, CA * PD: Sean Demery MD: Aaron Arelsen DU SHADOW "Walkie" SEETHER "Fine"</p>	<p>KFMA/Tucson, AZ * PD: Libby Carlensen MD: Matt Spry 9 SYSTEM OF A DOWN "Inner" 5 TRAPT "Headstrong" SEETHER "Fine"</p>
<p>WJSE/Atlantic City, NJ * DM: Lou Romanini PD: Al Parinello MD: Jason Ulanet 1 VEX RED "Smile" 1 CLINIC "Room" SNAPCASE "Coagulate" SYSTEM OF A DOWN "Inner"</p>	<p>WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Churninatto 6 SYSTEM OF A DOWN "Inner" COLDPLAY "Clocks" CREED "Weathered" NEW FOUND GLORY "Collision"</p>	<p>CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 5 SYSTEM OF A DOWN "Inner"</p>	<p>WRZX/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 1 SYSTEM OF A DOWN "Inner" 1 PACIFIER "Bullit" 1 SOCIAL BURN "Down"</p>	<p>WMFS/Memphis, TN * PD: Rob Cressman MD: Mike Killatrew TRUSTCOMPANY "Me"</p>	<p>WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers 1 EXIES "Goddess" 1 SYSTEM OF A DOWN "Inner"</p>	<p>KRZQ/Reno, NV * OM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo 4 SYSTEM OF A DOWN "Inner" 3 COLDPLAY "Clocks" TRANSPLANTS "Diamonds"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota 16 TRANSPLANTS "Diamonds" 7 SYSTEM OF A DOWN "Inner" 6 TRUSTCOMPANY "Me" 5 SUM 41 "Shift" 4 VINES "Outta" COLDPLAY "Clocks" AUDIOIVENT "Looking" JURASSIC 5 "Golden"</p>	<p>KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 2 SYSTEM OF A DOWN "Inner" 1 SEV "Same" CRAZY TOWN "Drowning"</p>
<p>KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan DOMINAS "Oh" SYSTEM OF A DOWN "Inner"</p>	<p>WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanOsdol 56 SUGARCULT "Pretty" 16 AUDIOSLAVE "Cochise" 9 SYSTEM OF A DOWN "Inner" 9 BREAKING BENJAMIN "Poly" TRANSPLANTS "Diamonds" CHEVELLE "Red"</p>	<p>KNFO/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen AUDIOIVENT "Looking"</p>	<p>WPLA/Jacksonville, FL * PD: Scott Petibone APD/MD: Chad Chumley No Adds</p>	<p>WZTA/Miami, FL * PD: Troy Hanson APD/MD: Lee Daniels 10 MUDVAYNE "Falling" 4 VINES "Outta" 3 MUDVAYNE "Falling"</p>	<p>WJRR/Orlando, FL * PD: Pat Lynch MD: Dickerman 18 SYSTEM OF A DOWN "Inner" 4 VINES "Outta" 3 MUDVAYNE "Falling"</p>	<p>KNDD/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller MD: Seth Reister 23 SYSTEM OF A DOWN "Inner" 2 PEARL JAM "Right" 1 TAPROOT "Poem" KORN "Break" RED HOT CHILI "Stop"</p>	<p>WWDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 2 SYSTEM OF A DOWN "Inner" 1 USED "Ink" PACIFIER "Bullit"</p>	<p>WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise 11 SEV "Same" 2 SYSTEM OF A DOWN "Inner"</p>
<p>KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson SYSTEM OF A DOWN "Inner"</p>	<p>WJAX/Ft. Myers, FL * PD: John Rozz APD: Fitz Madrid MD: Jeff Zito USED "Ink" BREAKING BENJAMIN "Poly"</p>	<p>KXNA/Fayetteville, AR PD: Margot Smith SYSTEM OF A DOWN "Inner"</p>	<p>WRZK/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn COLDPLAY "Clocks" DEFAULT "Live" SYSTEM OF A DOWN "Inner"</p>	<p>WLUW/Milwaukee, WI * PD: Tommy Wilde MD: Kenny Neumann 2 SYSTEM OF A DOWN "Inner" 1 SEV "Same" CREED "Weathered" TRUSTCOMPANY "Me"</p>	<p>WOCL/Orlando, FL * PD: Alan Amith APD/MD: Bobby Smith No Adds</p>	<p>KCXX/Riverside, CA * OM/PD: Kelli Cluque APD/MD: Daryl James 8 SYSTEM OF A DOWN "Inner" TRUSTCOMPANY "Me"</p>	<p>WZNE/Rochester, NY * OM/PD: Mike Danger MD: Violet No Adds</p>	<p>WPBZ/West Palm Beach, FL * OM/PD: John O'Connell MD: Eric Kristensen 4 SYSTEM OF A DOWN "Inner" SOCIAL BURN "Down"</p>
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey NEW FOUND GLORY "Collision" PACIFIER "Bullit" SYSTEM OF A DOWN "Inner"</p>	<p>WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy 8 SYSTEM OF A DOWN "Inner" PACIFIER "Bullit"</p>	<p>KFRF/Fresno, CA * PD: Chris Squires MD: Reverend 13 SYSTEM OF A DOWN "Inner" QUEENS OF "Knows"</p>	<p>WNBZ/Monmouth-Ocean, NJ * PD: Darrin Smith MD: Brian Zanyor 11 CHEVELLE "Red" 7 COLDPLAY "Clocks" 6 DAVE MATTHEWS BAND "Street" 1 TRUSTCOMPANY "Me"</p>	<p>WPLY/Philadelphia, PA * MD: Dan Fein 5 SYSTEM OF A DOWN "Inner" 1 COLDPLAY "Clocks" TRUSTCOMPANY "Me"</p>	<p>KEDJ/Phoenix, AZ * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 10 SYSTEM OF A DOWN "Inner"</p>	<p>WZNY/Syracuse, NY * OM/PD: Mimi Griswold APD/MD: Abbie Weber 3 SEV "Same" COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner"</p>	<p>WFSM/Wilmington, NC PD: Knothead 2 SYSTEM OF A DOWN "Inner" 2 CRAZY TOWN "Drowning" 2 DISTILLERS "City" DEADSY "Brand"</p>	
<p>KQXR/Boise, ID * PD: Jacent Jackson APD/MD: Kallao No Adds</p>	<p>WXTM/Cleveland, OH * PD: Kim Monroe APD: Pete Schiecke MD: Dom Nardella 5 SYSTEM OF A DOWN "Inner" PACIFIER "Bullit"</p>	<p>WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey 6 CREED "Weathered" CRAZY TOWN "Drowning" PACIFIER "Bullit"</p>	<p>WNFZ/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Opie Hines 1 MUDVAYNE "Falling" BREAKING BENJAMIN "Poly"</p>	<p>WVLT/Orlando, FL * PD: Alan Amith APD/MD: Bobby Smith No Adds</p>	<p>KZON/Phoenix, AZ * OM/PD: Tim Maramville APD/MD: Kevin Mannion 23 COUNTING CROWS "Night" GOOD CHARLOTTE "Famous" AVRIL LAVIGNE "Wim"</p>	<p>WZNE/Rochester, NY * OM/PD: Mike Danger MD: Violet No Adds</p>	<p>WZNY/Syracuse, NY * OM/PD: Mimi Griswold APD/MD: Abbie Weber 3 SEV "Same" COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner"</p>	
<p>WBCN/Boston, MA * OM: Tony Berardini VP/Programming: Dedipus APD/MD: Steven Strick SYSTEM OF A DOWN "Inner"</p>	<p>WARQ/Columbia, SC * OM/PO: Gina Juliano MD: Dava Farra COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner"</p>	<p>WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson 4 SYSTEM OF A DOWN "Inner" TRUSTCOMPANY "Me"</p>	<p>KFTE/Lafayette, LA * PD: Scott Perrin MD: Chris Olivier 1 USED "Ink" SYSTEM OF A DOWN "Inner"</p>	<p>WBUZ/Nashville, TN * PD: Brian Krysz COLDPLAY "Clocks" DEADSY "Brand" OURS "Leaves" SYSTEM OF A DOWN "Inner"</p>	<p>WZNY/Syracuse, NY * OM/PD: Mimi Griswold APD/MD: Abbie Weber 3 SEV "Same" COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner"</p>	<p>WZNY/Syracuse, NY * OM/PD: Mimi Griswold APD/MD: Abbie Weber 3 SEV "Same" COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner"</p>	<p>WZNY/Syracuse, NY * OM/PD: Mimi Griswold APD/MD: Abbie Weber 3 SEV "Same" COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner"</p>	
<p>WFNX/Boston, MA * PD: Cruze APD/MD: Kevin Mays 19 SYSTEM OF A DOWN "Inner" 10 JURASSIC 5 "Golden" AUDIOIVENT "Looking" PACIFIER "Bullit"</p>	<p>WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 12 COLDPLAY "Clocks" DIVISION OF LAURA "Some" MAROON 5 "Breathe" OUR LADY PEACE "Innocent"</p>	<p>WEEQ/Hagerstown, MD PD: Brad Hunter APD: Dave Roberts COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner" TRANSPLANTS "Diamonds"</p>	<p>WWDX/Lansing, MI * PD: Chilli Walker MD: Kelly Brady 19 SYSTEM OF A DOWN "Inner" VINES "Outta"</p>	<p>WZNY/Syracuse, NY * OM/PD: Mimi Griswold APD/MD: Abbie Weber 3 SEV "Same" COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner"</p>	<p>WZNY/Syracuse, NY * OM/PD: Mimi Griswold APD/MD: Abbie Weber 3 SEV "Same" COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner"</p>	<p>WZNY/Syracuse, NY * OM/PD: Mimi Griswold APD/MD: Abbie Weber 3 SEV "Same" COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner"</p>	<p>WZNY/Syracuse, NY * OM/PD: Mimi Griswold APD/MD: Abbie Weber 3 SEV "Same" COLDPLAY "Clocks" SYSTEM OF A DOWN "Inner"</p>	

* Monitored Reporters
86 Total Reporters



77 Total Monitored

9 Total Indicator

Note: WMAD/Madison, WI moves from Alternative to Hot AC.
WHTG/Monmouth-Ocean, NJ moves from Hot AC to Alternative.

New & Active

- COLDPLAY Clocks (Capitol)**
Total Plays: 230, Total Stations: 31, Adds: 15
- DEFAULT Live A Lie (TVT)**
Total Plays: 216, Total Stations: 17, Adds: 1
- JURASSIC 5 What's Golden? (Interscope)**
Total Plays: 188, Total Stations: 10, Adds: 2
- TRANSPLANTS Diamonds & Guns (Epitaph)**
Total Plays: 183, Total Stations: 11, Adds: 4
- DISTILLERS City Of Angels (Hellcat/Epitaph)**
Total Plays: 161, Total Stations: 14, Adds: 1
- PACIFIER Bullitproof (Arista)**
Total Plays: 127, Total Stations: 23, Adds: 8
- SEV Same Old Song (Geffen/Interscope)**
Total Plays: 119, Total Stations: 11, Adds: 6
- CREED Weathered (Wind-up)**
Total Plays: 89, Total Stations: 12, Adds: 5
- OURS Leaves (DreamWorks)**
Total Plays: 62, Total Stations: 9, Adds: 1
- DEADSY Brand New Love (Elementree/DreamWorks)**
Total Plays: 35, Total Stations: 8, Adds: 1

Songs ranked by total plays

Indicator

Most Added®

- SYSTEM OF A DOWN Inner Vision (American/Columbia)**
- AUDIOIVENT Looking Down (Atlantic)**
- COLDPLAY Clocks (Capitol)**
- TRANSPLANTS Diamonds & Guns (Epitaph)**
- TRUSTCOMPANY Running From Me (Geffen/Interscope)**
- SUM 41 Still Waiting (Island/IDJMG)**
- VINES Outtathaway (Capitol)**
- CRAZY TOWN Drowning (Columbia)**
- PACIFIER Bullitproof (Arista)**
- DISTILLERS City Of Angels (Hellcat/Epitaph)**
- BIF NAKED I Love Myself Today (Her Royal Majesty's)**
- DEADSY Brand New Love (Elementree/DreamWorks)**
- MUDVAYNE Not Falling (No Name/Epic)**
- CLINIC Come Into Our Room (Universal)**
- CREED Weathered (Wind-up)**
- JURASSIC 5 What's Golden? (Interscope)**

U
the used
"THE TASTE OF INK"
New this week:
WXRK, WWDC, WJBX, KKND, WOXY, KFTE
R&R Alternative: 26 - 24
Modern Rock Monitor: 27* - 25*
#1 Heatseekers this week!
With 6,000+ units sold!
Over 72,000 units sold & more!



JOHN SCHOENBERGER

jschoenberger@radioandrecords.com

Rebel With A Cause

□ Lost Highway's Luke Lewis creates a haven for artists

Luke Lewis, Chairman/CEO of Universal Music Group's Nashville Operations (Mercury Nashville, MCA Nashville and Lost Highway), had a dream for many years to create an artist-friendly label that put the music first. He finally got his wish with the 2001 launch of Lost Highway.

Lewis' career in the music business began with a Tennessee record distributor in the early 1970s and continued as an editor for *Record World* magazine,

where he stayed for two years. From there, he joined CBS Records and did a 13-year stint in sales, promotion and marketing — first in Dallas, then in Houston and finally in New England. In 1988 he moved



Luke Lewis

to Los Angeles to become VP/GM of MCA's UNI Distribution system.

All the while, though, Lewis' mind was set on someday returning to Nashville. In 1992 he got his wish when Mercury wooed him away from MCA to head up its Nashville division. He's since become a major force in music, giving guidance to many successful artists — especially Shania Twain, who has sold more than 50 million albums to date.

In 2001 Lewis launched Lost Highway Records — named after a 1940s Hank Williams tune — in partnership with Island/Def Jam. Not only does the label have a radical artistic philosophy, it also has a thoroughly unconventional business plan.

The music industry has been taken over by businessmen. They have stockholders to satisfy, numbers to reach, product to move. Now, by and large, it's the business that comes first, then the music. But with Lost Highway, Lewis has tried to turn that around.

The label's roster features an eclectic group of artists including Ryan Adams, William Topley, Johnny Cash, Willie Nelson, Robert Earl Keen, Kim Richey, Tift Merritt, Drive-By Truckers and the recently signed Jayhawks and John Eddie. Lewis goes out of his way to allow these artists to create music without undue label pressure.

Lewis had a one-on-one chat with WXRT/Chicago VP/Programming Norm Winer at the 2002 R&R Triple A Summit in Boulder, CO. Below are some excerpts from that conversation.

LOST HIGHWAY

NW: *Lost Highway has been a dream of yours for a long time.*

LL: When I worked at MCA in L.A., we had Nanci Griffith, Steve Earle and Lyle Lovett. They had basically defected from Nashville, realizing that the labels based there didn't know how to deal with them on a marketing level.

I had lived in Nashville before, and I started to think, "Why can't you have a record label in Nashville that can do any kind of music?" So, I've had that dream for a long time. I always wanted to run a label there that was kind of like a creative colony for artists, but it took about eight years to get it going.

A couple of years ago I was seriously thinking about quitting the

"Integrity, passion and being excited again were the motivations for starting Lost Highway."

Luke Lewis

business. It was all becoming very boring to me, and I have always thought that if you don't have passion for what you're doing, you're gonna suck. We began to talk about starting a label, and the excitement about my dream came back into play. Integrity, passion and being excited again were the motivations for starting Lost Highway.

It turned out to be good timing: Lucinda Williams and Willie Nelson were already on Island, Ryan Adams and Robert Earl Keen were out of a deal, and Kim Richey and William Topley were already there, so we had a nucleus of artists to start with.

NW: *You put together a very realistic business plan, didn't you?*

LL: Because I'm in this corpo-

rate environment, the business plan for this thing had to show it breaking even the first year. We achieved

that without *O Brother*, I am very proud to say. That release and the Hank Williams tribute we did were meant only to launch the label.

The rough plan was as follows: We wanted the artists we signed to fulfill two of three basic criteria — a sales base, a touring base or great press. Then we lowballed our costs and expectations so we could reach the break-even goal.

Instead of shooting for the moon, we remained realistic and kept the costs of recording, promotion and marketing in line with those conservative goals. Instead of trying to force things to happen, we felt more comfortable chasing them. It's a big challenge to remain patient and to ask your artists to do the same.

NW: *In its first year Lost Highway had four albums that were nominated for 16 Grammys — winning seven. It was in the black with more than \$100 million in sales and only \$5 million spent to make and market the records. In retrospect, it was obviously a good idea to start this label, but in an era when the industry seems less than adventurous, it's hard to believe that you could convince the powers that be to go for the idea.*

LL: My pitch was to create a label with an image like labels in the past used to have — you know, Shelter, Asylum and even Island. I thought a brand might work with this type of music. If we could establish a brand, it would help all of the artists, as well as us.

If we have gotten anything right at this point, it is that. And it's a tribute to the artists more than it is to us. We just gathered them together and put their records out. They have made the incredible music. The fact that we have already established somewhat of a brand really gives me a lot of pleasure.

NW: *How did *O Brother* come about?*

LL: A friend of mine who owns a studio in Nashville called to tell me about something interesting that was happening with T Bone Burnett and Joel and Ethan Coen. I was a fan of



WHO? WHAT? WHERE?

Lost Highway artist Ryan Adams stopped by WBOS/Boston for an in-studio performance before his concert at the Orpheum Theater. Pictured here are (l-r) WBOS PD Chris Herrmann and MD Michele Williams, Adams and WBOS afternoon DJ Neal Robert.

all three, so I went down to check it out. This was about three years ago.

I hung out with them and got to know them, and they eventually handed me this script to a movie they were working on. T Bone was already in the process of recording the music for the movie, and I felt that something magical was going on — the way they were taking traditional songs and updating them without losing their charm, the idea for the movie, all of it.

It wasn't that rich of a deal to get involved with, and my instincts told me I had to have the project for Lost Highway. At the time I was thinking we would have to sell a couple hundred thousand records to make some money, and I was sure we could reach that goal. But the clos-

"If I have any advice at all, it is to trust your instincts."

Luke Lewis

er was that they didn't ask for a Shania Twain track to be on the album.

NW: *What did you learn from the *O Brother* phenomenon?*

LL: No offense, but I learned there is life after radio. Sure, we got some play at Triple A and Americana on the project, plus exposure on CMT, but radio did not drive this project. Sometimes people have to read about it or see it live or hear about it from a friend. It appealed to people of all ages and walks of life who were curious about this style of music. It was fresh.

To go even further, I have had my faith reaffirmed. If you love the music and trust your instincts, there is a good chance it will work. I find that my tastes are pretty common; I have to remember that. If I have any advice at all, it is to trust your instincts. Get away from that research bullshit and do what your gut tells you is right.

NW: *Is Nashville the right home for Lost Highway?*

LL: When we started Lost Highway, we were afraid of the alt country stigma that could come to the label because of it being in Nashville. But if you get past that, there's a great underground art-colony vibe going on that you can tap into, but you have to look for it to find it. The town is full of amazing songwriters, and it is a haven for all kinds of music, not just country music. I love Nashville, and I love Southern music; I think all the great music in America has come from the South.

NW: *What do you see as the next trend in music?*

LL: In many ways the '90s until late 2001 in this country reminded me of the '50s. Everybody was having a really nice time — let's not rock the boat. Let's go dancing and hear a love song. We got way tame.

Radio had gotten the same way, due to consolidation. The pressure was to become more careful and to target a narrower demo. It had happened to newspaper and television too. This also affected us in the kind of music we signed and released. Everybody seemed to aim for the lowest common denominator. What really happened is that everybody dumbed down. It's a damn shame.

For it to change it really has to be a cultural thing: It's like the *Titanic*; it will turn slowly. Things have started to change since 9/11. I think we are headed for some really tough times, and I feel we are in for a lot of pain in the foreseeable future. But people like to feel pain that is outside of themselves to relieve their own, so maybe music that is about pain will become popular again. That can be a good thing, because it will remind us that we are all brothers and sisters.

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



November 8, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (G)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	U2 Electrical Storm (Interscope)	590	-8	33972	9	26/0
5	2	WALLFLOWERS When You're On Top (Interscope)	479	+35	24601	9	26/1
4	3	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	468	+23	26947	10	21/1
2	4	PEARL JAM I Am Mine (Epic)	446	-4	23636	7	26/0
6	5	MATCHBOX TWENTY Disease (Atlantic)	417	-13	25488	5	20/0
7	6	DAVE MATTHEWS BAND Grace Is Gone (RCA)	404	-1	18959	6	24/0
3	7	COLDPLAY In My Place (Capitol)	404	-42	22150	18	25/0
8	8	NORAH JONES Don't Know Why (Blue Note/Virgin)	380	-15	31141	27	23/0
9	9	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	379	-11	29905	7	22/1
11	10	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	356	-29	29241	22	22/0
14	11	COUNTING CROWS Miami (Geffen/Interscope)	345	-10	17402	10	22/0
10	12	SHERYL CROW Steve McQueen (A&M/Interscope)	340	-48	25649	16	22/0
15	13	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	328	-16	22023	6	16/0
16	14	TRACY CHAPMAN You're The One (Elektra/EEG)	322	-1	23981	8	22/0
12	15	JACK JOHNSON Flake (Enjoy/Universal)	319	-56	26495	38	25/0
13	16	ROLLING STONES Don't Stop (Virgin)	305	-57	15632	9	21/0
17	17	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	302	+4	20652	11	21/0
20	18	TORI AMOS A Sorta Fairytale (Epic)	286	+1	12766	9	20/0
18	19	DAVID GRAY The Other Side (ATO/RCA)	284	-7	24245	5	23/1
19	20	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	275	-16	16396	8	18/0
22	21	FEEL Won't Stand In Your Way (Curb)	202	+9	4553	3	16/0
21	22	311 Amber (Volcano)	198	-27	11211	14	9/0
24	23	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	186	+8	7340	4	17/0
27	24	HOOBASTANK Running Away (Island/IDJMG)	179	+20	4067	3	5/0
23	25	OUR LADY PEACE Somewhere Out There (Columbia)	171	-14	5094	5	4/0
29	26	JACK JOHNSON Bubble Toes (Enjoy/Universal)	169	+15	15191	13	17/0
Debut	27	PRETENDERS Complex Person (Artemis)	167	+41	11276	1	21/2
28	28	NORAH JONES Come Away With Me (Blue Note/Virgin)	159	+5	11299	2	14/0
30	29	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	154	+2	5025	5	15/0
25	30	HOWIE DAY Ghost (Epic)	148	-14	12621	19	15/0

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 10/27-11/2. 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

SUSAN TEDESCHI Alone (Tone-Cool/Artemis)
Total Plays: 141, Total Stations: 18, Adds: 3

BRAD Shinin' (Redline)
Total Plays: 140, Total Stations: 14, Adds: 2

RHETT MILLER Come Around (Elektra/EEG)
Total Plays: 132, Total Stations: 13, Adds: 0

MARK KNOPFLER Why Aye Man (Warner Bros.)
Total Plays: 121, Total Stations: 11, Adds: 0

DISHWALLA Angels Or Devils (Immergent)
Total Plays: 116, Total Stations: 11, Adds: 0

DELBERT MCCLINTON Same Kind Of Crazy (New West/Red Ink)
Total Plays: 114, Total Stations: 12, Adds: 0

CREED One Last Breath (Wind-up)
Total Plays: 111, Total Stations: 5, Adds: 0

BECK Lost Cause (Geffen/Interscope)
Total Plays: 104, Total Stations: 10, Adds: 1

MAROON 5 Harder To Breathe (Octone)
Total Plays: 85, Total Stations: 6, Adds: 1

PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
Total Plays: 85, Total Stations: 3, Adds: 0

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GEORGE HARRISON Stuck Inside A Cloud (Capitol)	13
SHERYL CROW C'mon, C'mon (A&M/Interscope)	6
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	3
JAMES L. DICKINSON Hungry Town (Artemis)	3
PRETENDERS Complex Person (Artemis)	2
BRAD Shinin' (Redline)	2
DROPLINE Best Thing (143/Reprise)	2
PAUL SIMON Father And Daughter (Nick/Jive)	2
ERIC CLAPTON Bagde (Duck/Reprise)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	+104
PRETENDERS Complex Person (Artemis)	+41
WALLFLOWERS When You're On Top (Interscope)	+35
BRAD Shinin' (Redline)	+34
DROPLINE Best Thing (143/Reprise)	+33
PAUL SIMON Father And Daughter (Nick/Jive)	+27
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+23
GEORGE HARRISON Stuck Inside A Cloud (Capitol)	+22
BONNIE RAITT Time Of Our Lives (Capitol)	+21
HOOBASTANK Running Away (Island/IDJMG)	+20

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE MATTHEWS BAND Where Are You Going (RCA)	302
JIMMY EAT WORLD The Middle (DreamWorks)	209
JOHN MAYER No Such Thing (Aware/Columbia)	188
PETE YORN Strange Condition (Columbia)	149
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	141
AFRO-CELT... F/P. GABRIEL When... (Real World/Virgin)	133
SHERYL CROW Soak Up The Sun (A&M/Interscope)	130
EDDIE VEDDER You've Got To Hide Your... (V2)	125
DAVE MATTHEWS BAND Everyday (RCA)	119
LIFEHOUSE Hanging By A Moment (DreamWorks)	118
PETE YORN Life On A Chain (Columbia)	114
CALLING Wherever You Will Go (RCA)	114
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	114
DAVID GRAY Babylon (ATO/RCA)	113
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	113
INCUBUS Drive (Immortal/Epic)	112

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

SHERYL CROW

#2 Most Added!

"C'mon, C'mon"

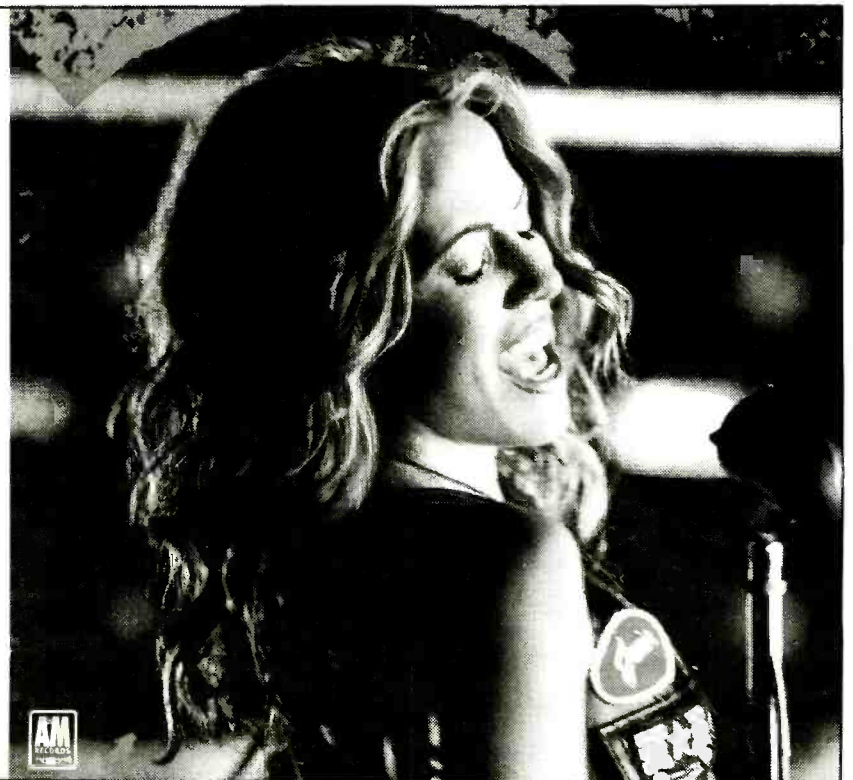
Majors on:

WXRV WXPB WRNR WTTS
WRLT WMPS KTCZ KTBG

Upcoming shows:

12/4 Christmas at Rockefeller Center
12/10 Late Night with Conan O'Brien
12/11 Good Morning America

Management: W Management - Scooter Weintraub, Pam Wertheimer, Chris Hudson
Produced by: Sheryl Crow and John Shanks



November 8, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GRCS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	276	+8	7225	5	19/0
1	2	TRACY CHAPMAN You're The One (Elektra/EEG)	272	0	7743	8	20/0
3	3	WALLFLOWERS When You're On Top (Interscope)	247	-1	5788	8	18/0
11	4	DAVID GRAY The Other Side (ATO/RCA)	241	+30	7369	5	19/0
5	5	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	240	+1	7339	11	18/0
6	6	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	236	0	7075	8	19/0
7	7	ROLLING STONES Don't Stop (Virgin)	230	-4	5307	9	18/0
4	8	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	225	-21	7079	8	18/0
9	9	DAVE MATTHEWS BAND Grace Is Gone (RCA)	218	-1	3976	9	15/0
10	10	U2 Electrical Storm (Interscope)	215	-3	3438	9	16/0
12	11	TORI AMOS A Sorta Fairytale (Epic)	207	+1	5288	9	18/0
14	12	MARK KNOPFLER Why Aye Man (Warner Bros.)	196	-5	6117	5	18/0
15	13	COUNTING CROWS Miami (Geffen/Interscope)	185	-9	3359	10	14/0
21	14	PRETENDERS Complex Person (Artemis)	180	+25	4701	2	18/1
13	15	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	178	-25	4797	13	16/0
18	16	PEARL JAM I Am Mine (Epic)	177	-4	2503	6	12/0
16	17	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	176	-15	4573	10	16/0
8	18	COLDPLAY In My Place (Capitol)	176	-54	5033	18	14/0
17	19	TREY ANASTASIO Cayman Review (Elektra/EEG)	170	-14	2716	10	15/0
19	20	RHETT MILLER Come Around (Elektra/EEG)	163	-10	4528	13	16/0
23	21	SHEMOKIA COPELAND Livin' On Love (Alligator)	156	+4	7615	5	17/1
Debut	22	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	153	+110	4985	1	18/0
20	23	KIM RICHEY This Love (Lost Highway/IDJMG)	152	-17	4829	11	14/0
22	24	DELBERT MCCLINTON Same Kind Of Crazy (New West/Red Ink)	141	-13	4884	7	15/0
29	25	MAIA SHARP Crimes Of The Witness (Concord)	127	+18	2388	2	14/0
26	26	NORAH JONES Come Away With Me (Blue Note/Virgin)	123	-10	3607	3	12/1
25	27	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	122	-16	4141	19	12/0
28	28	BECK Lost Cause (Geffen/Interscope)	119	+6	5453	2	14/2
27	29	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	119	+4	1179	3	10/1
24	30	CHUCK PROPHET I Bow Down & Pray Every Day (New West/Red Ink)	113	-31	3456	7	13/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 10/27-Saturday 11/2. © 2002, R&R Inc.

Most Added

ARTIST TITLE LABEL(S)	ADDS
GEORGE HARRISON Stuck Inside A Cloud (Capitol)	15
SHERYL CROW C'mon, C'mon (A&M/Interscope)	11
PAUL SIMON Father And Daughter (Nick/Jive)	3
BECK Lost Cause (Geffen/Interscope)	2
GOV'T MULE Beautifully Broken (ATO)	2
BEN FOLDS Tiny Dancer (Epic)	2
PRETENDERS Complex Person (Artemis)	1
SHEMOKIA COPELAND Livin' On Love (Alligator)	1
NORAH JONES Come Away With Me (Blue Note/Virgin)	1
BONNIE RAITT Time Of Our Lives (Capitol)	1
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	1
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1
GARFUNKEL/SHARP/MONDOLOCK Bounce (Manhattan)	1
PETER WOLF Nothing But The Wheel (Artemis)	1
ZERO 7 In The Waiting Line (Quango/Palm)	1
DAVID BOWIE Everyone Says "Hi" (ISO/Columbia)	1
JAMES TAYLOR Whenever You're Ready (Columbia)	1
KELLER WILLIAMS Freeker By The Speaker (Sci-Fidelity)	1
ERIC CLAPTON Bagde (Duck/Reprise)	1
STEVE EARLE Jerusalem (E-Squared/Artemis)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	+110
PAUL SIMON Father And Daughter (Nick/Jive)	+72
BADLY DRAWN BOY You Were Right (XL/ARTISTdirect)	+37
DAVID GRAY The Other Side (ATO/RCA)	+30
PRETENDERS Complex Person (Artemis)	+25
BONNIE RAITT Time Of Our Lives (Capitol)	+24
GEORGE HARRISON Stuck Inside A Cloud (Capitol)	+19
MAIA SHARP Crimes Of The Witness (Concord)	+18
GARFUNKEL/SHARP/MONDOLOCK Bounce (Manhattan)	+17
SHERYL CROW C'mon, C'mon (A&M/Interscope)	+15
JACK JOHNSON Flake (Enjoy/Universal)	+15
ALICE PEACOCK I'll Be The One (Aware/Columbia)	+13
ROSE SMITH Life Changes (Paras Recording Company)	+12

Reporters

<p>WAPS/Akron, OH PD/MD: Bill Gruber SHERYL CROW "C'mon" 1 GEORGE HARRISON "Cloud" 1 BONNIE RAITT "Time" 1 MARCO COPPELY "Trust"</p>	<p>KBOD/Denver-Boulder, CO * PD: Scott Arbaugh MD: Keeter 1 PAUL SIMON "Father" 2 GEORGE HARRISON "Cloud"</p>	<p>KTCZ/Minneapolis, MN * PD: Lauren MacLachlan APD/MD: Mike Wolf SHERYL CROW "C'mon" PRETENDERS "Complex"</p>	<p>WCLZ/Portland, ME PD: Herb Ivy MD: Brian James BECK "Lost" SHERYL CROW "C'mon" GOV'T MULE "Broken"</p>	<p>KDTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 4 GEORGE HARRISON "Cloud" 4 SHERYL CROW "C'mon" 4 NELSON/ROW "Wesley"</p>
<p>KTZD/Albuquerque, NM * PD: Scott Souhrada MD: Don Kelley 1 DEFAULT "Love" 1 RED HOT CHILI "Song"</p>	<p>WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn 1 GEORGE HARRISON "Cloud" 2 ZERO 7 "Waiting" 3 ERIC CLAPTON "Badge" 3 STEVE EARLE "Jerusalem"</p>	<p>WGVN/Minneapolis, MN * OM: Dave Hamilton MD: Jeff Collins 5 IKE REILLY "Don't" 14 BECK "Lost" 13 DRUPLINE "Best"</p>	<p>KINK/Portland, DR * PD: Dennis Constantine MD: Kevin Welch 1 GEORGE HARRISON "Cloud" DAVE MATTHEWS BAND "Street"</p>	<p>KBAC/Santa Fe, NM GM/MD: Ira Gordon APD: Sam Ferrara 7 RED HOT CHILI "Song" SHERYL CROW "C'mon" GEORGE HARRISON "Cloud" DAVE MATTHEWS BAND "Street"</p>
<p>KGSR/Austin, TX * DM: Jeff Carrol PD: Jody Denberg APD: Jyl Hershman-Ross MD: Susan Castle 8 GEORGE HARRISON "Cloud"</p>	<p>WVDD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abbey SHEMOKIA COPELAND "Livin' GEORGE HARRISON "Cloud" BECK "Lost" CHRIS ROBINSON "Arms" PRETENDERS "Complex"</p>	<p>WZEW/Mobile, AL * PD: Brian Hart MD: Lee Ann Konik GEORGE HARRISON "Cloud"</p>	<p>WDST/Poughkeepsie, NY DM/GM: Gary Cheitok PD: Greg Galline APD: Christine Martinez MD: Roger Menell 4 GEORGE HARRISON "Cloud" SHERYL CROW "C'mon" PAUL SIMON "Father"</p>	<p>KTAD/Santa Fe, NM PD: Brad Hockmeyer APD/MD: Michael Dean 5 PETER WOLF "Wheel" GEORGE HARRISON "Cloud" SHERYL CROW "C'mon" DROPLINE "Best" KELLER WILLIAMS "Speaker" MARION 5 "Breathe" DAVID BOWIE "Says" NANO GRIFFITH "Radio"</p>
<p>WRNR/Baltimore, MD DM: Jon Peterson PD: Alex Cortright MD: Damian Einstein GEORGE HARRISON "Cloud" SHERYL CROW "C'mon"</p>	<p>WNCW/Greenville, SC PD: Mark Keele APD/MD: Kim Clark BEN FOLDS "Tiny" GEORGE HARRISON "Cloud" PAUL SIMON "Father" ALISON KRAUSS "Alabaster" YOUSOU N'DOUR "Everywhere"</p>	<p>KPIG/Monterey, CA PD/MD: Laura Ellen Hopper No Adds</p>	<p>KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Herold JAMES L. DICKINSON "Hungry" GEORGE HARRISON "Cloud" JAMES TAYLOR "October" U2 "América"</p>	<p>KRSH/Santa Rosa, CA * PD: Bill Bowker MD: Pam Long JAMES L. DICKINSON "Hungry" GEORGE HARRISON "Cloud" ROBERT PLANT "Saw"</p>
<p>KRVB/Boise, ID * DM/MD: Dan McColly COUNTING CROWS "Fast" MAIA SHARP "Witness"</p>	<p>WTTN/Indianapolis, IN * PD: Brad Holtz MD: Todd Berryman 2 CHRIS ROBINSON "Arms" 1 ERIC CLAPTON "Badge" SHERYL CROW "C'mon"</p>	<p>WUW/New York, NY FD: Chuck Singleton MD: Rita Houston AMD: Russ Borris No Adds</p>	<p>KENZ/Salt Lake City, UT * DM/MD: Bruce Jones MD: Kari Bushman 1 STONE ISLAND "Summer" BRAD "Shine"</p>	<p>KMTT/Seattle-Tacoma, WA * GM/MD: Chris Mays APD/MD: Shawn Stewart 1 GEORGE HARRISON "Cloud"</p>
<p>WBOS/Boston, MA * PD: Chris Herrmann APD/MD: Michele Williams No Adds</p>	<p>WOKI/Knoxville, TN * PD: Shane Cox MD: Sarah McClune GEORGE HARRISON "Cloud"</p>	<p>WKDC/Norfolk, VA * PD: Paul Shugrue MD: Kristen Croot DROPLINE "Best" GEORGE HARRISON "Cloud"</p>	<p>KPRI/San Diego, CA * PD/MD: Oona Shaieb 1 SUSAN TEDESCHI "Alone" GEORGE HARRISON "Cloud"</p>	<p>KAEP/Spokane, WA * PJ: Tim Collier MD: Kari Bushman BRAD "Shine" TRUST COMPANY "Me"</p>
<p>WXR/Boston, MA * PD: Joanne Doody MD: Dana Marshall 1 SHERYL CROW "C'mon" 1 PETER GABRIEL "Mona" 1 GEORGE HARRISON "Cloud" MARION 5 "Breathe"</p>	<p>WFPK/Louisville, KY PD: Dan Reed APD: Stacy Owen GEORGE HARRISON "Cloud" NORAH JONES "Come" PAUL SIMON "Father" JAMES TAYLOR "Baby" RYAN ADAMS "Sign" ALISON KRAUSS "Baby"</p>	<p>KCTY/Omaha, NE * PD: Brian Burns COLDPLAY "Dicks" PRETENDERS "Complex" SUSAN TEDESCHI "Alone"</p>	<p>KFDG/San Francisco, CA * PD: Dave Benson APD/MD: Haley Jones 3 WALLFLOWERS "Top"</p>	<p>WRNK/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse JAMES L. DICKINSON "Hungry"</p>
<p>WMVY/Cape Cod, MA PD/MD: Barbara Dacey GEORGE HARRISON "Cloud"</p>	<p>KTBG/Kansas City, MO PD: Jon Hart MD: Byron Johnson GEORGE HARRISON "Cloud" SHERYL CROW "C'mon" JOE BONAMASSA "Waiting" LAMA "World"</p>	<p>WXP/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 7 SHERYL CROW "C'mon" BEN FOLDS "Tiny" GARRIKEL/SHARP "Bounce" GEORGE HARRISON "Cloud" WILLY PORTER "Uncond" BETHOFTON "Trust" JOAN OSBORNE "Smiling" GOV'T MULE "Broken"</p>	<p>KRPN/San Diego, CA * PD/MD: Oona Shaieb 1 SUSAN TEDESCHI "Alone" GEORGE HARRISON "Cloud"</p>	<p>WRNK/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse JAMES L. DICKINSON "Hungry"</p>
<p>WDDO/Chattanooga, TN * DM/MD: Danny Howard BRUCE SPRINGSTEEN "Lonesome"</p>	<p>WMMW/Madison, WI * PD: Tom Teuber MD: Gabby Parsons 5 SHERYL CROW "C'mon"</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Weisch APD/MD: Chris Griffin CLARKS "Saturday" PETER GABRIEL "Mona" AIMEE MANN "Be"</p>	<p>KRPN/San Diego, CA * PD/MD: Oona Shaieb 1 SUSAN TEDESCHI "Alone" GEORGE HARRISON "Cloud"</p>	<p>WRNK/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse JAMES L. DICKINSON "Hungry"</p>
<p>WXRT/Chicago, IL * PD: Norm Winer APD/MD: John Farneda No Adds</p>	<p>WMPN/Memphis, TN * PD/MD: Alexandra Inzer 8 SHERYL CROW "C'mon" 1 PAUL SIMON "Father" ERIC CLAPTON "Badge" GEORGE HARRISON "Cloud"</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Weisch APD/MD: Chris Griffin CLARKS "Saturday" PETER GABRIEL "Mona" AIMEE MANN "Be"</p>	<p>KRPN/San Diego, CA * PD/MD: Oona Shaieb 1 SUSAN TEDESCHI "Alone" GEORGE HARRISON "Cloud"</p>	<p>WRNK/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse JAMES L. DICKINSON "Hungry"</p>
<p>KBXR/Columbia, MD PD/MD: Lana Trezise 3 GEORGE HARRISON "Cloud" 3 SHERYL CROW "C'mon"</p>	<p>WMPN/Memphis, TN * PD/MD: Alexandra Inzer 8 SHERYL CROW "C'mon" 1 PAUL SIMON "Father" ERIC CLAPTON "Badge" GEORGE HARRISON "Cloud"</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Weisch APD/MD: Chris Griffin CLARKS "Saturday" PETER GABRIEL "Mona" AIMEE MANN "Be"</p>	<p>KRPN/San Diego, CA * PD/MD: Oona Shaieb 1 SUSAN TEDESCHI "Alone" GEORGE HARRISON "Cloud"</p>	<p>WRNK/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse JAMES L. DICKINSON "Hungry"</p>

*Monitored Reporters
47 Total Reporters

27 Total Monitored

20 Total Indicator

19 Current Indicator Playlists

Reported Frozen Playlist (1):
KMTN/Jackson, WY

National Programming

Added This Week



World Cafe

Ali Castelinni 215-898-6677

BJORK It's In Our Hands
GEORGE HARRISON Stuck In A Cloud
JASON MRAZ The Remedy
JOSEPH ARTHUR Honey And The Moon
SONDRE LERCHE You Know So Well
VARIOUS ARTISTS Red Hot & Riot



Acoustic Cafe

Rob Reinhart 734-761-2043

GARFUNKEL/SHARP/MONDOLOCK The Kid
GOV'T MULE Beautifully Broken
NITTY GRITTY DIRT BAND Fishin' Blues
THE WALLFLOWERS Closer To You

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R&R c/o Mike Davis:
10100 Santa Monica Blvd., 3rd Floor,
Los Angeles, CA 90067

AAA ARTIST OF THE WEEK

ALBUM: **Feel**

LABEL: **Curb**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Feel

Sometimes things come together simply because it feels right. Such has been the case with a new band called **Feel**, the spearhead act for Curb Records' renewed effort to re-enter the rock world. Comprising singer-guitarist Scot Sax, bassist Mark Getten, guitarist Billy Alexander and drummer Dave Shaffer, this Los Angeles-based act creates music that is perfect for Triple A radio — infectious melodies, intelligent lyrics and tasteful musicianship.

The road that leads to **Feel** began in the mid-'90s in Philadelphia with a group called Wanderlust, which included Sax and Getten as core members. Their album, *Prize*, was released on RCA and was warmly received for having a sense of adventure while remaining keenly focused on the songs. After the band's demise, Sax moved to Los Angeles, where he was signed by Warner/Chappell as a staff writer. This experience gave him the opportunity to hone his writing skills, but he soon began to miss performing for an audience.

Getten joined Sax in L.A., and the two began to gig around as a low-key acoustic duo. As an aside they recorded a song called "I Am the Summertime" under the name Bachelor Number One. The song was selected for the *American Pie* soundtrack. "The last thing I wanted was to have a band again," says Sax. "But when we went back to put a guitar part on the song, our producer, Dusty Wakeman, jokingly said,

'OK, bachelor number one.' All of a sudden we became this band with that name."

This ultimately led to the formation of an official band with the addition of Alexander and Shaffer. The quartet hit the road — mainly in the Northeast — to try out some new material. One gig happened to be at the Bitter End in New York shortly after Sept. 11, 2001. To their surprise, the club was packed, and the response to their music was very positive.

Upon returning to L.A., Sax was motivated to write a bunch of new songs. Soon, they were back in the studio with Wakeman. Since they weren't signed to a label at the time, the band recorded the kind of album they wanted to do, doing the songs in a way that felt right to them. It was also at this time that they finally decided on the name **Feel**.

"It was appropriate, because 'feel' was all that we had," says Sax. "It wasn't about money, because we didn't have any. It wasn't about record contracts, because we didn't have one. It wasn't about a manager, either, because we didn't have one yet. I wasn't about trying to write a hit or fitting into someone else's ideas of what we should do."

Trusting their instincts was clearly productive for them, as such great songs as "Won't Stand in Your Way," "Under the Radar," "Girl in a Raincoat," "Come Back" and "Drown Me" came out of those sessions. That led them to getting a manager and a record deal with a label that is committed to them, not to mention growing airplay support from Triple A radio.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

ON THE RECORD

WITH **Mark Keefe**
PD, WNCW/Greenville-Spartanburg



If radio was a game of kickball, which team would pick Nickel Creek? Let's face it, it's easy to listen to a record like this and say, "It's too rootsy for us," while bluegrass purists howl, "It's too modern-sounding for bluegrass." But I think that modern roots music (if that term is even possible) has a place in the post-*O Brother* world. * Nickel Creek keep proving that the audience exists. It's not country, it's not bluegrass, but their music is being bought by the hundreds of thousands in our demo.

We wear our guitar, bass and drums on our sleeve, and maybe it's time that we got in touch with our inner mandolin and fiddle too. Nickel Creek have developed an audience with solid tracks like "Speak," "Beauty and the Mess" and the title track from their latest, "This Side." * There's no arguing their musicianship — the awards and accolades speak for themselves. You might be quick to point out that their roots are

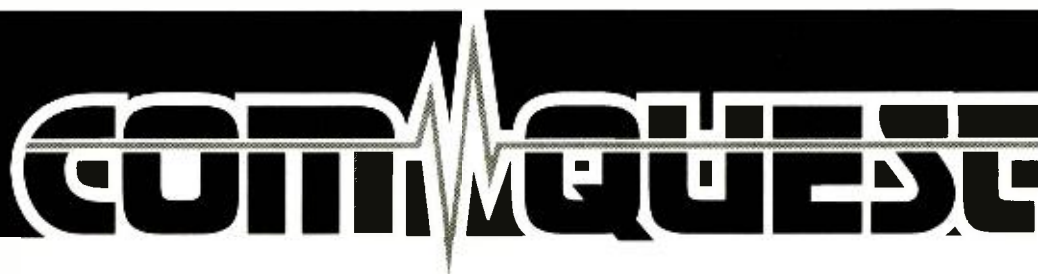
showing, but their roots show more than you might think: "Spit on a Stranger" is a Pavement song! Add to this mix producer Alison Krauss (another one of those pesky roots musicians selling out shows and selling millions of records), and you've got a disc that's worth another listen or two.

The late **George Harrison** gets his just props this week by being Most Added: His "Stuck Inside a Cloud" grabs 28 total adds (No. 1 Most Added on both panels), while **Sheryl Crow's** next emphasis track, "C'mon, C'mon," takes second Most Added honors with 17 total (No. 2 on both panels) ... **James Dickinson** also has a good first week ... **Paul Simon, Brad, Gov't Mule, Susan Tedeschi, Bonnie Raitt, Beck, Maroon 5** and **Maia Sharp** close some important holes ... On the monitored chart, **U2** hold the top slot for the fourth week, labelmates **The Wallflowers** jump 5*-2*, and **The Red Hot Chili Peppers** go 4*-3* ... The rest of the chart is relatively stagnant this week (much of this is due to reduced spins at KTHX/Reno, NV and WXRT/Chicago), except for **Jackson Browne** (17*), **Tori Amos** (20*-18*), **Feel** (22*-21*), **Ryan Adams** (24*-23*), **Hoobastank** (27*-24*), **Jack Johnson** (29*-26*), **Norah Jones** (28*) and **Josh Joplin Group** (30*-29*) ... **The Pretenders** debut at 27*, and **Tedeschi** is the big spin gainer, with a combined +214 spin increase ... On the Indicator chart, **Bruce Springsteen** moves up to 1*, **Tracy Chapman** slips to 2*, **David Gray** leaps 11*-4*, **Adams** holds at 6*, and **Amos** is knocking at the top 10 at 11* ... Big movers include **The Pretenders** (21*-14*), **Shemekia Copeland** (23*-21*) and **Sharp** (29*-24*) ... **Susan Tedeschi** debuts at 22* ... Projects showing good growth include **Chris Robinson, Alice Peacock, Delbert McClinton, Dropline** and **Badly Drawn Boy**.

Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

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RICK WELKE
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Breakthrough Artists And New Music

□ New artists make headlines in 2002

It's our annual look at the new artists who have sprung up over the course of the past year and time to hand out our annual Breakthrough Artist awards. We'll also take a glimpse at new projects on the horizon with commentary from label executives.

New-artist breakthroughs dominated the news this year, headed by Mercy Me's Song of the Year honors at the Dove Awards. Six new artists nabbed the top spot on one of the Christian charts over the past 12 months, and they also sweep the top six slots of our top 10.

Breakthrough Artists of the Year

1. **Mercy Me** (*INO*): Their No. 1 smash AC song "I Can Only Imagine" garners Mercy Me top honors for 2002. Not to mention another rocket currently in the top 5, just waiting its turn for a second consecutive AC title grab.



Mercy Me

2. **Toby Mac** (*Forefront*): Toby's not a new artist, exactly, but his debut solo project has helped knock down many barriers and introduce many new listeners to his diversified approach to music. Six songs from the album have made it onto the charts — so far.

3. **Paul Colman Trio** (*Essential*): "Turn" tied the record for the longest time spent by a debut single atop any Christian chart. With two new singles presently blazing up the AC and CHR charts, what will these guys do for an encore?

4. **Daily Planet** (*Reunion*): Take four Azusa Pacific University guys and a great song, and sometimes things work out quite nicely. "Flying Blind" rose steadily up the CHR chart for several weeks and ultimately landed on top.

5. **Souljahz** (*Squint/Curb/Warner Bros.*): Landing at No. 1 on the CHR chart is a big deal. Landing on top with an urban-flavored song is downright unheard of. This group has enough talent to break down many preconceived ideas about what Christian music is supposed to sound like — with incredible lyrics, to boot.

6. **Kutless** (*BEC*): Good old rock 'n' roll music: Kutless took that premise

and vaulted to the top of the Rock chart. Not only did these Portland, OR guys grab the top spot, they hung on for an amazing seven weeks.

7. **12 Stones** (*Wind-up*): After mainstream act Lifehouse broke down the Christian-music wall in 2001, 12 Stones followed suit. They exceeded all expectations at Rock, climbing to No. 2.

8. **38th Parallel** (*Squint/Curb/Warner Bros.*): After surviving the Word/Squint move into the Warner Bros. brigade earlier this year, 38th Parallel went postal and spent several weeks in the top five at Rock. Look to hear more hard-edged music from their super debut project, *Turn the Tides*.

9. **Jeff Deyo** (*Gotee*): The former lead man of Sonioflood has carried his simple but forceful vocal talent on to his next endeavor. With two worship-laden songs landing in the top 10 at CHR, Deyo's legacy of great songs continues.

10. **Freddie Colloca** (*One Voice*): A top-five tune at AC for a Latin solo artist shouldn't be a big deal, but it was the first in Christian-music history. Now that Colloca's busted down that door, maybe we'll see a few more Latinos step through it.

Honorable Mentions

I'm not a big fan of closed lists or single-elimination types of competition. So, in the spirit of openness, we offer up three other artists who are certainly worth mentioning. They round out a year of exceptional music.

It's still early in the game for **Aaron Spiro** (Sparrow). Expect to see him gain interest throughout 2003.

ESO (Bettie Rocket) provided two incredible tunes for hard rock lovers everywhere, and both went top 10 at Rock. Hopefully, we'll hear more from this group in the months to come.

Paul Alan (Aluminum) went solo and provided a peek at what he has to offer the music scene with "Leaving Lonely." The small-label tune went to No. 4, surprising many critics.

Next, label executives take their turn at introducing you to brand-new music that is right around the corner.

Kat Davis Director/Promotions, Forefront

In honor of the 10th anniversary of the release of de Talk's *Free at Last*



Toby Mac

project, ForeFront Records will release the *10-Year Anniversary Special Edition Free at Last* album and the never-before-seen *Free at Last Movie* on Dec. 17. The CD will include added content not on the original release, such as audio commentary from the group and little-known facts about what it was like for them during that period. It will also include new mixes and a remake of their No. 1 hit "The Hardway," produced by Matt Bronleewe.

Leigh Ann Hardie

VP/Artist Development & Marketing, Sparrow

Steven Curtis Chapman's *All About Love* hits stores Jan. 28. This will be a collection of songs almost 20 years in the making. All of the songs are written for or about Chapman's wife, Mary Beth, who also serves as Executive Producer. The title cut will be the first radio single and is slated for an early December release.

The new recording is groundbreaking. In today's culture, it's almost impossible to hear songs about loving human relationships sung from the Christian perspective. There is a great need for these songs among today's youth and families.

Bob Herdman

President, Flicker

When I first heard The Swift, I knew we had something that no one was doing. At first I was just excited, then I wondered why no one else was doing this. It seemed so simple and so right: a piano band of the likes of Keith Green and Billy Joel. It is such an exciting feeling when you hear song after song of soul-piercing music that has bite and a soothing reassurance to it. Once you hear a song or see a show, you will get hooked too. *The Swift* streets on Dec. 24.



'HOLY CELEBRATION

Sparrow artist Nichole Nordeman celebrated her No. 1 Christian AC smash "Holy" while visiting WZFS (The Fish)/Chicago. The song is also moving up the chart at Christian CHR. Seen here (l-r) are Nordeman and WZFS midday jock Smilin' Tom Fridley.

Steve Ford VP/GM, Inpop

Go Fish have a strong history of success behind them. Starting over seven years ago, the group sold more than 100,000 units as an indie band before signing with us. Over the last 18 months they've toured with Rebecca St. James, Ginny Owens and Salvador. They've also had radio play with the hit single "You're My Little Girl," as well as a successful debut record.

Now the group are back with their second album, *Parade*. Produced by Scott Williamson (Point Of Grace, FFH), Doug Beiden (Jump5, Michelle Tumes) and Darren Rust (Nylons, Blenders), the album is an amazingly unique blend of three-part vocal harmony and pure pop production.

Hugh Robertson

President, Furious

Furious Records launches its first three high-profile projects, all on Nov. 19. Modern worship's founding band, the multimillion-selling Delirious, will release their highly anticipated fifth studio album, *Touch*. Known worldwide for their powerful live performances, the group have produced their most live-sounding studio album to date and packaged it with a bonus disc featuring six live favorites and three sought-after videos.

Also releasing is All Star United's *Revolution*, the band's first project in

nearly four years. A fan and radio favorite, the Grammy-nominated band are turning heads with their first-ever AC single, "Sweet Jesus."

The third recording, *What Grace*, is from one of Europe's most prolific praise and worship singer-songwriters, Graham Kendrick.

Josh Niemyjski GM, Uprok

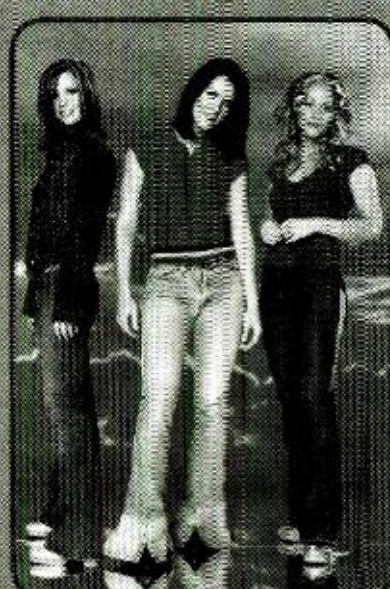
Sev Statik's album *Speak Life* is a breath of fresh air for Christ-based hip-hop music. Intellectual yet fun lyrics and concepts are intertwined with a strong focus on knowing who you are in Him.

The Uprok Mixtape, Volume 1 brings together 25 great songs from the entire Uprok roster. It's similar to the DJ Maj mix tape series from Gotee. The focus is on being a good tool to introduce great music to friends and hip-hop fans who don't know Christ.



Paul Colman Trio

"Plain" going for adds now



"Plain" presents a message that our core listeners want to be reminded of: that they're created in God's image, and no matter how circumstances make them feel, they're precious in His sight."

John Hul, Program Director KSBJ - Houston, TX

For promotional information, please contact Bob Edwards at the Sparrow Label Group at 615-571-4033 or email at bob.edwards@sparrowrecords.com

zoegirlonline.com

sparrowrecords.com

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CCM UPDATE GALLERY



ALL STAR UNITED IN HOUSTON

All Star United founder-vocalist Ian Eskelin and guitarist Mike Payne recently stopped by KSBJ/Houston as part of a two-week radio promo tour in support of their new album, *Revolution*, which will be released Nov. 19. Pictured here (l-r) are Eskelin, KSBJ MD Jim Beeler and Payne.

In The News....

• Producer **Monroe Jones** (Ginny Owens, Out Of The Grey, Third Day) partners with the nascent Universal South label, headed by music-industry veterans Tony Brown and Tim Dubois, to launch the new Eb & Flo Records imprint. Former Burlap To Cashmere frontman Steven Delopoulos is the label's first signing, and, according to Jones, a release from Delopoulos is forthcoming in the first quarter of 2003.

Jones says talks about creating the artist-driven imprint began in April and that the new label will extend Universal South's singer-songwriter vision. He continues, "I would love to sign acts who make great, honest music and hit me in an emotional way. I'm excited about this, because my tastes tend to run a little outside the box. If I've got great support and the resources to do so, I can go and find artists who wouldn't be signed in a typical way and make records with them."

Signing and producing talent for Eb & Flo under the direction of Brown and Dubois will be the top priority for Jones, who hopes to release two projects on the imprint in 2003. While Jones' talents have been honed primarily in the Christian market, he says he'll focus on producing acts for the general market with the new label. While he hopes to continue working with the artists in the Christian market with whom he's established relationships, Jones says his new responsibilities are "going to split my time down the middle in terms of producing other acts."

Marketing and promotion efforts for Eb & Flo will be led by Universal South and Universal/New York.

• **Allen Power**, GM of WFSH-FM, WGKA, WLTA & WNIV/Atlanta, is named VP/Operations for Salem Communications. Power will preside over the Southeast region, which includes stations in Georgia and Florida. Power started in radio at WESC-AM & FM/Greenville, SC and over 24 years has run Country, Talk and Rock stations for Capstar, Benchmark and Clear Channel. He joined Salem in March of 2000 and rolled out the first Fish format in the eastern U.S.

• Forefront Records celebrates the 10th anniversary of dc talk's *Free At Last* with the release of the *Special Edition Free At Last* album and the never-before-seen *Free At Last* movie on Dec. 17. The album includes content not on the original release, and the movie showcases the history of dc talk onstage and behind the scenes. The projects will be distributed through Chordant and will be available on CD, DVD, VHS and in a DVD-CD combo package.

• **United Television**, the company that produced *Gospel SuperFest IV*, gears up for more mega-recording sessions with the nation's top gospel performers. The *Gospel SuperFest Holiday 2* and *Gospel SuperFest's Third Annual Salute to Black History* specials will be taped Nov. 8 and 9 at the Times Union Center for the Performing Arts in Jacksonville. Performers this year include The Williams Brothers, Trin-i-tee 5:7, Kurt Carr & The Kurt Carr Singers, Dorinda Clark Cole and Primary Colorz, among others. TV veteran Clifton Davis once again hosts the shows. *SuperFest Holiday 2* and the *Salute to Black History* are scheduled to be syndicated to more than 80 markets in December 2002 and February 2003, respectively.

Tour Update

• In support of the release *Lifestyle: A Worship Experience*, Gotee recording artists **The Katinas** will headline the Lifestyle Tour this fall. Sponsored by K-LOVE Radio, the tour is slated to hit more than 15 markets and will also feature Curb artist Natalie Grant with special guest Vertical artist Kara. The tour began Oct. 25 in Kansas City.

• **John Tesh** kicks off his Christmas Tour 2002 on Nov. 29 in Phoenix. The tour will visit major markets including Los Angeles, Sacramento, Pittsburgh, Austin and Minneapolis. The John Tesh Christmas Tour 2002 supports Tesh's current Garden City (Word/WEA Distribution) release *Christmas Worship*.

• Reunion Records pop group **NewSong** are preparing to headline the 10-city Christmas Shoes tour, also featuring Word artist Mark Schultz, Rocketown artist Ginny Owens, One Voice Latin artist Freddie Colloca and Ardent group Brother's Keeper.

OPENING ACT

The Ethereal, Uncomplicated Sarah Sadler

Born: April 24, 1983

Hometown: Rutherfordton, NC (between Charlotte and Asheville)

Current digs: Franklin, TN

Super dad: Sarah's father, Gary Sadler, is a well-known songwriter who has published hundreds of songs, including "Ancient of Days" and "The Power of Your Love." Sarah says, "I've written a lot with my dad, and he's been invaluable in teaching me about the process of writing, the creative side of things and the place that comes from inside you."

What's different about her: Given her 19 years, Sadler says, "I know I'm more of an onlooker because I haven't experienced everything there is to experience."

Influences: Sadler cites Sting ("of course"), Shania Twain ("she's huge, she changed country"), Dave Matthews, Susan Ashton, Lauryn Hill and Jonatha Brooke ("she challenged me vocally to sing through my soul, not just my throat").

New album: Sadler describes her self-titled debut as having "a singer-songwriter base, with unique instrumentation and electronics." She continues, "It fits into several categories. My vast category of influences melts into one sound that's me."

Fave cuts: "'Simply Complicated' can be applied to every relationship," says Sadler. "No matter how much you love somebody, you have to accept that in some things you aren't going to see eye to eye. Musically, it really has no structure, it just became what it wanted to be. 'Dreams of You' is the hopeless-romantic side of me — a view of eternal love, true love, long-lost love."

Why this job?: "I don't think I can do anything else. I love it, and I feel like if you're gifted with something that you feel strongly about, you're supposed to do it," Sadler says.

— Marcia Bartenhagen



Sarah Sadler

SPINWORTHY

Matt Redman

Where Angels Fear to Tread
(WorshipTogether)

File under: Amazingly intricate, a worshipful dream

Matt Redman's latest features 11 cuts (eight new) of the worship leader's distinctive voice embracing lyrics that marvel at the majesty of God. "The Promise of Your Cross" brings comfort and power to Christians seeking to fully embrace freedom in Christ: "I have no other claim/I have no other plea/It never fails to bring/The cleansing that I need."

Standouts include "Wonderful Maker," a Chris Tomlin co-write that also appears on Tomlin's new CD, and "Blessed Be Your Name," which presents a gripping use of contrasts to emphasize the need to praise God in times of goodness and scarcity.

—John DeMarco



WORTH QUOTING

"He not busy being born, is busy dying."

— Bob Dylan, "It's Alright Ma (I'm Only Bleeding)"

November 8, 2002

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	AUDIO ADRENALINE Ocean Floor (Forefront)	999	-14	16
1	2	SOULJAHZ All Around... (Squint/Curb/Warner Bros.)	907	-116	16
4	3	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	857	+59	7
5	4	SARAH SADLER Beautiful (Essential)	832	+42	12
9	5	LIFEHOUSE Spin (Sparrow/DreamWorks)	786	+63	9
7	6	JEFF DEYO More Love, More Power (Gotee)	783	+51	10
3	7	NEWSBOYS Million Pieces (Sparrow)	761	-59	20
8	8	ZOEGIRL Even If (Sparrow)	758	+29	10
6	9	AVALON Undeniably You (Sparrow)	715	-36	13
10	10	AARON SPIRO Sing (Sparrow)	699	-24	14
11	11	BEBO NORMAN Great Light Of The World (Essential)	686	-10	9
16	12	THIRD DAY 40 Days (Essential)	677	+57	8
15	13	JOY WILLIAMS Surrender (Reunion)	675	+42	8
12	14	LARUE Peace To Shine (Reunion)	655	-35	12
14	15	GINNY OWENS With Me (Rocketown)	636	-11	7
17	16	NICHOLE NORDEMAN Holy (Sparrow)	634	+43	9
18	17	EVERYDAY SUNDAY Stand Up (Flicker)	581	+30	10
13	18	JARS OF CLAY Fly (Essential)	543	-110	23
21	19	JEREMY CAMP Understand (BEC)	499	+59	4
22	20	PAUL COLMAN TRIO Run (Essential)	486	+77	3
23	21	DC TALK Let's Roll (TMB)	440	+38	6
19	22	RACHAEL LAMPA I'm All Yours (Word/Curb/Warner Bros.)	379	-113	15
—	23	SUPERCHICK So Bright (Stand Up) (Inpop)	352	+71	3
20	24	BENJAMIN GATE The Calling (Forefront)	343	-109	20
30	25	MERCY ME Spoken For (INO)	325	+40	2
28	26	RELIENT K Less Is More (Gotee)	322	+33	3
29	27	TREE 63 No Words (Inpop)	304	+18	2
26	28	STEVEN CURTIS CHAPMAN Jesus Is Life (Sparrow)	298	+4	2
Debut	29	KJ-52 Dear Slim (Uprok)	280	+43	1
Debut	30	ELMS Speaking In Tongues (Sparrow)	275	+26	1

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/27-Saturday 11/2. © 2002 Radio & Records.

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
3	1	LIFEHOUSE Spin (Sparrow/DreamWorks)	402	+22	7
1	2	PILLAR Echelon (Flicker)	397	-5	11
2	3	DC TALK Let's Roll (TMB)	369	-28	7
5	4	THIRD DAY 40 Days (Essential)	300	+10	9
4	5	SUPERCHICK So Bright (Stand Up) (Inpop)	296	-26	10
10	6	12 STONES The Way I Feel (Wind-up)	262	+12	3
9	7	NEWSBOYS Fad Of The Land (Sparrow)	261	-6	7
8	8	P.O.D. Satellite (Atlantic)	256	-13	5
6	9	BLEACH We Are Tomorrow (BEC)	252	-24	14
11	10	CADET Change My Name (BEC)	249	+30	3
7	11	TOBYMAC Get This Party Started (Forefront)	230	-42	10
15	12	BENJAMIN GATE Lift Me Up (Forefront)	220	+20	3
12	13	PAX217 I'll See You (Forefront)	216	-2	5
13	14	DENISON MARRS What Life Has (Floodgate)	211	-2	12
20	15	EVERYDAY SUNDAY Mess With Your Mind (Flicker)	196	+17	9
Debut	16	KUTLESS Run (BEC)	181	+49	1
18	17	TREE 63 The Glorious Ones (Inpop)	181	-5	7
14	18	SKILLET Kill Me, Heal Me (Ardent)	180	-22	15
19	19	JARS OF CLAY Whatever She Wants (Essential)	179	-6	16
Debut	20	SANCTUS REAL Say It Loud (Sparrow)	176	+57	1
27	21	RELIENT K Sadie Hawkins Dance (Gotee)	176	+25	3
24	22	GS MEGAPHONE Electric (Spindust)	172	+11	7
16	23	KUTLESS Your Touch (BEC)	165	-25	19
17	24	JEFF DEYO More Love, More Power (Gotee)	162	-24	10
23	25	SEVENTH DAY SLUMBER When... (American Dream)	160	-7	5
29	26	EAST WEST Superstar (Floodgate)	158	+9	3
21	27	BY THE TREE Change (Fervent)	153	-25	15
22	28	ECHOCAST Ignite (XS)	152	-21	14
25	29	AM DRIVE Stones (Independent)	148	-8	7
28	30	LADS Supersonic (Cross Driven)	145	-5	3

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/27-Saturday 11/2. © 2002 Radio & Records.

RESULTS MARKETING
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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NICHOLE NORDEMAN Holy (Sparrow)	2069	+80	13
3	2	MERCY ME Spoken For (INO)	1680	+137	8
2	3	AVALON Undeniably You (Sparrow)	1626	-76	16
5	4	JODY MCBRAYER To Ever Live Without Me (Sparrow)	1568	+135	9
6	5	BEBO NORMAN Great Light Of The World (Essential)	1501	+98	11
4	6	PAUL COLMAN TRIO Fill My Cup (Essential)	1501	-29	14
8	7	POINT OF GRACE Yes, I Believe (Word/Curb/Warner Bros.)	1366	+55	14
10	8	SARA GROVES First Song That I Sing (INO)	1217	+15	15
7	9	NEWSBOYS Million Pieces (Sparrow)	1161	-177	21
9	10	TRUE VIBE See The Light (Essential)	1127	-182	18
13	11	JOY WILLIAMS Surrender (Reunion)	1040	+94	7
15	12	4HIM I Know You Now (Word/Curb/Warner Bros.)	1021	+89	6
16	13	THIRD DAY Nothing Compares (Essential)	954	+99	6
20	14	JANNA LONG Greater Is He (Sparrow)	935	+144	4
17	15	SARAH SADLER Beautiful (Essential)	902	+49	10
18	16	GINNY OWENS With Me (Rocketown)	891	+80	9
19	17	MARK SCHULTZ Think Of Me (Word/Curb/Warner Bros.)	875	+78	5
11	18	CAEDMON'S CALL We Delight (Essential)	824	-246	19
12	19	RACHAEL LAMPA I'm All Yours (Word/Curb/Warner Bros.)	790	-174	19
14	20	J. HANSON & S. GROVES Traveling... (Creative Trust Workshop)	705	-233	18
22	21	AUDID ADRENALINE Ocean Floor (Forefront)	578	-72	25
23	22	JARS OF CLAY Fly (Essential)	500	-34	22
21	23	BIG DADDY WEAVE In Christ (Fervent)	496	-181	21
24	24	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	480	-31	29
Debut	25	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	469	+161	1
28	26	CHRIS TDMLIN Enough (Sixsteps/Sparrow)	469	+40	3
Debut	27	CHRIS RICE The Other Side Of The Radio (Rocketown)	449	+197	1
25	28	GREG LDNG I Won't Take You For Granted (Independent)	449	-51	12
26	29	FFH Fly Away (Essential)	436	-23	28
Debut	30	JEFF DEYO More Love, More Power (Gotee)	426	+72	1

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/27-Saturday 11/2. © 2002 Radio & Records.

Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	POINT OF GRACE Yes, I Believe (Word/Curb/Warner Bros.)	321	-35	15
2	2	FERNANDO ORTEGA Sing... (Word/Curb/Warner Bros.)	315	-11	15
3	3	STEVE GREEN If We Answer (Sparrow)	297	+7	11
6	4	WATERMARK Friend For Life (Rocketown)	289	+6	11
4	5	KATHY TROCCOLI All For The Life Of Me (Reunion)	278	-7	9
7	6	MERCY ME Spoken For (INO)	275	+14	6
5	7	SARA GROVES First Song That I Sing (INO)	242	-43	16
8	8	NICHOLE NORDEMAN Holy (Sparrow)	193	-23	6
14	9	TOMMY COOMES BAND My Hope (Vertical)	192	+20	5
11	10	BROTHER'S KEEPER In His Love (Ardent)	192	+5	7
16	11	MARK SCHULTZ Holy One (Word/Curb/Warner Bros.)	180	+15	3
15	12	4HIM Who You Are (Word/Curb/Warner Bros.)	179	+14	4
13	13	GINNY OWENS All I Want To Do (Rocketown)	179	+4	5
9	14	SELAH Timeless (Curb)	177	-37	17
17	15	MARTINS You Are Holy (Spring Hill)	174	+17	5
18	16	KATINAS Eagle's Wings (Gotee)	164	+26	3
10	17	MICHELLE TUMES The Light (Sparrow)	149	-54	14
12	18	FFH We Sing Alleluia (Essential)	147	-34	16
19	19	SCOTT KRIPPAYNE My Everything (Spring Hill)	142	+23	2
20	20	JDDY MCBRAYER To Ever Live Without Me (Sparrow)	121	+6	2

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/27-Saturday 11/2. © 2002 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KNOWDAVERBS What You Rock Now (Gotee)
2	KJ-52 Dear Slim (Uprok)
3	GRITS Here We Go (Gotee)
4	SOULJAHZ All Around The World (Squint/Curb/Warner Bros.)
5	PLAYDOUGH Seeds Of Abraham (Uprok)
6	TRIN-I-TEE 5:7 Holla (Gospo Centric)
7	RAPHI Connect (Uprok)
8	TOBYMAC Irene (Forefront)
9	MARY MARY In The Morning (Columbia)
10	BIG UNC Christcyde (BRx2)

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#16 CHR / #8 INSP

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KYTT, SALEM, WAKW, WBDX, WBFJ, WBGD, WBGL,
WBSN, WCIC, WCQR, WCTL, WCVK, WCVU, WFHM,
WFSH, WFZH, WGRC, WHPZ, WIBI, WJIE, WJIS,
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WPOZ, WPSM, WQCK, WRCM, WRXT, WTCR,
WVFL, WXHL, WXPZ, WZFS



For promotional information contact
Brian Dishon at 800-347-4777 or
bdishon@spartanrecords.com

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OPENINGS

NATIONAL

EAST

TWO PROMOTIONS CREATE TWO OPPORTUNITIES

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OPENINGS

EAST

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Can you direct this station to new heights? Can you program a station that stands out amongst its peers with excellent imaging and music flow that reflects our mission? Can you do this while you lead by example with air work that sets the tone for your team to emulate? If so, we've got the position for you! We provide research tools, consulting help and a good facility.

Rush your salary history, tape and resume A.S.A.P. to: Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, #1061, Los Angeles, CA 90067. EOE

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Entercom Communications Corp. (NYSE: ETM), one of the five largest radio broadcasting companies in the country, is seeking to hire a Senior Financial Analyst for its Corporate Office based in the suburbs of Philadelphia.

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OPENINGS

SOUTH

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LAST DATE FOR CONSIDERATION: 11/10/02

Anyone interested in discussing this position should send a resume to: Promotions/ Mktg Manager
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no later than the date above specified.
Or by e-mail to rcaffey@cbs.com (No Attachments! E-mails sent with attachments will not be considered), EOE

MIDWEST

OLDIES PD AND MORNING SHOW HOST

Good Time Oldies 104.9 is searching for a dynamic on-air Program Director. The selected individual will program a successful Oldies radio station, work in an excellent environment and receive a competitive compensation package, including 401(k) pension plan. Previous programming experience is required. Send your T&R today to John Foster, White River Broadcasting Company, P.O. Box 1789, Columbus, IN 47202-1789 or jfoster@goodtimeoldies.com. White River Broadcasting is proud to be an equal opportunity employer.

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax. 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

OPENINGS

MIDWEST

WMGC-FM/MAGIC 105.1 (Adult Contemporary) in Detroit is hiring PT Air Talent. Three years on air experience preferred. Send your T&R to: Jon Ray, 1 Radio Plaza, Ferndale, MI 48220. Or Email to: jray@gdrg.com. EOE

FANTASTIC OPPORTUNITY

Rockin' Hits Y-106 is searching for a top-notch on-air Program Director. The selected individual will program a promotionally active, adult rock-based 50kw flamethrower, work in a first-rate environment and receive a competitive compensation package, including 401(k) pension plan. Previous programming experience is required. Send your T&R today to John Foster, White River Broadcasting Company, P.O. Box 1789, Columbus, IN 47202-1789 or jfoster@rockinhitsy106.com. White River Broadcasting is proud to be an equal opportunity employer.

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1x \$175/inch **2x \$150/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com)

Blind Box: add \$50

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.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax (310-203-8450) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067.

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AIR CHECKS

AUDIO & VIDEO AIRCHECKS

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 +CURRENT #268, KRTH/Jojo Kincaid, WKFS/B.J. Harris, KDWB/Scotty Davis, KRDO Jed The Fish, KYLD/St. John, WQVE/Jim & Randy, WNOU/Doc & Tommy \$10 cassette.
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 +PERSONALITY PLUS #PP-176, KZOK/Bob Rivers, KLSY/Murdock, Hunter & Alice, KIH7/Steve & O.C., WIL-FM/Oavid, Elaine & Monica, \$10 cassette.
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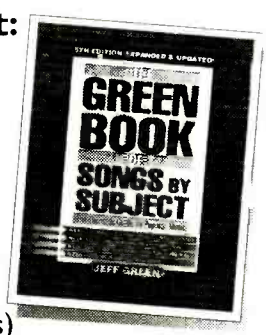
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Monitored Airplay Overview: November 8, 2002

CHR/POP

LW	TW	Artist/Track (Label)
1	1	NO DOUBT F/LADY SAW Underneath It All (Interscope)
2	2	AVRIL LAVIGNE Sk8er Boi (Arista)
3	3	EMINEM Lose Yourself (Shady/Interscope)
4	4	JUSTIN TIMBERLAKE Like I Love You (Jive)
5	5	MADONNA Die Another Day (Maverick/WB)
6	6	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
7	7	KELLY CLARKSON A Moment Like This (RCA)
8	8	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
9	9	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
10	10	CREED One Last Breath (Wind-up)
11	11	JENNIFER LOPEZ Jenny From The Block (Epic)
12	12	ANGIE MARTINEZ If I Could Go (EastWest/EEG)
13	13	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)
14	14	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)
15	15	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
16	16	AVRIL LAVIGNE Complicated (Arista)
20	17	PINK Family Portrait (Arista)
24	18	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
17	19	VANESSA CARLTON Ordinary Day (A&M/Interscope)
21	20	KELLY ROWLAND Stole (Columbia)
18	21	MICHELLE BRANCH Goodbye To You (Maverick/WB)
22	22	MATCHBOX TWENTY Disease (Atlantic)
26	23	TLC Girl Talk (Arista)
23	24	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)
33	25	O-TOWN These Are The Days (J)
25	26	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)
34	27	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)
32	28	NAPPY ROOTS Po' Folks (Atlantic)
36	29	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
35	30	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)

#1 MOST ADDED

NELLY Air Force Ones (Fo' Reel/Universal)

#1 MOST INCREASED PLAYS

MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)

TOP 5 NEW & ACTIVE

STEREO FUSE Everything (EQ/Wind-up)

KYLIE MINOGUE Come Into My World (Capitol)

GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)

CHRISTINA AGUILERA Beautiful (RCA)

RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)

CHR/POP begins on Page 35.

AC

LW	TW	Artist/Track (Label)
3	1	PHIL COLLINS Can't Stop Loving You (Atlantic)
2	2	FAITH HILL Cry (Warner Bros.)
1	3	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
5	4	KELLY CLARKSON A Moment Like This (RCA)
4	5	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)
6	6	ENRIQUE IGLESIAS Hero (Interscope)
8	7	CELINE DION A New Day Has Come (Epic)
7	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)
11	9	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
10	10	JOSH GROBAN To Where You Are (143/Reprise)
9	11	OARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)
12	12	LEANN RIMES Life Goes On (Curb)
15	13	JOHN MAYER No Such Thing (Aware/Columbia)
13	14	J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)
14	15	CELINE DION I'm Alive (Epic)
17	16	MARIAH CAREY Through The Rain (MonarC/IDJMG)
16	17	KELLIE COFFEY When You Lie Next To Me (BNA)
18	18	NORAH JONES Don't Know Why (Blue Note/Virgin)
19	19	AVRIL LAVIGNE Complicated (Arista)
24	20	DARYL HALL & JOHN OATES Forever For You (U-Watch)
21	21	JAMES TAYLOR Whenever You're Ready (Columbia)
22	22	CHRIS EMERSON All Because Of You (Monomoy)
—	23	DIXIE CHICKS Landslide (Monument)
20	24	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)
29	25	BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)
23	26	KENNY G F/CHANTE MOORE One More Time (Arista)
25	27	JACKSON BROWNE The Night Inside Me (Elektra/EEG)
26	28	ANASTACIA You'll Never Be Alone (Epic)
27	29	JACK RUSSELL For You (Knight)
—	30	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)

#1 MOST ADDED

ROD STEWART These Foolish Things (J)

#1 MOST INCREASED PLAYS

PHIL COLLINS Can't Stop Loving You (Atlantic)

TOP 5 NEW & ACTIVE

GRAHAM NASH I'll Be There For You (Artemis)

TAMARA WALKER If Only (Curb)

GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)

JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)

CELINE DION Goodbye's (The Saddest Word) (Epic)

AC begins on Page 82.

CHR/RHYTHMIC

LW	TW	Artist/Track (Label)
1	1	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
2	2	EMINEM Lose Yourself (Shady/Interscope)
5	3	LL COOL J Luv U Better (Def Jam/IDJMG)
3	4	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
6	5	SEAN PAUL Gimme The Light (VP/Atlantic)
4	6	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
8	7	JENNIFER LOPEZ Jenny From The Block (Epic)
7	8	ASHANTI Baby (Murder Inc./IDJMG)
12	9	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
11	10	NIVEA Don't Mess With My Man (Jive)
9	11	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
10	12	LUDACRIS Move Bitch (Def Jam South/IDJMG)
16	13	CLIPSE When The Last Time... (Star Trak/Arista)
15	14	ISYSS Single For The Rest Of My Life (Arista)
14	15	N.O.R.E. Nothin' (Def Jam/IDJMG)
13	16	BIG TYMERS Oh Yeah (Cash Money/Universal)
18	17	NAPPY ROOTS Po' Folks (Atlantic)
20	18	TLC Girl Talk (Arista)
30	19	NELLY Air Force Ones (Fo' Reel/Universal)
17	20	FABOLOUS F/P. DIDDY & JAGGED... Trade It All (Part II) (Epic)
19	21	STYLES Goodtimes (Interscope)
23	22	AMANDA PEREZ Angel (Powerhouse/Mad Chemistry)
26	23	WC The Streets (Def Jam/IDJMG)
24	24	ERICK SERMON F/REDMAN React (J)
27	25	SMILEZ AND SOUTHWEST Tell Me (ARTISTdirect)
22	26	KELLY ROWLAND Stole (Columbia)
25	27	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)
21	28	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)
34	29	XZIBIT Multiply (Loud/Columbia)
29	30	BENZINO Rock The Party (Elektra/EEG)

#1 MOST ADDED

B2K F/P. DIDDY Bump, Bump, Bump (Epic)

#1 MOST INCREASED PLAYS

JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)

TOP 5 NEW & ACTIVE

LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)

BUSTA RHYMES Make It Clap (J)

OOBIE F/LIL' JON... Nothin's Free (TVT)

AALIYAH Miss You (BlackGround/Universal)

TONI BRAXTON Hit The Freeway (Arista)

CHR/RHYTHMIC begins on Page 45.

HOT AC

LW	TW	Artist/Track (Label)
1	1	AVRIL LAVIGNE Complicated (Arista)
2	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
3	3	CREED One Last Breath (Wind-up)
4	4	DAVE MATTHEWS BAND Where Are You Going (RCA)
5	5	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
8	6	NO DOUBT F/LADY SAW Underneath It All (Interscope)
9	7	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)
11	8	MATCHBOX TWENTY Disease (Atlantic)
6	9	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
7	10	JIMMY EAT WORLD The Middle (DreamWorks)
13	11	SHERYL CROW Soak Up The Sun (A&M/Interscope)
12	12	NORAH JONES Don't Know Why (Blue Note/Virgin)
10	13	JOHN MAYER No Such Thing (Aware/Columbia)
14	14	CALLING Wherever You Will Go (RCA)
15	15	OUR LADY PEACE Somewhere Out There (Columbia)
16	16	MICHELLE BRANCH Goodbye To You (Maverick/WB)
17	17	SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)
20	18	JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)
19	19	LIFEHOUSE Spin (DreamWorks)
18	20	PINK Just Like A Pill (Arista)
21	21	COLDPLAY In My Place (Capitol)
27	22	AVRIL LAVIGNE Sk8er Boi (Arista)
25	23	TORI AMOS A Sorta Fairytale (Epic)
32	24	DANA GLOVER Thinking Over (DreamWorks)
23	25	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
29	26	MADONNA Die Another Day (Maverick/WB)
24	27	KELLY CLARKSON A Moment Like This (RCA)
33	28	FAITH HILL Cry (Warner Bros.)
22	29	DUNCAN SHEIK On A High (Atlantic)
28	30	SHERYL CROW Steve McQueen (A&M/Interscope)

#1 MOST ADDED

SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)

#1 MOST INCREASED PLAYS

NO DOUBT F/LADY SAW Underneath It All (Interscope)

TOP 5 NEW & ACTIVE

BRUCE SPRINGSTEEN Lonesome Day (Columbia)

PHIL COLLINS Can't Stop Loving You (Atlantic)

TITIYO Come Along (Lava/Atlantic)

TRACY CHAPMAN You're The One (Elektra/EEG)

KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)

AC begins on Page 82.

URBAN

LW	TW	Artist/Track (Label)
1	1	LL COOL J Luv U Better (Def Jam/IDJMG)
2	2	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
3	3	MUSIQ Dontchange (Def Soul/IDJMG)
5	4	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)
6	5	SEAN PAUL Gimme The Light (VP/Atlantic)
4	6	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
7	7	ASHANTI Baby (Murder Inc./IDJMG)
8	8	GINUWINE Stingy (Epic)
16	9	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
13	10	CLIPSE When The Last Time... (Star Trak/Arista)
11	11	MARIO Braid My Hair (J)
9	12	AALIYAH I Care 4 U (BlackGround)
10	13	NAPPY ROOTS Po' Folks (Atlantic)
14	14	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
17	15	TLC Girl Talk (Arista)
15	16	B2K Why I Love You (Epic)
12	17	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
23	18	NELLY Air Force Ones (Fo' Reel/Universal)
19	19	ERICK SERMON F/REDMAN React (J)
20	20	JAHEIM Fabulous (Divine Mill/WB)
21	21	BIG TYMERS Oh Yeah (Cash Money/Universal)
27	22	AMERIE Talkin' To Me (Rise/Columbia)
34	23	EMINEM Lose Yourself (Shady/Interscope)
33	24	JENNIFER LOPEZ Jenny From The Block (Epic)
24	25	STYLES Goodtimes (Interscope)
22	26	FLOETRY Floetic (DreamWorks)
29	27	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)
32	28	DRU HILL I Should Be... (Def Soul/IDJMG)
28	29	KELLY ROWLAND Stole (Columbia)
25	30	YING YANG TWINS By Myself (Koch)

#1 MOST ADDED

NELLY Air Force Ones (Fo' Reel/Universal)

#1 MOST INCREASED PLAYS

JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)

TOP 5 NEW & ACTIVE

ISYSS Single For The Rest Of My Life Single For... (Arista)

OOBIE F/LIL' JON... Nothin's Free (TVT)

WHITNEY HOUSTON One Of Those Days (Arista)

VIVIAN GREEN Emotional Rollercoaster (Columbia)

RUFF ENDZ Will You Be Mine (Epic)

URBAN begins on Page 51.

ROCK

LW	TW	Artist/Track (Label)
1	1	3 DOORS DOWN When I'm Gone (Republic/Universal)
3	2	NIRVANA You Know You're Right (Geffen/Interscope)
5	3	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
2	4	NICKELBACK Never Again (Roadrunner/IDJMG)
4	5	STONE SOUR Bother (Roadrunner/IDJMG)
6	6	PEARL JAM I Am Mine (Epic)
10	7	AUDIOSLAVE Cochise (Interscope/Epic)
8	8	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)
9	9	SYSTEM OF A DOWN Aerials (American/Columbia)
12	10	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)
13	11	FOO FIGHTERS All My Life (Roswell/RCA)
7	12	ROLLING STONES Don't Stop (Virgin)
15	13	DISTURBED Prayer (Reprise)
11	14	RED HOT CHILI PEPPERS By The Way (Warner Bros.)
16	15	CHEVELLE The Red (Epic)
18	16	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
17	17	SALIVA Always (Island/IDJMG)
22	18	SAMMY HAGAR Things've Changed (33rd Street)
19	19	U2 Electrical Storm (Interscope)
20	20	BON JOVI Everyday (Island/IDJMG)
21	21	SEETHER Fine Again (Wind-up)
23	22	JACKYL Kill The Sunshine (Humidity)
24	23	TAPROOT Poem (Velvet Hammer/Atlantic)
28	24	DEFAULT Live A Lie (TVT)
26	25	EARSHOT Not Afraid (Warner Bros.)
25	26	BRUCE SPRINGSTEEN Lonesome Day (Columbia)
27	27	QUEENS OF THE STONE AGE No One Knows (Interscope)
29	28	BREAKING BENJAMIN Polyamorous (Hollywood)
—	29	AUDIOVENT Looking Down (Atlantic)
—	30	EXIES My Goddess (Virgin)

#1 MOST ADDED

CREED Weathered (Wind-up)

#1 MOST INCREASED PLAYS

NIRVANA You Know You're Right (Geffen/Interscope)

TOP 5 NEW & ACTIVE

GOV'T MULE Drivin' Rain (ATO)

BLINDSIDE Pitiful (Elektra/EEG)

TRAPT Headstrong (Warner Bros.)

PAPA ROACH Time And Time Again (DreamWorks)

CHRIS ROBINSON Safe In The Arms Of Love (Redline)

ROCK begins on Page 93.

Monitored Airplay Overview: November 8, 2002

URBAN AC

LW	TW	
2	1	MUSIQ Dontchange (Def Soul/IDJMG)
1	2	GERALD LEVERT Funny (Elektra/EEG)
3	3	RUFF ENDZ Someone To Love You (Epic)
5	4	INDIA ARIE Little Things (Motown)
4	5	ANGIE STONE More Than A Woman (J)
7	6	HEATHER HEADLEY He Is (RCA)
8	7	LUTHER VANDROSS I'd Rather (J)
6	8	JAHEIM Anything (Divine Mill/WB)
14	9	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)
12	10	MAXWELL Lifetime (Columbia)
11	11	AALIYAH I Care 4 U (BlackGround)
9	12	MUSIQ Halfcrazy (Def Soul/IDJMG)
15	13	TANK One Man (BlackGround)
10	14	DONELL JONES You Know That I Love You (Untouchables/Arista)
13	15	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)
18	16	DAVE HOLLISTER Baby Do Those Things (Motown)
16	17	GLENN JONES I Wonder Why (Peak)
23	18	JAHEIM Fabulous (Divine Mill/WB)
17	19	BRIAN MCKNIGHT Let Me Love You (Motown)
24	20	VIVIAN GREEN Emotional Rollercoaster (Columbia)
—	21	WHITNEY HOUSTON One Of Those Days (Arista)
20	22	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
25	23	DEBORAH COX Up & Down (In & Out) (J)
26	24	ORU HILL I Should Be... (Def Soul/IDJMG)
19	25	KEITH SWEAT One On One (Elektra/EEG)
21	26	AL JARREAU Secrets Of Love (GRP/VMG)
27	27	KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)
22	28	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)
—	29	TYRESE How You Gonna Act Like That (J)
29	30	WYCLEF JEAN Two Wrongs (Columbia)

#1 MOST ADDED

SYLEENA JOHNSON Guess What (Jive)

#1 MOST INCREASED PLAYS

WHITNEY HOUSTON One Of Those Days (Arista)

TOP 5 NEW & ACTIVE

SYLEENA JOHNSON Guess What (Jive)

JEFF MAJORS Somebody Bigger (Music One)

KENNY G F/BRIAN MCKNIGHT All The Way (Arista)

SOUNDS OF BLACKNESS Don't You Ever Give Up (Sounds Of Blackness)

NICCI GILBERT My Side Of The Story (MCA)

URBAN begins on Page 51.

COUNTRY

LW	TW	
1	1	KEITH URBAN Somebody Like You (Capitol)
2	2	DIXIE CHICKS Landslide (Monument)
4	3	RASCAL FLATTS These Days (Lyric Street)
3	4	ALAN JACKSON Work In Progress (Arista)
5	5	MONTGOMERY GENTRY My Town (Columbia)
6	6	GEORGE STRAIT She'll Leave You With A Smile (MCA)
9	7	TOBY KEITH Who's Your Daddy? (DreamWorks)
7	8	MARTINA MCBRIDE Where Would You Be (RCA)
10	9	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)
11	10	TIM MCGRAW Red Ragtop (Curb)
8	11	PHIL VASSAR American Child (Arista)
12	12	REBECCA LYNN HOWARD Forgive (MCA)
13	13	EMERSON DRIVE Fall Into Me (DreamWorks)
14	14	TERRI CLARK I Just Wanna Be Mad (Mercury)
15	15	BROOKS & DUNN Every River (Arista)
16	16	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)
17	17	KENNY CHESNEY A Lot Of Things Different (BNA)
19	18	MARK WILLS 19 Somethin' (Mercury)
18	19	TAMMY COCHRAN Life Happened (Epic)
20	20	BRAD PAISLEY I Wish You'd Stay (Arista)
23	21	AARON LINES You Can't Hide Beautiful (RCA)
21	22	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)
22	23	LONESTAR Unusually Unusual (BNA)
25	24	GARY ALLAN Man To Man (MCA)
24	25	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)
26	26	KELLIE COFFEY At The End Of The Day (BNA)
27	27	TRICK PONY On A Mission (H2E/WB)
31	28	TRACE ADKINS Chrome (Capitol)
28	29	STEVE HOLY I'm Not Breakin' (Curb)
29	30	STEVE AZAR Waitin' On Joe (Mercury)

#1 MOST ADDED

VINCE GILL Next Big Thing (MCA)

#1 MOST INCREASED PLAYS

TOBY KEITH Who's Your Daddy? (DreamWorks)

TOP 5 NEW & ACTIVE

CHALEE TENNISON Lonesome Road (DreamWorks)

TRACY BYRD Lately (Been Dreamin' Bout...)/Lately (Been...) (RCA)

SIXWIRE Way Too Deep (Warner Bros.)

PINMONKEY I Drove All Night (BNA)

MICHAEL PETERSON Lesson In Goodbye (Monument)

COUNTRY begins on Page 57.

SMOOTH JAZZ

LW	TW	
1	1	EUGE GROOVE Slam Dunk (Warner Bros.)
3	2	CHUCK LOEB Sarao (Shanachie)
2	3	NORMAN BROWN Just Chillin' (Warner Bros.)
4	4	FOURPLAY Rollin' (Bluebird/RCA Victor)
6	5	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)
5	6	LARRY CARLTON Morning Magic (Warner Bros.)
8	7	RICHARD ELLIOT Q.T. (GRP/VMG)
9	8	NATALIE COLE Tell Me All About It (GRP/VMG)
10	9	STEVE OLIVER High Noon (Native Language)
13	10	BWB Groovin' (Warner Bros.)
11	11	KENNY G F/CHANTE' MOORE One More Time (Arista)
7	12	SPECIAL EFX Cruise Control (Shanachie)
14	13	JEFF GOLUB Cold Duck Time (GRP/VMG)
17	14	PETER WHITE Who's That Lady? (Columbia)
16	15	DAVID BENOIT Then The Morning Comes (GRP/VMG)
21	16	DIANA KRALL Just The Way You Are (Verve/VMG)
22	17	BOB JAMES Morning, Noon & Night (Warner Bros.)
18	18	STEVE COLE Off Broadway (Warner Bros.)
19	19	BONEY JAMES Grand Central (Warner Bros.)
20	20	GREG ADAMS Roadhouse (Blue Note)
23	21	MICHAEL MANSON Outer Drive (A440 Music Group)
24	22	MAYSA Friendly Pressure (N-Coded)
28	23	N. BROWN & M. McDONALD I Still Believe (Warner Bros.)
26	24	JOAN OSBORNE I'll Be Around (Compendia)
27	25	MARION MEADOWS Tales Of A Gypsy (Heads Up)
25	26	AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)
—	27	CRAIG CHAQUIGO Afterglow (Higher Octave)
—	28	KENNY G Paradise (Arista)
30	29	LEE RITENOUR Module 105 (GRP/VMG)
—	30	PIECES OF A DREAM Turning It Up (Heads Up)

#1 MOST ADDED

DAVE KOZ & JEFF KOZ Blackbird (Rendezvous)

#1 MOST INCREASED PLAYS

KENNY G Paradise (Arista)

TOP 5 NEW & ACTIVE

BONA FIDE Willie Don (N-Coded)

NORAH JONES Come Away With Me (Blue Note/Virgin)

MICHAEL LINGTON Still Thinking Of You (3 Keys)

KEN NAVARRO Healing Hands (Shanachie)

RICK DERRINGER Jazzy Koo (Rock And Roll...) (3ig3)

Smooth Jazz begins on Page 89.

ACTIVE ROCK

LW	TW	
1	1	DISTURBED Prayer (Reprise)
2	2	NIRVANA You Know You're Right (Geffen/Interscope)
3	3	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
6	4	STONE SOUR Bother (Roadrunner/IDJMG)
5	5	AUDIOSLAVE Cochise (Interscope/Epic)
4	6	SYSTEM OF A DOWN Aerials (American/Columbia)
7	7	CHEVELLE The Red (Epic)
8	8	3 DOORS DOWN When I'm Gone (Republic/Universal)
9	9	FOO FIGHTERS All My Life (Roswell/RCA)
11	10	SALIVA Always (Island/IDJMG)
12	11	PEARL JAM I Am Mine (Epic)
10	12	NICKELBACK Never Again (Roadrunner/IDJMG)
14	13	TAPROOT Poem (Velvet Hammer/Atlantic)
16	14	BLINDSIDE Pitiful (Elektra/EEG)
15	15	TRUSTCOMPANY Downfall (Geffen/Interscope)
19	16	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
17	17	KORN Thoughtless (Immortal/Epic)
18	18	GODSMACK I Stand Alone (Republic/Universal)
13	19	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)
21	20	MUDVAYNE Not Falling (No Name/Epic)
22	21	SEETHER Fine Again (Wind-up)
26	22	QUEENS OF THE STONE AGE No One Knows (Interscope)
30	23	KORN Alone I Break (Immortal/Epic)
25	24	HOOBASTANK Remember Me (Island/IDJMG)
23	25	EARSHOT Not Afraid (Warner Bros.)
24	26	PAPA ROACH Time And Time Again (DreamWorks)
27	27	RA Do You Call My Name (Republic/Universal)
29	28	TRAPT Headstrong (Warner Bros.)
32	29	CRAZY TOWN Drowning (Columbia)
31	30	EXIES My Goddess (Virgin)

#1 MOST ADDED

SYSTEM OF A DOWN Inner Vision (American/Columbia)

#1 MOST INCREASED PLAYS

KORN Alone I Break (Immortal/Epic)

TOP NEW & ACTIVE

NOISE THERAPY Get Up (Redline)

DEADSY Brand New Love (Elementree/DreamWorks)

SOCIAL BURN Down (Elektra/EEG)

ROCK begins on Page 93.

ALTERNATIVE

LW	TW	
1	1	NIRVANA You Know You're Right (Geffen/Interscope)
2	2	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
4	3	FOO FIGHTERS All My Life (Roswell/RCA)
3	4	DISTURBED Prayer (Reprise)
6	5	STONE SOUR Bother (Roadrunner/IDJMG)
5	6	SYSTEM OF A DOWN Aerials (American/Columbia)
7	7	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
10	8	SALIVA Always (Island/IDJMG)
9	9	AUDIOSLAVE Cochise (Interscope/Epic)
12	10	CHEVELLE The Red (Epic)
8	11	PEARL JAM I Am Mine (Epic)
11	12	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)
13	13	SEETHER Fine Again (Wind-up)
15	14	3 DOORS DOWN When I'm Gone (Republic/Universal)
17	15	QUEENS OF THE STONE AGE No One Knows (Interscope)
14	16	RED HOT CHILI PEPPERS By The Way (Warner Bros.)
20	17	EMINEM Lose Yourself (Shady/Interscope)
16	18	TRUSTCOMPANY Downfall (Geffen/Interscope)
18	19	STROKES Someday (RCA)
21	20	TAPROOT Poem (Velvet Hammer/Atlantic)
19	21	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)
23	22	SR-71 Tomorrow (RCA)
25	23	SUM 41 Still Waiting (Island/IDJMG)
26	24	USED The Taste Of Ink (Reprise)
24	25	OK GO Get Over It (Capitol)
29	26	HOOBASTANK Remember Me (Island/IDJMG)
30	27	JIMMY EAT WORLD A Praise Chorus (DreamWorks)
22	28	OUR LADY PEACE Innocent (Columbia)
27	29	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)
34	30	VINES Outthaway (Capitol)

#1 MOST ADDED

SYSTEM OF A DOWN Inner Vision (American/Columbia)

#1 MOST INCREASED PLAYS

SYSTEM OF A DOWN Inner Vision (American/Columbia)

TOP 5 NEW & ACTIVE

COLDPLAY Clocks (Capitol)

DEFAULT Live A Lie (TVT)

JURASSIC 5 What's Golden? (Interscope)

TRANSPLANTS Diamonds & Guns (Epitaph)

DISTILLERS City Of Angels (Hellcat/Epitaph)

ALTERNATIVE begins on Page 98.

TRIPLE A

LW	TW	
1	1	U2 Electrical Storm (Interscope)
5	2	WALLFLOWERS When You're On Top (Interscope)
4	3	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
2	4	PEARL JAM I Am Mine (Epic)
6	5	MATCHBOX TWENTY Disease (Atlantic)
7	6	DAVE MATTHEWS BAND Grace Is Gone (RCA)
3	7	COLDPLAY In My Place (Capitol)
8	8	NORAH JONES Don't Know Why (Blue Note/Virgin)
9	9	BRUCE SPRINGSTEEN Lonesome Day (Columbia)
11	10	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
14	11	COUNTING CROWS Miami (Geffen/Interscope)
10	12	SHERYL CROW Steve McQueen (A&M/Interscope)
15	13	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
16	14	TRACY CHAPMAN You're The One (Elektra/EEG)
12	15	JACK JOHNSON Flake (Enjoy/Universal)
13	16	ROLLING STONES Don't Stop (Virgin)
17	17	JACKSON BROWNE The Night Inside Me (Elektra/EEG)
20	18	TORI AMOS A Sorta Fairytale (Epic)
18	19	DAVID GRAY The Other Side (ATO/RCA)
19	20	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)
22	21	FEEL Won't Stand In Your Way (Curb)
21	22	311 Amber (Volcano)
24	23	RYAN ADAMS Nuclear (Lost Highway/IDJMG)
27	24	HOOBASTANK Running Away (Island/IDJMG)
23	25	OUR LADY PEACE Somewhere Out There (Columbia)
29	26	JACK JOHNSON Bubble Toes (Enjoy/Universal)
—	27	PRETENDERS Complex Person (Artemis)
28	28	NORAH JONES Come Away With Me (Blue Note/Virgin)
30	29	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)
25	30	HOWIE DAY Ghost (Epic)

#1 MOST ADDED

GEORGE HARRISON Stuck Inside A Cloud (Capitol)

#1 MOST INCREASED PLAYS

SUSAN TEDESCHI Alone (Tone-Cool/Artemis)

TOP 5 NEW & ACTIVE

SUSAN TEDESCHI Alone (Tone-Cool/Artemis)

BRAD Shinin' (Redline)

RHETT MILLER Come Around (Elektra/EEG)

MARK KNOPFLER Why Aye Man (Warner Bros.)

DISHWALLA Angels Or Devils (Immergent)

TRIPLE A begins on Page 103.

Publisher's Profile

By Erica Farber



MARY QUASS

CEO, NewRadio Group

Mary Quass has been in radio for more than 25 years as a seller, manager, owner and group executive. She made a decision to leave the business several years ago because she felt that it was no longer fun and she wanted to look for new challenges.

Recently, Quass announced the formation of the NewRadio Group, which reunites her with an impressive senior management team. The company has purchased 22 stations in Wisconsin and Illinois from Marathon Media and hopes to fully take them over after the first of the year.

Getting into the business: "I got into radio because I was looking for a job. A friend said I should try radio sales because you get to talk to a lot of people and you're talking to a lot of different businesses, so you can find out if there are job possibilities. Like an idiot, I left a job where I was being paid a salary and a bonus for one where I was on straight commission and being paid on collection.

"I had no sales training, and about 30 days into it I was wondering what the hell I had done. I said, 'I'll try to get everything I can out of it in 90 days. If, after that, I'm still a miserable failure, I'll leave.' The longer I was in it, the more I fell in love with it."

The founding of NewRadio Group: "When I left AMFM, right before it became Clear Channel, I said, 'That's it. Radio isn't fun anymore.' At the time I was interested in the Internet stuff. It was new and cutting-edge, and you were always being forced to get out there and say, 'What can we do to get more audience?' We tried a couple of things and did some streaming. Then the whole 'dot-bomb' thing hit. A lot of momentum got cut off at the pass.

"I started a company to find businesses where we could take some of the things we had learned in radio and apply them. We looked at different things and made a couple of halfhearted offers. After the thrill of the acquisition, it was like, 'This is what you do every day?' The margins weren't all that great either.

"Lindsay Wood Davis, Tami Gilmore and I were talking about the good old days. One thing led to another, and I heard about Marathon selling and how it had been out there for a while. First we thought, 'Small market?' My experience had been midsize and large markets. But the more we got to talking about it, the more we started to see that it would be kind of fun to try to do some things with the big guys.

"That's how this whole thing started to evolve. We went after it and said, 'If we can make it happen, great!' I kept telling them to be careful what they wished for. Lindsay wanted to do operations, and Tami wanted to get more involved in ownership and operational things. This time I want to be the pilot, the one doing the 30,000-foot look, the visioning. We'd worked together at Capstar, so we knew each other's strengths and weaknesses. Then it was a matter of finding the money. It all sort of fell into place."

Long-range plans: "Let's say long range is four years. The first two years are our opportunity to build and get our arms around the assets — and don't tell anybody, but I think we found a lot of them in these markets: people who really love the business. They care about what they're doing and want to make a difference. During the first couple of years we'll get everybody under the tent in terms of what our culture is and who we are, and we'll acquire stations.

"During the next two years we want to get the infrastructures in place and do the consolidations so we can work the whole platform and start to drive home not just the economies, but also some of the exciting things about having a better product that is easier for our advertisers to access. After that, there's no horizon out there. I can't see it, or I'm not really sure exactly which way we'll take it."

Biggest challenges: "The current economic climate is a challenge for everybody. For us, there's also the learning curve of getting our arms around our assets and getting to know the people involved. There was a misconception that, just because you lived in a small market, you would settle for an inferior product. Particularly in the last several years, as the result of high-speed Internet connectivity, we have opened up avenues for people to get anything they need or want or would care to be involved in.

"One of our challenges is to work with the staff and improve the quality of the product. We also need to make sure we understand what our business is all about, particularly in these markets: serving the needs of the people there."

The name of the company: "We decided we'd come up with a new name and not have it identified to me. If I'm not here in five years, why should it have my name on it? We talked about New Radio and a lot of other names. As we started looking at some of the acronyms, it was Lindsay who called one day saying, 'If we call it NewRadio Group and the acronym is NRG, say that fast a few times.'"

State of the industry: "Our industry is about as boring as it can get. I have a perspective now that I wouldn't have had if I hadn't gotten out for a while. It's interesting to see — as a consumer, as a listener — how important radio is. Unless we make some serious changes, we're not relevant anymore. Having said that, people will say, 'Remember in the late '80s, when all these guys got in it, and all they wanted to do was cut all the expenses, take the cash out of it and sell it for high multiples? We did all the automation, and we survived!'"

"That's true, but the thing I'm concerned about now is, we didn't have something as pervasive as wireless Internet and some of the other new technologies. Once the Internet becomes wireless, everything changes, and it's a whole new game. I don't think it parallels anything we've seen before, even television. We need to understand that product is still very important and that it isn't just about contests. What does your listener want? Stay ahead of them."

Operating philosophy: "It's about the people involved being able to focus on what they're providing for their communities. It's about taking advantage of the changes. We can deliver product smarter, faster and better as a result of digital delivery and improvements in some of the technology that makes up a radio station. I don't think that's the end-all, nor do I think the end-all is to take every human body out and automate it. But if you look at what each brings to the whole and play to their strengths, the end result will be a better product. We want to give people the freedom to do what they do best by giving them a strong, supportive base as a result of the advantages technology has brought to our industry."

Career highlight: "The thing that was most fun — and that made me proudest, from the standpoint that we

were able to do it — is when I sold my company and we did the merger with Steve Hicks at Capstar. I had an outstanding staff who worked really hard, stuck with me through tough times and really believed in what we were doing. When I sold, we had a last-hurrah party. I was able to personally hand a check to each employee, full- and part-time, to say thank you. Without them, I wouldn't have been standing there."

Career disappointment: "The first minority shareholder I had was a guy from totally outside the business. For eight years we battled, mostly because I was as stubborn as he was. The biggest disappointment was that if I could have gotten my ego out of the way, I could have learned a lot quicker than I did.

"I also didn't balance some things real well. I've done a little reading about the whole cancer thing, and I wonder, if you get yourself out of balance a little bit, if you don't sort of tip the scales. Do I regret it? I probably wouldn't do it the same way now. A person cannot live on coffee and cigarettes and working till midnight."

Most influential individual: "Certainly, Tom Stoner, who gave me the opportunity to buy my first radio station. He understood that it was a business, but he also understood the human side of it. I have a great deal of admiration and respect for Steve Hicks, primarily because he also understood that it was more than just how much money you can spend or take to the bottom line. He knew that it's a human business and that people are good assets."

"The third person is kind of silly but always sticks in my head. For years, when I had KHAK/Cedar Rapids, IA, we did a free concert for our listeners. There was a guy who, every year, was one of the first in line so he could get in the door to get a front-row seat — not so much to see the artists, but to see the jocks. He always represented to me why I was in the business. Without people who cared about what we did, none of us would be here. It always kept me focused. I'd look for him every year. His name was Harry Stevens, and I'll always remember him."

Favorite radio format: "It used to be Country, but now I'm all over the place. I can't find any specific format I really love."

Favorite song: "When we bought the first station, KHAK, I called the staff after we transferred the money. The first song they played was 'Luckenbach, Texas,' and I still love that song."

Favorite television show: "I watch MSNBC."

Favorite movie: "Casablanca, just about anything with Katharine Hepburn and The Wizard of Oz."

Favorite restaurant: "The Outrigger on St. John's."

Beverage of choice: "Water."

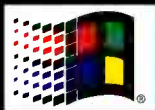
Hobbies: "We're building a new house. I'm also desperately trying to recapture my youth and get my body in physical condition, so I'm working with a trainer. We do kayaking, hiking and cross-country skiing. Also, reading."

E-mail address: "mquass@newradiogroup.com."

Advice for broadcasters: "Have fun. In the darkest of hours I always try to put life in perspective. I realize that a lot of people in our business have never been through an economic downturn before. It's not unlike the stock market; it's all cyclical. It'll come around, but part of the job is to be able to succeed in good times and in bad. In the difficult times, to succeed is bittersweet. It's something that you look back on after you've come through. You start out at a higher level each time you go through the adversity. It makes you smarter. That which doesn't kill you, makes you stronger."

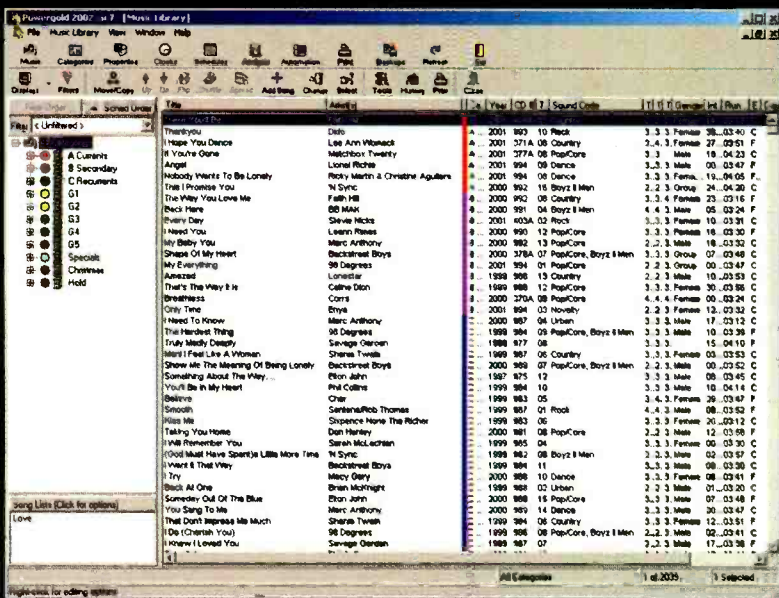
"For the managers, our business got out of whack over the last few years, when it was all about what position you held. Someone along the way told me to never forget what it's like to work for somebody. Those are very powerful words. If you can remember what it's like to be on the other side of the desk, we'll all get farther ahead, quicker."

Powergold 2002



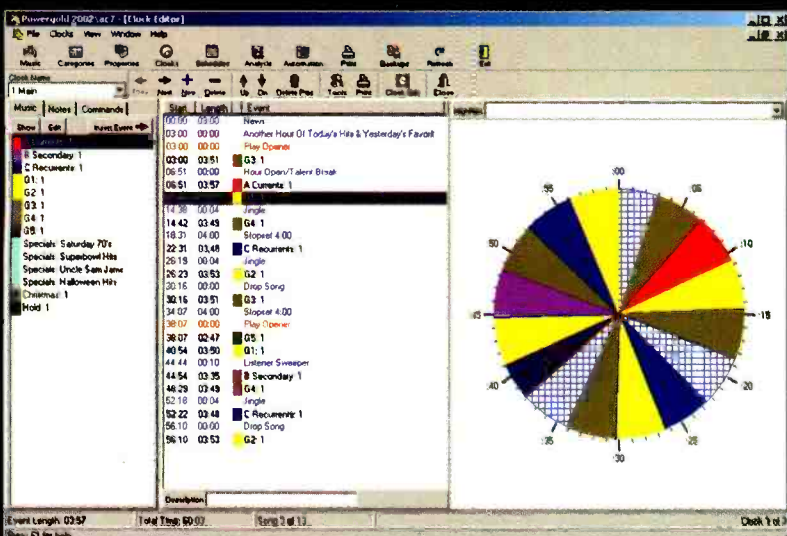
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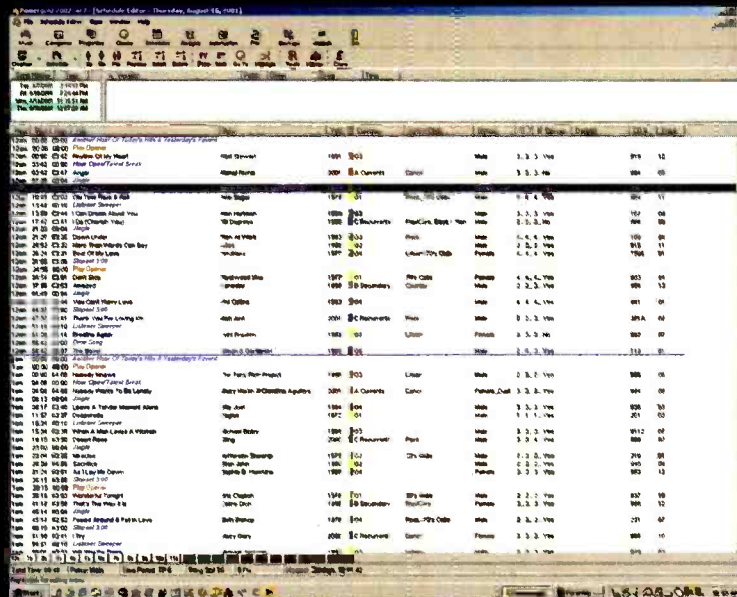
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- Drag and drop to create new clocks
- Unique violation point scaling ensures the best song is always chosen
- Extremely easy creation of daily music automation files, just click a button



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- World's first 32-bit Windows music scheduler
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- Share songs from one central music database
- Import traffic logs
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Aaliyah

"#1 Record, it's a smash!"

- Todd Cavanah, PD - WBBM/Chicago

★ ★ ★ ★ ★

"Absolute Hit!"

- Jay Stevens, OM - WPGC/Washington

★ ★ ★ ★ ★

"Aaliyah was such a star, we're VERY lucky to get this record from her."

- Julie Pilat, MD - KUBE/Seattle

★ ★ ★ ★ ★

"It's a very good record and it has a good feel to it. I am sure it will do well here."

- Al Levine, APD/MD - WBLI/Long Island

★ ★ ★ ★ ★

"#1 Phones. So far ahead of everybody else it's amazing.

Once the video hits, forget about it! Game over!"

- Victor Starr, PD - WZMX/Hartford

★ ★ ★ ★ ★

Miss You

IMPACTING 11/12

FROM THE FORTHCOMING ALBUM "I CARE 4 U"

Early Phones!

WPGC/Washington #1

KKDA/Dallas #1

KUBE/Seattle #1

WJHM/Orlando #1

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