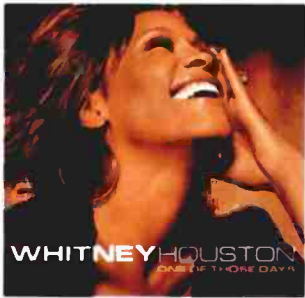


NEWSSTAND PRICE \$6.50

Whitney's Big 'Days'

Whitney Houston scores a big add day at Urban and Urban AC with "One of Those Days." The single is her second from her forthcoming Arista album, *Just Whitney*, and grabs 68 adds between the two formats.



NOVEMBER 1, 2002

Annual CMA Special Issue

With the Country Music Association awards show coming up next week, R&R's Lon Helton offers his take on *The State of Country Promotion*. Lon spent time with Country's top promotion executives to get their perspective on the industry's changes. He also profiles the 2002 CMA Broadcast Award winners. It begins on Page 47.



BLAKE SHELTON

The Baby

"The calls we got after one spin of 'The Baby' were as emotional as any I've ever taken in 20+ years of radio."

- Tony Thomas / KMPS

"Words cannot express the response we got last night. HUGE!!!!!"

- Michael J. Foxx / WPOC

For Immediate Airplay



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AUDIENCE
OVER
50 MILLION

R&R CHR/POP: **7**, 5779x

R&R Hot AC: **29**

Top 40 Monitor: 7*, 5431x

Adult Top 40 Monitor: 29*

Rhythmic Top 40 Monitor: 33*

*Bond has
finally met his match...*

MADONNA

"Die Another Day"

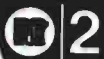
James Bond Theme Music From The

Music From The MGM Motion Picture

Die Another Day



XLarge Rotation



Die Another Day
Soundtrack
in stores November 12

MOVIE OPENS
IN THEATERS
NOVEMBER 22

Executive Soundtrack Producers:
Anita Camarata and Caresse Henry

Produced by Madonna & Mirwais Ahmadzaï

www.americanradiohistory.com

INSIDE

THE STATE OF COUNTRY PROMOTION

These days, the challenge of getting records played on the radio has rendered a lot of record promotion executives sleepless. In his annual CMA special, **Lon Helton** examines the current Country promotion machine by way of interviews with the format's key players, including Tom Baldrice, Scott Borchetta, Bill Catino, David Haley, Kevin Herring, Michael Powers and Larry Paregis.

Page 47-67

AD AGENCIES DECRY RADIO'S LACK OF ACCOUNTABILITY

In an era when advertisers are demanding greater accountability from all media they do business with, radio still operates in the Dark Ages when it comes to traffic and billing. This week R&R Exec. Editor **Jeff Green** reports on a recent meeting between major advertising agencies and radio group heads. Although things were cordial at the meeting, the agencies urged radio to improve its systems, lest it lose business down the road. Our Management, Marketing & Sales section also features a calendar of events for the next four months. Our Weekly Motivator stresses the importance of scripting lofty goals, Susquehanna's Lon Bason is in our GM Spotlight, and we have yet another update on Arbitron's Portable People Meter, this week courtesy of Saga's Steve Goldstein.

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IN THE NEWS

- **Tyler Cox** becomes Dir./News & Operations for KRLD/Dallas
- **Shaun Holly** adds PD duties for KNIX/Phoenix
- **Pete Benedetti** appointed Pres./CEO of New Northwest Broadcasters as Michael O'Shea resigns

Page 3

THIS #1 WEEK

- CHR/POP**
 - **NO DOUBT** /LADY SAW Underneath It All (Interscope)
- CHR/RHYTHMIC**
 - **MISSY ELLIOTT** Work It (Elektra/EEG)
- URBAN**
 - **LL COOL J** Luv U Better (Def Jam/IDJMG)
- URBAN AC**
 - **GERALD LEVERT** Funny (Elektra/EEG)
- COUNTRY**
 - **KEITH URBAN** Somebody Like You (Capitol)
- AC**
 - **VANESSA CARLTON** A Thousand Miles (A&M/Interscope)
- HOT AC**
 - **AVRIL LAVIGNE** Complicated (Arista)
- SMOOTH JAZZ**
 - **EUGE GROOVE** Slam Dunk (Warner Bros.)
- ROCK**
 - **3 DOORS DOWN** When I'm Gone (Republic/Universal)
- ACTIVE ROCK**
 - **DISTURBED** Prayer (Reprise)
- ALTERNATIVE**
 - **NIRVANA** You Know You're Right (Geffen/Interscope)
- TRIPLE A**
 - **U2** Electrical Storm (Interscope)



NOVEMBER 1, 2002

Ellis To Exit Emmis/New York

■ SVP/Market Mgr. opts not to renew contract

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

Judy Ellis was there when WAPP/New York was sold by Doubleday Broadcasting to Emmis in August 1986. Ellis had been NSM for the rock-oriented CHR and stayed on when WAPP changed formats to become CHR/Rhythmic WQHT.

Sixteen years later — after seeing WQHT move from 103.5 MHz to the stronger 97.1 FM



ELLIS/See Page 25

Ellis

R&R EXCLUSIVE

Shocking: It's What Rock Listeners Want

■ R&R-commissioned study gauges attitudes about edgy content

BY LARRY ROSIN
PRESIDENT, EDISON MEDIA RESEARCH
AND FRED JACOBS
PRESIDENT, JACOBS MEDIA

Seventy percent of Rock radio listeners believe that radio personalities should be able to say whatever they please, and that if people don't want to listen, they can change the station, according to a new web poll from Jacobs Media and Edison Media Research.

While radio personalities and shock jocks have always received a lot of attention, various incidents in the last few months, such as **Opie & Anthony's** "cancellation" over their St. Patrick's Cathedral sex stunt and the firing of **KUPD/Phoenix's Beau Duran** after his crass phone call to the widow of baseball player

Darryl Kile have put the behavior of radio personalities in sharper focus than ever.

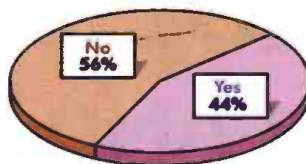
Our companies funded a web poll that garnered more than 7,300 responses from visitors to the websites of Rock radio stations all over the country in or-

der to learn what listeners think about what they are hearing.

In question after question, listeners to Rock radio stations across the country told us that they believe in a generally libertarian approach to radio. For instance, while many people in the mainstream media were horrified by **Opie & Anthony's** arranging for people to have sex in a pew in a cathedral, a strong majority of those in our survey who knew about the stunt said O&A did not deserve to be fired (see graph at left).

Do you think Opie & Anthony deserved to be taken off the air because of this contest?

Among those familiar with Opie & Anthony and familiar with contest



Source: Jacobs Media and Edison Research

See Page 78

Radio Helps Clear Channel, Viacom Beat Q3 Estimates

The nation's two largest radio operators treated their investors,



Mays

within a week of Halloween, to good financial news, as both **Clear Channel** and **Infinity** parent **Viacom** reported Q3 earnings ahead of Wall Street estimates. **Saga** also beat the Street estimates, adding strength to predictions that the third quarter will be a good one for radio.

Clear Channel reported earnings of 34 cents per share, 2 cents ahead of the consensus estimate from 17 analysts polled by Thomson First Call. Clear Channel's net income was \$213 million, compared to a loss of \$239 million (39 cents) a year

EARNINGS/See Page 13

Virgin Taps Leeds As SVP/Promotion

Promotion vet **Steve Leeds** has joined **Virgin Records America** as Sr. VP/Promotion.



Leeds

He joins the label after stints at Universal Records and Island Records. "Steve is a music-business Renaissance man," **Virgin** Exec. VP/Promotion **Hilary Shaev** said. "There is no promotion executive more expert in every facet of our business than Steve. His vision, relationships and leadership make him the perfect person to help me lead the Virgin promotion team."

Leeds held a similar position at Universal, where he was part of the label's founding group of executives. Before that he was VP/Promotion at Island Records.

LEEDS/See Page 25

PART ONE OF A TWO-PART SERIES

Branding With Branson

■ Megastore mogul celebrates a decade, eyes new ventures

BY FRANK CORREIA
R&R MUSIC EDITOR
fcorreia@radioandrecords.com

Celebrating **Virgin Megastores'** 10th anniversary, **Sir Richard Branson** not only had his cake, he popped out of it too. Such stunts are nothing new for the CEO and owner of **Virgin Entertainment Group**: this is the same man who once rode a World War II-era tank through



Branson

New York's Times Square to declare war on **Coca-Cola** when **Virgin Cola** was launched. And let's not forget the time he donned a wedding dress for the launch of bridal emporium **Virgin**

Bride — not to mention his attempts to circle the globe in a giant balloon.

But much more daring than tanks, wedding dresses and **Jules Verne**-style quests have been **Branson's** business tactics since he opened **Virgin's** first record store, back in the early '70s in a tiny space on **London's Oxford Street**. An aggressive yet charismatic risk-taker, **Branson** has turned **Virgin** into one of the world's most recognizable brands through expansion and gambles that few would be wise to emulate.

See Page 22

Kagan Panelists Say Ad Recovery Is In Full Swing

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

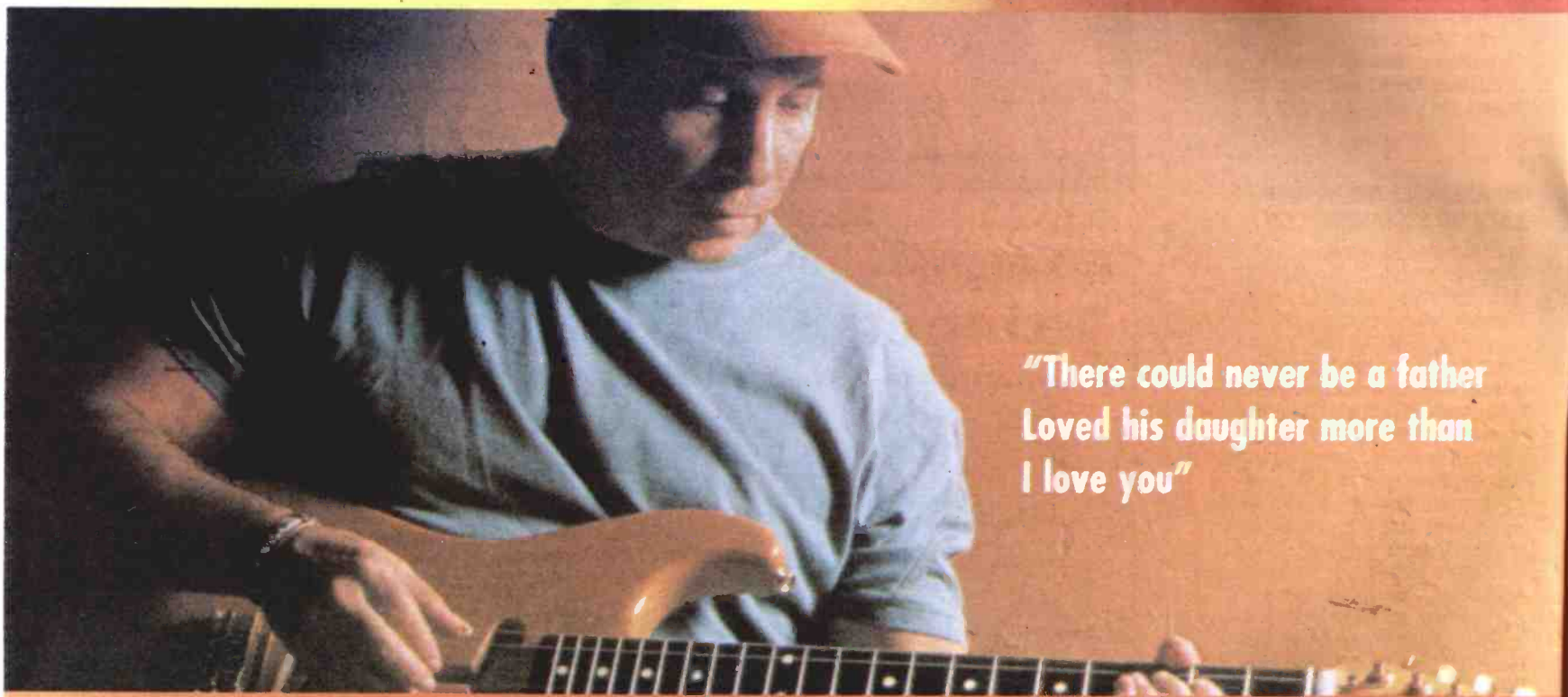
The radio-advertising environment, the time frame for the conversion to digital radio and the challenges facing satellite radio were all discussed at the recent **Kagan Radio Summit**, held at **New York's Helmsley Park Lane** hotel on Oct. 23-24. While panelists were notably upbeat about how the industry is coming back from darker times, some said the industry's recent struggles haven't disappeared entirely.

Panelists at the "Radio Ad Sales: 2002 and Beyond" session were certainly bullish about the turnaround in national advertising, as **Katz Media Group** CEO **Stu Olds** described the national market as "very good." In fact, **Olds** said the national advertising growth rate has improved steadily each quarter this year

KAGAN/See Page 12

Same-day Arbitron results: www.radioandrecords.com

His first new song for a motion picture in 15 years
16 time Grammy® Winner
Kennedy Center Honor recipient
World-renowned songwriter



*"There could never be a father
 Loved his daughter more than
 I love you"*

PAUL SIMON

"FATHER AND DAUGHTER"

Most Added at AC and Triple A

WMJX	KVIL	WASH	WRNR	WXPB	WLTJ	WYEP
WDET	WFUV	WWLI	WKOC	WLTE	WRCH	WYJB
WRMM	KTBG	KTHX	WLHT	WRNX	WRTR	KRSH

and more

Written and Produced by Paul Simon

The first single from "The Wild Thornberrys Movie - Music From The Motion Picture."
Album in stores November 26th.



The Wild Thornberrys Movie Coming this December to theatres everywhere!

www.wildthornberrys.com • www.jiverecords.com



KRLD/Dallas Ups Cox To Director/News & Operations

KRLD/Dallas OM Tyler Cox has been promoted to the newly created position of Director/News & Operations at the



Cox

Infinity News/Talker. Cox will retain his current programming duties for the station and assume the newsroom-management duties that were previously handled by News Director Linda

Levy, who has exited the station.

"The reason we hired Tyler was because of all of his experience in both programming and news," KRLD VP/GM Jerry Bobo told R&R. "With this promotion, we will be able to tap in to all of his talents and experience in both areas, to the benefit of KRLD."

Cox joined KRLD as OM in June, following a 10-year run with ABC Radio in Dallas, where he worked as OM/PD for News/Talk rival WBAP and as Station Manager for Sports/Talk KESN-FM and Soft AC KMEO-FM.

The longtime newsman's radio-broadcast career also included stints as OM/PD at WBZ/Boston and KFBK/Sacramento. He's also held News Director posts at WRNL & WRXL/Richmond and the Virginia News Network, as well as at WAVE/Louisville.

Holly Succeeds King As PD Of KNIX/Phoenix

Shaun Holly has been named PD of Clear Channel's Country KNIX/Phoenix. Holly adds those duties to his role as PD of the company's AC KESZ and Smooth Jazz KYOT in Phoenix and succeeds George King, who resigned on Oct. 24 after 17 1/2 years with KNIX, the last two as PD.

"Replacing someone with 20 years of Country broadcasting experience is tough," Clear Channel Regional VP/Programming and Phoenix OM Alan Sledge told R&R. "George has done a tremendous job for us and for KNIX's previous owner, so it's a tough challenge to face."

"It's also unusual and exciting to have someone already in the organization who understands how we operate as a company and as a cluster. Shaun can immediately step up and help us achieve our goals here."

Prior to joining CC/Phoenix, Holly was Asst. PD at crosstown Country competitor KMLE at the same time that Sledge was PD of KMLE. Holly ascended to KMLE's PD post in mid-1994, when Sledge transferred to the PD post at WWW/Detroit. Holly was one of KMLE's original personalities when the station debuted in 1988; he left the station in April 1996.

Ready, Set, OK Go!



Capitol artists OK Go's recent visit to the Windy City included a stop on the Mancow in the Morning show at WKQX/Chicago. Pictured (l-r) are the label's Dan Hubbert, OK Go's Andy and Daurice, Mancow, the group's Damian and Tim, Q101's Tim Richards and OK Go's Dan.

O'Shea Exits New Northwest

Benedetti to replace co-founder as Pres./CEO

Michael O'Shea, co-founder of New Northwest Broadcasters and CEO since its 1998 inception, has resigned in order to pursue other endeavors. As a result, Pete Benedetti has been selected to succeed O'Shea as President/CEO of the company, which owns and operates 43 stations throughout the Pacific Northwest and Alaska.

"The company has 43 great radio stations with terrific people," O'Shea told R&R. "As founder and a still-major stockholder, I will do everything I can to help this company. I am genuinely looking for a new venture in radio and am open to listen to all opportunities."

Benedetti, who departs his job as Western Region President for Citadel, will now direct New Northwest's future growth. Benedetti concurrently served as GM of Citadel's Albuquerque cluster and prior to that ran the company's Tucson stations.



Benedetti

Esposito Tapped As President Of WEA

John Esposito has been recruited as President of WEA Inc., Warner Music Group's U.S. manufacturing and distribution arm. Esposito had been Exec. VP/GM at Island Def Jam Music Group, where he managed the company's day-to-day affairs. He has also held executive positions at PolyGram, been CEO of



Esposito

The Wiz retail chain and served as Regional VP/Northeast Division of Mitsubishi Electronics America.

"Not only is John known for his solid team-building and people skills, but he's established a strong reputation as a leader and an

ESPOSITO/See Page 25

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KCAF Folds Just Days After Launch

Suburban Dallas' KCAF-AM/Farmersville, TX, which launched a new female-targeted Talk format on Oct. 21, dropped its programming only three days after its highly publicized debut. All of the station's newly hired staff and management exited after Renaissance Radio owner and Dallas businessman Dave Schum apparently ran into financial difficulties.

Renaissance Exec. VP/COO and KCAF GM Scott Savage told R&R that, less than 24 hours before the new station was scheduled to launch, Schum told him that there

were serious financial problems and that he should immediately find a buyer for the station. Savage reported that within 72 hours he'd found a buyer, but the offer was turned down by Schum on Oct. 23.

"The funding I was told was there was apparently not there," Savage said. "So all agreements with the staff and myself have effectively been breached." He noted that his only real concern was to help all those affected by the station's failure find other jobs. "I'm really not

KCAF/See Page 25

WQTM/Orlando 'Teaming' With Pride



740am The Team...Orlando's Sports Leader

WQTM (The Team)/Orlando, "Orlando's Sports Leader," shows its true colors and its 740 AM frequency with its latest outdoor campaign. We're willing to bet that The Team's mascots could kick the asses of the Blue Man Group any day.

Radio Leads 2002 Ad Upswing

Veronis Suhler reports industry 'survived the recession'

By Adam Jacobson
R&R Radio Editor
ajacobson@radioandrecords.com

The 2002 edition of Veronis Suhler Stevenson's "Communications Industry Report" has been released, and it confirms what many in radio have long suspected: In Q1, radio became the first advertising-based medium to post an upswing in spending. Broadcast television followed suit, but it took TV until Q2 to see spending rebound.

Veronis Suhler also reports that consumer-oriented media grew at an accelerated pace in 2001, bucking the economy's downward trend as consumers escaped their financial and social concerns by seeking comfort in movie theaters, at video stores and with video games.

That news was tempered, however, by the report's finding that adjusted total revenue for publicly reporting communications companies climbed just 2.5%, to \$261.7 billion, in 2001 — the slowest growth in 10 years. Nevertheless, Veronis Suhler concludes that, given the difficult economic environment, the communications industry has "survived the recession, a little battered, but in relatively stable condition."

Veronis Suhler Exec. VP and head of investment banking James Rutherford said. "The industry snapshot presented in this year's report is not a pretty picture. Across the board, financial numbers were disappointing, and the sheer number of companies tracked has contracted markedly, reflecting the high rate of casualties from the Internet bust. On the other hand, we believe some signs are now pointing toward a stabilized recovery of the industry."

Rutherford added that the 2001 report reflects negative trends in advertising from a "technology meltdown" and the economic recession that worsened following the Sept. 11 terrorist attacks — factors that combined to bring about the first communications-

spending decline in decades. "This combination of negative trends took a massive toll on the advertising industry, which trickled down into just about every communications sector," he said. "In the first half of 2002 we have seen some signs of a turnaround."

What the report calls "a slew of acquisitions and consolidation" in the radio sector resulted in a mixed financial picture for the 25 publicly reporting networks and broadcasters monitored by Veronis Suhler in 2001. Adjusted total revenue fell almost 2%, to \$6.8 billion, while total operating income plummeted 30%, to \$698.8 million.

At the same time, operating cash-flow margins have increased at a compound annual rate of 24% over the last five years. Radio consolidation helped raise the industry's asset value 11%, to \$50.8 billion, while total operating cash flow increased 18%, to \$2.5 billion.

What's the top radio company? Infinity, as parent Viacom led the

VERONIS/See Page 6

BUSINESS BRIEFS

Infinity To Tell FCC L.A. Plans Next Week

Infinity Sr. VP/Communications Dana McClintock told R&R that Infinity will tell the FCC by Nov. 3 how it plans to meet FCC ownership limits in Los Angeles, where the company must divest one of its seven radio stations in order for parent Viacom to close on its \$650 million purchase of KCAL-TV/Los Angeles. The purchase of KCAL from Young Broadcasting gives Viacom two TV stations in the market; it also owns local CBS flagship KCBS-TV. The FCC's website showed no sale applications filed by Infinity as of R&R's press time, but rumors are rampant that the broadcaster will sell one of its five Los Angeles FMs. Should Infinity request an extension of its FCC waiver and of the deadline for the sale, it could face an uphill battle with the FCC: Commissioner Michael Copps said in May, "I do not expect to see, nor do I expect to support, a request for an extension of the waiver. I expect the company's best efforts to result in a sale well within the time period allowed."

Redstone Quells CBS-CNN Merger Rumors

"We don't want to own anything we don't control," Viacom Chairman/CEO Sumner Redstone said Tuesday at the Gerald Klauer Mattison media conference in New York, denying rumors that CBS News and CNN may be considering a merger. According to a Bloomberg report, he said, "We would rather go it on our own. The last thing we want to do is not control CBS News." About the ongoing rumors of a CNN-ABC merger, Redstone said, "ABC may feel differently. They may do the deal, but we wouldn't do that."

Continued on Page 6

R&R Stock Index

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

	Change Since				
	10/25/01	10/18/02	10/25/02	10/25/01	10/18/02-10/25/02
R&R Index	192.03	213.09	217.48	+13%	+2%
Dow Industrials	9545.17	8322.40	8443.99	-12%	+1.5%
S&P 500	1104.61	884.39	897.65	-19%	+1.5%

Analyst Says Radio Advertising 'On The Mend'

Wall Street reacts to Clear Channel, Viacom, Disney earnings

By Joe Howard
R&R Washington Bureau
jhoward@radioandrecords.com

It's a busy time for Wall Street analysts. With the quarterly earnings season underway, they're charged with advising investors on the implications of the financial results being released and what the future may hold for industry. Analysts who cover the radio industry have certainly been busy, evaluating results from Viacom, Clear Channel Communications and Walt Disney Co.

Merrill Lynch analyst Jessica Reif Cohen said radio advertising is on the mend after Infinity posted a 6% revenue increase in Q3 and Viacom saw overall revenue of \$6.3 billion in the quarter, both figures were ahead of her estimates.

Cohen praised Viacom's "lean and mean" structure and said she believes the company's internal organization, along with positive trends in the ad market and Viacom's focus on free cash flow, will enable it to achieve operating-income growth in the midteens in 2003.

Meanwhile, though UBS Warburg analyst Christopher Dixon encouraged investors to take advantage of weakness in Viacom's stock price and said indications for Q1 2003 are "incredibly strong," he noted that increased programming costs for New York Yankees broadcasts on WCBS-AM/New York and greater expenses in the outdoor division had offset some of Infinity's Q3 gains. However, Dixon said he believes Infinity's comps for

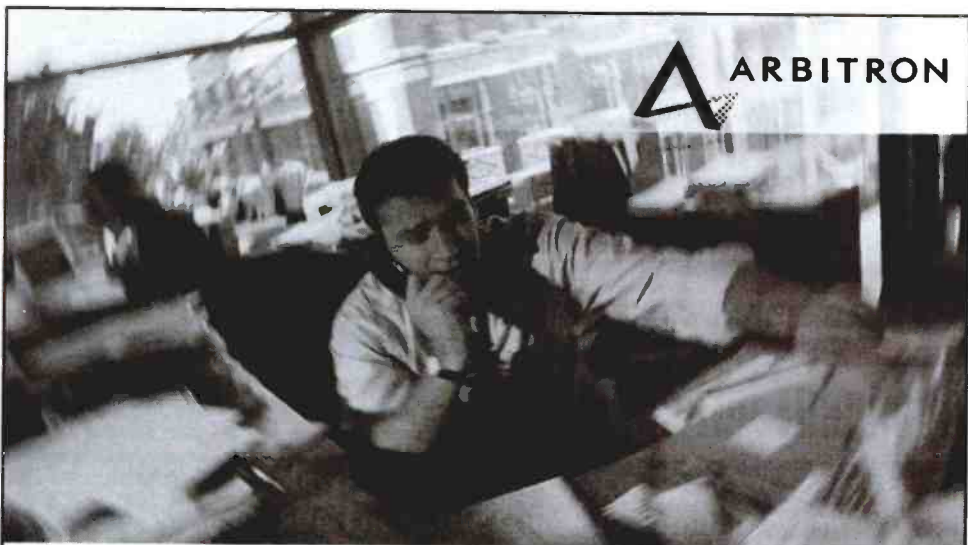
the first half of 2003 are relatively easy.

Meanwhile, Jefferies & Co. analyst Frederick Moran raised his 52-week target price for Viacom from \$47 to \$56, saying the company "beat our expectations on all key metrics."

Morgan Stanley analyst Richard Bilotti, however, downgraded Viacom after it released its Q3 earnings, lowering his rating on VIA shares from "equal weight" to "underweight." He said Viacom stock is trading at a "significant premium" compared to its peers, as its operating-margin growth and advertising revenue are expected to be moderate in 2003. Bilotti also cut his 12-month price target on Viacom from \$53 to \$46.

Salomon Smith Barney analyst Niraj Gupta said he believes Clear Channel may outpace his Q4 guidance. He had forecast that the company's radio revenue would grow 7.5% in Q4, but he said easy comps and the company's strong Q3 suggest that "there may be upside to this estimate." Gupta also set a Q4 EBITDA

Analyst/See Page 6



The Pressure Is On for Higher Ratings

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FCC ACTIONS

AFTRA Asks For Media-Ownership Hearings

AFTRA last week joined with the AFL-CIO and 13 other associations to ask FCC Chairman Michael Powell to schedule public field hearings before the FCC rulemaking on media-ownership regulations is completed. The union said the request echoes a proposal made by Commissioner Michael Copps in September, when the FCC announced the plans for the rulemaking. "We're not convinced that the conclusions drawn by the FCC studies about diversity of viewpoints between jointly owned outlets are comprehensive enough or reflect the 'real world' of the consolidation that has already taken place," said AFTRA National Exec. Director Greg Hessinger, who added that "colossal changes" have occurred during the last wave of deregulation and claimed that consolidation has "severely reduced diversity of voices" in the marketplace. He said, "We want to be sure the public has adequate information to hear and understand these issues."

FCC OKs Clear Channel Eau Claire, WI Deal

After a closer review of the deal, the FCC has given the green light to Clear Channel Communications' \$2.4 million purchase of WISM-FM/Eau Claire, WI from Alpenglow Communications. Clear Channel will now own seven stations in the market. It's been a long wait for approval: The sale application was filed on May 18, 2001.

Greensboro Station Could Face Class Change

The FCC has asked Entercom Communications to change the status of its WJMH-FM/Greensboro from class C to class C0 in order to accommodate Old Belt Broadcasting's request to shift WJMA/Orange, VA to Midlothian, VA, a community just southwest of Richmond. Old Belt's request to move WJMA, located at 98.9 MHz, is contingent on the FCC's approval of the relocation of the company's WKSK/South Hill, VA from 98.9 to 101.9 MHz. If WKSK is permitted to move to 101.9, that would create a first-adjacency with WJMH, at 102.1. Because WJMH operates below minimum class C standards, it must lower its class status unless it provides the FCC with a plan to build a tower of at least 1,476 feet, the class C minimum. Its current tower is 1,204 feet. Such a plan would supersede Old Belt's petition. Entercom has 30 days to decide on a course of action. If it decides to modify the station, it will have six months to file an application for the changes. If Old Belt is ultimately permitted to move WJMA, the station would provide Midlothian's first aural service.

WDDO/Chattanooga, TN Could Face Downgrade

The FCC has asked Bahakel Broadcasting's WDDO/Chattanooga, TN to change from class C to Class C0 to accommodate a construction permit at 96.7 MHz in Lake City, TN, just northwest of Knoxville. Ronald Meredith is seeking to build the Lake City station, which would give the community its first aural service. WDDO's tower is 1,079 feet; it must broadcast from an antenna height of 1,476 feet or greater to keep its class C status.

Central California CP Finally Awarded To Kampschroer

The FCC has dismissed a formal objection to a November 2001 settlement that gave James Kampschroer the sole right to seek a construction permit for a 6,000-watt station at 103.5 MHz in Cambria, CA. The objection, which was filed in December 2001, gave new life to separate CP bids from George Flinn, Walter Howard and J. Lawrence Pozzi, but on Oct. 18 the FCC dismissed the objection and granted approval for the CP to Kampschroer.

FCC Fines Florida Pirate \$10,000

Richard Muñoz has been fined \$10,000 by the FCC for operating a radio station at 105.1 MHz in Naples, FL without authorization. In April FCC agents from the Tampa field office tracked down the unlicensed signal to the Tree of Life Church in Naples, and further investigation linked the pirate station to Muñoz, pastor of the Mision Posible Spanish-language ministry. The station was billing itself "Mision Posible 105.1" and was leasing space from the church, with which it had no other connection. Muñoz explained to FCC officials that he agreed to purchase 50% of the station from Daniel Morisma in late 2001; Morisma told Muñoz that an application for the station was on file and that the station could broadcast while the application was pending. Muñoz has asked that the fine be rescinded, arguing that neither he nor his ministry has the funds to pay the penalty. The FCC refused to lower or cancel the fine but has requested that Muñoz submit federal tax returns so it can determine if he is truly unable to pay.

BUSINESS BRIEFS

Continued from Page 4

Journal To Explore New Capital Sources

Journal Communications, which owns 36 radio stations, has directed its financial adviser, Robert W. Baird & Co., to "explore potential sources for additional permanent capital for the company." The process, Journal said, could take from six to nine months. Journal Chairman/CEO Steven Smith said added resources will let the company take advantage of growth opportunities in its print and broadcast businesses. The employee-owned Journal had \$70 million in bank debt in Q3 2002 and shareholder equity of \$468 million. As of Q3, it had year-to-date revenue of \$615 million and net earnings of \$44 million.

NBG Parts Ways With Rep Firm

NBG Radio Network said Tuesday that it will end its representation agreement with The Complete Sheet on Dec. 31. The companies began their relationship on July 13, 2001, and their contract had been scheduled to end on June 14, 2003. NBG said in a statement that it ended the TCS agreement early because it "did not feel comfortable representing inventory in the upfront buying season that it could not ensure would be available throughout 2003." NBG has entered into several new agreements to replace the one it terminated with TCS, and NBG Exec. VP Dean Gavoni said, "We are very pleased with our new agreements. The very fact that we have secured quality inventory for the long term makes us extremely confident of fulfilling our clients' advertising needs throughout 2003."

Scarborough: Classical Listeners More Likely To Spend Online

According to a new Scarborough Research report, listeners to Classical radio are 30% more likely than the average radio listener to have made an Internet purchase in the last year and 49% more likely to have spent \$1,000 or more online in the same period. Classical fans have also adopted faster Internet connections more quickly than the general population. Scarborough Sr. VP/Radio Howard Goldberg said the study demonstrates that "the Classical-radio listener is a well-educated consumer who appreciates quality and value."

Sirius CEO Purchases 40,000 SIRI Shares

Sirius Satellite Radio CEO Joe Clayton purchased 40,000 common shares of Sirius stock on Oct. 21, just days after the company embarked on a \$1.2 billion recapitalization plan. According to an SEC filing, Clayton paid between 83 cents and 86 cents per share. He now holds 50,000 shares of stock in the satcaster.

Continued on Page 13

TRANSACTIONS AT A GLANCE

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

- WAJF-AM/Decatur, AL \$150,000
- WARE-AM/Ware, MA \$250,000
- KALY-AM/Los Ranchos De Albuquerque, NM \$650,000
- KNMA-FM/Reserve, NM \$80,000
- WVOD-FM/Manteo (Elizabeth City-Nags Head), NC \$1 million
- WBTE-AM/Windsor, NC \$70,000
- KBIX-AM/Muskogee and KHJM-FM/Taft, OK \$1 million
- WLMC-AM/Georgetown, SC \$200,000
- KFYN-AM/Bonham, TX \$150,000
- WHFD-FM/Lawrenceville and WHLF-AM/South Boston, VA \$250,000
- WRRR-FM/St. Marys (Parkersburg-Marietta), WV \$800,000
- FM CP/Mt. Horeb (Madison), WI \$2.17 million

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

DEAL OF THE WEEK

• WXGV-FM/Fernandina Beach and WYGV-FM/St. Augustine Beach (Jacksonville)

PRICE: \$8.5 million

BUYER: Tama Broadcasting

SELLER: Mondosphere Broadcasting

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

2002 DEALS TO DATE

Dollars to Date:

\$4,833,762,569
(Last Year: \$3,860,861,228)

Dollars This Quarter:

\$55,721,500
(Last Year: \$477,504,373)

Stations Traded This Year:

667
(Last Year: 1,046)

Stations Traded This Quarter:

76
(Last Year: 171)

Analyst

Continued from Page 4

estimate of \$525 million for Clear Channel, compared to the company's own guidance of \$525 million-\$550 million.

Looking ahead to next year, Gupta forecast that Clear Channel's EBITDA will grow 8%, to \$2.3 billion, and predicted free cash flow per share of \$1.39. For the just-ended third quarter, Gupta acknowledged the company's efforts to reduce its capital expenditures and lowered his 2002 estimate on spending from \$675 million to \$600 million-\$625 million, but he stood firm on his 2003 capital-expenditure forecast of \$550 million-\$575 million.

Gupta also noted that Clear Channel's stock price has more than doubled since bottoming out at \$20 during the summer and set a \$42 price target on the stock with a rating of "outperform."

Elsewhere, Cohen raised her fiscal 2003 operating-income estimates for

Disney's Media Network segment, which includes its radio stations, by 13%, to \$1.44 billion. "We believe radio advertising in major markets is up 15%-20% and that Disney's radio group is pacing above this level," she said.

Cohen acknowledged that the biggest risk to her estimate is the sustainability of the current ad market's strength, saying, "While it is unlikely that current growth rates are sustainable into 2003, we do not expect advertising will fall apart, as the ad strength is driven by competition within industries."

She also finds plausible Disney's indications that it could sell its radio group for the right price or pursue a strategic merger, which, she said, could be "a big potential catalyst for Disney." Cohen maintained her "buy" rating and \$21 price target on the company, whose fiscal 2003 began Oct. 1.

Additional reporting by Adam Jacobson.

Veronis

Continued from Page 4

Veronis Suhler list; Clear Channel Communications and Westwood One finished second and third. AOL Time Warner topped Veronis Suh-

ler's list of the 10 largest publicly reporting companies in 2001, thanks to \$40.3 billion in revenue for the year. Viacom was a distant No. 2, with \$18.8 billion in revenue, and Walt Disney Co. finished third, with revenue of \$15.7 billion.

R&R

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"I left with five pages of notes about things I will use to make my station better. Maybe you should change the name of the convention — it's not just for talk stations." — *Jim Farley, VP News/Programming, WTOP AM & FM/Washington, DC*

"TRS is still the most valuable thing I go to each year and R&R works hard to make it so." — *Phil Boyce, OM/PD WABC/New York*

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JEFF GREEN

jgreen@radioandrecords.com

Sales Accountability: Is A Crisis Brewing At Radio?

Agencies say radio must do away with inconsistent and antiquated billing

Radio must modernize its billing and address significant irregularities in its accounting practices, or it will place advertising budgets from key clients at serious risk. That warning shot across radio's bows was fired as the American Association of Advertising Agencies-RAB Joint Task Force presented its report at the RAB board meeting, held Oct. 16 in Atlanta.

The task force was formed at the request of the AAAA Radio Committee, which appealed to the RAB board of directors at the spring board meeting to create a group that would seek solutions to the problems that are threatening radio's credibility with ad-agency clients.

MediaVest Sr. VP & Director/Local Broadcast Maribeth Papuga and Mediaedge:cia Sr. Partner & Director/Radio Kim Vasey began the presentation by reminding the board that they are concerned because they value radio. They pointed out that the task force gives all parties a voice in addressing the critical issues that could be placing radio revenue in jeopardy.

Speaking on behalf of agencies and clients, Papuga and Vasey told the radio group heads on the board that agencies consistently find that radio schedules aren't running correctly and often uncover inconsistencies when they compare GRPs delivered to those ordered. Agencies find out weeks later that freebies promised by stations never ran or low-cost ROS spots were clustered in dayparts not representative of the GRP averages at which they were sold.

"I don't think there's enough supervision in the buy-sell process. Accountability is a key theme, and radio is being challenged."

Gary Fries

RAB President/CEO Gary Fries advised radio groups in his address at the NAB Radio Show in September to replace their company-specific and often antiquated billing methods with systematic, consistent electronic data invoicing. He predicted that a day will come when a national advertiser will bypass radio entirely on a buy because it can't verify the accounting.

In Atlanta last week Fries reiterated that this problem must be taken seriously. He said, "I don't think there's enough supervision in the buy-sell process. This is an area that high-level management has to get

involved in. Accountability is a key theme, and radio is being challenged. There are lots of issues, and you can't accomplish this overnight, but visibility is a lot more advanced on this than it was a year ago."

A Call For Credibility

Fries also pointed out that many broadcasters aren't familiar with their own billing systems. While that may be understandable with the flurry of cluster creations in recent years, it's beginning to pose major credibility problems. Fries urged the board, "Talk with your traffic vendors to know how your system works. Get into using EDI. We need a high degree of accuracy and accountability that cannot be violated. We're going to have to carry a badge of honor."

Papuga made it clear that agency clients want accountability via audience measurement, station-rotation and -schedule analysis and universal billing standards and procedures across stations. She said, "Clients are asking, 'What did the schedule deliver?' Advertisers are demanding greater accountability. Radio needs to provide proof to keep from being further behind the eight ball."

It was also noted at the presentation that requiring broadcast-verification technologies such as those provided by AudioAudit, Verance's ConfirMedia and CMR's BVS may soon be standard among advertisers.

A New Reality Show

Vasey said agencies realize that the complexity of individual station's traffic systems and back-room procedures may impair attempts to improve billing in the short term. In fact, she said the variety of technology platforms in use can make uniform audits difficult on both the agency and the vendor sides. "It's not just radio's problem," she said. The problems are exacerbated for

Mark Your Calendars

Important dates and events in the coming year

- Nov. 5 — Country Radio Broadcasters' Fall Music Industry Forum, Nashville; 615-329-4492 or www.crb.org.
 - Nov. 6 — 36th annual Country Music Association Awards, Nashville (CBS-TV); 615-244-2840 or www.cmaawards.com.
 - Nov. 7-8 — Arbitron PD Seminar: "Arbitron Beyond the Basics," Columbia, MD; 410-312-8363 or www.arbitron.com.
 - Nov. 8 — Women in Cable & Telecommunications 18th annual Benefit Gala, Washington, DC; 312-634-2330 or www.wict.org.
 - Nov. 13 — Arbitron PPM Hispanic Summit, Los Angeles; 410-312-8363 or www.arbitron.com.
 - Nov. 13-17 — National Association of Farm Broadcasters Annual Convention, Kansas City; 612-224-0508 or www.nab.com.
 - Nov. 15-17 — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or www.nab.org.
 - Nov. 18-19 — Corp. for Public Broadcasting Board of Directors Meeting, Washington, DC; 202-879-9600 or www.cpb.org.
 - Nov. 18-21 — RAB Management Course for Women, Dallas; 800-232-3131 or www.rab.com.
 - Nov. 22-23 — American Women in Radio & TV AWRT-Leadership Summit, Washington, DC; 703-506-3290 or www.awrt.org.
 - Nov. 27-28 — Society of Broadcast Engineers National Marketing Meeting, Verona, NY; 317-846-9000 or www.sbe.org.
 - Dec. 5-6 — NAB Executive Committee Meeting, Washington, DC; 202-429-5358 or www.nab.org.
 - Dec. 6-8 — Association of Schools of Journalism & Mass Communication 2002 Winter Meeting, Palo Alto, CA; 803-798-0274.
 - Dec. 13-15 — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or www.nab.org.
- 2003**
- Jan. 2-March 26 — Winter Arbitron.
 - Jan. 9-12 — International Consumer Electronics Show, Las

Vegas; 703-907-7600 or www.cesweb.org.

• Jan. 11-15 — NAB Winter Board of Directors Meeting, Palm Springs, CA; 202-429-5358 or www.nab.org.

• Jan. 12 — Society of Broadcast Engineers Strategic Planning Conference, Indianapolis; 317-846-9000 or www.sbe.org.

• Jan. 13-15 — Wireless Communications Association International eighth annual Technical Symposium, San Jose; 202-452-7823.

• Jan. 19 — 60th annual Golden Globe Awards (NBC-TV); 310-657-1731 or www.goldenglobes.org.

• Jan. 30-Feb. 2 — RAB 2003 Conference, New Orleans; 800-232-3131 or www.rab2003.com.

• Feb. 6-7 — NAB Radio Group Executive Fly-In, Washington, DC; 202-429-5358 or www.nab.org.

• Feb. 7-11 — National Religious Broadcasters Convention, Nashville; 703-330-7000 or www.nrb.org.

• Feb. 9-11 — North American Broadcasters Association Annual General Meeting, New York; 416-598-9877 or www.nabanet.com.

• Feb. 11 — Academy Award nominations announced; 310-247-3000 or www.oscars.org.

• Feb. 17-19 — Great Lakes Broadcasting Conference & Expo, Lansing, MI; 517-484-7444 or www.michmab.com.

• Feb. 19-21 — Country Radio Seminar, Nashville; 615-327-4487 or www.crb.org.

• Feb. 22-25 — NAB State Leadership Conference, Washington, DC; 202-429-5358 or www.nab.org.

• Feb. 23 — 45th annual Grammy Awards, New York (CBS-TV); 310-392.3777 or www.grammy.com.

• Feb. 25 — NAB Executive Committee Meeting, Washington, DC; 202-429-5358 or www.nab.org.

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



DRIVING BUSINESS FORWARD

Pictured at the RAB board meeting after a candid and revealing discussion of radio's strengths and weaknesses in the automobile business are (l-r) RAB President/CEO Gary Fries, broadcast-agency veteran and GM Mediaworks President/COO Rick Sirvaitis and Hispanic Broadcasting Corp. President Mac Tichenor Jr.

both sides when there is heavy buyer demand for tighter rotations. Inventory management is particularly difficult when demand is highest; longer commercial breaks cause advertisers to question whether spots are being separated competitively or even being heard. Buyers and sellers — under the gun to negotiate the lowest rate or the highest share — often strike deals that have little relation to the realities of scheduling.

The meeting also brought several other issues to light, including the definition of "morning drive." Some advertisers dispute broadcasters in some early-commute markets that consider 5-6am part of the morning daypart. Advertisers are also interested in alternatives to diary-based

ratings and would like opportunities to be involved in lifestyle-specific programming.

As part of its mission to "formalize joint guidelines for buying spot radio, enabling buyers and sellers to work from similar accountability," the AAAA-RAB Task Force will continue to study such issues as contract language — including the possibility of adding language to vendor contracts that details specific agreements between buyers and sellers — and the need to address variations in paperwork and back-room procedures from station to station.

Fries once again underscored the importance of this matter when he advised group heads, "Get your arms around this — quickly."

GM Spotlight: Lon Bason

■ KLIF & KPLX (The Wolf)/Dallas Susquehanna

In conjunction with R&R's CMA special, this week's GM Spotlight shines on Susquehanna/Dallas' **Lon Bason**, GM of News/Talk KLIF and Country KPLX (The Wolf), which was recently voted the CMA's Major Market Station of the Year. The Wolf, which is also R&R's 2002 Country Station of the Year, picked up a 6.0 12+ in the summer book to rank second in the market while enjoying tremendous adult numbers. It doesn't get much better than that! Congratulations!

R&R: What motivated you to get into radio?

LB: For many years I worked part-time for my father, who was a night jock and worked his way up into part-ownership of KBFM/McAllen, which we built into a giant. I dubbed tapes, worked the overnight shift, lots of things. I went into TV briefly as a sports anchor and reporter at ABC affiliate KRGV/McAllen, and my father was out of the business and had bought his first motorcycle dealership when I came back to KBFM.

I started selling radio as part of my sports program, but the new owner didn't like the idea of a sports show on a Top 40 station, so I moved into sales full-time, producing my own spots. I stayed there 12 years, five of them as GM.

In 1987 I moved to Oklahoma City and was GSM for Clear Channel's KJYO. Then I spent nine years as GM for [now Infinity-owned] KAMX.



Lon Bason

"We don't accept the regular, dictated expectations of Country stations."

KJCE & KKMJ/Austin. In 1998 I headed to St. Louis as Regional VP for Sinclair for its six stations there and four in Kansas City. When they were sold, the clouds opened up, and here I am.

R&R: Excluding your father, of course, how does Susquehanna compare with the other owners you've worked for?

LB: This is one of the best situations anyone could ever hope to be in, just based on the fact that the company is straightforward, honest and does what it says it's going to do. They care about the people, and the benefits so far outweigh any other detriments, such as not being the largest kid on the block.

I mean, here we are, 28 stations in the company, and we're the 10th-largest biller in the country. With men 18+, our cluster here is outperforming all other clusters, including Clear Channel and Infinity. Those are the kinds of things you just don't see from

other small operators. We may be small in size, but we don't operate as a small group or cluster in any of our markets.

R&R: What drives Susquehanna to the level of success you're enjoying in Dallas?

LB: The beautiful thing is that there is no one giant power in any particular area. All of our GMs, PDs and sales managers share their wealth of knowledge. It's not like a committee is making decisions all the time, but we do communicate what opportunities are available and what the market looks like. I think that's where we differ from others, where you've got way too few people handling way too many stations and properties.

The No. 1 priority here in Dallas is that it begins and ends with the product, and we drive that home to all of our people. If we do not have great ratings, great people on the air and great promotions, we cannot satisfy our listeners and advertisers. You lose all sight by focusing only on the bottom line.

R&R: To what do you attribute KPLX's great ratings success?

LB: The people behind the scenes, as well as the people on the air. The beautiful thing, and what The Wolf has taken pride in, is offering a morning show product 24/7. Everybody on the air is creative and fast-forward-thinking, and they are always doing great phone bits. So it's just a matter of excitement in the energy of the station, and we never let up at any time.

R&R: Who or what sets the pace for that kind of energy?

LB: I leave a lot of that up to our PD, Paul Williams. Of course, the structure was pretty much set up by Brian Phillips when he created The Wolf nearly five years ago. Brian brought Paul in to be the Brand Manager, and Paul has taken the reins and, according to the latest rating, as well as the many awards — including a Marconi in 2001 — has maintained the basic premise of The Wolf as a pure underdog.

We are the "underwolves," so to speak. We don't accept the regular, dictated expectations of Country stations, whether it be the music we play, the promotions we do or the people we attract to our events. We're out to dominate all demos and dayparts and be the No. 1 station in the market, not the No. 1 Country station.

When we have a weekly brainstorming meeting with all of our staff,

everybody's involved. We're throwing ideas out there and generating a lot of new concepts that people have never thought of before.

R&R: How would you describe your management style?

LB: It's firm but loving. I demand a lot from our people and feel it's very important to let them know what is expected of them. We have a lot of management systems in place so that people can achieve those goals, and we have, I feel, some very nice bonus elements that are in there when they do achieve them.

R&R: Who are some of your mentors?

LB: Several. My father, who taught me a great work ethic. Dick Oppenheimer, who was the first owner I really worked for and grew up as a manager under. He taught me so much about class and devotion to a cause and how to really adhere to the principles of salesmanship and marketing.

After that, it would have to be Richard DeButts, who balanced his family and work and could focus so intently on either of them at the proper time. He taught me a lot about making those types of commitments and how important your family and your work are. Barry Drake is one of the most intense individuals I've ever met, but I cannot think of anybody that I have more admiration for as an owner, manager or president. Today, I look to the people that I work with in the "Susquehanna Nation" as great people to share with and learn from.

R&R: What advice would you give to others in the business?

LB: I like to use the old John Lennon line: "Life is what happens while you're busy making other plans." Be prepared for change.

R&R: What would people be surprised to know about you?

LB: That a guy that looks like me rides a Harley or that I used to pitch baseball in college. It wasn't a very successful college career — that's how I got into radio! But if I hadn't gotten into radio and had been a successful pro ballplayer, then I'd be doing play-by-play or color analysis by now. I think my competitiveness comes from the years I spent trying to become a professional baseball player.

People don't understand, sometimes, the drive that I have for perfection. It's tough for some people to get that — those who just want to show up and go through the motions. What we look for here are people who walk a little faster, with a little more purpose, and who want to get the job done.

Weekly Motivator

Permission To Win

By Tim Moore

It was 1978. Fred Akers was in his first season as the head coach for University of Texas football, replacing the legendary Darryl Royal. His team had been picked as a mid-pack finisher in the Southwest Conference. With Royal's departure, heavy graduation losses and a new program, UT was not viewed optimistically by the conference press corps — maybe fourth or fifth at best, they wrote.

But Fred Akers knew something about motivation. He knew it doesn't happen naturally and that much of motivation comes from believing you deserve to get what you want. So he hired Lou Tice, a sports psychologist from Seattle. Tice joined the team in August for their early practices to get to know the players and start what he called "the scripting process." Tice put up a large sheet of paper at the first team meeting and suggested that the players chart their goals for the season. Pen in hand, he asked, "What do you guys want to achieve this season?" The players listed their goals:

1. Have a winning season
2. Beat Texas A&M
3. Win the Southwest Conference title
4. Make the national top 20 polls
5. Go to a major bowl game

No one, not even the burnt-orange faithful, expected the Longhorns to hit these lofty goals. Just the same, the players coolly and steadfastly made their "deserve list" and launched their season.

Later, deep in the month of December, Texas had gone 11-0, was ranked second in the country, had beaten A&M and had won the Southwest Conference title. It had been a dream season, about to be punctuated with a Cotton Bowl appearance against the vaunted and No. 1-ranked Fighting Irish of Notre Dame.

At the end of that cold New Year's Day game, Texas pride was battered but not beaten. Notre Dame defeated the Longhorns and put the only blemish on an otherwise Cinderella year for new coach Akers and his team of overachievers. And Tice remains convinced to this day that Texas lost because they had not scripted winning the Cotton Bowl when they charted their season goals that August.

It's a good story to tell when you're talking to people about their goals and the level of achievement they feel they deserve. It also explains, in part, why some radio stations and sports teams make the playoffs but never achieve a No. 1 ranking. When you script your goals, remember the Texas Longhorns of '78.

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

Pros On The Move

• **Steven Kritzman** is promoted to GSM at Clear Channel's WKTU/New York, advancing from the LSM chair at co-owned WLTW/New York. He was previously VP/Director of Sales for the Clear Channel/New York national sales office. Before joining Clear Channel he worked for Eastman Radio, first in Boston, and then as Sales Manager for its national office in Chicago.

• **Michael Hamer** is the new Sales Manager at Infinity Classic Rock outlet WARW/Washington, handling local sales. He transfers from co-owned WJFK/Washington, where he sold advertising for Washington Redskins football. A sales veteran, Hamer has been GSM at WWZZ & WTOF/Washington, as well as NSM and LSM at crosstown WASH.

• **Kim Kelly** joins Salem/Los Angeles in the newly created post of Director/Promotions, working with Talk KKLA-FM, Contemporary Christian KFSS-FM, Talk KRLA-AM and Internet-only Christian Pirate Radio. Kelly has considerable local experience, having spent seven years as Manager/Marketing & Promotions at KCBS-FM/Los Angeles and another seven at crosstown KFI & KOST. In 1993 she was named PROMAX's Radio Promotion Director of the Year.

The Measurements They Are A-Changin'

Arbitron Advisory Council member and Saga Communications Exec. VP & Group PD Steven Goldstein answers some of the most frequently asked questions about the Arbitron Portable People Meter.

Q: When is the PPM rolling out?

A: The PPM's rollout is not a given, but PPM tests are ongoing in Philadelphia. The PPM measures not only radio, but broadcast and cable TV, and Arbitron is in negotiations to create a joint venture with Nielsen to employ the People Meter in the top 100 DMAs — 170 radio markets. But the decision to roll it out is contingent on Nielsen's agreement to participate.

Editor's note: Based on a recent Arbitron presentation to the RAB board of directors, the earliest the PPM will go live will be 2004. Radio group heads have insisted on additional PPM testing, including a second, parallel test in Philadelphia. Arbitron plans to release its current panel of respondents and create two new panels in Philadelphia for parallel testing sometime next year.

The group heads have also raised concerns regarding the measurement of Hispanic listeners. Arbitron will examine Hispanic response rates with the new Philadelphia panels and stage a separate Hispanic-oriented test in late 2003 or early 2004.

Q: What if Nielsen doesn't adopt the People Meter?

A: In that case it's likely that the PPM would be on hold for radio and TV here in the U.S. Arbitron would pursue the technology in other countries and for special projects here.

Q: Are morning drive ratings lower with the PPM?



Steven Goldstein

A: Yes, depending on where you look. There is some concern about when people undock their meters and whether respondents carry the meters with them during their early-morning listening. We have asked Arbitron to provide more data about how panelists use the PPM in the morning.

Editor's note: Most of the lower morning numbers have appeared in the 35-54 and 55+ demos. Compared to the diary, the PPM shows a 15%-20% lower 12+ AQH between 6-9am, Monday-Friday.

Q: What happens to P1 listening with the PPM?

A: P1s are less influential with the PPM. With the diary, about 36% of a station's cume contributes much of its AQH listening. With the PPM, P1s represent only 15% of the station's total listeners. That means P1s are still critical, but less so. With so many more stations being cumed, we see P4, P5 and P6 listening.

Q: How do broadcast and cable TV feel about the Portable People Meter?

A: The television industry is more comfortable than radio with the PPM technology. Nielsen already uses meters, but TV also has its own myriad challenges in trying to reflect actual viewing. In fact, TV uses a diary system in markets below the top 50 and supplements meters with diaries in the top 50.

The PPM shows dramatic viewing

increases for TV: 60% for cable and 18% for broadcast. While these increases may seem to be compelling reasons to adopt the technology, the issue is not that simple.

Q: Do people really wear these things?

A: Compliance seems solid. On average, the PPM is out of its dock 15 hours each day. In that regard, the Philadelphia results are consistent with what we saw in earlier tests in Wilmington, DE and in Manchester in the U.K.

Q: Will Arbitron release minute-by-minute PPM data?

A: At this point there are no plans to increase the amount of data being released, though at some point the technology may be capable of looking at the data at a more granular level. Right now the five-minute rule will remain in effect, so if you are at a stoplight for 30 seconds listening to a stereo blaring from the car next to you, that won't make it into the sample.

Q: What are the sales implications?

A: We think the PPM may present the opportunity to think of new ways to package and sell radio. It is also likely that it will disrupt some current business practices. For example, with higher cumes but the same AQH, reach-and-frequency models will need to be rethought.

Q: How does my format perform?

A: One of the reasons we have asked Arbitron to conduct research with additional panels and in more markets is because, with only Philadelphia data in hand, it is hard to draw

Countdown To The People Meter



conclusions about how particular formats perform. We really only know how certain stations perform. Can the results from Philadelphia be projected? We simply don't know.

Q: What else will change?

A: The PPM cannot accommodate listening-location information, which is recorded in the diary. The at-work or at-home listening designations will go away unless Arbitron makes changes to the PPM process. Some additional differences:

- The diary shows that 48% of listening starts in the first quarter-hour. The PPM shows a fairly even distribution among all quarter-hours. That may have a significant impact on stopset placement.

- Save those giant Thursday dollars. There is no Thursday start date.

- Programming and trend analysis can be conducted with a sample that stays in place for a long period of time.

- The PPM measures different kinds of media, so respondents' behavior can be tracked across radio, broadcast TV and cable.

Q: What will it cost radio?

A: Arbitron hasn't yet released any price guidelines. The Advisory Council, by law, cannot deal with any financial issues, but we have impressed upon Arbitron the importance of providing some guidance on pricing so clients can determine the value of the PPM. They promise us some real answers soon, but you can safely assume that the PPM will cost more than the diary system.

Editor's note: Although the actual rate will depend on many factors, Arbitron has projected that the price of

the PPM will not be more than twice the cost of diary measurement.

Q: Exactly where does the Arbitron Advisory Council stand on the PPM?

A: We've presented a resolution to Arbitron that recommends further study in several key areas; we believe more testing is important so we can be more comfortable with the data.

Perspective is key. Diary response rates have continued to decline and are now at a 20-year low. While Arbitron has made tremendous progress over the past several years in stemming the slide and has improved the diary in many ways, it cannot defy gravity. It is becoming harder for all researchers, regardless of industry, to gain compliance. The diary is a 30-year-old mechanism, and few things survive 30 years without change.

Arbitron has conscientiously researched every change that could affect the ratings process, whether it's language changes, phone-call placement, the packaging of the diary, incentives or editing. A large-scale rollout of the People Meter certainly doesn't fall into the category of a minor change. Rather, it is likely that conversion to the PPM will significantly change the radio industry.

We do not believe that change is bad or wrong. In fact, much of what we've heard in our council sessions is appealing. But managing change is a critical part of any formula for success. We believe that asking detailed questions and getting clear answers is prudent and wise and that more research will yield greater understanding and greater confidence in the PPM process.

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PART TWO OF A TWO-PART SERIES

Tools Of The Anti-Piracy Trade

■ It's a cat-and-mouse game between tech companies and peer-to-peers

By Brida Connolly
Assistant Managing Editor

Last week Media Defender President Randy Saaf gave us the basics on how his company acts on behalf of copyright owners to disrupt unauthorized trading of copyrighted material on peer-to-peer networks. This week we discuss the race to keep up with P2Ps technology, Rep. Howard Berman's Peer-to-Peer Piracy Prevention Act and fears that companies like Media Defender could target individual file-sharers.

R&R: You know that when Kazaa boasted last month that its new upgrade can filter out decoy files, they were talking about you. Any response to that boast?

RS: To be honest, the whole thing is a bit of a cat-and-mouse game. It's a little bit like the anti-virus industry; they'll probably do things that will affect us, and we'll do things that try to affect them. It'll be a back-and-forth, just like the anti-virus industry.

But, to be honest, something like filtering has to be adopted by the [Kazaa] community, and that community is 50 million users. It's not the type of thing where you can get everybody in a room and say, "OK, now everybody start filtering and start using this new feature." It has to be adopted, and that's not a trivial thing. They've got to get people to upgrade their software, and they've got to get people to learn the new features.

Right now everybody knows "Type in your search phrase, hit

"Search," download your content." That's what 99% of the people know. If they don't get what they're looking for, 99% of the people don't really even think about it. You're talking 3 million simultaneous users, and I guarantee you that 2.5 million of them, if they don't get what they're looking for in a particular search, just move on and go and download an old movie or some other song or whatever else they're looking for.

R&R: As far as the Berman bill, for which you testified before the House of Representatives, does Media Defender favor it because it will clarify the law or because it would let you do things that you can't legally do now?

RS: It's a safe-harbor law. Most copyright law never anticipated peer-to-peer networking. That's openly accepted; the Digital Millennium Copyright Act in no way addresses peer-to-peer networking. And there's a lot of hacking law that is regionally spe-

cific that could possibly be interpreted to affect us, but its intention was never to prevent benign anti-piracy techniques on the Internet. The law's intention was to prevent egregious hacking, and that's really the spirit of the Berman bill.

Basically, its purpose is simply to make sure that laws that weren't intended to affect peer-to-peer networking and weren't intended to affect anti-piracy software don't accidentally start becoming gray areas.

R&R: Is there anything in what you do that targets particular users?

RS: No, absolutely not. We participate in the peer-to-peer networks on a macro scale. Honest to God, we don't even pay attention to the individual users. We don't pick on anybody, we don't work on any particular computer, and we don't look at what people have on their computers, other than what they're making widely available to 50 million other users. We act as a member of a peer-to-peer network — that's it.

R&R: With the RIAA asking the courts to make Verizon turn over an ISP user's name, the concern has been raised that companies like Media Defender or Overpeer could be used to find "hub users" of file-sharing networks.

RS: Well, certainly, and companies like ours are being used for that. I mean, another function of our business is finding egregious violators.

R&R: So, in that sense, someone could be targeted by your providing the information, but not by your company itself?

RS: Right, and that's actually — there's nothing really too controversial about sending somebody a cease-and-desist letter. It's been done as long as people have had FTP servers.

R&R: Is there anything else people should know about Media Defender?

RS: The most important thing to understand is that this stuff is very noninvasive. I know people would love it if it was invasive. There are many people in the world who are piracy advocates who would love if this stuff blew up people's computers, but it doesn't. It's very noninvasive. We've been doing this for almost three years.

R&R: That's almost since Napster launched.

RS: We've been doing this since Napster. That's years of being very low under the radar.



www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 50™

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	The Eminem Show	24
2	2	ROLLING STONES	Forty Licks	4
3	3	NELLY	Nellyville	18
4	4	COLOPLAY A	Rush Of Blood To The Head	9
5	5	NORAH JONES	Come Away With Me	27
6	6	AVRIL LAVIGNE	Let Go	20
10	7	RED HOT CHILI PEPPERS	By The Way	16
—	8	SANTANA	Shaman	1
—	9	FOO FIGHTERS	One By One	1
7	10	SYSTEM OF A DOWN	Toxicity	60
9	11	ELVIS PRESLEY	Elvis 30 #1 Hits	5
8	12	BEATLES	One	93
13	13	JOHN MAYER	Room For Squares	30
15	14	ASHANTI	Ashanti	30
16	15	PINK	Missundaztood	43
12	16	FAITH HILL	Cry	2
38	17	INCUBUS	Morning View	31
11	18	LINKIN PARK	Reanimation	13
14	19	CREED	Weathered	49
22	20	JACK JOHNSON	Brushfire Fairytales	20
17	21	ENYA	A Day Without Rain	86
26	22	ALICIA KEYS	Songs In A Minor	70
—	23	MAI KURAKI	Fairy Tale	1
20	24	NICKELBACK	Silver Side Up	59
42	25	USHER	8701	51
19	26	BECK	Sea Change	5
21	27	PINK FLOYD	Echoes (The Best Of Pink Floyd)	51
24	28	LUOACRIS	Word Of Mout	48
28	29	STROKES	Is This It	26
29	30	SHAKIRA	Laundry Service	50
35	31	P.O.D.	Satellite	45
31	32	MARC KNOPFLER	The Raggpicker's Dream	3
18	33	PUDDLE OF MUDD	Come Clean	47
23	34	JOSH GROBAN	Josh Groban	17
39	35	DIXIE CHICKS	Home	9
47	36	SADE	Lovers Rock	52
36	37	CELINE DION	A New Day Has Come	31
25	38	DISTURBED	Believe	6
30	39	TOOL	Lateralus	70
48	40	BLINK-182	Take Off Your Pants & Jacket	72
32	41	ORIGINAL SOUNDTRACK	Moulin Rouge	52
34	42	KYLIE MINOGUE	Fever	34
—	43	OUR LADY PEACE	Gravity	2
—	44	XZIBIT	Man Vs. Machine	2
—	45	MOBY	18	16
27	46	BON JOVI	Bounce	5
—	47	CRAIG DAVID	Born To Do It	38
—	48	INDIA ARIE	Acoustic Soul	8
—	49	BRUCE SPRINGSTEEN	The Rising	12
33	50	ORIGINAL SOUNDTRACK	O Brother, Where Art Thou?	46

DIGITALBITS

Live365 Asks For Emergency Royalties Stay

Live365's appeal to the U.S. Copyright Office for a stay on webcast performance royalties was denied last week, so the Internet-only streamer has asked the Washington, DC Circuit Court of Appeals to let it hold off on paying royalties until its appeal of the rates has gone through the courts. In the request for a stay Live365 is using the same arguments that were rejected by the Register of Copyrights: that the Copyright Office's royalty rates are arbitrary and violate the First Amendment by making webcasting prohibitively expensive. Live365, which streams more than 10 million hours of programming every month, is too large to qualify for relief under the Small Webcasters Amendment Act now awaiting a vote in the Senate. If its appeal of the rates is finally denied, the webcaster will be liable for millions of dollars in royalties under the Copyright Office's per-performance rate schedule.

RIAA, Others Extend Anti-Piracy Efforts To 'Fortune 1,000'

"We have recently become aware that piracy of music, movies and other creative works is taking place at a surprisingly large number of companies — including a number of Fortune 1,000 companies," said a letter signed by RIAA Chairman/CEO Hilary Rosen, Motion Picture Assn. of America President/CEO Jack Valenti, National Music Publishers' Assn. President/CEO Edward Murphy and Songwriters Guild of America President Rick Carnes and sent last week to the head of every company named in Fortune magazine's list of the nation's 1,000 largest corporations. The letter also pointed out that corporations could face "significant legal liability" if they let their resources be used for illegal file-trading. Last month the same trade groups sent a letter to more than 2,000 colleges and universities urging the schools to create policies against online copyright infringement.

Kagan

Continued from Page 1

and forecast that it's on track to grow 12%-13% this year. Olds credited the growth to increased spending in several ad categories, as well as a tightening of inventory in TV that's driving advertisers to radio.

Premiere President/COO Kraig Kitchin shared Olds' enthusiasm, telling the crowd that October is on track to be network radio's best month ever. In fact, Kitchin quipped that business is so good, he'd like to have two networks to run. He forecast that network radio will grow about 10% this year.

However, other panelists were split on how things look for local advertising. Although they're cross-town rivals, Clear Channel/New York Regional VP/GM Andrew Rosen and Ennis/New York Sr. VP/Market Manager Judy Ellis agreed that the local ad market is enjoying a robust recovery.

"I probably wouldn't have come here if I didn't have good news," Ellis told the crowd at the panel, naming a long list of ad categories — including beverages, charities, financial and concerts — that have posted impressive growth. Meanwhile, Rosen noted that "the radio business is very, very good" and predicted the New York market will grow 7% this year.

Bonneville/Washington & Chicago Sr. Regional VP Drew Horowitz didn't share his colleagues' excitement, pointing out that paces through December are flat for Chicago and ahead just 1.5% for the nation's capital. "Pacing outward, it's looking moderately good, but I wouldn't put it as anything I would get excited about," he said. "As I look into 2003, I think it's going to be a soft first half of the year, with a potential recovery beginning in the third quarter." He added that, while certain categories have recovered, those aren't replacing spending cuts in other categories.

While how much is being spent on local advertising is open to debate, panelists on the session titled "Radio

Roberts Now Universal South Nat'l Dir.

Universal South Director/West Coast Regional Promotion Denise Roberts has been promoted to the newly created post of Director/National Promotion. The four-time R&R Achievement Award winner for Regional Promotion will relocate from Los Angeles to Nashville after the first of the year.



Roberts

"We are thrilled to have someone with Denise's experience, knowledge and passion play such a key role on our team," Universal South VP/Promotion Bryan Switzer told R&R. "She has a proven track record in working with and developing the careers of our artists, and we will look for even bigger things from her in the months to come."

Roberts said, "Working alongside Bryan and the entire Universal South team has been nothing short of amazing. I am thankful for Bryan's continued support and belief in me."

Roberts joined Universal South when the label was launched in February. She started her career in 1988 with KLAC & KZLA/Los Angeles, joined MCA/Nashville in November 1993 as the label's North-east regional promoter and became the West Coast rep in May 1997.

Networks and Programming: The New Economics" agreed that networks may wear away at local radio as more radio stations turn to networks in lieu of producing original local programming. Natalie Swed Stone, Managing Partner/Director of ad firm OMD USA, certainly thinks so. "Look at the trends," she said, predicting that radio will reinvent itself into a national medium, "where it started."

Independent Radio Network President David Kantor agreed and predicted that the major radio groups that don't use network programming will turn to it in the coming years. He also believes a fourth major network will arise, either through consolidation of existing companies or as a newly created group. Kantor added that, going forward, it will be networks that offer radio groups with clusters in some markets new options for programming fourth or fifth stations in those clusters.

But building those clusters may be getting tougher, as many panelists believe the market for acquisitions will remain stagnant for a while. During a panel dubbed "Consolidation: Will the Beat Go On?" Cumulus Chairman/CEO Lew Dickey said consolidation has snapped up all of the readily available stations. "All of the low-hanging fruit is gone," he said, and he doesn't foresee a return to major acquisition activity in the near future. Dickey noted that deal volume is "down drastically" in 2002, and he believes the slow going will continue for the next 12 months.

Regent Chairman/CEO Terry Jacobs has an equally pessimistic outlook, at least when it comes to the top 50 markets. Jacobs said there are no opportunities in those regions, although he believes the situation is better in markets Nos. 51-100. However, he believes smaller companies will, at some point, want to sell out due to retiring owners or economic need.

Despite Jacobs' prediction, Jeri Lyn Broadcasting President Carl Goldman told attendees at the session titled "Mid-Sized Markets: Mining the Potential" that those looking to acquire stations may not only have to look deeper into markets they're interested in, they may also have to look into deeper markets that they might not have immediately consid-

ered. Triad Broadcasting President/CEO David Benjamin believes the deal market is loosening up somewhat but said he doesn't see a plethora of opportunities right now.

And while Palm Beach Broadcasting President/CEO Michael Cutchall said that many of those who were displaced during consolidation didn't think they'd have another shot at radio ownership, he's happy to be back in the hunt. Cutchall believes there will be a window of opportunity to buy stations in the next 12-18 months. "There are some deals that can be done and some companies to be created," he said.

Building those new companies may get easier if the FCC loosens its media-ownership limits, which are currently under review. However, Flether, Heald & Hildreth attorney Harry Martin told the crowd at the "Regulation: Will Radio Get Reined In?" session that the FCC isn't reviewing the most important rule — its limits on how many stations a company can own in a market.

Martin said those limits have just as profound an impact on radio markets as the rules that are under inves-

tigation — among them how the FCC defines a radio market and the broadcast-newspaper cross-ownership ban.

However, that omission may not matter, as Martin believes there isn't a lot of room for more deregulation at the FCC. However, he said there is industry consensus that the newspaper-broadcast cross-ownership rule will be loosened. And he and other panelists agreed that the commission's spring 2003 target for completion of the media-rule review may be too optimistic.

IBOC Conversion

During a luncheon presentation on the second day of the summit, iBiquity CEO Bob Struble said he believes it will take more than a decade before digital radio fully penetrates the consumer market. "If you had a gun to my head, I'd say 12 years," he said, though he was quick to point out that the industry will ultimately decide what shape the analog-to-digital conversion takes. "If Randy Michaels were here, he'd probably say analog will never go

Continued on Page 25

UPDATE

Whatley, Douglas Form United Talk Network

Radio veterans Andy Whatley and Greg Douglas have partnered to launch the United Talk Network. The new San Francisco-based enterprise is designed specifically to serve independent program producers who have talk shows that may already be successful in a single market and who are seeking to expand them to multiple markets. UTN was also created for what the company calls "upstart shows with something to say" that need a network to distribute them in a cost-efficient way.

Whatley, who has more than 25 years of experience in the media industry, has served as Sr. VP of Information Network Radio, a company that provides programming services to the satellite-radio industry. He has also been a radio-station owner and established a joint-venture media group, Great Electric Media Group, that included four radio stations.

Douglas previously served as Director/Network Operations for Personal Achievement Radio. He was also M.I.S. Manager for Douglas Broadcasting, as well as GM of DBI's Seattle operation and Station Manager at WBPS-AM/Boston.

Additional information about the newly launched network is available at www.unitedtalknetwork.com.

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• **ABC RADIO NETWORKS** airs *Satellite Sisters* live from 9am-noon ET on Saturdays, beginning Jan. 23, 2003 and available to ABC Radio affiliates nationwide. For more info, contact Edie Emery or Leslie Young of Goodman Media at 703-837-9500, edie@goodmanmedia.com or lyoung@goodmanmedia.com.

• **MUSIC OF YOUR LIFE RADIO NETWORKS** adds Talk America's short-form programs "Hints From Heloise" and "Mort Crim, American Spirit."

• **WAITT RADIO NETWORKS** adds Erin Tyler to its Country Today and Classic Country formats for middays. Marie Misko, Dave Swan and Will Sterrett will cover afternoon, early evening and overnight positions, respectively, for the AC Active and Oldies Plus formats.

Changes

Adult Standards: *Frank & Friends* adds its 50th affiliate, KBME-AM/Houston.

News/Talk: WOR-AM/New York and its 12 affiliated stations add *The Tom Marr Show* to their weekday lineups.

Records: Virgin Records America adds *Amani Duncan* as VP/Video Promotion ... Hollywood Records names *Patti Hauseman* Nat'l. Dir./Field Marketing and *George D'Errico* and *Pete Spiegelman* Regional Dirs./Field Marketing ... RCA Records taps *Karen Gruning* as Dir./International Marketing ...

CHRONICLE

BIRTHS

KTWW/Los Angeles Asst.PD/MD **Ralph Stewart** and wife **Mary**, son **Jack Anton**, Oct. 23.

Records

• **SUE WILDISH** is named VP/International for Atlantic Group. She was most recently Sr. Dir./Marketing for Warner Music International.

• **KEVIN LAW** is upped to SVP, A&R/Staff Producer at Universal Records. He was most recently VP, A&R/Staff Producer.



Law

Mike Sarkissian is named Sr. Dir./Video Production for Epic Records.

Industry: EMI Music Publishing names *Cathleen Murphy* Sr. Creative Dir./East Coast ... Columbia Pictures names *Lia Volland* President/Worldwide Music ... EMI Music Publishing appoints *Angelique Miles* VP/Creative, East Coast ... *Libby Henry* is upped to President at the Mitch Schneider Organization ... RED Distribution Canada names *Nigel Newton* GM ... DMX MUSIC adds 10 new lifestyle channels: *Arias & Overtures*, *CityScapes*, *Club 12*, *Italian Bistro Blend*, *Jazz 'n' Blues*, *Rat Pack*, *Riviera*, *Riviera Discotheque*, *Urban Alternative* and *Vixens*.

BUSINESS BRIEFS

Continued from Page 6

In other news from Sirius, auto dealer **Asbury Automotive** has agreed to begin installing Sirius systems at its 91 locations throughout the U.S. Audiovox will supply Asbury with Sirius-ready adapters that enable any FM radio to receive the satcaster's programming. Meanwhile, at the 2002 American Trucking Association conference this week in Orlando, electronics manufacturer **Delphi** introduced a line of Sirius-ready radios designed for use in commercial trucks. Delphi said the new line of receivers meets heavy-duty performance requirements set by the Society of Automotive Engineers.

DG Systems Upgrades Distribution Tools

DG Systems this week introduced new features for its DG Audio Distribution system, through which advertisers, agencies and record labels distribute spots and music to radio. The upgrade includes a new electronic traffic- and order-management interface, spot- and music-upload capabilities and a new Media Manager-dedicated server.

Ford Says It Plans Small Increase In Ad Spending

Refuting an *Advertising Age* report that claimed **Ford Motor Co.** was planning to double its ad expenditures in 2003, the automaker said it will up its spending only slightly next year. "Certainly, we're going to be aggressive next year in promoting our product, but in no way is the increase going to be the doubling that was reported," Ford spokeswoman **Susan Krusel** told Reuters.

Harris Corp. Declares Dividend

Communications-equipment company **Harris Corp.**'s board of directors has declared a quarterly dividend of 8 cents per share on Harris' common stock, payable Dec. 6 to shareholders of record as of Nov. 22.

Katz Media Group Sets Women's Career Summit

Katz Media Group will hold its first Women's Career Summit in March 2003. Scheduled to deliver the keynote speech is former FCC Commissioner **Susan Ness**, who will speak on the recently released Annenberg study "Women Fail to Crack the Glass Ceiling in Communications Companies." The summit will also include panels and workshops.

Cullum Nominated To Broadcasting Board Of Governors

Blanquita Cullum, host of the Radio America-syndicated midday talk program *The BQ View*, has been chosen by President Bush to join the **Broadcasting Board of Governors**, which oversees all U.S. government and government-sponsored international broadcast services, including Voice of America. Cullum served as a White House liaison in the administration of former President Bush and is a political commentator and frequent guest on the Sunday-morning political talk show circuit. Her term on the Board of Governors expires Aug. 13, 2005.

MIW Network Attracts More Than 100 Registrants

About three weeks ago the **Radio's Most Influential Women** organization launched the MIW Network, a database designed to share information about and of interest to women in radio. MIW spokeswoman and Nassau Media Partners President **Joan Gerberding** said last week that the database has already attracted more than 100 registrants. Ninety-five percent of those registered are female, she said, adding, "Some 67% are in the 35-54 age group, 25% are AEs, 10% are GMs, and 8% are CEOs or presidents of radio stations or companies." Also, 61% of those registered have been in the business for 11 years or more. "Clearly," Gerberding said, "radio women want more information, more training and more opportunities to advance in this industry."

Earnings

Continued from Page 1

ago. However, last year's number was affected by an accounting change. Excluding the impact from that change, Q3 2001 net income would have been \$119 million (20 cents).

Clear Channel's overall revenue improved 2%, to \$2.3 billion, while EBITDA grew 11%, to \$615.7 million. On a pro forma basis, revenue slid 3%, to \$2.3 billion, while EBITDA increased 8%, to \$612.3 million. Free cash flow soared 198%, to \$419 million. On a per-share basis, FCF doubled from 33 cents to 66 cents.

Revenue in Clear Channel's radio division improved 11%, to \$964.1 million, while radio EBITDA climbed 18%, to \$418 million. On a pro forma basis, radio revenue climbed 9% and EBITDA increased 17%. **John Hogan**, who pointed out that Q3 was his first quarter as Clear Channel Radio CEO, noted that during the quarter the radio division restructured its programming initiatives and saw significant growth in such key markets as New York and Los Angeles.

"It is our belief that, as we raise rates, we raise the umbrella for the entire radio industry," Clear Channel President/COO **Mark Mays** said

during Tuesday's conference call with investors. Noting that Clear Channel has been raising its ad rates since April, Mays said, "I think one of the reasons we're seeing great growth in the radio industry is our ability to continue to focus on rates. We've hired a bunch of local sales people and we've rearranged national. We are driving the radio train."

Despite the bullish talk concerning Clear Channel's radio business, Mays conceded that there is room for improvement in its other businesses — notably the entertainment segment, where revenue was down 16%, to \$789.8 million, and EBITDA was off 18%, to \$78.8 million.

However, Mays said attendance at events is on the rise and that the company will "absolutely be able to monetize" that attendance. "As we get into Q4," he said, "you should see the cash flow in the entertainment division go up double-digits."

Meanwhile, Clear Channel Outdoor's revenue grew 12%, to \$478.2 million, but EBITDA fell 3%, to \$131.5 million. "All of our businesses are hitting on most cylinders," Mays said. "We have built momentum throughout the year, and there's no reason for you to anticipate that, as we flip the calendar from Dec. 31, 2002 to Jan. 1, 2003, that momentum is going to stop."

• **Viacom's Q3** net income was \$640 million (36 cents per share), beating Thomson First Call analysts' average estimate by 4 cents and coming in well ahead of last year's Q3 net loss of \$190 million (11 cents). Viacom's Q3 revenue increased 10%, to \$6.3 billion, thanks to a 14% overall ad-revenue climb fueled by strength in the company's broadcast and cable properties.

In fact, Infinity's revenue rose 6%, to \$968.2 million — driven by 10% growth on the radio side — and EBITDA was up 2%, to \$380.6 million. Infinity said it incurred higher radio programming expenses, mainly associated with sports rights.

"Viacom's record third-quarter performance was outstanding, with revenue and operating income up across every one of our segments," Chairman/CEO **Sumner Redstone** said. "Clearly, the strength of our assets and the talent, commitment and superior execution of our management team, led by **Mel Karmazin**, have spurred Viacom to excel."

The company certainly expects to excel during the tail end of this year, forecasting that Q4 earnings per share, EBITDA and operating income will each grow more than 20%. For 2003, Viacom expects to see mid-single-digit revenue growth, resulting in double-digit EBITDA increases and midteen improve-

ments in operating income and EPS.

Viacom's revenue continues to be led by ad sales: 43% of the company's Q3 income came from advertising in 2002, compared to 41% a year earlier.

• **Saga's Q3** net income rose from \$2.7 million (13 cents per share) to \$4.4 million (21 cents). The per-share results beat Thomson First Call analysts' consensus estimate by 3 cents.

Net revenue climbed 14%, to \$29.8 million, while broadcast cash flow increased 20%, to \$11.9 million. After-tax cash flow grew 28%, to \$6.9 million. On a per-share basis, ATCF was up from 26 cents to 33 cents. On a same-station basis, net revenue increased 10%, and BCF jumped 17%.

Looking ahead, Saga forecasts Q4 net revenue of \$29.2 million, BCF of \$10.9 million and ATCF of \$6.1 million (29 cents). For the full year, Saga confirmed its guidance of \$112.7 million in net revenue, \$41 million in BCF and \$22.9 million (\$1.09 per share) in ATCF.

• **Q3 net income for Jefferson-Pilot Communications**, which includes the company's radio stations, was up 19%, to a Q3 record of \$9.8 million, while broadcast cash flow was up 27%, to \$20.6 million. The company says the communications unit's excellent results were the product of strong ad demand in the

radio and TV divisions, good market-share performance and effective expense management.

For the company as a whole, Jefferson-Pilot Corp. saw Q3 net profits drop from \$133.6 million (87 cents per share) to \$118 million (81 cents). Excluding the effect of realized investments and other one-time items, the firm reported operating profit of 80 cents a share, compared with 77 cents a year ago. On that basis, Thomson First Call analysts were anticipating earnings of 85 cents a share.

• **AOL Time Warner** saw Q3 earnings per share of 19 cents — down from 24 cents in Q3 2001, but matching estimates made by Thomson First Call analysts. Revenue rose 6%, to \$9.98 billion, but AOLTW's results included the disclosure that its America Online division overstated revenue by \$190 million in 2000 and 2001. AOLTW said it will restate its financial results for the quarter ended Sept. 30, 2000 and all following quarters through June 30, 2002.

AOLTW CEO **Richard Parsons** said that the restatement will not affect the company's financial position; AOLTW has more than \$8 billion in cash on hand, along with unused bank credit.

— **Joe Howard** and **Adam Jacobson**

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Damon Williams
BUSTA RHYMES Make It Clap
JAY-Z I/BEYONCÉ '03 Bonnie And Clyde
JENNIFER LOPEZ Jenny From The Block
LL COOL J Paradise
ROOTS Break You Off

RAP

Damon Williams
FREEWAY What We Do
JURASSIC 5 Break
NELLY Pimp Juice
SNOOP DOGG From The Chuuch To Da Palace

ROCK

Gary Susalis
BLANK THEORY Addicted
SPIRIT CREEK Call The Rain
SUNSET BLACK This Place
VONRAY Inside Out

TODAY'S COUNTRY

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

PROGRESSIVE

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



Artist/Title	Total Plays
HILARY DUFF I Can't Wait	76
AVRIL LAVIGNE Complicated	75
A*TEENS Floorfiller	74
LMNT Juliet	74
AARON CARTER America A O	72
PLAY Us Against The World	72
SIMON AND MILO Get A Clue	72
CHRISTINA MILIAN Call Me, Beep Me	71
KELLY CLARKSON A Moment Like This	71
NICK CARTER Help Me	39
JUMPS Beauty And The Beast	34
NO SECRETS That's What Girls Do	34
VANESSA CARLTON A Thousand Miles	34
PINK Get The Party Started	33
BAHA MEN Who Let The Dogs Out?	33
SMASH MOUTH I'm A Believer	32
NINE DAYS Absolutely (Story Of A Girl)	31
BAHA MEN Move It Like This	30
AARON CARTER Summertime	29
SUGAR RAY When It's Over	29



Playlist for the week ending Oct. 26.



Lori Parkerson • 202-380-4425

200n20 (XM20)

Kane
BON JOVI Everyday
LAS KETCHUP The Ketchup Song
NIVEA Don't Mess With My...

BPM (XM81)

Blake Lawrence
CASSIUS The Sound Of Violence
FIRST CHOICE Ain't He Bad
JEWEL Serve The Ego
MADELYNE Beautiful Child

The Heart (XM23)

Johnny Williams
DIXIE CHICKS Landslide
TAMARA WALKER Angel Eyes

Raw (XM66)

Leo G
SNOOP DOGG From The Chuuch To Da Palace

Watercolors (XM71)

Trinity
BWB Ruby Baby

X Country (XM12)

Jessie Scott
RED DIRT RANGERS Dwight Twilley's Garage Sale
STEVE RIPLEY The Round & Round

XM Cafe (XM45)

Bill Evans
SUSAN TEDESCHI Wait For Me

The Boneyard (XM41)

DISTURBED Prayer
PEARL JAM I Am Mine
TRUST COMPANY Downfall
THEORY OF A DEADMAN Nothing Could Come...
QUEENS OF THE STONE AGE No One Knows
AUDIOSLAVE Cochise
NIRVANA You Know You're Right
BREAKING BENJAMIN Polyamorous
TRAPT Headstrong
SALIVA Always
THREE DOORS DOWN When I'm Gone
CHRIS ROBINSON The Red Road
PAPA ROACH Time & Time Again
RUSH Sweet Miracle
FOO FIGHTERS All My Life
SAMMY HAGAR Things've Changed
NICKELBACK Never Again
KORN One More Time
BON JOVI Everyday
DEF LEPPARD You're So Beautiful
SEETHER Fine Again
RED HOT CHILI PEPPERS Zephyr Song
HOBBASTANK Remember Me
SYSTEM OF A DOWN Aerials
SPOCK'S BEARD 39th Street Blues
PUDDLE OF MUDD Drift & Die
LIFEHOUSE Spin
GODSMACK I Stand Alone
CHEVELLE The Red
BLINDSIDE Pitiful
ROB ZOMBIE Demon Speeding
MURDERDOLLS Dead In Hollywood
PUDDLE OF MUDD She Hates Me
COLOR RED Sore Throat
KORN Here To Stay
PAPA ROACH She Loves Me Not
KORN Hollow Life
BLACK LABEL SOCIETY Demise Of Sanity
30 SECONDS TO MARS Capricorn
BRAD Revolution
STONE SOUR Blue Study
STONE SOUR Tumult
EARSHOT Not Afraid
TOMMY LEE Ashamed
KORN Thoughtless
BLACK LABEL SOCIETY Bridge The Cross



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DMX Fashion Retail Video

David Mihail
The top music videos shown on DMX fashion retail video, targeted at 18-34 adults.

VINES Outthaway
JURASSIC 5 What's Golden
FOO FIGHTERS All My Life
JOHN MAYER Your Body Is A Wonderland
JUSTIN TIMBERLAKE Like I Love You
QUEENS OF THE STONE AGE No One Knows
LIFEHOUSE Spin
RED HOT CHILI PEPPERS The Zephyr Song
BRENDAN BENSON Tiny Spark
GREENWHEEL Breathe
THE DONNAS Take It Off
LAURA PAUSINI Surrender
ELVIS COSTELLO 45
ARLD Linger On
LIL WAYNE Where You At

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

CHR/POP

Jack Patterson
KYLIE MINOGUE Come Into My World
PUDDLE OF MUDD She Hates Me

CHR/RHYTHMIC

Mark Shands
AMANDA PEREZ Angel
URBAN

Jack Patterson

JAY-Z I/BEYONCÉ '03 Bonnie & Clyde
SNOOP DOGG From The Chuuch To Da Palace

ALTERNATIVE

Dave Sloan
CLINIC Come Into Our Room

ROCK

Stephanie Mondello
No Adds

ADULT ALTERNATIVE

Stephanie Mondello
No Adds

ADULT CONTEMPORARY

Jason Shift
DIXIE CHICKS Landslide
SHANIA TWAIN I'm Gonna Getcha Good!

INTERNATIONAL HITS

Mark Shands
No Adds

COUNTRY

Leanne Flask
JOE NICHOLS Brokenheartsville

DANCE

Danielle Ruyschaert
GOOD CHARLOTTE I Think I Love You (Radioactive Dirt Mix)
UNDERWORLD Two Months Off (John Clafone Mix)
ROYKSOPP Remind Me (Someone Else's Radio Mix)
NICOLE MCLOUD Searchin' (Dezrock Extended Club Mix)

RAP/HIP-HOP

Mark Shands
No Adds



WEST

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

MIDWEST

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

SOUTHWEST

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

NORTHEAST

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

SOUTHEAST

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



Phil Hall • 972-991-9200

Hot AC

Steve Nichols
JOHN RZEZNIK I'm Still Here (Jim's Theme)

StarStation

Peter Stewart
DJ SAMMY I/YANOU Heaven

Tom Joyner Morning Show

Vern Catron
BOYZ II MEN Relax Your Mind

ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

Rock

GOV'T MULE Drivin' Rain
SAMMY HAGAR Things've Changed
JULY FOR KINGS Normal Life
TRAPT Headstrong

Alternative

BREAKING BENJAMIN Polyamorous
TRAPT Headstrong
VINES Outthaway

Triple A

OISHWALLA Angels Or Devils
PRETENDERS Complex Person

CHR

PINK Family Portrait
PUDDLE OF MUDD She Hates Me

Mainstream AC

VANESSA CARLTON Ordinary Day
KELLY CLARKSON A Moment Like This
DIXIE CHICKS Landslide
LISA LOEB Underdog
BETH ORTON Concrete Sky
RED HOT CHILI PEPPERS Zephyr Song
JOHN RZEZNIK I'm Still Here (Jim's Theme)
PRETENDERS Complex Person

Lite AC

JULIA FORDHAM It's Another You Day
JOHN TESH This Is Your Gift

NAC

CRAIG CHAQUICO Afterglow

Christian AC

ASHLEY CLEVELAND Land Of The Living

UC

ORU HILL I Should Be
EMINEM Lose Yourself

Country

MARK CHESNUTT I Want My Baby Back
BRAD MARTIN Rub Me The Right Way
CRAIG MORGAN Almost Home
JOE NICHOLS Brokenheartsville
ANTHONY SMITH John J. Blanchard



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Alternative

Steve Young/Kristopher Jones
CRAZY TOWN Drowning
JACK JOHNSON Bubble Toes
MUOYNE Not Falling
TRAPT Headstrong

Active Rock

Steve Young/Kristopher Jones
AUDIOVENT Looking Down
CRAZY TOWN Drowning
EXILES My Goddess

CHR

Steve Young/Josh Hosler
MISSY ELLIOTT Work It
PUDDLE OF MUDD She Hates Me

Rhythmic CHR

Steve Young/Josh Hosler
SMILEZ & SOUTHWESTAR Tell Me

Soft AC

Mike Bettelli/Teresa Cook
CELINE DION Goodbye's The Saddest Word

Mainstream AC

Mike Bettelli/Teresa Cook
HALL & OATES Forever For You

DeIiah

Mike Bettelli
HALL & OATES Forever For You

New Country

Hank Aaron
KENNY CHESNEY A Lot Of Things Different

Lia

Ken Moultrie/Hank Aaron
EMERSON DRIVE Fall Into Me
MARK WILLS Nineteen Somethin'

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Adult Hit Radio

JJ McKay
DAKENFOLD Starry Eyed Surprise

US COUNTRY

Penny Mitchell
BLAKE SHELTON The Baby

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
ALISON KRAUSS New Favorite
JOE NICHOLS Brokenheartsville



Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
JAMES TAYLOR Whenever You're Ready

Mainstream Country

David Felker
MARK WILLS Nineteen Somethin'

Hot Country

Jim Hays
GARY ALLAN Man To Man

Young & Elder

David Felker
TRICK PONY On A Mission



Alternative
Chris Reeves • 970-949-3339

CRAZY TOWN Drowning
CRAZY TOWN Drowning
SUM 41 Still Waiting
TRUSTCOMPANY Running From Me



Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours
1	PAUL MCCARTNEY	\$2,165.2	
2	DAVE MATTHEWS BAND	\$1,424.9	
3	THE WHO	\$1,424.2	3 DOORS DOWN
4	BRUCE SPRINGSTEEN	\$1,224.1	BIF NAKED
5	AEROSMITH	\$990.9	CHRIS ROBINSON
6	OZZFEST 2002	\$954.2	PAUL OAKENFOLD
7	CHER	\$855.4	REMY SHAND
8	NEIL DIAMOND	\$808.6	SUM 41
9	CREED	\$520.9	
10	ANGER MANAGEMENT TOUR	\$509.1	
11	TOM PETTY	\$461.1	
12	LENNY KRAVITZ	\$388.0	
13	SANTANA	\$352.7	
14	LUTHER VANDROSS	\$344.7	
15	ALAN JACKSON	\$330.5	

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



AL PETERSON
apeterson@radioandrecords.com

When The Stuff Hits The Fan

Insight on what to do when a host crosses the line

In recent months there's been no shortage of incidents involving radio personalities who have incited public protest and community outrage with things they've said or stunts they've pulled.

From Opie & Anthony's now-infamous "Sex for Sam" stunt to the Bay Area DJ who suggested that duct tape would work better than rope to restrain an abducted teenage girl to the recent embarrassing and insensitive phone call that a Phoenix morning personality made to the widow of St. Louis Cardinals pitcher Darryl Kile, few would contend that the past few months have been radio's finest hour.

Perhaps no format offers managers more of those "Alka-Seltzer moments" than News/Talk, where personalities are — by nature — prone to cause controversy. As Sabo Media CEO Walter Sabo said during a panel at R&R's Talk Radio Seminar earlier this year, "If you are one of the best general managers in Talk radio, you are one of the best GMs in radio — period."

Talk radio GMs regularly find themselves dealing with everything from irate listeners and angry calls from offended city officials to advertisers threatening to boycott the station to the daily ups and downs of some of radio's most notoriously temperamental talents.

With that in mind, I asked a cross section of Talk executives to comment on what they do when the stuff

hits the fan. What is the best initial response? How far should management go to support a talent? Can you do anything to minimize these kinds of situations? And how effectively can managers define for hosts where the line is?

All of our respondents seemed to agree that, while there are no simple answers to these questions, the best defense is always a good offense. In other words, realize from the beginning that controversy will come knocking, and plan ahead for how you'll deal with it when it shows up at your office door.

"Rare is the caller who really wants a host fired; they just hope you'll spank him a little for them."

Jack Swanson

Jack Swanson

KGO & KSFO/San Francisco

When you get that first angry call, resist the temptation to immediately respond. Let the caller vent. In most cases you can put the fire out by simply listening and telling the caller that you understand their concern. You don't have to agree with them. In 95% of the cases, all the listener really wants is for someone on the management team to take the time to hear them out.

Of course, once in a while you will get the ultimatum of, "What are you going to do about this?" There's no great response. The best one may be, "We're reviewing the situation, and calls such as yours make a big difference in its ultimate outcome and what you'll be hearing on our station in the future." Rare is the caller who really wants a host fired; they just hope you'll spank him a little for them.

I believe you must always, always, *always* support your talent when it comes to those kinds of routinely stubbed toes that are part of Talk radio. There isn't a host alive who hasn't crossed the line. They need to know that we're here to help them through it, especially when

community groups get involved.

That's when managers really earn their money, but the talent needs to know that every time they go out on that high wire, the manager's going to do his or her absolute best to get them through it when they fall.

Knowing where the line is can only come with experience. That's what makes the great hosts great — what separates hosts like Hannity and Rush from the pack. I tell new hosts to stay away from any group that's going to throw a picket line around the radio station.

Go after Republicans, Democrats, drug dealers, the police, Osama bin Laden, the administration or the school district. When you master that after a few years, you can dance a little closer to the fire without getting burned.

When it comes to defining where the line is, a PD's most important job is to build the ballpark where the hosts play. In other words, set the parameters. Show them where left, center and right field end, and if they start playing in the bleachers, tell them to get back on the field.

Opie & Anthony, for example,

"My first response to groups who are complaining about a host is to always talk to them. Ignoring them is your first mistake."

Dan Bennett

had been playing in the bleachers from Day One, and everybody knew it. It really didn't come as much of a surprise that their careers went up in flames. Where were the "parents" when those "kids" were playing in the bleachers and risking their careers?



Jack Swanson

A PD's hardest job is enforcing the lines when the ratings are hot. Our whole lives and careers are tied up with generating big ratings, so it's very hard to dump a show or penalize a talent when their numbers are soaring. But when those times come, I always try to say to myself, "I'm more than a PD, I'm a *broadcaster*, damn it. I'm a professional, and this is not going to continue — not on my watch."

Dan Bennett

Susquehanna Radio/Dallas

My first response to groups who are complaining about a host is always to talk to them. Ignoring them is your first mistake. Listen to their whole story before you respond. Common courtesy is critical. If you have not heard the host's comments,

Continued on Page 18

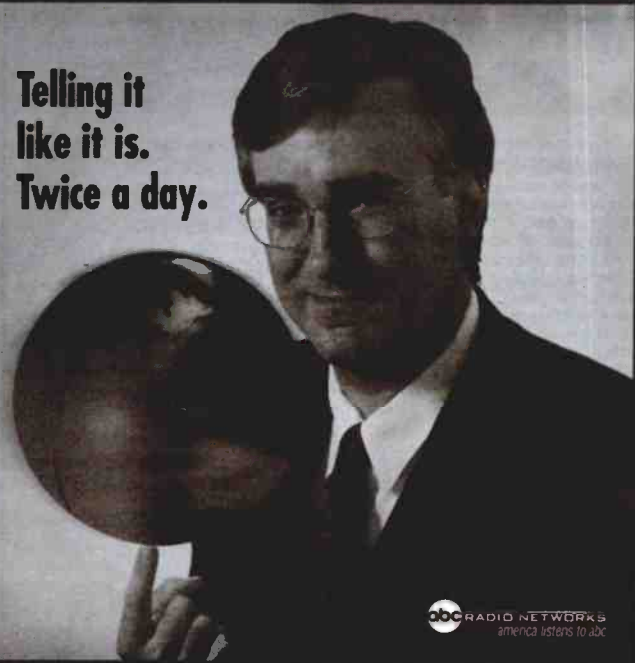
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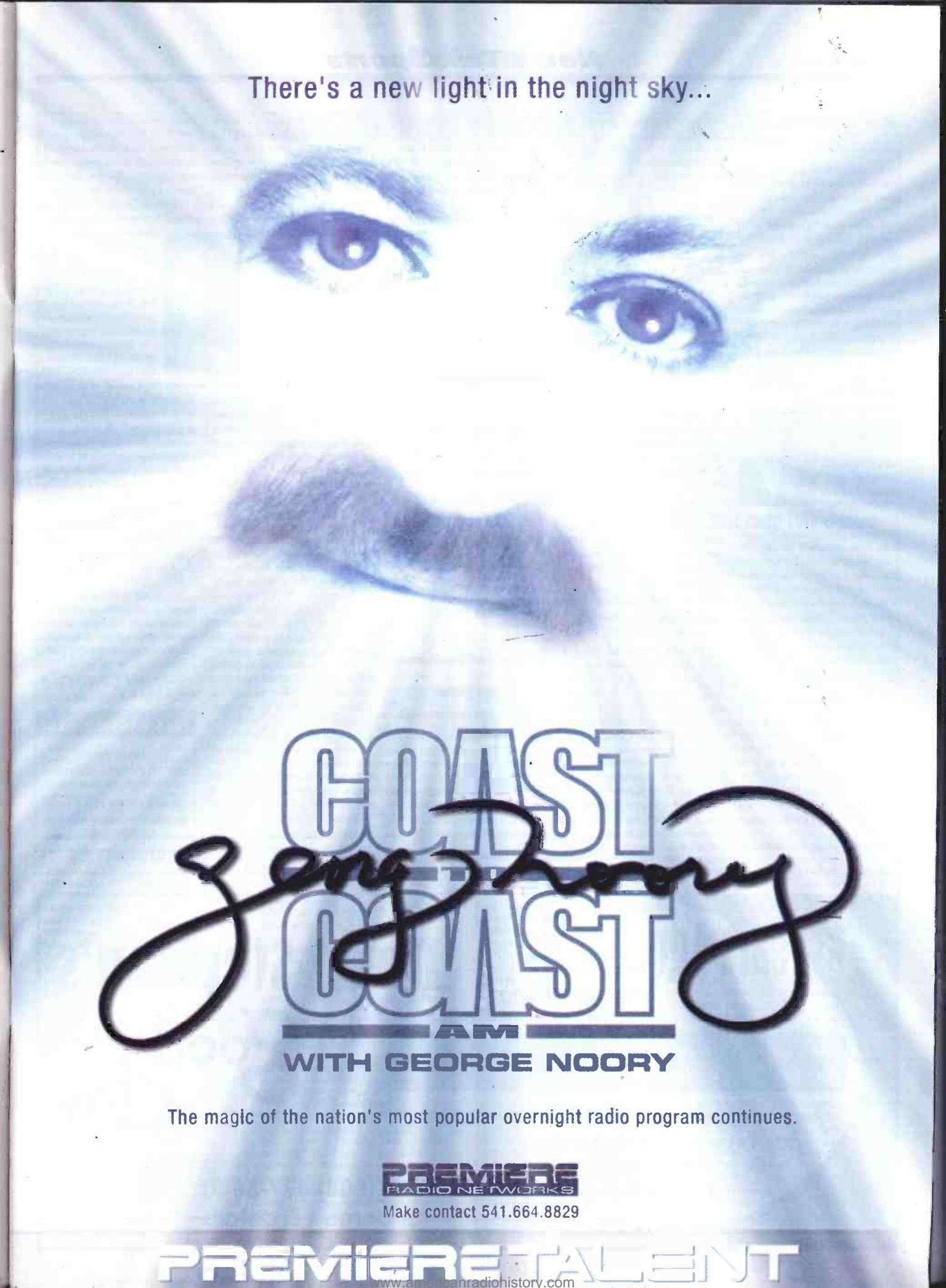
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When The Stuff Hits....

Continued from Page 16

be sure to tell them you will listen and respond within 24 hours. A quick and responsive manager can help defuse the situation.

How far should a manager go to support a talent in hot water? That depends on what they did. We certainly always try to define where the line is, but there are always going to be times when you have a different interpretation than a host.

Talking to the host to understand their point of view always helps me be more rational and helps me position their opinion to the angry group or person I've heard from. Unless the host does something to risk your license, it's not a good idea to throw him under the bus.

I've always strongly believed that having a good offense helps reduce these kinds of situations. Be sure that your station's sponsors know that Talk radio can be emotional and that groups threatening to boycott a host or an advertiser is normal. If you make these types of emotional deposits with your clients ahead of time, they won't freak out so much when controversy hits.



Dan Bennett

Phil Tower

WOOD/Grand Rapids

In a way, any PD has to be initially flattered to receive the attention when you get that first call or letter. Subsequently, you have to do your homework on the group in question. What's their real agenda? Find out if they have any real credibility and if they've tried these tactics anywhere else.

How far management should go

to support a talent is perhaps the toughest question to answer. For me, a lot depends on the host's overall track record. Does that host have a long-term record of success with very few bumps along the way? That's the host I would support much more strongly than a host or talent who is a flamethrower with little substance and an even shorter track record in the market.



Phil Tower

When attempting to head off these kinds of situations in advance, laying out the ground rules is not enough. You also have to make any host aware of management's hot buttons or sensitive issues and aware of overly sensitive groups in the community who have threatened advertisers in the past.

Still, the bottom line for any real talent is that they must have the freedom to talk about just about anything and everything while at the same time being aware of how far they can delve into one of your market's sensitive areas.

Ken Lanphear

Fairfield Broadcasting/
Kalamazoo, MI

Our company has an advantage in that we're a locally owned, independent company with all of our stations housed together in one building. Company ownership works side by side with the personalities and the rest of the staff every day.

Most of our personalities are from the immediate area and are actively involved in the community. In many cases they know the advertisers by name, and our sales numbers are posted in the building so that everyone knows how we're doing.

It's a very close-knit relationship

all the way around, and when everyone knows the expectations and sees how their efforts impact the listeners, the company, the community and the advertisers, the less likely you are to have problems with talent crossing the line.

In fact, we sometimes have to encourage them to get a little closer to that line, to take a stand and get the listeners a little fired up so they'll get in on the on-air dialogue. So, while we don't clearly define a line for talents, we make our expectations clear. In the very few times that we've had to rein them in a little bit, we try to do it in a positive and constructive manner.

"We do not intend to pointlessly tweak advertisers or special interest groups, but we recognize that, if we are effective, we will delight some people and annoy others."

Kevin Metheny

Kevin Metheny

Clear Channel/Cleveland

We've found that, as often as not, when the stuff hits the fan, the incoming missile was launched by people who half-heard something that, upon closer, objective examination, turns out to be a non-issue. Or, worse yet, they didn't actually hear anything at all, they just heard about something.

Loud complainers are sometimes non-listeners or non-patrons of our sponsors, so the genuine downside potential of such complaints does not always constitute a meaningful threat. But, whether or not there is a genuine threat to the ongoing health of the business, we believe the appropriate response depends upon the typical nature of the program in question and what the expectations of the audience and advertisers can reasonably be assumed to be.

How far should management go in support of an on-air host under fire? It depends. We have different understandings with different talent about what we expect of them and what we believe the audience and clients expect. We anticipate that certain high-profile talent will draw a lot of fire.

We want to be a magnet for the most remarkable, compelling, difficult-to-duplicate radio talent in the world, and, toward that end, we endeavor to make our world a safe place for creative people to explore all kinds of programming, including experimental and controversial content.

But it's highly situational. We expect different things of different personalities on different radio stations. Consequently, we assess the circumstances anew and in context each time the water gets a little deep.

When it comes to defining the line for talents, we are crystal-clear about indecency and libel, and we are painfully clear about the unacceptability of jeopardizing the license. Otherwise, I personally believe that where the line is depends highly on the situation.

I don't want talent figuring out how to be engaging and provocative while keeping a long list of "don'ts" in the back of their minds. I want us to have an ongoing dialogue with our performers about whether or not

things are entertaining, compelling and fit on the particular program in question. I want us to be known as a safe haven for on-air impact players, and I want the talent to know that there's a partnership between us.

While I'm inclined to reflexively defend legitimate efforts that may disturb some of the people some of the time, the point is not to frivolously insult people or offend their sensibilities; the point is to entertain. We understand that, regrettably, some eggs may get broken along the way.



Kevin Metheny

As for the best defense in advance of these incidents, who says it's always in the best interest of the business

to minimize the potential of these sorts of situations? Our job is to engender passion with as large a constituency as possible. In my experience, such passion is seldom a one-way street. The public is usually highly polarized in their assessment of talents who have the most impact.

If a lot of people love 'em, you can generally bet a lot of people are going to loathe them too. As the late, great Chuck Browning said, "Love me, hate me — just spell my name right!"

We do not intend to pointlessly tweak advertisers or special interest groups, but we recognize that, if we are effective, we will delight some people and annoy others. The best response when it hits the fan is the truth, tempered by empathy for the perspectives of all involved.

TALK BACK TO R&R!

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

Call me at 858-486-7559 or e-mail apeterson@radioandrecords.com, fax: 858-486-7232

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Street Talk

Zeta Salutes Great Moments In Stupidity

Who knew that *Jackass: The Movie* would gross (no pun intended) close to \$23 million in its opening weekend in American cinemas? Perhaps radio wasn't so surprised. One group of morning dudes — WZTA (Zeta)/Miami's **Paul Castronovo** and **Young Ron Brewer** — knew days before *Jackass* opened at theaters across the U.S. that the film was a blockbuster in the making and welcomed *Jackass-in-Chief Johnny Knoxville* to the station to plug his big-screen debut. Naturally, Zeta listeners were invited to risk life and limb by performing their own *Jackass*-style stunts in order to win tickets to Zeta's Halloweenie Roast — a big concert featuring Korn, Disturbed, Trust Company, Theory Of A Deadman and Seether. The lucky winner, **Bob Ladowski** (pictured), also scored a trip to a nearby hospital's emergency room and to Club Med Paradise Island for allowing a Florida gator to bite his nipple. And, no, it wasn't a college football player.



What a jackass!

Once again, radio is being credited for helping apprehend the alleged DC snipers. Last week truck driver **Ron Lancz** was identified as the first person to tip off authorities about the blue Chevy Caprice seen in a rest area near Frederick, MD. But it turns out that, technically, Lancz might not have been the first person to spot the vehicle — he just had better cell service than **Whitney Donahue**, now acknowledged to have been the *real* first person to spot the car. Donahue was interviewed on ABC-TV's *Good Morning America* on Tuesday and credited ABC's own News/Talker WMAL/Washington (no self-promotion there....) for airing the vehicle description that led him to phone 911. The problem was, Donahue's cell service sucked in that area, and it took repeated attempts before he was able to get through. Donahue's actions now vault him to the head of the line to claim at least part of the \$500,000 reward.

On the same day that Donahue was lauded for his efforts, Clear Channel Chairman/CEO **Lowry Mays** issued a statement thanking WLW/Cincinnati-based syndicated overnight personality **Dale Sommers**, host of *The Truckin' Bozo* show, for his role in helping police apprehend the two suspects. Lancz was tuned to the Bozo show and subsequently called police when he heard the APB. "We're proud for Clear Channel to have played a part in ending this terrible episode," Mays said. "We've always focused this company on serving our communities, and I can think of no higher service than what Dale Sommers and Ron Lancz did to help the authorities in this case. The entire Clear Channel family is profoundly grateful."

Local radio wasted little time urging people to come out of their self-imposed house arrest once the alleged shooters were in custody. Clear Channel's **WIHT (Hot 99.5)/Washington**

ran promos that declared, "It's a gas pumpin', park strollin', restaurant eatin', crazy shoppin', clock turnin', sniper-free weekend! Love the freedom, thank a cop, live good, keep it Hot — 99-five." Across the street, Infinity Classic Rocker **WARW** blew out gas for 94 cents a gallon, with all proceeds earmarked for the families of the sniper victims. And then there's Bonneville Hot AC simulcast **WWZZ & WWVZ (104)**, where morning hosts **Dylan & Erin** conducted a request-a-thon from 8am Tuesday until 8am Wednesday to also raise funds for the families of the sniper victims. One man donated \$5,000 just to hear Billy Joel's "Piano Man." Others donated more than \$100 to hear tunes by Frank Sinatra and Right Said Fred ("I'm Too Sexy") and a track from the *O Brother, Where Art Thou?* soundtrack. "Someone offered us cash not to play 'Somewhere' by Barbra Streisand," PD **Mike Edwards** tells ST. By 1:00am Wednesday, Dylan & Erin had raised more than \$80,000.



Dylan & Erin

Legendary record producer and engineer **Tom Dowd**, who had a hand in Derek And The Dominos' "Layla," Aretha Franklin's "Respect," Lynyrd Skynyrd's "Freebird," John Coltrane's "Giant Steps" and Charles Mingus' "My Favorite Things," died Oct. 20 in an Aventura, FL nursing home after fighting a respiratory disease for two years. He was 77. Dowd spent more than 20 years at Atlantic Records before becoming an independent producer in the mid-1960s. He worked with such artists as Wilson Pickett, Ray Charles, Otis Redding and James Brown while at the label. Dowd is also credited with introducing the first eight-track recording machine into a major studio in 1957.



Tom Dowd

'Hot' Star To Help Pick Next Idol

WQHT (Hot 97)/New York afternoon personality and EastWest/EEG recording artist **Angie Martinez** has signed on to serve as the fourth judge on the next installment of FOX-TV's ridiculously huge *American Idol*. Martinez will join returning judges Simon Cowell, Paula Abdul and Randy Jackson, and KYSR/Los Angeles afternoon co-host **Ryan Seacrest** returns as solo host. "I'm thrilled for Angie," says VP/Programming **Tracy Cioherly**. "We know this is a pretty big deal — if it wasn't, I wouldn't be giving her three weeks off during the fall book!"



Angie Martinez

In the space of just three hours, KQAR (Q100)/Little Rock PD **Ted Striker** experienced what he describes to ST as his career high and low points. "At noon on Monday I had the biggest book of my programming career: 2.4-4.0 12+, beating rival KLAL. At 3pm my position

Continued on Next Page

Street Talk.

was eliminated," he says. Incoming OM **Ken Wall** (who returns home from Sydney, Australia) will now oversee the five-station Clear Channel/Li'l Rock cluster that includes Q100 and will also program 'QAR.

KHKS/Dallas Asst. PD/MD/midday talent **Dave Morales** exits after four years at the Clear Channel CHR/Pop.

As Clear Channel's WKSC (103.5 Kiss FM)/Chicago prepares to welcome new morning guy **Drex** in January, PD **Rob Phillips** makes another major drivetime move: Afternoon drive goes to **Scott Tyler**, who transfers in from the same shift at co-owned CHR/Pop KZHT/Salt Lake City. Tyler's arrival means the party's over for former pm host Rick Party, who has left the building. Phillips also inks market vet **Coco Cortez**, best known for her tenure at crosstown CHR/Rhythmic WBBM-FM (B96), for weekends.

It's a big birthday for Infinity Triple A stalwart **WXRT/Chicago**, and this weekend the station celebrates its 30th anniversary by turning back the clock.

WXRT, which pioneered progressive and free-form rock during the overnight hours back in 1972, will crank out 60 hours of special programming starting at 9am Friday. The station will count down each year in its history with a one-hour segment devoted to that year's music, pop culture, major news events and on-air moments. Roll tape.



Formats You'll Flip Over

Clear Channel Alternative **WMAD/Madison** transitions to Hot AC as "The New Mix 92.1." PD/afternoon jock Pat Frawley, MD/midday host Amy Hudson and Imaging Director/night guy Josh Quinn all exit. Clear Channel/Madison head of FM Programming **Mike Ferris** will oversee Mix's programming in the interim.

After several days of stunting, highlighted by afternoon driver **Jes Wes** locking himself in the control room to protest what he described as hip-hop's "negative music," **KVGS/Las Vegas** flips from Urban to Urban AC. "The New V-108" now bills itself as the home of "The Best Variety of Old School and Today's R&B."

As if having their show chopped to 40 minutes in length in order to accommodate Westwood One syndicated midday talent **Bill O'Reilly** wasn't bad enough, **KABC/Los Angeles** Talk duo **Gloria Allred** and **Mark Taylor** have now been axed altogether. **Al Rantel** will now cover that mini-shift in addition to his regular night slot. On the right coast, **WABC-AM/New York** morning talkers **Curtis Sliwa** and **Ron Kuby** see their budding TV career abruptly cut short, as their afternoon program has been dropped by MSNBC due to lackluster ratings. Their WABC show is not affected by the pair's MSNBC departure.

Edison Media Research has teamed up with CNN to showcase Edison's innovative RealVote technology during the Nov. 5 midterm elections. The system collects voter returns from sample precincts in 10 states on election night, which, in turn, will verify the numbers that Voter News Service provides before CNN puts them on the air. Don't blink or you may

RADIO RECORDS



1

- **Joe Davis** ascends to Executive VP/Radio at Salem Communications.
- **WBCN/Boston** GM **Tony Berardini** adds duties at sister WZLX.
- **Bob Rich** rises to GM of Radio One/Richmond.
- **Gary Schoenwetter** becomes PD of Clear Channel/San Jose.

5

- **Ron Shapiro** advances to Executive VP/GM of Atlantic Records.
- **Peter Napoliello** tapped as Sr. VP/Promotion for A&M Records.
- **Mike Marino** lands at KKPN (The Planet)/Houston as PD.

10

- **Jeff Wyatt** promoted to PD of KIIS-FM/Los Angeles.
- **Clark Ryan** set as PD of KPOP & KGB/San Diego.
- **Bob Moody** and **Dave Robbins** are boosted to Group Program Managers at Nationwide.



Jeff Wyatt

15

- **James Long** returns to WJR/Detroit as President/GM.
- **Nick Ferrera** named PD of WAJY/New Orleans.
- **Pam Wells** recruited as PD of KACE/Los Angeles.
- **Bill Mayne** made Southwest Regional Marketing Manager for Warner Bros./Nashville.

20

- **Joe Galante** elevated to Division VP of RCA/Nashville.
- **Jhani Kaye** set as PD of KOST/Los Angeles.
- **Ted Edwards** becomes PD of KGB/San Diego.
- **Jonathan Brandmeier** segues from KZZP/Phoenix to mornings at WLUP/Chicago.



Jhani Kaye

25



Larry Snider

- **Larry Snider** promoted to PD of KYNO/Fresno.
- **Joe Krause** named MD of WABX/Detroit.
- **Taft Broadcasting** buys WYNF/Tampa for \$2 million.

miss Edison's **Larry Rosin** and **Joe Lenski** on CNN's *Election Preview* show on Nov. 3 at 8pm ET and during the network's coverage on Election Day.

Al Burk Sr., who spent more than three decades helping to build the legacy of **WBAL/Baltimore** and helped morph **WBAL-FM** into premier rocker **WIYY (98 Rock)**, died Oct. 28 of a heart attack. He was 83.

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

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Branding With Branson

Continued from Page 1

Today his empire reportedly employs more than 25,000 people and has created more than 200 companies. Branson oversees brands including airlines Virgin Atlantic, Virgin Blue and Virgin Express; the V2 record label; the Radio Free Virgin web portal; and his latest project, a joint venture with Sprint SBC on prepaid Virgin Mobile cell phones.

Then, of course, there are the Megastores, the first of which, on the Sunset Strip in Los Angeles, opened a decade ago. "Having a music-retailing chain in the world that's actually profitable is unusual at the moment," said Branson, bedecked in a circus-ready tuxedo and sequined vest for a press conference at the original Megastore, "so it's nice to be here to celebrate it."

Dead Man's Party?

Branson's celebration of the Megastores' prosperity comes at a time that is challenging, to say the least, for all sectors of the music industry. Downloading has eaten into sales, there's a pervasive attitude among younger listeners that music should be free, and once-mighty retailers like Tower Records are showing cracks in their foundations. Yet the Megastores continue to expand in a contracting music-retail landscape. Virgin will open its latest Megastore — albeit on a smaller scale than, say, the L.A. outlet — in Salt Lake City shortly.

"The public seems to like the quality of the stores," Branson tells R&R. "The brand itself is strong and well-respected. Obviously, music is our roots. The brand stands for good quality and good value. Some of our big rivals got a bit tired in their approach and perhaps overstretched themselves."

Pointing to Tower's origins in the '60s, Branson sees some advantages to having been the new store on the block back in the early '90s. "In some ways we were fortunate to be set up 10 years ago so we could come up with fresh ideas. In any industry, the people are not necessarily around forever.

"In the airline industry, bizarrely, Virgin Atlantic's market cap is more than United's and American's put together, the two biggest airlines in the world. Time moves on, and unless

you actually move on with the times and change and adapt, you die. I think the team at Virgin has managed to keep Virgin Megastores fresh and exciting."



Glen Ward

Among Virgin Megastore's innovations was the introduction of in-store listening kiosks, the first of their kind, allowing shoppers to sample before buying. Virgin has also been proactive on the e-commerce front and was the first brick-and-mortar retailer to host an international webcast.

Ahead Of The Game

Branson and Virgin President/CEO Glen Ward note that the stores are about creating an experience, and, along with in-store performances, the Megastores boast a huge selection of CDs, DVDs, books and, now, phones, among many other products.

Additionally, in 2000 the stores launched the Virgin Recommends program to support newer artists. Three times a year VEG allows employees to submit their picks of the best and brightest new artists. The

"Some of our big rivals got a bit tired in their approach and perhaps overstretched themselves. In some ways we were fortunate to be set up 10 years ago so we could come up with fresh ideas."

Richard Branson

votes result in a *Virgin Recommends* CD compilation, which is sometimes bundled into other CD purchases. Volume 8 features artists like Ash, Sparta, Beth Orton, Interpol, Allison Moorer and The Flaming Lips.

"We're always challenging ourselves to be ahead of the curve," says Ward. "We did it with the listening stations, and next year we'll

be enhancing our San Francisco store. We're putting the Virgin Mobile phones into our stores as a lifestyle thing. People who shop with us are also interested in enhancing their cell-phone experience. So, it's just keeping ahead of the game and challenging ourselves."

Despite the rough waters the industry is in, Branson still believes the music business is a good investment. "We're investing in it quite heavily," he says. "Obviously, I do think it's a good investment. I think it helps to not be reliant just on the music industry. We launched Virgin Mobile phones here 2 1/2 months ago, and we're selling about 1,000 phones a day. In a sense, we're using our Virgin Megastores to help break into the cell-phone market and develop a youth mobile phone.

"We've also got the rights to the MTV brand, and we're working with MTV on that as well. If we break that as big as we think we can, it will be like breaking 100 hit recording artists, so that can very much help the economics of it."

The Future Of Retail

As for the future of retail, Ward remains an optimist, even in light of the doom-and-gloom scenarios currently haunting stores. "We look at things very constructively," he says. "Unlike many other industries that have gone through cyclical changes, the record industry seems to just have its head in the sand, in the sense that we've had this business model for 30 years and now it's being challenged.

"Market forces are telling us they do not want what is currently on offer. There's great music out there, but there are promotion issues. People aren't able to access good music, radio's not allowing good music to come through, and television doesn't do the job. So our challenge as a retailer is to — first of all, yes, we have to make a profit — use our stores as a vehicle to find an alternative way of promoting.

"We've been very proud of the fact that, over the years, Virgin has developed a reputation for launching new hands and supporting up-and-coming artists. We've redoubled our efforts to do that, so I feel optimistic about it.

"Another way for us to help promote is to open new stores. We're about to open our 23rd store, which will be in Salt Lake City, in a few weeks. Then, next year and in the

The Birthday Boys

Virgin magnate Sir Richard Branson and company President and CEO Glen Ward recently celebrated the Virgin Megastores' 10th birthday with cake and champagne at the first Megastore location, on Los Angeles' famed Sunset Strip. Featuring a cast of assorted characters, the celebration kicked off in typical Branson fashion when the Megastore mogul popped out of a giant Virgin cake.



Branson has his cake ... and pops out of it too.



Branson, Ward and guests also celebrate with a real cake.

years after, we've got two or three stores a year we're planning to open.

"So, we're expanding even in this downturn. That's because I think there will be an upturn eventually, and it's business. The weak will go to the wall, and, unfortunately, there will be casualties along the way. But we're intent on retaining our profitability. We're a debt-free business, and we're in a healthy position. We want to retain that, but grow."

Sharing Passion

With the trouble other major retailers are facing, many have wondered if Virgin's growth will include the acquisition of other chains. "Generally, our philosophy is against that," Branson says.

"Having said that, there are retailers in trouble, and if we can think of a way of keeping some of them open and not going to the wall and not losing them altogether from the music industry, and if we thought we could bring something that would enable them to stay open, it's certainly something we'd look at. However, the best approach, generally, has been building from scratch."

Another sticky subject at retail, particularly among smaller, mom-and-pop operations, are major retailers like Best Buy that sell CDs as loss leaders, with pricing as low as

\$5.99 for full-length discs. Ward says that practice creates competition for the Megastores, but not as directly as it does for smaller shops.

"It's not just price-led for us," he says. "We like to see good value front-of-store, so, yes, we have price campaigns every month, and we have a very good message there, but we're not going to give it away. So we're not going to compete with Best Buy selling *Lord of the Rings* at \$3 below cost, because, for us, it doesn't make sense. For them, it probably does.

"The differentiation between us and the mass merchant is the experience and the buzz and fun of coming to a Virgin Megastore, hanging out and talking to our staff — people who share your passion for music and DVD. That's the key to it all: understanding that you're in an environment where you're at home and you've got people who share your passion for what's going on, which you probably wouldn't get in any of those other stores."

Two weeks from now Branson and Ward discuss a future record label, possible frontiers for Virgin (including electronics and radio), the buying vs. burning issue and the music industry's greatest strengths and weaknesses.

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

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	SANTANA	Shaman	Arista	292,943	—
1	2	FAITH HILL	Cry	Warner Bros.	193,539	-58%
—	3	FOO FIGHTERS	One By One	RCA	118,458	—
—	4	ROD STEWART	Great American Songbook	J	114,941	—
2	5	ELVIS PRESLEY	30 #1 Hits	RCA	107,310	-27%
6	6	DIXIE CHICKS	Home	Monument	104,121	-5%
5	7	AVRIL LAVIGNE	Let Go	Arista	97,103	-12%
7	8	EMINEM	Eminem Show	Aftermath/Interscope	95,920	-8%
4	9	ROLLING STONES	Forty Licks	Virgin	93,205	-20%
8	10	NELLY	Nellyville	Fo' Reel/Universal	81,573	-13%
—	11	KELLY ROWLAND	Simply Deep	Columbia	80,250	—
3	12	LL COOL J	10	Def Jam/IDJMG	74,068	-49%
1	13	NORAH JONES	Come Away With Me	Blue Note/Virgin	64,822	-1%
—	14	3LW	A Girl Can Mack	Epic	54,978	—
14	15	XZIBIT	Matr Vs Machine	Loud/Columbia	40,754	-33%
18	16	GOOD CHARLOTTE	Young & The Hopeless	Epic	40,269	-20%
19	17	DISTURBED	Believe	Reprise	39,849	-19%
17	18	JOSH GROBAN	Josh Groban	143/Reprise	39,539	-25%
16	19	VARIOUS	American Idol: Greatest Moments	RCA	37,870	-30%
24	20	JOHN MAYER	Room For Squares	Aware/Columbia	36,950	-11%
12	21	FLEETWOOD MAC	Very Best Of Fleetwood Mac	Reprise	36,893	+43%
37	22	DIANA KRALL	Live In Paris	Verve	36,160	+26%
10	23	GERALD LEVERT	G Spot	EastWest/EEG	35,731	-48%
22	24	TOBY KEITH	Unleashed	DreamWorks	34,912	-17%
23	25	PINK	Missundaztood	Arista	34,422	-17%
13	26	BON JOVI	Bounce	Island/IDJMG	34,263	-46%
27	27	CLIPSE	Lord Willin'	Arista	32,680	-15%
21	28	TRACY CHAPMAN	Let It Rain	Elektra/EEG	32,351	-29%
15	29	TAPROOT	Welcome	Atlantic	32,328	-44%
25	30	INDIA.ARIE	Voyage To India	Motown/Universal	31,580	-23%
29	31	ASHANTI	Ashanti	Murder/ffric./IDJMG	30,632	-18%
9	32	DAVE HOLLISTER	Things In The Game Done Changed	Motown	30,568	-57%
28	33	CHEVELLE	Wonder What's Next	Epic	30,242	-19%
20	34	SOUNDTRACK	Brown Sugar	MCA	29,919	-37%
26	35	TOM PETTY...	Last Dj	Warner Bros.	29,431	-24%
30	36	COLDPLAY	Rush Of Blood To The Head	Capitol	27,838	-21%
36	37	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	27,026	-10%
45	38	NO DOUBT	Rock Steady	Interscope	26,261	+9%
39	39	VARIOUS	Now Vol. 1-	Epic	25,601	-10%
32	40	JAMES TAYLOR	October Road	Columbia	25,261	-26%
42	41	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	23,639	-10%
—	42	DAVID BOWIE	Best Of Bowie	Virgin	23,367	—
35	43	KEITH URBAN	Golden Road	Capitol	22,781	-25%
—	44	FIELD MOB	From Tha Roota To Tha Toota	MCA	22,418	—
44	45	MICHELLE BRANCH	Spirit Room	Maverick/WB	22,266	-8%
34	46	PETER GABRIEL	Up	Geffen/Interscope	21,454	-31%
43	47	LIL' FLIP	Undaground Legend	Loud/Columbia	21,295	-13%
41	48	BRUCE SPRINGSTEEN	The Rising	Columbia	20,544	-26%
—	49	STONE SOUR	Stone Sour	Roadrunner/IDJMG	20,163	—
38	50	SOUNDTRACK	Sweet Home Alabama	Hollywood	20,114	-29%

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ON ALBUMS

Three Out Of Four Ain't Bad

Three years after his groundbreaking, 11 million-selling, nine-Grammy-winning *Supernatural*, Arista superstar Santana returns with *Shaman*, landing at No. 1 with sales just south of 300,000, led by airplay on the Michelle Branch collaboration "The Game of Love."



Santana

Shaman, executive-produced by L.A. Reid and co-produced by Clive Davis, tops

last week's No. 1 album, Warner Bros.' Faith Hill (now No. 2), and leads the three newcomers in the top five. Roswell RCA's Foo Fighters bow at No. 3, while J Records' Rod Stewart, whose *Great American Songbook* features his renditions of classic American pop, lands at No. 4 with 115,000 sold. RCA's Elvis Presley swivels down to the fifth spot.



Kelly Rowland

The rest of the top 10 is occupied by Open Monument's Dixie Chicks (No. 6), Arista's Avril Lavigne (No. 7), Shady/Aftermath/Interscope's Eminem (No. 8), Virgin's Rolling

Stones (No. 9) and Fo' Reel Universal's Nelly (No. 10).

Other chart newcomers include Columbia's Kelly Rowland (No. 11), Epic's 3LW (No. 14), Virgin's David Bowie best-of (No. 42), MCA Dirty South rappers Field Mob (No. 44) and Roadrunner/IDJMG Slipknot spinoff Stone Sour (No. 49).

In a week with few positive sales moves, Verve jazz pianist Diana Krall's *Live In Paris* is up a



Norah Jones

whopping 26% (37-22), while Interscope's No Doubt show a 9% (45-38) increase. Blue Note/Virgin breakthrough artist Norah Jones stays solid, dropping a mere 1%, with MTV "Buzzworthy" rotation and Top 40 airplay ready to bring her all the way home.

Next week: It's all about how high Eminem's *8 Mile* can fly, while Christina Aguilera and Dave Grohl's other band, Nirvana, eye top five bows.



Foo Fighters

November 1, 2002

Inner Vision

Next week marks the first official chance to hear System Of A Down's "Inner Vision," the lead single from their upcoming CD, *Steal This Album*. Many of the songs on the album, which were recorded

between 1995 and 2001, have surfaced on the Internet, prompting System to release the material before the end of the year. "We don't consider any of these songs B-sides or outtakes," says System vocalist Serj Tankian. "The songs that didn't make it onto *Toxicity* are as good as, if not better than, the songs that did. They weren't originally included because they didn't fit the overall continuity of the album, and we're happy that our fans will be able to hear them



System Of A Down

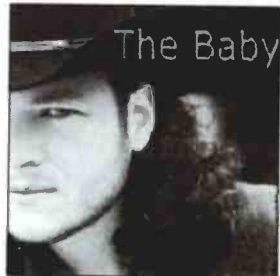
in their completed form." Guitarist Daron Malakian adds, "This record is like a bridge between *Toxicity* and our next studio record. It may give our fans a clue at the direction we're headed in musically." "Inner Vision" hits Rock, Active Rock and Alternative next week.

Speaking of visions, before his death from cancer late last year, George Harrison left some unfinished songs with his son, Dhani, and friend Jeff Lynne. The first of those musical visions, "Stuck Inside a Cloud," hits Triple A radio Monday. This is the first single from the Nov. 19 release *Brainwashed*, which was produced by George and Dhani Harrison and Lynne. The album contains 11 new songs, as well as a cover of "Between the Devil and the Deep Blue Sea."

Country artists have a huge week ahead as the 36th annual CMA Awards come to Nashville on Nov. 6. Vince Gill plays host for the event and will be performing as well. Gill is also Going for Adds next week with "Next Big Thing." Shania Twain will also display her

musical skills at the CMA Awards, and she goes for adds next week at Pop, AC and Hot AC with her current Country hit, "I'm Gonna Getcha Good!"

Blake Shelton is officially Going for Adds at Country next week with his emotional hit "The Baby," even though the song already earned Most Added honors this week at the format and rose to No. 35* on R&R's Country chart. Shelton has also recorded "I'll Be Home for Christmas" for



Blake Shelton

the CD *Country Christmas 2002*. Ironically, according to an article in the *Daily Oklahoman*, one of Shelton's high school teachers remembers Shelton singing the classic holiday tune every day as he entered class, no matter what time of year it was.

Cornell Haynes Jr., otherwise known as rap superstar Nelly, brings a different type of "bling bling" feel to Pop radio as he presents "Air Force Ones." The popular Nike shoe is the subject of the third single off his sophomore album, *Nellyville*. Nelly has also lent his vocals to a track on O-Town's forthcoming Nov. 12 release, *O2*. Nelly's busy schedule for the month of November includes an appearance on NBC's *Saturday Night Live* on Nov. 16, as well as touring the country on his current Nellyville tour, which visits markets in the South and Midwest through the end of the month.

Urban and Urban AC listeners get a treat as Next go for adds with "Imagine That," produced by Kaygee. This is the first single from the trio's upcoming third album and first with J Records. Super-producer Swizz Beatz dives deeper into the business of MC-ing as he delivers "Bigger Business" to Urban. Check out his upcoming album, *G.H.E.T.T.O. Stories*, due in stores Dec. 10.

Ja Rule brings a little love to Rhythmic and Urban as he unveils his latest, "Thug Lovin'." This is the first single from the rapper's Nov. 19 release, *The Last Temptation*, and R&B icon Bob-



Ja Rule

by Brown guest-stars on vocals. The video for "Thug Lovin'" was directed by producer Irv Gotti and recently filmed in Los Angeles. Also look for Ja Rule in the upcoming feature film *Half Past Dead*, starring Steven Seagal. The movie opens in theaters Nov. 15.

— Mike Trias

R&R Going For Adds

Week Of 11/4/02

CHR/POP

NELLY Air Force Ones (Fo' Reel/Universal)
SHANIA TWAIN I'm Gonna Getcha Good!
(Mercury/IDJMG)

CHR/RHYTHMIC

B2K t/P. DIDDY Bump, Bump, Bump (Epic)
DIRTY That's Dirty (Universal)
JA RULE Thug Lovin' (Murder Inc./IDJMG)
NELLY Air Force Ones (Fo' Reel/Universal)
TRINA i/LUDACRIS B R Right
(Slip-'N-Slide/Atlantic)

URBAN

B2K t/P. DIDDY Bump, Bump, Bump (Epic)
COMMON t/MARY J. BLIGE Come Close To Me (MCA)
DIRTY That's Dirty (Universal)
JA RULE Thug Lovin' (Murder Inc./IDJMG)
NELLY Air Force Ones (Fo' Reel/Universal)
NEXT Imagine That (J)
SWIZZ BEATZ Bigger Business (DreamWorks)
TANK Let Me Live (Blackground/Universal)
TRINA i/LUDACRIS B R Right
(Slip-'N-Slide/Atlantic)

URBAN AC

NEXT Imagine That (J)

COUNTRY

BLAKE SHELTON The Baby (Warner Bros.)
DARON NORWOOD In God We Trust
(H2E/Lofton Creek)
VINCE GILL Next Big Thing (MCA)

AC

SHANIA TWAIN I'm Gonna Getcha Good!
(Mercury/IDJMG)

HOT AC

SHANIA TWAIN I'm Gonna Getcha Good!
(Mercury/IDJMG)
SPLENDER The Loneliest Person I Know (J)
SUGARCULT Pretty Girl (The Way)
(Ultimatum/Artemis)

SMOOTH JAZZ

BOBBY LYLE Sweetest Taboo (3 Keys)
DOWN TO THE BONE I Softly Surrender
(To You) (VMG/GRP)
GREGG KARUKAS Your Sweet Smile (N-Coded)
JOE MCBRIDE Keeping It Real (Heads Up)
KIRK WHALUM Seasons (Warner Bros.)
LIQUID SOUL Sun Ra (Shanachie)
TOM SCOTT Feeling It (Higher Octave)

ROCK

CLARKS On Saturday (Razor & Tie)
SNAPCASE Coagulate (Victory)
SYSTEM OF A DOWN Inner Vision
(American/Columbia)
VEX RED Can't Smile (Virgin)

ACTIVE ROCK

NOISE THERAPY Get Up (Redline)
SNAPCASE Coagulate (Victory)
SYSTEM OF A DOWN Inner Vision
(American/Columbia)

ALTERNATIVE

CLINIC Come Into Our Room (Universal)
SNAPCASE Coagulate (Victory)
SYSTEM OF A DOWN Inner Vision
(American/Columbia)

TRIPLE A

ALISON KRAUSS & UNION STATION Live (Rounder)
CLARENCE CLEMON'S TEMPLE OF SOUL
Live In Asbury Park (Valley)
GEORGE HARRISON Stuck Inside A Cloud (Capitol)
JIM DICKINSON Hungry Town (Artemis)
SHERYL CROW C'mon, C'mon (A&M/Interscope)

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.



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

EDITOR-IN-CHIEF RON RODRIGUES • rrodrigues@radioandrecords.com
EXECUTIVE EDITOR JEFF GREEN • jgreen@radioandrecords.com
MANAGING EDITOR RICHARD LANGE • rlange@radioandrecords.com
NEWS EDITOR JULIE GIDLOW • jgidlow@radioandrecords.com
MUSIC EDITOR FRANK CORREIA • fcorreia@radioandrecords.com
RADIO EDITOR ADAM JACOBSON • jacobson@radioandrecords.com
RESEARCH DIRECTOR HURRICANE HEERAN • hheeran@radioandrecords.com
ASSISTANT MANAGING EDITOR BRIDA CONNOLLY • bconnolly@radioandrecords.com

FORMAT EDITORS

AC EDITOR KID KELLY • kkelly@radioandrecords.com
ALTERNATIVE EDITOR JIM KERR • jimkerr@radioandrecords.com
SR. VP/CHR EDITOR TONY NOVIA • tonovia@radioandrecords.com
CHRISTIAN EDITOR RICK WELKE • rwelke@radioandrecords.com
CHR/RHYTHMIC EDITOR DONTAY THOMPSON • dthompson@radioandrecords.com
COUNTRY EDITOR LON HELTON • lhelton@radioandrecords.com
NEWS/TALK/SPORTS EDITOR AL PETERSON • apeterson@radioandrecords.com
ROCK EDITOR CYNDEE MAXWELL • cmaxwell@radioandrecords.com
SMOOTH JAZZ EDITOR CAROL ARCHER • carcher@radioandrecords.com
STREET TALK DAILY EDITOR KEVIN CARTER • kcarter@radioandrecords.com
TRIPLE A EDITOR JOHN SCHOENBERGER • schoenberger@radioandrecords.com
URBAN EDITOR KASHON POWELL • kpowell@radioandrecords.com
ASST. EDITOR KEITH BERMAN • kberman@radioandrecords.com
ASST. EDITOR TANYA O'QUINN • toquinn@radioandrecords.com
ASST. EDITOR MARK BROWER • mbrower@radioandrecords.com
ASST. EDITOR KATY STEPHAN • kstephan@radioandrecords.com

MUSIC OPERATIONS

SR. VP/MUSIC OPERATIONS DIRECTOR/CHARTS KEVIN MCCABE • kmccabe@radioandrecords.com
DIRECTOR/OPERATIONS ANTHONY ACAMPORA • aacampora@radioandrecords.com
AL MACHERA • amachera@radioandrecords.com
DIRECTOR/DIGITAL INITIATIVES GREG MAFFEI • gmaffi@radioandrecords.com
CHARTS & MUSIC MANAGER ROB AGNOLETTI • ragnoletti@radioandrecords.com
PRODUCT & TECH SUPPORT MGR. JOSH BENNETT • jbennett@radioandrecords.com
ASST. OPERATIONS MANAGER MICHAEL TRIAS • mtrias@radioandrecords.com
PRODUCT ADMINISTRATOR DIANE RAMOS • dramos@radioandrecords.com
CHART COORDINATOR/SPANISH MARCELA GARCIA • magarcia@radioandrecords.com

BUREAU

888 17th Street NW • Washington, DC 20006 • Tel (202) 463-0500 • Fax (202) 463-0432
ASSOCIATE EDITOR JOE HOWARD • jhoward@radioandrecords.com
1106 16th Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655
BUREAU CHIEF LON HELTON • lhelton@radioandrecords.com
ASSOCIATE EDITOR ANGELA KING • aking@radioandrecords.com

CIRCULATION

CIRCULATION COORDINATOR JIM HANSON • jhanson@radioandrecords.com
CIRCULATION COORDINATOR CRISTINA RUBIO • crubio@radioandrecords.com

INFORMATION TECHNOLOGY

DIRECTOR SAEID IRVANI • sivrani@radioandrecords.com
LEAD DEVELOPER CECIL PHILLIPS • cphillips@radioandrecords.com
APPLICATION DEVELOPER HAMID IRVANI • hirvani@radioandrecords.com
WEB DEVELOPER ABHIJIT JOGLEKAR • ajoglekar@radioandrecords.com
WEB/APPLICATION DEVELOPER AMIT GUPTA • agupta@radioandrecords.com
APPLICATION DEVELOPER MARJON SHABANPOUR • mshabanpour@radioandrecords.com
NETWORK ADMINISTRATOR DAVID PUCKETT • dpuckett@radioandrecords.com
SYSTEM ADMINISTRATOR JOSE DE LEON • jdeleon@radioandrecords.com
DATABASE ADMINISTRATOR PUNEET PARASHAR • pparashar@radioandrecords.com
TECHNICAL SUPPORT ANDREW CHIZOV • achizov@radioandrecords.com

PRODUCTION

DIRECTOR KENT THOMAS • kthomas@radioandrecords.com
MANAGER ROGER ZUMWALT • rzumwalt@radioandrecords.com
GRAPHICS FRANK LOPEZ • flopez@radioandrecords.com
GRAPHICS DELIA RUBIO • drubio@radioandrecords.com

DESIGN

DIRECTOR GARY VAN DER STEUR • gvdsteur@radioandrecords.com
DESIGN MIKE GARCIA • mgarcia@radioandrecords.com
ELECTRONIC PUBLS DESIGN CARL HARMON • charmon@radioandrecords.com
DESIGN TIM KUMMEROW • tkummerow@radioandrecords.com
AD DESIGN MANAGER EULALAE C. NARIDO II • enarido@radioandrecords.com
DESIGN JEFF STEIMAN • jsteiman@radioandrecords.com

ADVERTISING

DIRECTOR/SALES HENRY MOWRY • hmowry@radioandrecords.com
ADVERTISING COORDINATOR NANCY HOFF • nhoff@radioandrecords.com
SALES REPRESENTATIVE PAUL COLBERT • pcolbert@radioandrecords.com
SALES REPRESENTATIVE MISSY HAFLEY • mhafley@radioandrecords.com
SALES REPRESENTATIVE JESSICA HARRELL • jharrell@radioandrecords.com
SALES REPRESENTATIVE KAREN MUMAW • kmumaw@radioandrecords.com
SALES REPRESENTATIVE KRISTY REEVES • kreesves@radioandrecords.com
SALES REPRESENTATIVE STEVE RESNIK • sresnik@radioandrecords.com
SALES REPRESENTATIVE MICHELLE RICH • mrich@radioandrecords.com
SALES REPRESENTATIVE BRODKE WILLIAMS • bwilliams@radioandrecords.com
SALES ASSISTANT KAT CARRIDO • kcarrido@radioandrecords.com

FINANCE

CHIEF FINANCIAL OFFICER JDE RAKAUSKAS • jrakauskas@radioandrecords.com
ACCOUNTING MANAGER MARIA ABUIYSA • mabuiysa@radioandrecords.com
ACCOUNTING SUPERVISOR MAGDA LIZARDO • mlizarado@radioandrecords.com
CREDIT AND COLLECTIONS WHITNEY MOLLAHAN • wmollahan@radioandrecords.com
BILLING ADMINISTRATOR ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com
BILLING ADMINISTRATOR GLENDA VICTORES • gvictores@radioandrecords.com
ACCOUNTING ASSISTANT SUSANNA PEDRAZA • spedraza@radioandrecords.com

ADMINISTRATION

PUBLISHER/CEO ERICA FARBER • efarber@radioandrecords.com
OPERATIONS MANAGER PAGE BEAVER • pbeaver@radioandrecords.com
GENERAL COUNSEL/DIRECTOR HR LISE DEARY • ldeary@radioandrecords.com
DIRECTOR OF CONVENTIONS JACQUELINE LENNON • jlennon@radioandrecords.com
EXECUTIVE ASSISTANT TED KOZLOWSKI • tkozlowski@radioandrecords.com
OFFICE ADMIN/RECEPTION JUANITA NEWTON • jnewton@radioandrecords.com
MAILROOM ROB SPARAGO • rsparago@radioandrecords.com

A Perry Capital Corporation

Kagan

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away," Struble said. "And he may be right."

Struble believes broadcasters may decide down the road that the hybrid system of broadcasting analog and digital signals simultaneously, which the FCC has mandated for the time being, may be the way to go on a permanent basis. And that may be a good idea: Struble quoted a statistic that said there are 800 million analog radios across the country, with the average family owning six.

While IBOC is being widely heralded as a weapon terrestrial broadcasters can use to compete with satellite radio, that industry has issues of its own to deal with. Among them, one Wall Street analyst said, are content issues that are tougher than those satellite TV faced in its infancy.

Ladenburg Thalmann & Co. senior satellite analyst John Stone observed during a roundtable titled "Satellite Radio: Potential Projections & Profit" that, while satellite TV was marketing familiar, branded content to consumers — which made market penetration easier — satellite radio faces the challenge not only of familiarizing consumers with how the service works, but with originally programmed content as well. "That's part of what has slowed diffusion of the service," he said.

Lehman Bros. VP and senior satellite analyst William Kidd agreed, saying, "It truly is a product consumers need to touch and feel." Kidd also believes that the deals the satcasters have with their auto-manufacturing partners are crucial,

since some consumers are reluctant to alter their vehicles' interior appearance with aftermarket radios.

Stone and Kidd agree, however, that Sirius' recent debt reorganization has put it in a good position to compete with rival XM, and Kidd said the move may force XM to take similar action, because Sirius' newly reduced debt-load may be more attractive to potential investors. Stone added, "I would conclude Sirius is here to stay."

Smulyan: 2002 A Turbulent Year

Delivering the keynote address to kick off the summit, Emmis Chairman/CEO Jeff Smulyan called 2002 a turbulent year. He said, "We've seen scandals, instability around every corner, and the constant threat of war — and that was just at the Clear Channel managers' meetings."

He quickly changed his focus to the real challenges that the radio industry has faced this year, including record labels that — mired in lost revenue, thanks to Napster and consumers Smulyan chastised for believing they're entitled to free music — are nonetheless blaming radio and independent promoters for their current hard times. "They've become so distraught that they decided it was time to blame the only logical culprits: the radio stations and independent-promotion system," Smulyan said.

He praised the radio industry for continuing to maintain its stance as a financially viable industry and said that, while challenges from new media such as satellite radio will affect the industry, "they won't defeat us." He added, "Radio is a vital part of people's lives. It is a local institution."

KCAF

Continued from Page 3

sure what the future of this station will be," he said. "It has been a devastating experience."

Following a brief period off the air, KCAF signed back on Oct. 24 and is now carrying a lineup of syndicated shows from Radio America.

Leeds

Continued from Page 1

He has also held various posts at MTV — including Director/Talent, where he brought to the video channel and VH1 such stars as Adam Sandler, Daisy Fuentes and Rosie O'Donnell.

His radio career includes working with legendary air personality Murray The K at WWDC-AM/Washington and WNBC/New York. Leeds also jocked at WHFS/Washington and WOUR/Utica, N.Y.

"The opportunity to be part of helping a great brand like Virgin become even better has huge appeal for me," Leeds said. "With Virgin now headquartered in New York, it's a fantastic opportunity to be part of the label's new beginning and be surrounded by a great team working in an entrepreneurial atmosphere and with a great roster of artists."

Leeds will be based in New York and report to Shaev.

Esposito

Continued from Page 3

innovator in the marketing and selling of music," WEA CEO Jim Caparone remarked. "I'm confident that his tireless energy and his unique combination of record-label and marketing and distribution experience have made him ideally suited to address the unique challenges and the array of opportunities we face in the music business today."

Esposito said, "No company is better positioned to transform the way music is delivered to the consumer than WEA. I'm honored to be on Jim's team and thrilled by the opportunity to uphold the rich WEA tradition while looking to drive us into the future. I take the torch with a lot of pride and a deep sense of responsibility."

His commitment to finding the right candidate to lead its Gotham trio. "The company has indicated that it will carefully identify a successor who is able to retain and develop the talent to ensure future success at the New York cluster," Nabi said.

"Because this is one of the country's top radio groups, we are confident that the best candidates will quickly make themselves available," Cummings said. Nabi maintained a "buy" rating on Emmis stock and reiterated his target price of \$29.

Ellis

Continued from Page 1

facility, succeeding Stuart Layne as GM in 1989 and eventually taking on a role as Sr. VP/Market Manager for Emmis' three New York stations — Ellis has informed the company that she has decided not to renew her contract, which expires Feb. 28, 2003.

Until then, Ellis will continue to work with 'QHT, Smooth Jazz WQCD and Urban AC WRKS. She says that she will remain involved through the transition and will be available afterward to provide consulting services to Emmis. A search for her successor will begin immediately.

"Judy has operated one of the largest and most successful clusters in American radio," Emmis Radio President Rick Cummings said. "We are indebted to her for her many years of service and her countless contributions to Emmis."

Ellis said, "The Emmis/New York properties are an amazing place to work because of the remarkable,

creative and innovative team. Thanks to their hard work and dedication, we faced a direct format competitor and won. Emmis has been a tremendous company to work for, giving me the opportunity to manage one of the greatest radio groups in America. Now we'll focus on a smooth, successful transition for three of New York's premier radio properties."

Ellis' exit from Emmis' New York cluster even reverberated on Wall Street, as Merrill Lynch analyst Mark Nabi quickly released an investor report that said Emmis will be able to find a suitable successor. "Emmis will be able to attract some of the best talent in the industry to assume Judy's role, given the opportunity to lead three stations in one of the largest radio markets in the United States," Nabi said.

Although he warned that Emmis stock may come under some pressure as investors digest the news of Ellis' departure, Nabi maintained his long-term positive outlook for the company and acknowledged Em-

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TONY NOVIA
tnovia@radioandrecords.com

Secrets To Creating Great Promos

■ Tips on how to keep your audience listening longer

By Tracy Johnson

With listeners' attention spans at an all-time low, radio-station promos must connect with listeners faster than ever if they are to help stations win the Arbitron recall game. Tracy Johnson, GM/PD of KFMB-AM & FM/San Diego, believes that one of the best ways radio programmers, personalities and production directors can learn to make great promotions is to study the way television stations and networks promote and set up their programming. Johnson also has strong feelings about the principles of great promos, beginning with constructing promos with a single thought.

As if he wasn't busy enough overseeing two radio stations, Johnson, a successful programmer and, now, GM, has written two books. The first was *Morning Radio: A Guide to Developing On-Air Superstars*. His newest, *Morning Radio II: Turning Science Into Art*, expands on key principles for daily practical application. Johnson offers valuable tips on pre-promotion and secrets to success for creating great promos that he learned through years of practice, trial and error and consulting.



Tracy Johnson

The Lost Art Of Pre-Promotion

Pre-selling upcoming bits is an area that almost every show can improve on. Why do we promote our upcoming features on the air? Simple: to hook listeners on the value of what is coming up and motivate them to stay tuned, thereby maximizing TSL and increasing the perceived importance of your station in their lives.

Become a part of the listeners' daily routine, and they will reward you with entries in their Arbitron diaries. Great. How can you get that done? A lot of jocks do.

For a lesson in pre-promotion, study (don't just watch — study) network television programming. It's a constant barrage of creative, fresh pre-promotion for upcoming programs. Their goal is to hook you on that next sitcom and coax another half-hour of viewing out of you.

And they don't do it just once; they run multiple impressions that are presented creatively, each time with enthusiasm. How can you apply TV's methods to promoting your show and your elements?

Five Tips For Increased Listening

1. **Use audio.** Instead of just promoting the Battle of the Sexes that took place earlier in the day, play a piece of a contestant challenge that actually aired. Instead of just saying that Hollywood Gossip is coming up, play a clip of a celebrity in the news feature

to hook the audience on the full story. Production value in your show will hold the listener's attention and make you stand out from the pack.

2. **Be creative.** Spend time crafting the pre-sell. Brainstorm it. Write it out. Pre-record it if you need to. Use audio and sound effects, and approach the tease from multiple angles.

3. **Personalize it.** Make it meaningful to your listeners by creating a personal bond with the element.

4. **Sensationalize it.** How many times have you watched through an entire television newscast for that "kicker" story that was pre-promoted four times in 30 minutes, only to see it, turn off the TV and say, "I waited around for a half hour for that?" However, the point is, you did watch until the end of the news, and, because of that pre-promotion, you're likely to remember what you watched. And recall is 90% of success in the radio ratings game.

5. **Repeat the tease.** Sometimes it seems like *Entertainment Tonight* is more pre-promotion than content. Their pre-sells are so well-crafted that they become part of the entertainment.

Sell Your Product

Most air personalities are terrible at selling the audience on listening longer. You may express a distaste for anything related to sales, but when it comes right down to it, everyone on the air is a salesperson. Now, ask any salesperson what the key is to successful selling, and the conversation will eventually lead to the concept of creating the desire for your product in the mind of the prospective client.

You are selling your product to a consumer. Creating the desire for the product is the art of pre-promoting your content. If you fail to effectively sell the benefits of your station, your show and your personality, the result is lost sales. Moreover, right now nearly every personality in America is just going through the motions with little enthusiasm or excitement when it comes to promoting the station.

When you construct any promotion, feature or bit, you must isolate the most

important and compelling aspects of your material and ask yourself, "What can I say about this that will cause my listener to want to hear more, react or participate? How can I turn the events of the next half hour into dramatic, anticipated entertainment?"

Principles Of Great Promos

One thought. Remember those instructions from your first job in radio? You were ordered to construct your breaks with only one thought per break. Guess what? Your first PD was right. He may not have known why, but his idea was correct. It's true that listeners only take one thought away from any of your messages. Not only does this apply to the content on your show, it is even more true as it pertains to promos.



RICK'S THEME

Hollywood recording artist John Rzeznic went on Rick Dees' morning show to play "I'm Still Here (Jim's Theme)." Seen here in the KIIS/Los Angeles studio are (l-r) Dees producer Paul Joseph, Hollywood VP/Pop Promotion Scot Finck, Dees and Rzeznic.

ment. Enthusiasm is a good word here. Enthusiastic promos are exciting. Excited reads are frantic. Make the presentation low-key. Listeners will reject the fake, insincere sound of those old-style announcers. They relate to warm human beings. When you oversell your message, listeners activate their defense mechanisms and turn you off.

Write powerfully. Sell softly. In fact, don't sell at all. Your copy should offer suggestions to impact the decision of whom your audience should choose to listen to. Over time, you will persuade them to make the right choice. If the words pack a punch, you don't need to exaggerate the read.

Be accessible. Your promo will cut through by not being threatening. If your promo comes across with an in-your-face demand to listen, your audience's guard goes up, and you won't influence them. They tune you out, and the promo becomes clutter.

Slice-Of-Life Examples

Use humor. Your listeners like to laugh, but be sure it's funny. The key to funny promos is funny writing. And remember, if it's not funny on paper, it won't be funny on the air. Nothing bombs like a comedian who gets no laughs. Promos are even worse.

Don't make commands. Offer suggestions. Instead of telling someone to "take action now," tell them a story about how to use your station or show. A campaign featuring slice-of-life examples are usually effective. When you offer a promo with a set of instructions — such as "Listen tomorrow," "Tune in now" or "Don't miss it" — you threaten listeners. Soften your message when you ask for the order by using "coaxing" words instead of "commanding" words. Phrases like "you could," "you might" or "maybe it's for you" are much more likely to be effective in persuading listeners to sample you.

Let the listener sell. If you want to say that you're great, make sure it's a listener making that claim. Let them go out of their way to congratulate you. Spots that say how great you are aren't nearly as effective as those that feature a listener thanking you or telling you how you have benefited their life. If you say it, it's hype; if they say it, listeners will be more likely to believe and receive your message.

Rewrite and re-edit. Keep your promos short. Keep them focused. Keep them powerful.

Paint mental pictures. Play on the audience's emotions. Design your promo for drama. Pull your listeners into your promo and your show to the point where they think they are part of your family. This is how you create the feeling that they will miss something if they don't listen.

Have you noticed the messages TV networks have used over the last few years? They're designed to promote a mood or image rather than command you to watch. Statements like "You, me and ABC," "It's not TV, it's HBO" and "Welcome home to CBS" convey a refreshing method of positioning images.

Avoid facts. That is not to suggest that you falsify the promos, but focus on selling the sizzle, not the steak. Facts are boring. Facts are details. Facts are great for newspaper inserts made up of grocery store ads. They aren't entertaining. Don't bog down your message with details.

Update your promos. Effective promos have a shelf life of about 18 hours: from the time you get off the air until midnight that evening. After that, they are outdated and should be scrapped. If you were paying for the airtime your promo takes up, you'd make sure that there was always fresh copy. If you understand the value of a promo, failure to update them is a basic sign of laziness.

Remember that your promos aren't just to persuade someone to try you for the first time. They won't bring new come to your radio station. The only people who hear them are people who are already listening. However, they can recruit station listeners to try your morning show, and they can stretch your time spent listening.

Your promos should cause existing listeners to listen more. They must help listeners recall the station and show they are already listening to. They also serve the purpose of confirming that listeners have already chosen wisely to listen to you in the first place.

Find more great ideas in Tracy Johnson's *Morning Radio I and Morning Radio II*, or by contacting Johnson at www.tjohnsonmedia.com or 858-232-2897.

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CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP EMINEM Lose Yourself (Shady/Interscope)	3.83	3.95	3.78	—	71.4	15.7	4.07	3.94	3.30	4.16	3.75	3.90	3.55
HP LL COOL J Luv U Better (Def Jam/IDJMG)	3.82	3.77	—	—	40.8	9.2	4.05	3.68	3.52	3.77	4.06	3.80	3.66
AVRIL LAVIGNE Complicated (Arista)	3.76	3.81	3.77	3.83	81.6	30.3	3.89	3.76	3.59	3.70	3.61	3.89	3.81
AVRIL LAVIGNE Sk8er Boi (Arista)	3.74	3.76	3.75	3.94	71.9	18.9	4.24	3.41	3.21	3.72	3.87	3.76	3.63
NO DOUBT F/LADY SAW Underneath It All (Interscope)	3.73	3.64	3.61	3.77	68.6	20.0	3.66	3.56	4.00	3.60	3.85	3.76	3.72
NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.70	3.78	3.77	3.68	79.5	29.7	3.72	3.65	3.72	3.84	3.85	3.59	3.57
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.67	3.60	3.48	3.46	57.8	19.2	3.78	3.73	3.39	3.73	3.56	3.63	3.74
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.65	3.90	3.83	—	61.1	17.3	3.88	3.64	3.20	3.66	3.81	3.64	3.51
HP NIVEA Don't Mess...Man (Jive)	3.65	—	—	—	41.1	10.3	3.95	3.43	3.29	3.74	3.83	3.68	3.40
HP PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.65	3.84	3.79	3.95	44.3	7.3	3.97	3.58	3.14	3.58	3.98	3.74	3.29
PINK Just Like A Pill (Arista)	3.64	3.67	3.51	3.59	74.3	25.4	3.58	3.50	3.86	3.78	3.73	3.51	3.59
KELLY CLARKSON A Moment Like This (RCA)	3.63	3.64	3.62	3.63	74.9	21.1	3.97	3.52	3.23	3.67	3.78	3.54	3.53
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.57	3.56	3.58	3.66	62.2	16.2	3.78	3.47	3.36	3.49	3.51	3.66	3.61
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3.53	3.68	3.55	3.54	61.9	20.0	3.60	3.46	3.49	3.54	3.50	3.63	3.44
CREED One Last Breath (Wind-up)	3.53	3.79	3.56	3.71	67.8	23.8	3.62	3.62	3.35	3.46	3.70	3.59	3.38
HP NAPPY ROOTS Po' Folks (Atlantic)	3.53	3.82	3.69	—	50.5	12.2	3.55	3.52	3.49	3.55	3.88	3.47	3.26
OUR LADY PEACE Somewhere Out There (Columbia)	3.53	3.64	3.60	3.59	59.2	15.7	3.70	3.54	3.24	3.40	3.56	3.58	3.59
HOOBASTANK Running Away (Island/IDJMG)	3.52	3.66	3.63	3.74	48.6	11.4	3.79	3.41	3.19	3.49	3.75	3.33	3.57
JENNIFER LOPEZ Jenny From The Block (Epic)	3.45	—	—	—	47.0	11.4	3.74	3.02	3.35	3.54	3.39	3.52	3.35
SANTANA F/BRANCH The Game Of Love (Arista)	3.44	—	—	—	48.1	13.8	3.61	3.29	3.36	3.42	3.50	3.39	3.48
EMINEM Cleanin' Out My... (Shady/Aftermath/Interscope)	3.43	3.76	3.55	3.73	77.8	30.0	3.60	3.45	3.15	3.49	3.55	3.57	3.12
ASHANTI Happy (Murder Inc./IDJMG)	3.41	3.49	3.39	3.49	72.4	29.7	3.46	3.22	3.51	3.56	3.18	3.40	3.49
EVE F/ALICIA KEYS Gangsta Loyin' (Ruff Ryders/Interscope)	3.36	3.55	3.51	3.52	69.2	29.7	3.35	3.43	3.28	3.63	3.25	3.19	3.32
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.34	3.55	3.28	3.47	62.7	23.5	3.36	3.35	3.27	3.56	3.46	3.27	3.05
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.29	3.49	3.40	3.63	59.7	21.6	3.22	3.35	3.32	3.11	2.98	3.38	3.67
CHRISTINA AGUILERA Dirty (RCA)	3.25	3.33	3.29	3.28	62.2	18.9	3.49	3.12	2.98	3.38	3.07	3.52	2.98
P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.24	3.49	3.54	3.31	67.6	29.5	3.33	3.25	3.09	3.38	3.24	3.25	3.10
OKAFENFOLD Starry Eyed Surprise (Maverick/Reprise)	3.01	—	—	—	44.1	15.9	3.07	2.89	3.04	2.86	3.04	3.25	2.85

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Eminem stays red-hot, hanging on to the top spot in Callout America this week with "Lose Yourself" (Shady/Interscope). The song ranks second with teens and first with women 18-24.

LL Cool J climbs to No. 2 with "Luv U Better" (Def Jam/IDJMG). "Luv" scores top five rankings in all three key demos: teens (third), women 18-24 (fourth) and women 25-34 (fifth).

No Doubt, who leap to No. 1 on the R&R CHR/Pop chart this week, move up to No. 5 on Callout America with "Underneath It All," featuring Lady Saw (Interscope). "Underneath" ranks eighth with women 18-24 and a solid first 25-34.

Vanessa Carlton climbs to No. 7 with "Ordinary Day" (A&M/Interscope). "Ordinary" ranks 10th with teens, third 18-24 and ninth 25-34.

This week's big debut comes from Nivea, as "Don't Mess With My Man" (Jive) enters in a tie for No. 8 overall and is already getting significant airplay in several major markets, including Washington, DC; Cleveland; and Pittsburgh.

Last week we mentioned that Norah Jones' "Don't Know Why" (Blue Note/Virgin) fell short of the 40% familiarity threshold to print. This week the song is still just a tad short in familiarity, but its score would've ranked it 11th overall and third with women 25-34.

Some strong demo cells: Nappy Roots' "Po' Folks" (Atlantic) ranks seventh 25-34; Puddle Of Mudd's "She Hates Me" (Flawless/Geffen/Interscope) ranks fourth with teens and eighth with women 18-24; and Creed's "One Last Breath" (Wind-up) ranks seventh with women 18-24 and 25-34.

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. MIOWEST: Chicago, Cleveland, Detroit, Minneapolis, St. Louis. WEST: Denver, Los Angeles, Portland, San Diego, Seattle.

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R&R CHR/Pop Top 50

November 1, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	NO DOUBT F/LADY SAW Underneath It All (Interscope)	8409	+277	909752	14	134/0
1	2	AVRIL LAVIGNE Sk8er Boi (Arista)	8408	-71	897084	10	135/0
7	3	EMINEM Lose Yourself (Shady/Interscope)	7032	+1094	843889	6	126/2
3	4	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	6474	-502	593822	17	130/0
4	5	KELLY CLARKSON A Moment Like This (RCA)	6399	+60	693976	8	91/1
6	6	JUSTIN TIMBERLAKE Like I Love You (Jive)	6139	+179	652996	10	132/0
11	7	MADONNA Die Another Day (Maverick/WB)	5779	+761	577882	4	134/1
5	8	CREED One Last Breath (Wind-up)	5606	-377	541046	23	125/0
15	9	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	5109	+591	600809	8	106/5
14	10	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	5080	+470	524245	5	135/0
8	11	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	4988	-538	560875	17	131/0
13	12	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	4740	+44	453409	13	117/1
19	13	JENNIFER LOPEZ Jenny From The Block (Epic)	4684	+801	522935	4	128/0
9	14	EVE F/LICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	4672	-834	464530	17	127/0
17	15	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	4478	+304	449283	11	130/1
12	16	AVRIL LAVIGNE Complicated (Arista)	4296	-437	406792	24	135/0
10	17	VANESSA CARLTON Ordinary Day (A&M/Interscope)	4285	-747	414922	16	128/0
16	18	MICHELLE BRANCH Goodbye To You (Maverick/WB)	3722	-636	422113	15	125/0
18	19	PINK Just Like A Pill (Arista)	3555	-437	342747	21	132/0
20	20	PINK Family Portrait (Arista)	3339	+453	343675	6	128/0
24	21	KELLY ROWLAND Stole (Columbia)	2897	+350	316014	7	121/4
26	22	MATCHBOX TWENTY Disease (Atlantic)	2611	+228	244088	4	98/2
21	23	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	2554	-268	280421	17	105/0
30	24	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	2533	+607	281628	6	96/11
29	25	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	2301	+43	203220	10	99/1
31	26	TLC Girl Talk (Arista)	2217	+393	223370	3	105/6
22	27	ASHANTI Happy (Murder Inc./IDJMG)	2209	-488	267146	14	113/0
25	28	HOOBASTANK Running Away (Island/IDJMG)	2158	-358	247271	15	87/0
27	29	OUR LADY PEACE Somewhere Out There (Columbia)	2091	-253	302094	17	99/0
23	30	CHRISTINA AGUILERA Dirty (RCA)	2052	-537	236005	9	124/0
28	31	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1960	-333	208317	15	127/0
32	32	NAPPY ROOTS Po' Folks (Atlantic)	1911	+90	209344	9	76/1
38	33	O-TOWN These Are The Days (J)	1803	+421	213024	3	112/2
41	34	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	1801	+484	216345	3	100/7
36	35	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1751	+319	172716	5	85/3
48	36	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1658	+614	161649	2	101/11
39	37	LIFEHOUSE Spin (DreamWorks)	1589	+224	125415	6	84/10
50	38	NIVEA Don't Mess With My Man (Jive)	1308	+358	125946	2	63/18
35	39	NICK CARTER Help Me (Jive)	1226	-443	135153	8	93/0
40	40	MARIO Just A Friend 2002 (J)	1160	-170	105051	19	117/0
46	41	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	1148	+83	190788	4	2/0
45	42	LAS KETCHUP The Ketchup Song (Hey Hah) (Columbia)	1137	+64	165581	4	53/3
33	43	JENNIFER LOVE HEWITT BareNaked (Jive)	1120	-599	142455	12	105/0
37	44	BON JOVI Everyday (Island/IDJMG)	1028	-359	130610	9	78/0
43	45	DAVE MATTHEWS BAND Where Are You Going (RCA)	1013	-153	80565	13	58/0
Debut	46	BIG TYMERS Oh Yeah (Cash Music/Universal)	1004	+294	92854	1	64/4
47	47	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	965	-93	126093	6	49/0
Debut	48	NORAH JONES Don't Know Why (Blue Note/Virgin)	948	+159	96228	1	74/5
34	49	3LW I Do (Wanna Get Close To You) (Epic)	920	-782	76275	13	97/0
Debut	50	KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	895	+169	58751	1	29/3

135 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/20-10/26. Bulletins 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
GODD CHARLOTTE Lifestyles Of The Rich And... (Epic)	41
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	24
T.A.T.U. All The Things She Said (Interscope)	23
CHRISTINA AGUILERA Beautiful (RCA)	20
NIVEA Don't Mess With My Man (Jive)	18
SEAN PAUL Gimme The Light (VP/Atlantic)	18
KYLIE MINOGUE Come Into My World (Capitol)	17
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	13
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	11
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	11

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Lose Yourself (Shady/Interscope)	+1094
JENNIFER LOPEZ Jenny From The Block (Epic)	+801
MADONNA Die Another Day (Maverick/WB)	+761
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+614
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+607
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+591
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	+484
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+470
PINK Family Portrait (Arista)	+453
O-TOWN These Are The Days (J)	+421

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DJ SAMMY & YANOU Heaven (Robbins)	2364
JOHN MAYER No Such Thing (Aware/Columbia)	1977
CHAD KRUEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1954
NELLY Hot In Herre (Fo' Reel/Universal)	1952
JIMMY EAT WORLD The Middle (DreamWorks)	1706
LINKIN PARK In The End (Warner Bros.)	1513
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1415
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1408
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1279
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	1192
DEFAULT Wasting My Time (TVT)	1188
PINK Don't Let Me Get Me (Arista)	1157
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1139
ASHANTI Foolish (Murder Inc./IDJMG)	1045

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R&R CHR/Pop Top 50 Indicator

November 1, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NO DOUBT F/LADY SAW Underneath It All (Interscope)	3132	+79	91318	13	51/0
2	2	AVRIL LAVIGNE Sk8er Boi (Arista)	3025	+118	88313	9	50/0
3	3	KELLY CLARKSON A Moment Like This (RCA)	2499	+134	68198	6	45/0
5	4	JUSTIN TIMBERLAKE Like I Love You (Jive)	2285	-11	58612	8	49/0
6	5	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2190	-27	61720	15	45/0
9	6	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2164	+142	62784	5	51/0
7	7	CREED One Last Breath (Wind-up)	2048	-92	61451	23	44/0
12	8	MADONNA Die Another Day (Maverick/WB)	2035	+247	59009	3	51/0
4	9	VANESSA CARLTON Ordinary Day (A&M/Interscope)	1957	-341	55559	16	46/0
8	10	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1937	-147	58260	16	44/0
14	11	EMINEM Lose Yourself (Shady/Interscope)	1879	+354	57499	4	50/1
10	12	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1710	-295	50546	15	43/0
13	13	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	1614	+73	45691	10	49/0
15	14	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1570	+173	47832	12	45/1
11	15	EVE F/LICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1520	-391	42263	15	41/0
16	16	MATCHBOX TWENTY Disease (Atlantic)	1511	+271	43209	3	50/0
19	17	JENNIFER LOPEZ Jenny From The Block (Epic)	1463	+325	37745	2	47/0
20	18	PINK Family Portrait (Arista)	1238	+112	35011	5	46/1
17	19	PINK Just Like A Pill (Arista)	1161	-70	30643	20	34/0
25	20	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1092	+193	34145	6	42/1
18	21	HOOBASTANK Running Away (Island/IDJMG)	1047	-149	30745	17	33/0
22	22	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1019	-60	28036	9	36/0
29	23	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1004	+205	28767	5	42/5
27	24	LIFEHOUSE Spin (DreamWorks)	969	+115	27900	7	45/0
23	25	AVRIL LAVIGNE Complicated (Arista)	932	-54	27150	23	33/0
26	26	KELLY ROWLAND Stole (Columbia)	916	+33	23664	6	44/5
24	27	OUR LADY PEACE Somewhere Out There (Columbia)	823	-150	24809	15	27/0
32	28	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	798	+207	24862	2	45/5
31	29	TLC Girl Talk (Arista)	782	+107	23156	2	40/3
21	30	CHRISTINA AGUILERA Dirty (RCA)	769	-352	17620	7	28/0
28	31	ASHANTI Happy (Murder Inc./IDJMG)	694	-110	21881	13	24/0
36	32	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	633	+138	16835	2	39/3
35	33	NAPPY ROOTS Po' Folks (Atlantic)	630	+133	18725	8	33/1
42	34	O-TOWN These Are The Days (J)	559	+173	15497	2	28/4
43	35	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	504	+145	13002	2	32/10
30	36	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	466	-240	11971	13	20/0
41	37	THICKE When I Get You Alone (NuAmerica/Interscope)	428	+29	11981	4	34/2
45	38	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	392	+49	11791	2	20/1
33	39	DAVE MATTHEWS BAND Where Are You Going (RCA)	388	-182	11605	13	13/0
47	40	MARIAH CAREY Through The Rain (MonarC/IDJMG)	367	+68	10743	3	28/2
37	41	LEANN RIMES Life Goes On (Curb)	334	-108	11236	11	17/0
50	42	KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	321	+82	8976	2	15/2
39	43	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	316	-110	6980	15	13/0
34	44	NICK CARTER Help Me (Jive)	314	-187	7488	6	16/0
—	45	CANDY BUTCHERS You Belong To Me Now (RPM)	269	+37	6634	4	12/0
40	46	JENNIFER LOVE HEWITT BareNaked (Jive)	263	-148	7035	10	13/0
48	47	MARIO Just A Friend 2002 (J)	251	-29	5251	17	10/1
Debut	48	LAS KETCHUP The Ketchup Song (Hey Hah) (Columbia)	248	+59	5026	1	13/0
38	49	BON JOVI Everyday (Island/IDJMG)	236	-199	8299	9	18/0
Debut	50	STEREO FUSE Everything (EO/Wind-up)	234	+2	6106	1	17/0

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 10/20-Saturday 10/26. © 2002, R&R Inc.

Most Added.

ARTIST TITLE LABEL(S)	ADDS
T.A.T.U. All The Things She Said (Interscope)	17
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	12
KYLIE MINOGUE Come Into My World (Capitol)	12
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	10
SEAN PAUL Gimme The Light (VP/Atlantic)	10
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	9
NIVEA Don't Mess With My Man (Jive)	6
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	5
KELLY ROWLAND Stole (Columbia)	5
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	5
O-TOWN These Are The Days (J)	4
NORAH JONES Don't Know Why (Blue Note/Virgin)	4
GREGORY SCOTT Spark (Axis)	4
ALEXANDRA SLATE Guilty (Hollywood)	4
TLC Girl Talk (Arista)	3
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	3
SHAGGY Strength Of A Woman (MCA)	3
BIG TYMERS Oh Yeah (Cash Money/Universal)	3
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	3
THICKE When I Get You Alone (NuAmerica/Interscope)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Lose Yourself (Shady/Interscope)	+354
JENNIFER LOPEZ Jenny From The Block (Epic)	+325
MATCHBOX TWENTY Disease (Atlantic)	+271
MADONNA Die Another Day (Maverick/WB)	+247
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+207
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+205
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+193
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	+173
O-TOWN These Are The Days (J)	+173
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+147
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+145
KYLIE MINOGUE Come Into My World (Capitol)	+143
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+142
SHAGGY Strength Of A Woman (MCA)	+141
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	+138
KELLY CLARKSON A Moment Like This (RCA)	+134
NAPPY ROOTS Po' Folks (Atlantic)	+133
AVRIL LAVIGNE Sk8er Boi (Arista)	+118
SEAN PAUL Gimme The Light (VP/Atlantic)	+116
LIFEHOUSE Spin (DreamWorks)	+115
DEFAULT Live A Lie (TVT)	+115
PINK Family Portrait (Arista)	+112
TLC Girl Talk (Arista)	+107
KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	+82
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+79
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	+73
MARIAH CAREY Through The Rain (MonarC/IDJMG)	+68
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+65
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+59
LAS KETCHUP The Ketchup Song (Hey Hah) (Columbia)	+59

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ON THE RECORD

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Cape Cod, MA

CHR music seems to be in good shape as we begin to approach the winter slowdown. Missy Elliott's "Work It" and Jennifer Lopez's "Jenny From the Block" are heating up for us. Eminem's "Lose Yourself" is a giant tune! We're getting tons of calls from all age groups — men and women. After we added it about two months ago, Nivea's "Don't Mess With My Man" is also starting to make a good

run. • Under the fearless leadership of PD Kevin Matthews and OM "Smokin" Steve McVie, we continue with a formula non-alien to many other CHR's out there: Play the hits, know your audience, no clumping and a bunch of other pieces of the puzzle that are away from my brain stem as I type this. • Bottom line: If you're giving the audience the music they want and you're having a blast while doing it, you're doing OK. The Rose continues to do just that, and the audience knows it.

Good Charlotte's "Lifestyles of the Rich and Famous" (Epic) gets the Most Added title with 41 adds; Simple Plan's "I'd Do Anything" (Lava/Atlantic) comes in second with 24; and following on the band's heels is T.A.T.U. with 23 adds for "All the Things..." (Interscope) ... Out with the old, in with the new: **Kid Rock** features Sheryl Crow on "Picture" (Top Dog/Lava/Atlantic) and debuts at No. 50*, **Norah Jones** enters the chart all by her lonesome with "Don't Know Why" (Blue Note/Virgin) at No. 48*, and **Big Tymers**' "Oh Yeah" debuts at No. 46* ... **Eminem**'s "Lose Yourself" (Shady/Interscope) gets the Most Increased Play title with a +1,094. Second is **Jennifer Lopez**'s "Jenny From the Block" (Epic) with + 801, and third is **Madonna**'s "Die Another Day" (Maverick/WB) with +761 ... Well, it must be Heinz, 'cause "The Ketchup Song" (Columbia) by **Las Ketchup** is slowly oozing its way up the chart. The tune spreads from No. 45-42* and gains +64. And speaking of "spreading," TLC's "Girl Talk" (Arista) is the hot topic in the rumor mill and leaks from No. 31-26* this week ... Hmmm, the two biggest chart movers, respectively, focus on a particular female's opinion and the safety of women in general. **Puddle Of Mudd**'s "She Hates Me" (Flawless/Geffen/Interscope) ties with **Nivea**'s "Don't Mess With My Man" (Jive) with 12 positions skipped. Puddle now rest at 36* (and are fourth on the M.I.P list), and Nivea keeps No 38* warm for the next seven days.

CHR/Pop
ON THE RADIO

— Tanya O'Quinn/Asst. Editor

ON THE RISE

ARTIST: **Alexandra Slate**

LABEL: **Hollywood**

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



Alexandra Slate

Though she's merely 21 years old, Alexandra Slate has had her share of trials and tribulations. When faced with adversity and crisis, she does what many people do when they don't feel like entertaining the negative energy: She resorts to melodic or rhythmic massages of the spirit. Whether it's dancing, singing, writing or playing an instrument, music is a healer of the soul (at least / think so). While it's said that laughter is the best medicine, I think music is the best type of therapy, and so does Miss Slate.

"I know it sounds cliched, but writing really is a form of therapy," she says. "As you endure these episodes, you know that you're going to get through the shitty stuff, pick up a guitar and write a wicked song." Slate's debut album, *Edge of the Girl*, contains such "wicked songs." Turning personal experiences into melodic messages sashaying over the passionate and dominant strum of the guitar is what Alexandra seems to be damn good at.

At age 9, Slate became interested in playing the guitar. Though her first lesson quickly made her re-evaluate her decision to learn the instrument, five years later she discovered a renewed interest in the musical tool. "From 13 to 15, all I listened to was punk rock — Screaming Weasel, NOFX, Green Day," she says. "When I started playing guitar again, it was really therapeutic." Ahhh, the horrid effects of puberty.

While enduring that awkward stage — which includes re-evaluating your physical appearance, not understanding your parents, questioning where you belong on this earth and wondering why the guys you like don't like you — one may search desperately for a haven. Music became Slate's sanctuary. As she matured, her musical tastes expanded to the likes of Joni Mitchell, Sheryl Crow, Chrissie Hynde and The Pretenders, The Beatles and The Who, as well as Motown artists and soulful legends like Etta

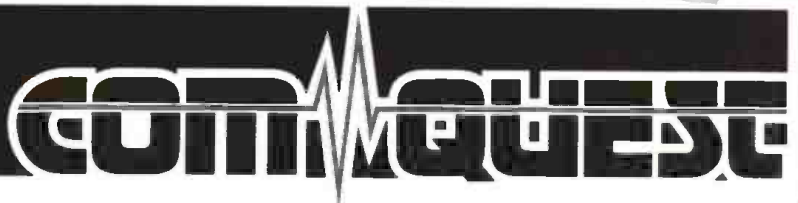
James and Otis Redding. "And I'm totally in awe of Miles Davis," she reveals.

Although those influences have enabled the singer-songwriter to grow musically, she has always maintained a deeply introspective quality in her songwriting. "My songs are my diary, and when I listen to other people's albums, I almost feel like I'm being invasive," she says. "I assume their songs are as personal and emotional as my own." While Slate's demeanor might suggest timidity and innocence, the Toronto native is known by her friends as "the sweet girl with the trucker mouth." She may be viewed as the girl next door in person, but onstage the kickass rock 'n' roll chick is in control!

The lead single from her forthcoming album is "Guilty." It's an emotionally charged, musically driven wrestling match in which the conscience and the heart are opponents. The song's protagonist knows that she is the one to blame for what has gone wrong in the relationship; however, she's not really trying to apologize. It's not that she is too stubborn, arrogant or self-centered to see her own imperfections; it's just that to admit she's done something wrong is to admit that she's hurt the man she loves.

Perhaps she's feeling that if the situation were resolved (even with the help of others), her self-persecution would come to an end. Now, I've been called too deep, but if this is what Slate is expressing, this is a damn good situation to pinpoint, and the way in which she delivers this emotional tug-of-war is impressive.

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America's Best Testing CHR/Pop Songs 12+
For The Week Ending 11/1/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	4.04	4.04	81%	11%	4.05	78%	11%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	4.02	3.96	94%	24%	4.11	93%	22%
KELLY CLARKSON A Moment Like This (RCA)	3.97	3.96	95%	29%	3.93	95%	30%
HOOBASTANK Running Away (Island/IDJMG)	3.92	3.91	72%	16%	4.02	70%	13%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.89	3.94	96%	33%	3.87	96%	31%
OUR LADY PEACE Somewhere Out There (Columbia)	3.89	3.86	76%	18%	3.92	73%	15%
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.88	3.82	86%	28%	3.87	88%	27%
AVRIL LAVIGNE Complicated (Arista)	3.84	3.99	99%	56%	3.91	99%	55%
EMINEM Lose Yourself (Shady/Interscope)	3.84	3.73	86%	18%	3.99	86%	13%
NO DOUBT Underneath It All (Interscope)	3.75	3.83	95%	32%	3.94	94%	28%
PINK Family Portrait (Arista)	3.74	3.79	74%	12%	3.82	74%	10%
PINK Just Like A Pill (Arista)	3.72	3.76	98%	51%	3.91	97%	47%
KELLY ROWLANDO Stole (Columbia)	3.71	3.69	57%	10%	3.65	52%	9%
MATCHBOX TWENTY Disease (Atlantic)	3.70	3.79	56%	7%	3.79	58%	6%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.70	3.64	96%	37%	3.72	96%	38%
NELLY F/KELLY ROWLANDO Dilemma (Fo' Reel/Universal)	3.65	3.70	93%	49%	3.76	93%	49%
PAUL OAKENFOLDO Starry Eyed Surprise (Maverick/Reprise)	3.62	3.79	63%	14%	3.70	59%	13%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.61	3.52	66%	20%	3.60	66%	18%
CREED One Last Breath (Wind-up)	3.61	3.74	91%	37%	3.70	91%	34%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.60	3.57	68%	15%	3.73	69%	12%
MADONNA Die Another Day (Warner Bros.)	3.57	3.70	77%	14%	3.60	76%	12%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.52	3.48	97%	51%	3.72	97%	47%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.48	3.35	66%	15%	3.45	65%	16%
CHRISTINA AGUILERA & REDMAN Dirty (RCA)	3.45	3.56	89%	25%	3.49	88%	23%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.45	3.37	94%	33%	3.66	93%	31%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.43	3.49	92%	45%	3.52	92%	43%
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.43	-	64%	17%	3.60	63%	14%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.40	3.41	66%	23%	3.48	64%	22%
ASHANTI Happy (Murder Inc./IDJMG)	3.38	3.36	90%	43%	3.37	88%	42%
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.13	3.10	90%	53%	3.28	90%	52%

Total sample size is 778 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)
Total Plays: 873, Total Stations: 58, Adds: 2

MARIAH CAREY Through The Rain (MonarC/IDJMG)
Total Plays: 826, Total Stations: 79, Adds: 11

THICKE When I Get You Alone (NuAmerica/Interscope)
Total Plays: 778, Total Stations: 67, Adds: 5

SEAN PAUL Gimme The Light (VP/Atlantic)
Total Plays: 765, Total Stations: 51, Adds: 18

SHAGGY Strength Of A Woman (MCA)
Total Plays: 733, Total Stations: 70, Adds: 11

STEREO FUSE Everything (EO/Wind-up)
Total Plays: 664, Total Stations: 50, Adds: 6

COLDPLAY In My Place (Capitol)
Total Plays: 415, Total Stations: 42, Adds: 3

RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
Total Plays: 362, Total Stations: 39, Adds: 9

KYLIE MINOGUE Come Into My World (Capitol)
Total Plays: 325, Total Stations: 62, Adds: 17

GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)
Total Plays: 297, Total Stations: 62, Adds: 41

Songs ranked by total plays



A PREGNANT MAN

KWTX/Waco, TX PD and morning show host Jay Charles agreed to experience the last four weeks of his wife's pregnancy firsthand: He'll wear an "Empathy Belly" until she goes into labor. The Empathy Belly weighs approximately 33 pounds and mimics the symptoms a woman experiences during the ninth month of pregnancy.

TALK BACK TO R&R!

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

Phone: 310-788-1663 E-mail: tnovia@rronline.com

Fax: (310) 203-9763



BOUNCING INTO WKCI

Island Def Jam recording artists Bon Jovi made a surprise appearance at WKCI (KC101)/New Haven, CT. They performed at a surprise private concert for 30 contest winners in the KC101 studios. Seen here are (back, l-r) Bon Jovi's Tico Torres; KC101 morning talent Mary Scanlon; Bon Jovi's David Bryan, Jon Bon Jovi and Ritchie Sambora; and (front) KC101 morning talent Vinnie Penn.



THE BAD BOYS

Arista/Bad Boy recording artist P. Diddy hung out backstage with people from Lawman Promotions after a recent show. Seen here are (l-r) P. Diddy Road Manager Shawn Perez, Arista Records' Steve Bartels, Lawman Promotions Sr. VP Gary Spangler, P. Diddy and Lawman Promotions President Greg Lawley.

Stations and their ads listed alphabetically by market

WFLY/Albany, NY PD: <i>Greg Michaels</i> AD: <i>Elisa Rockwell</i> GOOD CHARLIE "Sam" JAN 21 BOUNCE "Sam" RED HOT CHILLI "Sam"	WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	KOAM/Moines, IA PD: <i>Greg Chaney</i> AD: <i>Terra Knight</i> WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	WKZY/Greenville, NC PD: <i>Jeff McHugh</i> AD: <i>Terra Knight</i> WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	WLAN/Lancaster, PA PD: <i>Michael McCoy</i> AD: <i>J. Busch</i> WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	WVQQ/Morgantown, WV Dir. <i>Phrog</i> AD: <i>Jeff McHugh</i> WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	KHYS/Portland, ME PD: <i>Diana Laird</i> AD: <i>Wendy Adams</i> WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	KROQ/Tucson, AZ PD: <i>Steve King</i> AD: <i>John Vargo</i> WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH
WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH	WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH WYXI/Canton, OH

Monitored Reporters
187 Total Reporters

135 Total Monitored

52 Total Indicator
51 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
WAEV/Savannah, GA

RateTheMusic.com BY MEDIABASE

America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 11/1/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top CHR/Rhythmic songs like Eminem's 'Lose Yourself' and Cam'ron's 'Hey Ma'.

Total sample size is 565 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Baby LABEL: Cash Money/Universal By MIKE TRIAS/ASSISTANT EDITOR



Bryan "Baby" Williams is a busy, busy man these days. Besides being co-CEO of Cash Money Records with his brother Ronald "Slim" Williams, Baby is half of the rap superduo Big Tymers.

Baby, also known as Da #1 Stunna, and Slim entered the music business in 1991, when they formed Cash Money Records. But it wasn't until 1997 that Baby and Cash Money in-house producer Mannie Fresh made their rap debut.

Reporters

Large grid of reporter assignments across various markets including Atlanta, Chicago, Dallas, Denver, Houston, Los Angeles, Miami, New York, Phoenix, San Francisco, and Seattle.

Monitored Reporters 92 Total Reporters 81 Total Monitored 11 Total Indicator



DONTAY THOMPSON
dthompson@radioandrecords.com

Tampa Gets Wild For Last Damn Show

Highlights from WLLD's big station concert

WLLD (Wild 98.7)/Tampa recently threw its final station-sponsored show of the year for its listeners. The Last Damn Show: 4 Life, held Oct. 5 at Tropicana Field in St. Petersburg, FL, featured a lineup that included some of today's hottest artists. A crowd of 20,000 got to check out Trick Daddy, Mario, The Ying-Yang Twins, Angie Martinez, JT Money, 3LW and headliner P. Diddy. This week we've decided to share with you some photos taken during the event. I hope you enjoy them.



SCARY STUFF

I thought Halloween had already passed. Just kidding! Taking a moment to pose with the Wild staff during their Last Damn Show are Koch Records act The Ying-Yang Twins (second and third from l). Also pictured here are (l-r) Koch Records' Dee Sonoram; Lawman's Greg Lawley; PD Orlando, Wild MD Beata, Asst. PD/midday host Scant, afternoon driver Alli and morning co-hosts Kathy and Gary Spangler.



BACKSTAGE

After his performance at WLLD's Last Damn Show: 4 Life, J Records star Mario took a moment to show us his pearly whites. Seen here are (l-r) J Records rep Michael Williams, Mario, WLLD MD Beata and Lawman Promotions' Greg Lawley and Gary Spangler.



NOW THAT'S A FIRE!

You know a performance is going to be hot — literally — when there's pyro involved. P. Diddy had all the Wild listeners in awe with his spectacular stage performance during the Last Damn Show. It doesn't get any better than this!



A HAPPY CREW

2LW — I mean 3LW — take a moment to pose with the crew backstage during the big Wild show. Pictured here (l-r) are 3LW's Kiely, Epic's Mike Liberman, 3LW's Adrienne, Lawman's Greg Lawley and Gary Spangler and WLLD MD Beata.



SAY CHEESE

City High was in the house at the Last Damn Show. Hanging out backstage are (l-r) Lawman's Greg Lawley; City High's Ryan Toby and Claudette Ortiz; WLLD morning co-host Gordie, night jock 3rd Leg Greg and PD Orlando; and Lawman's Gary Spangler.



I WEAR MY SUNGLASSES INDOORS?

Everyone jumped at the chance to take a picture with P. Diddy backstage during the Last Damn Show. Seen here (l-r) are Lawman's Gary Spangler, WLLD MD Beata, Diddy, WLLD afternoon driver Alli, Arista Records Steve Bartels, Lawman's Greg Lawley and an unidentified individual from Diddy's camp.



HOW COOL AM I?

WLLD's night jock, 3rd Leg Greg (r), poses with WQHT/New York afternoon driver and EastWest/EEG recording artist Angie Martinez.



JUST CHILLIN'

WLLD PD Orlando (r) takes a moment to chop it up with Atlantic/Slip-N-Slide artist Trick Daddy.



GETTING READY FOR THE SHOW

Just before show time, thousands of Wild listeners made their way into Tropicana Field for the Last Damn Show: 4 Life.



WE LOVE YOU, ANGIE!

The WLLD staff poses with EastWest/EEG artist Angie Martinez (third from l).

R&R CHR/Rhythmic Top 50

Powered By



November 1, 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 (Gold Mind/Elektra/EEG)	5244	+149	716044	9	77/0
4	2	EMINEM Lose Yourself (Shady/Interscope)	4459	+570	583909	6	73/0
3	3	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	4196	-218	612309	15	74/0
2	4	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3944	-559	593268	18	56/0
6	5	LL COOL J Luv U Better (Def Jam/IDJMG)	3507	+354	561951	10	75/3
10	6	SEAN PAUL Gimme The Light (VP/Atlantic)	3184	+532	443606	8	70/4
7	7	ASHANTI Baby (Murder Inc./IDJMG)	3126	+125	400992	20	71/0
9	8	JENNIFER LOPEZ Jenny From The Block (Epic)	3042	+318	400042	4	66/1
5	9	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2818	-615	419545	18	76/0
8	10	LUDACRIS Move Bitch (Def Jam South/IDJMG)	2583	-219	383868	23	67/0
14	11	NIVEA Don't Mess With My Man (Jive)	2387	+104	282831	15	56/2
22	12	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	2375	+876	353476	3	74/7
12	13	BIG TYMERS Oh Yeah (Cash Money/Universal)	2133	-314	266457	12	71/0
13	14	N.O.R.E. Nothin' (Def Jam/IDJMG)	2083	-360	265838	23	71/0
21	15	ISYSS Single For The Rest Of My Life (Arista)	2019	+296	175414	10	55/2
15	16	CLIPSE When The Last Time... (Star Trak/Arista)	2017	+21	373587	8	67/2
11	17	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1946	-543	269444	16	64/0
16	18	NAPPY ROOTS Po' Folks (Atlantic)	1855	-73	241317	20	57/0
18	19	STYLES Goodtimes (Interscope)	1810	-79	240353	17	61/0
23	20	TLC Girl Talk (Arista)	1595	+129	173097	5	68/0
17	21	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1499	-418	230850	19	65/0
24	22	KELLY ROWLAND Stole (Columbia)	1340	+39	149688	7	60/0
33	23	AMANDA PEREZ Angel (Powerhowse/Mad Chemistry)	1231	+235	103826	5	40/5
29	24	ERICK SERMON F/REDMAN React (J)	1211	+122	223737	6	57/4
27	25	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	1208	+65	217299	5	56/0
30	26	WC The Streets (Def Jam/IDJMG)	1194	+130	194360	7	37/1
26	27	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1192	+47	85520	6	49/1
25	28	JUSTIN TIMBERLAKE Like I Love You (Jive)	1154	-135	160421	10	43/2
31	29	BENZINO Rock The Party (Elektra/EEG)	1143	+100	148968	8	50/4
39	30	NELLY Air Force Ones (Fo' Reel/Universal)	1094	+371	117959	3	43/17
28	31	CHRISTINA AGUILERA Dirty (RCA)	1017	-105	92689	8	36/1
32	32	AALIYAH I Care 4 U (BlackGround)	1012	-6	216010	13	7/1
34	33	MARIO Braid My Hair (J)	991	+36	137494	5	49/1
38	34	XZIBIT Multiply (Loud/Columbia)	924	+172	169794	9	36/1
Debut	35	BABY F/P. DIDDY Do That... (Cash Money/Universal)	851	+438	93468	1	58/5
37	36	MUSIQ Dontchange (Def Soul/IDJMG)	768	+4	107050	10	21/0
42	37	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	746	+128	67955	3	37/2
45	38	FABOLOUS This Is My Party (Elektra/EEG)	725	+133	106023	2	48/3
Debut	39	SNOOP DOGG From Tha Chuuuch... (Doggy Style/Priority/Capitol)	683	+202	103527	1	48/7
Debut	40	EVE Satisfaction (Ruff Ryders/Interscope)	682	+362	78194	1	53/9
47	41	AMERIE Talkin' To Me (Rise/Columbia)	666	+76	110234	2	44/6
40	42	YING YANG TWINS By Myself (Koch)	659	-61	83220	8	20/1
44	43	FIELD MOB Sick Of Being Lonely (MCA)	644	+51	49895	3	27/3
Debut	44	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	619	+189	121652	1	23/4
46	45	MADONNA Die Another Day (Maverick/WB)	608	+16	104479	3	16/0
36	46	B2K Why I Love You (Epic)	574	-252	54139	7	39/0
43	47	GINUWINE Stingy (Epic)	562	-40	74141	19	25/0
Debut	48	JA RULE Thug Lovin' (Murder Inc./IDJMG)	509	+21	113254	1	5/0
35	49	3LW I Do (Wanna Get Close To You) (Epic)	508	-342	59451	17	38/0
49	50	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	481	-50	76866	18	28/0

Most Added.

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LIL' ROMEO True Love (New No Limit/Universal)	22
TYRESE How You Gonna Act Like That (J)	20
NELLY Air Force Ones (Fo' Reel/Universal)	17
JIM CROW Hot Wheels (Interscope)	12
ROOTS Break You Off (MCA)	12
ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)	11
EVE Satisfaction (Ruff Ryders/Interscope)	9
TONI BRAXTON Hit The Freeway (Arista)	9
TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	8
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	7
SNOOP DOGG From Tha... (Doggy Style/Priority/Capitol)	7
AALIYAH Miss You (BlackGround)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+876
EMINEM Lose Yourself (Shady/Interscope)	+570
SEAN PAUL Gimme The Light (VP/Atlantic)	+532
BABY F/P. DIDDY Do That... (Cash Money/Universal)	+438
NELLY Air Force Ones (Fo' Reel/Universal)	+371
EVE Satisfaction (Ruff Ryders/Interscope)	+362
LL COOL J Luv U Better (Def Jam/IDJMG)	+354
JENNIFER LOPEZ Jenny From The Block (Epic)	+318
ISYSS Single For The Rest Of My Life (Arista)	+296
AMANDA PEREZ Angel (Powerhowse/Mad Chemistry)	+235

New & Active

JAHEIM Fabulous (Divine Milk/WB) Total Plays: 469, Total Stations: 28, Adds: 2
TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic) Total Plays: 449, Total Stations: 13, Adds: 8
LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia) Total Plays: 437, Total Stations: 22, Adds: 3
DRU HILL I Should Be... (Def Soul/IDJMG) Total Plays: 432, Total Stations: 31, Adds: 2
BUSTA RHYMES Make It Clap (J) Total Plays: 402, Total Stations: 39, Adds: 2
OOBIE F/LIL' JON... Nothin's Free (TVT) Total Plays: 383, Total Stations: 21, Adds: 1
504 BOYZ Tight Whips (New No Limit/Universal) Total Plays: 308, Total Stations: 32, Adds: 2
SHADE SHEIST F/MATE DOGG Wake Up (MCA) Total Plays: 276, Total Stations: 15, Adds: 3
LIL' ROB Barely Getting By (Upstairs) Total Plays: 257, Total Stations: 13, Adds: 3
ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG) Total Plays: 240, Total Stations: 33, Adds: 11

Songs ranked by total plays

R&R Station Playlists have moved to the web.
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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 10/20-10/26. 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. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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Top 10 Phones **KKUU**

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R&R Rhythmic Mix Show Top 30

November 1, 2002

RANK ARTIST TITLE LABEL

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

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. (C) 2002, R&R, Inc.



PHAT MIX SIX

- TRINA 1/LUDACRIS** B R Right (Slip-N-Slide/Atlantic)
- 50 CENTS** Wanksta (Shady/Aftermath/Interscope)
- SNOOP DOGG** From The Chuuuch To Da Palace (Doggy Style/Priority/Capitol)
- TALIB KWELI 1/BILAL** Waitin' For The DJ (Rawkus/MCA)
- EMINEM** 8 Mile (Shady/Interscope)
- N.O.R.E.** Full Mode (Def Jam/IDJMG)

Wax traxx

I'm a big 2Pac fan, and I love "The Pledge" (Murder Inc./IDJMG) with Ja Rule, Ashanti, Nas and Pac. I love how they brought him back in on the end. It has good production, and I'm feeling that joint. Another joint I'm into is the Baby & P. Diddy, "Do That." It will be a club banger right away and will get in people's heads. It grows on you. Another one I'm personally feeling is Craig David's "What's Your Flava" (Wildstar/Atlantic). I'm so old school, and I listen to it so deep, in the bassline I can hear "Planet Rock." My boys think I'm on crack or something, but I'm feeling that Craig David.

Charlie Ramos, KFSM/Sacramento



CONCRETE 1200SQUAD

I'm real big on Sean Paul's "Gimme The Light (Remix)" (VP/Atlantic). My man Sean Paul is taking reggae to another level. Now he added Busta Rhymes to the track to make sure it stays real street. With Busta on the track, it adds more fire. Freeway & Jay-Z's "What We Do" (Roc-A-Fella/IDJMG) has a crazy beat, the loop is contagious, and Jay-Z takes it over. Freeway does his thing on it, but Jay-Z adds to it. Of course, we've got to put in 50 Cent's "Wanksta" (Shady/Aftermath/Interscope). Everyone is talking about this joint right here. The new Nas, "Made You Look," is real street. He keeps it real street on this and isn't going for any radio play on it. It's just a real hot, raw joint.

DJ Buck

The new Missy Elliott, "Get on the Floor" (Gold Mind/Elektra/EEG) is hot! It's a smash, it's a banger, and it's like another "Work It, Pt. 2." There is a new track out by a group on Epic called Sarai. The song is called "Pack Ya Bags," and it's dope. It's a great female record. It has a beat on it that people are feeling right now. Timbaland came strong on Ms. Jade's "Ching, Ching, Pt. 2" (Beatclub/Interscope). The beat is faster, and Timbaland's on it more. It's a straight party record. I'm also still feeling Cipse's "When The Last Time" (Star Trak/Arista). It's been banging for me for a while now.

Leslie Perez, KYLD/San Francisco



Tell Me

A hot joint right now that is just sick is Sean Paul's "Gimme The Light (Remix)" with Busta Rhymes. We've been playing this version and have been getting a lot of calls on it. Every single mix I play, I have to play LL Cool J's "Love You Better" (Def Jam/IDJMG) to keep the ladies satisfied. I'm playing the new Busta Rhymes, "Make It Clap" (J), in the clubs, and it's been getting good reaction. And I'm feeling Smilez & Southstar's "Tell Me" (ARTISTdirect); it's like the next Nelly & Kelly.

DJ Quest, WBTT/Ft. Meyers

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ON THE RECORD

This Week's Hottest Music Picks

T. Gray

MD, KBXX/Houston

Beyoncé's "Wishing on a Star" (Columbia): A special song that only a special person could do. This is a smash hit.

Justin Timberlake featuring Timbaland's "Cry Me a River" (Jive): It's the s**t for real.

Aaliyah's "Miss You" (Blackground/Universal): It speaks for itself.

Colby Colb

PD, WPHI/Philadelphia

Roots featuring Musiq's "Break You Off" (MCA): I'm feeling this.

Freeway featuring Jay-Z & Beanie Sigel's "What We Do" (Roc-A-Fella/IDJMG): No. 1 requests at the station!

Eve's "Satisfaction" (Ruff Ryders/Interscope): She's home-grown. That's my girl. A very good female record that's getting a lot of female requests.

B2K featuring P. Diddy's "Bump, Bump, Bump" (Epic): I like this record. It's hot!

Erik Bradley

MD, WBBM/Chicago

Justin Timberlake featuring Timbaland's "Cry Me a River": This is another Timbaland jam. Sounds like a smash (duh!).

Christina Aguilera's "Beautiful" (RCA): This may be Christina's biggest hit ever. She has a fresh new sound, and I'm curious to watch how the public reacts to it.

Dana Cortez

PD/MD, KMRK/Odessa, TX

B2K featuring P. Diddy's "Bump, Bump, Bump": I think this one is going to be the turning point in B2K's career; it's much more grown-up. I mean, I can actually hear this one in the clubs, and Diddy, man, he goes off on this joint!

Nelly's "Air Force Ones" (Fo' Reel/Universal): Very, very street. I love Murphy Lee on this track. It just sounds great on the air.

Amerie's "Talkin' to Me" (Rise/Columbia): This is such a nice record. Great transition record, and, frankly, I love her album!

Da Nutz (J. Philla & Joey Boy)

MDs, KKFR/Phoenix

Eminem's *8 Mile* (Shady/Aftermath/Interscope): It's crazy! We kinda got heat for touching it over a couple of

Wednesdays ago, but, hey, we had to hit the world premieres. Don't lie — you would have done the same thing.

Jurassic 5's "What's Golden" (Interscope): We own hip-hop in Phoenix, and this record is real hip-hop. It's doing very, very well, which is kinda refreshing.

Trina featuring Ludacris' "B R Right" (Slip-N-Slide/Atlantic): This is running things on our "Battle" feature. It's on its way to two weeks' straight worth of wins.

Pattie Moreno

PD, KBOS/Fresno

Mario's "C'mon" (J): This is hot.

Westside Connection's "It's the Holidayz" (Hollywood): It's one of the records I'm feeling off the *Friday After Next* soundtrack.

Christina Aguilera's "Beautiful": Not sure if it's a record for us, but I do like it.

Smilez & Southstar's "Tell Me" (ARTISTdirect): I've been on this for a very long time now, and it's exploded for us. It's top three phones right now.

E-Man

MD, KPWR/Los Angeles

Isyss's "Single for the Rest of My Life (Remix)" (Arista): The original version of this song is good, but the remix is even better.

Mariah Carey featuring The Westside Connection's "Irresistible" (MonarC/IDJMG): Def-



LL Cool J

initely one of the best records we're banging; it's Mariah over a classic West Coast beat, with Westside Connection on the track.

Justin Timberlake featuring Timbaland's "Cry Me a River": This will totally take Justin Timberlake to the next level.

Angel Garcia

PD/MD, KWYL/Reese, NV

Smilez & Southstar's "Tell Me": I have 1,000 spins on this. It's still a solid record and will continue to grow for us.

Trina featuring Ludacris' "B R Right": Wake up! First week in on this joint, and it's top five phones.

LL Cool J's "Lollipop" (Def Jam/IDJMG): Guaranteed corgasms, not ear spasms. Whaaaa!

Sarah O'Connor

MD, WPGC/Washington

Aaliyah's "I Miss You": A beautiful record.

Deborah Cox's "Morning After" (J): You really feel her on this one.

B2K featuring P. Diddy's "Bump, Bump, Bump": Sounds like the fellas are growing up already. Instant phones.

Vivian Green's "Emotional Rollercoaster" (Columbia): Hot! Who hasn't been on the emotional roller coaster of love?

Big Al

MD, WLYD/Green Bay, WI

Common featuring Mary J. Blige's "Come Close to Me" (MCA): I'm loving this joint. Common is so real, and the song even fits in my Slow Jams show.

Ja Rule featuring Bobby Brown's "Thug Lovin'" (Murder Inc./IDJMG): It's won "Battle of the New Champ" for the past few days, and it's gonna be huge for us!

Jay-Z featuring Beyoncé's "'03 Bonnie & Clyde" (Roc-A-Fella/IDJMG): Since we've requested the phones won't stop ringing, and the requests keep flowing in from both demos. Watch out, it's soon to be No. 1!

Corey Hill

PD/MD, WWBZ/Charleston, SC

LL Cool J featuring Amerie's "Paradise" (Def Jam/IDJMG): Great followup to "Luv U Better."

50 Cent's "Wanksta" (Shady/Aftermath/Interscope): A great street record that sounds great on the air. 50 Cent is the next B.I.G.

Lil Jon & The Eastside Boyz featuring Trick



Aaliyah

Daddy, Fat Joe & Oobie's "Play No Game" (TVT): This is the joint.

Jazzy Jim Archer

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

Aaliyah's "Miss You": Nice record.

Missy Elliott's "Get on the Floor" (Elektra/EEG): This is supa blaze! Another No. 1 record for Missy.

Beata

MD, WLLD/Tampa

Angie Martinez featuring Kelis' "Take You Home" (EastWest/EEG): This is a nice little ditty to tap your toes to.

Westside Connection's "It's the Holidayz": I know this is early, but definitely make sure you're aware of this record. It's going to be hot.

Joe featuring Jadakiss' "I Want a Girl Like You" (Jive): A little birdie told me about this one.

Antdog

PD, KKUU/Palm Springs, CA

WC's "Walk, Walk" (Def Jam/IDJMG): If you're hip, you can get your walk on to this. If you're not, you can get ratings.

Sean Paul featuring Busta Rhymes' "Gimme the Light (Remix)" (VP/Atlantic): You can't understand what either of these cats is saying, but it's tight. They can make *Best of Both Worlds, Part Two*.

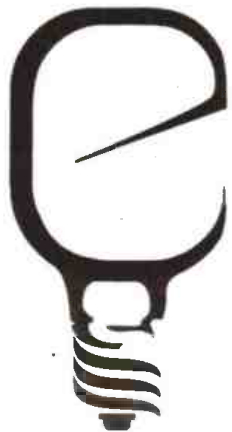
Nelly's "Air Force Ones": You should get a pair and put the song on the air.

(Editor's note: Antdog also wanted to pick the art from Christina Aguilera's album. Open up the album cover and you'll see what he's talking about.)

Priya

MD, KTHI/Houston

Jaheim's "Fabulous" (Warner Bros.): This is just a nice joint.



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KASHON POWELL
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In Da Mix

■ An insight into the minds of a few mix-show DJs

Mix-show DJs are an important part of the programming of a radio station. They break new records, keep their ears to the streets and know what's going on with the music. Despite that, they often don't get the recognition they deserve and are seldom told how important they are to the station.

There are so many hot mixers out there — more than I have space for — but I wanted to take this week's column to recognize three of them: **Steve Nice**, **DJ Ro** and **DJ Dense**.

Nice is one of the country's premier DJs, and he's definitely lighting things up in Dallas, where he's a mix-show DJ on KKDA (K104). Before spinning at K104, he spent 10 years as lead mixer at Houston's KBXX-FM. Nice is on the air every weekday at noon, plus every Tuesday, Thursday, Saturday and Sunday night. He also spins at Club Life and Club Broadway.

DJ Ro holds it down in New Orleans at Clear Channel's WQUE (93). Rolling through New Orleans and not checking out DJ Ro is a definite no-no; he's the king of this city. You can hear Ro on Q93 every Friday and Saturday night, getting the party started. Mixing on-air is definitely a primary focus for DJ Ro, but he's also working on a compilation album, *Dirty South Boys: Volume 2*, and plans for syndication.

By the end of my first week in Los Angeles I was a fan of DJ Dense. Dense is one of many hot mixers at Radio One's KKBT. He's on every weekday at 5pm during afternoon personality Adimu's show, and he also has a mix show on Saturday nights. In the words of KKBT PD Robert Scorpio, "This guy really gets it. He understands what the listeners want."

R&R: How did you get started as a mixer?

SN: My mother bought me two turntables and a mixer for Christmas in 1985. I remember her saying, "If I buy you these, I don't want to see them go to waste."

DR: In 1984 I attended a skate party where The Disco Fellas — featuring Slick Leo, the No. 1 DJ in the city at the time — were spinning. I'll never forget hearing the same part of this song over and over and how the crowd went ballistic. The song was Teena Marie's "Square Biz."

After that I went home and got my old component set out of the living room and tried to do what he was do-

ing. Needless to say, I scratched up a lot of 45s back then. I worked hard to buy a set of turntables, and then I started doing block parties and neighborhood house parties every week, charging a quarter for admission. The more parties I did, the more equipment I could buy. After that, I knew there was no turning back.



Steve Nice

DD: I was about 14 when I started, after going to parties and realizing that I couldn't dance. I would watch the guy on the turntables and think how amazing it was to see one song being blended into the next without stopping the party. I bought a mixer, and I knew that if I got a mixer, that would entice me to get the other equipment that I needed.

R&R: How did you get your first chance to spin on the radio?

SN: I was in college at Texas Southern University in Houston, where I knew Jaye Delai, one of the part-time air personalities for KBXX at the time. Every time I saw him, I bugged him about getting me on at the radio station. One night, as I was studying for my finals, Jaye called me. The station needed someone to fill in for Luscious Ice, then KBXX's mix-show DJ, because he was sick, and they couldn't find anyone else. That was my shot.

DR: In the early '90s a DJ by the name of LeBron Joseph, a.k.a. LBJ, contacted me and gave me a heads-up that WQUE was looking for a mixer within the next couple of months. I sent demo tapes twice a week to Karen Cortello, who was MD at the time. I called her every Monday, and eventually she called me in to do a live audition. She was very impressed and set up a meeting with Jay Michaels, who was PD. And, as they say, the rest is history. I've been the only mixer there for 11 years.

DD: My first chance was at KKBT in 2000. It was just a matter of the right CD being in the right hands at the right time. I'd made a CD for Tawala Sharp, KKBT's Music Coor-

dinator. Steve Hegwood, who was PD at the time, walked by Tawala's office and asked him what he was listening to. Tawala told him my name, and Steve asked why I wasn't mixing for the station. Tawala called me while I was on vacation in Mexico and asked me to come back early so that I could start mixing that weekend.

R&R: How do you handle record promoters who come into a club where you're spinning and want you to play their new record on the spot?

"The reason that some club records don't work on the air is because not everyone goes to clubs."

Steve Nice

SN: I try to explain to them that unfamiliar songs usually do not work in the middle of my sets, where I'm playing the hottest records. The last thing an artist should want is to have his record clear the dance floor in a club and have people hate that particular record from that point on.



DJ Ro

DR: I take the record and ask them to give me a minute. There's really no time while I'm spinning to listen to new music. During the night, if I get a chance, I'll check it out. I also tell them to leave me a business card and I'll get back to them. This is business, just like anything else, and they have to take it seriously. I know I do.

DD: If it's something that I already have, I'll tell them that I'll try to get it on later in the night. But I'm not one to drop an unfamiliar song in the middle of my set when the dance floor is packed; it doesn't work like that. If it's a record that I don't have, I'll listen to it in my headphones, and I'll judge it then. The only exception is, of



LADIES LOVE COOL J

Here's a shot of LL Cool J at his album-release party in New York City.

course, if someone comes in with the brand-new Missy or something like that.

R&R: Why do you think some songs are huge in the clubs but just don't work on the radio?

SN: The reason that some club records don't work on the air is because not everyone goes to clubs. We have a weekly cume of approximately 800,000 people. I have to play for them, not just the 1,000-2,000 people who go to clubs. My favorite records are those that can appeal to both audiences, but there are a lot of records that don't.

That's what I love about being a radio and club DJ, because I have my favorite on-air records, and I have my favorite club records, so I never get bored with either.

DR: Some songs are just that — club songs. The lyrical content keeps them there; they're not radio-friendly. Also, there are songs on albums that the label heads don't realize are hit records, and the DJs bang them in the clubs. That's how they become the so-called club records.

DD: There are radio hits like Nelly's "Dilemma" — the people in the clubs don't want to hear that. Different people listen to the radio at different times. The businesswoman at her desk wants to hear Nelly or Ashanti. But for the average 18-and-older clubgoer, they'll want to hear it for about a month, and then they're on to what's next. It's not that they don't like the song, but they get tired of it.

R&R: How do you decide what's hot, what records will go into your crate?

SN: Actually, there are some records that I just know are hot, and then there are records that the listeners have to decide on.

I like records with a good party vibe to them. I love records that give me and the partygoers, or radio listeners, a great deal of energy. But I will admit that I don't hear every record. Sometimes there are records that the people vibe to — for example, album cuts or remixes. If I get constant requests about a record and I play it and the crowd goes crazy, that record is going into regular rotation. A good example of that is Lil Troy's "Wanna Be a Baller."

DR: I keep my ear to the street. I pay attention to all avenues, especially the video shows. When artists are

dropping something new, they'll start with video play and then rotate to the mix show, or do both simultaneously. It also helps when the record reps are polite.



DJ Dense

DD: I listen to what people say they like when I'm out in the streets. For instance, when I'm out at schools, the kids will come up to me and ask why we don't play certain things on the radio. I will bring those records up to Scorpio; he'll trust my judgment and suggest that we try them out.

R&R: What's the biggest event you have mixed at?

SN: The Hard Knock Life Tour, when it came to Houston, featuring Jay-Z, Ja Rule, Method Man, Redman and DMX. There's nothing, absolutely nothing, like spinning in front of 25,000 screaming fans.

DR: One of the biggest events locally is Q93's annual Teen Summit. Over 40,000 teens attend the event. Local and national artists come together to discuss education, sex and other issues.

I also mixed at a Lil Romeo and Master P show at the House of Blues in New Orleans. In addition to that, I was the official mixer for the 2001 Super Bowl in Tampa Bay. I did all the parties that weekend for the Baltimore Ravens.

DD: Two years ago the Kappa Alpha Psi fraternity in Atlanta had this event, Kappa Conclave, and I mixed at this club with three floors that held about 7,000 or 8,000 people. To see all of these people grooving to what I was doing was incredible.

R&R: What's your all-time favorite record?

SN: My all-time favorite record is "Rock the Bells" by LL Cool J. A definite classic.

DR: "Trigger Man" by The Showboys. This record is where bounce music started. Another favorite is Run DMC's "Peter Piper." It's just a classic.

DD: Special Ed's "I Got It Made." **R&R:** If you could go on the road with any artist as their DJ, who would it be?

SN: Hands down, Michael Jackson. Hey, Mike, when do we start?

DR: Elvis Presley. Then I could retire in six months.

DD: I would want to go out with Jay-Z. I would also want to go out with The Roots, because going out with them would give me that underground feel.

R&R Urban Top 50



November 1, 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)	3514	+30	574309	12	68/0
2	2	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3306	+134	496507	8	69/1
4	3	MUSIQ Dontchange (Def Soul/IDJMG)	2697	+76	451043	13	65/1
3	4	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2571	-283	378943	16	11/0
9	5	ERYKAH BAOU F/COMMON Love Of My Life (Magic Johnson/MCA)	2313	+276	350770	12	60/0
8	6	SEAN PAUL Gimme The Light (VP/Atlantic)	2296	+229	398286	9	17/0
6	7	ASHANTI Baby (Murder Inc./IDJMG)	2194	-17	324529	20	62/0
5	8	GINUWINE Stingy (Epic)	2190	-256	352381	19	63/0
7	9	AALIYAH I Care 4 U (BlackGround)	1955	-239	382085	18	8/0
11	10	NAPPY ROOTS Po' Folks (Atlantic)	1768	-144	262563	20	61/0
13	11	MARIO Braid My Hair (J)	1707	+70	236020	7	67/0
10	12	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1683	-283	226077	16	62/0
14	13	CLIPSE When The Last Time... (Star Trak/Arista)	1665	+55	217887	9	56/0
12	14	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1619	-167	208973	11	54/0
15	15	B2K Why I Love You (Epic)	1575	+51	241711	9	62/0
26	16	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1452	+544	221670	3	63/1
19	17	TLC Girl Talk (Arista)	1316	+131	151723	4	66/1
16	18	LUDACRIS Move Bitch (Def Jam South/IDJMG)	1281	-230	188086	25	55/0
20	19	ERICK SERMON F/REDMAN React (J)	1207	+70	168610	5	60/3
24	20	JAHEIM Fabulous (Divine Mill/WB)	1138	+101	185652	5	55/0
17	21	BIG TYMERS Oh Yeah (Cash Money/Universal)	1133	-152	143931	12	55/0
21	22	FLOETRY Floetic (DreamWorks)	1051	-58	143698	11	53/0
29	23	NELLY Air Force Ones (Fo' Reel/Universal)	1050	+217	176461	4	1/0
23	24	STYLES Goodtimes (Interscope)	911	-150	129209	18	49/0
25	25	YING YANG TWINS By Myself (Koch)	883	-79	106664	10	41/0
18	26	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	877	-323	129123	15	51/0
33	27	AMERIE Talkin' To Me (Rise/Columbia)	845	+98	123711	4	50/3
32	28	KELLY ROWLAND Stole (Columbia)	812	+64	110435	6	52/1
36	29	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	770	+86	86259	4	53/0
28	30	SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	760	-97	86243	7	48/0
34	31	INDIA.ARIE Little Things (Motown)	738	-9	84367	7	43/0
37	32	DRU HILL I Should Be... (Def Soul/IDJMG)	736	+98	96504	3	57/0
48	33	JENNIFER LOPEZ Jenny From The Block (Epic)	729	+201	98068	2	46/2
50	34	EMINEM Lose Yourself (Shady/Interscope)	680	+255	95565	2	41/3
40	35	FIELD MOB Sick Of Being Lonely (MCA)	670	+75	55356	4	24/0
30	36	TANK One Man (BlackGround)	658	-166	103610	16	40/0
31	37	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	644	-118	98618	13	32/0
38	38	BENZINO Rock The Party (Elektra/EEG)	619	+19	75419	4	39/5
Debut	39	BUSTA RHYMES Make It Clap (J)	593	+226	82825	1	57/4
35	40	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	572	-113	76982	20	41/0
42	41	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	524	-39	121507	15	25/0
44	42	HEATHER HEADLEY He Is (RCA)	522	-34	74177	6	36/0
46	43	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	509	-34	47870	11	33/1
43	44	PASTOR TROY Are We Cuttin' (Universal)	501	-61	60353	10	32/1
49	45	DEBORAH COX Up & Down (In & Out) (J)	500	-11	53014	4	38/0
47	46	DISTURBING THA PEACE Growing Pains (Def Jam South/IDJMG)	496	-35	48643	5	28/0
39	47	MS. JADE Ching, Ching (Beatclub/Interscope)	476	-121	54177	8	33/0
41	48	FAITH EVANS Burnin' Up (Bad Boy/Arista)	472	-108	98412	16	26/0
Debut	49	TONI BRAXTON Hit The Freeway (Arista)	471	+154	90129	1	49/7
45	50	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	471	-83	48949	20	47/0

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 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. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added.

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
WHITNEY HOUSTON One Of Those Days (Arista)	41
ROOTS Break You Off (MCA)	30
LIL' ROMEO True Love (New No Limit/Universal)	23
JIM CROW Hot Wheels (Interscope)	16
JOE BUDDEN Focus (Spit)	13
EVE Satisfaction (Ruff Ryders/Interscope)	8
TONI BRAXTON Hit The Freeway (Arista)	7
PETEY PABLO Blow Your Whistle (Jive)	5
BENZINO Rock The Party (Elektra/EEG)	5
TYRESE How You Gonna Act Like That (J)	5
VIVIAN GREEN Emotional Rollercoaster (Columbia)	5
OOBIE F/LIL' JON... Nothin's Free (TVT)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+544
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+276
EMINEM Lose Yourself (Shady/Interscope)	+255
SEAN PAUL Gimme The Light (VP/Atlantic)	+229
BUSTA RHYMES Make It Clap (J)	+226
NELLY Air Force Ones (Fo' Reel/Universal)	+217
JENNIFER LOPEZ Jenny From The Block (Epic)	+201
R. KELLY Ignition (Jive)	+165
TONI BRAXTON Hit The Freeway (Arista)	+154
EVE Satisfaction (Ruff Ryders/Interscope)	+154

New & Active

SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	Total Plays: 435, Total Stations: 38, Adds: 4
EVE Satisfaction (Ruff Ryders/Interscope)	Total Plays: 421, Total Stations: 42, Adds: 8
SNOOP DOGG From Tha... (Doggy Style/Priority/Capitol)	Total Plays: 419, Total Stations: 44, Adds: 4
BABY F/P. DIDDY Do That... (Cash Money/Universal)	Total Plays: 415, Total Stations: 44, Adds: 4
PETEY PABLO Blow Your Whistle (Jive)	Total Plays: 412, Total Stations: 43, Adds: 5
GERALD LEVERT Funny (Elektra/EEG)	Total Plays: 408, Total Stations: 25, Adds: 0
MOS DEF F/FAITH EVANS Brown Sugar (Extra Sweet) (MCA)	Total Plays: 372, Total Stations: 31, Adds: 0
OOBIE F/LIL' JON... Nothin's Free (TVT)	Total Plays: 364, Total Stations: 23, Adds: 5
ISYSS Single For The Rest Of My Life (Arista)	Total Plays: 346, Total Stations: 31, Adds: 1
FABOLOUS This Is My Party (Elektra/EEG)	Total Plays: 328, Total Stations: 36, 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.

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Stations and their adds listed alphabetically by market

Reporters

WALZ/Albany, NY *
OM/PD: Sugar Bear
MD: Marie Cristal
 23 JAY-Z 'BEYONCE' 'Bonnie'
 10 TOM BRAXTON 'Those'
 4 SNOOP DOGG 'Palace'
 1 WHITNEY HOUSTON 'Those'
 1 K-Ci & JOJO 'Me'

WJZO/Gianni-Catlett, MS *
OM/PD: Rob Hood
MD: Tahari Daniels
 3 TWEET 'Cigarettes'
 WHITNEY HOUSTON 'Those'
 JIM CROW 'Wheels'
 LIL' ROMEO 'True'
 ROOTS 'Break'

WEKZ/Cleveland, OH *
OM/PD: Hurricane Dave Smith
MD: Luca Ali
 1 K-Ci & JOJO 'Me'
 8 PETER DINKL 'Whose'
 1 AMERIE 'Talin'
 TOM BRAXTON 'Those'

WZZL/Fayetteville, NC *
PD: Jeff Andrews
MD: Carroll Davis
MD: Taylor Morgan
MD: Emma 'Lose'
 2 'EMINEM' 'Lose'

APRS/Kansas City, MO *
AP/MD: Marlon Ferguson
 BABY F/P, DIDDY 'That'
 SMILEZ AND SOUTHWEST 'That'

WFMN/Macon, GA
OM/PD: Robin McClann
 34 FIELD MOB 'Lovely'
 9 BABY F/P, DIDDY 'That'
 KUNGFU SKINNY PIMP 'Wang'
 LIL' ROMEO 'True'
 DOGBITO 'Big'

WQIE/New Orleans, LA *
OM: Carlo Baccari
MD: Angela Watson
 38 MISSY ELLIOTT 'Work'
 2 BABY F/P, DIDDY 'That'
 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'

WBTJ/Richmond, VA *
PD: Arnie Maxwell
MD: Milan Street
 10 'LIC' 'Gir'

KATZ/St. Louis, MO *
PD: Eric Robinson
MD: DJ Kwak Ous
 1 EROK SERAFIM/REEMAN 'React'

KBCS/Alexandria, LA
PD: Carol Stevens
MD: Damiel Banks
 702 'Star'

WBDT/Boston, MA *
PD: Steve Gansley
APD: Lamar Robinson
MD: T. Clark
 No Adds

WVNT/Columbia, SC *
PD: Chris Cozzani
APD: Harold Banks
MD: Shaunt Mencia
 10 JIM CROW 'Wheels'
 TOM BRAXTON 'Those'
 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'
 ROOTS 'Break'

WZZF/Hat, MI *
PMD: Chris Reynolds
 TOM BRAXTON 'Those'
 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'

WTMG/Gainesville-Ocala, FL *
PMD: Quincy
 5 COBBIE FULTON 'True'
 4 ANGE MARTINEZ/KELIS 'Home'
 3 ROOTS 'Break'
 2 WHITNEY HOUSTON 'Those'
 JIM CROW 'Wheels'
 TALK A HELL/FULL 'LIT'
 LIL' ROMEO 'True'

WBBB/Macon, GA
PD: Mike Williams
APD: Ann Smith
 36 NELLY 'Ones'
 5 JAY-Z 'BEYONCE' 'Bonnie'
 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'

WBSL/New York, NY *
PD: Vinny Brown
MD: Damon Workneh
 12 WHITNEY HOUSTON 'Those'

WRRH/Richmond, VA *
PD: J.D. Kanan
MD: Michael 'Big Mac' Smalls
 EVE 'Sals'
 MUGSO 'Don'

WPHR/Syracuse, NY *
MD: Kenny Dees
 6 EVE 'Sals'
 5 TOM BRAXTON 'Those'
 4 ROOTS 'Break'
 3 WHITNEY HOUSTON 'Those'

WETA/Atlanta, GA *
PD: Jerry Snelton II
APD: Ryan Cameron
MD: Ramona Debraux
 41 JIM CROW 'Wheels'

WBLK/Buffalo, NY *
PMD: Skip Dilard
 16 WHITNEY HOUSTON 'Those'
 BABY F/P, DIDDY 'That'
 ROOTS 'Break'
 TYRESE 'Gonna'

WVDM/Columbia, SC *
PMD: Mike Love
APD: Vanessa Padgettgrass
 7 WHITNEY HOUSTON 'Those'
 4 JOE BUDDEN 'Focus'
 LIL' ROMEO 'True'
 ROOTS 'Break'

WKS/Greenville, NC *
PMD: B. K. Kildard
 EVE 'Sals'
 WYAN GREEN 'Emotional'
 10 WHITNEY HOUSTON 'Those'

WRXK/Memphis, TN *
OM/PD: Mike Bell
APD: Elaine Collins
MD: Devin Steel
 LIL' ROMEO 'True'
 ROOTS 'Break'

WHRK/Memphis, TN *
MD: Devin Steel
 LIL' ROMEO 'True'
 ROOTS 'Break'

WPPP/New York, NY *
PD: Michael Scazzari
 3 JOE BUDDEN 'Focus'
 1 TOM BRAXTON 'Those'

WRWH/Rochester, NY *
OM/PD: Andrew Marcel
MD: Kaha O'Neal
 9 WHITNEY HOUSTON 'Those'
 2 TYRESE 'Gonna'
 WYAN GREEN 'Emotional'

WTMP/Tampa, FL
PD: Brian Castille
MD: Big Money Dug
 15 SNOOP DOGG 'Palace'
 TANK 'That'
 ROOTS 'Break'
 LIL' ROMEO 'True'

WVEE/Atlanta, GA *
OM/PD: Tony Love
AP/MD: Teasha Love
 5 LIL' RUP 'Ball'
 4 EROK SERAFIM/REEMAN 'React'

WVWZ/Charleston, SC *
MD: Yeezi O'Donohue
 No Adds

WFKE/Columbus, GA
PD: Michael Salt
 17 JIM CROW 'Wheels'
 12 'EMINEM' 'Lose'
 5 WHITNEY HOUSTON 'Those'
 2 ROOTS 'Break'

WFXX/Las Vegas, NV *
PD: Vic Ciaramas
MD: Adrian Wagers
 No Adds

WGHA/Lexington-Fayette, KY *
PD: Dave Davis
MD: Doug Davis
 4 TOM BRAXTON 'Those'
 4 '702' 'Star'
 2 TYRESE 'Gonna'
 2 WHITNEY HOUSTON 'Those'

WQOW/Albany, GA *
OM/PD: Cedric Hollywood
 10 WHITNEY HOUSTON 'Those'
 ODBIE FULTON 'True'
 ROOTS 'Break'

WYAB/Albany, NY *
MD: Darius Lopez
 1 WHITNEY HOUSTON 'Those'
 1 ROOTS 'Break'
 LIL' ROMEO 'True'
 LIL' ROMEO 'True'

WTLZ/Saginaw, MI *
PD: Eugene Brown
 1 EVE 'Sals'
 WYAN GREEN 'Emotional'
 WHITNEY HOUSTON 'Those'

WYJC/Toleno, OH *
MD: Hodi G
 4 JOE BUDDEN 'Focus'
 2 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'
 ROOTS 'Break'
 7 BRIAN MCKNIGHT 'Let'
 JIM CROW 'Wheels'
 COBBIE FULTON 'True'
 LIL' ROMEO 'True'

WFXA/Augusta, GA *
OM/PD: Ron Thomas
APD: Mojo
 4 'EMINEM' 'Lose'
 WHITNEY HOUSTON 'Those'

WPEC/Charlotte, NC *
PD: Terry Ross
AP/MD: Luce Quick
MD: Keith Lanthier
MD: Magic
 12 WHITNEY HOUSTON 'Those'
 JOE BUDDEN 'Focus'
 JIM CROW 'Wheels'
 ROOTS 'Break'
 LIL' ROMEO 'True'
 'HOLD GOODIE' 'South'

WVDC/Columbus, OH *
PD: Warren Stevens
MD: Warren Stevens
 4 WHITNEY HOUSTON 'Those'
 3 EVE 'Sals'

WVUP/Montville, AL *
PMD: Steve Murry
 47 TRICK DADDY 'That'
 1 PETER DINKL 'Whose'
 1 BABY F/P, DIDDY 'That'
 JOE BUDDEN 'Focus'
 SNOOP DOGG 'Palace'
 WYAN GREEN 'Emotional'

WVBT/Lexington-Fayette, KY *
PD: Eric Robinson
MD: Joseph Jones
 1 ROOTS 'Break'
 1 ANGE MARTINEZ/KELIS 'Home'
 1 ROOTS 'Break'
 JOE BUDDEN 'Focus'
 WHITNEY HOUSTON 'Those'
 JIM CROW 'Wheels'
 LIL' ROMEO 'True'

WVVC/Milwaukee, WI *
MD: Dec Love
 1 WHITNEY HOUSTON 'Those'
 1 ROOTS 'Break'
 LIL' ROMEO 'True'
 LIL' ROMEO 'True'

WVWA/Norfolk, VA *
OM/PD: Heed Altabach
 7 JOE BUDDEN 'Focus'
 1 JIM CROW 'Wheels'
 ROOTS 'Break'
 '702' 'Short' 'That'

WVWI/Norfolk, VA *
OM/PD: Daryl Davis
AP/MD: Michael Mascone
 5 JENNIFER LOPEZ 'Jenny'
 WHITNEY HOUSTON 'Those'
 ROOTS 'Break'

WVXK/Savannah, GA
PD: Sam Wilson
MD: Jewel Carter
 7 BRUN MCKNIGHT 'Let'
 BENZINO 'Party'
 SOA BOYZ 'That'
 LIL' ROMEO 'True'
 YOUNG LOOZZ 'Cadillac'
 WHITNEY HOUSTON 'Those'

WPRW/Augusta, GA *
PD: Tim Small
MD: Nighttrain
 No Adds

WVTT/Chattanooga, TN *
PD: Keith Lanthier
MD: Magic
 12 WHITNEY HOUSTON 'Those'
 JOE BUDDEN 'Focus'
 JIM CROW 'Wheels'
 ROOTS 'Break'
 LIL' ROMEO 'True'
 'HOLD GOODIE' 'South'

WVUU/Dayside, OH *
PD: Marisa Stevens
MD: Theo Smith
 5 BENZINO 'Party'
 4 EVE 'Sals'
 1 ROOTS 'Break'
 WYAN GREEN 'Emotional'
 WHITNEY HOUSTON 'Those'

WVUU/Jackson, MS *
OM/PD: Sean Brown
 7 JIM CROW 'Wheels'
 JOE BUDDEN 'Focus'
 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'
 ROOTS 'Break'

WVWJ/Jackson, MS *
MD: Lili Homee
 6 SNOOP DOGG 'Palace'
 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'

WVWE/Mobile, AL *
MD: Myrinia Rishon
 3 '702' 'Star'
 2 YOUNG LOOZZ 'Cadillac'
 2 TYRESE 'Gonna'
 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'
 PETER DINKL 'Whose'
 ROOTS 'Break'

WVWZ/Albany, AL *
MD: Michael Long
 WHITNEY HOUSTON 'Those'

KYSP/Oklahoma City, OK *
OM/PD: Terry Hunsley
MD: Eddie Bracco
 JIM CROW 'Wheels'
 LIL' ROMEO 'True'
 ROOTS 'Break'

KJMM/Tulsa, OK *
OM: Bryan Robinson
PD: Terry Hunsley
AP/MD: Aaron Bernard
 JIM CROW 'Wheels'
 LIL' ROMEO 'True'
 ROOTS 'Break'

WERG/Baltimore, MD *
PD: Dan Summers
AP/MD: Hoda Al Night
 18 BENZINO 'Party'
 7 SYSS 'That'
 2 WHITNEY HOUSTON 'Those'

WVCC/Chicago, IL *
OM/PD: Elroy Smith
AP/MD: Tilley Green
 No Adds

WVDT/Detroit, MI *
PD: Lance Patton
MD: Spence
 JENNIFER LOPEZ 'Jenny'

WVUJ/Jackson, MS *
PD: Steve Patton
MD: Lili Homee
 6 SNOOP DOGG 'Palace'
 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'

WVWF/Jacksonville, FL *
MD: C-Wiz
 1 EVE 'Sals'
 BUSTA RHYMES 'Clap'
 LIL' ROMEO 'True'

WVWH/Jackson, MS *
PD: Steve Patton
MD: Lili Homee
 6 SNOOP DOGG 'Palace'
 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'

WVWZ/Albany, AL *
MD: Michael Long
 WHITNEY HOUSTON 'Those'

WVWL/Philadelphia, PA *
PD: Glenn Casper
MD: Cole Law
AP/MD: Connie Kay
 3 JOE BUDDEN 'Focus'
 3 SMOOZ 'Blat' 'Blat'
 2 WHITNEY HOUSTON 'Those'
 ROOTS 'Break'
 TYRESE 'Gonna'

WVWK/Shreveport, LA *
PD: Damon Echols
 15 WHITNEY HOUSTON 'Those'
 FABOLOUS 'Party'
 JIM CROW 'Wheels'
 LIL' ROMEO 'True'
 ROOTS 'Break'

WVXK/Baton Rouge, LA *
OM: James Alexander
PMD: Adrian Long
 19 COBBIE FULTON 'True'
 7 '702' 'Short' 'That'
 1 WHITNEY HOUSTON 'Those'
 MARAH CAREY 'Rain'
 LIL' ROMEO 'True'
 ROOTS 'Break'

WVWJ/Chicago, IL *
PD: Jay Allen
MD: Tracy Reynolds
 1 ROOTS 'Break'
 WHITNEY HOUSTON 'Those'
 LIL' ROMEO 'True'

WVWJ/Dallas-Ft. Worth, TX *
PMD: Skip Chandler
 No Adds

WVWJ/Dallas, TX *
PMD: Skip Chandler
 No Adds

WVWJ/Dallas, TX *
PMD: Skip Chandler
 No Adds

WVWJ/Dallas, TX *
PMD: Skip Chandler
 No Adds

WVWJ/Dallas, TX *
PMD: Skip Chandler
 No Adds

WVWJ/Dallas, TX *
PMD: Skip Chandler
 No Adds

WVWJ/Dallas, TX *
PMD: Skip Chandler
 No Adds

ARTIST TITLE (LABELS)	TOTAL PLAYS
N.O.R.E. Nothin' (Def Jam/IDJMG)	1028
WYCLEF JEAN Two Wrongs (Columbia)	755
NELLY Hot In Herre (Fo' Reel/Universal)	732
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	618
MARIO Just A Friend 2002 (J)	569
MUSIQ Halfcrazy (Def Soul/IDJMG)	539
CLIPSE Grindin' (Star Trak/Arista)	476
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	453
RUFF ENOZ Someone To Love You (Epic)	445
ASHANTI Happy (Murder Inc./IDJMG)	445
AMERIE Why Don't We Fall In Love (Rise/Columbia)	444
USHER U Don't Have To Call (LaFace/Arista)	437
BIG TYMERS Still Fly (Cash Money/Universal)	422
CAM'RON Qh Boy (Roc-A-Fella/IDJMG)	419
ASHANTI Foolish (Murder Inc./IDJMG)	405
JAEHEIM Anything (Divine Mill/WB)	347
AALIYAH Rock The Boat (BlackGround)	329
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	323
MR. CHEEKS Lights, Camera, Action (Universal)	275
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	258

ARTIST TITLE (LABELS)	TOTAL PLAYS
WHITNEY HOUSTON One Of Those Days (Arista)	81
LIL' ROMEO True Love (New No Limit/Universal)	70
ROOTS Break You Off (MCA)	70
EMINEM Lose Yourself (Shady/Interscope)	70
JIM CROW Hot Wheels (Interscope)	70
NELLY Air Force Ones (Fo' Reel/Universal)	70
FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	70
SNOOP DOGG From Tha Chuuch To Da Palace (Doggy Style/Priority/Capitol)	70
504 BOYZ Tight Whips (New No Limit/Universal)	70
702 Star (Motown)	70
BABY F/P, DIDDY Do That... (Cash Money/Universal)	70
FIELD MOB Sick Of Being Lonely (MCA)	70
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	70
BENZINO Rock The Party (Elektra/EEG)	70
DEEP SIDO Shook (Bongiovi)	70
EVE Satisfaction (Ruff Ryders/Interscope)	70
YOUNG LOOZZ Cadillac Pimpin' (Arista)	70
KINGPIN SKINNY PIMP TVs (24s & Wang) (TVT)	70
BRIAN MCKNIGHT Let Me Love You (Motown)	70
CAM'RON Bout It, Bout It (Roc-A-Fella/IDJMG)	70

R&R Urban AC Top 30



November 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS '02	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	GERALD LEVERT Funny (Elektra/EEG)	987	+66	145725	14	38/0
3	2	MUSIQ Dontchange (Def Soul/IDJMG)	964	+128	151843	10	41/0
1	3	RUFF ENDZ Someone To Love You (Epic)	915	-50	132072	33	35/0
5	4	ANGIE STONE More Than A Woman (J)	732	+72	86690	10	38/1
6	5	INDIA.ARIE Little Things (Motown)	698	+77	84266	9	38/0
4	6	JAHEIM Anything (Divine Mill/WB)	597	-56	90234	46	32/0
9	7	HEATHER HEADLEY He Is (RCA)	583	+42	76358	5	37/2
7	8	LUTHER VANDROSS I'd Rather (J)	583	-16	97588	41	35/0
8	9	MUSIQ Halfcrazy (Def Soul/IDJMG)	519	-47	108427	32	41/0
12	10	DONELL JONES You Know That I Love You (Untouchables/Arista)	516	+28	90563	32	32/0
13	11	AALIYAH I Care 4 U (BlackGround)	492	+7	101989	7	12/0
10	12	MAXWELL Lifetime (Columbia)	486	-35	83549	69	32/0
11	13	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	471	-36	65618	11	34/0
15	14	ERYKAH BAOU F/COMMON Love Of My Life (Magic Johnson/MCA)	464	+39	82594	7	21/3
16	15	TANK One Man (BlackGround)	406	-7	56055	9	25/1
17	16	GLENN JONES I Wonder Why (Peak)	318	-26	27500	8	24/0
19	17	BRIAN MCKNIGHT Let Me Love You (Motown)	304	+17	49816	4	28/0
20	18	DAVE HOLLISTER Baby Do Those Things (Motown)	298	+46	35705	7	23/0
18	19	KEITH SWEAT One On One (Elektra/EEG)	290	-26	28862	17	25/0
24	20	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	258	+40	63507	3	3/1
23	21	AL JARREAU Secrets Of Love (GRP/VMG)	248	+29	14413	6	18/0
22	22	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	240	+11	18483	18	27/0
26	23	JAHEIM Fabulous (Divine Mill/WB)	231	+35	22991	3	21/2
Debut	24	VIVIAN GREEN Emotional Rollercoaster (Columbia)	223	+86	27508	1	27/4
21	25	DEBORAH COX Up & Down (In & Out) (J)	215	-21	27407	5	23/1
Debut	26	DRU HILL I Should Be... (Def Soul/IDJMG)	197	+41	27305	1	21/1
30	27	KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	188	+32	24136	2	19/3
27	28	THEO Get Your Groove On (TWP Productions)	186	+3	6896	7	9/0
25	29	WYCLEF JEAN Two Wrongs (Columbia)	180	-27	15893	12	14/0
29	30	STREETWIZE Rock The Boat (Shanachie)	170	-6	25222	12	16/0

Most Added. www.radds.com

ARTIST TITLE LABEL(S)	ADDS
WHITNEY HOUSTON One Of Those Days (Arista)	27
SOUNDS OF BLACKNESS Don't... (Sounds Of Blackness)	8
NICCI GILBERT My Side Of The Story (MCA)	6
VIVIAN GREEN Emotional Rollercoaster (Columbia)	4
TYRESE How You Gonna Act Like That (J)	4
MUL-TY Looking For Love (SuperKali)	4
ERYKAH BAOU F/COMMON Love (Magic Johnson/MCA)	3
KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	3
MARIAH CAREY Through The Rain (Monarc/IDJMG)	3
TERRY STEELE Here And Now (JTS)	3
HEATHER HEADLEY He Is (RCA)	2
JAHEIM Fabulous (Divine Mill/WB)	2
KENNY G F/BRIAN MCKNIGHT All The Way (Arista)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MUSIQ Dontchange (Def Soul/IDJMG)	+128
VIVIAN GREEN Emotional Rollercoaster (Columbia)	+86
INDIA.ARIE Little Things (Motown)	+77
ANGIE STONE More Than A Woman (J)	+72
112 Dance With Me (Bad Boy/Arista)	+67
GERALD LEVERT Funny (Elektra/EEG)	+66
CRAIG DAVID Fill Me In (Wildstar/Atlantic)	+65
WHITNEY HOUSTON One Of Those Days (Arista)	+64
TYRESE How You Gonna Act Like That (J)	+59
DAVE HOLLISTER Baby Do Those Things (Motown)	+46

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOE What If A Woman (Jive)	395
LUTHER VANDROSS Take You Out (J)	359
MARY MARY In The Morning (Columbia)	359
GERALD LEVERT Made To Love Ya (EastWest/EEG)	312
YOLANDA ADAMS The Battle Is The Lords (Verity)	303
MAXWELL This Woman's Work (Columbia)	218
ANGIE STONE Wish I Didn't Miss You (J)	212
ANGIE STONE Brotha (J)	207
JILL SCOTT The Way (Hidden Beach/Epic)	205
GINUWINE Differences (Epic)	190
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	181

43 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 10/20-10/26. Bulletins 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). © 2002, R&R, Inc.

New & Active

GINUWINE Stingy (Epic) Total Plays: 138, Total Stations: 4, Adds: 0	WHITNEY HOUSTON One Of Those Days (Arista) Total Plays: 89, Total Stations: 28, Adds: 27
MARIAH CAREY Through The Rain (Monarc/IDJMG) Total Plays: 134, Total Stations: 18, Adds: 3	MICHELLE WILLIAMS Heart To Yours (Music World/Columbia) Total Plays: 55, Total Stations: 4, Adds: 0
TYRESE How You Gonna Act Like That (J) Total Plays: 103, Total Stations: 19, Adds: 4	KENNY G F/BRIAN MCKNIGHT All The Way (Arista) Total Plays: 50, Total Stations: 12, Adds: 2
JEFF MAJORS Somebody Bigger (Music One) Total Plays: 103, Total Stations: 7, Adds: 0	KENOLY BROTHERS Too Close (Next Generation) Total Plays: 49, Total Stations: 6, Adds: 0
KENNY G F/CHANTE MOORE One More Time (Arista) Total Plays: 95, Total Stations: 8, Adds: 0	MARY MARY I Try (Columbia) Total Plays: 40, Total Stations: 4, Adds: 0

Songs ranked by total plays

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And This Single Is An Undeniable Smash”

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Capitol/Nashville Works To Brand Artists, Keep Music Focus

Catino strives to break acts, build relationships

Capitol/Nashville Exec. VP Bill Catino believes that the future of the promotion business is in finding new ways to work with radio while keeping an eye on the most important ingredient: the music.

It might seem like a trying time in the world of promotion at Capitol/Nashville following the decision of emerging star Cyndi Thomson to leave the business, but the promotion staff has much to celebrate after breaking stars like Keith Urban, and Catino characterizes himself as "a happy guy" when it comes to his company's place in the competitive marketplace of Music Row.

"I feel very good about our promotion team," he says. That team now includes West Coast promotion veteran Angela Lange, who recently joined the label to succeed Rick Young, who has moved to Nashville to fill what had been a long-vacant Director/National Promotion slot. Catino says that Young may not be as in-



Bill Catino

tense as he is, but that he's definitely as passionate about the music.

No Fluke

Catino maintains that the success he and his staff have had in breaking new acts in the last several years is no fluke. "The thing that really separates artists who make great

music and the acts who go on to become superstars is their ability to entertain people," he says. "Anyone who has seen Keith Urban's live show gets it. Women rush the stage, and guys are mesmerized by his guitar playing. Is there a lesson to be learned?"

"The first time you saw Garth Brooks or The Dixie Chicks, you knew they were the real deal. That's how it was the first time we all saw Keith. He had it all. Capitol's success over the past two years with new artists can be attributed to the fact that we don't just sign acts with good voices and pretty faces. Although we have that, too, our acts all sell it live.

"Some things may have seemed to be a bit of a stretch, but if we don't start taking a few risks and thinking outside the circle, we'll never grow this format. We'll all turn into dinosaurs and become extinct."

Catino is looking for partnerships with radio stations to overcome what he sees as the biggest challenge in the promotion business today, which is developing new and

established artists. "It takes a huge commitment from both radio and records to make the investment in those acts that they truly believe are the next generation of superstars," he says.

And, make no bones about it, the music is Catino's primary focus, especially when it comes to getting more spins at radio. "I would like to think that all my people are best friends with everyone at radio, but I'd be naive to think that all personalities are a perfect match," he says. "Sometimes the best we can ask for is a great working relationship. If that doesn't work, we try to find ways that will work.

"But while good relationships may help us get programmers to listen to the music earlier, it's still all about the music, the promotions and the research. Jimmy Bowen once told me, 'If you take care of the music, the music will take care of you.' So far, that's worked for me."

Continued on Page 53

DreamWorks Operates Lean And Mean

The Dream Team positions itself for the future

With a lean-and-mean approach to record promotion, DreamWorks' Sr. Exec. VP/Promotion Scott Borchetta believes that his label has proven to others the value of being small but thinking big.

The many changes taking place in the promotion field today mean one thing to Borchetta: opportunity. "We're a privately held company," he says. "We don't have to deal with the stock price or with being too big and having to get lean. We were built lean and mean. While everybody else is having to deal with problems of parent companies, we are very fortunate; we have been able to build."

Borchetta is realistic about the future of the record industry as a whole. "It's still the incredible shrinking business at the moment," he says. "We're building a new model. Some of the labels have come up with great ideas to stop consumers from downloading. When we can figure out how to come up with 38 songs in one package for Shania Twain to keep somebody from going out and downloading that many titles, consumers will show up and buy it. On the other end of the spectrum, I'm in favor of trying nine songs for \$9.99."

While he believes that labels will continue to shrink a little bit overall, Borchetta would also like to see change in the corporate structures at radio. "The one thing that seems to be lacking at some of the biggest radio companies is lasting leadership," he says. "Look at who was in power at every one of those companies three years ago; they are all gone. Everybody's getting burned out and having to cut, cut, cut. I hope we see Ma Bell all over again — I'll just leave it at that."

Changes At Records

The changes in the radio business are also leading to changes for promotion teams. Borchetta says, "It really is changing on a daily basis — where the market is, what Country radio is trying to get, what we are attempting to give them in terms of marketing our artists. There are still lots of opportunities to break new artists.

"The biggest frustration is how slow the system is. When it takes more than half a year on big hits with artists who have some equity, it's a struggle to get more than two singles out on anybody who is not a core artist. That and the higher dollar demand and the requests from radio to do more promotions are the biggest issues."

Stations' requests for promotional sup-



Scott Borchetta

port are a frustration for Borchetta, who says what stations want has stepped up. "GMs and OMs who come over from other formats say, 'Hey, we get this from our Pop indies; why don't you get that?'" he complains. "I talk to my brothers and sisters out there; it's something we fight every day. We've done a pretty good job at drawing the line at insane promotions, but there are a couple of offenders out there."

Having said that, Borchetta isn't inter-

ested in asking for federal intervention. "It would be a tragedy if we had to have the government step in because we can't behave ourselves," he says. "All we have to do is say no. Labels who participate in this kind of promotional deal are desperate because they don't have a vision and their music and their artists aren't good enough. That's when promotion departments become desperate. I want to tell them, 'Your record is only going to be 29. Get over it.'"

Equally frustrating for Borchetta is the length of time it takes to create a story for new artists. "Because the system moves so slowly, it's really a challenge to get out there and build momentum on any artists," he says. "For Darryl Worley, we're coming up on the three-year anniversary of the release of his first single. It took him 2 1/2 years to get familiar.

"When you break it down by how many stations are playing *Lia* and *AfterMidnite*, those shows are very slow in adding music. They are sucking up huge hours of programming days. Our best shots are going to be getting into middays and weekends. How are you gonna get

Continued on Page 53

Lyric Street Maintains Focus Amid Changes

Herring says label works within its own structure for success.

Lyric Street VP/Promotion Kevin Herring isn't worried about the strategic moves taking place at labels on Music Row because he believes those kinds of changes aren't needed within the already streamlined structure of his label.

Herring says other labels may need to change the way they do business because of the amount of product they have. "When you have that many artists on your roster, you need to have more product in the pipeline," he explains. "With records lasting 30 weeks, every slot is very precious, and you need another imprint to find room for them."

That, Herring says, is not the philosophy at Lyric Street. The key word there is "focus." "We maintain focus, and we break one thing at a time," he says. "We do not throw too many things out there at once and see what sticks."

A Unique Approach

With other labels changing the players in key positions, Herring sees an edge for Lyric Street. "There's always a ben-



Kevin Herring.

efit to being consistent," he says. "If you change too often, it's hard to stay focused. It's comfort; people get used to a certain approach, and Lyric Street has a unique approach and our own way of doing things."

That approach is best demonstrated,

Herring believes, in how the label launched SHEDAISY. "We produced a 15-minute documentary on SHEDAISY to introduce them," he says. "Instead of doing it in video and hoping people watched it, instead of doing a 10-week radio bus tour, we armed regionals with a movie canister and scheduled movie screenings at movie theaters. It was something that hadn't been done before. Not that we're constantly trying to reinvent the wheel, but we're continually looking for things where we can be a little bit different."

Herring makes no bones about taking advantage of synergistic opportunities. "Certainly, being owned by Disney offers promotional pluses," he says. "When the movie *Armageddon* came out, people got to go to the premiere at Cape Kennedy. That came from our Disney partnership. That isn't to say that they are always available to us, but if it makes sense, we certainly try to tap into that."

Tapping into those promotions is a big benefit as competition gets more fierce. "Playlists are tighter, slots are more precious, and competition for those slots has

become more intense," Herring says. "Everybody in town has to work harder for those slots than they did 10 years ago. With consolidation, radio looks to records more and more often for promotion opportunities."

The Changing Face Of Promotion

While many record companies are struggling to keep up with promotional requests, Herring says it is a symbiotic relationship. "The radio station has a bottom line," he explains. "They have numbers to meet, just like record companies do. They have a commodity they know we need."

"If we have to do promotions to get our slots at those stations, in some cases it makes sense. Cornflakes does promotions with Kroger to get eye-level placement. We have to do the same thing they do: position ourselves to sell records. What we do is simple: We establish relationships to achieve critical-mass airplay."

Herring believes that he is realistic

Continued on Page 60

RLG's Trio Work Together To Take Artists To New Levels

Baldrice points to stability, customer service for success

The record promotion efforts of RLG are guided by Exec. VP/GM Butch Waugh and, ultimately, the vision of label President Joe Galante. It is with that vision that the labels — RCA, Arista and BNA — move forward.

BNA VP/Promotion Tom Baldrice, the "designated spokesperson" for this piece, says that the RLG way of doing business may be a model for some of the most recent changes on Music Row. "As far as people emulating the structure we have, we're all flattered by that," he says. "When you've had the chart success, the sales success and the awards-show success we have, you realize that people are going to look at you."

Baldrice says that RLG continues to have a competitive edge because of its stability. "We've been through the merging of cultures, the laying off of staff, the changing of people and positions," he says.

"There are still changes and tweaks to be made, but the wholesale changes are over. We have a sense of stability that is

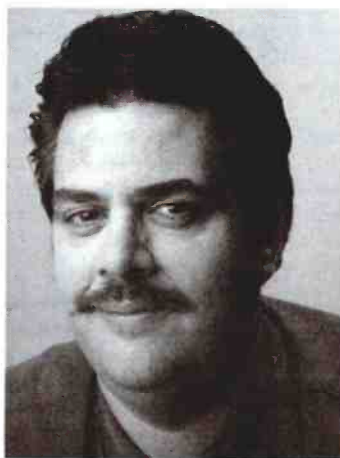
an oxymoron in the music business, but we have it based on time. What they are going through at Sony, at Universal — we've been through those rough waters."

And the company has prospered during that time. "I don't know that 'power' is the right word," Baldrice says. "What I like is what we've been able to accomplish as a label group as far as moving people to new levels, from a B act to an A act. We don't look at it as a leverage or power thing at all."

The bottom line for Baldrice continues to be radio relationships and customer service. "Those who pay attention to details, who do their jobs day in and day out, will get through these tense moments," he says.

Tense Moments

Such tense moments are all too frequent right now in the music business, according to Baldrice. "You can feel the pressure on both sides of the phone," he says. "The pressure is great on both sides. Programmers are facing more pressure to deliver faster than ever before. Record people are the same. The pressure is palpable. It's defining everyone's relationships right now."



Tom Baldrice

Baldrice understands that the priorities are different at the labels and at radio, and he hopes to bridge that gap. "We consistently don't see eye to eye with our friends in radio," he says. "It's a strange relationship. Some of what we need to accomplish, they don't care about, and some of what

they need to accomplish, we don't care about."

At the end of the day, Baldrice wants stronger commitments when radio does play a song. "If you're going to stand up and support Pinmonkey or Aaron Lines, then support 'em, play 'em," he says. "Skip the three to four spins a week bullshit. Everybody on Music Row would be happy to have that."

At the same time, Baldrice knows that the days of a 40- to 50-song playlist are over, especially, he says, when "the ratio of current to gold has changed and spotloads have eliminated maybe two songs per hour. That plays a big part in it."

What Baldrice would rather see are radio stations that are willing to step out on newcomers and support their potential as artists. "Artists are being judged from song to song," he says. "'OK, you had a big one this time,' but on the second single it's, 'Do not pass go; do not collect \$200.' Radio judges artists from song to song instead of thinking, 'Is this an artist who can generate excitement, bring bodies into a

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Epic/Monument Faces New Business Model

Larry Pareigis says changes necessary in today's business world

When you open the new Dixie Chicks project, *Home*, and flip to the end of the liner material, you'll see the words, "We are changing the way we do business." That is true, of course, for the Chicks, but it could also be a motto for the label promotion business as a whole.

With his recent promotion to Sr. VP over the combined Epic/Monument label, Larry Pareigis believes that the business is being forced to streamline in order to remain competitive. He also finds himself with access to areas of the business that weren't open to him before. He characterizes these different areas as "islands" — whether that be record promotion, A&R or retail services — and says he is enjoying his new ability to "island hop" and learn more about all aspects of his business.

"I'm excited by the changes that have been made here," Pareigis says. "I don't want to come across as a cold businessman — you are talking about real people losing real jobs — but it's something that has to happen to keep an industry healthy. This town is going through a face lift. What happened here is a perfect example: one key person overseeing smaller staffs."

That's not to say that the blended entity now called Epic/Monument is the same



Larry Pareigis

as it was before, just smaller. "There was a difference in cultures between Epic and Monument, as there should have been," Pareigis says. "I still encourage all my regionals to be as individual as possible while understanding the overall plan. I want them to be themselves and swing big."

He also believes that the merging of the labels brings combined strength. "You're keeping the strongest artists from two separate rosters," he says. "You're keeping the strongest team members. I don't want to come across as light about that. Good people have lost jobs; that part is dreadful.

But what you're left with, if the merging is done properly, is a strong team with superior musical assets. That's where your future is."

Last To React

In some respects, Pareigis believes the labels have been Luddites when it comes to adopting new business models. They have been the last to react to market trends. The consolidation that began in the retail industry and spread throughout the radio industry is now coming to pass on Music Row.

"We are Luddites," Pareigis says. "We are the last to adapt to change. Like the radio business, the music industry is now going through a massive face lift. A lot of people look at challenging times and want to fold their tents. You should attack in challenging times. Someone is winning every week; why can't you win too? That kind of spirit drives innovation and drives this town forward."

Maybe so, but the intense competition today could lead some of the players to make tactical errors. "In a challenging environment, desperation always rears its ugly head, and people don't make good business decisions if they are scared," Pareigis says. "It's incumbent upon everyone to stay smart, stay active and keep fluid."

Pareigis acknowledges that it's easier to wait for hits when you have product that continues to sell whether or not you have a current single. "We have a significant catalog to draw upon that continues to sell a lot of product for us," he says. "Smaller labels have to keep shipping things to justify their existence."

A Need For Change

Some label promotion departments have seen significant changes in the past several months, and Pareigis believes such changes are needed in the A&R field as well. "It's all a song, and when the music isn't great, everybody talks about videos and Internet plans and God knows what else," he says. "If the music is great, a lot of those elements naturally follow. I'm learning from [Sony A&R exec and producer] Blake Chancey: When things aren't right, don't put them out."

Of course, the decision to put music out has been a lot easier for many labels this fall, with product from various superstars available. And while the staff at Epic/Monument can bask in the glory of The Dixie Chicks this fall, Pareigis is concerned about the future.

"Everybody's talking about a mini country boom, but the mini boom will end

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The Advantages Of Combined Power

New UMG Sr. VP makes the most of multiple labels

With a more consolidated staff and a more consolidated effort, Mercury/MCA/Lost Highway Sr. VP/Promotion Michael Powers believes that the changing business model he's working under will bring greater profits in the short and long terms.

Powers' new responsibilities for the combined efforts of MCA, Mercury and Lost Highway have made him a man on the go. We caught up with him as he was jetting between New York and Los Angeles. From there it was back to Nashville before heading out to Charlotte — all in less than one week. Not surprisingly, Powers says one of his biggest frustrations right now is that his days are too short.

"I have a whole new respect for radio guys running multiple properties," he says. "It can send you into panic mode. I pride myself on keeping my fingers on all things and dedicating as much passion as I can to the job, but with the people running these promotion departments, I can't lose. I need to assist them and not try to do everything.

I need to stay out."

That reflects a new set of priorities for Powers when it comes to hiring people. He says, "With me as Sr. VP of three labels, and in this new world of working with fewer employees with no immediate national promoter over them, if you're going to hire fewer people, each person needs to be more excellent."

Streamlined Success

Excellence is something Powers is striving for in the new paradigm at his labels, and the streamlined structure presents new challenges. "It's a major cost-cutting, and that helps in an environment where we sell fewer and fewer records every year," he says. "We have tighter budgets, smaller rosters and are not able to expand very quickly."

"In that environment, each and every effort we make needs to be more accurate and more powerful, and the swings we take need to be planned better."

Better coordination was one of the main reasons for the restructuring, according to Powers. "By consolidating the upper management of our label, we have a better



Michael Powers

chance of succeeding, because we are not swinging against ourselves," he says. "When we use three armies to accomplish one goal, it's easier to have all that energy going to one thing."

"We will continue to have separate promotion staffs. Each will have a completely different set of artists, and each will have separate plans on how to make its labels

successful. At the same time, however, if we can plan the Shania Twain and Lee Ann Womack releases so they aren't walking all over each other, we'd both be much better off.

"Something as simple as MCA and Mercury not communicating took away from our impact week, because we released priority records at the same time. We want to have a clear shot out of the chute."

Radio Begets Retail

Powers also believes that the new structure gives his artists a better shot at radio. "As a combined force, we have more leverage and more opportunity for radio," he says. "Universal Music is who we all really work for, and having three labels run by Luke Lewis is going to give us an edge. Attitude and perception of value go a long way in this business. I can go to radio format generals and VPs of programming and lay out a plan with one phone call and offer things that can trickle down. Everyone's on the same page."

Continued on Page 60

Waitin' for the next big thing?

vince gill

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the
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Big Thing"



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WB Rides Wave Of Change

Haley keeps partnerships with Country radio alive

After nearly a year away from the day-to-day record promotion business, new Warner Bros./Nashville Sr. VP/Promotion David Haley has new insight into his job. One thing that has remained the same, however, is his belief that Country radio is paramount to the success of any artist. And he believes that the artists and managers of today appreciate that fact more than ever.

Haley says he wasn't really away during the time he wasn't actively working in the industry. "I was reading R&R's Country HOTFAX and coming to Music Row; I was involved in a lot of projects," he says. "And I spent a lot of time speaking to listeners and country music fans. What I learned is that sometimes we tend to overthink all this. That's my broad-stroke perspective.

"One of the topics that's top-of-mind for us at Warner Bros. is Faith Hill and whether she has gone too far with a pop lean on her new album. But if we got out there and talked to the consumer, I don't think they are that aware of it. I don't think it makes a big difference to them. If Country radio attaches itself to artists like Faith and Shania Twain, listeners will be there."

Building Strong Relationships

Of course, Country radio's commitment to those artists is very much on the minds of Haley and his staff these days, and Haley



David Haley

believes those artists are very much aware of the importance of Country radio. "Both Faith and Shania have proven that Country radio is very much a part of the marketing plan," he says. "It's what got both artists to the big ball.

"In no way have these artists abandoned Country radio. It has always been our intention to put Country radio first and to make sure that Country radio feels the bond that is there. It is very sincere."

Haley also believes that the partnerships between individual artists and Country have been growing in recent months. "I am seeing radio being more interested in artists and product," he says. "We're almost like a product line for their radio station — if the product doesn't work, they

aren't going to be successful.

"I have seen a shift in the attitude of programmers. They are paying attention to new music, and they want to break acts to the next level. I feel like there is a newfound interest and compassion from programmers."

In fact, Haley believes that newer artists like Blake Shelton and Trick Pony have benefited greatly from their willingness to work with radio. "I'm so happy to see a generation of artists and management coming up that feels the importance of Country radio," he says. "The most important promotion person out there today is the artist himself."

In the competitive scheme of things among the labels, Haley believes that WB was "maybe a little bit ahead of the curve" in scaling back and making necessary economic changes, including closing Atlantic,

"I'm so happy to see a generation of artists and management coming up that feels the importance of Country radio."

Giant and Asylum Records. "In some ways we're already ahead of the game, because we felt the shakeout before some of the

other labels," he says.

"I don't know if we're 100% out of the woods yet, but part of that is the industry's own problem. In the mid-'90s Music Row expanded way too much. We put the wrong people in power. There was not enough expertise to get us through the era."

Access And Commitment

The greatest challenge Haley faces today is simply one of access. "It's competition for people's time," he says. "There are just so many choices and lifestyle choices that factor in to how much time is spent listening to radio or getting music in traditional ways.

"For radio, obviously, with downsizing going on, there are added responsibilities and demands put on programmers. The demand for their time is at an all-time high."

While time is an issue, Haley says one of the most difficult things he has to deal with is a question that comes up from radio time and again. "I still don't quite know how to answer the question 'Is the label committed to the act or the artist?'" he says. "That comes up so often. I really am at a loss as to how to answer that question.

"Being realistic, I've seen artists who weren't priorities at labels. But there are times that issue creeps up in conversation when there is evidence of the opposite — that the label is 100% behind the artist. It's a question that has frustrated me for years."

Catino

Continued from Page 47

The Right Reasons

Like others in his position, Catino is concerned about the expense of radio promotion and the use of independent promoters. "We all need to start doing things for the right reasons, and that means finding new ways to brand our artists to radio and the audience," he says. "The stations that are using independents are doing so by choice. It's called one-stop shopping."

As far as government intervention in this matter, Catino believes that should have come in a different area and at a different time. "The federal government should have intervened a long time ago, like before they passed the Telecommunications Act of 1996," he says.

Catino is also a realist when it comes to what he would like to see change in the record business. "Downsizing is not always a matter of choice these days; it's a matter of economic survival," he says. "How deep you cut depends on the size

and profitability of the label's roster and whether the label is expected to deliver profit to the bottom line this year. I think we all know the answer to that one. The days of building market share at the expense of profitability are gone. Unfortunately, that has left some very talented people out of work."

Despite that, Catino continues to enjoy himself in the business. He says, "The re-

"We all need to start doing things for the right reasons, and that means finding new ways to brand our artists to radio and the audience."

wards come every day, as you work hard to get an add, then real rotations and, ultimately, see that artist develop into a successful selling and touring act."

Borchetta

Continued from Page 47

familiar? It takes months."

Borchetta acknowledges that there are several major-market stations that are taking chances on new talent, but he would like to see more aggressive musical stances in smaller markets. "We're having to break things from the top down," he says. "That's wrong. We have hit music, and it's not so much about the music. Smaller markets shouldn't be as tight as they are."

Optimism Amid Frustration

Even with all those on-the-job frustrations, Borchetta remains optimistic, even at a time when other promotion executives worry that this year's boom may become next year's wasteland. "We're at a point when we actually have stars again" he says. "Shania Twain is back with a great new record; Tim McGraw's is coming soon.

"When we have this attention, we need to make sure that Darryl Worley and Emerson Drive have huge visibility in this first quarter. There's a front line that's ready

to go out there and do the work. We are building stars again. Keith Urban is a star; he's not just another guy. We had 'just other guys' there for a while."

That resurgence is something Borchetta is feeling from the people who want to enter his business as well. "Over the last few years I was kind of discouraged

"The one thing that seems to be lacking at some of the biggest radio companies is lasting leadership."

by the lack of energetic young people who loved the business the way me and my staff love the business; I wasn't feeling that," he says. "But this year, when I've been talking to new people and interviewing for a promotion coordinator position, I'm feeling it again. There are people who say, 'I love this business. I'll sit in the mail room, I don't care.'"

THE STATE OF **COUNTRY** PROMOTION
2002 CMA Broadcast Winners

MAJOR MARKET ▶ STATION OF THE YEAR
KPLX (99.5 The Wolf)/Dallas

Owner: Susquehanna; **VP/GM:** Lon Bason; **GSM:** Richard Frish; **PD:** Paul Williams; **Asst. PD:** Smokey Rivers; **MD:** Cody Alan



• **Airstaff:** (beginning with mornings; years at the station in parentheses) *The Wake Up With The Wolf Show:* Bobby Mitchell (4); Chris Sommer, news (12); Tara (4) and Mr. Leonard, sidekicks; Dingo, producer (5); and Justin Frazell, traffic (3). The rest of the day belongs to Smokey Rivers, 9-11am (7); Amy B, 11am-3pm (3); Cody Alan, 3-7pm (5); Hollywood Henderson, 7-11pm (1); and Kim Stewart, 11pm-4am (1). The weekend crew includes JR (3), Jeremy Robinson (2), Jeff Thomason (3) and Randall Wright (2).

• **Slogans/Positioning Statements:** "Texas Country, the New 99.5, The Wolf"

• **Frequency/Power:** 99.5 FM/100,000 watts

• **Country Sign-On Date:** 1980

• **Ratings:** (Arbitron, last five books; 12+ share and market rank, followed by 25-54 share and market rank)

12+: 6.0 (2), 5.8 (2), 5.6 (2), 6.1 (1), 4.8 (3)

25-54: 6.4 (1), 5.7 (2), 5.7 (1), 6.2 (1), 5.0 (3)

Other Awards/Honors:

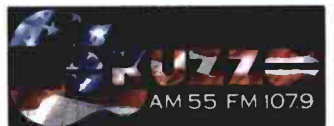
- 2001 and 2002 R&R Country Station of the Year
- 2002 ACM Station of the Year
- 2001 and 2002 *Billboard* Country Station of the Year.

PD Paul Williams: "It's a Wolf grand slam! This will look great next to our R&R, *Billboard* and ACM awards. This airstaff is truly amazing and the best I've ever worked with. I'd also like to thank our 'voice,' Barry Corbin, and Billy Hayes, who makes it all sound great from a production standpoint."

VP/GM Lon Bason: "On behalf of Susquehanna Radio; our rookie PD, Paul Williams; and everybody who lives and breathes 99.5 The Wolf, we thank the CMA for this honor. I must also thank our listeners for inspiring The Wolf to entertain them like no other radio station has ever done before and the country artists who have made The Wolf an important part their family in Texas."

MEDIUM MARKET ▶ STATION OF THE YEAR
KUZZ/Bakersfield

Owner: Buck Owens; **VP/GM:** Mel Owens Jr.; **GSM:** Julie Randolph; **PD:** Evan Bridwell; **MD:** Adam Jeffries



• **Airstaff:** (beginning with mornings; years at the station in parentheses) *The Gradowitz in the Morning Show:* Steve Gradowitz (19), Geoff Emory (6), Christine The Prize Girl (4) and News Director Mark Howell (19). The rest of the day features Casey McBride, 9am-noon (24); Evan Bridwell (a.k.a. KC Adams), noon-3pm (19); Chris Conner, 3-7pm (25); Adam Jeffries, 7pm-midnight (1); and Premiere Radio Networks' *AfterMidnite With Blair Garner* (7). Part-timers include Dan Robertson (12), Jim Diamond (10), Jenna Jackson (5), Big Al Carson (3) and Eric Fuller (1). The news staff includes Tammy Brown (7), Katie Price (15), Peter J. Rudy (1) and Tiara Cox (1).

• **Slogans/Positioning:** "Bakersfield's best country," "The best of today's country and your all-time favorites!"

• **Frequency/Power:** AM, 550/5,000 watts; FM, 107.9/5,800 watts

• **Country Sign-On Date:** 1966

• **Ratings:** (Arbitron, last five books; 12+ share and market rank, followed by 25-54 share and market rank)

12+: 10.3 (1), 10.9 (2), 10.2 (1), 12.1 (1), 12.4 (1)

25-54: 10.2 (1), 12.5 (1), 9.8 (1), 12.8 (1), 13.9 (1)

Other Awards/Honors:

- Country Music Association Medium Market Station of the Year, 1998
- Academy of Country Music Station of the Year, 1999
- National Association of Broadcasters Crystal Radio Award 1998, 2001
- Associated Press Television-Radio Association of California-Nevada Station of the Year 1995, 1998

• *Billboard* Country Station of the Year 1989, 1990

• *Gavin* Medium Market Country Station of the Year 1997, 2000, 2001, 2002

PD Evan Bridwell: "Wow! Thanks, CMA, for recognizing a locally owned station that exists to reflect the needs, interests and passions of our community. The fun part is giving it all back to the listeners in a way that totally endears us to them and makes KUZZ an essential part of their lives every day. I can't think of a more rewarding place to work, especially when you have a staff of wonderfully talented veterans and newcomers to share it with. Of course,

Continued on Page 58

LARGE MARKET ▶ STATION OF THE YEAR
WTQR/Greensboro-Winston Salem

Owner: Clear Channel Communications; **VP/GM:** Morgan Bohannon; **GSM:** Mark Reid; **OM:** Tim Satterfield; **PD:** Bill Dotson; **MD:** Angie Ward



• **Airstaff:** (beginning with mornings; years at station in parentheses.) Mornings, Brother Bill Dotson (3 months) and Aunt Eloise (16); middays, Angie Ward (8); afternoons, Dallas Reese (2); evenings, Kix Layton (2 months); overnights, Marc Steele (4).

• **Slogans/Positioning Statements:** "Today's Best Country And Your All Time Favorites, 104.1, WTQR."

• **Frequency/Power:** 104.1 FM/100,000 watts

• **Country Sign-On Date:** April 1973

• **Ratings:** (Arbitron, last five books; 12+ share and market rank, followed by 25-54 share and market rank)

12+: 10.1 (1), 8.2 (2), 7.9 (2), 7.5 (3), 8.8 (1)

25-54: 10.1 (1), 7.9 (2), 7.7 (3), 6.9 (5), 8.6 (1)

Other Awards/Honors:

- Big Paul Franklin & Aunt Eloise, CMA Large Market Personality of the Year, 1997
- CMA Large Market Station of the Year, 1998
- Angie Ward, CMA Large Market Personality of the Year, 2000
- Marconi Station of the Year, 2001
- Countless local awards

PD Bill Dotson: "This staff has endured a great deal over the past year, and they have held it together like the true professionals they are. I can't think of a finer group of people who could be more deserving of this award than those here at WTQR. And what a wonderful tribute to Big Paul Franklin! I am very proud to be associated with this staff."

VP/GM Morgan Bohannon: "Winning the CMA Award is an honor for any Country station, but most especially this year for WTQR. It's always wonderful to have your hard work and effort recognized by your peers in the industry, but this year in particular is very special to us. We lost Big Paul Franklin in May in a tragic motorcycle accident. As you may know, Paul was, in many ways, the heart and soul of this radio station. His guidance as our Program Director and his talent as part of our morning show have led the WTQR team, as a whole, to success. We are honored by this distinction, and we accept this award on his behalf."

SMALL MARKET ▶ STATION OF THE YEAR
WIXY/Champaign, IL

Owner: Saga Communications; **VP/GM:** Kristine Foate; **GSM:** Karen Cochrane; **OM/** **PD:** R.W. Smith; **MD:** Nicole



Beals

• **Airstaff:** (beginning with mornings; years at station in parentheses) *The Holstein and Company Morning Show* is on from 5-9am with Steve Holstein (5), Andy Roberts (3) and Melissa Anfield (1 month). The rest of the day features middayer Nicole Beals (10), PM driver R.W. Smith (5), Jones Radio Networks' *Lia* (2) and Premiere Radio Networks' *AfterMidnite With Blair Garner* (8). On weekends it's Felix Madera (10).

• **Slogans/Positioning Statements:** "Today's Country Favorites"

• **Frequency/Power:** 100.3/13kw

• **Country Sign-On Date:** June 1, 1992

• **Ratings:** (Arbitron, last five books; 12+ share and market rank, followed by 25-54 share and market rank)

12+: 10.0 (1), 11.5 (1), 13.4 (1), 11.9 (1 tie), 11.0 (1)

25-54: 9.4 (2), 11.5 (1), 15.5 (1), 13.9 (1), 11.2 (1)

Other Awards/Honors:

- 2002 Academy of Country Music Station of the Year nominee
- CMA Small Market Station of the Year Finalist, 1999, 2001
- Illinois Country Music Association Medium Market Station of the Year, 1997, 1998, 2000, 2001

PD R.W. Smith: "I'm just so happy for our staff — not only programming, but sales, promotions, the front office, everyone. Some of these folks have been here since the day WIXY signed on in 1992, and this honor is something they have worked very hard for. Our listeners are tremendous, and we've thanked them more times than I can count over the last few weeks, since without them there would be no WIXY. Winning the CMA award is a testament to the popularity of country music in Champaign-Urbana and the result of the hard work and creativity of some very talented and dedicated people."

VP/GM Kristine Foate: "Someone once said, 'Success is a result, not a goal.' Winning CMA Station of the Year was the result of talented people working as a team and focusing

Continued on Page 58

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THE STATE OF **COUNTRY** PROMOTION
2002 CMA Broadcast Winners

NATIONAL PERSONALITY OF THE YEAR

Lon Helton

CMT's Country Countdown USA



- **Personal:** Lon Helton was born in Chicago Heights, IL on July 23, 1950. Married to Anne for 30 years; children Amanda (27) and Brad (26).
- **First Radio Job:** WVPC/Monmouth, IL. "I finished my coursework at Monmouth College six months early and was looking for a job while waiting to graduate and go either to grad school or Vietnam. A fraternity brother got me the 5pm-midnight job at WVPC/Monmouth — 'The Voice of Prime Beef Country.' It was a Beautiful Music format, and all I had to do was segue instrumentals and give the weather every 15 minutes."
- **Radio History:** WVPC & WRAM-AM/Monmouth, IL (1972); WAAG/Galesburg, IL (9/72-9/73); KLAK/Denver (9/73-11/74); KSPN/Aspen, CO (11/74-5/75); WMAQ/Chicago (5/75-8/78); WJJD & WJEZ/Chicago (10/78-9/80); KHJ/Los Angeles (9/80-4/83); R&R (5/83-present). Syndicated history, beginning in 1984: *Country Close-Up*, *Listen In*, *Nashville Live* and various live world CD premieres.
- **On-Air Philosophy/Advice For Air Talent:** "Early in your career, be on the air as much as you can. As best you can, steer your career to stations where you can do the type of radio you want and to PDs who can help you grow. If you have to, spend your own money to hire a talent coach for at least aircheck critiques — look at it as an investment. And I don't know who said this to me or where I read it, but, when it comes to interviewing people, treat the stars like regular people and the regular people like stars."
- **Best Radio Memory:** "The day I got the job at WMAQ. It was May 1, 1975. My daughter was born early that morning in Aspen, CO. I got home from the hospital about 10am; the phone rang about 10:30am. It was Bob Pittman, offering me a job at the NBC O&O, which had just gone Country. It was my hometown, and my Dad was a huge country music fan. And only the month before he had been diagnosed with terminal cancer and given less than a year to live. The irony was, I had never even sent a T&R to the station — but that's a three-beer story for another time."
- **Worst Radio Memory:** "The three days — Nov. 6, 1974; Aug. 9, 1978; and April 1, 1983 — that I was fired. I only deserved it once."

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MEDIUM MARKET PERSONALITY OF THE YEAR

Andy & Alison

WIVK/Knoxville



- **Personal:** Alison West, whose real name is Alison Randall, was born May 9, 1961 in Jersey City, NJ and grew up in Atlanta. She has been divorced for 17 years and has one son, Christopher, who is 18 years old and attends the University of Tennessee. Andy Ritchie was born in Lincolnton, NC on June 20, 1966. He and wife Angie are parents to Hannah (5) and Faith (11 months).
- **First Radio Job:** AW: "My first job was at WYAY/Atlanta in 1985. I ended up in radio because my full-time job as a mom didn't pay the bills — imagine that! I answered an ad in the *Atlanta Journal-Constitution* for a receptionist and got the job. Soon afterward I went into sales and showed interest in the programming side as well. With the suggestions of friends and co-workers, I put an aircheck together and gave it to the PD. I soon started working on the air part-time on weekends and eventually went full-time, doing 7pm-midnight. It's a long story told short — it took about six years." AR: WAAK/Dallas, NC. "I played the church programming on Sunday mornings. I got into radio because I wanted to be a performer and that seemed to be the only regular job I could get as a performer. Boy, was I wrong — it ain't regular at all."
- **Radio History:** AW: WYAY/Atlanta, 1985-92; WTDR/Charlotte, 1992-97; WIVK, 1997-present. AR: WAAK/Dallas, NC; WLON/Lincolnton, NC; WKBC/North Wilkesboro, NC (one year); WLVK (WTDR)/Charlotte (eight years); WIVK (five years).
- **On-Air Team:** Producer Jimmy Holt; News Director/anchor Channing Smith; Ed Rupp and Dave Folk, traffic; Todd Howell and Mary Loos, weather.
- **On-Air Philosophy/Advice For Air Talent:** AW: "Be likeable. Be real. Be funny. And, most of all, be happy. Market size doesn't always matter when it comes to happiness, unless that's all you care about. A bigger market doesn't necessarily mean a bigger paycheck either. I've worked in a major market, a large market and, now, in a medium market, and I'm a lot more satisfied financially and career-wise than ever before. When looking for a broadcast company to work for, try to find one that cares about radio, that is as passionate about it as you are and that cares about its people." AR: "Try to find a way to make it fun. The fun shows are always the best — and, boy, do I wish it was fun every day. With all the pressure to get noticed, etc., it's easier than ever to get pushed into doing something that isn't you. Do what you think is right, and you'll sleep better at night."
- **Best Radio Memory:** AW: "Kissing Toby Keith on the lips — I still dream about it." AR: "Getting my first major job on K97 in Charlotte. I was finally in 'real' radio, and I didn't have to do the swap shop or read the obituaries."
- **Worst Radio Memory:** AW: "Early in my career I had to broadcast live during a race at Talladega Super Speedway. I knew absolutely nothing about racing — I mean nothing! I

Continued on Page 60

MAJOR MARKET PERSONALITY OF THE YEAR

Kelly Ford, Jonathon Wilde and Steve 'Mudflap' McGrew

KYGO/Denver



- **Personal:** Kelly Ford was born in Louisville in 1964. She says, "I've been married to 'STARZ TV boy' Scott Patrick for 13 years. We have three adorable children, Brendan (10), Liam (7) and Gracie (2)." Jonathon Wilde was born in Ft. Smith, AR in 1967. He's married to Natalie; they have four children: Weston (13), Ashton (9), Brynley (5) and Kyler (1). Steve "Mudflap" McGrew was born in Tulsa on Oct. 12, 1956. He's divorced and has a son, Dylan.
- **First Radio Job:** KF: "My first job was in my hometown of Louisville at WLRS — not during the Classic Rock years. I was the news chick for two great guys, Rocky and Ramsey. I was absolutely awful. My boyfriend kept telling me that I could only get better and to stick with it. Ouch. Why did I marry him?" JW: KISR/Ft. Smith, AR, 1985. "Getting ready for school, I used to call the morning guy and owner, Fred Baker Jr., and do this character, 'Coach Jim.' He had no idea who it was doing this cheesy character and finally stopped me and asked, 'Who is this?' In my

Continued on Page 58

LARGE MARKET PERSONALITY OF THE YEAR

Eddie Stubbs

WSM-AM/Nashville



- **Personal:** Eddie Stubbs was born in Bethesda, MD on Nov. 25, 1961 and raised in nearby Gaithersburg, MD.
- **First Radio Job:** WYII-FM/Williamsport, MD, 1983. "I did a weekly two-hour bluegrass show at WYII. While I had a great passion for the music, the experience was a complete baptism by fire. I had no training and didn't have any business being on a 50,000-watt NBC affiliate that was heard in portions of four states. I was paid \$20 per show, and, after figuring in my time — an hour of preparation, two hours to do the show, an hour driving each way to and from the station — and gasoline for my 1968 Dodge Monaco gas-guzzling lead sled and taking out the appropriate tax deductions, I was making \$1.97 per hour."
- **Radio History:** WYII-FM, 1983; WAMU-FM/Washington, DC, 1984-present; Voice of America, 1984; WSM-AM/Nashville, 1995-present.

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SMALL MARKET PERSONALITY OF THE YEAR

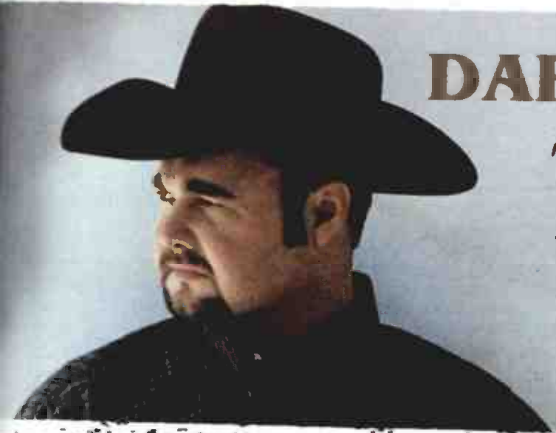
Bill Barrett & Tim Fox
KKNU/Eugene, OR



- **Personal:** Bill Barrett was born in San Mateo, CA in 1951. He's married to Christy, who must be a saint: The two have 11 kids, eight of whom are adopted, and 10 of whom are still living at home. They also have a foster son who spent six years with them, and whom, Bill says, they count as their 12th child. The children's ages range from 25 to, gulp, 3-year-old twins. Tim Fox was born in Nicosia, Cyprus on June 14, 1957. His life partner is Barb Davis. As for kids, he says, "No kids — Barrett has enough for both of us!"
- **First Radio Job:** BB: KLME/Laramie, WY. "Five hundred watts of small-town radio. Our signal reached across the street. I loved living in that part of the world." TF: KTIL/Tillamook, OR, 1979. "With a well thought-out and highly detailed plan for the future, I decided that I liked music, so why not try radio? Duh. I wasn't a bright teen."
- **Radio History:** BB: KLOK/San Jose, 1975-76; KPNW/Eugene, OR, 1976-81; KUGN/Eugene, 1981-97; and KKNU/Eugene, 1997-present. TF: KTIL, 1979-82; KEX/Portland, OR, 1981-82 (part-time); KBZY/Salem, OR, 1983-85; KGW/Portland, OR, 1984-85 (part-time);

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AUDIUM RECORDS: ALL ACCESS



DARYLE SINGLETARY

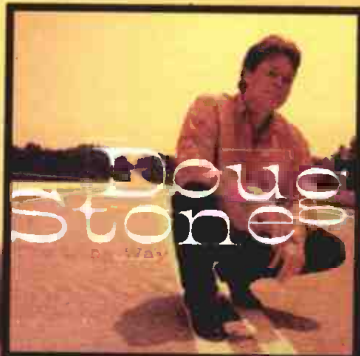
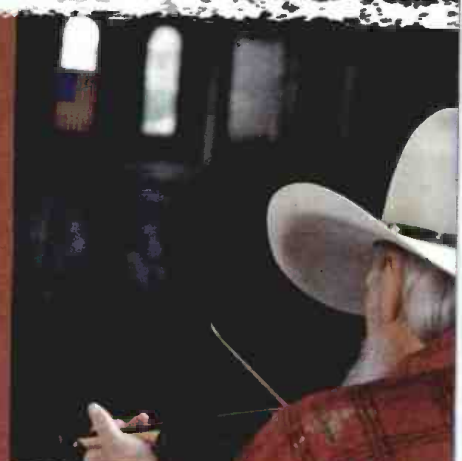
"I'd Love To Lay You Down"

from the most talked about COUNTRY CD of the year
"That's Why I Sing This Way"

...Singletary, one of a vanishing breed of singers truly schooled in the George Jones-Lefty Frizzell style, offers a honky-tonk history course on "That's Why I Sing This Way". Brian Mansfield, USA Today

The Charlie Daniels Band (with Travis Tritt) "Southern Boy"

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Doug Stone

"P.O.W. 369"

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CURRENT

Rodney Redman

"Talkin' To God (More) These Days"
from his debut self-titled CD

Ray Price

"You Just Don't Love Me Anymore"
from his new CD "Time"

CHRISTMAS

The Charlie Daniels Band

"Merry Christmas To All"

The Tractors

"The Big Night"

Christmas Grass

An Instrumental celebration of Christmas.
Bluegrass style

COMING 2003

Sammy Kershaw

Rhett Akins

"In Your Love" for Valentine's Day 2003

And from Boy Rocking Records/Audium Records, an incredible new solo project from

Steve Ripley...



"The Major Alternative"

THE STATE OF COUNTRY PROMOTION

LARGE MARKET PERSONALITY OF THE YEAR

Continued from Page 56

• **On-Air Philosophy/Advice For Air Talent:** "My philosophy about being on the air is that you have got to give the listener a reason to tune in. You've got to bring something unique to the table for them to want to listen to. Be yourself, not a phony, and be the absolute best you can be at all times, both on and off the air. Dress for success, because not only are you representing yourself, you are representing the radio station, the music and your community. Last but not least, always have something else to fall back on. Remember, broadcasting is one of the most unstable vocations known to mankind. In the words of my mentor, Gary Henderson, 'You haven't lived until you've been fired in hillbilly radio.'"

• **Best Radio Memory:** "Becoming an announcer on WSM's *Grand Ole Opry*."

• **Worst Radio Memory:** "Getting fired from my first job in radio."

• **People I'd Like To Thank:** "First and foremost, I'd like to thank God for the talent He's given me and for allowing me to live my dreams of being a musician and getting to work for WSM-AM and be a part of the *Grand Ole Opry*. I'd also like to thank Tom 'Cat' Reeder, who was the first Country disc jockey I ever heard, at the age of 3, and a man who continues to be an inspiration; Gary Henderson from WAMU, who was my mentor and introduced me to and educated me in the world of radio and from whom I learned so much about what good music really is; Lee Michael Demsey from WAMU, who offered additional encouragement and training along with hundreds of hours of airshifts to better my skills; Kitty Wells and Johnny Wright for giving me a job playing fiddle that allowed me to move to Nashville; WSM-AM OM Kyle Cantrell, who hired me and gave me a substantial education in the world of commercial radio and broadcasting in addition to being a sympathetic supervisor, PD and supporter in allowing me the programming freedom to take even more 'real' country music to the airwaves of WSM-AM."

"Also, John Malone, the former WSM-AM PD, who, for three years — and during the eligibility period of the CMA Award entry — allowed me to grow professionally by breaking the so-called rules on a daily basis and by taking a lot of chances with programming ideas that I submitted that wouldn't normally work on just any commercial radio station; my fellow staff members at WSM-AM for being such good friends and supporters; the traditional artists and musicians — past and present — who have, in many cases, devoted their entire lives to their craft; and, last but not least, the customers — the countless listeners and fans worldwide who are committed to the traditions of country music and WSM-AM. This award, in part, belongs to all of the aforementioned. Without them, it would not have been attainable."

MEDIUM MARKET STATION OF THE YEAR

Continued from Page 54

thanks, Buck, for making it possible by providing the finest environment in all of Country radio."

• **VP/GM Mel Owens:** "Thrilled" doesn't begin to describe our excitement at being chosen as Station of the Year, because I feel it validates a complete team effort. KUZZ is powered by an energetic staff culled from our community. We have few staffers from out of this area, so KUZZ is truly a hometown station and a testament to the caliber of talent we're lucky to have right here in our backyard. Our longevity and success are fueled by this formidable team and inspired by an incredible community. Because our team is home-grown, it's easy for us to care about the issues affecting this area where we grew up and where we still live. This is the second time the CMA has presented KUZZ with this award, and now, as then, we are honored — and thrilled."

SMALL MARKET PERSONALITY OF THE YEAR

Continued from Page 56

KPNW/Eugene, OR, 1986-87; KUGN-AM/Eugene, 1987-89; KUGN-FM/Eugene, 1989-97; and KGNU/Eugene 1997-present.

• **On-Air Team:** Bill Barrett, Tim Fox and news anchor/Producer Tracy Berry.

• **On-Air Philosophy/Advice For Air Talent:** BB: "We are a show that people can listen to with their kids. Radio gives you the power to do good things, and, in today's world, that's become more significant." Advice: "Be yourself, be a part of your community, be ready and willing to work." TF: "Be yourself. Keep it clean." Advice: "Present information and humor that appeals to you. Trust that if you like it, your listeners will too. That's the only way they can truly know you. And keep it short, stupid."

• **Best Radio Memory:** BB: "Last year we met our goal of providing Christmas for 700 kids in shelter and foster care. I also liked meeting George Strait and sitting in his bus and talking after the show. The people I've met and the people we have been able to help are my best radio memories." TF: "Getting the KEX — No. 1 12+ at the time in Portland — week-end gig after only working in radio for a year. It's what kept me in the biz. From the smallest station in the state to the biggest in a single bound. My Mom made me send a T&R!"

• **Worst Radio Memory:** BB: "My first day on the air, trying to run NBC's *Weekend Monitor*. I was busier than a wet cat in a bathtub." TF: "That time at KTL that my girlfriend and I had a 10-minute phone conversation while, much to my chagrin, the phone toggle switch was in the 'on air' position! Aaaargh! 'Gee, why are all the phone lines lit on a Saturday morning?'"

• **People I'd Like To Thank:** BB: "My wife, Christy, a most amazing, dedicated woman. My first boss, Bill Sims. Alan Bowker — his passion for the business was an inspiration. My co-workers. Our owner, John Tilson — living proof that local ownership, trusting your airstaff and supporting them with research and promotion really works." TF: "John Tilson, owner of McKenzie River Broadcasting, for giving us the fantasy radio job. PD Jim Davis for letting us be us and trusting us to do it in a tasteful, professional manner. My family, for always supporting me in a career that can seem frivolous and underpaid to some."

NATIONAL PERSONALITY OF THE YEAR

Continued from Page 56

• **People I'd Like To Thank:** "Country Countdown USA has had the same team since it debuted in April 1992: Producer-writer-engineer George Achaves and talent booker Jo Pincek Hunt. To say that it couldn't happen without them is a vast understatement. For sure, it wouldn't be the same without them. Westwood One Chairman Norm Pattiz, who told me in early '92 (when WWI owned R&R) that he was going to do a country countdown and I was going to host it — and special thanks to him for going ahead with it despite my attempts to talk him out of it ('There are already too many country countdowns,' I told him)."

"Westwood One President Joel Hollander and VPP/Programming Charlie Cook and past WWI execs who either were there at the startup or kept it going through the years, including Gary Landis, Ed Salamon and Farid Suhlman, and everyone who ever worked the phones in affiliate relations. I appreciate what you do — and how hard it is — more than you'll ever know."

"Jim Reyland and his crew at Audio Productions in Nashville for going out of their way to adjust to my crazy schedule — and the even crazier schedules of artists. Former WSIX/Nashville PD Eric Marshall for putting the show on, and subsequent PDs Doug Baker, Dave Kelly and Mike Moore for keeping it on. (If you're syndicated and not on in Nashville, it's like you don't exist.) A huge thank you to all the PDs who see fit to make CCUSA part of their radio stations. I never underestimate the value of the three hours you give us every week."

"Finally, thanks to all the country artists who have given their time to come into the studio, sit face-to-face with me and co-host the show. Your unscripted, off-the-cuff conversation; wonderful laughter; and willingness to let down your guard and show your human side are what make CCUSA special to the listeners — and to me. All of you who let me do this every week. I thank you."

MAJOR MARKET PERSONALITY OF THE YEAR

Continued from Page 56

16-year-old, crackly voice, I told him who I was. I was immediately hired as an intern. I still do that character today, and it's still cheesy, but people think he's real." SM: "This is my first year in radio. I've been a stand-up comedian for 22 years, touring all over the world. I was trying to save my marriage, so I came to talk to Joel Burke here at KYGO, and the rest was magic. I love radio. I love my partners. They've made the transition from stage stand-up to radio stand-up a fun trip."

• **Radio History:** KF: "The majority of my career has been spent right here at KYGO. I did one year at WLRS (1988-89), then moved to Denver and worked in news at KOA (1989-90). I moved to KYGO in 1990. I left KYGO for a couple of years in the mid-'90s to do a talk show at KTLK/Denver. It was an awesome learning experience, but I returned to KYGO in 1997. So, 10 years total at the 'Great 98.'" JW: "KISR/Ft. Smith, AR; KEDZ/Jonesboro, AR; KTUX/Shreveport, LA; WGOR/Lansing, MI; KKMKG/Colorado Springs; KZDG/Denver; KPLX/Dallas; KZZP/Phoenix; KMXV/Kansas City; and KYGO."

• **On-Air Team:** Josh Spiegel, news; John Morrissey, traffic; Ed Greene, weather

• **On-Air Philosophy/Advice For Air Talent:** KF: "Be real. Don't be a 'radio' person. Be present. We only need to focus a few hours a day. Live your life. Bring all your personal experiences to the table, but remember that it's not really about you. Finally, if you are part of a team, remember that if someone on the team shines, so do you. Conversely, sometimes you have to take a hit for the team." JW: "Be you and no one else. Don't hide behind some made-up radio shtick; people will see right through that. Forget spending hours on the web finding prep; get out and live life. That is real show prep. Always be willing to learn a new way of doing things. If you can't adapt to the changes, you'll be out of job real soon." SM: "Do anything — and learn! That's all I know so far."

• **Best Radio Memory:** KF: "Last Father's Day, when my dad called in and cracked us all up. He passed away this year." JW: "Personally marrying 14 couples at 14,000 feet on top of Pikes Peak. It made news all over the world. I got me one of them Internet preacher licenses." SM: "My first day on the air."

• **Worst Radio Memory:** KF: "Forgetting to edit a naughty, naughty word out of an Alzheimer's documentary. I cried for a week. Ironically, it ended up winning an award for Best AP News Documentary for Colorado — minus the bad word, of course." JW: "A stupid prank call on my first morning show where I told a woman that her house just burned down. People can cry really hard. Thank God she didn't sue." SM: "My first day on the air. I was sure I was horrible and wasn't going to be able to pull it off."

• **People I'd Like To Thank:** KF: "I'd like to thank our fearless leaders, Joel Burke and Bob Call; their fearless leaders, Don Benson and Clarke Brown of Jefferson Pilot; the wise consulting of Randy Lane and Rusty Walker; Jonathan Wilde and Steve McGrew, who make me want to come to work every day and laugh; the incredible support of Garret Doll, Jeanette Manos and Chris Sargent; and the former PDs who had no business believing in me: John St. John, Kris Dlinger and Louisa Henson." JW: "My wife, Natalie; Joel Burke; John St. John; Bob Call; Jeanette Arps; and my four fans." SM: "My mom and dad for raising me right, my brother and sister for not killing me while I was growing up, and Joel Burke and Bob Call for seeing something in me. Thanks to everyone I've met along my life's road; you've all made me a better person."

SMALL MARKET STATION OF THE YEAR

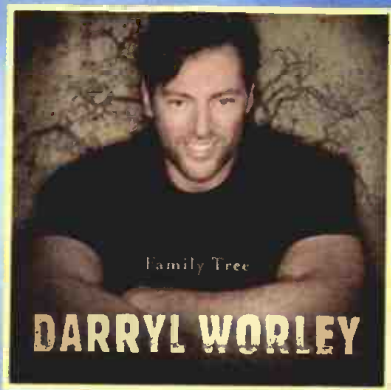
Continued from Page 54

on the right things. This great honor was hard earned by both on and off-air team members. We could not have attained this level of excellence without the commitment and continued support of Ed Christian, the visionary leader of Saga Communications. He, Steve Goldstein, Warren Lada and our entire corporate family continue to inspire WIXY and all of the Saga stations and support us with the tools, knowledge and experience needed to be the best of the best. Their commitment to excellence is unwavering in good economic times or bad, and the result is dominant stations like WIXY. Many thanks to the CMA and our peers for acknowledging our results. We will savor this award and welcome the recognition as a challenge to be even better."

TOBY KEITH
"Who's Your Daddy?"

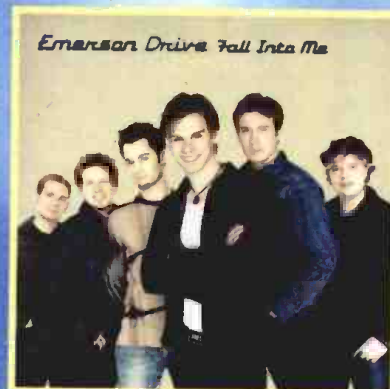


CMA Nominations
Entertainer of the Year
Male Vocalist of the Year
Single "Courtesy of the Red, White and Blue"
Song "Courtesy of the Red, White and Blue"
Video "I Wanna Talk About Me"
Album **PULL MY CHAIN**



DARRYL WORLEY
"Family Tree"

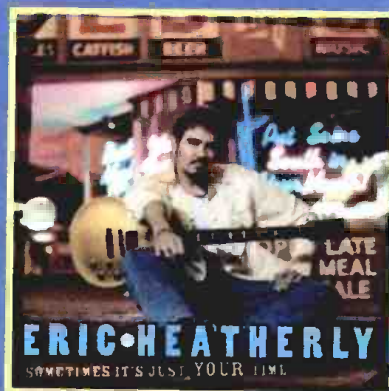
Nominated for CMA Horizon Award



EMERSON DRIVE
"Fall Into Me"



CHALEE TENNISON
"Lonesome Road"



ERIC HEATHERLY
"Sometimes It's Just Your Time"
AIRPLAY 11/18

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Herring

Continued from Page 48

about the promotional needs of radio stations, but he still sees the irony in using independent promoters. "We continually examine what each indie brings to the table for us," he says. "It's up to each label to decide. If they can't bring service to the table, I don't think labels should hire them. It seems interesting that sometimes we pay a fee so indies can make money on our product."

While competition and independent promotion are big issues, the biggest frustration for Herring continues to be time. "It's so consuming, so competitive, right

now," he says. "You're afraid to let your guard down for one minute. The days of knocking off early on a Friday and golfing for four hours are over.

"That changed when technology began to afford us a minute-by-minute status of where we are. It used to be a weekly report card; now it's a daily report card. One syndicated spin can affect you so dramatically. A lot of my day is spent sitting around with the brain trust, asking, 'How can we make sure we have the right syndication in place?'"

Herring gets frustrated when his time on the phone with radio programmers is spent asking, "Why are you down in spins?" rather than talking about music. "We're making sure we look good in a technological world," he says.

Powers

Continued from Page 51

That page, however, has a bottom line, and that's record sales. Powers is keenly aware of that. "It's not all about radio's consolidation," he says. "It's not about 'We are going broke and need to save money.' It's about breaking it at radio to get coveted spots at retail. After the radio airplay, we need to sell records. If you get our sales, promotion, publicity and marketing cooking at their best, we're trying to increase our odds of getting retail shelf space."

Powers believes that his labels' new model eliminates the wasted energy that is sometimes part of breaking new acts. He says, "We've learned that you must have time and you must go into the marketplace with three things: the finest talent you can get, the space and time to deliver it and a team with the knowledge to take advantage of the other two things. That's when you pop a record. The odds of having a breakthrough with a new artist are so low — especially if any of those things are missing."

In putting the new structure together, Powers is mindful of others who have combined their labels' energies and how that has given them an edge. "RLG has been phenomenally successful under Joe Galante for a long time," he says. "Just as impor-

tant as breaking records is making sure that you're getting the best talent in town. With three rosters, we have more opportunity to sign the talent that we want to sign."

A Sense Of Pride

With all the opportunities that Powers believes are now at his fingertips, the biggest rewards stay the same. "It's watching the vision come true," he says. "Watching a record explode all the way and knowing that you played a very, very large part in that. That's something that lasts forever.

"In promotion you can say, 'I worked that.' All promotion people have an amazing sense of pride when something they worked makes it to classic status. It never gets old."

Powers also plans to stay personally involved in working records. He says, "[Former Epic/Nashville VP/Promotion] Rob Dalton said something to me the other day: 'How many meetings are you in?' I said, 'Two or three a day. I have no time to do the work I need to do after a meeting.' He said, 'Never lose touch with radio and the day-to-day idea of what a promotion man is.'"

"So there are days that I shut the door and tell myself, 'I'm going to call 10 radio friends and not come out of this office until I do it.' Nothing is more important than being there for my staff and for radio. It's a very emotional job. It better be, or you won't be celebrating very often."

MEDIUM MARKET PERSONALITY OF THE YEAR

Continued from Page 56

didn't even know what a pole position was. I mispronounced drivers' names and asked really stupid questions. The drivers thought I was an idiot." AR: "Lloyd Ford."

• **People I'd Like To Thank:** AW: "I'd like to thank Dixie Lee for encouraging me to go for it and showing me the ropes; Bill Wise for believing in me when others didn't and giving me a chance; a certain PD who told me I wasn't good enough, which made me want to prove him wrong; Bobby Denton and Mike Hammond for hiring us at WIVK, even though we had no experience as a team together; my family, especially my son, Christopher, for being such a great kid and not giving me a hard time when we had to move when a better job came along. Finally, I'd like to thank my partner, Andy, and producer, Jimmy, for making the show happen every morning."

• **AR:** "The whole morning crew. Alison and I disagree on almost everything, and it makes for interesting radio. Jimmy is a great producer and works really hard on each show. My wife, Angie, and my kids, Hannah and Faith — only a 'radio family' understands how much extra at-home time is involved in doing a morning show. And all my friends from radio throughout the years. I've worked with a lot of great people. And for those few not-so-great people, thanks for helping me realize that there's more to life than radio."

Baldrice

Continued from Page 48

music store and ears to our format?" Music Row thinks a lot more about that than Country radio does."

One-Hit Wonders

To some degree, Baldrice believes that any format can sustain one-hit wonders. "'Who Let the Dogs Out?' — nobody is going to hear from The Baha Men again; they are back in Jamaica, smoking," he says. "But last year you couldn't get away from that song. It's cotton candy for the moment.

"But you can't keep living on cotton candy. You have to have a meal eventually. You have to ask, 'Is that somebody I can invest in? Is there a payoff?' That's an art at radio, but, due to quarter-to-quarter pressure, they can't think long-term anymore. They leave that long-term thinking to us. They are living day to day with Arbitrends,

and we're trying to get the first album, the second album, the third album and the greatest hits with a tour."

Despite the inherent differences between radio and records, Baldrice says that the most pressing issue facing Music Row and the music business in general is file-sharing. "The horses are way away from the barn now," he says. "Go back and look at the huge debuts. The Dixie Chicks had a great debut. Bruce Springsteen had a great debut. And then their sales fell 50% the next week.

"Why is that? Are people buying it and making 10 copies for their friends? That's the question nagging everybody. File-sharing is here to stay; we just have to harness it."

As it is for others in the business, Baldrice's reward is watching concert crowds sing the songs that he has worked to get on the air. His best current example is Kenny Chesney. "You look at what's going on, where he is and where he's come from, and that's a really big thrill," he says.

Pareigis

Continued from Page 51

up being driven by the Chicks, Shania Twain, Faith Hill and Tim McGraw; that's what's driving this boom," he says. "It's not new artists kicking ass week after week in terms of sales. What are we all going to do next year?"

Equally troubling is the change in what Pareigis says was, at one time, an 80/20 rule. "Twenty percent of the artists were really big, and 80% were fighting to get in the stadium," he says. "Now it's 95/5 — 95% are fighting to get in the stadium."

Pareigis is looking to radio promotion partnerships to help change that. "The more of the artists' personalities that we bring through this medium, the quicker consumers will embrace them," he says. "That's the kind of radio partnerships that make sense.

"I'm a big fan of what happened with Keith Urban in Chicago with WUSN. They embraced him early on, made him a de facto bandleader for the station and brought him back for a series of larger and larger events. Those are the kinds of partnerships that are healthy."

Interesting Times

What isn't healthy, Pareigis feels, is some of the things that labels are willing to do to get spins, including offering promotions that don't make sense for the long-term success of the act.

"Someone is always going to do it," he says. "I can't do anything about what the other guy is doing. We take great care to make sure our promotions make sense and are win-wins for the station, chain or syndicator and the label." Pareigis is hopeful that the industry will police itself rather than waiting for the government to set regulations.

With the faces and placards on Music Row changing faster than ever, and with

file-sharing technology threatening the sales health of the industry, Pareigis says he's still optimistic. "It's the old thing the Chinese said, 'May you live in interesting times,'" he says. "They meant it as a curse, but we are living in interesting times.

"Here's what I hold out hope for when it comes to labels: Nobody in his right

"Nobody in his right mind is going to want to troll the Internet for the next big act. Labels are always going to be around as arbiters of taste."

mind is going to want to troll the Internet for the next big act. Labels are always going to be around as arbiters of taste. And people in tough times always want to be entertained.

"Labels will also still be involved as marketers going forward, because how else are people going to get the word? We have to continue to build artists who have value. That's a challenge, but we can meet it."

Acknowledgments

R&R/Nashville would like to thank those VPs of Promotion who took time out of their hectic schedules to field our questions — Tom Baldrice, Scott Borchetta, Bill Catino, David Haley, Kevin Herring, Larry Pareigis and Michael Powers. We also owe a debt of gratitude to our L.A. office, especially Managing Editor Richard Lange and the entire production department.

ALISON KRAUSS + UNION STATION 2002 STATS:

- 4 CMA NOMINATIONS
- 3 GRAMMY AWARDS
- 2 NUMBER ONE VIDEOS ON CMT
- 1 GOLD (APPROACHING PLATINUM) ALBUM

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R&R Country Top 50

November 1, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL STATIONS ADDS			
1	1	KEITH URBAN Somebody Like You (Capitol)	17777	+74	6097	-59	19	150/0
4	2	DIXIE CHICKS Landslide (Monument)	14610	+1134	4997	+480	10	150/0
2	3	ALAN JACKSON Work In Progress (Arista)	14081	+250	5151	+90	20	149/0
6	4	RASCAL FLATTS These Days (Lyric Street)	13596	+857	4890	+356	20	150/0
5	5	MONTGOMERY GENTRY My Town (Columbia)	13467	+52	4825	+160	22	150/0
8	6	GEORGE STRAIT She'll Leave You With A Smile (MCA)	12520	+766	4332	+294	10	150/0
3	7	MARTINA MCBRIDE Where Would You Be (RCA)	12475	-1118	4511	-420	27	149/0
7	8	PHIL VASSAR American Child (Arista)	12223	-506	4454	-144	28	148/0
9	9	TOBY KEITH Who's Your Daddy? (DreamWorks)	11701	+497	4010	+133	14	150/1
11	10	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	11096	+1355	3824	+502	4	144/0
10	11	TIM MCGRAW Red Ragtop (Curb)	10496	+532	3638	+168	8	144/2
12	12	REBECCA LYNN HOWARD Forgive (MCA)	9265	+296	3411	+57	25	149/1
13	13	EMERSON DRIVE Fall Into Me (DreamWorks)	8037	+901	2886	+318	17	142/1
16	14	TERRI CLARK I Just Wanna Be Mad (Mercury)	7695	+788	2721	+264	11	136/2
14	15	BROOKS & DUNN Every River (Arista/RLG)	7656	+667	2773	+244	9	145/3
15	16	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	7452	+478	2886	+201	16	143/1
18	17	KENNY CHESNEY A Lot Of Things Different (BNA)	6870	+761	2493	+308	9	142/3
17	18	TAMMY COCHRAN Life Happened (Epic)	6595	-46	2518	-4	22	142/0
21	19	MARK WILLS 19 Somethin' (Mercury)	6069	+1233	2138	+391	6	133/12
20	20	BRAD PAISLEY I Wish You'd Stay (Arista)	5563	+592	2089	+186	11	129/3
19	21	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	5412	+211	2125	+84	15	135/1
22	22	LONESTAR Unusually Unusual (BNA)	4985	+414	1868	+171	10	128/5
23	23	AARON LINES You Can't Hide Beautiful (RCA)	4953	+562	1639	+161	12	128/6
24	24	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	3865	+234	1571	+99	15	117/0
27	25	GARY ALLAN Man To Man (MCA)	3782	+696	1414	+288	6	126/8
25	26	KELLIE COFFEY At The End Of The Day (BNA)	3574	+76	1323	+19	13	120/4
26	27	TRICK PONY On A Mission (H2E/WB)	3282	+122	1296	+34	9	108/4
28	28	STEVE HOLY I'm Not Breakin' (Curb)	2685	+194	1102	+107	9	100/2
29	29	STEVE AZAR Waitin' On Joe (Mercury)	2663	+204	1076	+91	14	106/3
31	30	JENNIFER HANSON Beautiful Goodbye (Capitol)	2604	+308	1029	+114	12	98/3
Breaker	31	TRACE ADKINS Chrome (Capitol)	2568	+187	1048	+102	6	97/10
Breaker	32	ANDY GRIGGS Practice Life (RCA)	1731	+180	722	+92	7	90/4
33	33	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	1495	+13	511	+26	8	54/3
34	34	DARRYL WORLEY Family Tree (DreamWorks)	1377	+149	548	+71	4	75/14
43	35	BLAKE SHELTON The Baby (Warner Bros.)	1295	+644	427	+237	2	45/32
35	36	ANTHONY SMITH John J. Blanchard (Mercury)	1252	+56	469	+45	5	55/5
41	37	DEANA CARTER There's No Limit (Arista)	1074	+292	367	+126	2	68/21
36	38	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	1057	-75	399	-30	8	46/1
38	39	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	1049	+90	363	+25	4	45/6
37	40	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	1027	-32	371	+17	6	38/2
40	41	RODNEY ATKINS My Old Man (Curb)	965	+140	429	+59	6	63/6
48	42	JOE NICHOLS Brokenheartsville (Universal South)	904	+465	266	+102	2	47/16
44	43	KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	900	+278	325	+42	5	8/1
39	44	RADNEY FOSTER Everyday Angel (Dualtone)	863	-10	273	-8	7	29/0
49	45	LEE ANN WOMACK Forever Everyday (MCA)	755	+331	366	+134	2	62/11
42	46	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	709	+4	307	+6	5	50/5
47	47	MARK CHESNUTT I Want My Baby Back (Columbia)	628	+186	311	+68	2	53/8
50	48	CRAIG MORGAN Almost Home (Broken Bow)	527	+112	247	+51	2	43/3
46	49	BRAD MARTIN Rub Me The Right Way (Epic)	520	+25	254	+18	3	50/6
Debut	50	TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	445	+240	161	+95	1	26/21

Most Added

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ARTIST TITLE LABEL(S)	ADDS
BLAKE SHELTON The Baby (Warner Bros.)	32
DEANA CARTER There's No Limit (Arista)	21
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	21
PINMONKEY I Drove All Night (BNA)	19
MICHAEL PETERSON Lesson In Goodbye (Monument)	17
JOE NICHOLS Brokenheartsville (Universal South)	16
DARRYL WORLEY Family Tree (DreamWorks)	14
MARK WILLS 19 Somethin' (Mercury)	12
LEE ANN WOMACK Forever Everyday (MCA)	11
TRACE ADKINS Chrome (Capitol)	10
KEVIN DENNEY It'll Go Away (Lyric Street)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+1355
MARK WILLS 19 Somethin' (Mercury)	+1233
DIXIE CHICKS Landslide (Monument)	+1134
EMERSON DRIVE Fall Into Me (DreamWorks)	+901
RASCAL FLATTS These Days (Lyric Street)	+857
TERRI CLARK I Just Wanna Be Mad (Mercury)	+788
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+766
KENNY CHESNEY A Lot Of Things Different (BNA)	+761
GARY ALLAN Man To Man (MCA)	+696
BROOKS & DUNN Every River (Arista/RLG)	+667

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+502
DIXIE CHICKS Landslide (Monument)	+480
MARK WILLS 19 Somethin' (Mercury)	+391
RASCAL FLATTS These Days (Lyric Street)	+356
EMERSON DRIVE Fall Into Me (DreamWorks)	+318
KENNY CHESNEY A Lot Of Things Different (BNA)	+308
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+294
GARY ALLAN Man To Man (MCA)	+288
TERRI CLARK I Just Wanna Be Mad (Mercury)	+264
BROOKS & DUNN Every River (Arista/RLG)	+244

Breakers

- TRACE ADKINS**
Chrome (Capitol)
10 Adds • Moves 30-31
- ANDY GRIGGS**
Practice Life (RCA)
4 Adds • Moves 32-32

Songs ranked by total plays

R&R Station Playlists have moved to the web.
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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 10/20-10/26. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.



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R&R Country Top 50 Indicator

November 1, 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
4	1	RASCAL FLATTS These Days (Lyric Street)	3363	+152	2664	+125	20	75/0
2	2	ALAN JACKSON Work In Progress (Arista)	3345	+46	2625	+19	21	74/0
3	3	MONTGOMERY GENTRY My Town (Columbia)	3340	+97	2620	+76	22	75/0
1	4	KEITH URBAN Somebody Like You (Capitol)	3308	-152	2595	-135	20	73/0
5	5	DIXIE CHICKS Landslide (Monument)	3280	+145	2603	+99	11	75/0
9	6	GEORGE STRAIT She'll Leave You With A Smile (MCA)	3089	+309	2444	+237	11	75/0
7	7	TOBY KEITH Who's Your Daddy? (DreamWorks)	3072	+153	2431	+124	13	75/0
6	8	MARTINA MCBRIDE Where Would You Be (RCA)	2640	-430	2063	-351	29	64/0
11	9	TIM MCGRAW Red Ragtop (Curb)	2588	+206	2046	+146	9	75/0
8	10	PHIL VASSAR American Child (Arista)	2548	-320	1981	-274	28	66/0
10	11	REBECCA LYNN HOWARD Forgive (MCA)	2484	+80	1997	+77	28	75/0
12	12	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	2348	+174	1851	+131	4	75/0
13	13	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	2222	+88	1726	+61	17	71/0
14	14	BROOKS & DUNN Every River (Arista/RLG)	2131	+61	1682	+44	11	74/1
15	15	TAMMY COCHRAN Life Happened (Epic)	2050	+66	1637	+44	23	71/0
16	16	KENNY CHESNEY A Lot Of Things Different (BNA)	2040	+136	1639	+127	9	72/0
19	17	EMERSON DRIVE Fall Into Me (DreamWorks)	2013	+193	1615	+152	19	73/1
17	18	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	2009	+170	1599	+132	17	74/2
18	19	BRAD PAISLEY I Wish You'd Stay (Arista)	1933	+112	1545	+71	14	74/0
20	20	TERRI CLARK I Just Wanna Be Mad (Mercury)	1921	+144	1525	+109	10	68/1
21	21	LONESTAR Unusually Unusual (BNA)	1711	+129	1347	+98	11	74/0
23	22	MARK WILLS 19 Somethin' (Mercury)	1672	+302	1314	+222	5	70/3
22	23	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1430	-54	1180	-40	16	66/0
24	24	TRICK PONY On A Mission (H2E/WB)	1404	+56	1129	+41	11	64/1
25	25	GARY ALLAN Man To Man (MCA)	1274	+145	1031	+111	7	70/3
27	26	AARON LINES You Can't Hide Beautiful (RCA)	1148	+135	920	+103	13	57/2
26	27	KELLIE COFFEY At The End Of The Day (BNA)	1118	+89	899	+69	13	56/2
28	28	STEVE AZAR Waitin' On Joe (Mercury)	1095	+84	912	+50	16	57/4
29	29	JENNIFER HANSON Beautiful Goodbye (Capitol)	893	+85	733	+66	11	52/1
32	30	DARRYL WORLEY Family Tree (DreamWorks)	873	+183	717	+146	5	56/6
30	31	TRACE ADKINS Chrome (Capitol)	847	+99	685	+87	6	49/4
31	32	ANDY GRIGGS Practice Life (RCA)	741	+39	629	+35	8	46/3
33	33	STEVE HOLY I'm Not Breakin' (Curb)	732	+125	579	+112	9	43/2
37	34	LEE ANN WOMACK Forever Everyday (MCA)	582	+218	492	+165	3	42/7
34	35	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	540	+56	450	+48	10	29/1
35	36	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	515	+61	429	+48	8	32/1
38	37	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	422	+58	344	+40	6	29/1
39	38	ANTHONY SMITH John J. Blanchard (Mercury)	412	+58	338	+47	5	28/1
40	39	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	364	+25	286	+20	5	29/0
36	40	RADNEY FOSTER Everyday Angel (Dualtone)	314	-54	237	-44	10	19/0
49	41	JOE NICHOLS Brokenheartsville (Universal South)	270	+153	232	+136	2	30/18
43	42	BRAD MARTIN Rub Me The Right Way (Epic)	264	+58	233	+51	4	22/3
46	43	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	213	+73	175	+56	3	18/5
41	44	HOMETOWN NEWS Wheels (VFR)	205	-86	186	-63	6	17/0
50	45	DEANA CARTER There's No Limit (Arista)	204	+96	167	+81	2	28/14
45	46	MARK CHESNUTT I Want My Baby Back (Columbia)	201	+58	160	+44	4	13/1
44	47	RODNEY ATKINS My Old Man (Curb)	200	+12	145	+16	3	12/0
Debut	48	BLAKE SHELTON The Baby (Warner Bros.)	186	+134	153	+111	1	21/16
42	49	JOSH TURNER She'll Go On You (MCA)	167	-119	120	-97	2	12/0
48	50	CRAIG MORGAN Almost Home (Broken Bow)	139	+9	126	+9	2	10/1

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 10/20-Saturday 10/26.
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Most Added.

ARTIST TITLE LABEL(S)	ADDS
JOE NICHOLS Brokenheartsville (Universal South)	18
BLAKE SHELTON The Baby (Warner Bros.)	16
DEANA CARTER There's No Limit (Arista)	14
VINCE GILL Next Big Thing (MCA)	14
LEE ANN WOMACK Forever Everyday (MCA)	7
PINMONKEY I Drove All Night (BNA)	7
DARRYL WORLEY Family Tree (DreamWorks)	6
KEVIN DENNEY It'll Go Away (Lyric Street)	6
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	6
TOMMY SHANE STEINER What We're Gonna Do... (RCA)	5
DARON NORWOOD In God We Trust (H2E/Lofton Creek)	5
STEVE AZAR Waitin' On Joe (Mercury)	4
TRACE ADKINS Chrome (Capitol)	4
MICHAEL PETERSON Lesson In Goodbye (Monument)	4
GARY ALLAN Man To Man (MCA)	3
MARK WILLS 19 Somethin' (Mercury)	3
ANDY GRIGGS Practice Life (RCA)	3
BRAD MARTIN Rub Me The Right Way (Epic)	3
SIXWIRE Way Too Deep (Warner Bros.)	3
CHRIS CAGLE Beautiful Day (Virgin)	3

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+309
MARK WILLS 19 Somethin' (Mercury)	+302
LEE ANN WOMACK Forever Everyday (MCA)	+218
TIM MCGRAW Red Ragtop (Curb)	+206
EMERSON DRIVE Fall Into Me (DreamWorks)	+193
DARRYL WORLEY Family Tree (DreamWorks)	+183
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+174
JOHN MICHAEL MONTGOMERY 'Til... (Warner Bros.)	+170
JOE NICHOLS Brokenheartsville (Universal South)	+153
TOBY KEITH Who's Your Daddy? (DreamWorks)	+153

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+237
MARK WILLS 19 Somethin' (Mercury)	+222
LEE ANN WOMACK Forever Everyday (MCA)	+165
EMERSON DRIVE Fall Into Me (DreamWorks)	+152
TIM MCGRAW Red Ragtop (Curb)	+146
DARRYL WORLEY Family Tree (DreamWorks)	+146
JOE NICHOLS Brokenheartsville (Universal South)	+136
JOHN MICHAEL MONTGOMERY 'Til... (Warner Bros.)	+132
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+131
KENNY CHESNEY A Lot Of Things Different (BNA)	+127
RASCAL FLATTS These Days (Lyric Street)	+125
TOBY KEITH Who's Your Daddy? (DreamWorks)	+124
STEVE HOLY I'm Not Breakin' (Curb)	+112
GARY ALLAN Man To Man (MCA)	+111
BLAKE SHELTON The Baby (Warner Bros.)	+111
TERRI CLARK I Just Wanna Be Mad (Mercury)	+109
AARON LINES You Can't Hide Beautiful (RCA)	+103
DIXIE CHICKS Landslide (Monument)	+99
LONESTAR Unusually Unusual (BNA)	+98
VINCE GILL Next Big Thing (MCA)	+95
TRACE ADKINS Chrome (Capitol)	+87

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 1, 2002

BULLSEYE song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 23-29.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KEITH URBAN Somebody Like You (Capitol)	36.3%	75.5%	18.3%	99.8%	3.5%	2.5%
PHIL VASSAR American Child (Arista)	36.3%	74.5%	11.8%	99.5%	4.3%	9.0%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	20.3%	74.5%	16.5%	95.3%	2.8%	1.5%
ALAN JACKSON Work In Progress (Arista)	30.3%	72.0%	17.0%	99.5%	6.0%	4.5%
MARTINA MCBRIDE Where Would You Be (RCA)	40.8%	71.3%	14.3%	99.8%	5.0%	9.3%
EMERSON DRIVE Fall Into Me (DreamWorks)	26.8%	69.8%	20.5%	97.0%	5.0%	1.8%
TOBY KEITH Who's Your Daddy (DreamWorks)	34.3%	68.5%	17.0%	98.8%	7.5%	5.8%
TERRI CLARK I Just Want To Be Mad (Mercury)	21.3%	67.0%	24.0%	96.0%	3.5%	1.5%
RASCAL FLATTS These Days (Lyric Street)	23.8%	66.5%	25.3%	98.8%	3.5%	3.5%
GEORGE STRAIT Shell Leave You With A Smile (MCA)	26.5%	66.0%	21.3%	92.3%	4.0%	1.0%
JOHN MICHAEL MONTGOMERY 'Til Nothin' (Warner Bros.)	18.8%	65.5%	23.8%	95.3%	5.5%	0.5%
DIXIE CHICKS Landslide (Monument)	29.5%	64.5%	19.0%	95.3%	7.5%	4.3%
TIM MCGRAW Red Ragtop (Curb)	24.5%	64.5%	23.0%	95.8%	5.8%	2.5%
BRAD PAISLEY I Wish You'd Stay (Arista)	21.0%	61.8%	30.3%	96.3%	3.5%	0.8%
TRICK PONY On A Mission (H2E/WB)	26.5%	61.5%	18.8%	95.0%	12.0%	2.8%
TAMMY COCHRAN Life Happened (Epic)	23.0%	61.3%	26.5%	97.3%	7.3%	2.3%
MONTGOMERY GENTRY My Town (Columbia)	25.3%	60.5%	28.0%	99.3%	7.3%	3.5%
KENNY CHESNEY A Lot Of Things Different (BNA)	20.5%	60.3%	26.0%	92.3%	5.3%	0.8%
BROOKS & DUNN Every River (Arista)	19.5%	59.0%	26.8%	91.0%	4.8%	0.5%
LONESTAR Unusually Unusual (BNA)	21.5%	57.8%	27.5%	93.5%	8.0%	0.3%
REBECCA LYNN HOWARD Forgive (MCA)	20.0%	57.3%	20.5%	94.0%	12.3%	4.0%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	18.3%	57.3%	29.8%	94.8%	5.8%	2.0%
KELLIE COFFEY At The End Of The Day (BNA)	19.3%	56.3%	29.3%	93.3%	7.0%	0.8%
MARK WILLS Nineteen Something (Mercury)	14.5%	55.5%	23.0%	82.3%	3.8%	0.0%
SHANIA TWAIN I'm Gonna Getcha Good (Mercury)	15.8%	53.8%	21.3%	85.0%	8.8%	1.3%
JENNY HOLY I'm Not Breaking (Curb)	14.3%	51.8%	23.8%	84.3%	8.8%	0.0%
STEVIE NICK Beautiful Goodbye (Capitol)	10.8%	50.5%	24.8%	84.3%	3.8%	0.3%
GARY ALLAN Man To Man (MCA)	12.3%	49.5%	23.5%	78.5%	4.8%	0.8%
ANDY GRIGGS Practice Life (RCA)	12.3%	48.8%	25.8%	82.0%	6.3%	1.3%
TANYA TUCKER A Memory Like I'm Gonna Be (Capitol/Tucker Time)	13.3%	46.8%	28.0%	83.0%	7.0%	1.3%
AARON LINES You Can't Hide Beautiful (RCA)	12.5%	46.3%	25.0%	81.8%	10.0%	0.5%
STEVE AZAR Waitin' On Joe (Mercury)	8.8%	45.3%	35.0%	89.8%	8.3%	1.3%
DARRYL WORLEY Family Tree (DreamWorks)	15.5%	43.0%	20.5%	78.3%	14.3%	0.5%
TRACE ADKINS Chrome (Capitol)	14.8%	42.8%	21.0%	79.0%	14.0%	1.3%
ANTHONY SMITH John J. Blanchard (Mercury)	12.5%	38.8%	18.5%	69.8%	9.8%	2.8%



Password of the Week: Leymon

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 Female Vocalist of the Year?

- Sara Evans
- Alison Kraus
- Martina McBride
- Lee Ann Womack
- Trisha Yearwood

Total

Sara Evans: 10%
 Alison Kraus: 10%
 Martina McBride: 33%
 Lee Ann Womack: 22%
 Trisha Yearwood: 25%
 Plan on watching: 71%
P1
 Sara Evans: 9%
 Alison Kraus: 7%
 Martina McBride: 36%
 Lee Ann Womack: 23%
 Trisha Yearwood: 25%
 Plan on watching: 76%
P2

Sara Evans: 12%
 Alison Kraus: 15%
 Martina McBride: 25%
 Lee Ann Womack: 22%
 Trisha Yearwood: 26%
 Plan on watching: 60%

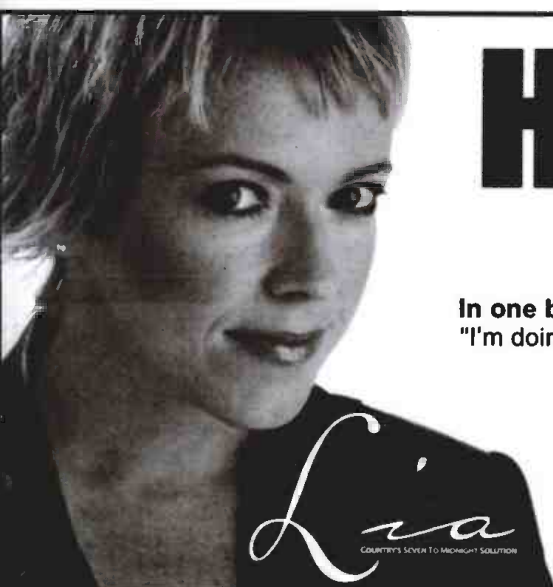
Male

Sara Evans: 10%
 Alison Kraus: 9%
 Martina McBride: 34%
 Lee Ann Womack: 24%
 Trisha Yearwood: 23%
 Plan on watching: 64%

Female

Sara Evans: 10%
 Alison Kraus: 11%
 Martina McBride: 32%
 Lee Ann Womack: 21%
 Trisha Yearwood: 26%
 Plan on watching: 78%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot. In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3" each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.



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America's Best Testing Country Songs 12+
For The Week Ending 11/1/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KEITH URBAN Somebody Like You (Capitol)	4.35	4.43	96%	16%	4.36	96%	16%
RASCAL FLATTS These Days (Lyric Street)	4.33	4.26	95%	14%	4.35	96%	15%
DIAMOND RIO Beautiful Mess (Arista)	4.32	4.33	98%	23%	4.23	99%	28%
GEORGE STRAIT She'll Leave You... (MCA)	4.30	4.19	93%	10%	4.14	91%	13%
MARK WILLS Nineteen Somethin' (Mercury)	4.26	4.14	67%	4%	4.19	66%	4%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.23	4.28	98%	29%	4.08	98%	34%
GARY ALLAN Man To Man (MCA)	4.22	4.19	66%	5%	4.16	62%	5%
MONTGOMERY GENTRY My Town (Columbia)	4.20	4.20	98%	22%	4.14	98%	24%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.19	4.15	78%	6%	4.17	76%	7%
MARTINA MCBRIDE Where Would You Be (RCA)	4.16	4.12	98%	29%	4.04	97%	32%
JOE NICHOLS The Impossible (Universal South)	4.16	4.27	98%	33%	4.04	98%	37%
BROOKS & DUNN Every River (Arista)	4.15	3.98	77%	6%	4.05	72%	7%
J. M. MONTGOMERY 'Til Nothing... (Warner Bros.)	4.14	4.08	77%	8%	4.01	73%	10%
REBECCA LYNN HOWARD Forgive (MCA)	4.12	4.08	92%	16%	4.06	92%	19%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.08	4.10	87%	9%	4.09	85%	9%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.06	4.06	89%	12%	4.09	87%	13%
ALAN JACKSON Work In Progress (Arista)	4.05	4.06	98%	25%	3.82	97%	32%
KENNY CHESNEY A Lot Of Things Different (BNA)	4.04	3.85	81%	12%	3.91	81%	14%
TRICK PONY On A Mission (Warner Bros.)	4.02	-	71%	10%	3.94	71%	11%
TOBY KEITH Who's Your Daddy (DreamWorks)	4.00	3.99	98%	24%	3.86	97%	26%
TRAVIS TRITT Strong Enough... (Columbia)	4.00	3.94	95%	19%	3.84	93%	23%
C. DAWN JOHNSON One Day Closer... (Arista)	3.99	3.89	81%	13%	4.01	78%	13%
AARON LINES You Can't Hide Beautiful (RCA)	3.97	3.88	57%	5%	4.01	57%	5%
TAMMY COCHRAN Life Happened (Epic)	3.96	3.95	90%	19%	3.88	91%	23%
LONESTAR Unusually Unusual (BNC)	3.94	3.81	79%	11%	3.97	80%	11%
PHIL VASSAR American Child (Arista)	3.90	3.90	99%	39%	3.82	98%	43%
KELLIE COFFEY At The End Of The Day (BNA)	3.90	3.80	73%	10%	3.81	71%	13%
TIM MCGRAW Red Ragtop (Curb)	3.85	3.79	90%	19%	3.84	90%	19%
DIXIE CHICKS Landslide (Monument)	3.60	3.72	95%	35%	3.65	95%	33%
SHANIA TWAIN I'm Gonna Getcha... (Mercury)	3.36	-	91%	27%	3.40	90%	27%

Total sample size is 734 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.

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DIAMOND RIO Beautiful Mess (Arista)	4966
JOE NICHOLS The Impossible (Universal South)	3685
KENNY CHESNEY The Good Stuff (BNA)	2834
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2790
DARRYL WORLEY I Miss My Friend (DreamWorks)	2161
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1974
TIM MCGRAW Unbroken (Curb)	1789
GEORGE STRAIT Living And Living Well (MCA)	1747
FAITH HILL Cry (Warner Bros.)	1735
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1716
SARA EVANS I Keep Looking (RCA)	1632
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1613
DIXIE CHICKS Long Time Gone (Monument)	1539
TOBY KEITH My List (DreamWorks)	1537
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1443
MARK CHESNUTT She Was (Columbia)	1212
TOMMY SHANE STEINER What If She's An Angel (RCA)	1110
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	1041
STEVE HOLY Good Morning Beautiful (Curb)	1032
MARTINA MCBRIDE Blessed (RCA)	1021

New & Active

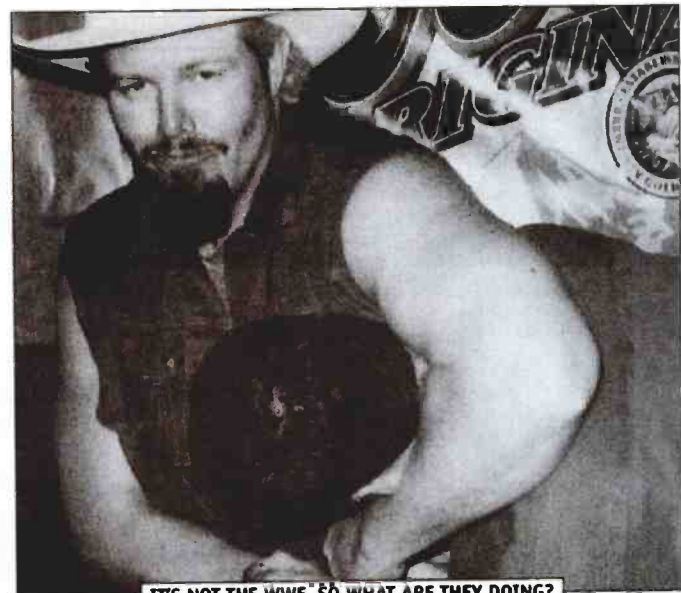
- KEVIN DENNEY** It'll Go Away (Lyric Street)
Total Plays: 182, Total Stations: 43, Adds: 10
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Total Plays: 161, Total Stations: 31, Adds: 6
- SIXWIRE** Way Too Deep (Warner Bros.)
Total Plays: 123, Total Stations: 19, Adds: 4
- PINMONKEY** I Drove All Night (BNA)
Total Plays: 52, Total Stations: 24, Adds: 19
- MICHAEL PETERSON** Lesson In Goodbye (Monument)
Total Plays: 18, Total Stations: 20, Adds: 17

Songs ranked by total points.



KHAY PUMPKIN PATCH

KHAY/Ventura knows how to pick them. Morning show co-host Jon Cowsill was recently voted top Ventura County Air Personality by the local paper — and head of the pumpkin patch.



IT'S NOT THE WWE, SO WHAT ARE THEY DOING?

DreamWorks recording artist Toby Keith puts KTOM/Monterey-Salinas MD Hut Ralston in a headlock after his relentless begging for a photo. At least Ralston got his picture in R&R.

Country Reporters

November 1, 2002 R&R • 67

Stations and their adds listed alphabetically by market

KEAN/Abilene, TX FM: 103.5 1. JIMMYE BAKER 2. MICHAEL PETERSON 3. DARRIN WOODLEY 4. BOBBY GRIFFIN	WZZK/Birmingham, AL FM: 103.5 1. TOMMY SHAW 2. STEVE HENNING	WCOS/Columbia, SC FM: 103.5 1. RON BROOKS 2. GLEN GARNETT 3. BLAKE SHELTON	WFBE/Ft. Mill, SC FM: 103.5 1. CHUCK MILLER 2. AARON TIPPIN 3. TRACY BYRD 4. JOE NICOLS 5. MICHAEL PETERSON 6. PHAROAHY DOWE	WFMS/Indianapolis, IN FM: 103.5 1. J.D. CANNON 2. CHALIE TENNISON	KSSN/Lake Rock, AR FM: 103.5 1. DANIELA CARTELLI 2. DEANA CARTER 3. PHAROAHY DOWE 4. ANTHONY SMITH	WGH/Morfolk, VA FM: 103.5 1. DEANA CARTER 2. PHAROAHY DOWE	WKVI/Richmond, VA FM: 103.5 1. JIM TAYLOR 2. DEANA CARTER	WKVI/Savannah, GA FM: 103.5 1. DEANA CARTER 2. PHAROAHY DOWE	KJZZ/Tucson, AZ FM: 103.5 1. BOBBY GRIFFIN 2. DEANA CARTER 3. MICHAEL PETERSON
WSPK/Blacksburg, VA FM: 103.5 1. JACK DOUGLAS 2. MICHAEL PETERSON 3. DARRIN WOODLEY 4. BOBBY GRIFFIN	WBNW/Bloomington, IL FM: 103.5 1. DAVE WESTHOFF 2. BOB SHANNON 3. TRACE ADKINS	WHOK/Columbus, OH FM: 103.5 1. CHARLEY LATA 2. GEORGE WOLF	WVDF/Florence, AL FM: 103.5 1. GARY MARSHALL 2. JOE NICOLS 3. TRACY BYRD 4. DEANA CARTER 5. TOMMY SHAW 6. STEVE HENNING	WVOD/Jacksonville, FL FM: 103.5 1. DUSTY JAMES 2. LONESTAR	WAMZ/Louisville, KY FM: 103.5 1. COYOTE CALHOUN 2. AARON LINES 3. TRACE ADKINS	WYOK/Omaha, NE FM: 103.5 1. TOM GOODWIN 2. STEVE ADAM 3. LEE ANN WOMACK 4. DARRIN WOODLEY	WVDE/Roanoke, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE	WYDZ/Charlotte, NC FM: 103.5 1. BOB SHANNON 2. DEANA CARTER 3. MICHAEL PETERSON	WVDE/Chattanooga, TN FM: 103.5 1. STEVE ADAM 2. DARRIN WOODLEY 3. PHAROAHY DOWE
WVDE/Richmond, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE	WVDE/Richmond, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE	WVDE/Richmond, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE	WVDE/Richmond, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE	WVDE/Richmond, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE	WVDE/Richmond, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE	WVDE/Richmond, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE	WVDE/Richmond, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE	WVDE/Richmond, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE	WVDE/Richmond, VA FM: 103.5 1. KEVIN DENNEY 2. DARRIN WOODLEY 3. PHAROAHY DOWE

Monitored Reporters
225 Total Reporters

75 Total Indicator
64 Current Indicator Playlists

Reported Frozen Playlist (2):
WPAP/Panama City, FL
WFMB/Springfield, IL

Not Reported, Playlist Frozen (9):
KBRJ/Anchorage, AK
WDEN/Macon, GA
KIAI/Mason City, IA
KJLO/Monroe, LA
WGTR/Myrtle Beach, SC
KTNF/Odessa-Midland, TX
KTSS/Springfield, MO
WDEZ/Wausau, WI
WWQQ/Wilmington, NC

RateTheMusic.com
BY MEDIABASE™

America's Best Testing Country Songs 12+
For The Week Ending 11/1/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KEITH URBAN Somebody Like You (Capitol)	4.35	4.43	96%	16%	4.36	96%	16%
RASCAL FLATTS These Days (Lyric Street)	4.33	4.26	95%	14%	4.35	96%	15%
DIAMOND RIO Beautiful Mess (Arista)	4.32	4.33	98%	23%	4.23	99%	28%
GEORGE STRAIT She'll Leave You... (MCA)	4.30	4.19	93%	10%	4.14	91%	13%
MARK WILLS Nineteen Somethin' (Mercury)	4.26	4.14	67%	4%	4.19	66%	4%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.23	4.28	98%	29%	4.08	98%	34%
GARY ALLAN Man To Man (MCA)	4.22	4.19	66%	5%	4.16	62%	5%
MONTGOMERY GENTRY My Town (Columbia)	4.20	4.20	98%	22%	4.14	98%	24%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.19	4.15	78%	6%	4.17	76%	7%
MARTINA MCBRIDE Where Would You Be (RCA)	4.16	4.12	98%	29%	4.04	97%	32%
JOE NICHOLS The Impossible (Universal South)	4.16	4.27	98%	33%	4.04	98%	37%
BROOKS & DUNN Every River (Arista)	4.15	3.98	77%	6%	4.05	72%	7%
J. M. MONTGOMERY 'Til Nothing... (Warner Bros.)	4.14	4.08	77%	8%	4.01	73%	10%
REBECCA LYNN HOWARD Forgive (MCA)	4.12	4.08	92%	16%	4.06	92%	19%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.08	4.10	87%	9%	4.09	85%	9%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.06	4.06	89%	12%	4.09	87%	13%
ALAN JACKSON Work In Progress (Arista)	4.05	4.06	98%	25%	3.82	97%	32%
KENNY CHESNEY A Lot Of Things Different (BNA)	4.04	3.85	81%	12%	3.91	81%	14%
TRICK PONY Dn A Mission (Warner Bros.)	4.02	-	71%	10%	3.94	71%	11%
TOBY KEITH Who's Your Daddy (DreamWorks)	4.00	3.99	98%	24%	3.86	97%	26%
TRAVIS TRITT Strong Enough... (Columbia)	4.00	3.94	95%	19%	3.84	93%	23%
C. DAWN JOHNSON One Day Closer... (Arista)	3.99	3.89	81%	13%	4.01	78%	13%
AARON LINES You Can't Hide Beautiful (RCA)	3.97	3.88	57%	5%	4.01	57%	5%
TAMMY COCHRAN Life Happened (Epic)	3.96	3.95	90%	19%	3.88	91%	23%
LONESTAR Unusually Unusual (BNC)	3.94	3.81	79%	11%	3.97	80%	11%
PHIL VASSAR American Child (Arista)	3.90	3.90	99%	39%	3.82	98%	43%
KELLIE COFFEY At The End Of The Day (BNA)	3.90	3.80	73%	10%	3.81	71%	13%
TIM MCGRAW Red Ragtop (Curb)	3.85	3.79	90%	19%	3.84	90%	19%
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New & Active

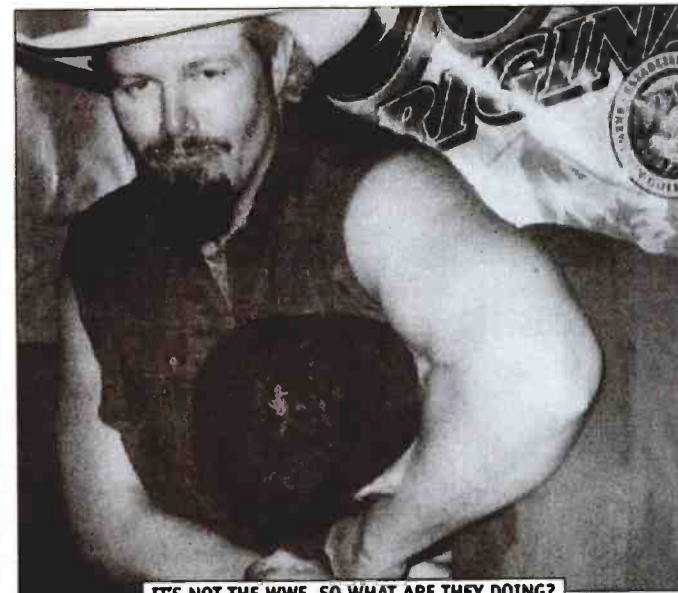
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Country Reporters

November 1, 2002 R&R • 67

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., ABILENE, TX; ALBUQUERQUE, NM; ALBUQUERQUE, NM) with their call letters, formats, and programming details.

Monitored Reporters 225 Total Reporters 150 Total Monitored 75 Total Indicator 64 Current Indicator Playlists Reported Frozen Playlist (2): WPAP/Panama City, FL WFMB/Springfield, IL Not Reported, Playlist Frozen (9): KBRJ/Anchorage, AK WDEM/Macon, GA KJIA/Mason City, IA KJL/Monroe, LA WGR/Myrtle Beach, SC KNFM/Odessa-Midland, TX KTTT/Springfield, MO WDEZ/Wausau, WI WDOQ/Wilmington, NC



KID KELLY
kkelly@radioandrecords.com

AC Photo Shop

□ The second-ever AC and Hot AC picture page

Here it is! As promised, it's another AC-Hot AC picture page! As far as I'm aware, this is just the second such page ever for this format. Remember, if you keep sending your photos to me at kkelly@radioandrecords.com, I'll keep printing 'em. Say cheese!



COINCIDENCE?

Bryan Adams happened to be passing by the WLTW/New York studios, and just by chance, a station logo and a camera became available. Seen here are (l-r) WLTW Program Coordinator Morgan Prue, Adams and WLTW OM/PD & Clear Channel VP/AC Programming Jim Ryan.



WHERE ARE YOU GOING?

To hang with *Scott & Todd's Big Show* at WPLJ/New York! Seen here (l-r) are WPLJ PD/morning co-host Scott Shannon, RCA recording artist Dave Matthews, 'PLJ Newsmommy Patty Steele and *Big Show* co-host Todd Pettengill.



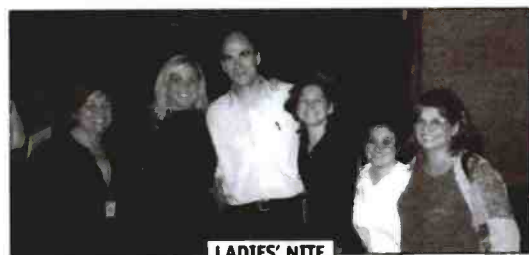
LUNCH WITH LEEZA

Premiere Radio Networks and WPLJ/New York invited some lucky listeners to attend an exclusive private lunch with Leeza Gibbons at New York's Tavern on the Green. Seen here (l-r) are Premiere Sr. VP Ray De La Garza, WPLJ traffic reporter Heather O'Rourke and afternoon host Race Taylor and the inimitable Gibbons.



MORE FROM LITE'S NITE

Jewel (r) played at WCTW/(Light FM)/New York's sold-out One Night With Lite concert. That's WLTW/New York OM/PD & Clear Channel VP/AC Programming Jim Ryan mugging with the singer-songwriter.



LADIES' NITE

The ladies get together with James Taylor backstage at WLTW (Lite FM)/New York's second annual One Nite With Lite concert. Seen here getting cozy are (l-r) Columbia VP/AC Promotion Elaine Locatelli, Premiere Radio Networks national affiliate goddess Alissa Pollack, the legendary Taylor, WLTW Program Coordinator Morgan Prue, WALK/Nassau-Suffolk AE Jen Gerson and Critical Mass Media VP/GM Carolyn Gilbert.



TUNE TIME

Classically trained pianist Jim Brickman (r) recently stopped by DMX Music/Los Angeles for an acoustic performance to promote his latest release, *Love Songs and Lullabies*. Seen here with Jim is DMX VP/Marketing & Product Development Christy Noel.



CHEESE & CRACKER

WLNK (The Link)/Charlotte recently welcomed Uncle Kracker to the Matt & Ramona afternoon show for some fun. Seen here saying cheese are (l-r) WLNK PD Neal Sharpe and MD/afternoon producer Derek James, Uncle Kracker and Link afternoon co-hosts Ramona Holloway and Matt Harris.



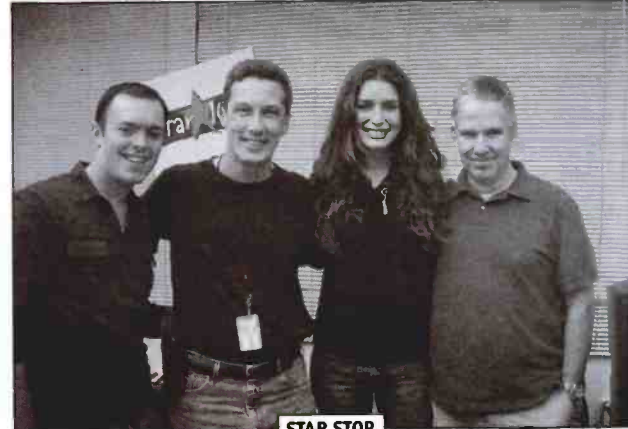
HOPE THAT BIRD IS TRAINED!

Yes, that is a real cockatoo on KBIG & KOST/Los Angeles Station Manager Jhani Kaye's head. We'll explain in an upcoming AC HOTFAX and in the AC Format Room on R&R's website at www.radioandrecords.com.



NORAH, MEET ALICE

Blue Note/Virgin artist Norah Jones recently gave a private performance for some lucky KLLC (Alice 97-3)/San Francisco listeners. Enjoying the afterglow are (l-r) Virgin Sr. Director/Promotion Danny Cooper, Jones, Virgin Regional Promotion Director Aggie Baghaei and Alice PD John Peake.



STAR STOP

DreamWorks artist Dana Glover took time out from souvenir shopping at Ghirardelli Square to visit KIOI (Star 101.3)/San Francisco and perform on-air. Rumor has it, listeners are still calling! Seen here (l-r) are DreamWorks Local Promotion Manager Greg Ulin, KIOI Asst. PD/MD James Baker, Glover and DreamWorks National Director/Adult Formats Marc Ratner.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2418	+22	304423	27	111/0
2	2	FAITH HILL Cry (Warner Bros.)	2378	+153	317648	9	115/1
3	3	PHIL COLLINS Can't Stop Loving You (Atlantic)	2215	+30	298737	6	114/1
5	4	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1848	+59	234253	50	116/0
6	5	KELLY CLARKSON A Moment Like This (RCA)	1844	+148	267321	8	96/6
4	6	ENRIQUE IGLESIAS Hero (Interscope)	1693	-98	220418	54	118/0
8	7	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1640	+23	255014	25	96/0
9	8	CELINE DION A New Day Has Come (Epic)	1582	-23	201151	38	114/0
7	9	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	1557	-82	156723	24	105/0
10	10	JOSH GROBAN To Where You Are (143/Reprise)	1495	-81	156926	31	110/0
15	11	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1364	+204	210524	5	93/5
13	12	LEANN RIMES Life Goes On (Curb)	1364	+59	165876	11	102/0
14	13	J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)	1296	+34	128451	12	97/1
11	14	CELINE DION I'm Alive (Epic)	1291	-75	173197	20	95/0
12	15	JOHN MAYER No Such Thing (Aware/Columbia)	1253	-64	167777	23	82/0
16	16	KELLIE COFFEY When You Lie Next To Me (BNA)	1075	+63	107584	11	92/1
18	17	MARIAH CAREY Through The Rain (MonarC/IDJMG)	982	+267	109875	4	79/5
17	18	NORAH JONES Don't Know Why (Blue Note/Virgin)	769	-84	79799	14	73/1
19	19	AVRIL LAVIGNE Complicated (Arista)	694	-4	115001	13	32/1
—	20	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	444	+265	87288	2	26/4
21	21	JAMES TAYLOR Whenever You're Ready (Columbia)	417	+34	75509	3	59/3
22	22	CHRIS EMERSON All Because Of You (Monomoy)	391	+13	38110	6	61/1
20	23	KENNY G F/CHANTE MOORE One More Time (Arista)	372	-86	51634	12	52/0
Debut	24	DARYL HALL & JOHN OATES Forever For You (U-Watch)	353	+249	35040	1	68/18
24	25	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	288	+1	26611	5	44/0
27	26	ANASTACIA You'll Never Be Alone (Epic)	260	+20	36208	2	50/2
25	27	JACK RUSSELL For You (Knight)	253	-8	20206	4	49/3
29	28	GARFUNKEL/SHARP/MONDOLOCK Bounce (Manhattan)	206	+13	18647	2	40/3
26	29	BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	196	-52	20170	2	18/6
30	30	GLORIA GAYNOR I Never Knew (Logic)	193	+10	29310	3	28/0

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 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 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

DIXIE CHICKS Landslide (Monument)
 Total Plays: 182, Total Stations: 32, Adds: 19
TAMARA WALKER If Only (Curb)
 Total Plays: 156, Total Stations: 41, Adds: 7
JULIA FORDHAM It's Another You Day (Vanguard)
 Total Plays: 149, Total Stations: 32, Adds: 1
JOHN TESH This Is Your Gift (Garden City/Tesh Media/WB)
 Total Plays: 130, Total Stations: 20, Adds: 0
SERAH Crazy Love (Great Northern)
 Total Plays: 128, Total Stations: 32, Adds: 2

JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
 Total Plays: 123, Total Stations: 16, Adds: 2
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)
 Total Plays: 75, Total Stations: 12, Adds: 6
MARC ANTHONY Everything You Do (Columbia)
 Total Plays: 67, Total Stations: 13, Adds: 1
2 Angel (Albertine)
 Total Plays: 57, Total Stations: 13, Adds: 1
NITA WHITAKER Heaven Holds The Ones I Love (LML)
 Total Plays: 35, Total Stations: 12, Adds: 1

Songs ranked by total plays

Most Added.

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PAUL SIMON Father And Daughter (Nick/Jive)	29
CELINE DION Goodbye's (The Saddest Word) (Epic)	20
DIXIE CHICKS Landslide (Monument)	19
DARYL HALL & JOHN OATES Forever For You (U-Watch)	18
TAMARA WALKER If Only (Curb)	7
KELLY CLARKSON A Moment Like This (RCA)	6
BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	6
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	6
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	5
MARIAH CAREY Through The Rain (MonarC/IDJMG)	5
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	5
RIC SANDLER Rubies (Independent)	5

Most Increased Plays

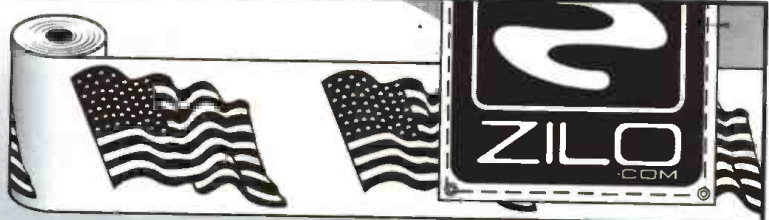
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARIAH CAREY Through The Rain (MonarC/IDJMG)	+267
DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	+265
DARYL HALL & JOHN OATES Forever For You (U-Watch)	+249
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+204
FAITH HILL Cry (Warner Bros.)	+153
KELLY CLARKSON A Moment Like This (RCA)	+148
DIXIE CHICKS Landslide (Monument)	+115
LEANN RIMES I Need You (Curb)	+109
TAMARA WALKER If Only (Curb)	+103
DIDO Thankyou (Arista)	+91
S CLUB 7 Never Had A Dream... (A&M/Interscope)	+91

Most Played Recurrents

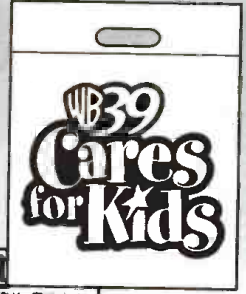
ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1228
DIDO Thankyou (Arista)	1097
LONESTAR I'm Already There (BNA)	1081
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	934
LEANN RIMES I Need You (Curb)	923
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	921
ENYA Only Time (Reprise)	887
BRYAN ADAMS Here I Am (A&M/Interscope)	814
MARC ANTHONY I Need You (Columbia)	796
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	774
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	769
'N SYNC This I Promise You (Jive)	744

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

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Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like Phil Collins, Jim Brickman, Bryan Adams, etc.

Total sample size is 279 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

- DARYL HALL & JOHN OATES Forever For You (U-Watch)
CELINE DION Goodbye's (The Saddest Word) (Epic)
KELLY CLARKSON A Moment Like This (RCA)

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor Los Angeles, CA 90067

Reporters

Grid of reporter information by state, including name, address, phone, and email. States include NY, IL, TX, MO, MI, FL, VA, etc.

Monitored Reporters 137 Total Reporters 120 Total Monitored 17 Total Indicator

ON THE RECORD

With **Joel Grey**
PD, KKLT/Phoenix

So much great AC music has really helped our growth here at K-Lite. In phase one of the summer trends we were No. 1 with adults 25-54, and in phase two we were No. 3 25-54, and we're maintaining high TSL. That's thanks to music like the new Santana with Michelle Branch; it doesn't seem like we can play it enough.



From our listeners to my jocks, they all love it. Leann Rimes has the phones ringing, and who doesn't think Kelly Clarkson has talent? • New things that we are already getting response on: the new Sixpence None The Richer, "Breathe Your Name," and Uncle Kracker's "In a Little While." We're also getting lots of calls for the new Phil Collins song, "Can't Stop Loving You." It's so nice to have a Phil song that has tempo and isn't tied to a Disney movie. • Our listeners love John Mayer — and all the jocks here love the cover of the new Faith Hill CD, *Cry*.

Mariah Carey continues to make it "Through the Rain" (MonarC/DJMG), moving to No. 17 in a tight part of the chart and seizing this week's Most Increased plays with a +267 ... **DJ Sammy & Yanou's** slam-dunk remake of "Heaven (Candlelight Version)" (Robbins) leaps to No. 20 ... **Santana & Michelle Branch's** "Game of Love" is at No. 11 with 240 additional plays and preparing to go top 10 ... **Vanessa Carlton's** "A Thousand Miles" (A&M/Interscope), **Faith Hill's** "Cry" (Warner Bros.) and **Phil Collins' "Can't Stop Loving You"** (Atlantic) continue to perch at Nos. 1, 2 and 3, respectively, for the third consecutive week ... After last week's supersized adds, **Daryl Hall & John Oates** debut at No. 24 with "Forever for You" (U-Watch) ... At Hot AC, the hypnotic ska rhythms of **No Doubt's** "Lady Saw" vault "Undemeath It All" (Interscope) from 15-8" ... **John Rzeznik's** "I'm Still Here" (Hollywood/Walt Disney), already sitting at No. 20, nabs an additional 242 plays and cuts the chart in half after three weeks ... **Santana & Michelle Branch** are perched at No. 2 at Hot AC, with 226 added plays ... **John Mayer's** "Your Body Is a Wonderland" (Aware/ Columbia) nails top five status ... **Red Hot Chili Peppers' "Zephyr Song"** (Warner Bros.) sits at No. 32 after debuting last week ... Also debuting: **The Dixie Chicks'** cover of Fleetwood Mac's "Landslide" (Monument).

AC/Hot AC ON THE RADIO

— Kid Kelly, AC/Hot AC Editor

artist activity

ARTIST: Pretenders

LABEL: Artemis

By **KID KELLY**/AC-HOT AC EDITOR

Let me get right to the point: Chrissie Hynde is an unbelievable songwriter, and The Pretenders are musical legends. So, let's, ahem, "Track back in time... to the '80s!" (Sorry, had to do it!)

Who doesn't remember "Brass in Pocket"? "Back on the Chain Gang"? "Don't Get Me Wrong"? "I'll Stand by You"? All masterpieces from a band who have been perfecting their craft for almost 25 years. Flash forward to 2002, and we find Chrissie and the band back at work, with a new album on a new label — and a new twist on the classic formula that made The Pretenders a legendary band.

Their new album, *Loose Screw* on Artemis, is set for release Nov. 11. Hynde's take on the band's eighth studio album? She says, "The beauty of this album, and the reason it was a lot of fun to make, is that the songs were written very, very quickly. There was no agonizing over anything. Several of the songs were written in one sitting, and, for my money, that's why the album is more upbeat."

Loose Screw's first single, "Complex Person," is one of those quickly produced tracks. Hynde explains on the band's website, "The woman singing the song is saying, 'I contradict myself a lot. I have a belief system, but my actions don't necessarily reflect what I believe in. I am a hypocrite. I say one thing and do some-



Pretenders

thing else.' It's just an ordinary person trying to express herself." Well, Hynde is hardly ordinary, but she is good at expressing herself.

The new album is true to The Pretenders' rock roots, but it does introduce the faithful to a sound that's new for this band: reggae. In a nod to Hynde's background in the London punk scene, *Loose Screw* features an almost experimental blend of reggae influences. Hynde says, "Reggae was the only music any of us listened to, and that was a big influence on me, just as much as English bands were when I was a kid."

The American-born London punk formed The Pretenders in 1978, with guitarist James Honeyman-Scott, bassist Pete Dinklage and drummer Martin Chambers. Their first album was released in 1980, but the drug-related deaths of Honeyman-Scott in 1982 and Fardon in 1983 almost cut the band's story short. But Hynde and Chambers persevered, recording six more albums between 1981 and 1999. The band's current lineup, with guitarist Adam Seymour and bassist Andy Hobson, has been unchanged since 1994's *Last of the Independents*.

Loose Screw is classic Pretenders. Their sound is still unmistakable, and it's a sure bet you and your listeners will love it; I do!

TELL US WHAT YOU THINK!

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R&R Hot AC Top 40

November 1, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	AVRIL LAVIGNE Complicated (Arista)	3329	-140	342153	29	86/0
3	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3154	+226	320390	6	87/0
2	3	CREED One Last Breath (Wind-up)	3137	-15	287447	23	75/0
4	4	DAVE MATTHEWS BAND Where Are You Going (RCA)	2584	+13	258545	24	72/0
8	5	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2360	+169	274237	12	80/1
5	6	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2241	-146	208711	35	75/0
6	7	JIMMY EAT WORLD The Middle (DreamWorks)	2161	-182	212495	33	78/0
15	8	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2102	+410	231309	6	72/3
11	9	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	2080	+54	194698	11	80/1
7	10	JOHN MAYER No Such Thing (Aware/Columbia)	2073	-259	206084	37	69/0
12	11	MATCHBOX TWENTY Disease (Atlantic)	2070	+52	230785	5	78/0
10	12	NORAH JONES Don't Know Why (Blue Note/Virgin)	2021	-48	222294	19	66/2
9	13	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2015	-74	184534	36	77/0
14	14	CALLING Wherever You Will Go (RCA)	1868	-23	193400	58	81/0
13	15	OUR LADY PEACE Somewhere Out There (Columbia)	1814	-90	167163	20	67/0
16	16	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1548	-51	162511	15	64/0
18	17	SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	1141	+76	119709	6	64/2
17	18	PINK Just Like A Pill (Arista)	1057	-52	112349	13	26/0
19	19	LIFHOUSE Spin (DreamWorks)	1043	+4	79682	9	48/3
25	20	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	961	+242	116283	3	66/9
22	21	COLDPLAY In My Place (Capitol)	955	-39	108056	15	56/0
21	22	DUNCAN SHEIK On A High (Atlantic)	889	-113	93632	14	51/0
24	23	DANA GLOVER Thinking Over (DreamWorks)	787	+30	55030	8	43/2
28	24	KELLY CLARKSON A Moment Like This (RCA)	751	+54	57251	4	28/3
30	25	TORI AMOS A Sorta Fairytale (Epic)	744	+89	91431	4	41/4
20	26	U2 Electrical Storm (Interscope)	741	-267	82286	8	46/0
26	27	AVRIL LAVIGNE Sk8er Boi (Arista)	725	+20	80426	7	31/1
23	28	SHERYL CROW Steve McQueen (A&M/Interscope)	677	-163	85825	12	41/0
31	29	MADONNA Die Another Day (Maverick/WB)	673	+61	56116	3	28/2
29	30	LEANN RIMES Life Goes On (Curb)	645	-19	43483	10	37/0
27	31	GOO GOO DOLLS Big Machine (Warner Bros.)	568	-134	63584	15	39/0
38	32	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	565	+239	55917	2	36/6
32	33	FAITH HILL Cry (Warner Bros.)	557	+32	47550	5	39/2
33	34	HOOBASTANK Running Away (Island/IDJMG)	461	+48	41498	10	17/0
35	35	TONIC Take Me As I Am (Universal)	380	+12	39909	3	26/0
34	36	VANESSA CARLTON Ordinary Day (A&M/Interscope)	363	-14	44317	4	16/3
36	37	WALLFLOWERS When You're On Top (Interscope)	362	+9	61993	3	28/0
37	38	DISHWALLA Angels Or Devils (Immergent)	350	+12	22954	2	26/1
40	39	STEREO FUSE Everything (EO/Wind-up)	321	+33	24489	2	24/2
Debut	40	DIXIE CHICKS Landslide (Monument)	316	+188	57129	1	23/11

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 10/20-10/26. 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. 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
JACK JOHNSON Bubble Toes (Enjoy/Universal)	17
DROPLINE Best Thing (143/Reprise)	12
DIXIE CHICKS Landslide (Monument)	11
JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)	9
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	6
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	5
DEFAULT Live A Lie (TVT)	5
TORI AMOS A Sorta Fairytale (Epic)	4
KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	4
BON JOVI Misunderstood (Island/IDJMG)	4
ALEXANORA SLATE Guilty (Hollywood)	4
NO DOUBT F/LADY SAW Underneath It All (Interscope)	3
LIFHOUSE Spin (DreamWorks)	3
KELLY CLARKSON A Moment Like This (RCA)	3
TRACY CHAPMAN You're The One (Elektra/EEG)	3
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3
JULY FOR KINGS Normal Life (MCA)	3
FROU FROU Breathe In (MCA)	3
DIRTY VEGAS Simple Things Part 2 (Capitol)	3
NORAH JONES Don't Know Why (Blue Note/Virgin)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+410
JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)	+242
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+239
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+226
DIXIE CHICKS Landslide (Monument)	+188
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+169
DEFAULT Live A Lie (TVT)	+90
TORI AMOS A Sorta Fairytale (Epic)	+89
KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	+80
SIXPENCE NONE THE RICHER Breathe... (Reprise)	+76

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1655
JACK JOHNSON Flake (Enjoy/Universal)	1455
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1418
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1300
LIFHOUSE Hanging By A Moment (DreamWorks)	1120

R&R Station Playlists have moved to the web.
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www.radioandrecords.com.

Frou Frou

"BREATHE IN"

"One of the best kept secrets of 2002.
Play this record and let everyone know about it.
'Breathe In' sounds like a hit."

— Chris Patyk, APD/MD, KYSR/Los Angeles

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KYSR/Los Angeles
KLLC/San Francisco
KEZR/San Jose

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AMERICA

November 1, 2002

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BY MEDIABASE

America's Best Testing Hot AC Songs 12+
For The Week Ending 11/1/02

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
OUR LADY PEACE Somewhere Out There (Columbia)	4.11	4.08	87%	18%	4.19	88%	16%
LIFEHOUSE Spin (DreamWorks)	4.05	4.10	69%	8%	4.07	72%	8%
MATCHBOX TWENTY Disease (Atlantic)	4.01	4.02	71%	7%	4.05	74%	7%
GOO GOO DOLLS Big Machine (Warner Bros.)	3.97	4.03	81%	13%	3.95	83%	14%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.93	3.97	82%	11%	3.91	85%	13%
COLDPLAY In My Place (Capitol)	3.91	3.85	73%	14%	4.00	75%	14%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.90	3.92	89%	23%	3.94	93%	23%
JIMMY EAT WORLD The Middle (DreamWorks)	3.90	3.97	95%	46%	3.93	96%	47%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.87	3.85	80%	19%	3.96	83%	17%
JOHN MAYER No Such Thing (Aware/Columbia)	3.86	3.93	92%	37%	3.96	95%	36%
CALLING Wherever You Will Go (RCA)	3.84	3.87	95%	49%	3.90	97%	49%
DAVE MATTHEWS BAND Where Are You Going (RCA)	3.83	3.76	92%	33%	3.95	94%	33%
CREED One Last Breath (Wind-up)	3.82	3.88	94%	37%	3.82	95%	38%
DUNCAN SHEIK On A High (Atlantic)	3.79	3.67	52%	8%	3.74	52%	9%
ND DOUBT Underneath It All (Interscope)	3.76	3.75	89%	27%	3.98	93%	25%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.73	3.80	86%	29%	3.77	89%	31%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.72	3.65	96%	50%	3.79	96%	53%
AVRIL LAVIGNE Complicated (Arista)	3.71	3.80	97%	54%	3.89	98%	54%
CRAD KRODEGERT/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.65	3.67	95%	52%	3.76	95%	51%
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	3.62	3.46	44%	7%	3.58	45%	9%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.56	3.55	71%	22%	3.67	75%	24%
U2 Electrical Storm (Interscope)	3.51	3.57	67%	16%	3.45	67%	17%
PINK Just Like A Pill (Arista)	3.51	3.47	93%	44%	3.56	94%	47%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.49	3.48	74%	20%	3.54	77%	19%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.37	3.37	97%	60%	3.33	98%	63%
LEANN RIMES Life Goes On (Curb)	3.36	3.35	62%	14%	3.36	64%	15%
KELLY CLARKSON A Moment Like This (RCA)	3.33	3.43	82%	33%	3.33	87%	37%
SHERYL CROW Steve McQueen (A&M/Interscope)	3.31	3.30	79%	29%	3.26	83%	33%

Total sample size is 784 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 418/377-5300. RateTheMusic.com data is provided by Mediabase Research. A division of Premiere Radio Networks.

Indicator

Most Added.

MATCHBOX TWENTY Disease (Atlantic)
JOHN MAYER Your Body Is A... (Aware/Columbia)
ND DOUBT FLYADY SAW Underneath It All (Interscope)
SIXPENCE NONE THE RICHER Breathe... (Reprise)
LIFEHOUSE Spin (DreamWorks)
WALLFLOWERS When You're On Top (Interscope)
TRACY CHAPMAN You're The One (Elektra/EEG)
JACK JOHNSON Bubble Toes (Enjoy/Universal)
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)
ALEXANDRA SLATE Guitry (Hollywood)

New & Active

TITIYO Come Along (Lava/Atlantic)
 Total Plays: 245, Total Stations: 25, Adds: 2
PHIL COLLINS Can't Stop Loving You (Atlantic)
 Total Plays: 245, Total Stations: 15, Adds: 0
BON JOVI Everyday (Island/IDJMG)
 Total Plays: 218, Total Stations: 15, Adds: 1
BRUCE SPRINGSTEEN Lonesome Day (Columbia)
 Total Plays: 217, Total Stations: 26, Adds: 5
TRACY CHAPMAN You're The One (Elektra/EEG)
 Total Plays: 217, Total Stations: 23, Adds: 3
K. ROCK W/S. CROW Picture (Top Dog/Lava/Atlantic)
 Total Plays: 195, Total Stations: 13, Adds: 4
JULY FOR KINGS Normal Life (MCA)
 Total Plays: 159, Total Stations: 15, Adds: 3
PEARL JAM I Am Mine (Epic)
 Total Plays: 148, Total Stations: 11, Adds: 2
DEFAULT Live A Lie (TVT)
 Total Plays: 138, Total Stations: 17, Adds: 5
LISA LOEB Underdog (Artemis)
 Total Plays: 100, Total Stations: 11, Adds: 0

Songs ranked by total plays

Reporters

WDOX Akron, OH PD: Kim Kennedy AP/MD: Bob DR/PL: Steve No Adds	WDCQ Cape Cod, MA GM: Chris Cassidy PD: Cheryl Park No Adds	WWSB Columbus, OH PD: Jeff Blandford AP/MD: Bob DR/PL: Steve No Adds	KSAE Paso, TX GM/MD: Courtney Nelson AP/MD: Bob DR/PL: Steve No Adds	WENS Indianapolis, IN GM/MD: Greg Dunlap AP/MD: Bob DR/PL: Steve No Adds	KSTP Minneapolis, MN GM: Leighton Pack AP/MD: Bob DR/PL: Steve No Adds	KBYR Oxnard-Ventura, CA GM/MD: Mark Elliot AP/MD: Bob DR/PL: Steve No Adds	WDDO Richmond, VA PD: Tim Babin AP/MD: Bob DR/PL: Steve No Adds	KZLZ San Jose, CA PD: Jim Murphy AP/MD: Bob DR/PL: Steve No Adds	WVTV Traverse City, MI PD: Rob Weaver AP/MD: Bob DR/PL: Steve No Adds
WVVE Albany, NY PD: Jason Hillery AP/MD: Bob DR/PL: Steve No Adds	WNTX Cedar Rapids, IA PD: Erin Bristol No Adds	KOPN Corpus Christi, TX PD: Jason Hillery AP/MD: Bob DR/PL: Steve No Adds	WVTV VEGAS, NV GM/MD: Bob AP/MD: Bob DR/PL: Steve No Adds	WZLJ Indianapolis, IN PD: Scott Smith AP/MD: Bob DR/PL: Steve No Adds	WVTV Philadelphia, PA PD: Chris Elliott No Adds	WVDR Rochester, NY PD: Dave Lefcove AP/MD: Bob DR/PL: Steve No Adds	KZZZ Sacramento, CA GM/MD: Bob AP/MD: Bob DR/PL: Steve No Adds	KRZZ Santa Barbara, CA PD: Steve Thomas AP/MD: Bob DR/PL: Steve No Adds	KZPT Tucson, AZ PD: Carey Edwards AP/MD: Bob DR/PL: Steve No Adds
WVVE Albany, NY PD: Jason Hillery AP/MD: Bob DR/PL: Steve No Adds	WNTX Cedar Rapids, IA PD: Erin Bristol No Adds	KOPN Corpus Christi, TX PD: Jason Hillery AP/MD: Bob DR/PL: Steve No Adds	WVTV VEGAS, NV GM/MD: Bob AP/MD: Bob DR/PL: Steve No Adds	WZLJ Indianapolis, IN PD: Scott Smith AP/MD: Bob DR/PL: Steve No Adds	WVTV Philadelphia, PA PD: Chris Elliott No Adds	WVDR Rochester, NY PD: Dave Lefcove AP/MD: Bob DR/PL: Steve No Adds	KZZZ Sacramento, CA GM/MD: Bob AP/MD: Bob DR/PL: Steve No Adds	KRZZ Santa Barbara, CA PD: Steve Thomas AP/MD: Bob DR/PL: Steve No Adds	KZPT Tucson, AZ PD: Carey Edwards AP/MD: Bob DR/PL: Steve No Adds



CAROL ARCHER
carcher@radioandrecords.com

Smooth Jazz Summit Awakens Activist Spirit

□ Advisory, advocacy committee formed to seek solutions for format's players

In the second part of our discussion of R&R's eighth annual Smooth Jazz Label Summit, held recently in Los Angeles, we reveal the quantum shift in consciousness presently underway in the music business. This summit, unlike those of the past, was deadly serious and realistic. The tone was necessary, considering the grave issues everyone working in smooth jazz — broadcasters, music-industry execs and artists — face today.

The music branch of smooth jazz's family has pressing concerns about its survival. CD sales are dwindling, and the labels feel increasingly frustrated by the low exposure given to currents — generally two per hour, or occasionally three. Informed by reams of research data, Broadcast Architecture Exec. VP/GM Allen Kepler has said, "New music is being fed to the Smooth Jazz audience as quickly as possible without getting ahead of them and losing them."

Looking For A Hero

Still, when artists' livelihoods are in peril, the executives seek heroes willing to change their clocks just a little — perhaps at night and on weekends. They seek heroes who are open to dropping an ancient vocal oldie in favor of a current and heroes with the confidence to take a risk to realize a reward. That's what former WJZW/Washington PD Steve Kosbau did when he innovated power rotations at the station — a concept previously unimagined in Smooth Jazz.

Setting off far louder alarms is Smooth Jazz's rejection of new artists. Barring a miraculous occurrence before year's end, Smooth

Jazz will claim Norah Jones and Michael Manson as the sole new acts it embraced during 2002.

Is it any wonder that Smooth Jazz record people are worried about the loss of new artists' voices to enrich the format's musical gene pool and frantic at the thought that a possible future Smooth Oldies format might be similar to "Jammin' Oldies" — a format memorable primarily (although not in every case) for its stumpy and exceedingly short legs?

Attendees also revisited Clear Channel Regional VP/Programming Bob Kaake's suggestion from R&R Convention 2002 that labels and managers insist on having a new act open every station-produced event, even if they play live-to-track. Additionally, attendees explored new-artist marketing alternatives, such as Verve's *Desert Island Disc*, a package given free to consumers that contained two identical discs — one for me, one for my best friend — of jazz giants, plus a Diana Krall bonustrack.

Also discussed was GRP promo diva Laura Chiarelli's partnership with KTWV (The Wave)/Los Angeles. The station gave a GRP sampler to the 12,000 people who attended

Wave L.A., the station's annual anniversary event. Verve Sr. VP/Promotion Suzanne Berg verified a measurable sales spike in the market in with both the *Desert Island Disc* and the GRP sampler.

"Smooth Jazz is not a section that is heavily pirated, which is not to say it's not in demand. Rather, the audience is older, more affluent, better educated, more intelligent and less likely to engage in illegal activities."

David Lawrence

Internet Issues

Syndicated *Net Music Countdown* host David Lawrence provided a revelation when he spoke about music-consumer attitudes and habits in smooth jazz. Lawrence's discussion of how unlikely it is that smooth jazz fans will illegally download, rip and burn music from the Internet with the same impunity as younger music fans validates the widely held belief that "Smooth Jazz is different" and mirrors the findings of the Edison Media survey commissioned by R&R, that was presented at R&R Convention 2002.

"Your companies, in particular, are in a wonderful position to benefit, because of some pretty interesting and unique characteristics of your target audience — the smooth jazz aficionado," Lawrence opined. "About two years ago we did a

Smooth Jazz Label Summit Underwriters

The following companies and individuals generously provided financial underwriting in support of the Smooth Jazz Label Summit. I am profoundly grateful and extend heartfelt personal appreciation to each of them.

Verve Music Group	Infinity's KTWV/Los Angeles
Warner Bros. Jazz	Spaghettini Jazz Bar and Grill
Blue Note Records	Hidden Beach Records
Peak/Concord Records	Art Good's <i>JazzTrax</i>
A440 Music Group	Paul Goldstein
Columbia Records	Higher Octave Music
N-Coded Music	Don Burns
Bob Kaake	Maximum Exposure
Marimelj Entertainment Group	Bettie Grace Miner/Miner Works of Art
Shanachie Entertainment	Joe Sherbanee
Frank Cody	Suzu Peters, the magician's assistant
Paul Brown	

study of Napster, which, at the time, was very active and popular, claiming 50 million users. Now it's been replaced in the hearts and minds of people who steal music by KaZaa. Just today I re-created the test we did two years ago, and last year as well, where we took the top 20 of each of our charts in six formats, including Smooth Jazz.

"We found that if you want the latest Eminem, the latest Santana or the new Puddle Of Mudd, it is more than available on the 'Net, just as it was last year or two years ago. But if you want the latest David Benoit, it's amazing how hard it is to find, unless you really go looking for it.

"Smooth Jazz is not a section that is heavily pirated, which is not to say that it's not in demand. Rather, the audience is older, more affluent, better educated, more intelligent and less likely to engage in illegal activities.

"With the smooth jazz audience not willing to pirate — and not hanging out at KaZaa or Morpheus — you have insulation against piracy, because they are so dedicated to the artists that they understand inherently what they're doing when they steal."

A New File Format

Artist manager Bill Darlington suggested that, while Lawrence's profile of the smooth jazz audience may be generally true, Euge Groove's songs have been downloaded more than 300,000 times, and Al Jarreau's songs have been ripped and burned far more times. Thus, the issue still poses a serious threat.

As a vocal anti-piracy proponent, Lawrence offered this passionate plea in response: "I ask the music industry to step back and treat MP3s as a file format — the same as it treats CDs and cassettes, the same way it treated LPs — and to collectively figure out how to raise the standard of the lowly 128k joint stereo MP3 to something much more elegant, more marketable and with the same level of class a record company gives its other products.

"As a consumer, it would be great

if I could buy a set of MP3s for each song for \$1 that included complete ID tags with not just the artist, title and running times, but also liner notes, the album cover, a bio and URLs to come back to the artist's official site, prepared in several different bit rates.

"They could be audiophile bit rates of 256k and above for use on digital stereo systems in the home; standard 128k, because that's what I'm used to and what I ripped the rest of my stuff in; and 64k mono — very clean but low-bit-rate MP3s for use on portable players with 32 or 64 megabytes and not much space for very many cuts. Once those are prepared, there is no additional expense to make them available to your audience."

Win-Win Solutions

The meeting culminated with the group taking direct action on a concept introduced at last year's summit by music-industry veteran Mark Wexler: the formation of a smooth jazz label steering committee.

The committee's purpose is to advance smooth jazz sales and raise the format's profile, because what's good for one is good for all, including radio. It will work cooperatively with coalition family members to seek and create new opportunities for success and advocate and lobby to effect win-win solutions with individual radio executives, group programmers, consultants, retailers and others.

For the time being, the Smooth Jazz Steering Committee is a loose, informal, ad hoc group, although deeply serious in its purpose, which is preserving Smooth Jazz's future through increased intraformat communication and creative problem solving.

Considering the stakes — the sickening possibility that, if smooth jazz record sales don't improve, labels may not only drop artists, but, even worse, feel justified closing smooth jazz label divisions entirely — it's no surprise the summitters unanimously favored the proposal. They then named Wexler committee Chairman. Stay tuned for further developments on the committee as they occur.



SWEET DREAMS, BABY

Parents and toddlers gathered at Beverly Hills' Storyopolis for the launch of Rendezvous Entertainment and its first project, *Golden Slumbers*. Seen celebrating the event's magical vibe are (back, l-r) vocalist John Stoddard, co-producer-keyboardist Jeff Koz, Rendezvous partner saxophonist Dave Koz, Rendezvous' Hyman Katz, pianist David Benoit, Warner Bros. Jazz Exec VP/GM Matt Pierson, (front, l-r) Rendezvous' Frank Cody and guitarist Peter White.

November 1, 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.)	958	+32	143144	19	42/0
2	2	NORMAN BROWN Just Chillin' (Warner Bros.)	825	-35	117514	20	41/0
4	3	CHUCK LOEB Sarao (Shanachie)	780	+127	113084	19	38/0
6	4	FOURPLAY Rollin' (Bluebird/RCA Victor)	661	+29	96159	17	40/1
3	5	LARRY CARLTON Morning Magic (Warner Bros.)	636	-36	85604	23	36/0
7	6	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	602	-3	92353	21	31/0
5	7	SPECIAL EFX Cruise Control (Shanachie)	563	-90	71578	23	32/0
11	8	RICHARD ELLIOT Q.T. (GRP/VMG)	559	+50	83916	13	37/0
10	9	NATALIE COLE Tell Me All About It (GRP/VMG)	547	+6	63331	9	37/0
12	10	STEVE OLIVER High Noon (Native Language)	534	+39	72632	9	36/0
9	11	KENNY G F/CHANTE MOORE One More Time (Arista)	530	-37	68001	13	37/0
8	12	KIM WATERS In The House (Shanachie)	492	-112	97127	26	30/0
14	13	BWB Groovin' (Warner Bros.)	481	+27	66255	5	39/0
15	14	JEFF GOLUB Cold Duck Time (GRP/VMG)	470	+33	68035	13	37/0
13	15	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	468	-20	70911	25	33/0
16	16	DAVID BENOIT Then The Morning Comes (GRP/VMG)	438	+13	63608	15	32/0
17	17	PETER WHITE Who's That Lady? (Columbia)	418	+43	59366	7	34/2
19	18	STEVE COLE Off Broadway (Warner Bros.)	369	+55	64768	7	31/1
21	19	BONEY JAMES Grand Central (Warner Bros.)	359	+60	54066	3	33/1
18	20	GREG ADAMS Roadhouse (Blue Note)	350	-1	46433	18	28/0
24	21	DIANA KRALL Just The Way You Are (Verve/VMG)	341	+59	29875	2	29/5
20	22	BOB JAMES Morning, Noon & Night (Warner Bros.)	339	+36	38056	6	33/3
22	23	MICHAEL MANSON Outer Drive (A440 Music Group)	306	+12	53924	10	28/1
26	24	MAYSA Friendly Pressure (N-Coded)	275	+25	30413	8	20/1
23	25	AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	256	-36	19707	10	18/0
28	26	JOAN OSBORNE I'll Be Around (Compendia)	245	+51	22727	3	17/1
27	27	MARION MEADOWS Tales Of A Gypsy (Heads Up)	225	+28	24310	5	21/0
Debut	28	N. BROWN & M. McDONALD I Still Believe (Warner Bros.)	181	+66	25712	1	21/6
29	29	JONATHAN BUTLER Wake Up (Warner Bros.)	161	-26	24704	19	15/0
Debut	30	LEE RITENOUR Module 105 (GRP/VMG)	152	+10	16200	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.

Most Added.

ARTIST TITLE LABEL(S)	ADDS
KENNY G Paradise (Arista)	10
N. BROWN & M. McDONALD I Still Believe (Warner Bros.)	6
DIANA KRALL Just The Way You Are (Verve/VMG)	5
BOB JAMES Morning, Noon & Night (Warner Bros.)	3
CRAIG CHAQUICO Afterglow (Higher Octave)	3
PETER WHITE Who's That Lady? (Columbia)	2
NORAH JONES Come Away With Me (Blue Note/Virgin)	2
MICHAEL LINGTON Still Thinking Of You (3 Keys)	2
JEFF LORBER Chopsticks (GRP/VMG)	2
3RD FORCE F/TOM SCOTT Young Again (Higher Octave)	2
GOLDEN SLUMBERS Blackbird (Rendezvous)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHUCK LOEB Sarao (Shanachie)	+127
CRAIG CHAQUICO Afterglow (Higher Octave)	+75
JEFF LORBER Chopsticks (GRP/VMG)	+67
N. BROWN & M. McDONALD I Still Believe (Warner Bros.)	+66
BONEY JAMES Grand Central (Warner Bros.)	+60
DIANA KRALL Just The Way You Are (Verve/VMG)	+59
STEVE COLE Off Broadway (Warner Bros.)	+55
JOAN OSBORNE I'll Be Around (Compendia)	+51
RICHARD ELLIOT Q.T. (GRP/VMG)	+50
PETER WHITE Who's That Lady? (Columbia)	+43

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS I'd Rather (J)	243
JOE MCBRIDE Woke Up This Morning (Heads Up)	214
NORAH JONES Don't Know Why (Blue Note/Virgin)	164
DOWN TO THE BONE Electra Glide (GRP/VMG)	142
BRIAN CULBERTSON Without Your Love (Warner Bros.)	141
BONEY JAMES RPM (Warner Bros.)	91
CRAIG CHAQUICO Luminosa (Higher Octave)	86
JOYCE COOLING Daddy-O (GRP/VMG)	69
STEVE COLE So Into You (Atlantic)	67
PETER WHITE Bueno Funk (Columbia)	67
GREGG KARUKAS Night Shift (N-Coded)	62
JIMMY SOMMERS Lowdown (Higher Octave)	61
JEFF GOLUB Cut The Cake (GRP/VMG)	58
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	56

New & Active

PIECES OF A DREAM Turning It Up (Heads Up) Total Plays: 144, Total Stations: 14, Adds: 0	RICK OERRINGER Jazzy Koo (Rock And Roll...) (Big3) Total Plays: 98, Total Stations: 11, Adds: 0
BONA FIDE Willie Don (N-Coded) Total Plays: 127, Total Stations: 14, Adds: 1	THOM ROTELLA Look But Don't Touch (Trippin' n Rhythm) Total Plays: 97, Total Stations: 10, Adds: 0
CRAIG CHAQUICO Afterglow (Higher Octave) Total Plays: 114, Total Stations: 16, Adds: 3	KENNY G Paradise (Arista) Total Plays: 92, Total Stations: 19, Adds: 10
NORAH JONES Come Away With Me (Blue Note/Virgin) Total Plays: 108, Total Stations: 11, Adds: 2	MICHAEL LINGTON Still Thinking Of You (3 Keys) Total Plays: 74, Total Stations: 11, Adds: 2
RUSS FREEMAN Brighter Day (Peak) Total Plays: 103, Total Stations: 9, Adds: 1	WARREN HILL Fallen (Narada) Total Plays: 72, Total Stations: 7, Adds: 0

Songs ranked by total plays

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ON THE RECORD

WVE
Paul Lavoie
 PD, KRQS/Albuquerque



Although he gets less ink than PDs in major markets, KRQS/Albuquerque PD Paul Lavoie regularly adds new music first, right along with revered Smooth Jazz programmers in L.A.; San Francisco; Washington, DC; and Chicago. He's a music lover and a great advocate — and one with good taste, I might add. This week and next we discuss some of his faves on KRQS's playlist, especially in terms of how those

tunes illuminate Lavoie's programming vision. ● "We have only two current rotation categories: medium, which is 10 or 12 plays, and power current, which can go as high as 29 or 30 plays," Lavoie says. "When we first add a record, we play it 10 to 12 times a week because it's unfamiliar and I need to create familiarity. ● With Hispanic Broadcasting coming in as our new owner, we've been given two music tests a year, which is phenomenal for us, because we've never, ever had research. Plus, we haven't had a dime for marketing in the past two years, and HBC is giving us one hundred grand to do TV in the next two months! The reason every successful Smooth Jazz station plays crossover vocalists is because we must attract P2s and P3s and let them know we're out there and friendly. To have these additional resources is going to put us over the top."

Euge Groove retains his tenacious grip on No. 1 for the third consecutive week. Yes, the track's a "Slam Dunk" (Warner Bros.)! ... Most likely to succeed Euge is **Chuck Loeb**, whose "Sarao" (Shanachie) bumps to 3* and is No. 1 Most Increased with a whopping 127-play gain ... **Richard Elliot's** "Q.T." (GRP/VMG) jumps 11-8*; **Natalie Cole's** "Tell Me All About It" moves to 9*; and **Steve Oliver's** melodic, engaging "High Noon" (Native Language) earns No. 10* ... **BWB's** "Groovin'" (Warner Bros.) is up to 13*, just as Braun, Whalum and Brown prepare for their upcoming tour, which I wouldn't miss for the world (although I'll be on the lookout for the Fun Police, because, in BWB's case, I'm a prime suspect for felonious groovin' — or is that Thelonus?) ... **Diana Krall's** "Just the Way You Are" (Verve) gains impressively with a 24-21* move and five new adds, which include Miami, Milwaukee and Cleveland. I confess I'm mystified by stations resisting this one ... No. 2 Most Added with six new adds, **Norman Brown & Michael McDonald's** "I Still Believe" (Warner Bros.) is embraced by KKSJ/San Francisco and KCIY/Kansas City, among others ... **Craig Chaquico's** "Afterglow" (Higher Octave) earns three adds, including KWJZ/Seattle ... Four singles tie with two adds each: **Jeff Lorber's** "Chopsticks" (GRP/VMG); **Dave Koz & Jeff Koz's** "Blackbird" (Rendezvous), with key commitments for adds next week; **3rd Force f/Tom Scott's** "Young Again" (Higher Octave); and **Michael Lington's** "Still Thinking of You" (3 Keys), which picks up WNUA/Chicago's important endorsement.

Smooth Jazz ON THE RADIO

— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD/MD: Tim Durkee No Adds	KOAS/Las Vegas, NV OM: Vic Clemons PD/MD: Erik Foxx <small>BROWN & McDONALD "Believe"</small>	KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones No Adds
KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young No Adds	KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart <small>KENNY G "Paradise" RONA FIDE "Wah"</small>	WSSM/St. Louis, MO PD: David Myers <small>PETER WHITE "Lady"</small>
KNIK/Anchorage, AK OM/MD: Aaron Wallender MD: Jennifer Summers <small>KENNY G "Paradise"</small>	WJZN/Memphis, TN PD: Norm Miller <small>MAISA "Pressure" KENNY G "Paradise" NORMAN JONES "Come"</small>	KBZN/Salt Lake City, UT PD/MD: Rob Riessen <small>KENNY G "Paradise"</small>
WJZZ/Atlanta, GA PD/MD: Nick Francis No Adds	WLVE/Miami, FL PD: Rich McMillan <small>DIANA KRALL "Way"</small>	KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole No Adds
KSMJ/Bakersfield, CA PD/MD: Chris Townshend <small>CRAIG CHAQUICO "Afterglow" MICHAEL LINGTON "Thinking"</small>	WJZ/Milwaukee, WI OM/MD: Steve Scott <small>DIANA KRALL "Way"</small>	KKSF/San Francisco, CA PD: Steve Williams APD/MD: Samantha Wiedmann <small>JEFF LORBER "Chopsticks" BROWN & McDONALD "Believe"</small>
WNUA/Chicago, IL OM: Bob Kaake PD: Steve Sittes <small>MICHAEL LINGTON "Thinking" GREG ADAMS "Web"</small>	KSBR/Mission Viejo, CA OM/MD: Terry Wedel MD: Logan Paris <small>DOWN TO THE BONE "Surrender"</small>	KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer <small>BOB JAMES "Moon"</small>
WNWV/Cleveland, OH PD/MD: Bernie Kimble <small>DIANA KRALL "Way" JEFF LORBER "Chopsticks"</small>	KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wolff <small>JEFF LORBER "Chopsticks" RUSS FREEMAN "Brighter"</small>	KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton <small>BROWN & McDONALD "Believe" DEBBY JONES "Come"</small>
KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Brei Michael No Adds	WQCD/New York, NY OM: John Mullen PD/MD: Charley Connelly <small>KENNY G "Paradise" LIQUID SOUL "Sun"</small>	KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose <small>CRAIG CHAQUICO "Afterglow" KENNY G "Paradise" NORMAN JONES "Come" CELINE DION "Last"</small>
KJCD/Denver-Boulder, CO PD/MD: Michael Fischer <small>BROWN & McDONALD "Believe"</small>	WJCD/Norfolk, VA OM: Daisy Davis APD/MD: Larry Hottowell <small>BROWN & McDONALD "Believe" JOAN OSBORNE "Amazing" CRAIG CHAQUICO "Afterglow" 3RD FORCE/TOM SCOTT "Young"</small>	WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting <small>GOLDEN SLUMBERS "Blackbird" KENNY G "Paradise" ABOVE THE CLOUDS "Sunset" MAKE PHILLIPS "Come"</small>
KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor <small>BOB JAMES "Moon"</small>	WLOQ/Oriando, FL PD: Dave Kosh MD: Patricia James <small>3RD FORCE/TOM SCOTT "Young" KENNY G "Paradise" GREGG KARUKAS "Sweet"</small>	WSJT/Tampa, FL OM/MD: Ross Block MD: Kathy Curtis No Adds
WVMV/Detroit, MI PD: Tom Stecker MD: Sandy Kovach <small>MICHAEL MANSON "Drive"</small>	WJZ/Philadelphia, PA OM: Anne Gress PD: Michael Tozzi MD: Joe Proke <small>KENNY G "Paradise"</small>	WJZW/Washington, DC OM: Kenny King PD: Carl Anderson No Adds
KUJZ/Eugene, OR PD: Chris Crowley <small>BOB JAMES "Come" PETER WHITE "Lady"</small>	KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan <small>KENNY G "Paradise"</small>	JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart <small>GOLDEN SLUMBERS "Blackbird"</small>
KEZL/Fresno, CA OM: Scott Keith PD/MD: J. Weidenheimer No Adds	KJZS/Reno, NV PD: Jay Davis No Adds	42 Total Reporters
WYJZ/Indianapolis, IN PD/MD: Carl Frye <small>DIANA KRALL "Way"</small>	WJZV/Richmond, VA OM/MD: Reid Snider <small>BOB JAMES "Moon" DIANA KRALL "Way"</small>	41 Current Playlists
KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase <small>BROWN & McDONALD "Believe" STEVE COLE "Q"</small>		Reported Frozen Playlist (1): WJZA/Columbus, OH

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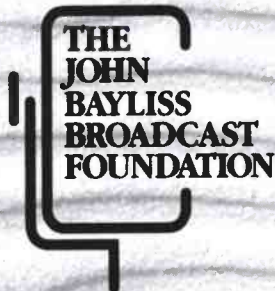
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CYNDEE MAXWELL
 cmaxwell@radioandrecords.com

Shocking, It's What Rock Listeners Want

Continued from Page 1

Degree Of Shock

Our web poll was conducted from Oct. 14-22. The poll appeared on the websites of more than 20 Rock radio stations across the country. There was solid representation from Classic Rock, mainstream Rock, Active Rock and Alternative stations. Data is available by format.

Additionally, participating stations featured a variety of morning shows, ranging from traditional shock jocks (e.g., Howard Stern, Mancow) to more moderate programs and shows that are deemed to be completely inoffensive. Consequently, we were able to analyze the data by the "degree of shock" that each station typically presents in the morning. Even people who choose to listen to morning shows without any particularly harsh content generally feel that radio content should not be controlled — that listeners are more than capable of exerting control themselves.

While many people in the mainstream media were horrified by Opie & Anthony's arranging for people to have sex in a pew in a cathedral, a strong majority of those in our survey who knew about the stunt said O&A did not deserve to be fired.

Here's a sample comment from one 45-year-old male: "Censorship rests with the individual. It's called the On/Off button." A 25-year-old said, "If people are offended by what radio personalities say, just change the station. There are nine radio stations that wouldn't offend the pope for every one that would."

We attempted to look at a variety of issues in our poll. Here is a summary of some of the other key findings:

- Radio is no more "dirty and explicit" than network television or cable television. While radio's edgiest content seems to get the most attention, Rock radio listeners seem to see almost no difference between radio and either kind of television.

- Only 20% of our respondents said that today's radio shows are either "frequently" or "sometimes" too dirty and

explicit for their tastes (only 3.6% said "frequently"). By comparison, the numbers are 18% for seemingly well-scrubbed network television and 21% for cable television. Fully 52% of these respondents told us the radio shows they hear are never too dirty and explicit for their tastes (see Graph 2).

- Many Rock radio stations worry about the content on their websites, which regularly includes pictures of naked or nearly naked women. The data argues that Rock stations needn't worry too much. Fully 84% of respondents told us that they are rarely or never offended by this type of content. Even 60% of the women in our sample said that they are never offended by such content. Further, 39% of the men in the sample said that they visit radio-station websites more often because of the pictures, and only 5% said they visit less.

- The way in which many radio personalities push the limits seems to be an attraction for many respondents. Respondents were more than 2 1/2 times more likely to say that they agreed that they "prefer radio personalities who push the limits" than to disagree. Only those people who were on the sites of stations with the mildest morning shows tended to disagree — that is to say, that they don't prefer a show that pushes the limits.

Finally, we asked respondents if they agree or disagree that "shock jock radio personalities have gone too far." As Graph 3 shows, less than one-third of respondents agree with that statement.

Even after Opie & Anthony, even after Beau Duran, less than one in three Rock listeners say that the behavior of today's radio personalities has crossed the line. Here's a sample comment from a 20-year-old male: "I believe that great radio personalities and people in society always have to push limits that are acceptable in their social time in order to make advances in the human intellect, even if they offend or seem not to have any meaning."

A 24-year-old female said, "It's true that some DJs have pushed the limits really far — but as long as it is entertaining and intelligent, go ahead and push the limits!" And a 20-year-old male remarked, "You need more radio personalities that will push the limits!"

So, clearly, while some of the ruder and more high-profile actions of various radio personalities make the news and sometimes get them fired, they are not exceeding the limits of most Rock radio listeners. Why?

Well, one strong explanation comes from how people listen to radio morning shows. As Graph 4 shows, more than 70% of our respondents told us they usually or always

"If people are offended by what radio personalities say, just change the station. There are nine radio stations that wouldn't offend the pope for every one that would."

A 25-Year-Old Respondent

listen to the radio alone. This is a crucial, key finding.

First, people are far less likely to suffer any embarrassment when listening to a radio show, regardless of the content, when they are listening alone. Further, when one is alone, he or she has total control of the situation. If what is being heard is too raunchy or discomforting in any way, the radio dial is always there to tune away.

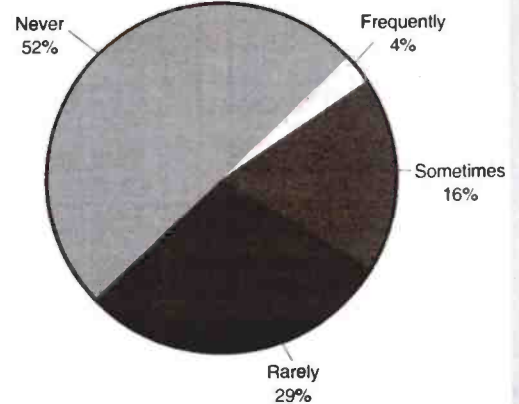
Over the years each of us has performed dozens of focus groups where we attempt to determine where the mythical "line" is drawn — that is, how far is too far. Invariably, someone will mention that they were driving their 8-year-old and heard something that made them change the station. This has led many stations — even Rock stations — to advertise that they are a station that can be listened to when you are with your children.

Our research indicates one big problem with this strategy: The adults in

Even after Opie & Anthony, even after Beau Duran, less than one in three Rock listeners say that the behavior of today's radio personalities has crossed the line.

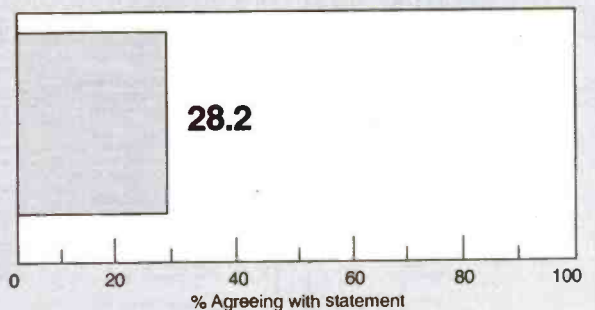
Graph 2

How often are today's radio shows too dirty and explicit for your taste?



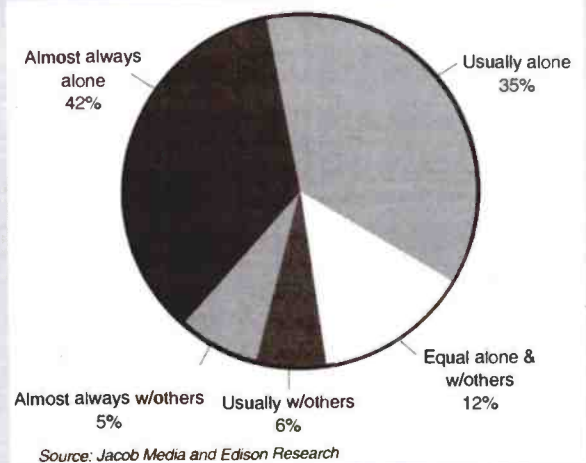
Graph 3

"Shock jock radio personalities have gone too far."



Graph 4

Which of the following best describes how you personally listen to radio morning shows?



our sample and their children are rarely listening to the radio together. Only 1/3 of respondents told us that they drive children in their cars and listen to the radio even once a week. Further, only 5.5% of our respondents told us that they are frequently forced to change stations to keep children from hearing offensive material. By comparison, fully 79% of respondents say this "rarely or never" happens to them.

Again, bear in mind that the people in our survey were visiting Rock station websites. Given the programming on many of these stations and the content of the websites, perhaps we have a sample that is more sympathetic to these issues. But, still, this is what Rockers are telling us about what they are hearing on the radio. Overwhelm-

ingly, these 7,300-plus men and women want to decide for themselves what content is over the line.

To learn more about the study, or for a complete report, please contact Larry Rosin (lrosin@edisonresearch.com) or Fred Jacobs (fredjacobs@jacobsmedia.com).

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 Active Rock Top 50

Powered By



November 1, 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)	1928	+3	162382	13	59/0
4	2	NIRVANA You Know You're Right (Geffen/Interscope)	1780	+176	155673	5	58/0
3	3	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1647	+36	138504	14	58/1
2	4	SYSTEM OF A DOWN Aerials (American/Columbia)	1583	-56	145553	23	59/0
6	5	AUDIOSLAVE Cochise (Interscope/Epic)	1582	+103	129371	5	58/1
5	6	STONE SOUR Bother (Roadrunner/IDJMG)	1576	-16	126185	13	55/0
7	7	CHEVELLE The Red (Epic)	1453	+83	125362	18	59/0
9	8	3 DOORS DOWN When I'm Gone (Republic/Universal)	1375	+51	118679	6	59/0
10	9	FOO FIGHTERS All My Life (Roswell/RCA)	1254	+76	103484	9	58/0
8	10	NICKELBACK Never Again (Roadrunner/IDJMG)	1181	-156	104406	18	53/0
11	11	SALIVA Always (Island/IDJMG)	1130	+53	93182	7	58/0
12	12	PEARL JAM I Am Mine (Epic)	1080	+31	86491	7	53/2
14	13	THEORY OF A DEADMAN Nothing.Could... (Roadrunner/IDJMG)	888	-85	71044	15	53/0
17	14	TAPROOT Poem (Velvet Hammer/Atlantic)	887	+16	77536	10	58/0
13	15	TRUSTCOMPANY Downfall (Geffen/Interscope)	831	-144	53144	26	48/0
18	16	BLINDSIDE Pitiful (Elektra/EEG)	793	+11	71153	14	58/0
15	17	KORN Thoughtless (Immortal/Epic)	790	-154	74421	21	51/0
16	18	GODSMACK I Stand Alone (Republic/Universal)	775	-108	63448	39	53/0
20	19	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	715	+66	56281	7	45/0
19	20	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	686	-70	49682	22	51/0
24	21	MUDVAYNE Not Falling (No Name/Epic)	624	+51	52154	5	53/4
21	22	SEETHER Fine Again (Wind-up)	606	-9	52642	17	41/2
23	23	EARSHOT Not Afraid (Warner Bros.)	593	-13	49393	10	51/0
25	24	PAPA ROACH Time And Time Again (DreamWorks)	540	-33	40610	6	42/0
26	25	HOOBASTANK Remember Me (Island/IDJMG)	536	+72	38581	8	41/1
27	26	QUEENS OF THE STONE AGE No One Knows (Interscope)	500	+78	37558	6	44/1
28	27	RA Do You Call My Name (Republic/Universal)	454	+50	38245	7	38/1
22	28	BREAKING BENJAMIN Polyamorous (Hollywood)	431	-179	27397	17	39/0
29	29	TRAPT Headstrong (Warner Bros.)	429	+39	29646	5	42/1
36	30	KORN Alone I Break (Immortal/Epic)	407	+155	31132	3	44/6
31	31	EXIES My Goddess (Virgin)	383	+72	28379	3	46/3
38	32	CRAZY TOWN Drowning (Columbia)	369	+132	31866	3	41/5
32	33	AUDIOVENT Looking Down (Atlantic)	341	+52	26770	5	38/5
35	34	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	261	-4	18366	19	20/0
34	35	OUR LADY PEACE Innocent (Columbia)	260	-7	16699	9	24/1
39	36	NONPOINT Development (MCA)	224	+21	21324	6	22/0
33	37	FILTER American Cliche (Reprise)	220	-59	14162	7	26/0
37	38	JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	218	-27	21350	7	17/0
40	39	DEFAULT Live A Lie (TVT)	217	+15	14141	4	22/1
43	40	CINDER Soul Creation (Geffen/Interscope)	216	+72	14623	2	37/10
30	41	P.O.D. Satellite (Atlantic)	195	-138	20554	12	28/0
47	42	CKY Flesh Into Gear (Island/IDJMG)	166	+64	11600	2	23/2
49	43	TRUSTCOMPANY Running From Me (Geffen/Interscope)	158	+68	15103	2	32/14
Debut	44	PACIFIER Bullitproof (Arista)	114	+58	8938	1	23/10
45	45	JACKYL Kill The Sunshine (Humidity)	113	-9	9461	4	8/0
48	46	U2 Electrical Storm (Interscope)	73	-28	5103	8	5/0
Debut	47	LINKIN PARK Papercut (Warner Bros.)	68	-11	2976	1	2/0
50	48	JIMMY EAT WORLD Sweetness (DreamWorks)	67	-19	5804	18	6/0
44	49	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	67	-64	4174	14	15/0
41	50	MAD AT GRAVITY Walk Away (ARTISTdirect)	65	-85	3080	18	8/0

Most Added.

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
TRUSTCOMPANY Running From Me (Geffen/Interscope)	14
CINDER Soul Creation (Geffen/Interscope)	10
PACIFIER Bullitproof (Arista)	10
KORN Alone I Break (Immortal/Epic)	6
DEADSY Brand New Love (Elementree/DreamWorks)	6
CRAZY TOWN Drowning (Columbia)	5
AUDIOVENT Looking Down (Atlantic)	5
MUDVAYNE Not Falling (No Name/Epic)	4
EXIES My Goddess (Virgin)	3
VINES Outthaway (Capitol)	3
CREED Weathered (Wind-up)	3

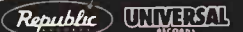
RA "Do You Call My Name"

"RA has a sound all their own. After starting the track out of nights and hearing it jump right out of the radio, we had to bump it up to all dayparts!

We're getting #1 Phones!"

-Larry McFeele, MD/KUPD

Active: 27 Record in stores now



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NIRVANA You Know You're Right (Geffen/Interscope)	+176
KORN Alone I Break (Immortal/Epic)	+155
CRAZY TOWN Drowning (Columbia)	+132
AUDIOSLAVE Cochise (Interscope/Epic)	+103
CHEVELLE The Red (Epic)	+83
QUEENS OF THE STONE AGE No One Knows (Interscope)	+78
FOO FIGHTERS All My Life (Roswell/RCA)	+76
EXIES My Goddess (Virgin)	+72
HOOBASTANK Remember Me (Island/IDJMG)	+72
CINDER Soul Creation (Geffen/Interscope)	+72

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAINED For You (Flip/Elektra/EEG)	570
LINKIN PARK In The End (Warner Bros.)	523
KORN Here To Stay (Immortal/Epic)	488
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	482
SYSTEM OF A DOWN Toxicity (American/Columbia)	471
TOOL Schism (Volcano)	443
DISTURBED Down With The Sickness (Giant/Reprise)	435
P.O.D. Youth Of The Nation (Atlantic)	412
P.O.D. Alive (Atlantic)	408
EARSHOT Get Away (Warner Bros.)	402
DEFAULT Wasting My Time (TVT)	387
LINKIN PARK One Step Closer (Warner Bros.)	368

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

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 10/20-10/26. 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. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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America's Best Testing Active Rock Songs 12+
For The Week Ending 11/1/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	ID	Familiarity	Burn
DISTURBED Prayer (Reprise)	4.30	4.25	90%	15%	4.23	93%	18%
STONE SOUR Bother (Roadrunner/IDJMG)	4.10	4.10	77%	16%	4.03	83%	20%
SYSTEM OF A DOWN Aerials (American/Columbia)	4.05	4.04	95%	34%	3.99	96%	33%
KORN Thoughtless (Immortal/Epic)	4.04	3.95	91%	24%	3.92	93%	26%
TRUSTCOMPANY Downfall (Interscope)	4.01	3.91	84%	21%	3.89	87%	22%
CHEVELLE The Red (Epic)	3.98	3.96	81%	16%	3.88	84%	21%
MUOVAYNE Not Falling (No Name/Epic)	3.97	3.99	53%	7%	3.91	57%	8%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.95	3.90	65%	8%	3.83	68%	11%
GODSMACK I Stand Alone (Republic/Universal)	3.93	3.93	96%	43%	3.98	97%	43%
NIRVANA You Know You're Right (Geffen/Interscope)	3.92	3.87	85%	13%	3.88	89%	14%
FOO FIGHTERS All My Life (Roswell/RCA)	3.91	3.73	81%	13%	3.94	85%	11%
SEETHER Fine Again (Wind-up)	3.87	3.73	69%	12%	3.73	71%	15%
SALIVA Always (Island/IDJMG)	3.86	3.78	74%	12%	3.79	79%	12%
AUDIOSLAVE Cochise (Epic)	3.82	3.69	60%	10%	3.87	72%	11%
EARSHOT Not Afraid (Warner Bros.)	3.82	3.68	60%	10%	3.73	66%	13%
STAIN'D For You (Flip/Elektra/EEG)	3.77	3.70	92%	41%	3.61	93%	47%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.76	3.72	75%	14%	3.67	78%	16%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.74	3.70	95%	33%	3.49	96%	38%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.73	3.68	93%	37%	3.57	95%	41%
THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	3.73	3.67	64%	12%	3.55	68%	16%
QUEENS OF THE STONEAGE No One Knows (Interscope)	3.70	3.64	58%	11%	3.60	62%	12%
BLINDSIDE Pitiful (Elektra/EEG)	3.70	3.67	58%	10%	3.62	60%	12%
HOOBASTANK Remember Me (Island/IDJMG)	3.65	3.64	76%	18%	3.51	77%	22%
BREAKING BENJAMIN Polymorous (Hollywood)	3.54	3.48	56%	13%	3.41	58%	15%
PAPA ROACH Time And Time Again (DreamWorks)	3.48	3.32	72%	18%	3.36	76%	21%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.42	3.41	96%	52%	3.28	97%	55%
P.O.D. Satellite (Atlantic)	3.40	3.33	89%	35%	3.41	91%	35%
PEARL JAM I Am Mine (Epic)	3.36	3.30	78%	20%	3.25	82%	24%
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	3.26	3.18	79%	26%	3.19	82%	30%

Total sample size is 640 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (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.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

- MUST** Freechild (Wind-up)
Total Plays: 63, Total Stations: 4, Adds: 0
- SUM 41** Still Waiting (Island/IDJMG)
Total Plays: 53, Total Stations: 7, Adds: 1
- VINES** Outtathaway (Capitol)
Total Plays: 50, Total Stations: 12, Adds: 3
- DEADSY** Brand New Love (Elementree/DreamWorks)
Total Plays: 22, Total Stations: 7, Adds: 6

Songs ranked by total plays

Indicator

Most Added.

- TRUSTCOMPANY** Running From Me (Geffen/Interscope)
- DEADSY** Brand New Love (Elementree/DreamWorks)
- PACIFIER** Bullitproof (Arista)
- TRAPT** Headstrong (Warner Bros.)
- CINDER** Soul Creation (Geffen/Interscope)
- CKY** Flesh Into Gear (Island/IDJMG)
- GOV'T MULE** Drivin' Rain (ATO)
- VINES** Outtathaway (Capitol)
- SALIVA** Always (Island/IDJMG)
- DEFAULT** Live A Lie (TVT)
- EXIES** My Goddess (Virgin)
- GOOD CHARLOTTE** Lifestyles Of The Rich And... (Epic)
- SUM 41** Still Waiting (Island/IDJMG)
- VALLEJO** So Damn Beautiful (Crescent Moon/Epic)

Reporters

WIKI Albany, NY * OM: Scott Laster PD: Matt Foley TRUSTCOMPANY '94	WIMS Cleveland, OH * PD: Jim Trapp No Ads	WVBN Flint, MI * OM: Brian Backow MD: Tony Labrie CDSR '94 PACIER '94 TRUSTCOMPANY '94	WOJA Harrisburg, PA * PD: Claudine DeLorenzo MD: Nelson No Ads	KOMI Las Vegas, NV * PD: John Griffin MD: Greg Marty CDSR '94	KMRO Modesto, CA * PD: Jack Paper APD: Matt Foley PACIER '94	KUPD Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFalls No Ads 1. J. J. Jeffries 2. ALDOLPH, 'Cable 3. J. J. Jeffries 4. J. J. Jeffries 5. J. J. Jeffries ADDITION: 1. Local	KSSS San Antonio, TX * OM: Vinyl Thompson PD: Kevin Vargas MD: C.J. Cruz CDSR '94 ONLY THIS STATION QUEEN OF '90s	WLXZ Springfield, MA * PD: Scott Laster MD: Becky Polshak PACIER '94
KZK Anarhio, TX PD: Eric Stayer TRUSTCOMPANY '94	KILO Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry No Ads	KRZR Fresno, CA * OM: E. Curtis Johnson MD: Rick Roddam No Ads	WCCJ Hartford, CT * PD: Michael Pincot APD: Mike Karoly CDSR '94	WKZZ Lexington-Fayette, KY * MD: Susy Box CDSR '94	WRAT Wamouth-Ocean, NJ * OM: Carl Craft APD: Roby Lane No Ads	KUPD Portland, OR * MD: Dave Humme APD: Matt Foley CDSR '94	KDZ San Diego, CA * OM: Prodig Jim Richards PD: Shauna Moran-Brown APD: Shauna Moran-Brown 1. MURRAY '94 2. FEELER '94 3. MURRAY '94 4. MURRAY '94 5. FEELER '94	KZRO Springfield, MO OM: Dave DeFranco MD: George Sparminster TRUSTCOMPANY '94 PACIER '94
WVBN Harrisburg, PA PD: Guy Dark No Ads	WBZZ Columbus, OH * PD: Hal Fish APD: Robert Hunter CDSR '94 TRUSTCOMPANY '94	WROCF Myers, FL * PD: Mike Fritz TRUSTCOMPANY '94 1. DEBART '94 2. DEBART '94	KPHN Honolulu, HI * PD: J.J. Michaels APD: J.J. Michaels CDSR '94 TRUSTCOMPANY '94	KRZL Lincoln, NE MD: Julie Galt PD: E.J. Marshall APD: Specialty MD: Samantha Knight No Ads	WKZZ Myrtle Beach, SC PD: Brian Pickman APD: Cheryl MD: Cheryl TRUSTCOMPANY '94	KORR Quad Cities, IA * OM: Dave Humme APD: Matt Foley MD: Dave Lovors SUB 41 '94	KURJ San Luis Obispo, CA PD: Adam Burrows No Ads	WVTV Tampa, FL * OM: Brad Herdin PD: Rich Schmidt APD: Carl Harris MD: Laura Phillips TRUSTCOMPANY '94
WKXZ Augusta, GA * OM: Henry Dyer PD: Chuck Williams CDSR '94 PACIER '94	KESL Dallas-Ft. Worth, TX * PD: Mike Duggan APD: Chris Ryan MD: Cindy Scott ALDOLPH 'Cable	WYFR Ft. Wayne, IN * OM: Jan Fox No Ads	WVMD Huntington, WV PD: Paul Ostlund CDSR '94 PACIER '94 1. PACIER '94 2. PACIER '94	WTFX Louisville, KY * OM: Michael Lee MD: Frank Webb CDSR '94	WVDR Norfolk, VA * PD: Harvey Kohn APD: Tim Parter TRUSTCOMPANY '94	WBBW Raleigh-Durham, NC * OM: Gary Goss APD: Gary Goss CDSR '94 ONLY THIS STATION	WBSR South Bend, IN OM: Ron Seyer MD: Eric Miller TRUSTCOMPANY '94 ONLY THIS STATION	KITQ Tulsa, OK * PD: Chris Kelly APD: Kelly Garret MD: Kelly Garret TRUSTCOMPANY '94
KIAB Bakersfield, CA * PD: Danny Sprink MD: Danny Sprink 1. MURRAY '94	KXPI Denver-Boulder, CO * PD: Bob Richards APD: Mike B. CDSR '94	WVTV Ft. Wayne, IN * OM: Jan Fox No Ads	WVMD Huntington, WV PD: Paul Ostlund CDSR '94 PACIER '94 1. PACIER '94 2. PACIER '94	KPRM Lubbock, TX OM: Wes Nevensen CDSR '94 ONLY THIS STATION	KATC Oklahoma City, OK * OM: Chris Baker MD: Julie Daniels ONLY THIS STATION PACIER '94	WBBW Raleigh-Durham, NC * OM: Gary Goss APD: Gary Goss CDSR '94 ONLY THIS STATION	KITQ Tulsa, OK * PD: Chris Kelly APD: Kelly Garret MD: Kelly Garret TRUSTCOMPANY '94	
WYD Baltimore, MD * OM: Harry Packmeyer PD: Dave Hill APD: Rick Hechtman No Ads	KESL Dallas-Ft. Worth, TX * PD: Mike Duggan APD: Chris Ryan MD: Cindy Scott ALDOLPH 'Cable	WVTV Ft. Wayne, IN * OM: Jan Fox No Ads	WVMD Huntington, WV PD: Paul Ostlund CDSR '94 PACIER '94 1. PACIER '94 2. PACIER '94	KPRM Lubbock, TX OM: Wes Nevensen CDSR '94 ONLY THIS STATION	KATC Oklahoma City, OK * OM: Chris Baker MD: Julie Daniels ONLY THIS STATION PACIER '94	WBBW Raleigh-Durham, NC * OM: Gary Goss APD: Gary Goss CDSR '94 ONLY THIS STATION	KITQ Tulsa, OK * PD: Chris Kelly APD: Kelly Garret MD: Kelly Garret TRUSTCOMPANY '94	
WPR Blue/Gallipoli, MS * OM: Wayne Westles PD: Scott Pitt MD: Mitch Cry 1. KISS '94 2. KISS '94 3. KISS '94	WVTV Ft. Wayne, IN * OM: Jan Fox No Ads	WVTV Ft. Wayne, IN * OM: Jan Fox No Ads	WVMD Huntington, WV PD: Paul Ostlund CDSR '94 PACIER '94 1. PACIER '94 2. PACIER '94	KPRM Lubbock, TX OM: Wes Nevensen CDSR '94 ONLY THIS STATION	KATC Oklahoma City, OK * OM: Chris Baker MD: Julie Daniels ONLY THIS STATION PACIER '94	WBBW Raleigh-Durham, NC * OM: Gary Goss APD: Gary Goss CDSR '94 ONLY THIS STATION	KITQ Tulsa, OK * PD: Chris Kelly APD: Kelly Garret MD: Kelly Garret TRUSTCOMPANY '94	
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ON THE RECORD

with
Valorie Knight
PD, WGIR/Manchester, NH



I had to "borrow" the new Nirvana CD from the "win it before you buy it" stash, and I have listened to it about three times through, reminiscing back to when it all first began 10 years ago and when I went to my first Nirvana show. ● I have finally pried the new Disturbed out of the CD player. It went back into heavy rotation after we saw them kick off the tour here with Korn. Dave is one of

the best performers to hit the scene in a long time and a true professional. ● Speaking of live shows, if you get a chance to see Stone Temple Pilots on the current tour, do it. I give them a big thumbs up. Scott is so comfortable at this point in his career, and he is catering the show to the fans, even bravely venturing out into the audience a few times. ● Ra is probably the next big up-and-coming single for us. It's one of those records that lights up the phones whenever it's played, and although they have roots in this area, the single and CD have strong enough legs to stand on their own for the long term. ● Out of format, if you want a quick laugh, check out track 14 on Jimmy Fallon's CD. If you grew up in the '80s, you'll appreciate it.

ACTIVE: Disturbed's "Prayer" is in its fifth week at No. 1, but Nirvana's "You Know You're Right" is seriously bucking for that spot, especially with this week's +176 spins ... Trust Company's "Running From Me" scored the Most Added position (14 adds) with support from KEGL/Dallas, WAAF/Boston, KUPD/Phoenix, KXXR/Minneapolis, WXTB/Tampa and KRXQ/Sacramento ... "Alone I Break" by Korn mustered +155 plays this week and rose 36-30 on the chart ... Pacifier's "Bullitproof" and Cinder's "Soul Creation" earned 10 adds each, as the format split the difference on these two hot baby bands ... Crazy Town's "Drowning" was No. 3 Most Increased Plays (+132) and scoots up to No. 32 ... Does anyone else besides me dig Evanescence (pronounced: ev-an-es-scents)? "Bring Me to Life" is the first single from the upcoming movie *Daredevil*, and it has captivated me after just one listen. **ROCK:** "Drivin' Rain" by Gov't Mule lands in the Most Added position ... "Inside Out" by Vonray caught my ear, as well as the ears of WCMF/Rochester, NY; WAQX/Syracuse; KFRQ/McAllen; and WROV/Roanoke. It could be the sleeper of the fourth quarter ... 3 Doors Down take the No. 1 slot on the chart with +106 new spins ... I'm impressed by the stations that have taken a shot with Chris Robinson's "Safe in the Arms of Love." They include WCMF; KLBj/Austin; KLAQ/EI Paso; KFRQ; KXFX/Santa Rosa, CA; KMOD/Tulsa; and WYBB/Charleston, SC. **MAX PIX: TRAILER PARK "I'm Dead" (41 Records)**

Active Rock/Rock ON THE RADIO

— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

ARTIST: Demon Hunter
TITLE: *Demon Hunter*
LABEL: Solid State



Demon Hunter may sound more like a video game than a band, but this group's Solid State debut is as serious as a stake to a vampire's heart. Just in time for Halloween, this mysterious five-piece emerge armed to the teeth with 10 tracks combining brutal riffage and, get this, great songwriting. No one's seen them live yet, and the group members' identities are cloaked in secrecy, but their debut has an undeniable presence. The Hunters enhance their arsenal of crushing guitars and bone-breaking rhythms with new weaponry like programming and even a bit of cello. There's the Slipknot-like fury of "Through the Black," while "Infected" tempers the beast within with a melodic chorus. "My Throat Is an Open Grave" haunts with a ghostly atmosphere, and "Screams of the Undead" sounds like it's fighting its way out of a coffin after being buried alive. Boring metal bands beware — the hunt is on.

— Frank Correia

active INSIGHT

ARTIST: Mudvayne
LABEL: No Name/Epic

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Mudvayne

Evolution ain't easy. Just ask the duckbill platypus, the near-extinct spotted owl or any science teacher who has tried to teach the theory in the stricter regions of the Bible Belt. Nevertheless, survival of the fittest is a necessary lesson for any animal that doesn't want to be picked off from the herd. Although they're only on their second major-label album, Epic's Mudvayne have skipped the missing-link stage altogether by evolving both musically and physically.

For the former, just listen to their latest single, "Not Falling," from the forthcoming album *The End of All Things to Come*. For proof of the latter, just watch the single's video or look at the accompanying photo, where Mudvayne bring new meaning to the phrase "bugging out."

With "Not Falling," Mudvayne crawl out of the primordial sludge and onto mainstream playlists heretofore reticent to embrace the sinister act's mind-fuck blend of mathematic metal and mayhem. In a crowded fourth quarter for rock releases, the Mud men have not only captured the Most Added title at Active Rock on one occasion, they've lived up to their song's name with continued forward momentum on the chart.

Although the group made their debut in 1997 with the independent EP *Kill I Oughta*, this Peoria, IL four-piece really made a splash with 2000's Epic-released full-length, *L.D. 50*. Boasting a lethal dose of thrash, funk and calculus-core

lyricism with tracks like "Dig" and "Internal Primates Forever," the group also made a visual impact with facial makeup that looked like some renegade Barnum & Bailey clowns spent the night in a crack house.

While the makeup got the group lumped in with Slipknot and the like, Mudvayne's music made them stand out from the costumed herds following Slipknot's lead. As a result, *L.D. 50* went Gold and Mudvayne picked up the first-ever MTV2 video award for "Dig." In 2001 the group's back story was filled in when the *Kill I Oughta* EP was paired with live tracks and remixes for *The Beginning of All Things to End*.

The group's evolution continues with "Not Falling," which grows them into new melodic directions without forsaking the internal primate instinct that earned them legions of fans. Furthermore, the bandmembers have evolved their respective aliases and released a mission statement that involves creating hybrid armies to save humanity from itself. Prepare to be colonized.

R&R Top 20 Specialty Artists

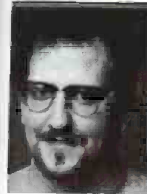
November 1, 2002

1. **DOWNTHE SUN** (*Roadrunner/IDJMG*) "Medicated," "Enslaved"
2. **SHADOWS FALL** (*Century Media*) "Destroyer Of Senses," "Thoughts Without..."
3. **STONE SOUR** (*Roadrunner/IDJMG*) "Get Inside," "Bother"
4. **MUDVAYNE** (*Epic*) "Not Falling"
5. **SEPULTURA** (*Roadrunner/IDJMG*) "Arise (Live)," "Roots... (Live)"
6. **PROJECT 86** (*Atlantic*) "Another Boredom Movement," "S.M.C."
7. **DERIDE** (*Music Cartel*) "Clear Reflection," "First Round Knockout"
8. **RISE ABOVE** (*Sanctuary/SRG*) "Revenge," "Room 13"
9. **IN FLAMES** (*Nuclear Blast*) "Reroute To Remain," "Cloud Connected"
10. **DISTURBED** (*Reprise*) "Prayer," "Intoxication"
11. **LACUNA COIL** (*Century Media*) "Swamped," "Heaven's A Lie"
12. **BOY SETS FIRE** (*Wind-up*) "Release The Dogs," "Curtain Call"
13. **CKY** (*Island/IDJMG*) "Flesh Into Gear," "Escape From Hellview"
14. **LIVING SACRIFICE** (*Solid State*) "Symbiotic," "Black Seeds"
15. **TAPROOT** (*Atlantic*) "Poem," "Dreams"
16. **RA** (*Universal*) "Do You Call My Name"
17. **KORN** (*Epic*) "Alone I Break," "Thoughtless"
18. **QUEENS OF THE STONE AGE** (*Interscope*) "No One Knows," "Song For The Dead"
19. **DILLINGER ESCAPE PLAN** (*Epitaph*) "Hollywood Squares," "Pig Latin"
20. **MURDERDOLLS** (*Roadrunner/IDJMG*) "Dead In Hollywood," "Twist My Sister"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

JIM KERR

 jkerr@radioandrecords.com



A Discussion On Programming

More of last week's large-market radio roundtable

In last week's fall Alternative special I published a lengthy transcript from a large-market radio roundtable comprising WNNX/Atlanta's Chris Williams, KNDD/Seattle's Phil Manning, WBCN/Boston's Oedipus and WKQX/Chicago's Tim Richards. Part of that conference call that didn't make it into print was a fascinating and educational look at how the participants approach their jobs as programmers. That wonderful conversation among some of the format's best programmers is printed here this week.

CW: One thing I wanted to ask everyone is, what is the intangible thing that you bring to being a program director? Obviously, the basics are important, but what is that intangible element that you have brought to the station to make it successful?

O: You have to be a leader and a manager of all different kinds of personalities. You have to be a man of your convictions. You have to not be afraid to take chances and to be able to back them up. Calculated risks are what make your station successful.

PM: What I bring to the table is that I'm a lifestyle. I'm somebody who's probably overly interested in the music. It's not a job; it's a cause. It's a responsibility for a set of people who share the same ideals from the love-of-music standpoint. Obviously, you have to have passion to be able to do that. Also, I aspire to inspire, hopefully, on a daily basis, so I lead by example.

TR: I agree with what Phil and Oedipus said. I think inspiration is the key to any successful team. If you are in the program director's chair, you are charged with wearing the coach's hat and leading the team through the good times and the bad. I'm encountering a little bit of that with our down summer book. You need to lead by example and walk the walk, not just talk the talk.

CW: As a PD, you live and work with the radio station 24/7. Other than just being consciously aware of it, how do you balance your insider knowledge of radio and music with the experience that an actual listener would have listening to your station?

PM: That's difficult, and it's something I struggle with every day. It's easy to lose touch and just go, "Why aren't people listening to us all the time? There's nothing else going on in the world!" Then we kind of remember our place.

That doesn't mean that we have any less passion for what we are doing, but it's a more complex world than ever before, and we understand our position on the ladder of priorities. Thinking like that gives you a reality check. Another good reality



Chris Williams



Oedipus

check is callout research, which tells you just how many spins ahead of the game you truly are.

CW: Yeah, when something comes back 52% familiar after you've played it 300 times.

PM: It's crazy that we can play Pearl Jam every hour and seven minutes and it's not infinitely familiar. Conversely, you play the Nirvana song 40 times, and it's 100% familiar. You can't figure it out. I write it off to the random sample.

R&R: As you guys get older, is it more difficult for you to identify with the 18- or 19-year-olds?

"Research is a phenomenal tool, but it doesn't get you the personal, one-on-one feedback that you really need to have to get a feel for a city."

Tim Richards

O: Not if you surround yourself with a staff that's in tune with your target demographic and if you, yourself, try to stay in touch with the lifestyle, live the lifestyle, listen to the music and do the research.

CW: How do you fight getting too hip for the room, since, sitting

in our offices, we are so far ahead of the curve?

O: It's frightening when you sit down with your listeners and do a perceptual study or focus group, and you realize that, if you're lucky, they know the names of your morning talent and haven't heard of anyone else in the market. They don't know any of the new groups you are playing. They don't know if a new record is out. You always have to take a step back and really try to focus on the lifestyle. We do get excited about the music, though, because we live it day in and day out.

TR: I think it's important to be out talking to the listeners, going to the shows and kind of taking the temperature of what's going on musically with the format and the city. Obviously, each station in each city is programmed a little bit differently. The musical vibe in Chicago isn't the same as in Seattle, Boston or Atlanta.

There are some things that are intangible tangibles, if that makes sense. It's something you don't get by sitting up in the luxury suite during a show. You have to get into the pit with the listeners and feel the energy of the crowd. Beyond that, you have to keep asking your listeners a lot of questions. Those are good ways to know your listeners outside of research. Research is a phenomenal tool, but it doesn't get you the personal, one-on-one feedback that you really need to have to get a feel for a city.

PM: It's tough to get to know listeners one on one because we are truly in the age of the individual. And, Alternative being more of a generalist format, every listener you talk to has such a different opinion on everything.

One way I look at our jobs is that we actually have two jobs: We play the Arbitron game, with the 32-song playlist, and then we need to play the lifestyle game — and listeners are a little more complex than a 32-song playlist. It's difficult to play both, and you can never do both perfectly.

O: What we do in Boston — and I think all great stations do this —



STONE SOUR HAVE A BIG DAY OUT

WNNX (99X)/Atlanta recently presented its annual Big Day Out concert, and one of the best-received bands was Roadrunner's Stone Sour. Afterward, the bandmembers relaxed backstage with their 99X friends. Seen here are (l-r) 99X afternoon jock Axel and PD Chris Williams; Stone Sour's Corey Taylor; Susquehanna/Atlanta Director/Programmer Leslie Fram; Stone Sour's Shawn Economaki (sitting); Roadrunner's Tyler Waugh (standing); and Stone Sour's James Root (sitting), Josh Rand and Joel Ekman.

is try to be integral to the city itself. It's like what Nick Michaels said in a recent R&R Alternative column. He talked about the listeners' busy little lives. Everyone's lives are busy. They aren't focused in on your radio station; that's not the focus of their attention. The focus of their attention is their lives. We try to be an integral part of the city so that we are at least part of their lives at times. When they think of Boston, they think of WBCN.

CW: Let's talk about how we spend our time as programmers. Phil, what do you think you waste the most time on during the day, and what do you wish you could spend more time on?



Tim Richards



Phil Manning

PM: I've been trying to wheel my work life around so that I can spend more quality time with my non-morning drive jocks in preparing shows and getting them beyond setting up 12-second front-sell ramps. I sit down with each full-time jock on Monday and tell them what we need to tackle promotionally and what the big music or local stories are that we can expand upon, even if they're not incorporated within the fabric of a front-sell.

I feel, at times, a disconnect from the jocks, excluding the morning show. I feel that disconnect because I'm in a three-hour music meeting, a one-hour operations meeting, a 2 1/2-hour promotions meeting, a one-hour jock meeting and a morning show meeting. I'm at a lunch, I'm helping with a client presentation and then — boom — you have a 55-hour week, and you haven't even touched base with the jocks on the air from 10am-10pm.

O: When I first started, I did everything, but then I learned to dele-

gate. It's still hard to delegate — to give up that authority and that power and let people be responsible. I like to be informed, but I have to trust their instincts as well. You can trust their instincts as you train them and guide them, but it is very difficult to let go.

PM: You hire them for a reason.

O: Exactly.

TR: It's interesting. Each station that you work at is different. You go through an evolution. A year or two on the job, and you're in a different place than you were in week one or month one. The job for me here in Chicago has changed, basically, on a monthly basis. For us, we sort of have a dichotomy. We have a morning show that is a separate entity, in the minds of the listeners, from the rest of the radio station. So one of our primary goals has been to marry those two cultures. That, unfortunately, consumes a lot of the day.

R&R: Is that a solvable problem for you, Tim, or is it something you'll have to work with as long as you're at Q101?

TR: It's solvable. If you looked at the summer book, you wouldn't think so, but I think we have made tremendous strides. All that being said, this station is in competition with a direct format competitor with an axe to grind because they are disenfranchised ex-employees.

CW: You've only been at it there for nine months, so I would suspect that people haven't yet perceived any improvements you have made in that time.

TR: You hope that, but I'll wear the burden of a 2.3 on my shoulders for the next three months — not happily, but that's the game we're playing. I will say that when we take the temperature of the radio station, we definitely don't feel like we're a 2.3.

TALK BACK TO R&R!

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

Call me at 214-370-5544 or e-mail:

jkerr@radioandrecords.com

R&R Alternative Top 50

November 1, 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)	2963	+94	356733	5	77/0
2	2	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2694	-6	296470	14	71/0
3	3	DISTURBED Prayer (Reprise)	2520	+9	291587	13	71/0
5	4	FOO FIGHTERS All My Life (Roswell/RCA)	2508	+50	302682	9	74/0
4	5	SYSTEM OF A DOWN Aerials (American/Columbia)	2314	-169	271418	23	74/0
6	6	STONE SOUR Bother (Roadrunner/IDJMG)	2251	+91	261996	12	71/1
7	7	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	2070	+114	216180	14	73/1
8	8	PEARL JAM I Am Mine (Epic)	1976	+25	194138	6	76/0
9	9	AUDIOSLAVE Cochise (Interscope/Epic)	1828	+30	222223	5	71/0
12	10	SALIVA Always (Island/IDJMG)	1771	+162	182761	7	72/0
13	11	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1675	+89	202193	10	70/0
11	12	CHEVELLE The Red (Epic)	1661	+36	163576	18	68/2
16	13	SEETHER Fine Again (Wind-up)	1554	+132	145566	17	61/1
10	14	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1552	-192	201034	22	76/0
15	15	3 DOORS DOWN When I'm Gone (Republic/Universal)	1546	+99	155482	5	66/0
14	16	TRUSTCOMPANY Downfall (Geffen/Interscope)	1484	-55	146966	24	61/0
17	17	QUEENS OF THE STONE AGE No One Knows (Interscope)	1404	+159	201684	8	69/0
18	18	STROKES Someday (RCA)	1265	+39	146562	11	62/0
19	19	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	1255	+36	152827	16	62/1
22	20	EMINEM Lose Yourself (Shady/Interscope)	1186	+92	168796	5	51/5
24	21	TAPROOT Poem (Velvet Hammer/Atlantic)	1130	+109	122820	8	64/2
21	22	OUR LADY PEACE Innocent (Columbia)	1078	-36	89207	11	52/0
30	23	SR-71 Tomorrow (RCA)	1042	+168	96830	8	60/3
26	24	OK GO Get Over It (Capitol)	998	-13	100129	12	56/0
34	25	SUM 41 Still Waiting (Island/IDJMG)	991	+320	132359	3	71/4
27	26	USED The Taste Of Ink (Reprise)	987	+76	96838	9	61/3
28	27	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	930	+25	92715	11	52/1
25	28	KORN Thoughtless (Immortal/Epic)	929	-87	113683	20	56/0
29	29	HOOBASTANK Remember Me (Island/IDJMG)	920	+31	78470	7	57/3
31	30	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	888	+46	124395	4	59/5
32	31	PAPA ROACH Time And Time Again (DreamWorks)	805	-36	90947	6	61/0
33	32	BOX CAR RACER There Is (MCA)	674	-13	77259	8	46/0
36	33	AUTHORITY ZERO One More Minute (Lava/Atlantic)	640	+46	55905	7	46/4
39	34	VINES Outtathaway (Capitol)	636	+92	96192	3	57/6
35	35	BLINOSIDE Pitiful (Elektra/EEG)	608	-17	55536	10	46/0
37	36	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	526	-33	41204	12	25/0
38	37	NICKELBACK Never Again (Roadrunner/IDJMG)	473	-77	43055	16	26/0
47	38	NEW FOUND GLORY Head On Collision (MCA)	392	+74	48804	2	34/4
46	39	JACK JOHNSON Bubble Toes (Enjoy/Universal)	388	+58	46687	3	28/3
42	40	INCUBUS Are You In (Immortal/Epic)	381	-7	73075	5	12/0
Debut	41	CRAZY TOWN Drowning (Columbia)	378	+158	32715	1	43/6
45	42	WEEZER Keep Fishin' (Geffen/Interscope)	346	-5	42975	18	16/0
49	43	BREAKING BENJAMIN Polyamorous (Hollywood)	342	+31	34393	2	32/5
41	44	LINKIN PARK Pts Of Atrhty (Remix) (Warner Bros.)	328	-99	61437	16	19/0
Debut	45	MUDVAYNE Not Falling (No Name/Epic)	326	+100	24872	1	25/2
50	46	TRAPT Headstrong (Warner Bros.)	319	+26	22644	2	30/2
43	47	COLDPLAY In My Place (Capitol)	310	-59	46160	18	25/0
Debut	48	EXIES My Goddess (Virgin)	298	+45	20389	1	33/3
Debut	49	KORN Alone I Break (Immortal/Epic)	297	+92	60687	1	29/6
40	50	U2 Electrical Storm (Interscope)	290	-151	23943	9	21/0

Most Added

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ARTIST TITLE LABEL(S)	ADDS
TRUSTCOMPANY Running From Me (Geffen/Interscope)	31
PACIFIER Bullitproof (Arista)	9
DEADSY Brand New Love (Elementree/DreamWorks)	7
VINES Outtathaway (Capitol)	6
CRAZY TOWN Drowning (Columbia)	6
KORN Alone I Break (Immortal/Epic)	6
COLDPLAY Clocks (Capitol)	6
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	5
EMINEM Lose Yourself (Shady/Interscope)	5
BREAKING BENJAMIN Polyamorous (Hollywood)	5
CREED Weathered (Wind-up)	5

SUM 41
 R&R Alternative: 34 - 25
 +320 #1 Most Increased
 Modern Rock BDS: 34 - 24*
 +323 Greatest Gainer
 New this week: WZTA KROX KTEG WMFS WHTG
 ADD! 2 ADD! Top 10!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SUM 41 Still Waiting (Island/IDJMG)	+320
SR-71 Tomorrow (RCA)	+168
SALIVA Always (Island/IDJMG)	+162
QUEENS OF THE STONE AGE No One Knows (Interscope)	+159
CRAZY TOWN Drowning (Columbia)	+158
SEETHER Fine Again (Wind-up)	+132
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+114
TAPROOT Poem (Velvet Hammer/Atlantic)	+109
MUDVAYNE Not Falling (No Name/Epic)	+100
3 DOORS DOWN When I'm Gone (Republic/Universal)	+99

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HOOBASTANK Running Away (Island/IDJMG)	1096
JIMMY EAT WORLD Sweetness (DreamWorks)	1057
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	931
INCUBUS Warning (Immortal/Epic)	904
311 Amber (Volcano)	799
HOOBASTANK Crawling In The Dark (Island/IDJMG)	739
STAIN'D For You (Flip/Elektra/EEG)	732
LINKIN PARK In The End (Warner Bros.)	692
SYSTEM OF A DOWN Toxicity (American/Columbia)	650
JIMMY EAT WORLD The Middle (DreamWorks)	645
INCUBUS I Wish You Were Here (Immortal/Epic)	616

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

77 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/20-10/26. 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. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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ON THE RECORD

With **Dayna Talley**
West Coast Promotions
Manager, Astralwerks

I'm listening to Interpol right now. • I saw Peaches last night on the Electroclash Tour. I love her. She rules. She was sick. Any chick who can wear pink fishnets with hot-pink electrical tape around her thighs and scream "F— the pain away!" Also at the show, Chicks On Speed did a cover of "Eurotrash Girl" by Cracker that was quite entertaining. • I saw Haven last week,



who were great. Everyone was raving about Division Of Laura Lee. • I'm really excited about Simian's *We Are Your Friends*. It's very cool, a complete departure from their last album and very what's happening right now in Alternative radio, with an interesting twist. It's left of center — unique without being weird. It's going to be a huge record for us. • The

Cato Salsa Experience video is really cool: They're driving around in a van to different locations, switching clothes with each other. • I love the Soulwax *Too Many DJs* record. Aaron Axelson played The Leaves for me, and they sounded great. • The Bees are coming out next year; they're getting tons of sick press. So that's something to look forward to.

I guess it's safe to put **Trust Company** into core-artist territory now, after the huge success of "Downfall" and a huge add week in the thick of the fourth quarter behind "Running From Me" (31 adds and 43 stations) ... The big new songs for the week are **Pacifier's** "Bullproof" (nine adds), **Deadsy's** "Brand New Love" (seven adds) and **Coldplay's** "Clocks" (six adds, 16 stations) ... Lots of bands clean up after strong initial success, including **Crazy Town**, whose "Drowning" debuts on the chart at No. 41, and **Korn**, whose "Alone I Break" debuts at No. 49 ... Special recognition has to go to Epic Records for the phenomenal job it is doing in the fourth quarter with four records in the top 12. Interscope is also carving out some chart real estate with six songs in the top 20, including the top two spots ... I mentioned a while ago that "Poem" may be the breakout record for **Taproot**. My comment looks accurate, as the song will enter the top 20 next week. **RECORD OF THE WEEK: System Of A Down** "Inner Vision"

— Jim Kerr, Alternative Editor

Alternative ON THE RADIO

COMING RIGHT UP

ARTIST: **Crazy Town**

LABEL: **Columbia**

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR



Crazy Town

In Hollywood, it's not what you know, it's who you know ... and who they know, and who saw them last Sunday at Fred Segal on Melrose and with whom.

This is all outlined in elaborate detail in the Los Angeles Municipal Code. You can look it up.

Anyway, when it comes to knowing people who know people, believe me, the members of **Crazy Town** know.

Here's a fun little way to prove it. Pick up the phone, dial 310 (one of three L.A. area codes) and then any random seven-digit number. Chances are a strong four out of five that whoever answers is either in **Crazy Town** or has worked with someone who is.

Don't believe me? Sheena Easton, New Edition, Bel Biv DeVoe and MC Lyte all recorded songs by **Crazy Town's** Brett "Epic" Mazur or that were produced by him.

Crazy Town frontman Seth Binzer (a.k.a. Shifty Shellshock) is featured on Paul Oakenfold's latest single, "Starry Eyed Surprise," and The Red Hot Chili Peppers' Anthony Kiedis is one of his closest friends. Plus, Binzer was featured in a Levis ad long before **Crazy Town** was founded and appeared in the movie *Clifford* (1994). Here's a good one: He was recently chosen as a finalist by most beautifulman.com in a competition to determine ... well, the name of the website pretty much explains it.

Mazur and Binzer have had the "who you know" thing down practically since birth. Mazur's father managed Billy Joel in the '70s, and his sister, Monet Mazur, is an actress who has appeared in *Party of Five*, *Blow* and *40 Days and 40 Nights*, among other films and TV shows. Binzer's dad directed the concert-tour film *Ladies and Gentlemen, The Rolling Stones* and designed album covers for Muddy Waters and Chuck Berry. I'm telling you, **Crazy Town** know people.

Who else do **Crazy Town** have on speed-dial? Let me think ... oh, yeah, every last one of your listeners. It was just about 18 months ago that "Butterfly" floated to No. 1 on the Alternative charts and *Gift of Game* went Gold. Here in L.A., you couldn't even drop a name without hitting a **Crazy Town** poster, billboard or bus ad.

Let's face it. It's not a question of if you're going to add "Drowning," it's just a question of when. The band's latest debuted on R&R's Alternative chart last week at No. 41, and it ain't stopping there. KEDJ/Phoenix, WZZN/Chicago and KFRR/Fresno are spinning "Drowning" well into the 20s. Think maybe they know something you don't?

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12+ For The Week Ending 11/1/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TRUSTCOMPANY Downfall (Geffen/Interscope)	4.12	4.13	84%	19%	4.02	84%	21%
SUGARCULT Pretty Girl... (Ultimatum/Artemis)	4.10	4.00	58%	5%	4.00	56%	6%
CHEVELLE The Red (Epic)	4.05	4.00	77%	14%	3.99	80%	15%
HOOBASTANK Running Away (Island/IDJMG)	4.04	4.11	96%	38%	3.91	96%	40%
DISTURBED Prayer (Reprise)	4.01	3.98	82%	17%	3.99	85%	16%
NIRVANA You Know... (Geffen/Interscope)	4.00	4.00	76%	11%	3.97	78%	11%
STONE SOUR Bother (Roadrunner/IDJMG)	3.99	4.09	71%	14%	3.98	75%	16%
FOO FIGHTERS All My Life (Roswell/RCA)	3.98	3.90	79%	11%	3.98	83%	12%
SEETHER Fine Again (Wind-up)	3.96	3.96	67%	9%	3.90	72%	10%
USED The Taste Of Ink (Reprise)	3.96	3.85	46%	6%	3.81	46%	8%
JIMMY EAT WORLD Sweetness (DreamWorks)	3.95	3.92	93%	39%	3.94	92%	40%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.89	4.06	95%	27%	3.75	95%	28%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.88	4.00	66%	9%	3.81	67%	10%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.87	3.91	96%	40%	3.86	96%	39%
SALIVA Always (Island/IDJMG)	3.86	3.80	67%	10%	3.75	70%	11%
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	3.86	3.91	89%	32%	3.75	87%	32%
QUEENS OF THE... No One Knows (Interscope)	3.86	3.76	55%	7%	3.88	58%	8%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.86	3.75	54%	8%	3.82	56%	9%
OUR LADY PEACE Innocent (Columbia)	3.85	4.00	76%	13%	3.77	79%	14%
GOOD CHARLOTTE Lifestyles Of The... (Epic)	3.84	3.87	84%	18%	3.82	82%	19%
RED HOT CHILI... By The Way (Warner Bros.)	3.78	3.71	96%	45%	3.72	96%	47%
KORN Thoughtless (Immortal/Epic)	3.77	3.71	85%	24%	3.80	86%	23%
SR-71 Tomorrow (RCA)	3.74	-	43%	8%	3.57	42%	7%
EMINEM Lose Yourself (Shady/Interscope)	3.73	3.70	85%	22%	3.73	84%	21%
RED HOT CHILI... Zephyr Song (Warner Bros.)	3.68	3.63	84%	25%	3.68	88%	27%
O.K. GO Get Over It (Capitol)	3.62	3.65	57%	11%	3.53	60%	13%
WHITE STRIPES Dead Leaves... (Third Man/V2)	3.56	3.39	74%	21%	3.53	76%	22%
PEARL JAM I Am Mine (Epic)	3.56	3.56	68%	14%	3.54	72%	15%
STROKES Someday (RCA)	3.54	3.31	73%	20%	3.44	75%	23%
AUDIOSLAVE Cochise (Epic)	3.50	3.50	47%	10%	3.52	51%	10%

Total sample size is 711 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

R&R Top 20 Specialty Artists
November 1, 2002

1. DONNAS (Atlantic) "Take It Off"
2. HOT HOT HEAT (Sub Pop) "Bandages"
3. SOUNDTRACK OF OUR LIVES (Republic/Universal) "Sister Surround"
4. BRIGHT EYES (Saddle Creek) "Lover"
5. JETS TO BRAZIL (Jade Tree) "You're The One I Want"
6. SIGUR ROS (MCA) "Untitled 4"
7. JOHNNY CASH (American Recordings/Lost Highway) "Personal Jesus"
8. D4 (Flying Nun) "Get Loose"
9. TRANSPLANTS (Hellcat) "Diamonds & Guns"
10. LIARS (Mute) "Grown Men Don't Fall..."
11. CAVE IN (Hydrahead) "Come Into Your Own"
12. CRASHLAND (Smart) "New Perfume"
13. STREETS (Vice/Atlantic) "Let's Push Things Forward"
14. LONGWAVE (Fenway) "Everywhere You Turn"
15. INTERPOL (Matador) "PDA"
16. BURNING BRIDES (V2) "Arctic Snow"
17. TAHITI 80 (Minty Fresh) "Get Yourself Together"
18. ANDREW WK (Island/IDJMG) "We Want Fun"
19. MINUTEMAN FC (Ignition) "Big Boy"
20. NOISE RATCHET (Militia Group) "The Train"

Ranked by total number of shows reporting artist.

Record Of The Week

Artist: BRIGHT EYES
Label: SADDLE CREEK

By age 13, Mozart had written a symphony, an opera and was working as a full-time musician in the court of the Archbishop of Salzburg. ● Mozart??? Bwha? ● I'm just pointing out that when a musician is truly gifted, it shows. Early. ● When Conor Oberst formed Commander Venus (with Tim Kasher of Cursive and Matt Bowen of The Faint) he had yet to enter high school and had already recorded two albums of his own material. ● He formed Bright Eyes soon after (not to mention The Desaparecidos). Now 22, Oberst offers *Lifed*, Bright Eyes' fifth full-length and one of the most highly acclaimed releases of the year. Feel old yet?

— Katy Stephan, Alternative Specialty Editor



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Stations and their adds listed alphabetically by market

Reporters

Table listing radio stations across various markets (e.g., Albany, Boston, Dallas, Denver, Detroit, Houston, etc.) with their respective reporters and the titles of their added songs.

* Monitored Reporters
86 Total Reporters
77 Total Monitored
9 Total Indicator
8 Current Indicator Playlists
Did Not Report, Playlist Frozen (1): KJEE/Santa Barbara, CA



New & Active

- AUDIOVENT Looking Down (Atlantic)
TRUSTCOMPANY Running From Me (Geffen/Interscope)
DEFAULT Live A Lie (TVT)
TRANSPLANTS Diamonds & Guns (Epitaph)
DISTILLERS City Of Angels (Helicat/Epitaph)
COLDPLAY Clocks (Capitol)
JURASSIC 5 What's Golden? (Interscope)
OURS Leaves (DreamWorks)
PACIFIER Bullitproof (Arista)

Indicator

Most Added.

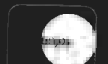
- TRUSTCOMPANY Running From Me (Geffen/Interscope)
USED The Taste Of Ink (Reprise)
KORN Alone I Break (Immortal/Epic)
SEETHER Fine Again (Wind-up)
DEFAULT Live A Lie (TVT)
SR-71 Tomorrow (RCA)
AUTHORITY ZERO One More Minute (Lava/Atlantic)
TRAPT Headstrong (Warner Bros.)
AUDIOVENT Looking Down (Atlantic)
BOX CAR RACER There Is (MCA)
VINES Outathaway (Capitol)
JACK JOHNSON Bubble Toes (Enjoy/Universal)
PACIFIER Bullitproof (Arista)
ADELAYDA Not Tonight (Superkala)
ALL-AMERICAN REJECTS Swing Swing (Independent)
COLDPLAY Clocks (Capitol)
DEADSY Brand New Love (Elementree/DreamWorks)
STROKE 9 Latest Disaster (Cherry/Universal)

Jack Johnson
"Bubble Toes"

R&R Alternative:

46 - 39

New at:
WPLY, WARQ, KFTE





JOHN SCHOENBERGER

jschoenberger@radioandrecords.com

Delbert McClinton's Staying Power

After 40-plus years as a musician, McClinton still has room to breathe

Among roots music fans, **Delbert McClinton** is legendary for more than one reason. His longevity in the business is remarkable, and so is his amazing ability to blend country, blues, R&B and rock 'n' roll into a single sound. Plus, he has been revered as a harmonica player, a singer, a bandleader and a successful songwriter.

McClinton performed on his first hit single in 1962, when his harmonica playing was prominent on Bruce Channel's hit "Hey! Baby." Emmylou Harris had a No. 1 Country hit in 1978 with his "Two More Bottles of Wine." In 1991 he won his first Grammy, when the duet he sang with Bonnie Raitt, "Good Man, Good Woman," from Raitt's *Luck of the Draw*, grabbed the Best Rock Vocal, Duo or Group trophy. Then, in 2001, McClinton's own *Nothing Personal* won the Grammy for Best Contemporary Blues Album.

So, things have basically gone for full circle for him. Says McClinton, "Blues is where I started. But, really, blues, country and rock are all the same thing. I've got so many different musical influences, and they've really kinda just run together. I have been doing what I do with all those styles for over 40 years, and I guess, at the moment, I am in vogue again."

Born in Lubbock, TX and raised in Ft. Worth, McClinton knew early on that music would be his life's work. Discovering the blues as a teen in the late '50s, he soon mastered the harmonica and started playing in the local club scene. Soon, his band, The Straightjackets, became the house band at a popular blues club and even acted as the backup group for such blues greats as Jimmy Reed, Howlin' Wolf and Sonny Boy Williamson.

After "Hey! Baby," McClinton joined Channel's tour of England, where he gave a few harmonica tips to the opening band's rhythm guitarist — a young man by the name of John Lennon. After returning to the States, McClinton formed The Rondells, who toured extensively and recorded for various labels throughout the '60s.

The 1970s saw McClinton move to Los Angeles, where he recorded two albums with singer-songwriter Glen Clark for Atlantic. After returning to Texas, he landed a deal with ABC Records and released three albums. It was at this time that other artists began to mine McClinton's catalog of material, beginning with the aforementioned Emmylou Harris hit.



Delbert McClinton

By the decade's end McClinton was signed to Capricorn for two albums. The first, *Second Wind*, contained the song "B Movie Boxcar Blues," which The Blues Brothers later made part of their repertoire.

Then came 1980's *The Jealous Kind*, recorded for Muscle Shoals Sound, which gave him his first Top 40 and Country hit, "Givin' It Up for Your Love." For most of the '80s, McClinton concentrated on live performances, but in 1986 he sang on Roy Buchanan's *Dancing on the Edge*, which landed him a deal with Alligator. The album *Live in Austin* earned him a Grammy nomination for Best Contemporary Blues Album.

In 1990 McClinton decided to move to Nashville, where he teamed up with Gary Nicholson. The two started writing songs together and were soon sought after by such country greats as Wynonna, Vince Gill, Lee Roy Parnell and Martina McBride.

Things really got jumpin' after his duet with Raitt. It led to the release of 1992's *Never Been Rocked Enough*, which included guest appearances by Tom Petty and Melissa Etheridge. Later that year McClinton hit the charts again, thanks to a duet with Tanya Tucker on "Tell Me About It."

But wait, it isn't over yet! *One of the Fortunate Few* was released in 1997, featuring Vince Gill, Patty Loveless, Lyle Lovett, B.B. King and John Prine. Then came the Grammy-winning *Nothing Personal* on New West in 2001. McClinton is currently enjoying airplay at

both Triple A and Americana on "Same Kind of Crazy," from the recently released *Room to Breathe*.

I recently talked with McClinton about his new album and the long road he has traveled.

R&R: Was Ft. Worth a good blues town in the 1950s?

DM: I got interested in the blues before the revival that occurred 10 years or so later, but it was still a good time for the blues. It was getting played on the radio, and the clubs were jumpin'.

I was lucky to have been able to play with some of the real legends in my early days, guys like Sonny Boy Williamson, Jimmy Reed, Buster Brown and Jerry Parker. They who were more than willing to give a young kid like me some tips. Somehow, even back then, I knew that music was gonna be my thing.

R&R: You have been playing with the same band for quite some time now, haven't you?

"I have found a balance in my life that I have never had before. I like me, and I've learned how to trust myself."

DM: Don Wise, my sax player, has been with me for over 20 years. And Todd Sharp and Bill Campbell [guitar], Lynn Williams [drums], George Hawkins [bass], Kevin McKendree [keys], Terry Townson [trumpet] and the others have all been with me quite a while too.

We still do probably 160-180 shows a year, and it has been that way for many years. I never get tired of it. I love to play music for people. Besides, they won't pay me if I don't show up.

We step outside the U.S. every few years or so. We're working on



SIR PAUL AT KINK

Paul McCartney stopped by KINK/Portland, OR for an exclusive interview before his sold-out concert at the Rose Garden Arena. Pictured here (l-r) are KINK morning host Les Sarnoff, McCartney and KINK PD Dennis Constantine.

a tour of Europe right now for this winter or next spring. I have found that in some countries the audiences are overly polite, and that certainly throws us off a bit. We're used to a more raucous crowd. But I'll tell you, they don't get any crazier than they do in Norway.

R&R: Did getting a Grammy make that big a difference in your career?

DM: Well, awards are just awards. They're nice to have, and the recognition of your peers is gratifying, but it really doesn't make a huge difference in your daily life. You have to keep workin' at it to make a living.

The one that I won last year for *Nothing Personal* was more of a vindication than anything else. It showed folks that I have been around a while and that the kind of music I've been playing all these years still means something.

R&R: I imagine that songwriting has proven to be a very lucrative part of your career.

DM: It sure has. Emmylou Harris' first No. 1 hit was one of my songs, and The Blues Brothers, Waylon Jennings and others have all done my songs. This was all before I moved to Nashville. It's picked up since then.

That's when Gary Nicholson and I hooked up to start writing together. We quickly discovered it worked well for us. I have always loved songwriting but had never really collaborated with anybody before. Working with him has taken it to a whole new level.

R&R: I understand that Nicholson co-produced this new album, as well as co-writing some of the material.

DM: We kinda took the cue from *Nothing Personal* and were motivated pretty quickly to do another album. We recorded this new album in just 4 1/2 days. Eight of the 12 tracks are live takes — vocals and everything.

It comes in handy having a band that's comfortable with itself. It was a great time. Beside Gary's involvement, Benmont Tench helped write a couple of tunes, and folks like Bekka Bramlett and Mark Jordon contributed their talents too.

I've been on a roll in the writing department for the last several years, so the releases have been coming a little more quickly than they may have during other phases of my career. Plus, I am in the process of re-doing a lot of my old songs, because many of them aren't available on record anymore. That was actually gonna be the next album, but a new batch of songs cropped up, so we just made this new album first. And I already have a good start on the songs for another new album.

R&R: Tell me a bit about the Delbert McClinton *Sandy Beaches Cruise* you do each January.

DM: I've been hosting this thing for eight years. I did a cruise for some other guys for two years — it was all blues — and by the second one, I got really tired of hearing mediocre blues. I figured that I could put one together that would offer better acts and a little more of a variety of styles.

So, we leased a ship and started our own. It's a lot of fun to hang with the 900 folks on the cruise, with great music starting at about noon and going on all the way into the wee hours of the morning. That goes on for seven days. This year we're going to Guatemala, Cozumel and Grand Cayman.

R&R: Does it ever get old for you?

DM: I don't get tired of the interviews, the station visits and so on. That's just part of the gig. Besides, I know people will forget about you in a heartbeat if you don't do those things. So, I keep an upbeat attitude about it all. I realize that, for somebody at my level of popularity, you can't let up. I don't sell megamillions, but I'll take 200,000 units sold every year — that suits me just fine.

I have found a balance in my life that I have never had before. I like me, and I've learned how to trust myself. I can have a career and continue to write and play music, but I can also leave the time for my family. The most rewarding thing for me is the fact that it's still fun for me after 40-plus years. That's why I started doing it in the first place. To still have a passion for it is a great gift, because I really don't know what else I'd do.

R&R Triple A Top 30

November 1, 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	U2 Electrical Storm (Interscope)	598	+18	36551	8	26/0
7	2	PEARL JAM I Am Mine (Epic)	450	+20	25355	6	26/1
2	3	COLDPLAY In My Place (Capitol)	446	-63	24355	17	25/0
6	4	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	445	+13	28681	9	20/0
5	5	WALLFLOWERS When You're On Top (Interscope)	444	+10	24695	8	25/0
4	6	MATCHBOX TWENTY Disease (Atlantic)	430	-9	26479	4	21/0
13	7	DAVE MATTHEWS BAND Grace Is Gone (RCA)	405	+40	23165	5	24/1
8	8	NORAH JONES Don't Know Why (Blue Note/Virgin)	395	-16	33028	26	23/0
10	9	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	390	-12	35610	6	21/0
3	10	SHERYL CROW Steve McQueen (A&M/Interscope)	388	-79	26662	15	22/0
12	11	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	385	-7	29129	21	22/0
9	12	JACK JOHNSON Flake (Enjoy/Universal)	375	-29	31486	37	25/0
11	13	ROLLING STONES Don't Stop (Virgin)	362	-38	21172	8	22/0
14	14	COUNTING CROWS Miami (Geffen/Interscope)	355	-6	17884	9	22/0
16	15	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	344	+14	26159	5	16/0
15	16	TRACY CHAPMAN You're The One (Elektra/EEG)	323	-17	25154	7	22/0
17	17	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	298	-17	18914	10	21/0
19	18	DAVID GRAY The Other Side (ATO/RCA)	291	+6	26125	4	22/0
18	19	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	291	0	18548	7	18/0
20	20	TDRI AMOS A Sorta Fairytale (Epic)	285	+3	12514	8	20/0
21	21	311 Amber (Volcano)	225	-3	12641	13	9/0
28	22	FEEL Won't Stand In Your Way (Curb)	193	+37	5011	2	16/0
23	23	OUR LADY PEACE Somewhere Out There (Columbia)	185	-9	5081	4	4/0
27	24	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	178	+10	8583	3	17/0
25	25	HOWIE DAY Ghost (Epic)	162	-8	13501	18	15/0
22	26	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	160	-53	14084	12	13/0
30	27	HOOBASTANK Running Away (Island/IDJMG)	159	+25	4126	2	5/1
Debut	28	NORAH JONES Come Away With Me (Blue Note/Virgin)	154	+28	10458	1	14/0
24	29	JACK JOHNSON Bubble Toes (Enjoy/Universal)	154	-30	11684	12	18/1
26	30	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	152	-16	5641	4	15/0

Most Added.

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	16
DROPLINE Best Thing (143/Reprise)	6
PAUL SIMON Father And Daughter (Nick/Jive)	4
PRETENDERS Complex Person (Artemis)	3
BRAD Shinin' (Redline)	2
DELBERT MCCLINTON Same Kind... (New West/Red Ink)	2
BONNIE RAITT Time Of Our Lives (Capitol)	2
ROBERT PLANT Last Time I Saw Her (Universal)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRETENDERS Complex Person (Artemis)	+89
BONNIE RAITT Time Of Our Lives (Capitol)	+50
DAVE MATTHEWS BAND Grace Is Gone (RCA)	+40
FEEL Won't Stand In Your Way (Curb)	+37
BECK Lost Cause (Geffen/Interscope)	+32
JIMMY EAT WORLD The Middle (DreamWorks)	+31
NORAH JONES Come Away With Me (Blue Note/Virgin)	+28
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	+25
HOOBASTANK Running Away (Island/IDJMG)	+25
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	+23
PEARL JAM I Am Mine (Epic)	+20
SALIVA Always (Island/IDJMG)	+20

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE MATTHEWS BAND Where Are You Going (RCA)	305
JIMMY EAT WORLD The Middle (DreamWorks)	194
JOHN MAYER No Such Thing (Aware/Columbia)	176
PETE YORN Strange Condition (Columbia)	148
SHERYL CROW Soak Up The Sun (A&M/Interscope)	141
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	135
AFRO-CELT... F.P. GABRIEL When... (Real World/Virgin)	131
LIFEHOUSE Hanging By A Moment (DreamWorks)	123
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	123
PETE YORN Life On A Chain (Columbia)	121
DAVE MATTHEWS BAND Everyday (RCA)	119
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	119
EDDIE VEDDER You've Got To Hide Your... (V2)	118
DAVID GRAY Babylon (ATO/RCA)	117
INCUBUS Drive (Immortal/Epic)	115
CALLING Wherever You Will Go (RCA)	112

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

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 10/20-10/26. 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. 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

PRETENDERS Complex Person (Artemis)
Total Plays: 126, Total Stations: 19, Adds: 3

RHETT MILLER Come Around (Elektra/EEG)
Total Plays: 126, Total Stations: 13, Adds: 1

MARK KNOPFLER Why Aye Man (Warner Bros.)
Total Plays: 118, Total Stations: 11, Adds: 0

WILCO Jesus, Etc. (Nonesuch)
Total Plays: 113, Total Stations: 10, Adds: 0

DISHWALLA Angels Or Devils (Immergent)
Total Plays: 107, Total Stations: 11, Adds: 1

BRAD Shinin' (Redline)
Total Plays: 106, Total Stations: 12, Adds: 2

TONIC Take Me As I Am (Universal)
Total Plays: 91, Total Stations: 4, Adds: 0

BECK Lost Cause (Geffen/Interscope)
Total Plays: 90, Total Stations: 10, Adds: 1

NICKEL CREEK This Side (Sugar Hill)
Total Plays: 80, Total Stations: 5, Adds: 0

PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
Total Plays: 76, Total Stations: 3, Adds: 0

Songs ranked by total plays

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For more information, contact the A.I.R. Awards at: eschultz@modimes.org; or call: (312)596-4701.

November 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	TRACY CHAPMAN You're The One (Elektra/EEG)	272	0	8080	7	20/0
3	2	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	268	+1	6905	4	19/0
6	3	WALLFLOWERS When You're On Top (Interscope)	248	+9	5483	7	18/0
4	4	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	246	-20	7301	7	18/0
5	5	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	239	-21	7406	10	18/0
8	6	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	236	+19	7147	7	19/0
7	7	ROLLING STONES Don't Stop (Virgin)	234	0	5320	8	18/0
2	8	COLDPLAY In My Place (Capitol)	230	-42	6067	17	17/0
11	9	DAVE MATTHEWS BAND Grace Is Gone (RCA)	219	+12	4058	8	16/0
10	10	U2 Electrical Storm (Interscope)	218	+3	3640	8	16/0
12	11	DAVID GRAY The Other Side (ATO/RCA)	211	+14	6409	4	19/0
14	12	TORI AMOS A Sorta Fairytale (Epic)	206	+11	5006	8	18/0
10	13	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	203	-11	5062	12	16/0
18	14	MARK KNOPFLER Why Aye Man (Warner Bros.)	201	+20	6265	4	18/0
13	15	COUNTING CROWS Miami (Geffen/Interscope)	194	-3	3375	9	15/0
17	16	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	191	+8	5323	9	16/0
16	17	TREY ANASTASIO Cayman Review (Elektra/EEG)	184	-4	3037	9	16/0
20	18	PEARL JAM I Am Mine (Epic)	181	+8	2500	5	12/0
21	19	RHETT MILLER Come Around (Elektra/EEG)	173	+3	6689	12	16/0
15	20	KIM RICHEY This Love (Lost Highway/IDJMG)	169	-25	6014	10	16/0
Debut	21	PRETENDERS Complex Person (Artemis)	155	+85	4213	1	17/0
23	22	DELBERT MCCLINTON Same Kind Of Crazy (New West/Red Ink)	154	+4	5186	6	15/0
24	23	SHEMOKIA COPELAND Livin' On Love (Alligator)	152	+5	4875	4	17/0
25	24	CHUCK PROPHET I Bow Down & Pray Every Day (New West/Red Ink)	144	-1	4098	6	14/0
22	25	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	138	-27	4728	18	12/0
29	26	NORAH JONES Come Away With Me (Blue Note/Virgin)	133	+20	3953	2	12/0
28	27	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	115	+1	1005	2	9/0
Debut	28	BECK Lost Cause (Geffen/Interscope)	113	+23	5158	1	13/1
Debut	29	MAIA SHARP Crimes Of The Witness (Concord)	109	+25	1885	1	14/1
27	30	WILCO Jesus, Etc. (Nonesuch)	104	-12	3050	8	9/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 10/20-Saturday 10/26. © 2002, R&R Inc.

Most Added.

ARTIST TITLE LABEL(S)	ADDS
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	18
PAUL SIMON Father And Daughter (Nick/Jive)	10
BONNIE RAITT Time Of Our Lives (Capitol)	3
BLIND BOYS OF ALABAMA Higher... (Real World/Virgin)	3
BADLY DRAWN BOY You Were Right (XL/ARTISTdirect)	3
WARREN ZEVON Genius (Artemis)	3
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	2
ZERO 7 In The Waiting Line (Quango/Palm)	2
DAVID BOWIE Everyone Says "Hi" (ISO/Columbia)	2
DIXIE CHICKS Landslide (Monument)	2
OROPLINE Best Thing (143/Reprise)	2
ROSE SMITH Life Changes (Paras Recording Company)	2
MAIA SHARP Crimes Of The Witness (Concord)	1
BECK Lost Cause (Geffen/Interscope)	1
JOHNNY CASH Personal Jesus (Lost Highway/IDJMG)	1
FEEL Won't Stand In Your Way (Curb)	1
ALICE PEACOCK I'll Be The One (Aware/Columbia)	1
LOS LOBOS Good Morning Aztlan (Hollywood)	1
DINAH WASHINGTON Is You Is... (Remix) (Verve/VMG)	1
RUBYHORSE Any Day Now (Island/IDJMG)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRETENDERS Complex Person (Artemis)	+85
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	+43
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	+42
BONNIE RAITT Time Of Our Lives (Capitol)	+37
MAIA SHARP Crimes Of The Witness (Concord)	+25
ROBERT PLANT Last Time I Saw Her (Universal)	+24
BECK Lost Cause (Geffen/Interscope)	+23
PAUL SIMON Father And Daughter (Nick/Jive)	+23
MARK KNOPFLER Why Aye Man (Warner Bros.)	+20
NORAH JONES Come Away With Me (Blue Note/Virgin)	+20
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	+19
BLIND BOYS OF ALABAMA Higher... (Real World/Virgin)	+18
JOHNNY CASH Personal Jesus (Lost Highway/IDJMG)	+16

Reporters

WAPS/Akron, OH
 PD/MG: Bill Greber
 1. BADLY DRAWN BOY "Right"
 1. DROPLINE "Best"
 1. CHUCK PROPHET "Ain't"
 1. PAUL SIMON "Father"
 1. SUSAN TEDESCHI "Alone"
 1. RHETT MILLER "Come"

KZTO/Albuquerque, NM
 PD: Scott Souhrada
 MD: Don Kelley
 1. BISHVILLE "Daddy"
 1. DAVE MATTHEWS BAND "Grace"
 1. DROPLINE "Best"

KGSR/Austin, TX
 GM: Jeff Carroll
 PD: Joey Danberg
 APD: Jyl Hershman-Ross
 MD: Susan Castle
 1. BONNIE RAITT "Time"
 1. SUSAN TEDESCHI "Alone"
 1. JAMES MCKENRY "Baby"

WRNR/Baltimore, MD
 GM: Joe Peterson
 PD: Alex Cortright
 MD: Damian Einstein
 4. DAVID BOWIE "Says"
 1. PAUL SIMON "Father"
 1. SUSAN TEDESCHI "Alone"

KRWB/Boise, ID
 GM/MD: Dan McCollly
 DELBERT MCCLINTON "Same"

WBOS/Boston, MA
 PD: Chris Herrmann
 APD/MD: Michele Williams
 15. PEARL JAM "Time"
 1. SUSAN TEDESCHI "Alone"
 1. ROBERT PLANT "Come"

WZVY/Boston, MA
 PD: Jeanne Deedy
 MD: Dana Marshall
 2. BADLY DRAWN BOY "Right"
 1. SUSAN TEDESCHI "Alone"

WNCS/Burlington, VT
 PD/MD: Marc Abazizabab
 CHRIS ROBINSON "Safe"
 1. BADLY DRAWN BOY "Right"
 1. SUSAN TEDESCHI "Alone"

WVNY/Cape Cod, MA
 PD/MD: Barbara Decey
 1. PAUL SIMON "Father"
 1. SUSAN TEDESCHI "Alone"

WDOO/Chattanooga, TN
 GM/MD: Danny Howard
 SANTANA FC. KRUEGER "Don't"

WDRY/Chicago, IL
 PD: Norm Winer
 APD/MD: John Farnedo
 11. PETER GABRIEL "Show"
 2. COUNTING CROWS "Right"
 1. SUSAN TEDESCHI "Alone"

KEXR/Columbus, MO
 PD/MD: Lana Truetz
 SUSAN TEDESCHI "Alone"

KBCB/Denver-Boulder, CO
 PD: Scott Arbaugh
 MD: Keeler
 2. SUSAN TEDESCHI "Alone"

WDET/Detroit, MI
 PD: Judy Adams
 MD: Martin Samylo
 AND: Chuck Hara
 3. SUSAN TEDESCHI "Alone"
 3. PAUL SIMON "Father"

WYVO/Elizabeth City, NC
 MD: Ted Abbey
 RUBYHORSE "City"
 JACKPOT "Baby"
 LOS LOBOS "Aztlan"

WNCV/Greenville, SC
 PD: Mark Kiefer
 APD/MD: Kim Clark
 BADLY DRAWN BOY "Right"
 ROSE SMITH "Champion"
 SUSAN TEDESCHI "Alone"
 RAMSAY MEDWOOD "Monster"
 MAE "Same"

WTFX/Indianapolis, IN
 PD: Brad Hertz
 MD: Ted Berryman
 3. BRAD "Shinin"
 SUSAN TEDESCHI "Alone"

WKD/Knoxville, TN
 PD: Shane Cox
 MD: Sarah McClane
 1. SUSAN TEDESCHI "Alone"
 1. PRETENDERS "Complex"

KMTN/Jackson, WY
 PD/MD: Mark Fishman
 SUSAN TEDESCHI "Alone"
 DROPLINE "Best"
 BONNIE RAITT "Time"
 FEEL "Start"
 BECK "Loser"
 CHERIE THOMAS "Same"

WFFX/Orlando, FL
 PD: Dan Reed
 APD: Stacy Deen
 MORN "Tears"
 ALEX PACCO "One"
 CHRIS ROBINSON "Arms"
 MAIA SHARP "Witness"
 SUSAN TEDESCHI "Alone"
 COUSTEAU "Whisper"
 CATHERINE WASH "Eyes"

KTBC/Kansas City, MO
 PD: Jon Hart
 MD: Byron Johnson
 11. SUSAN TEDESCHI "Alone"
 11. WARREN ZEVON "Genius"
 ERIC CLAPTON "Best"
 PAUL SIMON "Father"

WMMB/Madison, WI
 PD: Tom Touben
 MD: Gabby Parsons
 12. SUSAN TEDESCHI "Alone"
 RHETT MILLER "Come"

WMPX/Memphis, TN
 PD/MD: Alexander Iizer
 SUSAN TEDESCHI "Alone"

KTCZ/Minneapolis, MN
 PD: Lauren MacLennan
 APD/MD: Mike Weil
 No Ads

WGXX/Minneapolis, MN
 GM: Dave Hamilton
 MD: Lee Ann Kasik
 22. HOBBSBANK "Running"
 12. LEGAL LOBS "Underdog"
 12. BRAD "Shinin"

WZEW/Mobile, AL
 PD: Brian Hart
 MD: Lee Ann Kasik
 PRETENDERS "Complex"
 SUSAN TEDESCHI "Alone"

KPHD/Monterey, CA
 PD/MD: Laura Ellen Hopper
 5. DIXIE CHICKS "Landslide"
 3. SUSAN TEDESCHI "Alone"
 1. BOB DYLAN "Time"
 7. WARREN ZEVON "Genius"

WRIT/Nashville, TN
 GM/MD: David Hill
 APD/MD: Keith Coes
 SHEMOKIA COPELAND "Love"
 BONNIE RAITT "Time"

WFLW/New York, NY
 PD: Chuck Singleton
 MD: Rita Houston
 AND: Russ Boris
 SANTANA FC. COPE "Sittin"
 SUSAN TEDESCHI "Alone"

WZDC/Norfolk, VA
 PD: Paul Shaugen
 MD: Kristen Grant
 3. SUSAN TEDESCHI "Alone"
 MARCONI'S "Smash"
 DELBERT MCCLINTON "Same"
 PAUL SIMON "Father"

ECTY/Omaha, NE
 PD: Brian Burns
 21. DROPLINE "Best"
 CHRIS ROBINSON "Arms"

WXPN/Philadelphia, PA
 PD: Bruce Warren
 APD/MD: Helen Leitch
 4. THE WEE WEE CORPORATION "Fischer"
 DIXIE CHICKS "Landslide"
 MARY J. BLIGE "Same"
 ZERO 7 "Waiting"
 SHEMOKIA COPELAND "Love"
 ROSE SMITH "Champion"
 NELSON JONES "Guitar"
 DAVE NAVY "Time"

WYEP/Pittsburgh, PA
 PD: Rosemary Welch
 APD/MD: Chris Griffin
 10. COLDPLAY "Daylight"
 SUSAN TEDESCHI "Alone"
 PAUL SIMON "Father"
 PAUL SIMON "Father"
 PAUL SIMON "Father"

WCLF/Portland, ME
 PD: Herb Ivy
 MD: Brian James
 BONNIE RAITT "Time"
 SUSAN TEDESCHI "Alone"
 PAUL SIMON "Father"
 JOHNNY CASH "Personal"

KINK/Portland, OR
 PD: Dennis Constantine
 MD: Kevin Welch
 No Ads

WDSY/Philadelphia, PA
 GM/MD: Gary Chabot
 PD: Greg Gattino
 APD: Christina Martinez
 MD: Roger Menell
 BONNIE RAITT "Time"
 DINAH WASHINGTON "Hi"
 MARCONI'S "Smash"
 SUSAN TEDESCHI "Alone"

KTHX/Reno, NV
 PD: Harry Reynolds
 MD: Dave Herold
 1. SUSAN TEDESCHI "Alone"
 1. SUSAN TEDESCHI "Alone"
 1. SUSAN TEDESCHI "Alone"
 1. SUSAN TEDESCHI "Alone"

KENZ/Salt Lake City, UT
 GM/MD: Bruce Jones
 MD: Keri Bushman
 1. BECK "Loser"
 1. DROPLINE "Best"

KPRI/San Diego, CA
 PD/MD: Dana Sabat
 12. JACK JOHNSON "Mood"
 3. PRETENDERS "Complex"

XFOG/San Francisco, CA
 PD: Dave Ippson
 APD/MD: Holey Jones
 3. SUSAN TEDESCHI "Alone"

KOTR/San Luis Obispo, CA
 PD: Drew Ross
 MD: Rick Williams
 4. BLIND BOYS OF ALABAMA "Higher"
 4. PAUL SIMON "Father"
 4. DAVID BOWIE "Says"
 4. SUSAN TEDESCHI "Alone"
 4. KOTIE & GORDON "Highway"

KBAC/Santa Fe, NM
 GM/MD: Ivo Gordon
 APD: Sam Ferrara
 3. SUSAN TEDESCHI "Alone"
 1. BLIND BOYS OF ALABAMA "Higher"

KTAQ/Santa Fe, NM
 PD: Brad Heckmeyer
 APD/MD: Michael Dean
 8. ERIC CLAPTON "Best"
 7. DIXIE CHICKS "Landslide"
 PAUL SIMON "Father"
 SUSAN TEDESCHI "Alone"
 BLIND BOYS OF ALABAMA "Higher"
 ZERO 7 "Waiting"

KERSH/Santa Rosa, CA
 PD: Bill Bowker
 MD: Pam Long
 1. ERIC CLAPTON "Best"
 DROPLINE "Best"
 PAUL SIMON "Father"
 SUSAN TEDESCHI "Alone"
 ZERO 7 "Waiting"

KNTT/Seattle-Tacoma, WA
 GM/MD: Chris Moys
 APD/MD: Shawn Stewart
 7. JACK JOHNSON "Bubble"
 2. SUSAN TEDESCHI "Alone"

KASP/Spokane, WA
 PD: Tim Coffer
 MD: Keri Bushman
 DEADLY "Brand"
 DROPLINE "Best"
 STRONG 9 "Disaster"

WRXK/Springfield, MA
 MD: Dominic Moorhouse
 1. SUSAN TEDESCHI "Alone"
 DROPLINE "Best"
 PAUL SIMON "Father"
 KELLER WILLIAMS "Freaker"

National Programming

Added This Week

World Cafe

Acoustic Cafe

Ali Castelinni 215-898-6677

GABIN Doo Uap Doo
 GARFUNKEL/SHARP/MONDOCK Bounce
 KOTTKE/GORDON From Pizza Towers To Defeat
 SUSAN TEDESCHI Alone
 THIEVERY CORPORATION All That We Perceive
 WILLY PORTER Unconditional

Rob Reinhart 734-761-2043

BEN FOLDS Tiny Dancer

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 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

ON THE RECORD

With **Greg Gattine**
PD, WDST/Woodstock, NY



Gov't Mule is a band you want to see succeed — not just on the strength of the music, but also because of their attitude and dedication. Bandleader Warren Haynes could easily carry a big Hollywood attitude the way he carries a guitar, but he doesn't. He seems to show up on more records than Randy Newman does on Disney soundtracks, yet he still finds time for radio interviews and in-studio performances. And he never seems to be in a bad mood. This positive outlook has helped the

Mule not only survive, but thrive when confronted with the death of bassist Allen Woody in August of 2000. • "Soulshine" was the song that introduced our audience to Gov't Mule. The song grew from light to top five phones and eventually into top 10 air-play and recurs now with no burn. We've followed up with their next song, "Beautifully Broken," and brought the band to town to kick off the Woodstock Film Festival. The Mule sold out the Ulster Performing Arts Center and then delivered a concert that was pure rock power. Phish bassist Mike Gordon played with them. • Before the show Warren and drummer Malt Abts then premiered their film *Rising Low* the next day at the film festival. The film chronicles the band's making of *The Deep End, Vol. 1*. The movie sold out as well, and the after-party is already a Woodstock legend. Their new album, *The Deep End, Vol. 2*, continues in the tradition of a different bassist for each song. There's introspection, alienation, funk and fun, soul and spirit and rock 'n' roll. Grab some headphones and enjoy. Gov't Mule fit the format.

Artemis' Ray Di Pietro rules! After grabbing Most Added honors last week with *The Pretenders*, he's back again with the Most Added artist this week: Susan Tedeschi pulls in 34 total adds (No. 1 Most Added on both panels) ... Paul Simon also has a good first week, with 14 total adds (No. 2 Indicator, No. 3 monitored), as do Dropline with eight total (No. 2 monitored, No. 4 Indicator) ... Pretenders, Bonnie Raitt, Chris Robinson, Delbert McClinton, Brad, Robert Plant, Badly Drawn Boy, Zero 7, Beck and The Blind Boys of Alabama close some holes ... Folks are starting to dive into the full Santana CD, and play is emerging from the live Eric Clapton project too ... On the monitored airplay charts, U2 hold at 1* for the third week, Pearl Jam jump 7*-2*, The Red Hot Chili Peppers fly 6*-4*, The Wallflowers hang tough at 5*, and The Dave Matthews Band's new track cracks the top 10 at 7* ... Other highlights include Santana (16*-15*), David Gray (19*-18*), Tom Petty & The Heartbreakers (19*), Tori Amos (20*), Feel (a big jump from 28*-22*), Ryan Adams (27*-24*) and Hoobastank (30*-27*) ... The new Norah Jones tune debuts at 28* ... On the Indicator airplay chart, Tracy Chapman holds at 1* for the second week, Bruce Springsteen moves 3*-2*, The Wallflowers jump 6*-3*, Adams goes 8*-6*, The Rolling Stones are 7*, and DMB increase 11*-9* ... Movers this week include Gray (12*-11*), Amos (14*-12*), Mark Knopfler (18*-14*), Josh Joplin Group (17*-16*), Rhett Miller (21*-19*), McClinton (23*-22*) and Jones (29*-26*) ... The Pretenders, Beck and Mala Sharp debut ... Projects still making gains include Alice Peacock, Nickel Creek, Steve Earle and Dishwalla.

Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ALBUM: Josh Joplin Group

LABEL: Artemis

By JOHN SCHOENBERGER / TRIPLE A EDITOR



Josh Joplin Group

Most of us became aware of Josh Joplin with the 1999 release *Useful Music*, which contained the No. 1 Triple A track "Camera One." But, in fact, Joplin had been kicking around for a number of years prior to this. He grew up in Lancaster, PA, and, when he was 13, his family moved to Washington, DC. There he became enamored with music when he first heard Bob Dylan and Phil Ochs. Joplin quit school in the 10th grade, after passing his GED, and set out to discover life on a different set of terms.

He first traveled to the hometowns of Dylan (Duluth, MN) and Ochs (El Paso, TX), later following the path taken by Woody Guthrie in Oklahoma before settling in Denver. Along the way he began to play in a variety of small clubs, developing his own unique songwriting and performing style.

He later moved to Atlanta, where he started to record. Joplin released *Projector Head* in 1995 and *Boxing Nostalgic* in 1997, both on his own indie label. In 1999 he released *Useful Music* on producer Shawn Mullins' SMG label, and the album was later picked up by Artemis. Joplin has since moved to New York City.

The songs on *Useful Music* revealed a thoughtful songwriter who wasn't afraid to tell it like it is. Although the songs were often personal in nature, Joplin found a way to take the good and bad aspects of everyday life in America and elevate them to universal themes.

"I write about faith and the struggle for it — faith in oneself, faith in the struggle to ascend and transcend," he says. "I write about what I aspire to."

Joplin and his band — Geoff Melkonian on bass, Allen Broyles on keys and trumpet and Eric Taylor on drums — now return with *The Future That Was*. The album was produced by Rob Gal — a friend of Joplin's for many years — and was recorded at Stratosphere Sound Studio in New York over a period of six weeks. Although it still captures the unique approach that Joplin has nurtured, it also borrows many sounds from the past.

"Recording *The Future That Was* was very different from anything else we've done," Joplin says. "I think I had the most fun pulling from the past. It reflects an aspect of music that I love, everyone from Harry Nilsson to David Bowie."

Once again, Joplin takes a hard look at the many aspects of life in modern-day America, and although he finds much to criticize and loathe, he also expresses a willingness to understand why people act the way they do. Ultimately, however, he feels that all of us can do much better at being honest with ourselves and with those around us.

Whether he's questioning the self-centeredness of people in "The Wonderful Ones" and "Siddharta of Suburbia" and society's questionable motives in "It's Only Entertainment" and "The Future That Was" or exploring the depths of love and compassion in "I Am Not the Only Cowboy" and "Fire," Joplin makes the listener stop short and think.

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RICK WELKE

rwelke@radioandrecords.com

Randy Travis Shines A New Light

■ The country legend offers up a new project with a gospel twist

Sitting across from a legend can be intimidating. You might think that an artist who has sold 21-million records would come across as overconfident or at least a bit self-important. Not Randy Travis. Holding a large coffee cup and talking as though he were sharing with a friend, he spoke recently from the heart about his new, gospel-tinged project *Rise and Shine*.

R&R: Your first gospel album, *Inspirational Journey*, came out over two years ago. Have you been doing any songs from it on the road?

RT: We've been doing songs from *Inspirational Journey* in my shows since it was released. Everything was received amazingly well. When I first decided I would try to put out that project, I asked the advice of a couple of friends of ours who are pastors. They both said, "The Word does not come back void, so do the songs whenever and wherever you are — it doesn't matter whether you're in a bar, a casino or a nice showroom."

The night after that I was in a casino, and we came to the point in the show where we do "Shallow Water." I'm trying to play, and my hands are shaking, but we got through it, and the response was amazing. It was like they had just heard a real hit, something like a "Forever and Ever, Amen." It made me feel a whole lot better about it.

R&R: Why did you decide to do a gospel record in the first place?

RT: My wife and I had talked about recording a gospel project for quite some time. I had also received numerous requests over the years



Randy Travis

from people who had bought our country records that we do a gospel album. We started talking with the folks at the label, but every time we wanted to finish it, something else would get in the way.

It took us four years to finish *Inspirational Journey*, and it finally got released. It's done incredibly well. People were shocked that it stayed on the sales charts for so long — a little over a year — with no radio singles. It even won Southern Gospel Album of the Year, and Single of the Year for "Baptism," at the Dove Awards.

It was funny: We were filming *Touched by an Angel*, and we got a phone call. All we could hear was applause, and then we heard Marcie Gold, who is a friend and a producer on the show, say that the record won. For one, The Gaithers were in that category. I figured there was no way, with that first album, that we stood a chance of winning. It was quite a shock.

R&R: It sounds like the attendance has been great for the *Rise and Shine* promotional tour. What has that experience been like?

RT: Around 4,000 people showed up in Tulsa. They had it set up for 2,000 and had to open up more room. That was a good problem to have. They did an altar call there, and, unfortunately, I had walked backstage. I just didn't think about it. They came back to the room where we were and told us how many people came forward and said it had been amazing to watch. I told them that I wished somebody had come and got me. It's been wonderful, it really has.

R&R: Talk about some of the characters portrayed in the songs on the new project.

RT: A portion of the way you feel about things will get into every song you write. I co-wrote six songs on *Rise and Shine*, and it will get in there regardless of what you're writing about. It's hard for me to write specifically about my life. A good example of someone who can do that really well is Alan Jackson. In this day and time, he does it better than most anybody. Years ago Merle Haggard and Hank Williams Sr. did it extremely well.

I've also taken scripts, portions of them, anyway, and Mike Curtis and I have written songs around characters that were going to be in a movie. Even when you're writing songs about someone else, if it's a project you're writing for, some of the ways you would look at that situation if it was you somehow get into the songs.

Mike and I sat down and, in two days, wrote seven songs and had four others started, one being "Rise and Shine." It was personal. A couple came out country, but most were gospel. It was about our faith.

R&R: Is there anyone who has

"There is no doubt that God protects some people, because you don't get away with all that I did with just dumb luck."

been an influence on you as you have worked things out in your life?

RT: My wife has been the biggest influence on me of any human being I've ever known. We've known each other for 20 years and been married for over 11. I met her and started working with her and watching the way she would do things for people all the time; it was just something she did.

I watched how she dealt with businesspeople. Where I came from, if someone raised their voice, you raised yours louder, they got louder still, and, if it was a man, someone usually started swinging. With her, she would walk away and refuse to argue. That shocked me. She never had a cigarette, never used drugs and never had a drink of anything, not even a cup of coffee. I told her that something was wrong with her [*Laughs*].

R&R: You looked pretty comfortable playing the angry older brother of Joey in that *Touched by an Angel* episode. How did that role fit in with your old lifestyle?

"A portion of the way you feel about things will get into every song you write."

RT: I can pull up anger because I still have to work on that. Quitting drugs and alcohol was nothing, and I used to smoke cigarettes also. I just put them down one day and said I didn't want to smoke anymore.

By the time I was 18, I was not in good health — I mean, I felt awful. If I sat down in a chair, that's pretty much where I wanted to stay for quite a while. I'd be smoking a joint in the stall while I was feeding my horse first thing every morning. That went on to other things also, like alcohol, acid, speed — a lot of stuff. By 14 I was using drugs every day, all day. You talk about being out of control; there was no talking to me at all.

There is no doubt that God protects some people, because you don't get away with all that I did with just dumb luck — there's no way; it doesn't work that way. I've totaled two cars, a motorcycle and a horse and buggy, and I've been knocked off a horse

three times and dragged pretty far by one. It's amazing that I'm actually upright and walking; it's amazing that I'm alive.

R&R: Country music seems to be where it was back when you first had your big break. What do you believe needs to happen to help the format get back on its feet?

RT: We went into the urban cowboy era almost 20 years ago. All these people who didn't even listen to country music were interested in signing me at that time because that movie was so huge. There was interest, but no artist was in place to sustain enough good music then. There were some stations still playing Merle Haggard, George Jones and a few others, but almost everybody else was attempting to cross over.

I got turned down for over 10 years because of that. The guys at the labels would say that I sounded OK, but that the kind of music I was doing wouldn't sell tickets or records. Then they finally started signing more traditional acts, like George Strait, Ricky Skaggs, John Anderson and Reba McEntire. I got signed then because that's what I wanted to do. It was all in the timing, I guess.

Right now we're kind of in the same boat, except the difference is, instead of not having enough artists, we have too many. Country radio can only play so many songs per day by new acts. Some stations are keeping the playlist numbers way down. When you've got close to 200 touring acts out there trying to record and release singles, it makes it pretty interesting.

We've started drifting back toward that pop-oriented sound again. There's room on radio for all kinds of influences, but it's Country radio, with country artists, and they call it country music — so let's hear some. I think we need to get back to doing the more traditional music to go along with some of the pop-sounding stuff that's out there.

R&R: The first single from *Rise and Shine* is "Three Wooden Crosses." What are your expectations for it?

RT: It's a story song, and I've always done story songs. There's a powerful message in there. It gets a wonderful message across, and I hope Country radio will play it.

I certainly can't see what the future holds — I'm one of those one-day-at-a-time types of guys — but I sure hope we can continue doing this, whether it is in churches or other venues doing gospel music or going out and playing country songs.



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Executive Editor

Rick Edwards

Editor

Lizza Connor

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CCM UPDATE GALLERY



THE ALL-ELMS STATION

The Elms recently wrapped up a video shoot at Los Angeles' Union Station for "Speaking in Tongues," the first single from their latest album, *Truth, Soul, Rock & Roll*, released Oct. 22. The Elms are currently on tour with Jars Of Clay. Pictured (l-r) are video director of photography Brian Agnew and director Stan Morse; The Elms' Thomas Daugherty, Keith Miller, Chris Thomas and Owen Thomas; and Sparrow Records Director/Marketing David Sylvestre and Sr. Director/Artist Relations Christie Carothers.



BROWN-BAGGIN' IT

Chris Tomlin performed new music from his sophomore recording, *Not to Us*, at a recent KSBJ-FM/Houston Brown Bag event, held at a local Chick-Fil-A. Pictured after the show are (l-r) Sparrow Records Director/National Promotions Brian Dishon, guitarist Daniel Carson, bassist Jesse Reeves, Tomlin, KSBJ Director/Special Events J. R. Hernandez and drummer John Owen Parish.



SMILE, IT'S THE MORNING SHOW

Recording artists Ashley Cleveland and Mitch McVicker, along with special guest Brian Mason, recently made an appearance on the WNAZ-FM/Nashville morning show. Pictured (l-r) are Mason, Cleveland, WNAZ morning host Dave Queen and McVicker.



ALL-AMERICAN TRIBUTE

Singer-songwriter Patty Cabrera performed "America," featured on her latest album, *Love Someone Like Me*, at the Top Cops Awards, presented in New York on Sept. 11, 2002. The ceremony was held at the City Center Theater and paid tribute to New York and New Jersey police departments and New York's Port Authority Police. Cabrera appeared at the event, hosted by *Americo's Most Wanted's* John Walsh, with Alec Baldwin, former President Bill Clinton and Sen. Hillary Rodham Clinton. Pictured are (l-r) Cabrera and Baldwin.

CCM TRIVIA

Before writing worship staples like "Shout to the Lord," Aussie worship leader Darlene Zschech sang jingles for such companies as McDonald's, KFC and Coca-Cola.
— *The Encyclopedia of Contemporary Christian Music*

SPINWORTHY

Andy Hunter

Exodus (Sparrow/Nettwerk)

File under: Trance

Andy Hunter's *Exodus* is devoid of lyrics except for brief, repeated, praise-oriented exclamations and raps scattered throughout the 60-minute-plus disc. Hunter's focus is on creating relentless, trance-like rhythms and orchestral, keyboard-driven melodies, all while gradually building thick walls of sound on each song.

The resulting record is a strange instrumental album for the church, but the track-by-track effect is at once attention-getting and oddly soothing. *Exodus* is current and cool, though for trance and house lovers only.

— Dave Urbanski



In The News....

- Nominations for the 18th annual Stellar Awards were announced at a press conference in Atlanta on Oct. 22. The Stellar Awards show will be held Jan. 11, 2003, at the Atlanta Civic Center; show hosts include Michelle Williams, Mary Mary and Donnie McClurkin. Richard Smallwood leads the list of nominees, with 10 nods. Yolanda Adams garners six, and Kirk Franklin and Donald Lawrence each pull in five nominations. Central City Productions will produce the show.
 - As he wrapped up his 58-city Live Out Loud tour, Steven Curtis Chapman donated all the proceeds of the tour's last date, in Oklahoma City, to the Waodoni tribe of Ecuador. Chapman and Mart Green, President of Mardel Stores and the nonprofit Bearing Fruit Communications, made the gift of more than \$70,000 possible by covering all the expenses for the Oklahoma City show. According to Bearing Fruit, the proceeds from the concert will be used to purchase two boats and a new airplane to help transport medical supplies and people needing treatment through the Amazon jungle.
- ### Christmas Tour Update
- Four Guys and a Fruitcake, better known as Chonda Pierce and 4Him, join yuletide forces for a hilarious and celebratory Christmas tour, kicking off in Savannah, GA on Nov. 30. The tour wraps up Dec. 15 in Murfreesboro, TN.

November 1, 2002

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	SOULJAHZ All Around... (Squint/Curb/Warner Bros.)	1023	-4	15
2	2	AUDIO ADRENALINE Ocean Floor (Forefront)	1013	+19	15
3	3	NEWSBOYS Million Pieces (Sparrow)	820	-45	19
6	4	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Warner Bros.)	798	+54	6
5	5	SARAH SADLER Beautiful (Essential)	790	+15	11
4	6	AVALON Undeniably You (Sparrow)	751	-43	12
9	7	JEFF DEYO More Love, More Power (Gotee)	732	+37	9
11	8	ZOEGIRL Even If (Sparrow)	729	+69	9
10	9	LIFEHOUSE Spln (Sparrow/DreamWorks)	723	+39	8
7	10	AARON SPIRO Sing (Sparrow)	723	-21	13
14	11	BEBO NORMAN Great Light Of The World (Essential)	696	+83	8
13	12	LARUE Peace To Shine (Reunion)	690	+37	11
8	13	JARS OF CLAY Fly (Essential)	653	-75	22
12	14	GINNY OWENS With Me (Rockettown)	647	-8	6
17	15	JOY WILLIAMS Surrender (Reunion)	633	+87	7
16	16	THIRD DAY 40 Days (Essential)	620	+58	7
18	17	NICHOLE NORDEMAN Holy (Sparrow)	591	+62	8
19	18	EVERYDAY SUNDAY Stand Up (Flicker)	551	+29	9
15	19	RACHAEL LAMPA I'm All Yours (Word/Curb/Warner Bros.)	492	-78	14
20	20	BENJAMIN GATE The Calling (Forefront)	452	-62	19
21	21	JEREMY CAMP Understand (BEC)	440	+27	3
24	22	PAUL COLMAN TRIO Run (Essential)	409	+73	2
23	23	DC TALK Let's Roll (TMB)	402	+49	5
26	24	BIG DADDY WEAVE In Christ (Fervent)	322	-2	10
22	25	REBECCA ST. JAMES Song Of Love (Forefront)	306	-56	19
Debut	26	STEVEN CURTIS CHAPMAN Jesus Is Life (Sparrow)	294	+58	1
28	27	JUMP 5 Joyride (Sparrow)	291	+15	4
27	28	RELIENT K Less Is More (Gotee)	289	+13	2
Debut	29	TREE 63 No Words (Inpop)	286	+38	1
Debut	30	MERCY ME Spoken For (INO)	285	+71	1

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/20-Saturday 10/26. © 2002 Radio & Records.

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	PILLAR Echelon (Flicker)	402	-19	10
3	2	DC TALK Let's Roll (TMB)	397	+36	6
2	3	LIFEHOUSE Spin (Sparrow/DreamWorks)	380	+15	6
4	4	SUPERCHICK So Bright (Stand Up) (Inpop)	322	-12	9
8	5	THIRD DAY 40 Days (Essential)	290	+24	8
5	6	BLEACH We Are Tomorrow (BEC)	276	-36	13
9	7	TOBYMAC Get This Party Started (Forefront)	272	+18	9
11	8	P.D.D. Satellite (Atlantic)	269	+60	4
7	9	NEWSBOYS Fad Of The Land (Sparrow)	267	-11	6
16	10	12 STONES The Way I Feel (Wind-up)	250	+62	2
-	11	CAOET Change My Name (BEC)	219	+78	2
25	12	PAX217 I'll See You (Forefront)	218	+51	4
18	13	DENISON MARRS What Life Has (Floodgate)	213	+25	11
10	14	SKILLET Kill Me, Heal Me (Ardent)	202	-25	14
21	15	BENJAMIN GATE Lift Me Up (Forefront)	200	+21	2
6	16	KUTLESS Your Touch (BEC)	190	-107	18
24	17	JEFF DEYO More Love, More Power (Gotee)	186	+17	9
22	18	TREE 63 The Glorious Ones (Inpop)	186	+7	6
20	19	JARS OF CLAY Whatever She Wants (Essential)	185	-1	15
14	20	EVERYDAY SUNDAY Mess With Your Mind (Flicker)	179	-11	8
13	21	BY THE TREE Change (Fervent)	178	-18	14
15	22	ECHOCAST Ignite (XS)	173	-16	13
27	23	SEVENTH DAY SLUMBER When The... (American Dream)	167	+12	4
26	24	GS MEGAPHONE Electric (Spindust)	161	-3	6
17	25	AM DRIVE Stones (Independent)	156	-32	6
12	26	38TH PARALLEL Horizon (Squint/Curb/Warner Bros.)	152	-52	19
29	27	RELIENT K Sadie Hawkins Dance (Gotee)	151	+4	2
-	28	LADS Supersonic (Cross Driven)	150	+8	2
30	29	EAST WEST Superstar (Floodgate)	149	+3	2
19	30	AUDIO ADRENALINE Summertime (Forefront)	138	-49	11

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/20-Saturday 10/26. © 2002 Radio & Records.

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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NICHOLE NORDEMAN Holy (Sparrow)	1989	+41	12
2	2	AVALON Undeniably You (Sparrow)	1702	-46	15
5	3	MERCY ME Spoken For (INO)	1543	+143	7
4	4	PAUL COLMAN TRIO Fill My Cup (Essential)	1530	+42	13
7	5	JODY MCBRAYER To Ever Live Without Me (Sparrow)	1433	+121	8
9	6	BEBE NORMAN Great Light Of The World (Essential)	1403	+131	10
3	7	NEWSBOYS Million Pieces (Sparrow)	1338	-205	20
8	8	POINT OF GRACE Yes, I Believe (Word/Curb/Warner Bros.)	1311	+31	13
6	9	TRUE VIBE See The Light (Essential)	1309	-51	17
10	10	SARA GROVES First Song That I Sing (INO)	1202	-33	14
11	11	CAEDMON'S CALL We Delight (Essential)	1070	-132	18
12	12	RACHAEL LAMPA I'm All Yours (Word/Curb/Warner Bros.)	964	-221	18
14	13	JOY WILLIAMS Surrender (Reunion)	946	+105	6
13	14	J. HANSON & S. GROVES Traveling... (Creative Trust Workshop)	938	-177	17
18	15	4HIM I Know You Now (Word/Curb/Warner Bros.)	932	+193	5
19	16	THIRD DAY Nothing Compares (Essential)	855	+157	5
15	17	SARAH SAOLEN Beautiful (Essential)	853	+39	9
17	18	GINNY OWENS With Me (Rocketown)	811	+43	8
20	19	MARK SCHULTZ Think Of Me (Word/Curb/Warner Bros.)	797	+109	4
22	20	JANNA LONG Greater Is He (Sparrow)	791	+137	3
16	21	BIG DADDY WEAVER In Christ (Fervent)	677	-92	20
21	22	AUDIO ADRENALINE Ocean Floor (Forefront)	650	-24	24
23	23	JARS OF CLAY Fly (Essential)	534	-78	21
26	24	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	511	-49	28
27	25	GREG LONG I Won't Take You For Granted (Independent)	500	-29	11
25	26	FFH Fly Away (Essential)	459	-102	27
24	27	REBECCA ST. JAMES Song Of Love (Forefront)	454	-125	23
29	28	CHRIS TOMLIN Enough (Sixsteps/Sparrow)	429	+25	2
28	29	LINCOLN BREWSTER All I Really Want (Vertical)	386	-105	18
30	30	AARON SPIRO Sing (Sparrow)	359	-11	11

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/20-Saturday 10/26. © 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.)	356	-18	14
3	2	FERNANDO ORTEGA Sing... (Word/Curb/Warner Bros.)	326	+4	14
5	3	STEVE GREEN If We Answer (Sparrow)	290	+20	10
4	4	KATHY TROCCOLI All For The Life Of Me (Reunion)	285	-2	8
2	5	SARA GROVES First Song That I Sing (INO)	285	-42	15
6	6	WATERMARK Friend For Life (Rocketown)	283	+21	10
7	7	MERCY ME Spoken For (INO)	261	+9	5
11	8	NICHOLE NORDEMAN Holy (Sparrow)	216	+30	5
10	9	SELAH Timeless (Curb)	214	-10	16
9	10	MICHELLE TUMES The Light (Sparrow)	203	-30	11
12	11	BROTHER'S KEEPER In His Love (Ardent)	187	+5	6
8	12	FFH We Sing Alleluia (Essential)	181	-55	15
16	13	GINNY OWENS All I Want To Do (Rocketown)	175	+22	4
14	14	TOMMY COOMES BAND My Hope (Vertical)	172	+12	4
19	15	4HIM Who You Are (Word/Curb/Warner Bros.)	165	+28	3
15	16	MARK SCHULTZ Holy One (Word/Curb/Warner Bros.)	165	+12	2
18	17	MARTINS You Are Holy (Spring Hill)	157	+13	4
20	18	KATINAS Eagle's Wings (Gotee)	138	+27	2
Debut	19	SCOTT KRIPPAYNE My Everything (Spring Hill)	119	+34	1
Debut	20	JODY MCBRAYER To Ever Live Without Me (Sparrow)	115	+11	1

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/20-Saturday 10/26. © 2002 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KNOWDAVERBS What You Rock Now (Gotee)
2	GRITS Here We Go (Gotee)
3	KJ-52 Dear Slim (Uprok)
4	SOULJAHZ All Around The World (Squint/Curb/Warner Bros.)
5	RAPHI Connect (Uprok)
6	TRIN-I-TEE 5:7 Holla (Gospeo Centric)
7	DJ MAJ /DJ FORM 7 Factors (Gotee)
8	TOBYMAC Irene (Forefront)
9	MARY MARY In The Morning (Columbia)
10	BIG UNC Christcyde (BRx2)

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OPENINGS

MIDWEST

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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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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Production Director needed at "The Highway Stations"

AC/Country/Rock stations serving the highway between Los Angeles and Las Vegas. Position includes part-time/fill-in air shifts on AC station. Must be able to compile multi-track spots and imaging, communicate with sales execs, and take direction. Prefer CA, NV, or AZ talent. Ability to write creative copy helpful. Send tape/CD and resume to: Lance Todd, KHWY Inc., P.O. Box 1668, Barstow, CA 92312. EOE

OPENINGS

WEST

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If you're this person, send resume and a letter of introduction to: Steve Youlios, GSM, 980KFWB, 6230 Yucca Street, LA, CA 90028 or FAX (323) 871-4681 or email jennifer.baker@infinitybroadcasting.com. NO PHONE CALLS PLEASE. EOE

AOL Entertainment seeks Program Director to oversee all original programming on the Radio@ Network, including Radio@AOL, Netscape and Spinner. Responsible for achieving aggressive usage metrics, setting the programming strategy for Radio@ brands and managing a team of talented programmers in San Francisco. Min. 8-10 years multi-format PD/APD/MD experience. Qualified candidates will be highly motivated, successfully recognizing and leveraging the strengths of both terrestrial and online radio. Send resume to: KellyWnek@aol.com. EOE

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

OPENINGS

WEST

Accountant: Indy record label, min. 4 yrs. experience. Excel, Word, SBT proficiency. Degree and GPA 3.5 or better. Send resume to jobs@fatwreck.com. EOE

POSITIONS SOUGHT

Attention: San Diego Programmers! Platinum pipes & personality plus! Former KCQB'er & Planeteer seeking next upbeat gig. AMY: 760-744-4771 Amy0910@aol.com. (11/01)

Got imaging or voice work? The next new sound for your station production/imaging/vo. Have studio. CHAD: www.chaderickson.com, chaderickson@cox.net. (11/01)

Radio voice-tracking! Any format, any size market, low rates. Boston, San Francisco Pro JOE MC MILLAN. MP3 demo to you in minutes. VTRACKERS@AOL.COM. (11/01)

Major market talent seeks position in Southeast. Contact BOOMER (Steve Sutton): 770-932-5467. (11/01)

Meteorologist. Weather support for your radio station. 24 years in broadcasting. Very affordable. www.hodgesweather.com. 1-616-538-5566. (11/01)

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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).

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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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.

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RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

WEBSITE: www.radioandrecords.com

	Phone	Fax	E-mail
CIRCULATION:	310-788-1625	310-203-8727	moreinfo@radioandrecords.com
NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com
R&R ONLINE SERVICES:	310-788-1635	310-553-4056	kmccabe@radioandrecords.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
OPPORTUNITIES/MARKETPLACE:	310-788-1621	310-203-8727	kmumaw@radioandrecords.com
EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@radioandrecords.com
WASHINGTON, DC BUREAU:	202-463-0500	202-463-0432	rrdc@radioandrecords.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@radioandrecords.com

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Features

Radio Links

The Santa Clause 2 Interview with Tim Allen

Contact Lori Lerner at (310)457-5358
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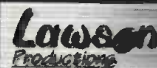
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Monitored Airplay Overview: November 1, 2002

CHR/POP		
LW	TW	
2	1	NO DOUBT F/LADY SAW Underneath It All (Interscope)
1	2	AVRIL LAVIGNE Sk8er Boi (Arista)
7	3	EMINEM Lose Yourself (Shady/Interscope)
3	4	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
4	5	KELLY CLARKSON A Moment Like This (RCA)
6	6	JUSTIN TIMBERLAKE Like I Love You (Jive)
11	7	MAONONNA Die Another Day (Maverick/WB)
5	8	CREED One Last Breath (Wind-up)
15	9	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
14	10	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
8	11	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)
13	12	ANGIE MARTINEZ If I Could Go (EastWest/EEG)
19	13	JENNIFER LOPEZ Jenny From The Block (Epic)
9	14	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
17	15	DAKENFOLD Starry Eyed Surprise (Maverick/Reprise)
12	16	AVRIL LAVIGNE Complicated (Arista)
10	17	VANESSA CARLTON Ordinary Day (A&M/Interscope)
16	18	MICHELLE BRANCH Goodbye To You (Maverick/WB)
18	19	PINK Just Like A Pill (Arista)
20	20	PINK Family Portrait (Arista)
24	21	KELLY ROWLAND Stole (Columbia)
26	22	MATCHBOX TWENTY Disease (Atlantic)
21	23	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)
30	24	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
29	25	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)
31	26	TLC Girl Talk (Arista)
22	27	ASHANTI Happy (Murder Inc./IDJMG)
25	28	HOOBASTANK Running Away (Island/IDJMG)
27	29	OUR LADY PEACE Somewhere Out There (Columbia)
23	30	CHRISTINA AGUILERA Dirty (RCA)

#1 MOST ADDED

GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)

#1 MOST INCREASED PLAYS

EMINEM Lose Yourself (Shady/Interscope)

TOP 5 NEW & ACTIVE

JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)

MARIAH CAREY Through The Rain (MonarC/IDJMG)

THICKE When I Get You Alone (NuAmerica/Interscope)

SEAN PAUL Gimme The Light (VP/Atlantic)

SHAGGY Strength Of A Woman (MCA)

CHR/POP begins on Page 27.

AC		
LW	TW	
1	1	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
2	2	FAITH HILL Cry (Warner Bros.)
3	3	PHIL COLLINS Can't Stop Loving You (Atlantic)
5	4	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)
6	5	KELLY CLARKSON A Moment Like This (RCA)
4	6	ENRIQUE IGLESIAS Hero (Interscope)
8	7	SHERYL CROW Soak Up The Sun (A&M/Interscope)
9	8	CELINE DION A New Day Has Come (Epic)
7	9	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)
10	10	JOSH GROBAN To Where You Are (143/Reprise)
15	11	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
13	12	LEANN RIMES Life Goes On (Curb)
14	13	J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)
11	14	CELINE DION I'm Alive (Epic)
12	15	JOHN MAYER No Such Thing (Aware/Columbia)
16	16	KELLIE COFFEY When You Lie Next To Me (BNA)
18	17	MARIAH CAREY Through The Rain (MonarC/IDJMG)
17	18	NORAH JONES Don't Know Why (Blue Note/Virgin)
19	19	AVRIL LAVIGNE Complicated (Arista)
—	20	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)
21	21	JAMES TAYLOR Whenever You're Ready (Columbia)
22	22	CHRIS EMERSON All Because Of You (Monomoy)
20	23	KENNY G F/CHANTE MOORE One More Time (Arista)
—	24	DARYL HALL & JOHN OATES Forever For You (U-Watch)
24	25	JACKSON BROWNE The Night Inside Me (Elektra/EEG)
27	26	ANASTACIA You'll Never Be Alone (Epic)
25	27	JACK RUSSELL For You (Knight)
29	28	GARFUNKEL/SHARP/MONOLOCK Bounce (Manhattan)
26	29	BENNY MAROONES I Want It All (Crazy Boy/Go-Kart)
30	30	GLORIA GAYNOR I Never Knew (Logic)

#1 MOST ADDED

PAUL SIMON Father And Daughter (Nick/Jive)

#1 MOST INCREASED PLAYS

MARIAH CAREY Through The Rain (MonarC/IDJMG)

TOP 5 NEW & ACTIVE

DIXIE CHICKS Landslide (Monument)

TAMARA WALKER If Only (Curb)

JULIA FORDHAM It's Another You Day (Vanguard)

JOHN TESH This Is Your Gift (Garden City/Tesh Media/WB)

SERAH Crazy Love (Great Northern)

AC begins on Page 68.

CHR/RHYTHMIC		
LW	TW	
1	1	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
4	2	EMINEM Lose Yourself (Shady/Interscope)
3	3	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
2	4	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
6	5	LL COOL J Luv U Better (Def Jam/IDJMG)
10	6	SEAN PAUL Gimme The Light (VP/Atlantic)
7	7	ASHANTI Baby (Murder Inc./IDJMG)
9	8	JENNIFER LOPEZ Jenny From The Block (Epic)
5	9	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
8	10	LUDACRIS Move Bitch (Def Jam South/IDJMG)
14	11	NIVEA Don't Mess With My Man (Jive)
22	12	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
12	13	BIG TYMERS Oh Yeah (Cash Money/Universal)
13	14	N.O.R.E. Nothin' (Def Jam/IDJMG)
21	15	ISYSS Single For The Rest Of My Life (Arista)
15	16	CLIPSE When The Last Time... (Star Trak/Arista)
11	17	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)
16	18	NAPPY Roots Po' Folks (Atlantic)
18	19	STYLES Goodtimes (Interscope)
23	20	TLC Girl Talk (Arista)
17	21	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)
24	22	KELLY ROWLAND Stole (Columbia)
33	23	AMANDA PEREZ Angel (Powerhouse/Mad Chemistry)
29	24	ERICK SERMON F/FREDMAN React (J)
27	25	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)
30	26	WC The Streets (Def Jam/IDJMG)
26	27	SMILEZ AND SOUTHWEST Tell Me (ARTISTdirect)
25	28	JUSTIN TIMBERLAKE Like I Love You (Jive)
31	29	BENZINO Rock The Party (Elektra/EEG)
39	30	NELLY Air Force Ones (Fo' Reel/Universal)

#1 MOST ADDED

LIL' ROMEO True Love (New No Limit/Universal)

#1 MOST INCREASED PLAYS

JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)

TOP 5 NEW & ACTIVE

JAHEIM Fabulous (Divine Mill/WB)

TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)

LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)

DRU HILL I Should Be... (Def Soul/IDJMG)

BUSTA RHYMES Make It Clap (J)

CHR/RHYTHMIC begins on Page 34.

HOT AC		
LW	TW	
1	1	AVRIL LAVIGNE Complicated (Arista)
3	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
2	3	CREED One Last Breath (Wind-up)
4	4	DAVE MATTHEWS BANO Where Are You Going (RCA)
8	5	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
5	6	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
6	7	JIMMY EAT WORLD The Middle (DreamWorks)
15	8	NO DOUBT F/LADY SAW Underneath It All (Interscope)
11	9	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)
7	10	JOHN MAYER No Such Thing (Aware/Columbia)
12	11	MATCHBOX TWENTY Disease (Atlantic)
10	12	NORAH JONES Don't Know Why (Blue Note/Virgin)
9	13	SHERYL CROW Soak Up The Sun (A&M/Interscope)
14	14	CALLING Wherever You Will Go (RCA)
13	15	OUR LADY PEACE Somewhere Out There (Columbia)
16	16	MICHELLE BRANCH Goodbye To You (Maverick/WB)
18	17	SIMPENCE NONE THE RICHER Breathe Your Name (Reprise)
17	18	PINK Just Like A Pill (Arista)
19	19	LIFHOUSE Spin (DreamWorks)
25	20	JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)
22	21	COLOPLAY In My Place (Capitol)
21	22	UNCAN Sheik On A High (Atlantic)
24	23	DANA GLOVER Thinking Over (DreamWorks)
28	24	KELLY CLARKSON A Moment Like This (RCA)
30	25	TORI AMOS A Sorta Fairytale (Epic)
20	26	U2 Electrical Storm (Interscope)
26	27	AVRIL LAVIGNE Sk8er Boi (Arista)
23	28	SHERYL CROW Steve McQueen (A&M/Interscope)
31	29	MAONONNA Die Another Day (Maverick/WB)
29	30	LEANN RIMES Life Goes On (Curb)

#1 MOST ADDED

JACK JOHNSON Bubble Toes (Enjoy/Universal)

#1 MOST INCREASED PLAYS

NO DOUBT F/LADY SAW Underneath It All (Interscope)

TOP 5 NEW & ACTIVE

TITIYO Come Along (Lava/Atlantic)

PHIL COLLINS Can't Stop Loving You (Atlantic)

BON JOVI Everyday (Island/IDJMG)

BRUCE SPRINGSTEEN Lonesome Day (Columbia)

TRACY CHAPMAN You're The One (Elektra/EEG)

AC begins on Page 68.

URBAN		
LW	TW	
1	1	LL COOL J Luv U Better (Def Jam/IDJMG)
2	2	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
4	3	MUSIQ Don'tchange (Def Soul/IDJMG)
3	4	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
9	5	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)
8	6	SEAN PAUL Gimme The Light (VP/Atlantic)
6	7	ASHANTI Baby (Murder Inc./IDJMG)
5	8	GINUWINE Stingy (Epic)
7	9	AALIYAH I Care 4 U (BlackGround)
11	10	NAPPY ROOTS Po' Folks (Atlantic)
13	11	MARIO Braid My Hair (J)
10	12	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
14	13	CLIPSE When The Last Time... (Star Trak/Arista)
12	14	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
15	15	B2K Why I Love You (Epic)
26	16	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
19	17	TLC Girl Talk (Arista)
16	18	LUDACRIS Move Bitch (Def Jam South/IDJMG)
20	19	ERICK SERMON F/FREDMAN React (J)
24	20	JAHEIM Fabulous (Divine Mill/WB)
17	21	BIG TYMERS Oh Yeah (Cash Money/Universal)
21	22	FLOETRY Floetic (DreamWorks)
29	23	NELLY Air Force Ones (Fo' Reel/Universal)
23	24	STYLES Goodtimes (Interscope)
25	25	YING YANG TWINS By Myself (Koch)
18	26	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)
33	27	AMERIE Talkin' To Me (Rise/Columbia)
32	28	KELLY ROWLAND Stole (Columbia)
36	29	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)
28	30	SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)

#1 MOST ADDED

WHITNEY HOUSTON One Of Those Days (Arista)

#1 MOST INCREASED PLAYS

JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)

TOP 5 NEW & ACTIVE

SMILEZ AND SOUTHWEST Tell Me (ARTISTdirect)

EVE Satisfaction (Ruff Ryders/Interscope)

SNOOP DOGG From Tha Chuuch... (Doggy Style/Priority/Capitol)

BABY F/P. DIDDY Do That... (Cash Money/Universal)

PETEY PABLO Blow Your Whistle (Jive)

URBAN begins on Page 41.

ROCK		
LW	TW	
2	1	3 DOORS DOWN When I'm Gone (Republic/Universal)
1	2	NICKELBACK Never Again (Roadrunner/IDJMG)
5	3	NIRVANA You Know You're Right (Geffen/Interscope)
6	4	STONE SOUR Bother (Roadrunner/IDJMG)
4	5	PUODLE OF MUOD She Hates Me (Flawless/Geffen/Interscope)
3	6	PEARL JAM I Am Mine (Epic)
7	7	ROLLING STONES Don't Stop (Virgin)
9	8	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)
10	9	SYSTEM OF A DOWNS Aerials (American/Columbia)
13	10	AOUIOSLAVE Cocaine (Interscope/Epic)
8	11	REO HOTT CHILI PEPPERS By The Way (Warner Bros.)
12	12	FOO FIGHTERS & THE HEARTBREAKERS The Last DJ (Warner Bros.)
14	13	TOO FIGHTERS All My Life (Roswell/RCA)
11	14	PUODLE OF MUOD Drift & Die (Flawless/Geffen/Interscope)
15	15	O1STURBED Prayer (Reprise)
17	16	CHEVELLE The Red (Epic)
19	17	SALIVA Always (Island/IDJMG)
21	18	REO HOTT CHILI PEPPERS Zephyr Song (Warner Bros.)
18	19	U2 Electrical Storm (Interscope)
16	20	BON JOVI Everyday (Island/IDJMG)
20	21	SEETHER Fine Again (Wind-up)
23	22	SAMMY HAGAR Things've Changed (33rd Street)
25	23	JACKYL Kill The Sunshine (Humidity)
24	24	TAPROOT Poem (Velvet Hammer/Atlantic)
26	25	BRUCE SPRINGSTEEN Lonesome Day (Columbia)
28	26	EARSHOT Not Afraid (Warner Bros.)
29	27	QUEENS OF THE STONE AGE No One Knows (Interscope)
—	28	DEFAULT Live A Lie (TVT)
27	29	BREAKING BENJAMIN Polyamorous (Hollywood)
22	30	DEF LEPPARD Now (Island/IDJMG)

#1 MOST ADDED

GOV'T MULE Drivin' Rain (ATO)

#1 MOST INCREASED PLAYS

3 DOORS DOWN When I'm Gone (Republic/Universal)

TOP 5 NEW & ACTIVE

BLINDSIDE Ptitul (Elektra/EEG)

AUDIOVENT Looking Down (Atlantic)

CHRIS ROBINSON Safe In The Arms Of Love (Redline)

RUSH Sweet Miracle (Anthem/Atlantic)

PAPA RDACH Time And Time Again (DreamWorks)

ROCK begins on Page 78.

Monitored Airplay Overview: November 1, 2002

URBAN AC

LW	TW	Artist	Song	Label
2	1	GERALD LEVERT	Funny (Elektra/EEG)	
3	2	MUSIQ	Dontchange (Def Soul/DJMG)	
1	3	RUFF ENOZ	Someone To Love You (Epic)	
5	4	ANGIE STONE	More Than A Woman (J)	
6	5	INDIA ARIE	Little Things (Motown)	
4	6	JAHEIM	Anything (Divine Mill/WB)	
9	7	HEATHER HEADLEY	He Is (RCA)	
7	8	LUTHER VANDROSS	I'd Rather (J)	
8	9	MUSIQ	Halfcrazy (Def Soul/DJMG)	
12	10	DONELL JONES	You Know That I Love You (Untouchables/Arista)	
13	11	AALIYAH	I Care 4 U (BlackGround)	
10	12	MAXWELL	Lifetime (Columbia)	
11	13	BOYZ II MEN/FAITH EVANS	Relax Your Mind (Arista)	
15	14	ERYKAH BADU/F/COHENON	Love Of My Life (Magic Johnson/MCA)	
16	15	TANK	One Man (BlackGround)	
17	16	GLENN JONES	I Wonder Why (Peak)	
19	17	BRIAN MCKNIGHT	Let Me Love You (Motown)	
20	18	DAVE HOLLISTER	Baby Do Those Things (Motown)	
18	19	KEITH SWEAT	One On One (Elektra/EEG)	
24	20	NELLY F/KEELY ROWLAND	Dilemma (Fo' Reel/Universal)	
23	21	AL JARREAU	Secrets Of Love (GRP/VMG)	
26	22	KIRK FRANKLIN	Brighter Days (Gospo Centric/Urve)	
22	23	JAHEIM	Fabulous (Divine Mill/WB)	
—	24	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	
21	25	DEBORAH COX	Up & Down (In & Out) (J)	
—	26	ORU HILL	I Should Be... (Def Soul/DJMG)	
30	27	KENNY LATTIMORE/CHANTE' MOORE	Loveable... (Arista)	
27	28	THEO	Get Your Groove On (TWP Productions)	
25	29	WYCLEF JEAN	Two Wrongs (Columbia)	
29	30	STREETWIZE	Rock The Boat (Shanachie)	

#1 MOST ADDED

WHITNEY HOUSTON One Of Those Days (Arista)

#1 MOST INCREASED PLAYS

MUSIQ Dontchange (Def Soul/DJMG)

TOP 5 NEW & ACTIVE

GINUWINE Stany (Epic)

MARIAH CAREY Through The Rain (Monar/DJMG)

TYRESE How You Gonna Act Like That (J)

JEFF MAJORS Somebody Bigger (Music One)

KENNY G F/CHANTE' MOORE One More Time (Arista)

URBAN begins on Page 41.

ACTIVE ROCK

LW	TW	Artist	Song	Label
1	1	DISTURBED	Prayer (Reprise)	
4	2	NIRVANA	You Know You're Right (Geffen/Interscope)	
3	3	PUDGE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
2	4	SYSTEM OF A DOWN	Aerials (American/Columbia)	
6	5	AUDIOSLAVE	Cochise (Interscope/Epic)	
5	6	STONE SOUR	Bother (Roadrunner/DJMG)	
7	7	CHEVELLE	The Red (Epic)	
9	8	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
10	9	FOO FIGHTERS	All My Life (Roswell/RCA)	
8	10	NICKELBACK	Never Again (Roadrunner/DJMG)	
11	11	SALIVA	Always (Island/DJMG)	
12	12	PEARL JAM	I Am Mine (Epic)	
13	13	THEORY OF A DEADMAN	Nothing Could... (Roadrunner/DJMG)	
17	14	TAPROOT	Poem (Velvet Hammer/Atlantic)	
13	15	TRUSTCOMPANY	Downfall (Geffen/Interscope)	
15	16	BLINDSIDE	Pitiful (Elektra/EEG)	
15	17	KORN	Thoughtless (Immortal/Epic)	
16	18	GODSMACK	I Stand Alone (Republic/Universal)	
20	19	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
19	20	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
24	21	MUDVAYNE	Not Falling (No Name/Epic)	
21	22	SEETHER	Fine Again (Wind-up)	
23	23	EARSHOT	Not Afraid (Warner Bros.)	
25	24	PAPA ROACH	Time And Time Again (DreamWorks)	
26	25	HOOBASTANK	Remember Me (Island/DJMG)	
27	26	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
28	27	RA DO YOU CALL MY NAME	(Republic/Universal)	
22	28	BREAKING BENJAMIN	Polyamorous (Hollywood)	
29	29	TRAPT	Headstrong (Warner Bros.)	
36	30	KORN	Alone I Break (Immortal/Epic)	

#1 MOST ADDED

TRUSTCOMPANY Running From Me (Geffen/Interscope)

#1 MOST INCREASED PLAYS

NIRVANA You Know You're Right (Geffen/Interscope)

TOP NEW & ACTIVE

MUST Freerchild (Wind-up)

SUM 41 Still Waiting (Island/DJMG)

VINES Outtathaway (Capitol)

DEADSY Brand New Love (Elementree/DreamWorks)

ROCK begins on Page 78.

COUNTRY

LW	TW	Artist	Song	Label
1	1	KEITH URBAN	Somebody Like You (Capitol)	
4	2	DIXIE CHICKS	Landslide (Monument)	
2	3	ALAN JACKSON	Work In Progress (Arista)	
6	4	RASCAL FLATTS	These Days (Lyric Street)	
5	5	MONTGOMERY GENTRY	My Town (Columbia)	
8	6	GEORGE STRAIT	She'll Leave You With A Smile (MCA)	
3	7	MARTHIA MCBRIDE	Where Would You Be (RCA)	
7	8	PHIL VASSAR	American Child (Arista)	
9	9	TOBY KEITH	Who's Your Daddy? (DreamWorks)	
11	10	SHANIA TWAIN	I'm Gonna Getcha Good! (Mercury)	
10	11	TIM MCGRAW	Red Ragtop (Curb)	
12	12	REBECCA LYNN HOWARD	Forgive (MCA)	
13	13	EMERSON DRIVE	Fall Into Me (DreamWorks)	
16	14	TERRI CLARK	I Just Wanna Be Mad (Mercury)	
14	15	BROOKS & DUNN	Every River (Arista/RGL)	
15	16	TRAVIS TRITT	Strong Enough To Be Your Man (Columbia)	
18	17	KENNY CHESNEY	A Lot Of Things Differ (BNA)	
17	18	TAMMY COCHRAN	Lie Happened (Epic)	
21	19	MARK WILLIS	19 Somethin' (Mercury)	
20	20	BRAD PAISLEY	I Wish You'd Stay (Arista)	
19	21	JOHN MICHAEL MONTGOMERY	'Til Nothing... (Warner Bros.)	
22	22	LONESTAR	Unusually Unusual (BNA)	
23	23	AARON LINES	You Can't Hide Beautiful (RCA)	
24	24	CAROLYNN DAWN JOHNSON	One Day Closer To You (Arista)	
27	25	GARY ALLAN	Man To Man (MCA)	
25	26	KELLIE COFFEY	At The End Of The Day (BNA)	
26	27	TRICK PONY	On A Mission (H2E/WB)	
28	28	STEVE HOLY	I'm Not Breakin' (Curb)	
29	29	STEVE AZAR	Waitin' On Joe (Mercury)	
31	30	JENNIFER HANSON	Beautiful Goodbye (Capitol)	

#1 MOST ADDED

BLAKE SMELTON The Baby (Warner Bros.)

#1 MOST INCREASED PLAYS

SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)

TOP 5 NEW & ACTIVE

KEVIN DENNEY It'll Go Away (Lyric Street)

CHALEE TENNISON Lonesome Road (DreamWorks)

SIXWIRE Way Too Deep (Warner Bros.)

PINMONKEY I Drove All Night (BNA)

MICHAEL PETERSON Lesson In Goodbye (Monument)

COUNTRY begins on Page 47.

ALTERNATIVE

LW	TW	Artist	Song	Label
1	1	NIRVANA	You Know You're Right (Geffen/Interscope)	
2	2	PUDGE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
3	3	DISTURBED	Prayer (Reprise)	
5	4	FOO FIGHTERS	All My Life (Roswell/RCA)	
4	5	SYSTEM OF A DOWN	Aerials (American/Columbia)	
6	6	STONE SOUR	Bother (Roadrunner/DJMG)	
7	7	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
8	8	PEARL JAM	I Am Mine (Epic)	
9	9	AUDIOSLAVE	Cochise (Interscope/Epic)	
12	10	SALIVA	Always (Island/DJMG)	
13	11	GOOD CHARLOTTE	Lifestyles Of The Rich And... (Epic)	
11	12	CHEVELLE	The Red (Epic)	
16	13	SEETHER	Fine Again (Wind-up)	
10	14	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
15	15	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
14	16	TRUSTCOMPANY	Downfall (Geffen/Interscope)	
17	17	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
18	18	STRONES	Someday (RCA)	
19	19	WHITE STRIPES	Dead Leaves And Dirty Ground (Third Man/V2)	
22	20	EMINEM	Lose Yourself (Shady/Interscope)	
24	21	TAPROOT	Poem (Velvet Hammer/Atlantic)	
21	22	OUR LADY PEACE	Innocent (Columbia)	
30	23	SR-71	Tomorrow (RCA)	
26	24	OK GO	Get Over It (Capitol)	
34	25	SUM 41	Still Waiting (Island/DJMG)	
27	26	USED	The Taste Of Ink (Reprise)	
28	27	SUGARCULT	Pretty Girl (The Way) (Ultimatum/Artemis)	
25	28	KORN	Thoughtless (Immortal/Epic)	
29	29	HOOBASTANK	Remember Me (Island/DJMG)	
31	30	JIMMY EAT WORLD	A Praise Chorus (DreamWorks)	

#1 MOST ADDED

TRUSTCOMPANY Running From Me (Geffen/Interscope)

#1 MOST INCREASED PLAYS

SUM 41 Still Waiting (Island/DJMG)

TOP 5 NEW & ACTIVE

AUDIOVENT Looking Down (Atlantic)

TRUSTCOMPANY Running From Me (Geffen/Interscope)

DEFAULT Live A Lie (TVT)

TRANSPLANTS Diamonds & Guns (Epitaph)

DISTILLERS City Of Angels (Helicat/Epitaph)

ALTERNATIVE begins on Page 83.

SMOOTH JAZZ

LW	TW	Artist	Song	Label
1	1	EUGE GROOVE	Slam Dunk (Warner Bros.)	
2	2	NORMAN BROWN	Just Chillin' (Warner Bros.)	
4	3	CHUCK LOEB	Sarao (Shanachie)	
6	4	FOURPLAY	Rollin' (Bluebird/RCA Victor)	
3	5	LARRY CARLTON	Morning Magic (Warner Bros.)	
5	6	GERALD ALBRIGHT	Ain't No Stoppin' (GRP/VMG)	
7	7	SPECIAL EPX	Cruise Control (Shanachie)	
11	8	RICHARD ELLIOT Q.T.	(GRP/VMG)	
10	9	NATALIE COLE	Tell Me All About It (GRP/VMG)	
12	10	STEVE OLIVER	High Noon (Native Language)	
9	11	KENNY G F/CHANTE' MOORE	One More Time (Arista)	
8	12	KIM WATERS	In The House (Shanachie)	
14	13	BWB	Groovin' (Warner Bros.)	
15	14	JEFF GOLUB	Cold Duck Time (GRP/VMG)	
13	15	JOE SAMPLE	X Marks The Spot (PRA/GRP/VMG)	
16	16	DAVID BENNETT	Then The Morning Comes (GRP/VMG)	
17	17	PETER WHITE	Who's That Lady? (Columbia)	
19	18	STEVE COLE	Off Broadway (Warner Bros.)	
21	19	BOBEY JAMES	Grand Central (Warner Bros.)	
18	20	GREG ADAMS	Roadhouse (Blue Note)	
24	21	DIANA KRALL	Just The Way You Are (Verve/VMG)	
20	22	BOB JAMES	Morning, Noon & Night (Warner Bros.)	
22	23	MICHAEL MANSION	Outer Drive (AA40 Music Group)	
26	24	MAYSA	Friendly Pressure (N-Coded)	
23	25	AL JARREAU & JOE COCKER	Lost And Found (GRP/VMG)	
28	26	JOAN OSBORNE	I'll Be Around (Compendia)	
27	27	MARION MEADOWS	Tales Of A Gypsy (Heads Up)	
—	28	N. BROWN & M. McDONALD	I Still Believe (Warner Bros.)	
29	29	JONATHAN BUTLER	Wake Up (Warner Bros.)	
—	30	LEE RITENOUR	Module 105 (GRP/VMG)	

#1 MOST ADDED

KENNY G Paradise (Arista)

#1 MOST INCREASED PLAYS

CHUCK LOEB Sarao (Shanachie)

TOP 5 NEW & ACTIVE

PIECES OF A DREAM Turning It Up (Heads Up)

BONA FIDE Willie Don (N-Coded)

CRAIG CHAOUICQ Afterglow (Higher Octave)

NORAH JONES Come Away With Me (Blue Note/Virgin)

RUSS FREEMAN Brighter Day (Peak)

Smooth Jazz begins on Page 74.

TRIPLE A

LW	TW	Artist	Song	Label
1	1	U2	Electrical Storm (Interscope)	
7	2	PEARL JAM	I Am Mine (Epic)	
2	3	COLDPLAY	In My Place (Capitol)	
6	4	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
5	5	WALLFLOWERS	When You're On Top (Interscope)	
4	6	MATCHBOX TWENTY	Disease (Atlantic)	
13	7	DAVE MATTHEWS BAND	Grace Is Gone (RCA)	
8	8	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
10	9	BRUCE SPRINGSTEEN	Lonesome Day (Columbia)	
3	10	SHERYL CROW	Steve McQueen (A&M/Interscope)	
12	11	JOHN MAYER	Your Body Is A Wonderland (Awara/Columbia)	
9	12	JACK JOHNSON	Flake (Enjoy/Virgin)	
11	13	ROLLING STONES	Don't Stop (Virgin)	
14	14	COUNTING CROWS	Miami (Geffen/Interscope)	
16	15	SANTANA F/RICHIELLE BRANCH	The Game Of Love (Arista)	
15	16	TRACY CHAPMAN	You're The One (Elektra/EEG)	
17	17	JACKSON BROWNE	The Night Inside Me (Elektra/EEG)	
19	18	DAVID GRAY	The Other Side (ATO/RCA)	
18	19	TOM PETTY & THE HEARTBREAKERS	The Last DJ (Warner Bros.)	
20	20	TORI AMOS	A Sorta Fairytale (Epic)	
21	21	311	Amber (Volcano)	
28	22	FEEL	Won't Stand In Your Way (Curb)	
23	23	OUR LADY PEACE	Somewhere Out There (Columbia)	
27	24	RYAN ADAMS	Nuclear (Lost Highway/DJMG)	
25	25	HOWIE DAY	Ghost (Epic)	
22	26	PETER GABRIEL	The Barry Williams Show (Geffen/Interscope)	
30	27	HOOBASTANK	Running Away (Island/DJMG)	
—	28	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
24	29	JACK JOHNSON	Bubble Toes (Enjoy/Universal)	
26	30	JOSH JOPLIN GROUP	I Am Not The Only Cowboy (Artemis)	

#1 MOST ADDED

SUSAN TEDESCHI Alone (Tone-Cool/Artemis)

#1 MOST INCREASED PLAYS

PRETENDERS Complex Person (Artemis)

TOP 5 NEW & ACTIVE

PRETENDERS Complex Person (Artemis)

RHETT MILLER Come Around (Elektra/EEG)

MARK KNOPFLER Why Aye Man (Warner Bros.)

WILCO Jesus, Etc. (Nonesuch)

DISHWALLA Angels Or Devils (Immigrant)

TRIPLE A begins on Page 86.

Publisher's Profile

By Erica Farber



DON CURTIS

President/CEO, Curtis Media Group

Don Curtis learned very early in his career how to take control. Right after college he was a pioneer in cable TV. He then sold his stake in that company and turned his attention to radio. Serving the public interest since 1968, Curtis has built, bought and sold stations under the Curtis Media Group umbrella and is now concentrating on acquiring five or more stations in each of his markets.

Getting into the business: "When I was 14 or 15, I decided I wanted to be a radio announcer. I went to WKMT/Kings Mountain, NC, the neighborhood radio station, and applied. I know I was pretty bad. I lived in Bessemer City, adjacent to Kings Mountain. My dad had a corner drugstore. The station GM said, 'Your dad knows all the merchants, and you probably know them too. Why don't I just sell you an hour each week, and you can go out and sell the time and pay for it?' I wanted to be on the air, so I said sure.

"The first week I bought an hour for \$20 and sold it for \$40. That was when I decided I didn't want to be a radio announcer anymore. I did that all the way through high school and college. The amazing thing about it — which I didn't realize at the time — is that I literally started in management. I had an hour. I had to sell it. I had to collect it. I found out I couldn't program like I wanted to; I had to program to best serve the interests of the client. I found out there were bad debts and that people didn't always do what they said they were going to do. It was an unbelievable break."

Founding of Curtis Media Group: "When I finished college, there was a frequency in Cherryville, NC, another nearby community, that had a license that had gotten in trouble and had not been built. I was able to get some community leaders from the town to back me and build it. About the same time, we discovered cable TV and built some cable TV franchises.

"I was the first President of the North Carolina Cable TV Association. Me and about six or seven other people came to the first meeting. I think we drew straws to see who was going to be president. We had a number of franchises and sold them to an aggregator. We used that money to begin buying more radio stations."

Mission of Curtis Media Group: "We're well-protected in Raleigh-Durham. Right now I don't know that we have any long-range plans except to keep our eyes open. We'd like to buy more stations, but as long as the publicly held companies are paying the kind of money they can pay because of their sources of funding, I don't see that that's going to happen. I think I have the largest single-shareholder company left in the country — I'm talking about one-shareholder companies. There are several in our size range, but I think I'm the last single-shareholder company left of this size."

Competing with public companies: "It has its advantages. They have pressures that we don't have. We

don't have to meet shareholder demands, so, consequently, it's a little easier for our people to work here. We don't constantly have to push them to come up with predetermined numbers. Phil Zachary is our Exec. VP; he does a marvelous job. He really uses that as an advantage to get good people."

State of the industry: "In hindsight, I wish the FCC would have taken a two-step approach to the '96 rule and either loosened the local limits and kept some sort of national limit or, on the other side, loosened the national limit and put a little more restriction on the local side. It is taking the entrepreneurs out of the business. All industries grow from entrepreneurs; they never grow from big companies. Big companies function well and make money, but the industry doesn't grow.

"All of the companies I'm watching are focused on the next quarter, and that's a short-term approach. I worry about that. I'm told this is true: Of the first 125 radio stations that came on the air, only 25 of them made it. There was a lot of trial and error. We all know how long it took FM to develop — about 35 years. It was the small-market entrepreneurs who did it; it wasn't the major-market stations that grew FM."

The state of Country radio: "From our research, it's on the rise again. We are committing more to it than we've ever done before. We've taken away our voicetracking and gone live 24 hours. Formats come and go, and it looks like Country is coming back in. I don't know that it will have that huge wave it had in '95-'96, but it looks healthy to me. All my indications are that we're getting ready to see a 20%-25% increase. I don't know whether that will get into TSL, but there will be some sort of nice increase."

Biggest challenges: "Continuing to bring people into the audience and expanding time spent listening against the continued pressure on people and their lack of free time. There's so much to do. We've got to be careful that we keep our product alive. I worry about short playlists in that regard. All the programming people keep making playlists shorter and shorter. I don't see the ratings going up. It's very fashionable for them to say that if you play more familiar songs, you'll get more time spent listening. I don't see that happening. I see shorter time spent listening."

"I want to try something new, but I keep being told not to. Unfortunately, we are a bunch of followers in this industry. Things go in and out of vogue, and we all jump on them. This business of how many stopsets you have in an hour, two or three or four — I've watched it pretty carefully, and I haven't seen anybody find more than 60 minutes in an hour yet. They can shake it up any way they want, but it appears to me that it's not having any real effect. They're all short-term effects. The way we jump on some trend that somebody does across the country is a little bit of an embarrassment."

Something about his company that might surprise our readers: "We're pretty committed to being here. We're not going to sell out; we're not going to roll up. We're going to stay here — at least as long as my health's good."

Most influential individual: "Our current crew has really energized me. Trip Savery runs WQDR/Raleigh. Al Bunch is running WPTF/Raleigh, and Phil Zachary's running the company. They've really energized me again, because they bring so much enthusiasm to what we're doing. There's a long list of others. Jim Goodman would be one. He's a contemporary of mine, but he's a great broadcaster."

Career highlight: "Going into the North Carolina Association of Broadcasters Hall of Fame was a thrill. For years I had watched people I greatly admired go in. Rick Dees had a great line — he's from North Carolina. George Beasley was in the audience, and Rick said, 'I see George Beasley. I saw him in New York last week, and he'd just been mugged. They got \$100 in cash and \$100 in trade.'"

Career disappointment: "Everybody plays this game where you look back and say, 'I could have bought so-and-so for so much.' There are probably two dozen deals I wish I'd done. I had to sell one station to buy another one. Frank Osborn was trying to buy, and the other person was with some outfit in Texas called Clear Channel. I traded it for stock in Frank Osborn's company instead of stock in Clear Channel. That could have turned out a little differently. I think Clear Channel at the time was \$3."

Favorite radio format: "Oldies. I still do a program, Sunday nights on WPTF, 8pm-midnight. I voicetrack. We couldn't find anything else that worked on News/Talk; ratings were just terrible. I said, 'We don't have a Nostalgia station here. Why don't we try something?' I was the only guy on the staff old enough to know any of the music. It's music from the '50s and '60s. I pick all the music myself. We've almost tripled our ratings over what we were doing before. I get kidded about it. They call my office my dressing room. Somebody wrote me saying she didn't know that I owned the station. I wrote back saying, 'How do you think I got the program on?'"

Favorite television show: "The Andy Griffith Show."

Favorite song: "George Jones' 'He Stopped Loving Her Today.'"

Favorite movie: "The Sound and the Fury, with Yul Brynner."

Favorite book: "The Bible."

Favorite restaurant: "Angus Barn."

Beverage of choice: "Cheerwine. Anyone from North Carolina will know it. It's a locally bottled soft drink. It's a cherry cola. It started out being called Cherry Wine, and they had a problem with the copyright, so they just dropped the Y and called it Cheerwine."

Hobbies: "Painting and boating."

E-mail address: "dcurtis@curtismedia.com."

Advice for broadcasters: "We always have to remember that we have two constituencies, listeners and advertisers. We're in the business of transmitting programming to listeners and selling advertising. That doesn't have to be done on terrestrial signals. I was thinking about the boardroom back in '55-'56 in the Royal Typewriter company, when they made the decision not to make an electric typewriter. What were they thinking? Then the Parker and Schaeffer fountain pen companies said, 'We're not going to make a ballpoint. Are you crazy? They remembered what industry they were in, but they forgot what business they were in.'"

"So many mistakes like that have been made. Only 15% of radio operators applied for a television station in the '40s. If you get to the mid-'60s, only 15% of the television operators applied for a cable TV franchise. You get to the '70s, only about 10% of the VHF television operators applied for UHF television. We get wrapped up in what we're doing and don't look ahead."

"Whether a signal is transmitted on VHF or UHF, if it's good, sooner or later the listener is going to figure out how to get it. That's why I think we're missing the Internet thing. My advice is that we cannot overlook the Internet. This is a great way to distribute a lot of stuff. We just don't seem to be making any progress."

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