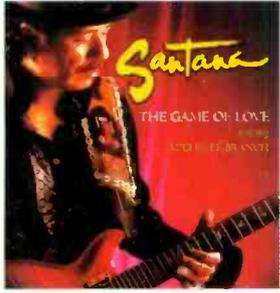


NEWSSTAND PRICE \$6.50

Santana, Branch Are Most Added

Next month Arista will release **Santana's** *Shaman*, the followup to the band's multi-Platinum smash *Supernatural*. This week the new CD's first single, "The Game of Love," featuring Michelle Branch, is Most Added by far at CHR/Pop, AC and Hot AC.



R&R

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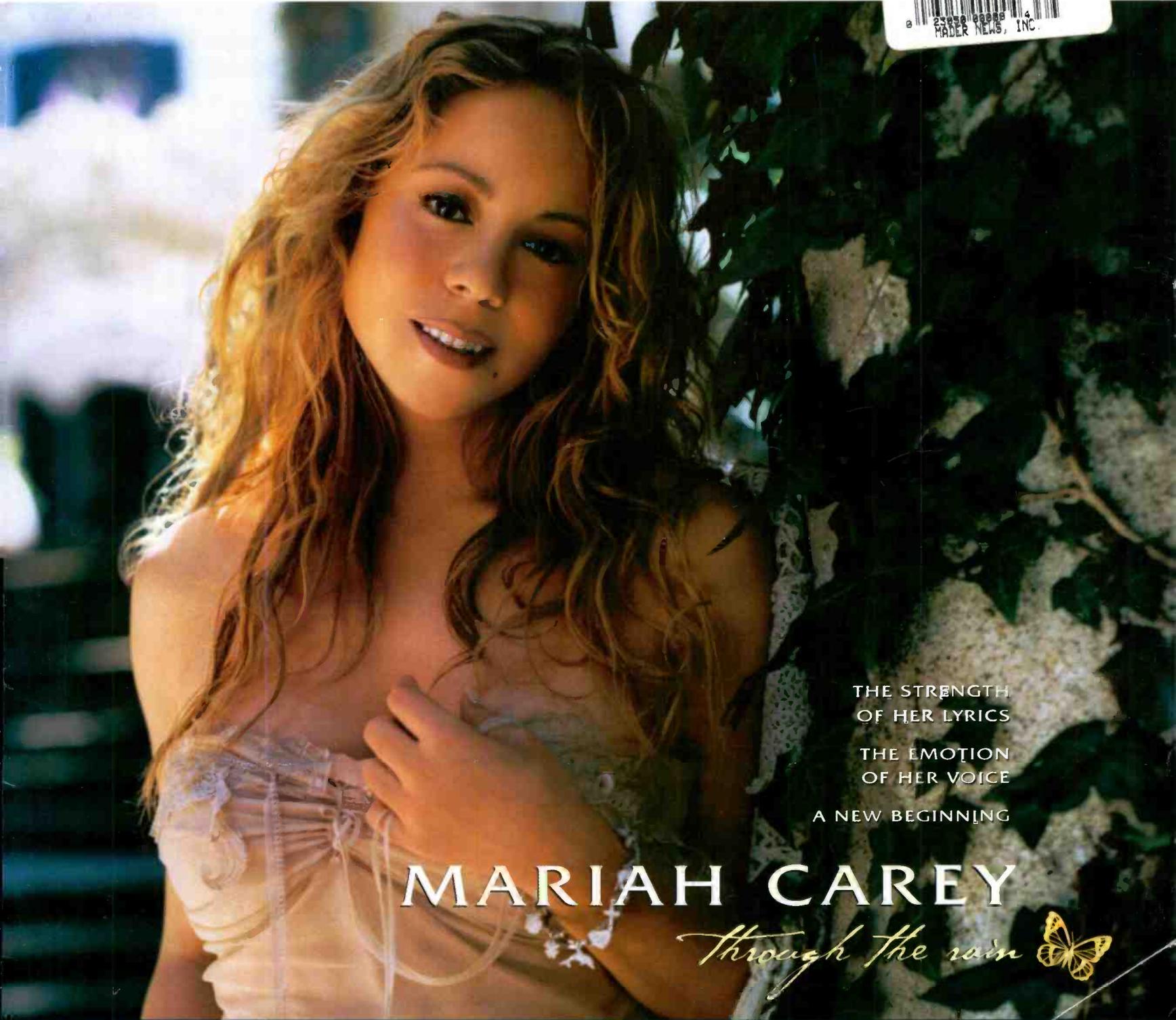
SEPTEMBER 27, 2002

Annual CHR Special

Who needs reality TV when you can have reality radio? **R&R** CHR Editor Tony Novia outdid himself this year, traversing the country and spending quality time with leading radio, record and interactive executives, and all the parts come together in this compelling 51-page special. It begins with an exclusive interview with Mariah Carey on Page 1.



RADIO & RECORDS \$6.50



THE STRENGTH
OF HER LYRICS

THE EMOTION
OF HER VOICE

A NEW BEGINNING

MARIAH CAREY

Through the rain 

"Through the Rain" is something we had to play right away ... This ballad is classic Mariah.

John Ivey, Program Director, KIIS FM

"Though the Rain" is the song we have been waiting for Mariah to deliver. Listener reaction is immediate and impressive.

Tom Poleman, Program Director, Z100

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WRITTEN BY MARIAH CAREY AND LIONEL COLE (SONY / ATV SONGS LLC/ RYE SONGS BMI) • PRODUCED BY JIMMY JAM & TERRY LEWIS FOR FLYTE TYME PRODUCTIONS, INC. AND MARIAH CAREY FOR MONARC ENTERTAINMENT, LLC • CO-PRODUCED BY JAMES "BIG JIM" WRIGHT FOR FLYTE TYME PRODUCTIONS, INC. • RECORDED BY DANA LON CHAPPELLE (VOCALS) AND STEVE HODGE (MUSIC) • MIXED BY STEVE HODGE AND ASSISTED BY XAVIER SMITH AND BRAD YOST AT FLYTE TYME STUDIOS, EDINA, MN • MANAGEMENT: LOUISE MCNALLY FOR MAROON ENTERTAINMENT, INC.



MUSIC FROM AND INSPIRED BY
THE MOTION PICTURE **8 MILE**

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EMINEM

Album In Stores 10/29/02

Movie In Theatres 11/8/02



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management ♦ marketing ♦ sales

Financially speaking, the radio industry is on a steady comeback from what turned out to be a forgettable 2001. That's the good news. But RAB President/CEO Gary Fries implored the industry at the recent NAB Radio Show to stay focused and build a united front against competing media. In this week's Management, Marketing & Sales section R&R Exec. Editor Jeff Green recounts other important points from Fries' speech. Also this week: Is your local business generating more work than your sales staff is able to handle? This question plagues stations in markets large and small. Contributor **Maureen Bulley** has a formula that will help you find an answer. Finally, sales trainer **Irwin Pollack** presents another Objection Overruled!

Pages 9-12

COUNTRY CONTROVERSY

When Tim McGraw's "Red Rag Top" was released recently, some programmers added the song blindly because it came from an established superstar. Imagine their shock when they discovered that the tune contains a reference to abortion. **Lon Helton** chronicles the controversy in this week's Country column.

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IN THE NEWS

- **Todd Shannon** named PD of WIOQ/Philadelphia
- **Paul Agase** takes the Station Manager/GSM post at WKSC/Chicago
- **Entravision** launches KKDL as new Dallas Dance station

Page 3

THIS #1 WEEK

- CHR/POP**
 - **NELLY/KELLY ROWLAND** Dilemma (Fo' Reel/Universal)
- CHR/RHYTHMIC**
 - **NELLY/KELLY ROWLAND** Dilemma (Fo' Reel/Universal)
- URBAN**
 - **NELLY/KELLY ROWLAND** Dilemma (Fo' Reel/Universal)
- URBAN AC**
 - **RUFF ENDZ** Someone To Love You (Epic)
- COUNTRY**
 - **DIAMOND RIO** Beautiful Mess (Arista)
- AC**
 - **VANESSA CARLTON** A Thousand Miles (A&M/Interscope)
- HOT AC**
 - **AVRIL LAVIGNE** Complicated (Arista)
- SMOOTH JAZZ**
 - **SPECIAL EFX** Cruise Control (Shanachie)
- ROCK**
 - **NICKELBACK** Never Again (Roadrunner/IDJMG)
- ACTIVE ROCK**
 - **DISTURBED** Prayer (Reprise)
- ALTERNATIVE**
 - **SYSTEM OF A DOWN** Aerials (American/Columbia)
- TRIPLE A**
 - **COLDPLAY** In My Place (Capitol)



Analyst: Entravision, SBS Are Star Pupils In Spring

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

Lehman Brothers analyst William Meyers last week served up the sixth edition of his ratings report card, in which a selection of radio firms were graded on their spring 2002 performance. At the head of the class were **Entravision** and **Spanish Broadcasting System**, both of which earned "A" grades.

ANALYSTS/See Page 4



News/Talk/Sports Gets Even Stronger In '02

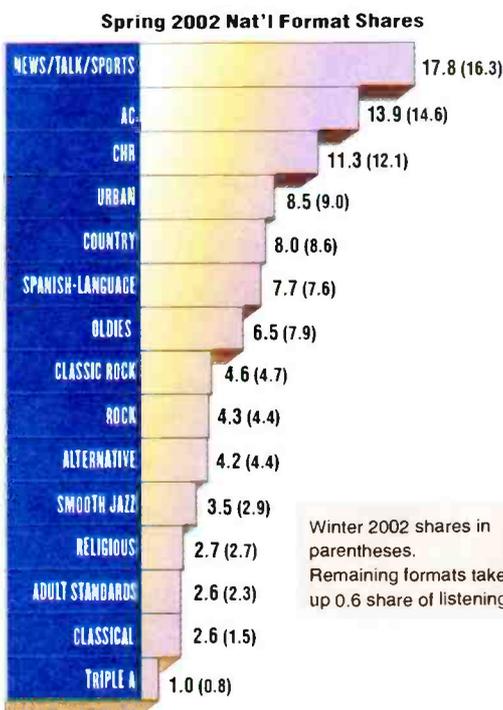
■ Format scores highest-ever share in continuously measured markets

With a great big share of 12+ radio listeners and a sizable advantage over the No. 2 format, News/Talk/Sports was the undisputed champion in the spring 2002 ratings derby.

Droves of listeners turned to News/Talk stations during last year's terrorist attacks, and many of those stations have held on to those audiences. The format was also helped somewhat by the onset of baseball, which began during the spring derby.

Other formats are also prospering. Bolstered by a strong performance in 35+ demos, Smooth Jazz had a healthy jump from the winter survey, and the few remaining commercial Classical stations earned their best numbers in years.

On the other hand, some formats faltered in the spring. Various Oldies formats, particularly mainstream Oldies, are off nearly two shares from last year. CHR/Pop is off by more than a



Winter 2002 shares in parentheses. Remaining formats take up 0.6 share of listening.

FORMATS/See Page 16

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ABC Gets Angels Baseball In L.A.

■ KSPN, KDIS set to swap frequencies

By AL PETERSON
R&R NEWS/TALK/SPORTS EDITOR
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The baseball broadcasts of the Disney-owned Anaheim, CA Angels will move from their current radio home — Clear Channel's Talk KLAC/Los Angeles — to crosstown Disney/ABC-owned **KSPN-AM (ESPN Radio)**, beginning with the 2003 season.

The Angels have aired on KLAC for the past few years, but the team was reportedly unhappy about having their games bumped too often — a reported 27 times this past season — by the NBA's Lakers, who are also heard on KLAC.

The move marks the second time in a year that a Southern California baseball team has announced it will shift away from a Clear Channel/L.A. station for the 2003 season. **R&R** reported last December that the Los Angeles Dodgers will transfer from

ANGELS/See Page 16

HBC, Univision Fire Back At Merger Protesters

By JOE HOWARD
R&R WASHINGTON BUREAU
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Firing back at challenges to their pending merger, **Hispanic Broadcasting** and **Univision** filed with the FCC responses to allegations brought by two organizations seeking to block the deal. While both HBC and Univision addressed the arguments made by the parties, HBC actually questioned the very existence of one challenger.

When the National Hispanic Policy Institute on Sept. 3 filed a petition asking the FCC to deny the merger, it described itself as an organization that "addresses issues that relate to the Hispanic-American population and seeks to advance the interests of that population." Further, the group said that, because its

HBC/See Page 19

Mariah's Back

■ Fresh, focused and full of hits

By TONY NOVIA
R&R SR. VP/CHR EDITOR
novia@radioandrecords.com

If you want to know what Mariah Carey did on her summer vacation, the answer is work. Yes, she did get in some playtime — after all, but Carey has been focused on doing what she does best: making hits.

With over 140 million albums and singles sold worldwide and 12 songs that have reached No. 1 in the United States, she is a superstar in a league of her own.

While it's no secret that Carey has been through a lot personally and professionally this past year — the lukewarm reception for *Glitter*, a

bout with exhaustion — nothing came close to the devastating loss of her father. Carey explains that he died not long after they had reunited and become close. "It was very hard for me," she says. "A lot of that emotion is on this al-



bum. There's a song that I wrote for him on it."

If you want to know where Carey is coming from on this new record, listen to her words. "The experience of recording this album is almost like the experience of my life — going through it, dealing with things and trying to be

See Page 34

Annual CHR special begins on Page 33

WLS/Chicago Picks Packer As Ops Dir.

Veteran programmer and consultant **Michael Packer** has been named Operations Director at ABC Radio's News/Talk **WLS/Chicago**. Packer fills the vacancy left when Mike Elder exited in August to join WRKO/Boston.



"We're thrilled to have Michael Packer on board at WLS," ABC Radio/Chicago President/GM Zemira Jones said. "He clearly has the skill-set and desire to help us make a good thing even better. His passion for News/Talk and zeal for WLS are impressive. Michael will be a great addition to our team."

Packer's radio career includes over 20 years of experience in

PACKER/See Page 19

2001: DOUBLE PLATINUM BREAKTHROUGH
2002: DEFYING EXPECTATIONS AND
EXPLODING TO THE NEXT LEVEL



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Shannon Moves To Q102/Philly As PD



Shannon

Rumors have become reality, as Clear Channel transfers KHKS/Dallas OM/ PD Todd Shannon to the PD post at CHR/Pop WIOQ (Q102)/Philadelphia. Shannon trades places with Brian Bridgman, who was recently named to the PD post at KHKS. Shannon's first day at WIOQ will be Monday.

Richard Lewis, VP/Market Manager for Clear Channel's Philadelphia Trading Area, told R&R, "Todd is a great guy and a hell of a dancer!"

Besides KHKS, Shannon's programming experience includes serving as PD of WNCI/Columbus, OH and KHTS/San Diego.

"I'm really excited to be a part of the Clear Channel/Philadelphia family," Shannon told R&R. "They are a winning team, and Q102 is a great radio station. And, yes, I am a great dancer."

As The Ramones Said, 'We Want The Airwaves'



WROR/Boston handed over the keys to its studios to several legendary personalities last weekend for its Rock Radio DJ Reunion. Among those who took control of the station were Jeff Gonzer, Arnie "Woof Woo" Ginsburg, Charles Laquidara, Peter Wolf and Harvey Wharfield. Market veterans Ken Shelton and Tai not only did airshifts for the reunion, they became "ROR's" new middayer and afternoon driver, respectively. Shown here partying in the WROR studios are (l-r) Wolf, PD Buzz Knight, Shelton and Wharfield.

Entravision Goes Clubbing As KKDL Debuts In Dallas

Entravision has officially taken control of KKDL/Muenster, TX and flipped it from AC to a dance-oriented CHR format geared toward Dallas listeners as "106.7-FM KDL — The New Dance Music Leader." It's currently playing 20,000 songs in a row.

The station is targeting adults 18-34 and features artists such as No Doubt, Moby, Dirty Vegas, Alice Deejay and ATB, along with a recurrent catalog of artists like Ex-

pose, Faithless and Fun Factory. "It's a very exciting blend of dance music — some from the clubs, some from the radio over the past 15 years, but never before all on one radio station," Entravision VP/Programming Haz Montana said.

Entravision Radio President Jeffery Liberman commented, "Interest in the station has been high, and we expect it to complement

KKDL/See Page 16

Davis To Detroit As Clear Channel/OM



Davis

Darren Davis has been named OM of Clear Channel's seven-station cluster in Detroit: Sports WDFN, Sports WDXD, Classic Rock WDTW, Urban WJLB, CHR/Pop WKQI, Urban AC WMXD and AC

WNIC. He will start next week and be based at WNIC until the cluster moves into its new offices and studios.

Davis, who had signed a new three-year deal with Infinity in January, had been programming Country KIKK-FM/Houston for a year when he was elevated in September 2000 to his most recent post, Group PD for Infinity/Houston: Business News KIKK-AM, Sports KILT-AM and Country KILT-FM and KIKK-FM. He added day-to-day PD duties for KILT-FM in March 2001.

Prior to that he spent almost eight years in Washington, DC, working his way up from morning show producer/programming assistant/air personality in 1992 to PD of WASH & WGAY/Washington in 1997.

"Darren's background at AC WASH, combined with his most recent title at Infinity/Houston, make him right for the job," Clear Channel Regional VP & Market Manager/

DAVIS/See Page 15

Agase Now WKSC/Chicago Station Mgr.

Paul Agase has been appointed Station Manager/GSM for Clear Channel's CHR/Pop WKSC (Kiss-FM)/Chicago, effective Sept. 30. He was most recently VP/Sales for Infinity's crosstown cluster.

The appointment reunites Agase with John Gehron, a longtime Windy City radio veteran and former Sr. VP/Programming for Infinity. Gehron was named Clear Channel Regional VP



Agase

and Chicago Market Manager in January.

Gehron said, "Paul's 20 years of Chicago Top 40 experience make him an ideal choice to handle the day-to-day operations and lead Kiss-FM to its goal of becoming Chicago's No. 1 CHR radio station."

Agase remarked, "I am thrilled to be joining Kiss-FM and to realize my career ambition of leading a Chicago radio station to No. 1."

LETTER TO THE EDITOR

Activist Not Endorsed By Radio World

R&R stated in last week's issue and on its website that a Prometheus Radio activist was ejected from the NAB Radio Show convention floor and claimed that her pass was obtained "through the trade publication Radio World."

LETTER/See Page 19

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Three Premiere Execs Get EVP Stripes

Premiere Radio Networks has elevated three executives to newly created Exec. VP positions. Marty Raab has been promoted from Sr. VP/Marketing & Advertising to Exec. VP/Marketing & Chief Strategy Officer, while Lark Hadley and Eileen Thorgusen have risen from Sr. VPs to Exec. VPs of Operations and Affiliate Relations, respectively.



Raab

Hadley

Thorgusen

Raab will be responsible for the long-term planning and strategic initiatives for the network while continuing to provide direction to the company's marketing efforts. He had been Sr. VP/Marketing & Promotion at AMFM Radio Networks for three years when the company merged with Premiere in 2000. He's led marketing efforts in network radio since 1989, first for Satellite Music Network and then ABC Radio Networks. Raab began his radio career in Detroit, working for WCXI-AM & FM, as well as WXYT and WVAE.

Hadley will oversee logistical op-

erations for the interactive, MIS/IT, engineering and facilities departments. Prior to joining Premiere in 1999 he spent a year as Dallas Director/Engineering at AMFM and served as Chief Engineer for KHKS/Dallas for nine years.

Thorgusen will oversee all affiliate sales efforts for the company's entertainment-based programs and services, including all research tools, prep services, long-form programming and production libraries. Prior to joining the company in January 1996 Thorgusen spent 2 1/2 years as District Director/Western Region at CBS Radio Networks and more than 10 years in affiliate relations at Westwood One.

PREMIERE/See Page 15

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Sirius, XM Make Programming Statements

☐ Sirius inks deal with WSM-AM; XM says it won't cave to activists

By Jof Howard
R&R WASHINGTON BUREAU
jhoward@radioandrecords.com

While Sirius Satellite Radio announced that it has lured a legendary Country station into its programming stable, an XM Satellite Radio executive told R&R his company has no plans to add programming from a religious cable network endorsed by groups that have been pressuring the satcaster for months.

On Sept. 20 Sirius announced that it will soon devote a channel to Gaylord's WSM-AM/Nashville, including the weekly *Grand Ole Opry* broadcasts. For the time being, the "WSM Entertainment" channel will rebroadcast all of the renowned station's local content, including ads and weather and traffic reports. But Gaylord Radio Group VP/GM John Padgett told R&R that Sirius will begin replacing local ads with national spots on Feb. 1, 2003 and will be covering the remaining local breaks by June 1 of next year.

Sirius spokeswoman Mindy Kramer told R&R that the ultimate vision for

"WSM Entertainment" is more than simply a rebroadcast of the Nashville signal. She said that, while timing limitations demand that, it take that form in the short term, the channel will ultimately feature original programming co-produced by Sirius and Gaylord.

XM Takes Stand Against Activists

The National Association of Black Organizations and the Detroit chapter of the National Action Network have conducted a long-running campaign to persuade XM to add The Word Network's spoken-word Gospel program-

ming to its lineup, but this week XM VP/Corporate Affairs Chance Patterson told R&R that his company isn't going to buckle. "Regardless of the ridiculous tactics of this Detroit group," he said. "XM has no plans to carry The Word Network."

Members of the NABO and the Detroit NAN have been pressuring the satcaster to carry what they call Word's "value-positive" religious programming, but Patterson said. "XM has unprecedented gospel and Christian programming in its lineup, and we're very proud of it."

Additionally, Patterson labeled "pure fiction" the activists' recent allegation that someone identifying himself as XM CEO Hugh Panero made racist comments during a phone call with NABO CEO Rev. Horace Sheffield.

Analysts

Continued from Page 1

Entravision has now received an "A" in three consecutive reports, having earned the grade in winter 2002 and fall 2001. This time around Meyers praises the company for its 22% rise in total spring ratings. "That strong ratings performance positions Entravision to sharply outperform, in terms of revenue growth, both the broader industry and its Hispanic peers during 2002," he noted.

Meyers attributed much of the company's ratings success — a good deal of it seen in the company's Super Estrella, Radio Romantica and Radio Tricolor network formats — as "a testament to Entravision's focused and low-cost approach to radio."

Meanwhile, SBS improved from "A-" in the last two seasonal reports thanks to 9% ratings growth punctuated by "a sharp turnaround" at Regional Mexican WLEY/Chicago — the market's top-rated Spanish-lan-

guage station — and the inclusion of Spanish AC KXOL/Los Angeles in Meyers' analysis. SBS earned its "A" despite the company's high exposure in New York and Los Angeles, where the company earns 60% of its total revenues — a fact seen as a weakness by Meyers.

Another company that focuses its efforts on attracting Hispanic radio listeners, Hispanic Broadcasting, took home the "most improved student" honor. HBC improved a full grade, to "B," after consistently earning "Cs." In fact, HBC's leap marked the biggest single-book improvement since Meyers began issuing his radio report card, in fall 2000, and came thanks to ratings gains in five of HBC's seven markets.

Meyers gave high praise to those companies targeting Spanish-language radio listeners and Hispanic Americans. He said the entire Spanish-language radio sector will continue "to steal ratings and revenue share from large-market stations" that fail to ad-

dress the growing U.S. Hispanic population and warned that such top-market operators as Emmis, Infinity and Beasley may forfeit ratings and revenue share in the future should they choose not to go after Hispanic listening in their biggest markets.

Meyers issued no "A-" grades in spring 2002, but Saga earned the only "B+" — rising from "B" in winter 2002, thanks to ratings increases. Besides HBC, four other "pupils" were given a "B" by Meyers: Emmis and Radio One (which repeat their winter 2002 performance), Citadel (up from "B-") and Cox Radio (down from "B+" due to modest ratings declines and a shift in audience when WPYM/Miami flipped from Classical to CHR/Rhythmic on Jan. 1).

Clear Channel, Entercom and Infinity kept their "B-" grades, but Beasley dropped from "B-" to "C" due to perceived weaknesses in Philadelphia and

ANALYSTS/See Page 6

BUSINESS BRIEFS

Duncan's: Miami Tops In Average Listening

According to the Duncan's American Radio report "Radio Trends 2002 — APRs in Perspective," Miami is the top market for average number of persons using radio. Some 17.1% of the sunny South Florida market's 12+ population listens to radio during the average quarter-hour, at a time when the nationwide average has hit a 27-year low of 14.6%. Miami has a history of higher-than-average levels of persons using radio; back in 1989, when the national average was 17.5%, the APR for Miami was 20%. New York lands in second place this year, with a 16.8% APR; its APR was 19.6% in 1989. Duncan's Tony Sanders pointed out that since 1989 there has been a 27% increase in Miami's population and a 6.5% increase in the number of Miami radio listeners; in New York, there was a 7.2% rise in the population and an 8.1% decrease in audience. Sanders said that major population gains have helped maintain AQH listenership but added, "If the population in your market has grown less than 25% since 1989, then the odds are good that your market's radio stations have lost listeners." The silver lining, however, is that markets in the Southeast, South Central and West regions have seen above-average population growth. Las Vegas, for example, has seen a population increase of 133% and a listenership increase of 135.6% since 1989, and its APR since then has grown from 16.3% to 16.5%. Markets like Las Vegas, Sanders said, keep radio listening from falling too far too fast.

PPM Gets Green Light For TV In Canada

If all goes as planned, Canada's BBM radio and TV audience-measurement service will begin to compile radio ratings with Arbitron's Portable People Meter in 2005. BBM plans to begin using the PPM to measure television audiences in Q4 2003. BBM President Jim McCloud told R&R that the TV rollout will begin with 875 people in Montreal, followed by 450 people in Quebec City. Once TV ratings based on PPM measurements have begun, BBM will begin encoding radio stations in Montreal and will test the PPM with radio in spring or fall of 2004. BBM's testing will focus on meter methodology rather than technological issues. McCloud said, "We think the measurement tools work." BBM's radio-diary design allows just a single station to win each quarter-hour, and McCloud noted, "With Arbitron, you have an open-ended diary. You can't take the American results and extrapolate them to Canada."

Waitt Media Launches Amber Alert System

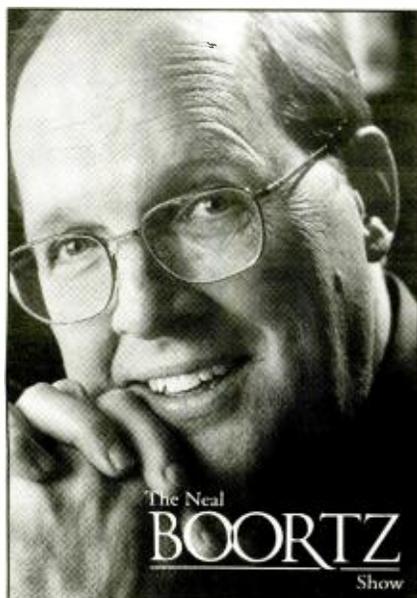
Waitt Media has launched its own Amber Alert program to cover the company's 70-plus radio and TV stations in Nebraska, Iowa, South

Continued on Page 16

R&R Stock Index

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

	9/20/01	9/13/02	9/20/02	Change Since	
				9/13/01	9/13/02-9/20/02
R&R Index	169.57	199.67	194.28	+15%	-3%
Dow Industrials	8235.80	8312.69	7986.02	-3%	-4%
S&P 500	965.80	889.81	845.39	-12%	-5%



The Neal BOORTZ Show

Source: Arbitron Winter 02 - Spring 02, AQH Share, exact times; subject to limitations printed herein

The Buzz is about Boortz

WSB Atlanta, GA
A 25-54 10.7 Share Rank #1
M 25-54 16.6 Share Rank #1
A 35-54 12.2 Share Rank #1
M 35-54 18.2 Share Rank #1

WPTF Raleigh-Durham, NC
A 25-54 8.0 Share Rank 2nd
M 25-54 10.5 Share Rank 2nd

WSKY-FM Gainesville, FL
M 25-54 12.8 Share Rank #1
M 35-54 14.5 Share Rank #1

WOKV Jacksonville, FL
M 25-54 6.6 to 9.5 Rank 2nd!
M 35-54 6.6 to 9.4 Rank 3rd!



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WLTW, New York
AC Station of the Year

KABL, San Francisco
Adult Standard Station of the Year

WMJI, Cleveland, OH
Oldies Station of the Year

Jim Scott — WLW, Cincinnati, OH
Large Market Personality of the Year

Al Caldwell — KLVI, Beaumont, TX
Small Market Personality of the Year



LEADERSHIP

INTEGRITY

EXCELLENCE

DEAL OF THE WEEK

- **WFTW-AM, WKSM-FM & WZNS-FM/Ft. Walton Beach; WYBZ-FM/Mary Esther; and WNCV-FM/Niceville (Ft. Walton Beach), FL \$30 million**

2002 DEALS TO DATE

Dollars to Date: \$4,803,579,070
(Last Year: \$3,860,861,228)

Dollars This Quarter: \$434,603,935
(Last Year: \$236,694,925)

Stations Traded This Year: 592
(Last Year: 1,046)

Stations Traded This Quarter: 168
(Last Year: 133)

TRANSACTIONS AT A GLANCE

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

- **KMAP-AM/Frazier Park (Bakersfield), CA \$1 million**
- **WXPZ-FM/Milford, DE (Salisbury-Ocean City, MD) \$1.6 million**
- **WGOM-AM & WMRI-FM/Marion and WLEZ-FM/Terre Haute, IN \$4.65 million**
- **WSTO-FM/Owensboro, KY (Evansville, IN) \$13 million**
- **WXHB-FM/Richton (Laurel-Hattiesburg), MS \$650,000**
- **KKSL-AM & KPBC-AM/Lake Oswego (Portland), OR Undisclosed**

Cumulus Grows On Florida Panhandle

- **Acquires five-station Ft. Walton Beach cluster for \$30 million; Bomar sells Indiana trio for \$4.65 million**

Deal Of The Week

Florida

WFTW-AM, WKSM-FM & WZNS-FM/Ft. Walton Beach; WYBZ-FM/Mary Esther; and WNCV-FM/Niceville (Ft. Walton Beach)

PRICE: \$30 million (see details in terms, below)

TERMS: Asset sale for cash and stock. Cumulus will pay \$28.5 million in cash and give East Mississippi Broadcasters \$1.5 million worth of Cumulus Class A common shares.

BUYER: Cumulus Broadcasting, headed by President/CEO Lew Dickey Jr. Phone: 404-949-0700. It owns 253 other stations. This represents its entry into the markets.

SELLER: East Mississippi Broadcasters, wholly owned by Holladay Broadcasting, headed by Clay Holladay. Phone: 318-388-2323
FREQUENCY: 1260 kHz; 99.5 MHz; 96.5 MHz; 105.5 MHz; 100.3 MHz
POWER: 3kw day/131 watts night; 50kw at 440 feet; 100kw at 440 feet; 25kw at 305 feet; 4kw at 440 feet

FORMAT: News/Talk; Rock; CHR/Pop; Country; Soft AC

California

KMAP-AM/Frazier Park (Bakersfield)

PRICE: \$1 million

TERMS: Asset sale for cash
BUYER: Talk Central Networks LLC. Phone: 480-609-7111. It owns no other stations.

SELLER: KMAP Inc., headed by President Edward Hopple. Phone: 661-323-9991

FREQUENCY: 1050 kHz

POWER: 10kw day/3kw night

FORMAT: Children's

COMMENT: This station is a Radio Disney affiliate.

Delaware

WXPZ-FM/Milford (Salisbury-Ocean City, MD)

PRICE: \$1.6 million

TERMS: Asset sale for cash

BUYER: Delmarva Broadcasting Co., headed by President/CEO

Julian Booker. Phone: 302-478-2700. It owns 10 other stations, including WYUS-AM, WICO-AM & FM, WAFL-FM, WQJZ-FM, WXJN-FM & WXMD-FM/Salisbury-Ocean City.
SELLER: Samson Communications Inc., headed by President Bill Sammons Jr. Phone: 302-684-8798

FREQUENCY: 101.3 MHz

POWER: 3kw at 328 feet

FORMAT: Christian CHR

Indiana

WGOM-AM & WMRI-FM/Marion and WLEZ-FM/ Terre Haute

PRICE: \$4.65 million

TERMS: Asset sale for cash

BUYER: Stonegate Acquisition Corp., headed by Chairman Joel Hartstone. Phone: 203-929-9442. It owns no other stations.

SELLER: Bomar Broadcasting Corp., headed by President Mike Day. Phone: 765-664-7396

FREQUENCY: 860 kHz; 106.9 MHz; 102.7 MHz

POWER: 1kw day/500 watts night;

50kw at 499 feet; 28kw at 659 feet
FORMAT: Talk/Sports; AC; Soft AC

Kentucky

WSTO-FM/Owensboro (Evansville, IN)

PRICE: \$13 million

TERMS: Asset sale for cash

BUYER: South Central Communications, headed by owner John Engelbrecht. Phone: 812-424-8284. It owns 11 other stations, including WEOA-AM, WABX-FM, WIKY-FM & WJPS-FM/Evansville.

SELLER: Brill Media Co. headed by President Alan Brill. Phone: 812-423-6200

FREQUENCY: 96.1 MHz

POWER: 100kw at 1,001 feet

FORMAT: CHR/Pop

Mississippi

WXHB-FM/Richton (Laurel-Hattiesburg)

PRICE: \$650,000

TERMS: Asset sale for cash

BUYER: Blakeney Communications Inc., headed by owner/CEO Larry Blakeney. Phone: 601-649-0095. It owns three other stations, including WBBN-FM, WKZW-FM & WXRR-FM/Laurel-Hattiesburg.

SELLER: Rainey Radio Inc., headed by President/Director Kenneth Rainey. Phone: 601-649-0898

FREQUENCY: 96.5 MHz

POWER: 6kw at 328 feet

FORMAT: Gospel

Oregon

KKSL-AM & KPBC-AM/Lake Oswego (Portland)

PRICE: Undisclosed

TERMS: Asset sale for cash

BUYER: ABC Radio Inc., headed by ABC Radio Division President John Hare. Phone: 972-776-4648. It owns 66 other stations. This represents its entry into the market.

SELLER: Crawford Broadcasting Co., headed by President Don Crawford. Phone: 215-628-3500

FREQUENCY: 1290 kHz; 1640 kHz

POWER: 4kw day/5kw night; 1kw

FORMAT: Religious; Religious

Analysts

Continued from Page 4

Miami — its two biggest markets. Meyers said HBC, Citadel and Entercom are poised to move higher, thanks to ratings projections at each of the companies' stations.

Healthy 2003 Seen For Radio

The radio industry got a great boost last week when CIBC World Markets analyst Jason Helfstein noted that he's increasingly optimistic that a "tightness" caused by the lack of national TV inventory and the expectation that car companies will continue to spend very aggressively into next year will result in a stable ad market for 2003. Such stability in the ad market following the November elections should help to alleviate investor concerns related to dividend stocks, he said.

"With upward revisions to Q3 estimates and early strength in Q4 ad trends, second-half estimates for 2002 are likely to increase," said Helfstein, who expects broadcasting and media issues to outperform in coming months. He encouraged investors to continue to focus on radio companies in particular.

Helfstein's report came as Salomon Smith Barney's Niraj Gupta said he

had "upbeat" meetings with Clear Channel about what lies ahead for the company and the industry. Gupta said that Clear Channel management told him the outlook for local advertising is improving and that visibility is returning to historical norms of 60 to 90 days out.

He said revenue at Clear Channel Radio is tracking in line with or ahead of the industry's current growth rate of 8% and that Q4 revenues could improve in the double-digit range if current paces continue. Gupta's 2002 earnings-per-share forecast for Clear Channel is \$1.09; he predicted EBITDA would improve 10% this year, to \$2.1 billion.

Analysts On Viacom

Merrill Lynch's Jessica Reif Cohen lowered her Q3 EBITDA estimate for Viacom to \$1.505 billion, representing 13% growth, from her prior estimate of \$1.64 billion, which would have been 23% growth. But she increased her Q4 growth estimate, from 27% to 32%. Overall, that meant Cohen's 2002 cash-flow estimate fell from \$5.7 billion to \$5.625 billion, an approximation still 11% higher than 2001's \$5.07 billion EBITDA figure. For Infinity, the 2002 EBITDA esti-

mate was lowered \$1.64 billion to \$1.53 billion, 1% ahead of last year.

Cohen made the moves after calling Viacom's 2002 cash-flow estimate "too aggressive," despite healthy growth anticipated for most of the company's businesses — including Infinity — in Q3 and Q4. Looking ahead, Cohen called her 2003 estimate of \$6.82 billion "overly optimistic and street high." She therefore revised it to \$6.33 billion and called it "extremely achievable and likely to prove conservative should the ad market pick up further steam from current levels." Infinity's 2003 EBITDA estimate was reduced from \$1.9 billion to \$1.7 billion, up 11% from the 2002 estimate.

"We fear our overly aggressive 2003 EBITDA estimate and resulting reduction will mask our continued enthusiasm for Viacom," said Cohen, who reiterated her view that Viacom is among the best-positioned companies to benefit from the continued recovery in advertising.

Meanwhile, Viacom execs said at Banc of America Securities' 32nd annual Investment Conference, held this week in San Francisco, that Q3 paces for Infinity are in the high-single and low-double digits. Management also noted that Q4 paces are in the teens,

and both estimations were better than those of Banc of America Securities analyst Timothy Wallace. His estimates show growth for Infinity's radio division of 5% in Q3 and 10% in Q4.

He also noted that Viacom's outdoor division "appears to have turned the corner" in Q3 and that management expects the division to show positive revenue growth in Q4 — a prediction that's on track with Wallace's estimations. He reiterated his "strong buy" rating on Viacom and said his \$50 price target is "conservative."

Disney Lowered On TV, Theme-Park Weakness

Merrill Lynch's Cohen said she anticipates a decline in Disney's Q4 earnings-per-share to 11 cents, compared to 12 cents last year. She also foresaw a Q4 revenue dip of 5%, to \$5.6 billion, and an increase in operating income of 5%, to \$680 million. Cohen made the predictions following an outlook from Disney management that she said was "decidedly more negative than previous guidance."

The biggest weakness for Disney is in its media networks segment, which includes ABC. Cohen predicted a 15% decline in broadcast revenue, to \$1.01 billion, but much of the blame

can be placed on continued ratings declines at ABC-TV, two additional *Monday Night Football* telecasts and higher marketing costs for ABC-TV's fall schedule.

Cohen said the higher costs will offset improving radio- and TV-station trends in the quarter and that operating income will slide 77%, to \$20 million. He also said that theme-park revenue is expected to fall 11%, to \$1.5 billion, due to a bleak attendance outlook in the near-term.

Another Merrill Lynch analyst, Marc Nabi, took time to praise Cumulus' latest transaction. The company said last week that it intends to purchase five stations in Ft. Walton Beach, FL from the Holladay family's East Mississippi Broadcasting for \$30 million (see transactions, above). "We view this transaction positively, as it strengthens Cumulus' market leadership in small markets," said Nabi, who also likes the fact that the deal is "fairly valued" at 13-times 2003 estimated broadcast cash flow and that it's accretive to his free cash flow per share estimate for 2003, which he raises from 63 cents to 65 cents. His FCF estimates are also upped from 12 cents to 13 cents per share for Q4 and reiterated at 48 cents per share for 2002.

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★ KXJM/PORTLAND	FRIDAY 11PM-2AM	#1 - 15.3 SHARE
★ WKKV/MILWAUKEE	SATURDAY 10PM-1AM	#1 - 23.1 SHARE
★ WOWI/NORFOLK	SATURDAY 7AM-10AM	#1 - 23.9 SHARE

(Source: Arbitron, Women 18-34 Spring 2002)

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"The best mix program I've heard in my entire career. Perfect for both Hip-Hop and mainstream stations. This is nothing but the hits and it is exactly what I need."

Chuck Atkins, VP Operations
KATZ-AM & FM/KMJM
St. Louis



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JAM'N has been running the show for two years and we've had great response from day one."

"Cadillac" Jack McCartney
PD WJMN/Boston



"This is a killer, personality based Hip-Hop mix show for rhythmic radio. With Nick and Eric's attention to details and willingness to cut custom, station specific production and imaging, we're able to seamlessly integrate the show with our own local mix shows."

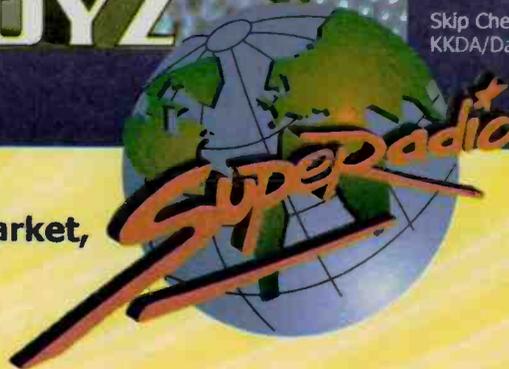
Mark Adams, PD
KXOM/Portland



"In the past decade we have only permitted one syndicated show on our stations - this is the second. It definitely puts a major edge on your weekend programming."

Skip Cheatham PD
KKDA/Dallas

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- Jake Karger in the GM Spotlight, Page 10
- Maureen Bulley on the copywriting workload, Page 12
- Irwin Pollack's Objection Overruled!, Page 12

MMS

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"You cannot motivate the best people with money. Money is just a way to keep score. The best people in any field are motivated by passion."
— Eric Raymond

FRIES CAUTIONS RADIO: DON'T RELAX AS TIMES GET BETTER

□ Tells NAB audience that the industry must work aggressively to craft its future

By Jeff Green

Executive Editor
jgreen@radioandrecords.com



JEFF GREEN

RAB President/CEO Gary Fries took the podium for his semiannual "State of the Industry" address at the NAB Radio Show in Seattle to report an emerging peace in the battle among group owners. Even better, he was able to give an account of continuing forward momentum in radio-revenue growth and to provide a rosy scenario for the rest of 2002. But, beyond improved camaraderie and encouraging numbers, Fries talked about the status of a number of other issues broadcasters will be facing in the coming months.

TIME TO COME TOGETHER

Fries began by observing that, after years of steady growth, radio is in flux, and it's hard to predict where it's headed. "I don't think there's been a time I can recall in my years in the business where there has been as much change and as many challenges on the horizon, both technologically and economically driven," he said.

Radio is still adjusting to enormous change, but Fries sees early signs of a truce among station groups whose street-fighting tactics have been an ironic result of consolidation — which some had thought would temper local radio wars. "[Entering deregulation], people were thinking that, with bigger companies we'd stop bad-mouthing each other," he said. "Instead, the exact opposite happened. We threw spears and started dropping nuclear bombs on each other, downgrading the other radio station or cluster as being the bad guy. Some of these people were at each other's throats.

"But I have really seen the leaders — the captains in this industry — starting to communicate with each other again. I've heard more than one say, 'I cannot grow if the industry does not grow.' Broadcasters are realizing that, if we work together, it's better for the industry, even if we compete with each other. Probably the most compelling evidence is that the tone and body language of their relationships to each other, which used to be hostile, have changed. Some voice of reason has taken hold. The maturity is coming back to the business. This is a really important and positive element that didn't exist six months ago, and, quite honestly, I thought it was probably going to be the biggest deterrent to this business.

"This is not a sign to be less aggressive. Now is the time to be the most aggressive you've ever been. But we have to do it on a path that grows the industry. Your competition is not the cluster down the street, it's other media. So much time is being spent trying to position your station against the other guy that very little is being done to show the assets of radio."

Some might find improbable Fries' vision of a day "when a sales manager of a leading station actually visits the weak station without resources in town and works with its salespeople on how to sell and help increase radio's overall share of ad dollars in the market." But, he reminded broadcasters, "We're only as good as our weakest link. It's time that we come back together and get out of this void

that we've created. It's a big sandbox, and there's room for all of us to play together."

DOT-COM BOOM HURT MORE THAN HELPED

Fries postulated that, although radio benefited during the '90s from such growth categories as cell phones and computers, the windfall from the dot-com explosion "probably hurt this industry more than helped us." He said, "An awful lot of our sellers became greedy and basically lazy. We and management also became lazy."

RAB research shows that radio business was faltering before Sept. 11, 2001 but was being propped up by the automobile industry, which Fries said foresaw a recession and countered with such initiatives as 1% financing. He pointed out that the weak economy set in after the tragedies of 9/11, but it wasn't until the first quarter of 2002 that radio started doing something about finding ways to make additional revenue. At that time, he said, "You got your act together, got in the street, trained your people, and now you're starting to see the results."

Fries went on, "The July 9% growth over July 2001 is nothing short of phenomenal. This growth was more difficult than the 15% increases in recent years. But it's not the economy. It's the people in this business who did it."



GARY FRIES

Why is Fries so upbeat about radio's financial forecast? While he was pleased to report record attendance at the RAB's Training Academy, he attributed the economic turnaround to category diversity beyond the Wall Street and Detroit sectors. "It's across the board," he said, pointing particularly to growth in business from concerts, theaters and restaurants that shows those advertisers have "confidence and deep faith in radio's ability to reach their customers." Fries noted, "It's as strong as I've ever seen it."

However, he cautioned, "My fear is that you'll relax. Let the premise be established that, when things are growing, we must take advantage and utilize them in a

positive way. We have to be part of crafting the future, rather than just being the recipients of it. Send your people to the streets, doing needs analyses, understanding your customers' needs and strategic goals and being marketers, not just pushing spots, formats and ratings. We have to focus on getting involved."

CRY FOR EDI

Fries took aim in his speech at radio's antiquated billing systems and emphasized the importance of implementing electronic data invoicing as soon as possible. "Vendors have told us that they will become concerned with this when their clients start asking for it," he said. "Aside from losing EDI's residual effect of being paid 30 days sooner by agencies, we have a real problem. Every radio station bills on a different form, and somebody at the agency has to sort them and figure out if the spots ran the way they were ordered."

Fries related how big agencies representing major clients have brought him stacks of invoices and asked him to decipher codes and handwritten markings and admitted, "I couldn't figure out what they meant." He predicted that, without EDI, a day is coming when radio will be left out of a national advertising buy because the buyer is unable to check the integrity of a schedule across a large number of stations.

Fries insisted, "EDI is part of the process that the advertiser is demanding of the agency. The advertiser basically wants credibility, and this word has surfaced as a key issue. It's no longer fair to hope that they will assume, with no documentation, that you are an honest radio station and that you ran the spots exactly the way they wanted you to. They need proof."

IBOC PEP TALK

Moving on to other technology issues, Fries said he believes that in-band, on-channel digital radio is "probably the greatest opportunity for sales that's ever existed" and urged broadcasters to take time to think about how they can make money from it. He pointed out that IBOC is capable of regionalizing a station's signal into community zones, and commercials can be offered to merchants in each region at, for example, two-thirds of regular rates. He noted, "This is the first opportunity we've had in a controlled, fixed-inventory business to increase our revenue stream and virtual units."

Fries pointed out that IBOC's ability to free listeners from linear programming broadcast at set times and give them on-demand content will also let broadcasters accommodate specific listener lifestyles. "How much more valuable is that for your advertiser?" Fries asked, challenging radio to begin thinking about how it will price and sell with IBOC.

PARTICIPATING IN THE PPM PROCESS

Regarding the advent of Arbitron's Portable People Meter, Fries advised radio broadcasters to study the meter and be part of shaping its development while input is still possible. "You cannot sit by, let it happen and be handed to you and then complain about it afterward," he said. "If you have a concern, you need to voice it."

At a separate press conference, Fries reported that, when pressed for a figure, Arbitron President/CEO Steve Morris said the PPM would not result in more

RADIO REVENUE, MONTH BY MONTH

Here's a snapshot of how radio revenues have fared so far this year.

	Year-To-Year			Year-To-Date		
	Local	National	Total	Local	National	Total
January	+1%	+2%	+1%	+1%	+2%	+1%
February	-6%	+1%	-5%	-3%	+1%	-2%
March	+1%	+1%	+1%	-1%	+1%	-1%
April	+2%	+6%	+4%	Flat	+2%	flat
May	+1%	+11%	+3%	Flat	+4%	+1%
June	+2%	+7%	+3%	Flat	+5%	+1%
July	+7%	+16%	+9%	+1%	+6%	+2%

Having predicted a 5%-6% revenue increase in 2002, RAB President/CEO Gary Fries offered the following year-to-year revenue pings for the rest of 2002.

August	+6%-7%
September	+7%-8% or more
October	+10%-15%
November	+10%-12%
December	+11%-13%

Continued on Page 12

R&R GM spotlight

JAKE KARGER
Regional VP/New England &
Boston Market Manager
(WXKS-AM & FM & WJMN)
(Clear Channel)



■ This GM strives to make managing look natural

In conjunction with R&R's CHR special issue this week, meet Clear Channel/New England Regional VP & Boston Market Manager **Jake Karger**, who next month celebrates both her birthday and her 31st year in the radio business. Her resume includes time at RKO National Sales in Los Angeles, in sales at WPLJ/New York, as LSM and GSM at WXKS/Boston, ownership of WHJJ & WHJY/Providence and WAKY & WVEZ/Louisville, a consulting stint, and the VP/Sales position for Evergreen Media before she returned to WXKS-AM & FM as GM in 1995. Jake became GM of WJMN in 1999 and rose to Boston Manager under then-owner Chancellor, and in 2001 Clear Channel named her Regional VP/New England, overseeing 39 stations. What makes Karger particularly special is her personal approach to management and recruiting, which results in ratings and revenue for her stations and great loyalty among her staff. Congratulations!

What led you to become interested in radio?

"In 1971 I was a freshman at Boston University. I had no classes one day a week and signed up with Kelly Girls. Because I could type, the first place they sent me was WRKO, to open an avalanche of mail for a Top 300 Weekend coming up over Columbus Day — which happened to be my 18th birthday. So, a week before my birthday, I walked into WRKO, and it changed my life."

Since you were raised in Boston, was the idea of working at WRKO exciting?

"Absolutely! It was surreal, unimaginable — real show biz, like being in the movies. [Then-] Promotions Manager Carol-Lynne Namiotka was a tremendous teacher and is still a friend. I was hooked immediately and worked in promotion all through college, selecting my classes based on when they were offered rather than what they were because all I cared about was being able to go to work during the day. By my junior year I was up to 30 hours a week, with some time in every department. Jack Hobbs, a wonderful GM, told me I'd go into sales after graduation, which I did. Although I loved promotion and marketing, and still do, I figured out early on that sales is where they keep the money!"

How would you describe your management philosophy?

"Recognize that every business is essentially a commodity business. We can't pay more than anybody else — you can't hang your hat on material things. You have to make your business the place where people really want to come to work every day and give you their best. If people don't want to go to work when their feet hit the floor every morning, you're cooked. And that's the manager's job. Every day people are coming after your best staff, and you have to build your whole organization around making it so they

really don't want to leave, so that someone's going to have to pry them out the door."

What are the qualifications of a great manager?

"I encourage managers to become lifelong students of telling a good candidate from a not-so-good one. Become a better interviewer by asking questions that reveal the person's true self, that go more toward looking at people's talent than at their experience. Our team here will each spend three to five hours with a candidate for a significant post, so we've invested 25 or 30 hours with people before they're hired."

"Most people shy away from checking references deeply, and that's a mistake. Use the same principles checking references that you do with interviewing. If I talk to five people about you and they tell me different things, I find that interesting, as opposed to five people all talking about the same qualities, characteristics, strengths and weaknesses. I'm not afraid to find out you have weaknesses because everybody does. I just want to know what they are so we can make sure it's not going to be a bad fit. Ask the candidates to tell stories, giving examples of whatever it is you ask of them. If they say they're organized, I want to understand what that means to them."

What were the best words of advice you ever received?

"One time, when Jimmy de Castro was my GSM, I went to him for a decision. He said, 'You're the manager. You have to understand how they see you, and you have to be the manager.' That opened the door for me to begin to appreciate how others were experiencing me, what others wanted from me and the expectations my team had. To remember I'm responsible is a hugely powerful point of balance."

"You have to get really close to your people. One management philosophy I think is the worst thing out there is 'Don't get too close to your people because then they will forget who the boss is.' I never worked with or for anybody in my life who has forgotten who the boss is."

What would people be surprised to know about you?

"That I had two dates with Jerry Seinfeld in 1979. He was hilarious, but we had two horrible dates. He took me to comedy shows, took copious notes and never talked to me. We had one little kiss at the door."

If you weren't in radio, what would you be doing?

"I would be producing television sitcoms. I'm blessed that I don't have to sleep a lot; five or six hours is plenty, so I watch way too much TV."

What are you most proud of?

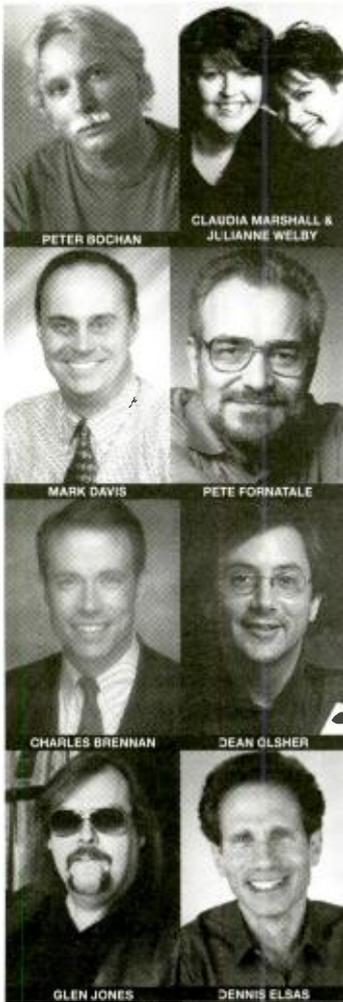
"Continuing the heritage and high performance of Kiss 108 [WXKS] and Jammin' [WJMN] and, in a broader sense, the low staff turnover. That means we have great people getting the job done. That they don't leave means the organization is healthy, people are happy, and it's a good place to work."

OCTOBER PROMOTIONAL CALENDAR

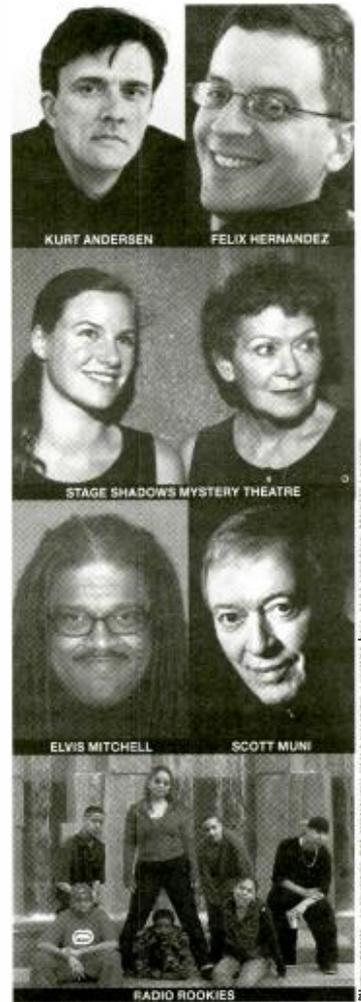
Adopt a Shelter Dog Month
America's Walk for Diabetes
Auto Battery Safety Month
Computer Learning Month
Diversity Awareness Month
Dryer Vent Safety Awareness Month
Family Health Month
Gay and Lesbian History Month
Health Literacy Month
Lupus Awareness Month
National Animal Safety and Awareness Month
National Car Care Month
National Communicate With Your Kid Month
National Crime Prevention Month
National Dental Hygiene Month
National Depression Education and Awareness Month
National Disability Employment Awareness Month
National Domestic Violence Awareness Month
National Down Syndrome Month
National Family Sexuality Education Month
National Liver Awareness Month
National Orthodontic Health Month
National Physical Therapy Month
National Pizza Month
National Pork Month
National Roller Skating Month
National Sarcastic Awareness Month
National Seafood Month
National Service Dog Month
National Spina Bifida Prevention Month
National Spinal Health Month
National Stamp Collecting Month
National SIDS Awareness Month
Pediatric Cancer Awareness Month
Polish American Heritage Month
Substance Abuse Prevention Month
Talk About Prescriptions Month
Vegetarian Awareness Month

1 International Day of Older Persons
1 World Vegetarian Day
2 National Custodial Workers Day
4 World Smile Day
6 Physician Assistant Day
6-12 Fire Prevention Week
6-12 Get Organized Week
6-12 Mental Illness Awareness Week
6-12 National Chili Week
7 World Herbal Health Day
10 National Depression Screening Day
10 World Mental Health Day
11 National Coming Out Day
11 World Egg Day
13-19 National Adult Immunization Awareness Week
13-19 National School Lunch Week
13-19 Teen Read Week
14 Be Bald and Be Free Day
14 Columbus Day
14-18 National Pet Peeve Week
14-20 National Health Education Week
15 National Grouch Day
16 National Boss Day
16 World Food Day
19 Evaluate Your Life Day
19 Sweetest Day
20 National Shut-In Visitation Day
20-26 National Character Counts Week
20-26 National Forest Products Week
20-26 National School Bus Safety Week
21 National Day of Concern About Young People and Gun Violence
21-25 National Business Women's Week
21-29 World Rainforest Week
24 United Nations Day
25 Cartoonists Against Crime Day
26 Make a Difference Day
27 Cranky Co-Workers Day
27 Daylight-Saving Time ends
27 Mother-in-Law Day
28 Bring Your Jack-O'-Lantern to Work Day
31 Halloween
31 National Magic Day
31 National UNICEF Day

The GM Spotlight is selected by your nominations. Acknowledge the GM who made a difference in your career!
E-mail nominations to jgreen@radioandrecords.com.



RADIO FESTIVAL 2002



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Sirius Satellite Radio

Global Village

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Politics Live with Mark Riley

WLJL-AM, NEW YORK, 1190 AM

All Mixed Up with Peter Bochan

WBAI-FM, NEW YORK, 99.5 FM

Total Information PM with Charlie Brennan

KMOX-AM, ST. LOUIS, 1120 AM

City Folk Morning with Claudia Marshall and Julianne Welby

WFUV-FM, NEW YORK, 90.7 FM

City Folk Afternoon with Dennis Elsas

WFUV-FM, NEW YORK, 90.7 FM

The Next Big Thing

WNYC-AM/FM, NEW YORK, 820 AM/93.9 FM

Jonesville Station

WFMU-FM, JERSEY CITY, 91.1 FM

The Treatment with Elvis Mitchell

KCRW-FM'S NATIONALLY SYNDICATED
KCRW-FM, SANTA MONICA, 89.9 FM

Studio 360 with Kurt Andersen

WNYC-AM/FM, NEW YORK, 820 AM/93.9 FM

New York's Morning Show with Rennie Bishop and Sabrina Lamb

WWRL-AM, QUEENS, 1600 AM

Salem Radio Network/ Bruce Wilkinson Radio Tour

VARIOUS STATIONS NATIONWIDE

Rhythm Revue with Felix Hernandez

WBGO-FM, NEWARK, 88.3 FM

The Glen Jones Radio Programme

Featuring X-Ray Burns
WFMU-FM, JERSEY CITY, 91.1 FM

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COPYWRITING: HOW MUCH IS TOO MUCH?

By Maureen Bulley



MAUREEN BULLEY

Providing good customer service is a challenge, regardless of market size. Customer service goes beyond selling the right schedule at the right price to help your clients grow. It's delivering the goods: a solid commercial that achieves the desired results. Every radio station needs to deliver the right schedule, good value and effective creative. Most of us are good at the first two, but we struggle every day to provide that third critical element of customer service.

This is particularly problematic in small markets—and for stations of any size that rely heavily on direct business to help them meet the bottom line. Specifically, the problem is volume. How many commercials are we writing and producing every week? How much work is too much? Here are some guidelines that will help you evaluate whether you are equipped to service the business you're selling.

Begin by measuring your writing and production staffs' output. Create a tally sheet to record the number of commercials, station promos, weather-sponsorship lines, traffic-sponsorship lines and other commercial material your station handles in a week.

Turn a standard-sized piece of paper sideways, and create eight columns across the 11-inch width of the page. Head the first column "Task," then create columns for each day of the week, Monday through Friday. Head the seventh column "Weekly Totals" and the eighth and last column "Percentage."

Under the "Task" heading, create subheads for work written and produced by the station; spots made from supplied scripts; spots supplied fully produced; live and recorded tags; other work, including weather and traffic sell lines; and subtotals for direct and supplied work. See below for a sample tally sheet.

Fill in the boxes as work is completed, and, at the end of each workday, fill in the daily totals and subtotals. Be sure to record every piece of work you do. If you write one commercial and do three updates, count it as four commercials. If you create one

commercial and two recorded tags, that's three commercials.

The more detail you have available, the better equipped you'll be to assess the situation, so every person who writes scripts destined for production should complete a tally every week. The production studio should keep its own sheet for tasks that originate with programming, music or promotions rather than sales.

Now evaluate the numbers. First, add the daily subtotals for direct work and combine them for a weekly total. Then add the daily subtotals for supplied work to get that weekly figure. In the "Percentage" column, fill in what proportion of the writer or production staff's time was spent on each type of work; for example, if a writer worked on 50 spots in a week and 35 of those were in the first two, direct categories, direct work is taking about 70% of the writer's time.

In a good situation, each of six writers should be able to generate 37 direct and 12 supplied commercials each week, for a total of 1,176 tasks per month. To accommodate this volume, your production studio will need to operate 15 hours a day, five days a week. For the best results, schedule two shifts, 6am-2pm and 1-9pm.

Incidentally, a writer is someone who spends 100% of his or her time writing commercials. If your writers are spending half their time selling, you'll need 12 seller-writers who each generate about 18 direct and six supplied commercials per week to make the numbers work. Any more volume than this creates a pressure cooker, where tempers flare and customer service is a distant second to getting the job done and getting the heck out of the office.

I base my recommendations on more than 20 years of evaluating workloads with broadcasters in markets of all sizes. I strongly recommend that you keep work tallies all 52 weeks of the year. You will gain valuable insight into everything from scheduling staff to ordering supplies, and you will be better equipped to handle the most challenging part of the customer service equation: servicing what you sell.

Maureen Bulley is President of The Radio Store. She conducts live workshops and facilitates distance learning to help you produce more effective broadcast-advertising creative. She may be reached at 888-DO-RADIO (888-367-2346), at doradio@total.net or through www.theradiostore.com.

WEEKLY COMMERCIAL WORK

Task	Monday	Tuesday	Wednesday	Thursday	Friday	Weekly Total	Percentage
We write and produce							
Supplied script, we produce							
Direct subtotal							
Supplied fully produced							
Tags, live or recorded							
Other (weather or traffic sell lines, etc.)							
Supplied subtotal							
Daily totals							

objection overruled!

'YOUR RATES ARE TOO HIGH'

By Irwin Pollack



IRWIN POLLACK

A prospective client likes your station but thinks your rates are too high. What do you tell him?

1. I'd rather apologize once for the rate than over months at a time for poor results delivered by our station.
2. Let me ask you a question: Why is this item [pick an expensive item sold by the client] priced so much higher than this one [pick an inexpensive one]? See? Our station is exactly the same.
3. Yes, they are! Thank you. We have worked very hard to get them where they are today. Here's why we are worth it.
4. Getting what you pay for is more true today than ever. Let me make a point-by-point comparison between us and the other station to show why we command a higher rate.
5. We don't set our rates, our advertisers do. They're priced purely upon demand. If businesspeople like you didn't see success from using us, they wouldn't pay our rates.
6. I'm sorry! I must apologize. I haven't done a good enough job of showing you why we are worth this rate.
7. Doesn't it make sense that if the other stations could justify the rates we have, they would charge that much too?
8. Our rate, considering how many listeners we actually have, is only [this number of dollars] per person. That's [multiply the figure by two] ears!
9. What is the real cost if you buy the cheaper stations and they don't work?
10. Just how much too high do you think the rates are? Do you realize that it's really only a difference of [this many dollars]? Isn't the increased value worth that modest amount?

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

FRIES

Continued from Page 9

than a 100% fee increase to radio. But executives in hallway discussions at the Radio Show expressed skepticism that radio could or would shoulder such a significant increase.

Fries also expressed concern about the risk involved should a major group elect not to use the PPM. "It has to be a voluntary thing," he said. "I believe that a major radio group could take Arbitron hostage during a contract negotiation by threatening to pull the plug on the device and basically invalidate the ratings."

The designation of rollout dates and the changes in morning drive AQH and TSL that have shown up in earlier PPM tests are further complicating the process of approving and implementing the system. But Fries said these issues are surmountable.

RADIO IN WARTIME

With the war on terrorism and the possibility of war with Iraq very much on people's minds at the Radio Show, Fries said he believes that the outlook for radio in wartime would not necessarily be grim. "When things happen that cut the feet out from under the economy, radio will go down, but it won't go down as hard or as long [as other media]," he said. He said radio could even see business improve. "When there are times of change, challenges and a deeper need to reach people with messages, radio will be a great beneficiary from an advertising standpoint because it is recognized as truly the most efficient way, and closest to the American consumer. When turmoil comes, radio will usually do better than other industries."

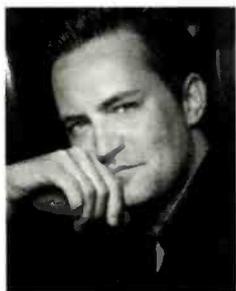
Honoring



Chris Blackwell
President, Palm Pictures
Founder, Island Records



Mimi Leder
Emmy Award-Winning
Director/Producer

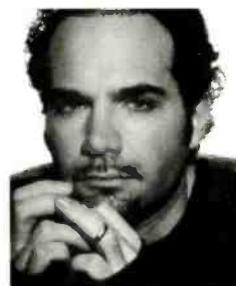


Matthew Perry

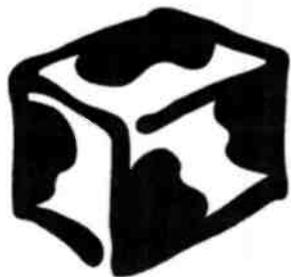
Musical Performances By



Melissa Etheridge



John Ondrasik
Five For Fighting



Gateway[®]

Proudly Presents

The Lili Claire Foundation's *5th Annual Benefit Dinner & Auction*

Helping Kids Fly Higher

Please join the Lili Claire Foundation
at the Beverly Hilton Hotel on...

Saturday, October 19, 2002

... for an extraordinary night of music, entertainment and inspiration
to raise support for children living with neurogenetic
birth defects and the families who love them.

Benefiting

The Lili Claire Family
Resource Center at UCLA.

Honorary Dinner Chairs

Peter Roth & Bill Silva

Dinner Chairs

Mike Bone & Ande Rosenblum

6:00 PM

Wine Tasting, Cocktails & Auction

7:00 PM

Dinner, Entertainment & Award Presentation

\$250 Per Person

Cocktail Attire

Call (310) 396-4355 for tickets and tables. RSVP by Oct. 11, 2002.

For more information about our programs and services,
please log onto www.liliclairefoundation.org.

Down To The Wire

I recently had a chance to talk to Rep. Tom Tancredo, and I asked him what chance the Internet Radio Fairness Act, which would exempt most webcasters from performance royalties until after a new Copyright Arbitration Royalty Panel can be held under new rules, has of passing. His answer was dulling to the senses.



David Lawrence

"We can't even pass bills designed to keep the government in business," says Tancredo. "We've got a real problem here. We don't know who's going to be in charge after the November elections, so no one wants to make commitments one way or the other. If we can't figure out how to pay the rent, you can bet that we're really not looking at Internet broadcasting." Additionally, there is no Senate companion bill to the IRFA, reducing the chance of webcasters' being rescued by federal legislation before back royalties come due on Oct. 20 to practically nonexistent.

And it's not just lawmakers stalling streamers' attempts to get a new lease on life. Librarian of Congress James Billington threw a monkey wrench into the works when he asked the U.S. District Court to rule that no party can appeal the webcast performance royalties unless it was at the table during the Copyright Arbitration Royalty Panel. The vast majority of webcasters affected by the royalties rates did not participate in the CARP — the financial limitations of the webcasters, not to mention the physical limitations of a DC meeting room, didn't allow it — and Billington's ham-fisted request has caused further consternation in the industry.

Negotiations aimed at finding a middle ground that would allow small webcasters to survive have failed. Grass-roots efforts to influence the process have had little or no effect, and talk of compromise from SoundExchange Exec. Director John Simson has led to no real solutions. We are now counting down to what will be the blackest day in webcasting to date. Hundreds of companies have already thrown in the towel on streaming, many more have used the royalties ruling as an excuse to exit an advertising-poor marketplace, and listeners have not exactly banded together and marched on Washington to demand their MTVi.

Do we really want webcasting as much as we say we do? Or have managers looked at the pain-in-the-butt factor and quietly ignored the whole issue? Does the incremental gain in listeners translate to anything usable by sales departments? Will terrestrial broadcasters negotiating adds with labels turn to their promo ops and ask for label-wide waivers on performance royalties?



I dread Oct. 20. If nothing dramatic happens between now and then, it's going to be a horrible day. The "Day The Online Music Died" headlines are already being written. It's going to be lousy for the listeners, lousy for the artists and lousy for the webcasters who will be dropping a quick message to their system admins: "Kill the servers."

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

e-charts

CHR/Pop

LW	TW	ARTIST	CD/Title
2	1	EMINEM	<i>The Eminem Show</i> / <i>"Closet"</i>
1	2	NELLY	<i>Nellyville</i> / <i>"Dilemma"</i>
3	3	AVRIL LAVIGNE	<i>Let Go</i> / <i>"Complicated," "Sk8er"</i>
6	4	VANESSA CARLTON	<i>Be Not Nobody</i> / <i>"Ordinary"</i>
4	5	PINK	<i>Missundaztood</i> / <i>"Pill"</i>
5	6	JOHN MAYER	<i>Room For Squares</i> / <i>"Such"</i>
7	7	LINKIN PARK	<i>Reanimation</i> / <i>"Enth"</i>
14	8	DAVE MATTHEWS BAND	<i>Busted Stuff</i> / <i>"Going"</i>
9	9	ASHANTI	<i>Ashanti</i> / <i>"Happy"</i>
8	10	JIMMY EAT WORLD	<i>Bleed American</i> / <i>"Middle"</i>
11	11	NO DOUBT	<i>Rock Steady</i> / <i>"Underneath"</i>
10	12	DJ SAMMY	<i>Heaven</i> / <i>"Heaven"</i>
—	13	CAM'RON	<i>Come Home With Me</i> / <i>"Oh"</i>
12	14	CREED	<i>Weathered</i> / <i>"Breath"</i>
13	15	EVE	<i>Eve-olution</i> / <i>"Gangsta"</i>
15	16	MICHELLE BRANCH	<i>The Spirit Room</i> / <i>"Goodbye"</i>
16	17	KYLIE MINOGUE	<i>Fever</i> / <i>"Sight"</i>
17	18	SHAKIRA	<i>Laundry Service</i> / <i>"Objection"</i>
18	19	IRV GOTTI	<i>Irv Gotti Presents The Inc.</i> / <i>"Down"</i>
—	20	BIG TYMERS	<i>Hood Rich</i> / <i>"Fly"</i>

Country

LW	TW	ARTIST	CD/Title
1	1	TOBY KEITH	<i>Unleashed</i> / <i>"Red," "Daddy"</i>
2	2	OIXIE CHICKS	<i>Home</i> / <i>"Gone," "Landslide"</i>
2	3	ALAN JACKSON	<i>Drive</i> / <i>"Work"</i>
5	4	TIM MCGRAW	<i>Set This Circus Down</i> / <i>"Unbroken"</i>
6	5	MARK CHESNUTT	<i>Mark Chesnutt</i> / <i>"Was"</i>
9	6	DIAMOND RIO	<i>Completely</i> / <i>"Beautiful"</i>
12	7	KEITH URBAN	<i>Somebody Like You</i> / <i>"Somebody"</i>
10	8	KENNY CHESNEY	<i>No Shoes...J</i> / <i>"Stuff," "Different"</i>
15	9	MARTINA MCBRIDE	<i>Greatest Hits</i> / <i>"Where"</i>
13	10	JOE NICHOLS	<i>Man With A Memory</i> / <i>"Impossible"</i>
11	11	LEE ANN WOMACK	<i>Something Worth...J</i> / <i>"Worth"</i>
4	12	DARRYL WORLEY	<i>I Miss My Friend</i> / <i>"Friend"</i>
—	13	EMERSON DRIVE	<i>Emerson Drive</i> / <i>"Fall"</i>
14	14	TRACY BYRD	<i>Ten Rounds</i> / <i>"Ten"</i>
—	15	PHIL VASSAR	<i>American Child</i> / <i>"American"</i>
—	16	FAITH HILL	<i>Cry</i> / <i>"Cry"</i>
—	17	REBECCA LYNN HOWARD	<i>Forgive</i> / <i>"Forgive"</i>
16	18	GARY ALLAN	<i>Alright Guy</i> / <i>"One"</i>
—	19	RASCAL FLATTS	<i>Mel</i> / <i>"Days"</i>
7	20	BRAD MARTIN	<i>Wings Of A Honky Tonk Angel</i> / <i>"Before"</i>

Hot AC

LW	TW	ARTIST	CD/Title
1	1	AVRIL LAVIGNE	<i>Let Go</i> / <i>"Complicated"</i>
2	2	PINK	<i>Missundaztood</i> / <i>"Get," "Pill"</i>
4	3	DAVE MATTHEWS BAND	<i>Busted Stuff</i> / <i>"Going"</i>
3	4	VANESSA CARLTON	<i>Be Not Nobody</i> / <i>"Miles"</i>
16	5	COLDPLAY	<i>A Rush Of Blood To The Head</i> / <i>"Place"</i>
9	6	JOHN MAYER	<i>Room For Squares</i> / <i>"Body," "Such"</i>
5	7	CREED	<i>Weathered</i> / <i>"Breath"</i>
7	8	OUR LADY PEACE	<i>Gravily</i> / <i>"Somewhere"</i>
11	9	CHAD KROEGER	<i>Spider-Man</i> / <i>"Hero"</i>
8	10	BRUCE SPRINGSTEEN	<i>The Rising</i> / <i>"Rising"</i>
14	11	JACK JOHNSON	<i>Brushfire Fairytales</i> / <i>"Flake"</i>
10	12	NORAH JONES	<i>Come Away With Me</i> / <i>"Know"</i>
6	13	NO DOUBT	<i>Rock Steady</i> / <i>"Hella"</i>
15	14	JIMMY EAT WORLD	<i>Bleed American</i> / <i>"Middle"</i>
19	15	GOO GOO DOLLS	<i>Gutterflower</i> / <i>"Machine"</i>
—	16	DUNCAN SHEIK	<i>Daylight</i> / <i>"High"</i>
18	17	SHERYL CROW	<i>C'mon, C'mon</i> / <i>"Soak," "Steve"</i>
17	18	ELVIS PRESLEY	<i>Elvis 30 Number 1 Hits</i> / <i>"Less"</i>
20	19	MICHELLE BRANCH	<i>The Spirit Room</i> / <i>"Goodbye"</i>
13	20	PUDDLE OF MUDD	<i>Come Clean</i> / <i>"Blurry"</i>

Urban

LW	TW	ARTIST	CD/Title
1	1	EMINEM	<i>The Eminem Show</i> / <i>"Cleanin"</i>
2	2	MUSIQ	<i>Juslisen</i> / <i>"Dontchange"</i>
5	3	NELLY	<i>Nellyville</i> / <i>"Herre," "Dilemma"</i>
4	4	ASHANTI	<i>Foolish</i> / <i>"Baby," "Happy"</i>
3	5	ODNELL JONES	<i>Life Goes On</i> / <i>"Put"</i>
6	6	RUFF ENOZ	<i>Someone To Love You</i> / <i>"Someone"</i>
12	7	USHER	<i>8701</i> / <i>"Help"</i>
7	8	JOE	<i>Better Days</i> / <i>"Woman"</i>
9	9	MARY MARY	<i>Incredible</i> / <i>"Morning"</i>
8	10	ANGIE STONE	<i>Mahogany Soul</i> / <i>"Miss"</i>
—	11	GERALD LEVERT	<i>G Spot</i> / <i>"Funny"</i>
—	12	EVE	<i>Eve-olution</i> / <i>"Gangsta"</i>
10	13	LUTHER VANDROSS	<i>Luther Vandross</i> / <i>"Rather"</i>
11	14	FABOLOUS	<i>Barbershop</i> / <i>"Trade"</i>
—	15	BIG TYMERS	<i>Hood Rich</i> / <i>"Yeah"</i>
13	16	KEITH SWEAT	<i>Rebirth</i> / <i>"One"</i>
14	17	WYCLEF JEAN	<i>Masquerade</i> / <i>"Wrongs"</i>
15	18	LUDACRIS	<i>Word Of Mout</i> / <i>"Move"</i>
—	19	BOYZ II MEN	<i>Full Circle</i> / <i>"Relax"</i>
18	20	FAITH EVANS	<i>Faithfully</i> / <i>"Burnin"</i>

Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	NORAH JONES	<i>Come Away With Me</i> / <i>"Why"</i>
2	2	GERALD ALBRIGHT	<i>Groovology</i> / <i>"Stoppin"</i>
3	3	KIM WATERS	<i>From The Heart</i> / <i>"Dawn," "House"</i>
4	4	FOURPLAY	<i>Heartfelt</i> / <i>"Rollin"</i>
—	5	RICHARD ELLIOT	<i>Crush</i> / <i>"Q.T."</i>
5	6	NORMAN BROWN	<i>Just Chillin</i> / <i>"Chillin"</i>
6	7	GREG ADAMS	<i>Midnight Morning</i> / <i>"Roadhouse"</i>
9	8	PETER WHITE	<i>Glow</i> / <i>"Bueno"</i>
10	9	JONATHAN BUTLER	<i>Surrender</i> / <i>"Wake"</i>
7	10	BONEY JAMES	<i>Ride</i> / <i>"RPM"</i>
12	11	PIECES OF A DREAM	<i>Acquainted...J</i> / <i>"Vision"</i>
8	12	EUGE GRODVE	<i>Play Date</i> / <i>"Slam"</i>
13	13	LARRY CARLTON	<i>Deep Into It</i> / <i>"Magic"</i>
14	14	WAYMAN TISDALE	<i>Face To Face</i> / <i>"Hide"</i>
—	15	RUSS FREEMAN	<i>To Grover With Love</i> / <i>"Drive"</i>
16	16	ALFONZO BLACKWELL	<i>Reflections</i> / <i>"Funky"</i>
11	17	BRIAN CULBERTSON	<i>Nice And Slow</i> / <i>"Without"</i>
18	18	THE RIPPINGTONS	<i>Life In The Tropics</i> / <i>"Caribbean"</i>
17	19	JEFF KASHIWA	<i>Simple Truth</i> / <i>"Weekend"</i>
—	20	MARION MEADOWS	<i>In Deep</i> / <i>"Tales"</i>

Alternative

LW	TW	ARTIST	CD/Title
1	1	RED HOT CHILI PEPPERS	<i>By The Way</i> / <i>"Way," "Zephyr"</i>
3	2	LINKIN PARK	<i>Hybrid Theory</i> / <i>"Points"</i>
10	3	COLDPLAY	<i>A Rush Of Blood To The Head</i> / <i>"Place"</i>
2	4	SYSTEM OF A DOWN	<i>Toxicity</i> / <i>"Aerials"</i>
4	5	JIMMY EAT WORLD	<i>Bleed American</i> / <i>"Sweetness"</i>
16	6	DAVE MATTHEWS BAND	<i>Busted Stuff</i> / <i>"Going"</i>
17	7	PUDDLE OF MUDD	<i>Come Clean</i> / <i>"She"</i>
8	8	THE VINES	<i>Highly Evolved</i> / <i>"Free"</i>
7	9	NEW FOUND GLORY	<i>Sticks And Stones</i> / <i>"Over"</i>
9	10	NICKELBACK	<i>Silver Side Up</i> / <i>"Never"</i>
12	11	INCUBUS	<i>Morning View</i> / <i>"Warning"</i>
5	12	KORN	<i>Untouchables</i> / <i>"Thoughtless"</i>
11	13	HIVES	<i>Veni Vidi Vicious</i> / <i>"Hale"</i>
13	14	HOOBASTANK	<i>Hoobastank</i> / <i>"Running"</i>
18	15	PAPA ROACH	<i>Lovehatetragedy</i> / <i>"Not"</i>
15	16	TRUST COMPANY	<i>The Lonely Position...J</i> / <i>"Downfall"</i>
—	17	STROKES	<i>Is This It</i> / <i>"Someday"</i>
19	18	FILTER	<i>The Amalgamut</i> / <i>"Where"</i>
—	19	OUR LADY PEACE	<i>Gravily</i> / <i>"Innocent"</i>
—	20	WEEZER	<i>Maladroit</i> / <i>"Fishin"</i>

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include Amazon.com, AT&T.net, B&N Radio, BarnesandNoble.com (Frozen), BellSouth Radio, bolt Radio, ChoiceRadio.com, CDNow.com, Denver 93.3 Radio, DMX Music, Gracenote.com, Launch.yahoo.com, MusicMatch, Music Choice, NextRadio Solutions, Q104.3 New York, Radio.Beaonair.Com, Radio Free Virgin, RealOne, Spinner.com, and Voice Of America-Music Mix — Music Mix. Voice Of America-Music Mix is weighted based on traffic reports by web traffic monitor MediaMetrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2002 R&R Inc. © 2002 Online Today, Net Music Countdown.



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

DIGITAL TOP 50SM

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	<i>The Eminem Show</i>	19
2	2	COLDPLAY	<i>A Rush Of Blood To The Head</i>	4
3	3	NELLY	<i>Nellyville</i>	13
4	4	LINKIN PARK	<i>Hybrid Theory</i>	95
5	5	NORAH JONES	<i>Come Away With Me</i>	22
7	6	AVRIL LAVIGNE	<i>Let Go</i>	15
6	7	SYSTEM OF A DOWN	<i>Toxicity</i>	55
9	8	RED HOT CHILI PEPPERS	<i>By The Way</i>	11
12	9	JOHN MAYER	<i>Room For Squares</i>	25
8	10	LINKIN PARK	<i>Reanimation</i>	8
11	11	BEATLES	<i>One</i>	88
14	12	CREED	<i>Weathered</i>	44
10	13	U2	<i>All That You Can't Leave Behind</i>	101
15	14	ASHANTI	<i>Ashanti</i>	25
13	15	ENYA	<i>A Day Without Rain</i>	81
21	16	JACK JOHNSON	<i>Brushfire Fairytales</i>	15
—	17	DISTURBED	<i>Believe</i>	1
18	18	PINK	<i>Missundaztood</i>	38
16	19	NICKELBACK	<i>Silver Side Up</i>	54
23	20	P. D. O.	<i>Satellite</i>	40
29	21	PINK FLOYD	<i>Echoes (The Best Of Pink Floyd)</i>	46
28	22	ALICIA KEYS	<i>Songs In A Minor</i>	65
26	23	LUDACRIS	<i>Word Of Mout</i>	43
20	24	STROKES	<i>Is This It</i>	21
30	25	LIMP BIZKIT	<i>Chocolate Starfish...</i>	102
27	26	SHAKIRA	<i>Laundry Service</i>	45
40	27	RADIOHEAD	<i>Kid A</i>	34
19	28	DIXIE CHICKS	<i>Home</i>	4
25	29	CELINE DION	<i>A New Day Has Come</i>	26
17	30	PUDDLE OF MUDD	<i>Come Clean</i>	42
31	31	JOSH GROBAN	<i>Josh Groban</i>	12
—	32	CLIPSE	<i>Lord Willin'</i>	2
45	33	SADE	<i>Lovers Rock</i>	47
42	34	KORN	<i>Untouchables</i>	15
44	35	ENRIQUE IGLESIAS	<i>Escape</i>	33
41	36	MUSIQ SOULCHILD	<i>Juslisen</i>	6
24	37	BRUCE SPRINGSTEEN	<i>The Rising</i>	8
34	38	KYLIE MINDGUE	<i>Fever</i>	30
36	39	ORIGINAL SOUNDTRACK	<i>Moulin Rouge</i>	47
32	40	BLINK-182	<i>Take Off Your Pants & Jacket</i>	67
22	41	TODD	<i>Lateratus</i>	65
—	42	STAINED	<i>Break The Cycle</i>	66
—	43	TENACIOUS D	<i>Tenacious D</i>	6
—	44	NO DOUBT	<i>Rock Steady</i>	20
—	45	INDIA ARIE	<i>Acoustic Soul</i>	7
—	46	OASIS	<i>Heathen Chemistry</i>	11
—	47	MOBY	<i>18</i>	14
38	48	ORIGINAL SOUNDTRACK	<i>O Brother...</i>	41
33	49	DAVE MATTHEWS BAND	<i>Everyday</i>	71
—	50	CRAIG DAVID	<i>Born To Do It</i>	36

Pamal Ups Russell To Dir./Operations

■ Rogers, Bartsch get Market VP/GM duties

Jake Russell, an industry veteran who rose to Exec. VP of Pamal Broadcasting in January, has been appointed Director/Operations for the company. In his new position Russell will oversee the company's 18 stations in Albany, Poughkeepsie and Westchester County, NY; Gainesville and Pensacola, FL; and Rutland, VT. Russell has been handling those duties informally since the departure of Sr. VP Al Vicente earlier this year and will remain based in the company's Fishkill, NY offices.

Russell told R&R, "On a professional level, within our company, I've become the conduit for all of our stations. On a personal level, it's been a terrific opportunity to be involved in all the stations and to have some impact on their growth. It's really great to have gone through sales to become an LSM and GSM, and then become a GM, to get into ownership and then a partnership, and then, eventually, become VP/GM of a cluster. And, now, this position."

Russell owned stations in Peterborough, NH during the mid-1980s and later served as a partner in Charleston, WV-based Ardman Broadcasting.

Concurrent with Russell's promotion, Stacy Rogers has been elevated from VP/Sales to VP/GM of Pamal's eight-station Albany cluster. At the same time, Jane Bartsch — most recently Market Manager for Cumulus'

Network Radio RADAR Ratings

Radar 74 — September 2002

Rank	Network	Audience (in thousands)	AQH Rating
1.	ABC Daytime Direction*	8,844	3.7
2.	Westwood CNN Max	6,818	2.9
3.	ABC Morning News*	5,576	2.4
4.	ABC Young Adult*	5,427	2.3
5.	Premiere Morning Drive AM*	5,082	2.1
6.	Premiere Focus*	4,488	1.9
7.	Premiere Pulse	4,233	1.8
8.	Premiere Diamond*	4,219	1.8
9.	Premiere Morning Drive FM*	3,965	1.7
10.	ABC Prime Reach	3,863	1.6
11.	American Urban Pinnacle*	3,480	1.5
12.	WW1 Source Max	3,402	1.4
13.	Premiere Action	3,245	1.4
14.	Westwood Blaise*	3,118	1.3
15.	Premiere Ruby*	2,994	1.3
16.	ABC Urban Advantage	2,926	1.2
17.	ABC News/Talk*	2,634	1.1
18.	ABC Advantage	2,604	1.1
19.	Westwood Navigator*	2,579	1.1
20.	Premiere Pearl	2,538	1.1

* This network has no broadcasts in one or more dayparts that make up Monday-Sunday, 6am-midnight.

Source: Arbitron

three-station Pensacola cluster and, before that, VP/GM of KEZW, KOSI & KQMT (formerly KKHK)/Denver for then-owner Tribune — has become VP/GM for Pamal's WLNA & WHUD/Westchester and WBNR & WSPK/Poughkeepsie, NY. Before joining Tribune Bartsch served as President/GM of Barnstable Broadcasting's Nassau-Suffolk station group.

tributing that expertise on a more comprehensive basis throughout the company. George has done an outstanding job of assembling and managing the best team a radio operation could hope for."

In related news, Waitt Radio/Omaha GM Michael Payne has been elevated to VP/Regional Manager for the company, adding oversight of Nebraska stations KBLR/Blair, KHUB & KFMT/Fremont and KKSC/Sarpy County, as well as supervision duties for the management contract with Eternal Broadcasting's KRCO. Before joining Waitt in May 2001 Payne was VP & GM/Sales for Entercom/Kansas City.

of Marty Raab, the world's best radio marketer and the real strategist of our success: Lark Hadley, not only a world-class engineer, but an excellent leader in many operational aspects; and Eileen Thorgusen, a leader in generating tremendous success by connecting radio stations to our programs and services with a clear client focus. They are all deserving of this recognition."

Premiere

Continued from Page 3

"Premiere Radio's success comes from the efforts of excellent people performing media miracles every day," said Premiere President/COO Kraig Kitchin, to whom the three continue to report. "I consider myself fortunate to work with the likes

EXECUTIVE ACTION

Engelbrecht Elevated To South Central COO

J.P. Engelbrecht has taken a top post in the family business, South Central Communications. The grandson of founder John A. Engelbrecht and son of President John D. Engelbrecht has been named COO and will assist in the management of the company's 12 stations in Nashville; Knoxville; and Evansville, IN. He graduated from Xavier University in May.

"I've been involved with the company ever since I was 3," Engelbrecht told R&R. "They announced my birth on the radio! I believe I was the youngest person ever — at 19 — to buy an FM radio station." Engelbrecht said that he stepped in to run the company over the summer, when his father suffered a bout of pneumonia. "He said this was something he eventually saw me doing, but, with his health, I was forced to jump in a little earlier than planned. He saw I was doing such a good job that I became COO."

When asked how he felt about taking the post at South Central and the radio industry, Engelbrecht said, "Oh, my God — I love it! This is a great business, and every day I am privileged to get up and go to work. It's fun, and we have great people to work with. This has been a dream for me ever since I was a little kid."

Davis

Continued from Page 3

Detroit Dave Pugh told R&R. "We look forward to great things with him on our team."

Davis told R&R. "Everybody who gives these quotes always has nice things to say about their new bosses.

but I can honestly say that Dave Pugh is genuinely one of the most exciting and energetic radio managers I've met in a long time. I'm jazzed to get there and get on his team. Working with Dave and the great group of PDs at the stations is a tremendous opportunity — something that I just couldn't pass up."

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National Radio

• **THEVOICEDEPOT.COM** launches its online streaming network, VoiceDepotRadio. For more info, contact TheVoiceDepot.com at 866-611-8177 or info@thevoicedepot.com.

more info, contact Dawn Juell at 323-634-4114.

• **MANNGROUP RADIO SERVICES** and KZOK/Seattle's Gary Crow offer the hourlong weekly *Psychedelic '60s*, available to Classic Rock stations. For more info, contact Jim Manney of Mann-Group at 323-512-0144 or ed@manngroupradio.com.

Radio

• **SAM THOMPSON** is promoted to OM for *After MidNite With Blair Garner*. He was previously the show's producer.

Records

• **ARTISTdirect** launches iMUSIC, a record label focusing on online marketing and profit-sharing with artists. For

Industry

• **PETER PETRO** joins Bryan Farish Radio Promotion. He is a former R&R Asst. Editor.



Petro

Changes

Records: MCA/Nashville welcomes **Heather Bohn** as Dir./Media Relations ... **Christopher Smith** is appointed Dir./Sales for Epic Records/Integrity Music.

PROS ON THE LOOSE

Rich Rapiti, Dir./Affiliate Relations at Talk America Radio Network, 973-429-7323.

Angels

Continued from Page 1

Clear Channel's KXTA to Infinity's KFWB.

With the Angels' pending arrival at KSPN in mind, ABC also announced that it will swap the frequencies of KSPN, currently at 1110 AM, and Radio Disney's KDIS, now at 710 AM. The switch will occur on Jan. 3 and will mark the Angels' return to the 710 dial position. That frequency used to be home to

KMPC, which was owned by former Angels owner Gene Autry.

"These changes are clearly a win-win for ABC Radio listeners in Los Angeles," ABC Radio/L.A. GM John Davison and Radio Disney Network President/GM Jean Paul Colaco said in a joint statement. "ESPN Radio will be bringing Anaheim Angels' games to their loyal audience from their traditional place on the dial, and Radio Disney will continue to provide quality programming to kids and moms."

Formats

Continued from Page 1

full share since spring 2001, and Country has dropped by nearly a share point in the last year.

The figures are gathered by Arbitron, using format information supplied by radio stations in the 96 continuously measured markets. These and more detailed results appear in the *R&R Directory*, Vol. 2/2002, which is being mailed this week.

BUSINESS BRIEFS

Continued from Page 4

Dakota, Kansas and southern Minnesota. The Waitt program is being coordinated with local law enforcement and Omaha technology company Convergys, which is creating the system's communications backbone. Waitt Media owner Norm Waitt said, "We will do everything possible to help law enforcement quickly apprehend [a kidnapper] and return a child." Under the Waitt Amber Alert program, abduction alerts will be sent instantly to every Waitt station, regardless of where an incident occurs. None of the states where Waitt is initiating the program has an Amber system in place; Waitt will provide alert information to other broadcasters that wish to join its efforts.

Levin Set For Clear Channel Lobbying Post?

Hollywood Reporter sources last week said **Andy Levin**, who works for Rep. John Dingell as telecommunications counsel on the House Energy & Commerce Committee, is on the short-list to be named **Clear Channel Communications'** chief lobbyist on Capitol Hill. The sources told *HR* that Viacom lobbyist DeDe Ferrell was also considered for the post but had no interest in leaving Viacom. Levin was at one time considered for a Democratic commissioner's seat on the FCC, but that nomination went to Jonathan Adelstein, an aide to Sen. Tom Daschle. Clear Channel representatives were unavailable for comment at *R&R*'s press time.

Furchtgott-Roth Criticizes FCC Ownership Review

Harold Furchtgott-Roth, who served as an FCC commissioner from 1997-2001, criticized the commission's plan to combine all of its pending reviews of media-ownership limits into a single omnibus proceeding. "It's a stalling tactic," Furchtgott-Roth told reporters. "I don't have any other interpretation of it." The former commissioner is also skeptical about the FCC's efforts to collect more data before it makes decisions on matters pending in the review. "There's no shortage of a record before the commission to make a decision that would stand up to a legal challenge," he said. "There's no doubt about that. This has just been going on and on and on and on."

Radio One Working On New Cable Network

Radio One President/CEO Alfred Liggins said Monday that Radio One is in talks with cable-television companies about launching a network aimed at African Americans, whom Liggins believes are currently underserved by cable TV. "It is a screaming opportunity," he said at a Banc of America investors' conference. "There are second and third offerings of everything except African-American-oriented programming." Liggins has previously expressed interest in offering an alternative to BET, the sole cable network targeting African-Americans. Liggins said he believes an investment of \$100 million to \$150 million in a new black cable network could garner \$1 billion to \$1.5 billion in returns within five or six years, adding that he's already lined up investors and plans for Radio One to own less than 50% of any new network so it won't have to include the new net's losses or profit on its own income statement. Bloomberg reported that, in another interview, Liggins said he won't launch a network without an agreement in place with a major cable or satellite-TV operator to carry the programming.

Report: Indies Rushing To Renegotiate Radio Deals

In a report in the *Wall Street Journal* last week, sources told the paper that such independent promoters as **Jeff McClusky & Associates** and **Tri-State Promotions** are seeking to reduce their payments to radio companies by between 15% and 40% because record labels are cutting back on what they're willing to pay indies. Saga Exec. VP Steve Goldstein said the promoters are "sending out the warning flares" and have indicated that labels "are really trying to change the paradigm." Sources told *WSJ* that requests to renegotiate have been sent to Clear Channel and Radio One, among other broadcasters. But any fee reductions may not come until after current deals expire: Cumulus CEO Lew Dickey said, "A deal's a deal, and we expect them to live by it." He added that his company has no plans to adjust the current deals — which represent less than 0.5% of Cumulus' revenue — until they expire at the end of this year.

KDL

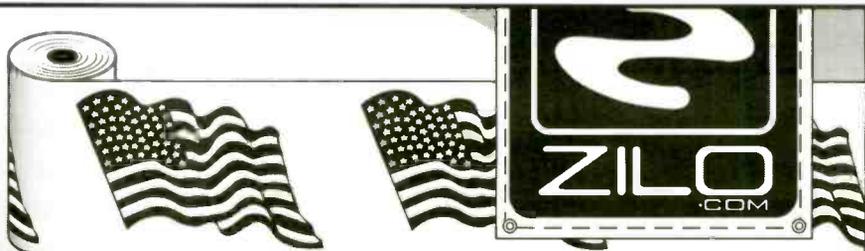
Continued from Page 1

Entravision's Spanish-language stations in Dallas [Spanish AC

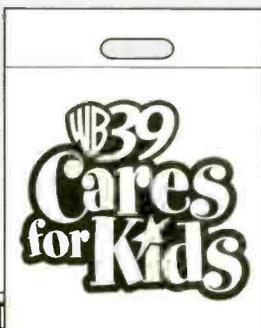
KRVA, Regional Mexican KZMP-AM & FM and Spanish Contemporary KTCY]. KDL will capture an entirely new radio audience, enabling us to offer our

advertisers promotional opportunities across all of our stations. It's the first station of its kind in Dallas to play dance music heard only in clubs."

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Seth Neiman
BEU SISTERS I Was Only (Seventeen)
FAITH HILL Cry
LIFEHOUSE Spin
PLAY I'm Gonna Make You Love Me
SHAGGY Hey Sexy Lady

SOFT ROCK

Seth Neiman
CHRIS EMERSON All Because of You

ROCK

Gary Susalis
3 DOORS DOWN When I'm Gone
PROJECT 86 Caught In The Middle
TRAPT Headstrong

ALTERNATIVE

Adam Neiman
1 GIANT LEAP My Culture
CONJURE ONE Tears From The Moon
DISTILLERS City Of Angels
OASIS Little By Little
SLEATER-KINNEY Far Away
SOUNDTRACK OF OUR LIVES Sister Surround

TODAY'S COUNTRY

Liz Opoka
BROOKS & DUNN Every River
TOBY KEITH Who's Your Daddy?
BRAD PAISLEY I Wish You'd Stay

PROGRESSIVE

Liz Opoka
1 GIANT LEAP My Culture
RYAN ADAMS Nuclear
TORI AMOS A Sorta Fairytale
ANI DIFRANCO Welcome To
TOM PETTY & THE HEARTBREAKERS The Last DJ
U2 Electrical Storm

LITE JAZZ

Gary Susalis
GEORGE DUKE Face The Music Choice
BOB JAMES Morning, Noon & Night
HUBERT LAWS Baila Cinderella

866-MVTUNES
130 million moviegoers
21,000 movie theaters

WEST

- GOD GOD DOLLS Big Machine
- LEANN RIMES Life Goes On
- MONICA All Eyes On Me
- PETER GABRIEL The Barry Williams Show
- PRYMARY COLORZ If You Only Knew

MIDWEST

- GOD GOD DOLLS Big Machine
- PRYMARY COLORZ If You Only Knew
- LEANN RIMES Life Goes On
- LEE ANN WDMACK Something Worth ...
- MONICA All Eyes On Me

SOUTHWEST

- GOD GOD DOLLS Big Machine
- KENNY G. ICHANTE MOORE One More Time
- LEANN RIMES Life Goes On
- PRYMARY COLORZ If You Only Knew
- MONICA All Eyes On Me

NORTHEAST

- GOD GOD DOLLS Big Machine
- MONICA All Eyes On Me
- LEANN RIMES Life Goes On
- KENNY G. ICHANTE MOORE One More Time
- JOAN OSBORNE Love's In Need Of Love

SOUTHEAST

- GOD GOD DOLLS Big Machine
- LEANN RIMES Life Goes On
- MONICA All Eyes On Me
- TRACY LYONS Love Hurts
- PETER GABRIEL The Barry Williams Show



Lori Parkerson • 202-380-4425

20on20 (XM20)

Kane
CAM'RON I/JUELZ SANCHEZ Hey Ma
CHRISTINA AGUILERA Dirty
KELLY CLARKSON A Moment Like This

The Boneyard (XM41)

Charlie Logan
EARSHOT Not Afraid
FOO FIGHTERS All My Life
HOOBASTANK Remember Me
SPOCK'S BEARD 39th St. Blues

The Loft (XM50)

Mike Marrone
JAMES TAYLOR Carry Me On My Way
MELISSA ETHERIDGE The Weakness In Me
TOM PETTY & THE HEARTBREAKERS The Last DJ
TRACY CHAPMAN You're The One

RAW (XM66)

Leo G.
ERICK SERMON I/REDMAN React
TOO SHOROT I/LIL JON & TELA Out Hatin', Pt. 1

Real Jazz (XM70)

Maxx Myrick
EUGENE MASLOV The Fuse Is Lit
GEORGE DUKE Face The Music
NATALIE COLE Ask A Woman Who Knows

Watercolors (XM71)

Steve Stiles
AL JARREAU Feels Like Heaven
AL JARREAU Jacaranda Bougainvillea
AL JARREAU Secrets Of Love

X Country (XM12)

Jessie Scott
AARON WATSON Shutupanddance
BLASTERS Trouble Bound
CLARK FAMILY EXPERIENCE Clark Family...
DAMNATIONS Where It Lands
DELBERT MCCLINTON Room To Breathe
JOHN BUNZOW Darkness & Light
LUCERO Tennessee
MONTGOMERY GENTRY This Town
VARIOUS ARTISTS Kindred Spirit

XM Cafe (XM45)

Bill Evans
ALICE PEACOCK Alice Peacock
DEREK TRUCKS BAND Joyful Noise
MELISSA ETHERIDGE The Weakness In Me
PORCUPINE TREE In Absentia
TOM PETTY & THE HEARTBREAKERS The Last DJ

BPM (XM81)

MAD'HOUSE Like A Prayer
IAM VAN DAHL Reason
TIM DELUXE It Just Won't Do
4 STRINGS Take Me Away
MOODY Dove
SPACE COWBOY I Would Die 4 U
KMC I/DHANY I Feel So Fine
ANASTASIA One Day In Your Life
CASSIUS I'm A Woman
DISTANT SOUNDZ Time After Time
TIESTO & SUZANNE PALMER 643 (Love's On Fire)

ONE-T Music Is The One-T

AMBER The Need To Be Naked
GDOSEBUMP Never Gonna Do
KYLIE MINOGUE Love At First Sight
BALLGIMINGO Purity
MARC ET CLAUDE Tremble
PETE MOSS I/TERRA DEVA After 2
KIM ENGLISH Treat Me Right
4 CLUBBERS Children 2002
NARCOTIC THRUST Safe From Harm
MODJO On Fire
WHO DA FUNK Shiny Disco Balls
DANIEL BEDINGFIELD James Dean
KREO Burn For You
BASEMENT JAXX Get Me Off
GLORIA GAYNOR I Never Knew
M-FACTOR Mother
MOUSSE T Fire
RAVEN MAIZE Fascinated
SHAKIRA Objection (Tango)
SOPHIE ELLIS BEXTOR Get Over You
CYNDI LAUPER Shine

This week's XM playlist is frozen.



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Rick Gillette • 800-494-8863

DMX Fashion Retail Video

David Mihail
The top music videos shown on DMX fashion retail video, targeted at 18-34 adults.
AMY STUOT Just A Little Girl
RHETT MILLER Come Around
FLETRY Floetic
LIARS Mr. Your On Fire Mr
TITIYO Come Along
QUEENS OF THE STONE AGE No One Knows
BIG TYMERS Oh Yeah
PHANTOM PLANET Lonely Day
U2 Electrical Storm
WHITE STRIPES Dead Leaves & The Dirty Ground
STONE SOUR Bother
DAVE HOLLISTER Baby Do Those Things
THE USED The Taste Of Ink
THE PATTERN Fragile Awareness!
STRETCH PRINCESS Freak Show

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

CHR/POP

Jack Patterson
No Adds

CHR/RHYTHMIC

Mark Shands
NUFF STYLZ Mi Bedroom
PLURAL Crazy Talk

URBAN

Jack Patterson
No Adds

ALTERNATIVE

Dave Sloan
PEARL JAM I Am Mine
VINES Outathaway
FLAMING LIPS Do You Realize?
SIMPLE PLAN I'd Do Anything

ROCK

Stephanie Mondello
JERRY CANTRELL Angel Eyes
STONE SOUR Bother
BLINDSIDE Pitiful

ADULT ALTERNATIVE

Stephanie Mondello
WALL FLOWERS When You're On Top
JOSH JOPLIN GROUP (I Am Not The Only) Cowboy
DAVE PIRNER Never Recover
SIXPENCE NONE THE RICHER Breathe Your Name
SANTANA I/MICHELLE BRANCH The Game Of Love

ADULT CONTEMPORARY

Jason Schiff
SANTANA I/MICHELLE BRANCH The Game Of Love

INTERNATIONAL HITS

Mark Shands
1 GIANT LEAP I/ROBBIE WILLIAMS My Culture

COUNTRY

Leanne Flask
No Adds

DANCE

Danielle Ruyschaert
NEJA Back 4 The Morning
ALIVE I/D. D. KLEIN Alive
OBSCURA Out Of Grace

RAP/HIP-HOP

Mark Shands
FABOLOUS This Is My Party
EMINEM Lose Yourself

POLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	THE WHO	\$1,555.2
2	EAGLES	\$1,233.7
3	DAVE MATTHEWS BAND	\$1,231.7
4	CHER	\$987.0
5	OZZFEST 2002	\$931.3
6	BRITNEY SPEARS	\$854.9
7	JOHN MELLENCAMP	\$561.0
8	CREED	\$525.7
9	RUSH	\$520.8
10	ANGER MANAGEMENT TOUR	\$516.4
11	TOM PETTY	\$459.8
12	MARC ANTHONY	\$413.7
13	BARRY MANILOW	\$412.2
14	LENNY KRAVITZ	\$391.7
15	SANTANA	\$342.8

Among this week's new tours

BERNARD ALLISON
DONNY OSMOND
MESHHELL NDEGECELLO
NAPPY ROOTS
PHIL VASSAR
TORI AMOS

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters' On-Line Listings, 800-344-7363, California 209-271-7900.



Hot AC

Steve Nichols
UNCLE KRACKER In A Little While

Touch

Vern Catron
BOYZ II MEN I/FAITH EVANS Relax Your Mind
MUSIQ Dontchange

Tom Joyner Morning Show

Vern Catron
ANGIE STONE I/JDE More Than A Woman

ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

Rock

BLINDSIDE Pitiful
SALIVA Always

Alternative

AUDIOWENT Looking Down
JACK JOHNSON Bubble Toes
PAPA ROACH Time And Time Again

Triple A

MARK KNOPFLER Why Aye Man
CHUCK PROPHECY I Bow Down And Pray...
WALLFLOWERS When You're On Top

CHR

NICK CARTER Help Me
JIMMY EAT WORLD Sweetness
JOHN MAYER Your Body Is A Wonderland
JUSTIN TIMBERLAKE Like I Love You

Mainstream AC

PHIL COLLINS Can't Stop Loving You
JIMMY EAT WORLD Sweetness

Lite AC

KELLY CLARKSON A Moment Like This

NAC

BWB Groovin'
LEE RITENOUR Module 105

UC

AVANT Don't Say No, Just Say Yes
B2K Why I Love You
PASTOR TROY Are We Cuttin'

Country

ERIC HEATHERLY The Last Man Committed
DARYLE SINGLETARY I'd Love To Lay You Down
TRICK PONY On A Mission



Music Programming/Consulting

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Alternative

Steve Young/Kristopher Jones
HOOBASTANK Remember Me
INCUBUS Are You In

PAPA ROACH Time And Time Again

PEARL JAM I Am Mine

SR-71 Tomorrow

Active Rock

Steve Young/Kristopher Jones

HOOBASTANK Remember Me

PEARL JAM I Am Mine

SALIVA Always

Heritage Rock

Steve Young/Kristopher Jones

FOO FIGHTERS All My Life

PEARL JAM I Am Mine

SYSTEM OF A DOWN Aerials

Hot AC

Steve Young/Josh Hosler

FAITH HILL Cry

SIXPENCE NONE THE RICHER Breathe Your Name

CHR

Steve Young/Josh Hosler

EMINEM Lose Yourself

PINK Family Portrait

Rhythmic CHR

Steve Young/Josh Hosler

EMINEM Lose Yourself

SEAN PAUL Gimme The Light

Soft AC

Mike Bettelli

KELLY CLARKSON A Moment Like This

Mainstream AC

Mike Bettelli

SANTANA I/MICHELLE BRANCH The Game Of Love

Dave Wingert Show

Mike Bettelli

SANTANA I/MICHELLE BRANCH The Game Of Love

Mainstream Country

Ray Randall/Hank Aaron

TERRI CLARK I Just Wanna Be Mad

BRAD PAISLEY I Wish You'd Stay

New Country

Hank Aaron

TRACE ADKINS Chrome

TRAVIS TRITT Strong Enough To Be Your Man

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay

AVRIL LAVIGNE Sk8er Boi

JENNIFER LOVE HEWITT Barenaked

U2 Electrical Storm

Adult Contemporary

Rick Brady

PHIL COLLINS Can't Stop Loving You

US COUNTRY

Penny Mitchell

GARY ALLAN Man To Man

AARON LINES You Can't Hide Beautiful

MARK WILLIS Nineteen Somethin'

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700

TERRI CLARK I Just Wanna Be Mad

ELIZABETH COOK Stupid Things

SHEDDISY Mine All Mine

TRICK PONY On A Mission



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer

SAMMY HAGAR Things Have Changed

RUSH Sweet Miracle

Soft AC

Andy Fuller

KELLY CLARKSON A Moment Like This

Bright AC

Jim Hays

SANTANA I/MICHELLE BRANCH The Game Of Love

SIXPENCE NONE THE RICHER Breathe Your Name

Mainstream Country

David Felker

KENNY CHESNEY A Lot Of Things Different

Hot Country

Jim Hays

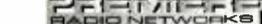
TAMMY COCHRAN Life Happened

EMERSON DRIVE Fall Into Me

Young & Elder

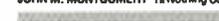
David Felker

KELLIE COFFEY At The End Of The Day



After Midnight

JOHN M. MONTGOMERY 'Ti Nothing Comes Between Us



Alternative

Chris Reeves • 970-949-3339

3 DOORS DOWN When I'm Gone



Artist/Title	Total Plays
AVRIL LAVIGNE Complicated	78
HILARY DUFF I Can't Wait	74
SIMON AND MILO Get A Clue	73
SMASH MOUTH I'm A Believer	73
PLAY US Against The World	73
LMNT Juliet	69
LIL BOW WOW Basketball	68
CHRISTINA MILIAN Call Me, Beep Me	66
AARON CARTER Summertime	62
A*TEENS Floorfiller	39
NINE DAYS Absolutely (Story Of A Girl)	33
VANESSA CARLTON A Thousand Miles	32
PINK Get The Party Started	32
A*TEENS B	

TELEVISION

TOP TEN SHOWS

September 16-22

Total Audience (105.5 million households)	Adults 18-34
1 Survivor: Thailand (Thursday, 8pm)	1 Survivor: Thailand (Thursday, 8pm)
2 54th Annual Emmy Awards	2 NFL Monday Night Football (Philadelphia vs. Washington)
3 NFL Monday Night Football (Philadelphia vs. Washington)	3 Emmy Awards
4 8 Simple Rules For Dating My Daughter	4 That '70s Show
5 Life With Bonnie (Tuesday, 8:30pm)	5 Big Brother 3 (Thursday)
6 Law & Order	6 Friends
7 Big Brother 3 (Thursday)	7 Will & Grace
8 NFL Monday Showcase	8 Grounded For Life
9 C.S.I.	9 NFL Monday Night Showcase
10 C.S.I. (Monday)	10 E.R.

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 9/27

- **Uncle Kracker, Live With Regis & Kelly** (check local listings for time and channel).
- **Erykah Badu, The Tonight Show With Jay Leno** (NBC, check local listings for time).
- **Peter Gabriel, Late Night With Conan O'Brien** (NBC, check local listings for time).
- **Daniel Bedingfield, Last Call With Carson Daly** (NBC, check local listings for time).

Monday, 9/30

- **Elvis Costello, Jay Leno.**
- **Ice Cube and Lyle Lovett, Conan O'Brien.**
- **Graham Nash, Late Late Show With Craig Kilborn** (CBS, check local listings for time).
- **Counting Crows, Carson Daly.**

Tuesday, 10/1

- **Lifehouse, Jay Leno.**

- **Avril Lavigne, Late Show With David Letterman** (CBS, check local listings for time).
- **Rhett Miller, Carson Daly.**

Wednesday, 10/2

- **Avril Lavigne, Regis & Kelly.**
- **Kathy Mattea, The View (ABC,** check local listings for time).
- **Willie Nelson** kicks off the 17th season of PBS's **American Masters** (check local listings for time).
- **Jackson Browne, Jay Leno.**
- **Clinic, David Letterman.**
- **Bonnie Raitt, Conan O'Brien.**
- **Uncle Kracker, Carson Daly.**

Thursday, 10/3

- **Avril Lavigne, The View.**
- **Michelle Branch, Jay Leno.**
- **Nitty Gritty Dirt Band, David Letterman.**
- **Jurassic 5, Conan O'Brien.**
- **Peter Gabriel and 'N Sync's Joey Fatone, Carson Daly.**

— Julie Gidlow

72 million households

Tom Calderone
VP/Programming



Plays

NELLY I/KELLY ROWLAND Dilemma	28
JUSTIN TIMBERLAKE Like I Love You	27
EMINEM Cleanin' Out My Closet	24
CAM'RON Hey Ma	23
EVE I/ALICIA KEYS Gangsta Lovin'	21
JIMMY FALLON Idiot Boyfriend	21
SHAKIRA Objection (Tango)	16
HAPPY ROOTS Po' Folks	15
AVRIL LAVIGNE Sk8er Boi	14
N.O.R.E. Nothin'	14
ASHANTI Happy	14
STYLES Goodtimes	14
RED HOT CHILI PEPPERS By The Way	14
LUDACRIS I/MYSTIKAL & I-20 Move Bitch	13
NO DOUBT I/LADY SAW Underneath It All	13
SYSTEM OF A DOWN Aerials	13
VINES Get Free	13
WHITE STRIPES Dead Leaves & The Dirty Ground	13
FLOETRY Floetic	12
VANESSA CARLTON Ordinary Day	11
3LW I Do (Wanna Get Close To You)	11
BRUCE SPRINGSTEEN The Rising	10
OUR LADY PEACE Somewhere Out There	10
JIMMY EAT WORLD Sweetness	10
P.O.D. Satellite	9
PUDDLE OF MUDD She Hates Me	9
LL COOL J Luv U Better	9
SCARFACE On My Block	8
FABLOUS I/JAGGED EDGE Trade It All, Pt. 2	7
DANIEL BEDINGFIELD Gotta Get Thru This	7
BIG TYMERS Oh Yeah	7
MICHELLE BRANCH Goodbye To You	6
TRICK DADDY I/BIG BDI & CEE-LO In Da Wind	6
U2 Electrical Storm	6
BEENIE MAN I/JANET Feel It Boy	5
NIVEA Don't Mess With My Man	5
JENNIFER LOVE HEWITT Barenaked	5
COLDPLAY In My Place	5
GOOD CHARLOTTE Lifestyles Of The Rich...	5
LINKIN PARK Points Of Authority	5
GAVIN ROSSOALE Adrenaline	5
NICK CARTER Help Me	5
STROKES Someday	5
JUSTINCASE Don't Cry For Us	5
CLIPSE When The Last Time...	4
TAPROOT Poem	4
ANGIE MARTINEZ If I Could Go	4
KYLIE MINOGUE Love At First Sight	3
MONICA All Eyes On Me	3
MOBY Extreme Ways	3
BRITNEY SPEARS Boys	3
TRUST COMPANY Downfall	3
PINK Just Like A Pill	2
AMERIE Why Don't We Fall In Love	2
WYCLEF JEAN I/CLAUDETTE ORTIZ Two Wrongs	2
BBMAK Out Of My Heart	2
MARIO Just A Friend 2002	2
WEZEEZ Keep Fishin'	2
KORN Thoughtless	2
AUDIOVENT The Energy	2
MUSIQ Dontchange	2
DAKENFOLD Stary Eyed Surprise	2
DARIUS RUCKER Wild One	2
DISTURBED Prayer	2
NEW FOUND GLDRY My Friends Over You	2
SEAN PAUL Gimme The Light	2
XZIBIT Multiply	2

Video playlist for the week ending Sept. 21.

75 million households

Paul Marszalek
VP/Music Programming



ADDS

FAITH HILL Cry	
NO DOUBT I/LADY SAW Underneath It All	33
PINK Just Like A Pill	33
RED HOT CHILI PEPPERS By The Way	32
DAVE MATTHEWS BAND Where Are You Going	31
CREEO One Last Breath	30
NELLY I/KELLY ROWLAND Dilemma	24
U2 Electrical Storm	24
JOHN MAYER Your Body Is A Wonderland	24
SANTANA I/MICHELLE BRANCH The Game Of Love	23
BDN JOVI Everyday	23
SHERYL CROW Steve McQueen	22
SHAKIRA Objection (Tango)	22
ASHANTI Happy	21
NDRAH JONES Don't Know Why	21
GDO GDD DDLLS Big Machine	20
VANESSA CARLTON Ordinary Day	20
JUSTIN TIMBERLAKE Like I Love You	20
OUR LADY PEACE Somewhere Out There	20
UNCLE KRACKER In A Little While	20
LIFEHOUSE Spin	9
PETER GABRIEL The Barry Williams Show	9
HOOBASTANK Running Away	8
INOIA.ARIE Little Things	7
JENNIFER LOVE HEWITT Barenaked	7
LEANN RIMES Life Goes On	7
COLDPLAY In My Place	6
MICHELLE BRANCH Goodbye To You	6
DUNCAN SHEIK On A High Note	6
LAMYA Empires	4
DANIEL BEDINGFIELD Gotta Get Thru This	4
JIMMY EAT WORLD Sweetness	3
JACK JOHNSON Flake	3
RHETT MILLER Come Around	2
EVE I/ALICIA KEYS Gangsta Lovin'	1
P. DIDDY I/GINUWINE I Need A Girl, Pt. 2	1
ERYKAH BADU I/COMMON Love Of My Life	1
LL COOL J Luv U Better	1

Video airplay for Sept. 23-29.

36 million households

Cindy Mahmoud
VP/Music Programming
& Entertainment



VIDEO PLAYLIST

MUSIQ Dontchange
HAPPY ROOTS Po' Folks
STYLES Good Times
EMINEM Cleanin' Out My Closet
SEAN PAUL Gimme The Light
FABLOUS I/JAGGED EDGE Trade It All, Pt. 2
NELLY I/KELLY ROWLAND Dilemma
EVE I/ALICIA KEYS Gangsta Lovin'
LUDACRIS I/MYSTIKAL & I-20 Move Bitch
BIG TYMERS Oh Yeah
RAP CITY TOP 10
FABLOUS I/JAGGED EDGE Trade It All, Pt. 2
N.O.R.E. Nothin'
LUDACRIS I/MYSTIKAL & I-20 Move Bitch
EMINEM Cleanin' Out My Closet
LL COOL J Luv U Better
PASTOR TROY Are We Cuttin'?
BIG TYMERS Oh Yeah
LIL WAYNE Way 0' Life
NELLY I/KELLY ROWLAND Dilemma
EVE I/ALICIA KEYS Gangsta Lovin'

Video playlist for the week ending Sept. 29.



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

ADDS

TRICK PONY On A Mission
TERRI CLARK I Just Wanna Be Mad

TOP 20

LEE ANN WOMACK Something Worth Leaving Behind
WILLIE NELSON Maria (Shut Up And Kiss Me)
DIAMOND RIO Beautiful Mess
MARTINA MCBRIDE Where Would You Be...
MONTGOMERY GENTRY My Town
KEITH URBAN Somebody Like You
JOE NICHOLS The Impossible
PHIL VASSAR American Child
REBECCA LYNN HOWARD Forgive
PINMONKEY Barbed Wire And Roses
NICKEL CREEK This Side
RASCAL FLATTS These Days
TDBY KEITH Courtesy Of The Red, White And Blue
BLAKE SHELTON Ol' Red
EMERSON DRIVE Fall Into Me
DIXIE CHICKS Landslide
TAMMY COCHRAN Life Happened
TRAVIS TRITT Strong Enough To Be Your Man
OIXIE CHICKS Long Time Gone
KENNY CHESNEY The Good Stuff

HEAVY

DIAMOND RIO Beautiful Mess
JOE NICHOLS The Impossible
KEITH URBAN Somebody Like You
LEE ANN WOMACK Something Worth Leaving Behind
MARTINA MCBRIDE Where Would You Be
MONTGOMERY GENTRY My Town
RASCAL FLATTS These Days
REBECCA LYNN HOWARD Forgive

HOT SHOTS

DIXIE CHICKS Landslide
JENNIFER HANSON Beautiful Goodbye
TERRI CLARK I Just Wanna Be Mad
TOBY KEITH Who's Your Daddy?

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

Information current as of September 23, 2002.



Jim Murphy, VP/Programming
19 million households

ADDS

ELIZABETH COOK Stupid Things
SHEDAISY Mine All Mine
TERRI CLARK I Just Wanna Be Mad
TRICK PONY On A Mission

TOP 10

KEITH URBAN Somebody Like You
RASCAL FLATTS These Days
MONTGOMERY GENTRY My Town
TOBY KEITH Who's Your Daddy?
REBECCA LYNN HOWARD Forgive
GEORGE STRAIT She'll Leave You With A Smile
BILLY RAY CYRUS What Else Is There
DARRYL WORLEY I Miss My Friend
DIAMOND RIO Beautiful Mess
JOE NICHOLS The Impossible

Information current as of September 24, 2002.

FILMS

BOX OFFICE TOTALS

Sept. 20-22

Title/Distributor	\$ Weekend	\$ To Date
1 Barbershop (MGM/UA)	\$12.81	\$38.39
2 The Banger Sisters (FOX Searchlight)*	\$10.03	\$10.03
3 My Big Fat Greek Wedding (IFC)	\$9.74	\$124.05
4 Ballistic: Ecks vs. Sever (WB)*	\$7.01	\$7.01
5 The Four Feathers (Paramount)*	\$6.85	\$6.85
6 One Hour Photo (FOX Searchlight)	\$4.63	\$21.74
7 Signs (Buena Vista)	\$3.50	\$217.94
8 Swimfan (FOX)	\$3.48	\$24.44
9 Stealing Harvard (Sony)	\$3.30	\$10.60
10 Trapped (Sony)*	\$3.21	\$3.21

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

COMING ATTRACTIONS: This week's openers include *Sweet Home Alabama*, starring Reese Witherspoon. The film's Hollywood soundtrack sports cover tunes by Jewel (Lynyrd Skynyrd's title cut), *The Calling* (The Georgia Satellites' "Keep Your Hands to Yourself") and *Sheryl Crow* (Hank Williams' "Long Gone Lonesome Blues"), as well as *Avril Lavigne's* "Falling Down," *Shedaisy's* "Mine All Mine," *Ryan Adams'* "Gonna Make You Love Me," *Uncle Kracker's* "To Think I Used to Love You" and songs by *Shannon McNally, Dolly Parton,*

The Freestylers, Charlotte Martin and *Jason Chain.*

Opening in more markets this week is *The Man From Elysian Fields*, starring *Mick Jagger.*

Currently in theaters are *Ballistic: Ecks vs. Sever* — whose Varese Sarabande soundtrack contains BT's "Smartbomb," *Bedrock's* "Heaven Scent," *The Crystal Method's* "Name of the Game," *Curve's* "Hell Above Water," *Darude's* "The Flow" and *Sasha's* "Bloodlock" — and *Trapped*, co-starring Hole frontwoman *Courtney Love.*

— Julie Gidlow



2

David Cohn
General Manager

EVE I/ALICIA KEYS Gangsta Lovin'
CAM'RON Hey Ma
SYSTEM OF A DOWN Aerials
NELLY I/KELLY ROWLAND Dilemma
COLDPLAY In My Place
JOHN MAYER Your Body Is A Wonderland
NO DOUBT I/LADY SAW Underneath It All
VINES Get Free
PUDDLE OF MUDD She Hates Me
JURASSIC 5 What's Golden?
HAPPY ROOTS Po' Folks
LUDACRIS I/MYSTIKAL & I-20 Move Bitch
SLUM VILLAGE Tainted
TRICK DADDY I/BIG BDI & CEE-LO In Da Wind
FABLOUS I/JAGGED EDGE Trade It All, Pt. 2
WHITE STRIPES Dead Leaves & The Dirty Ground
CLIPSE When The Last Time...
RED HOT CHILI PEPPERS By The Way
STYLES Goodtimes
QUEENS OF THE STONE AGE No One Knows
GOOD CHARLOTTE Lifestyles Of The Rich And Famous
STROKES Someday
LINKIN PARK Points Of Authority
CHEVELLE The Red
BEN KWELLER Wasted And Ready

Video playlist for the week of Sept. 16-22.



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A Perry Capital Corporation

HBC

Continued from Page 1

President, Efrain Gonzales, lives within the service area of HBC's Spanish News/Talk WADO-AM/ New York, its assertions afforded it the requisite authority to file a petition to deny the deal.

However, HBC said its research revealed that, while the NHPI was incorporated in the state of Delaware in 1995, the group failed to pay taxes and became an inactive corporation two years later. Per FCC rules, HBC pointed out, that means the NHPI does not hold the requisite "party in interest" standing to file a petition.

"The NHPI has not existed, even for a moment, at any time during the past five years," HBC argued. "An entity that doesn't exist cannot be a 'party' to anything, much less a 'party in interest.'"

Turning its attention to Gonzalez's residency within WADO's service contour, HBC argued that an organization that doesn't exist can't have a president. Interestingly, HBC acknowledged that if Gonzalez had filed as an individual, rather than as President of the NHPI, he might have had standing to file a denial petition.

HBC nonetheless addressed the issues raised in the NHPI's petition, specifically its assertion that Clear Channel controls HBC and that Spanish Broadcasting System's pending antitrust lawsuit against Clear Channel and HBC supports that claim.

Packer

Continued from Page 1

News, Talk and Sports radio. He has held a variety of positions, including PD, on-air host, researcher and consultant, and has worked at WXYT and WXYZ in Detroit, KTRH/Houston, KABC/Los Angeles and WOAI/San Antonio.

Before making the move to News/Talk, Packer spent 10 years in music

Letter

Continued from Page 3

Your reporter should have verified that information. *Radio World* does not issue credentials to trade shows; the NAB does so. The person in question was not an employee of *Radio World* or IMAS Publishing or a freelance writer carrying a press pass. Our publication does not in any way endorse or support those who would seek to disrupt industry conventions. We have no connection with this person.

Paul McLane
Editor, *Radio World*

Editor's note: Prometheus Radio activist Hannah Sassaman, in an interview with an R&R reporter, stated and later confirmed that she was given an "entry pass" for admission to the NAB Radio Show's convention floor by a person affiliated with *Radio World*. Sassaman did not enter the convention floor under the guise of a *Radio World* staff member or freelance writer and never stated that she was credentialed by the publication.

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

HBC argued that the SBS suit has not yet been ruled upon and that, as a matter of law, a pending complaint is insufficient to support a petition to deny. What's more, HBC argued that its ownership structure — including Clear Channel's stake — has been reviewed and approved by the FCC on two prior occasions.

Meanwhile, Univision called the claims made by the NHPI, as well as by Elgin FM, which filed an informal objection, "diatribes against Clear Channel, an entity that is not a party to the application."

Univision said the groups' claims that Clear Channel will wield control

over the postmerger HBC have no factual support, pointing out that Clear Channel will control only a 3.66% voting interest in the merged entity. Further, Univision claimed the NHPI's own engineer acknowledged that the transaction complies with FCC rules.

Univision also pointed out to the FCC that the NHPI and Elgin failed to raise "specific allegations of fact" relevant to the merger application and to prove that the proposed deal would not be in the public interest. "The absence of such factual allegations is fatal," Univision said, "and the NHPI and Elgin pleadings should be promptly dismissed."

radio, including stints as an air talent at KTSA/San Antonio, KRBE/Houston and KYA-AM & FM/San Francisco. As owner of Michigan-based Packer TalkRadio Consulting since 1996, he's worked with radio stations in more than 20 markets throughout the U.S. and Canada. Additionally, he has consulted Prime Sports Networks, as well as such syndicated Talk radio talents as Dr. Toni Grant and Doug Stephan.

"Zemira Jones, Mike Elder and the team have done an outstanding job of evolving WLS into one of America's leading News/Talk radio stations," Packer said. "I'm thrilled to have this opportunity to work with a talented, dynamic team in one of America's most exciting cities. Together, we'll continue growing WLS while solidifying our position as Chicago's News/Talk station."

— Al Peterson

Waiting For Susan

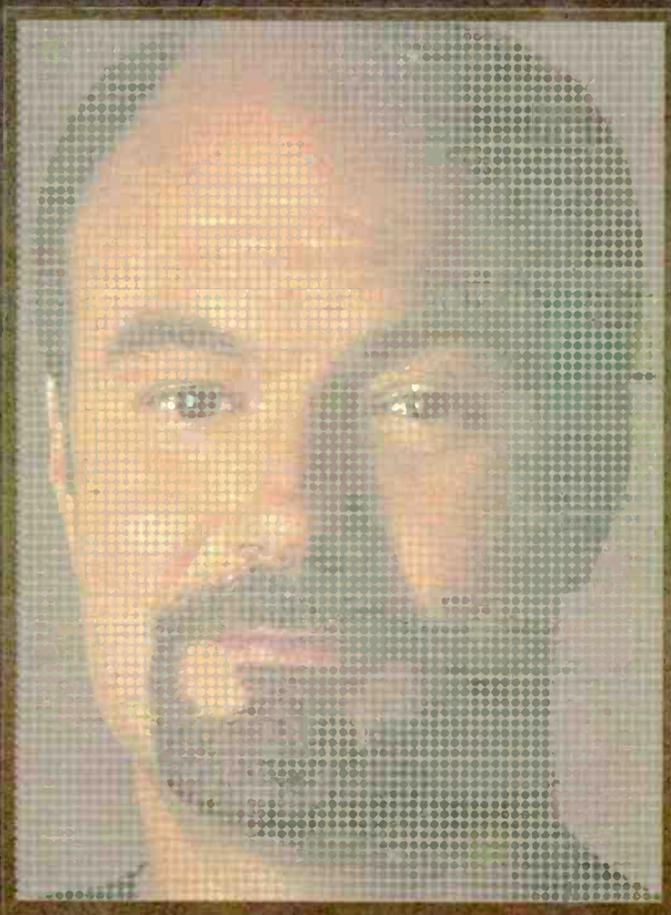


Tone-Cool/Artemis will release Grammy nominee Susan Tedeschi's new album, *Wait for Me*, on Nov. 19. The first single from her sophomore effort will be "Alone," which was written by Tommy Sims, who also co-wrote Eric Clapton's "Change the World." Seen here are (l-r) Artemis EVP Michael Krumper; Tone-Cool founder & CEO Eric Richard Rosenblatt; Artemis Chairman/CEO Danny Goldberg; Tedeschi and her son, Charlie Trucks; Artemis President Daniel Glass; and Tone-Cool President Dave Bartlett.

THE SCORES THAT MATTER!



TONY BRUNO



WINNING RATINGS

MEN 25-54

KXTA Los Angeles	UP 50%
KTCT San Francisco	UP 240%
WINZ Miami	UP 10%
WTEM Wash. DC	UP 47%
KGME Phoenix	UP 30%
KTKR San Antonio	UP 107%
WFXJ Jacksonville	UP 117%

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PART TWO OF A TWO-PART SERIES

When Talk Hosts Cross The Line

More candid comments from the industry on the Opie & Anthony scandal

This week we present more of the industry comments we received concerning the recent axing of WNEW/New York and Westwood One's Opie & Anthony after their now-infamous sex-in-St. Patrick's Cathedral stunt last month.

I've tried to offer this forum to as wide a variety of voices as possible these past two weeks — programmers, air talent, managers and others in Talk radio — but space constraints have prevented me from including all the opinions I've heard from you in recent weeks. As always, your feedback on this still-developing topic, as well as on anything you read in these pages each week, is welcomed and strongly encouraged. Contact me at apeterson@radioandrecords.com or 858-486-7559.

Bill McMahon
Guru of Gab/San Diego

Freedom is one of America's most precious assets. The greatest threat to freedom from within our country is a lack of duty and responsibility in exercising it. Every act of freedom affects someone or something. Irresponsible actions taken in the name of freedom will eventually contribute to the reduction or elimination of the very freedom that makes these acts possible.

The Opie & Anthony Sex for Sam stunt is a sad and increasingly typical abuse of, and a damaging blow to, our freedom. Consider this statement

by Jim Koch, Chairman and founder of the Boston Beer Co. — brewer of Samuel Adams Beer and sponsor of Sex for Sam — describing his motive for participating in this so-called "promotion." He told the *Boston Globe*, "I didn't want to miss the chance to reach 5 million beer drinkers." Infinity Broadcasting and Opie & Anthony's motive for airing the promotion was likely very similar; something like, "We did not want to miss the opportunity to attract 5 million radio listeners."

In America, the Boston Beer Co., Infinity Broadcasting and Opie & Anthony have the right to freely create products and lure customers to them. They have the freedom to choose the means by which they attract beer drinkers and radio listeners. They jointly chose Sex for Sam in St. Patrick's Cathedral in New York to entice customers to their products. Unfortunately, they did not consider the duty associated with the right of liberty nor take responsibility for the effect their freely chosen means of attracting customers would have on a child and his family in the church pew next to the performance of the Sex for Sam stunt.

Let's hope and pray that this woefully misguided abuse of freedom will call attention to the duty and responsibility that are required to maintain this most precious of our country's assets.

Kelly Carls
Clear Channel/Louisville

I believe this case illustrates the new facts of life for large, publicly held media companies. Owners have many more constituents to placate than they used to. They must appease stockholders, Wall Street analysts, public advocacy groups, members of Congress and regulators who are already looking for excuses to clamp down on our industry. Plus, in the current soft economy, any listener intimidation of advertising clients could potentially wreak havoc with a station's budget.

It creates a Catch-22 for edgier talents. On the one hand, they're urged to be creative, different and ear-catching. On the other, if they go too far over the line, they'll be handed their heads. The only problem is, no one knows precisely where the line is today. Consequently, I believe that, all in all, we'll see a general pullback in outrageousness on the radio.



LET FREEDOM RING TOUR HITS SPOKANE

ABC Radio Networks' syndicated talker Sean Hannity made a stop in eastern Washington to sign copies of his new best-selling book and visit with affiliate KXLY-AM/Spokane. Seen here (l-r) are KXLY PD Bud Nameck, Hannity, KXLY Sales Manager Roger Nelson and GM/KXLY Radio Group Chris Garras.

Holland Cooke
McVay Media Alliance

The most comical wrinkle in the Opie & Anthony story so far came the other day, when it was reported that Infinity wanted "credit for acting quickly" to cancel the show. After they acted pretty darn deliberately in creating the show? Please. This blame game is so corporate. Opie & Anthony didn't stumble into the studio; they were hired, at handsome wages, to push the envelope. This flap over the sex-in-church faux pas is the marketplace regurgitating.

What's instructive about this episode — its silver lining — is that it sets the boundaries. At every convention where I've heard FCC commissioners speak, Chairman Michael Powell will say, "We're not in the content business," and Commissioner Michael Copps will beg to differ. This incident throws gas on Copps' flames. Certainly, this case has some appeal, in the classic sense, as a case study of freedom of speech. That's a precious right. In order for speech to be truly free, everybody gets to talk — Nazis, the Klan, Anita Bryant, everybody. Strictly speaking, this case is "chilling." What the marketplace is telling us, "Please — chill this kind of speech."

Andrew Ashwood
WOAI/San Antonio

Given the history of Opie & Anthony, I think this was something that was bound to happen sooner rather than later. Like it or not, after Sept. 11, 2001 a lot of things changed in America, and one of those changes has been the resurrection of certain barriers in our culture. People have become much more emotional than they might otherwise have been.

Add to that the fact that this stunt didn't take place on a little radio station in some small town; it happened on a high-profile radio station in the biggest radio market in the country, which also happens to have a large Catholic population. And put all that together with the fact that this incident took place inside St. Patrick's Cathedral — a national shrine and a sacred and holy place to so many — and the results were inevitable, in my opinion.

As far as management's responsibility in all this, I think management must always know they are the guardians of the station's license and all that goes with that. That includes knowing and respecting community standards. Airing two people "doing it" in a church? I think that's probably over the line in

Continued on Page 22

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When Talk Hosts....

Continued from Page 21

most any city in America. So, in a situation like this, I think it's appropriate that both management and the talent should pay the price.

Personally, I sure wouldn't want to turn on my station and hear one of our hosts broadcasting two people having sex at the Alamo. There are far too many other ways for all of us to develop creative and compelling programming. Some may call it "reality radio," but this was reality radio gone too far. It's not the radio business I grew up in.

David Bornstein

Consultant & Talent Coach/New York

So Opie & Anthony decided to make listeners laugh. They came up with the idea of listeners having sex in St. Patrick's Cathedral in New York and having a producer do play-by-play over a cell phone. I won't judge the humor; that's subjective. But I will judge the judgment. The No. 1 priority — there is no close second — is to protect the license. Without a vehicle, you cannot drive. Without a license, you cannot broadcast, serve the public and make money.

If the idea was deemed good radio but in inappropriate taste for keeping the license, why not revert to the radio broadcast standard, theater of the mind? Certainly, the PD should be deciding the boundaries of taste, but practicing safe radio is like practicing safe sex: It gets the job done, and nobody gets hurt.

Theater-of-the-mind radio, with good production, could have gotten the listener into the location, the act, the mind-set and the joke. Add some crude phoners from listeners about their experiences, and they would have achieved the same result without jeopardizing the license. They would not have lost one listener by using the creativity that radio affords talent. But now Opie & Anthony have possibly lost their jobs, their syndication deal and perhaps the station's license.

Dave Sniff

KFMB/San Diego

You have to fire them, but they shouldn't have been fired. Infinity and Westwood One are no strangers to this style of radio. With the reputations of talented communicators like Howard Stern, Don & Mike, Tom Leykis and Opie & Anthony, they not only know that controversy will follow, they expect it and, most

likely, will celebrate it when it happens. Infinity did what it felt it had to do to protect the license of WNEW.

Still, it is somewhat hypocritical to seek out talent who get attention via controversy based on sexual content and then dismiss that talent when it isn't the type of controversy you want. You can't have it both ways. And you can't expect the talent to clearly see the line they can't cross, given that the majority of the time they're applauded and rewarded by the audience and their employers for the attention they receive.

It is both the PD's and the GM's responsibility to have a strong enough relationship with the talent that there is an understanding of how far they can go with controversy, especially in a situation that involves a stunt, broadcasting from a public location or involving audience members in the risk. I maintain that great talents want the support and structure of management. They want to know where the boundaries are, and they will respect the boundaries if they have the security of a relationship built on trust with management. If the PD or GM hasn't developed that structure of security and trust, they should probably share the fate of the talent.

Kipper McGee
WDBO/Orlando

The prevailing wisdom on the question of how far is too far has generally been to adhere to "community standards." By all accounts, this one crossed that line in New York City for a very vocal minority, if not a majority, of that community's residents. It seems to me that the larger question should be, What kind of teeth does an FCC fine have? If you get caught speeding, you generally get a ticket and a fine. After several tickets, you can lose your driver's license. But with the FCC, it sometimes seems that recurring fines are simply a cost of doing business, which means that as long as your checkbook holds out, anything goes. That's probably not the best signal to send.

There is an old saying in our business: "The morning show gets two books, the PD gets two morning shows, and the GM gets two PDs." Good management should support good talent in fighting the good fight. However, all parties should be aligned on the definition of what the good fight is. If the government or a special-interest group attacked a talent for questioning the government, we would rightfully be up in arms. But when it comes to community standards, it seems the marketplace should decide, in which case management will inevitably take their lumps — or get their rewards, as the case may be.

Mike Gallagher

Salem Radio Networks

I've always been reluctant to criticize other broadcasters, even the shock jocks who do things most of us wouldn't dream of doing on the air — or off, for that matter. It's pretty obvious that this Opie & Anthony stunt crossed any line that might still have remained. However, companies pay these guys to shock an audience in order to pull numbers, and Opie & Anthony did both. So it seems to me that their managers absolutely bear plenty of responsibility too. I think the bright spot of this story is that Infinity did the responsible and appropriate thing, and that reflects well on their organization.

Valerie GellerGeller Media International/
New York

During my recent client visit to Australia, the Opie & Anthony incident made international news. Much of my gig there is coaching and convincing talk hosts to take risks, push the envelope, go outside their comfort zones and try things on the air that have not been done before. But as that story broke, I found myself having to explain that taking a risk means sometimes crossing the line and having to take the consequences of crossing that line.

What holds creative people back from greatness? It's usually fear — fear of failure, fear of looking foolish, fear of making mistakes and, finally, fear of losing the gig. But nobody dies. The worst thing that happens is you lose the gig, and that's happened

before. The Greaseman, Doug Tracht, crossed the line in a highly publicized incident that resulted in his being out of a job for a while. However, Greaseman is funny, talented and original. He's proven that he can bring sets of ears to the radio. He's now back on the air, entertaining people once again with the gift of laughter and his original take on life and issues, even though, when he was fired, some said he'd never work in radio again.

One of the beautiful things about being an American is that you are allowed to try and fail in our country. Freedom of speech is our right. I believe in freedom of the press with my entire soul and work around the world in newsrooms and with talk hosts and producers to help people in countries that have previously not had that privilege learn to work with true freedom of information. In America, if you can get an audience, get ratings and bring in money, you'll work.

Jeff Katz

WPHT/Philadelphia

Let's face it, there is always this debate about "the line" — a line that is never clearly defined for most Talk radio personalities and, in the case of Opie & Anthony, a line that was to be approached and prodded on a regular basis, at the direction of the station's management.

I think the first distinction that has to be made is to clearly state that Opie & Anthony are not Talk radio personalities, they are shock merchants. Their entire act is based on a minimal amount of somewhat humorous discussion and a huge amount of pure, unadulterated shock-value stunts. They were, in my opinion, victims of their own success.

They were the most effective and accomplished purveyors of this new genre of shock talk, and, because of that, they had to continually reach lower and lower and go further and further. If their firing had not come from this particular event, you have a feeling that it would have happened eventually.

As for the managers involved, they must be held accountable too. This notion that they were unaware of the mind-set of *The Opie & Anthony Show* and its performances is pretty laughable. Opie & Anthony were hired by people who knew what they did, asked them to do it on a regular basis, took all the monetary benefits of those shows and, when it became a threat, cut them loose.

It really is the old story about the snake, who, after being rescued by a kindly man, eventually bites him. When asked why it bit the man who had given it love and attention, the snake replies, "You always knew I was a snake."

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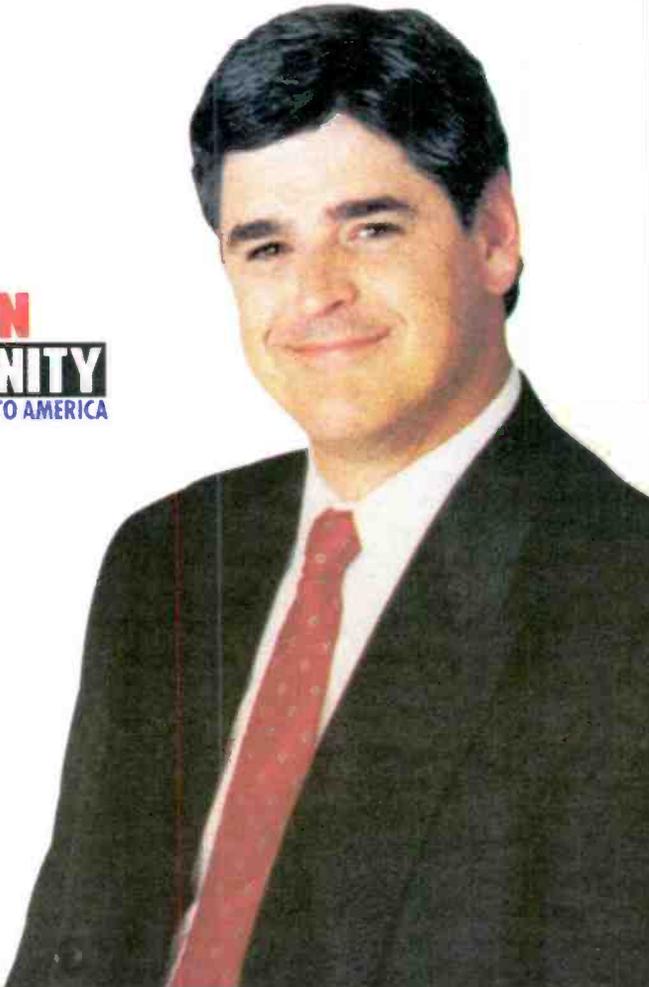
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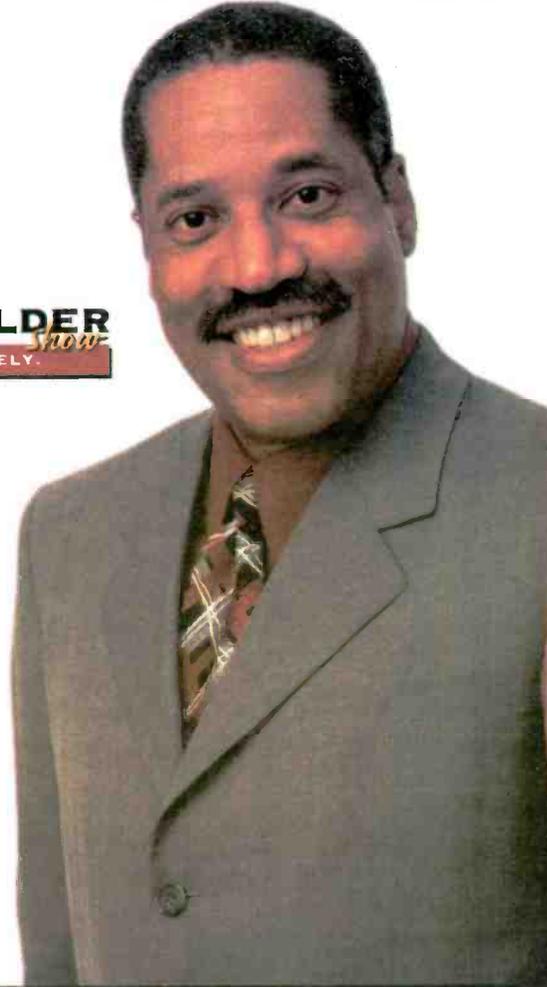
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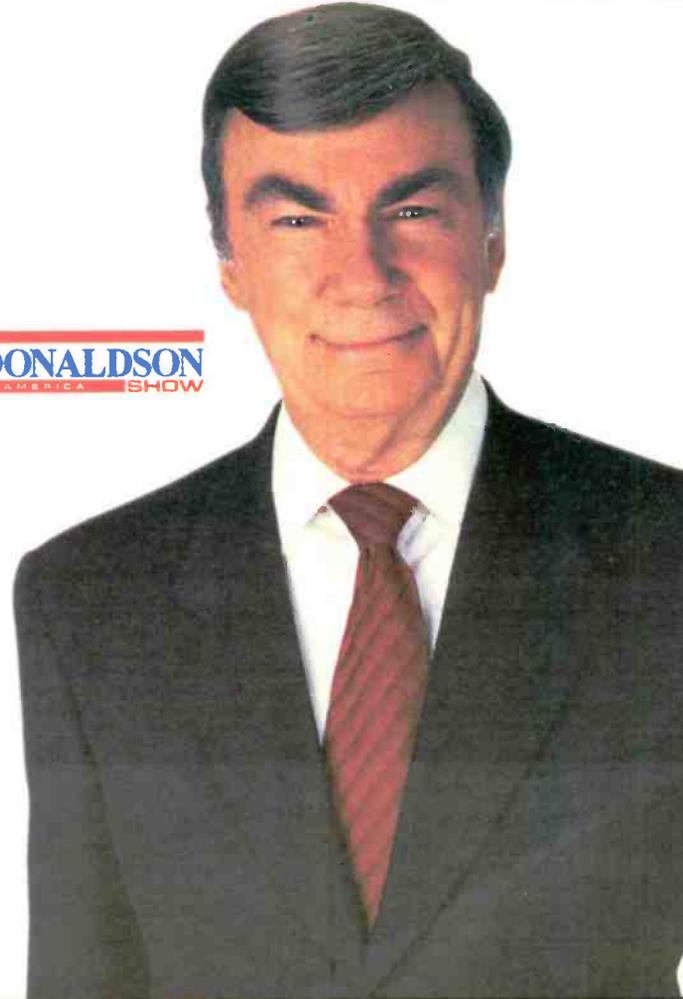
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Paul Drew's View

'If you don't know who the customers are, you flunk the test'

By Bob Shannon

Yoko Ono had called for him six times.

It was 1980, early in the year. "When I called her back, she said, 'This is secret, confidential; you can't tell anybody,'" Paul Drew says. Once he agreed mum was the word, Yoko confided that she and John Lennon wanted to make a new record but didn't have a manager.

"She asked me to help them," says Drew.

That Drew would get a call from Lennon's camp isn't as off-the-wall as it seems. First of all, while at WQXI/Atlanta in the mid-'60s he'd traveled with The Beatles. Then, in the late '70s, after a stint as VP/Programming for RKO Radio, Drew journeyed to Japan regularly and, by chance, ended up at the same hotel as the Lennons.

"One night I heard someone call my name," he recalls. He turned around to find John and Yoko. "We went into the restaurant and talked for about three hours. It was a beautiful experience. They checked out the next morning, but John left me a lovely handwritten note."

Fast forward. Drew's on the phone with Yoko again.

"Are you familiar with my music?" she asked.

"Not all of it," he answered.

(Forgive me, but who is?)

"So, I spent an evening listening to Yoko Ono," Drew recalls. "Can you imagine what that was like?"

The record John and Yoko made — *Double Fantasy* — was finished by the fall of 1980, but there was still no record deal. Drew says, "Yoko called and said, 'We have all these offers and don't know what to do. Can you come to New York and help us?'"

Drew flew on his own dime, checked into the Waldorf and then joined the Lennons for dinner. "We went to a restaurant where they had a private room and a stack of letters and telegrams," he says.

One inquiry was from David Geffen.

"I told them to sign with David," Drew says. "When

they asked why, I said, 'David will care about your music because his name is on every record pressed.'"

At some point, Drew says, "Yoko asked if I would consider managing them. Then she asked me for a bunch of numbers." Two days later Yoko called back to say the numbers — dates, times, astrology-related stuff — hadn't checked out.

"I didn't want to say no, so fate helped me out," Drew says.

It wasn't the first time.

GOOD FORTUNE

One Saturday night in 1957. Drew was fresh out of Wayne State University in Detroit and in the middle of an odyssey through Pennsylvania and Ohio designed to land him a radio job. "You know, to meet PDs and GMs," he says. "Hello, I'm Paul Drew from Detroit, and I've got a tape. Nobody hired me." He found himself sitting down to dinner at his uncle's kitchen table in Cincinnati.

"He had a copy of *Fortune* magazine," Drew says. On the magazine's cover was a picture of Atlanta. "You know," his uncle said, pointing to the city's skyline, "if I was a young guy like you, this is where I'd go for a future."

Adrenaline racing, Drew bolted out the door, jumped into the car he'd borrowed from his mother,

gunned the engine and aimed south. Down through Kentucky he went, across Tennessee into Georgia, two-lane highways all the way. "Eventually, I ended up in Atlanta and went straight to WQXI," he says. "But they didn't have a job."

"So then I went over to WGST and discovered that they'd just fired somebody. I got hired." Job in hand, Drew drove home to Detroit, packed his stuff, bought a car and hit the road again.

Heading back toward Atlanta Drew, flashed on something he'd heard from his college professor Lee Dreyfus, a future governor of Wisconsin. "If you keep

knocking on doors," Dreyfus had coached, "someone will hire you. That's how it works in radio."

He was right, thought Drew. You just have to keep knocking on doors.

SOUTHERN NIGHTS

Atlanta then wasn't what it is today.

In 1957, the year Drew took over the night shift at WGST, the city's population was under a million, traffic wasn't a hassle yet, and, in fact, Atlanta's first parking meter had only been in business for five years.

"I was one of the top three personalities on at night in Atlanta," Drew says, adding that he rode the wave of *American Bandstand* and the birth of rock 'n' roll. "It was about timing," he says.

Across town from WGST was Bill Drake's WAKE. Across the pool in Drew's apartment complex was Drake himself. "One day Drake and I had breakfast, and he asked me if it wasn't about time that I became a WAKE Hit Parader," Drew says. Drew allowed that the timing was about right. By 1961, he says, "I was looking for a place to go where I could be better."

Now, get ready for an eye-opener.

Drew, who would move over to WQXI/Atlanta in 1963, become PD in 1966, then program CKLW/Windsor-Detroit — a station consulted by Drake-Chenault — WIBG/Philadelphia and KFRC/San Francisco and, ultimately, end up as PD of KHJ/Los Angeles and VP/Programming for the entire RKO chain, says, "In 1966 I knew that KHJ wasn't Bill Drake."

When Boss Radio hit, Drew says he thought to himself, "That can't be Drake! What did he learn? When did he learn it? In Stockton? In Fresno?"

"KHJ was Ron Jacobs," says Drew. "Everything I got at CKLW came from KHJ. It's all in Ron's book. He didn't get the glory, and he didn't get the money. Why Drake-Chenault didn't give Ron extra is beyond me, but they didn't want Ross Taber [RKO General's VP/Radio] to know the truth: that it wasn't them."

Is the record straight now?

Next week, *Drew-isms*, hits and misses, why programming is important, working for the government and Paul Drew's next dream.



Paul Drew

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

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Ra Rises At Rock, Thanks To 'AAF

■ Boston Rock powerhouse discovers another contender

If the old adage "It's not what you know, it's who you know" holds any truth, then bands should definitely get to know the DJs at Boston Active Rocker WAAF. The most famous story regarding the station involves former afternoon host Rocko, who discovered Godsmack. Well, 'AAF has once again discovered a band. This time the story involves Beantown's favorite female rocker, WAAF's Mistress Carrie, and a New York-Boston act called Ra.

"Four and a half years as a deejay here, and I finally got one," Carrie says with a laugh. It all started for Ra when the Mistress secured the group's demo through a mutual friend. "He thought it was really good, but he wanted to know what I thought," she says. "He played me the first couple of tracks at my house, and I said, 'If you let anybody else try to break this band before me, I'll chop your nuts off and shove them down your throat!'"

Wright Stuff

The group, which was independent after leaving Edel America, cut a radio edit of the song that Carrie thought was strongest, the current single, "Do You Call My Name." The production, however, left much to be desired. Talk started about remixing the single, and Carrie asked the band who their dream producer would be. Fans of Sevendust, the guys in Ra mentioned noted producer Toby Wright, who just happens to be a friend of Carrie's. Wright remixed it for free as a favor to her.

"I played the remix for everybody at the station, and they loved it," Carrie says. "That Tuesday, when [then-PD] Dave Douglas handed me the playlist to report the adds to R&R, it was on there. I asked if he had made a typo."

It wasn't a typo, and 'AAF began spinning the Wright remix. Carrie did have some concerns, however, when Douglas was released from the station not too long after Ra's add. When new PD Keith Hastings arrived, she sat down with him to discuss the Ra story.

"It just so happens that the first day Keith was here, the band was up here playing in the studio," Carrie says. "He met the band, and he really liked the song. Not only did he continue the support of the station, he upped the spins. A week later or whatever Universal signed them to a pretty significant two-record deal, from what I understand."

Be Proactive

Republic/Universal Records President Avery Lipman was familiar with

the band from his relationship with Ra manager Arma Andon — also the manager for Godsmack. When WAAF started spinning "Do You Call My Name," Lipman recalled Ra's name.

"The thing that really made this thing happen was the fact that the band positioned themselves for success," he says.

"They didn't try to get a record deal. They began taking their own steps to become successful, and that's it; that's what got our attention. They remixed the record, they got it on the radio station, they got the EP into



Ra

stores, and they played shows. They basically grabbed the bull by the horns.

"That's an important message for a lot of bands out there. You've got to look past positioning yourself to get a record deal. You've even got to look past the record company and be proactive and look further down the road. The record deal is part of the ultimate plan, but you have to set your sights pretty high."

Carrie can attest to Ra's local retail story. "In five weeks they went from having eight CDs at Newbury Comics on consignment to having TransWorld order 10,000," she says. "I started passing this band's demo out to record companies, and every record person I handed it to called me about it."

"Universal must have been walking around with a contract in their back pocket, because they made them an offer, and it was exactly what the band was looking for. I've been telling people on air to buy a copy of the

demo because it's going to be a collector's item."

Sales Stories

Such stories have made the job a little easier for Universal VP/Rock Formats Howard Leon. "It's always great to take a record to radio where a bunch of the work has already been done," he says. "To be able to point to a local fan base — a local sales base — and grow it out of that makes what I do a little bit easier. The people talking about the record become a little more vocal and a little more excited when that kind of stuff is demonstrated."

"The early response to this has been so phenomenal among what we consider to be the tastemaker stations — those with programmers who have been doing this for years and not only have a firm grasp of a good song, but also have a firm grasp of what their audience will react to."

"It's the type of development that you dream about. Having the right stations early on the record is one of the most encouraging things you could hope for. Markets like Boston, Sacramento, Norfolk, Denver and Detroit — these stations are blessings."

Given WAAF's discovery of Ra, Lipman cautions against the obvious Godsmack comparison. "It's easy to fall into that, since that also involved WAAF and Newbury Comics," he says. "But that's dangerous, because then you get expectations. We're just viewing this band for who they are and what they are. We've got our own set of expectations."

"What I'm really excited about is that there's really nothing that sounds like them. There's really no other record — or new record. I should say — on the radio right now that sounds like Ra. There's a retro tinge to it, but not retro in The New York Dolls or early Stones sense, like The Strokes or The Hives. Everyone's always clamoring that they want something new and different, and this record is that." "They're so diverse," Carrie ex-

Urban Goes With Floetry's Flow

With a neo-soul blend of poetry and music, the female duo known as Floetry are more than just a clever name. "It's where R&B and rap truly meet with a little neo-soul flavor," explains DreamWorks promo exec Doug Daniel. "Their sound doesn't fit into one nice, neat niche. It's something different."

Floetry's unique vibe has found a home at the Urban format, where stations like WAMO/Pittsburgh, WFUN/St. Louis, WENZ/Cleveland and others are spinning the anthemic lead single, "Floetic," and helping these London-based ladies move upstream chartwise.

The duo have secured New & Active status at CHR/Rhythmic, thanks to support from stations like KQBT/Austin and WDHT/Dayton. Meanwhile, Urban ACs KMJK/Kansas City and WHQT/Miami are also supporting the cause.



Floetry

Feeling It

Comprising Marsha Ambrosius (the "songstress") and emcee-songwriter Natalie Stewart (the "floacist"), Floetry are also known for their work with other notable artists. Besides working with Glenn Lewis, Jill Scott, Bilal and Eric Benet, among others, Floetry penned "Butterflies" for Michael Jackson's *Invisible* album. The ladies' own album, *Floetic*, is poised to take them from behind-the-scenes accolades to a spotlight all their own.

"The real secret is keeping them out on the road and staying in front of PDs," says Daniel. "The perfect example would be Chicago, where [WGC] Asst. PD/MD Tiffany Green and [GC] OM/PD Elroy Smith saw them and were kind of with it. Then we did something in Chicago one night, and Tiffany happened to come."

"When she saw the crowd reaction to the girls — and the fact that it was a new situation for the audience, too, where Floetry responded to them so well — that kind of flipped her. It's not anything new; it's just a matter of really paying attention to the details."

Also feeding the flow is an extremely cool video. "A lot of success has definitely come from BET and MTV, which embraced the video early on," Daniels says. "That was a big boost. At this point we're in a good spot. There's a lot of work to do, but the album is really deep."

"What really worked well for us was taking the girls out to the Radio One and Clear Channel conventions. They performed live, and once people got a chance to see them and feel them, it was more than just a record. I think that really helped us."

Radio Steps Up

WBLO & WGZB/Louisville PD Mark Gunn is also high on Floetry. "I had a chance to see the ladies live about a month ago, and they are the truth!" he says. WGZB is currently the spin leader on "Floetic," and, after talking to Gunn, it's no wonder why. "Floetry's 'Floetic' is, I think, what older demos have been looking for in the way of hip-hop that's accessible," he says.

"It's a very smooth groove that's caught on with our upper end. 'Floetic' is this year's 'Hey Mr. D.J.' [by Zhane] — and you remember how infectious that groove was. Anyone who can write a song like 'Butterflies' has some serious talent. Can you tell that I'm a fan?"

With the solid sounds found on *Floetic*, it shouldn't be long before others follow Gunn's lead. The band are currently finishing up opening dates for Grammy darling Alicia Keys and will continue to be highly visible throughout the remainder of the year and into 2003.

Daniels says, "It's about keeping radio going and keeping the girls out on the road. The next big artist-development thing for us is a tour with India.Arie. That starts at the end of October and goes till the end of January. That's the best artist-development tour we could find."

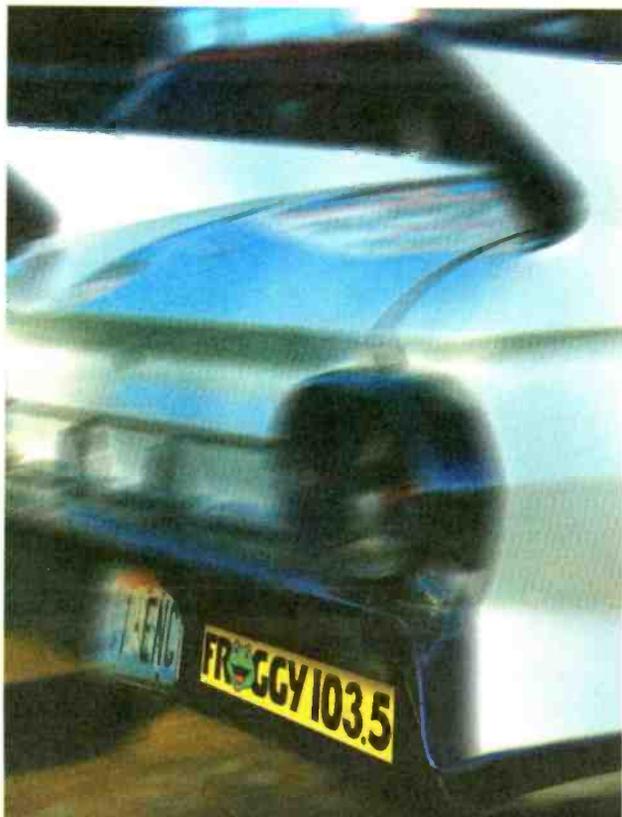
"Then we're doing some cross-marketing and some cross-branding with sponsors that make sense. After that, we're thinking of doing a historical black college and university tour with either Coke or some other major sponsor — maybe this spring."

"At DreamWorks, it's not just about the records; it's really about artists and their music. That's what Floetry is. Floetry is not so much a record as it is an artistic point of view. That's what makes it a little tougher to work. But once you get there, it's better."

plains. "There's some songs where you could swear that it's Sting, and other songs where the band sounds like Disturbed. I guess Ra found a way to take more of an '80s vocal style — hitting notes that nobody's hit since 1989 — and completely modernize it. It doesn't reflect that '80s glam scene, but, at the same time, he's not rapping and he's not screaming his head off and it still sounds really good. It was one of those things where people were either going

to love it or hate it, and they love it. The phones on it are huge. They're one of our most requested bands."

Of course, Carrie's mailbox is now full of demos from bands wanting to get to know her a little better, but for now, at least, she and WAAF will focus on Ra. "I've been gassing up the bandwagon and putting air in the tires for months now," she says. "So, anytime anyone else wants to jump on board, they're welcome."



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Steph's A Lova, Not A Fighta

Noted mixer and recording artist **Funkmaster Flex**, a longtime presence at **Emmis' WQHT (Hot 97)/New York**, was arrested on Sunday and charged with third-degree assault for allegedly inflicting physical harm on **Steph Lova**, a former Hot 97 jock who now works at Clear Channel rival **WWPR (Power 105.1)**. The incident occurred several days earlier, outside the 'QHT studios in Greenwich Village. According to the *New York Daily News*, which got a hold of the police report, Lova (a.k.a. Stephanie Saunders) claims Flex "hit her, choked her and scratched her" before she could flee. Lova also charges that, after the incident, Flex threw a wad of cash at her to pay for any damages. Flex, whose legal name is Aston Taylor, turned himself in Sept. 22 to face the misdemeanor charges and was later released on his own recognizance. He is scheduled to appear in court Oct. 18. The incident triggered this statement from Clear Channel/New York: "Clear Channel supports Steph Lova, who is an employee in good standing with our company. We have no comment regarding the altercation between Stephanie and Aston Taylor." If found guilty, Flex could face up to a year in jail.



Steph Lova

Clear Channel rock 'n' roll air talent **Mikey Esparza** has been unplugged from the big voicetracking machine at the **KSJO Network**, which includes **KFJO/Walnut Creek, CA**; **KMJO/Monterey**; and **KSJO/San Jose**. According to Clear Channel's Bay Area management, Mikey's dismissal early this month from the stations' afternoon shift was "a programming change" designed to give the stations a locally based show in the time period. However, the move comes following the Sept. 4 airing of an R. Kelly parody song penned by Mikey that extolled sex acts with 9- to 12-year-old girls. The song reportedly contained the lyrics "I'm feeling frisky/I know it's risky/I like the statutory rape." A father of four daughters in Monterey taped the song and sent it to the FCC. The tape served as an official complaint against the station. Perhaps Clear Channel was concerned because the FCC lost whatever was left of its sexual sense of humor thanks to the recent Opie & Anthony debacle. Esparza had been doing the drive-ya-home shift for the **KSJO Net** from **KEGL/Dallas**, where he hosts the morning show. He remains on the air in **Big D** and on **KIOZ/San Diego**, where he's on at night.



Mikey Esparza (artist's rendering)

WMAL/Washington President/GM **Tom Bresnahan** is retiring after 30 years in the broadcast biz — the last 14 1/2 of them at the **ABC News/Talker**. He'll remain on board to assist in the transition to his successor.

Radio One transfers **WIZF/Cincinnati** PD "**Hurricane Dave**" **Smith** to co-owned **WENZ/**

Cleveland, where he'll serve as **OM/PD**. **Smith** replaces **Sam Sylk**, who now holds the afternoon shift at **WGCI-FM/Chicago**. **WIZF** Asst. **PD/MD Terri Thomas** replaces **Smith** as **PD**.

Just days after **WRXL/Richmond** completed its transition from **Rock to Alternative** as "New Rock 102.1 — The X," **PD John Lassman** exited after 2 1/2 years of service. The reason? **Budget cuts**.

Mike Madigan exits the **GM/Market Manager** post at **Clear Channel/Tucson** and **Yuma, AZ**. **Regional VP J.D. Freeman** is handling those duties in the interim.

Seacrest Signs Stout New Idol Deal

KYSR/Los Angeles afternoon star and hair model **Ryan Seacrest** has inked a robust agreement that secures him as host of the second installment of **FOX-TV's American Idol**. Sources tell the *Hollywood Reporter* that **Seacrest** will pocket close to \$1 million in his new deal — about three times what he earned for the first go-round of *Idol*. **Seacrest** is the second *Idol* personality to sign on for further abuse: Judge-from-hell **Simon Cowell** recently inked a nice \$2 million deal to reprise his role as the show's designated irritant.

WBLK/Buffalo PD **Skip Dillard** was checking out the **Jerry Clifton**-consulted **CKEY/Niagara Falls-Buffalo**, which recently flipped to **CHR/Rhythmic**, when he had a bizarre flashback to another place and time in his radio career. "What's interesting is that, in Canada, your call letters are not required to be mentioned," he says. "I'm driving around, and at the top of the hour they say, 'WYLD/Buffalo-Niagara.' I almost drove off the road! I know for a fact that the **WYLD** calls are already in use in America, in **New Orleans**. I should know — I used to program that station!" All other liners on **CKEY** refer to the station as "Wild 101 — Buffalo's Party Station."

Continued on Page 28

Rumbles

- **WRVW/Nashville** afternoon man **Billy Breeze** exits. At the same time, **RVW** nighttimer **Chris Mann** heads to **Clear Channel's** co-owned **WKST/Pittsburgh**.
- After a 19-month hiatus, **Nicholas Picholas** (is that on his driver's license?) reunites with **Janet Snyder** for mornings at **WKSE/Buffalo**. **Mr. Picholas** was most recently in mornings at the former **CING/Toronto**. He replaces **Billy Vought**, who's been reassigned.
- **John Kinnit** becomes **PD** of **KFXZ, KNEK & KRRQ/Lafayette, LA**. **Kinnit** was previously **Asst. PD/MD** of **WFXA/Augusta, GA**.
- **Bay Area** radio fave **Renel Moon** returns to mornings from afternoons at **Urban AC KISQ/San Francisco**.
- **WKSS/Hartford** midday jock **Jo Jo Brooks** adds **MD stripes**.
- **KCXX/Riverside MD** **Daryl James** adds **Asst. PD** duties.

the White Stripes



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Also on: WZTA, WJRR, WXDX, KTBZ, KEDJ, KJEE, KXRK, KWOD, WBRU, WBTZ, WMAD, 89X, WBUZ, WRZK, WPBZ, WDYL, WRXL, WXNR, WARQ, WJBX, KNXX, KMBY, WCYY, WEQX, WOXY, WZZI, WJSE, WSFM, KLEC, KRZQ, KNRQ

"The White Stripes track, 'Dead Leaves and the Dirty Ground,' has performed like a hit for WRZX. Requests, sales and a sold-out show have all led to TOP 5 Callout scores!" - Scott Jameson PD/Modern Rock Brand Mgr, WRZX Indianapolis

R&R: 26

BDS: 26*

New this week: WLIR, KROX, WGRD



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Continued from Page 26

In other news concerning station names, Cumulus Urban AC **WSIS/Savannah, GA** on Sept. 9 decided to drop its 3-year-old "Kiss 104" moniker. "Not Kiss 104" PD **Sam Nelson** tells **ST** that his station is now "FM 103.9." He wouldn't explain to **ST** why the change was made, but it's widely believed that Cumulus reached an out-of-court settlement with Clear Channel over the use of the "Kiss" name in the market, which has been in dispute since late last year. That's when Clear Channel's cross-town **WAEV** flipped to CHR/Pop as "97.3 Kiss FM." Clear Channel has also won the use of the Kiss nickname in Bakersfield and Omaha.

Hispanic 'Beat' Hits Brownsville

Hispanic Broadcasting Regional PD **J.D. Gonzalez**, who took CHR/Rhythmic **KBBT (The Beat)/San Antonio** to market dominance, has now taken the next logical step: He's opened a branch office. Gonzalez — along with **KBBT** PD **Ray Pedraza** and MD **Bobby Macias** — has flipped heritage Tejano **KIWW/McAllen-Brownsville** to CHR/Rhythmic as "The Beat 96.1." Look for **KIWW** to make life interesting for longtime CHR/Pop **KBFM** (which Gonzalez used to program), as well as Entravision's CHR/Rhythmic **KVPA (Hot 101)**.

Elsewhere in Texas, Cumulus CHR/Rhythmic **KBAT/Midland-Odessa** slides over to CHR/Pop. PD **Leo Caro** and MD **Slo-Motion** (may not be his real name) remain in place.

KBPI/Denver has brought on **Koleen Brooks**, a former mayor of suburban Georgetown, CO, as the station's interim midday host while **Susie Wargin** is on maternity leave. By the way, Brooks was a stripper before entering politics. **KBPI** Director/Programming **Bob Richards** says, "We're looking forward to letting Koleen inject her special brand of 'mayoral-ity' into **KBPI's** programming." He then went to get change for a \$5 bill.



Koleen Brooks

ABC Radio Sports anchor **Johnny Holliday** — a pioneer Top 40 jock (**WHK/Cleveland**, **WINS/New York** and **KYA/San Francisco** in the 1960s) and play-by-play voice of the University of Maryland Terrapins basketball and football teams since 1979 — has written an autobiography titled *Johnny Holliday: From Rock to Jock*. The work looks back on Holliday's 45-year career, which also included stints at Washington, DC's **WWDC** and **WMAL**.

ST salutes **WLYF/Miami** evening host **Ron King**, who ends his 46-year radio career on Sept. 27. Weekend personalities **Pat Rivers** and **Debbie Delgado** will now split King's 7pm-1am shift.

Congrats to R&R Editor-In-Chief **Ron Rodrigues**, who is appointed to the board of directors of the John Bayliss Foundation. Also named to the board: **John David**, head of the NAB Radio Department; Regent Communications President **Bill Stakelin**; and **George Reed**, an investment banker with Media Services Group. The Bayliss Foundation provides scholarships to college broadcasting students around the country.

RADIO RECORDS



1

- **HBC** sets three Regional Managers: **Mark Masepohl**, **Peter Moore** and **Ali Shepard**.
- **Ken Berry** named Station Manager of **KIRO** & **KNWX/Seattle**.
- **Norm Miller** named PD of **WJZN/Memphis**.
- CHR/Pop No. 1: **ALICIA KEYS/Fallin'**

5

- **Steve Dinetz** named COO of Capstar Broadcasting and President/COO of its wholly owned operating subsidiary.
- **Polly Anthony** advances to President of Epic Records/550 Music.
- **Greg Stevens** set as **KEGL/Dallas** PD.
- CHR/Pop No. 1: **JEWEL/Foolish Games**

10

- **Evergreen Media** files for the first duopoly under new FCC rules.
- **David Bernstein** becomes Program/Operations Director at **WRKO/Boston**.
- **Dave Richards** accepts **KZOK-FM/Seattle** PD chair.
- CHR No. 1: **BOYZ II MEN/End Of The Road** (sixth week)

15

- **Lee Logan** leaps to **KNEW** & **KSAN/San Francisco** as OM.
- **Steve LaBeau** tapped as PD of **KLAC/Los Angeles**.
- **Tom Watson** picked as PD of **KVIL/Dallas**.
- **Rick Stacy** set as **WARM/Atlanta** PD.
- **Jay Beau Jones** becomes MD of **WEGX/Philadelphia**.
- CHR No. 1: **WHITNEY HOUSTON/Didn't We Almost Have It All**



Rick Stacy

20

- **Jay Cook** appointed President/GM of **WJYW/Tampa**.
- **Jack Patterson** picked as PD of **KDAY/Los Angeles**.
- **Tom Sandman** joins **WBCN/Boston** as Production Director.
- CHR No. 1: **MICHAEL McDONALD/I Keep Forgettin'**



Jay Cook

25

- **Scott Shannon** named Sr. VP/Promotion at **Ariola Records**.
- **Lee Arnold** accepts the PD chair of **WQXM/Tampa**.
- **Don Cox** joins **KHJ/Los Angeles** for nights.
- No. 1: **MECO/Star Wars Theme**

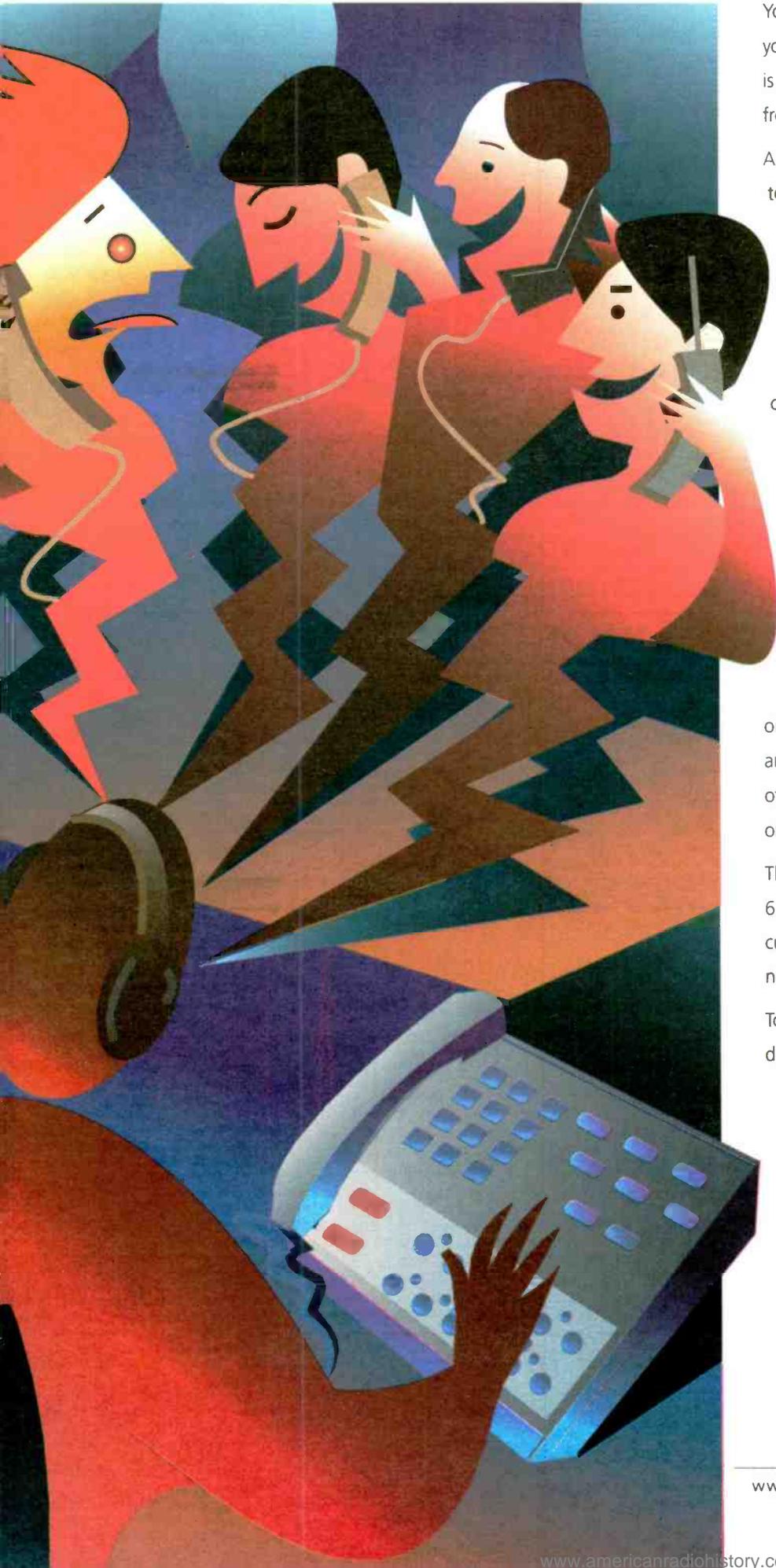


Scott Shannon

Lastly, **ST** sends its condolences to **Bob Kevoian**, half of the Premiere-syndicated *Bob & Tom Show*, on the death of his mother. She was 75.

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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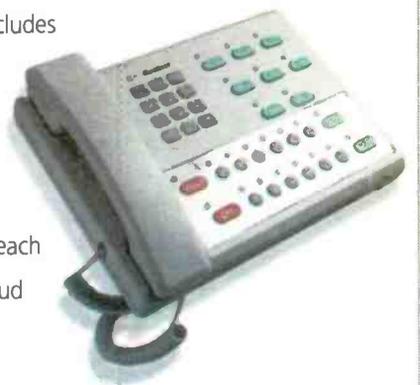
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HARRIS

THE INDUSTRY'S NO. 1 RETAIL CHART September 27, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	DISTURBED	Believe	Reprise	289,843	—
1	2	DIXIE CHICKS	Home	Monument	170,664	-20%
2	3	AVRIL LAVIGNE	Let Go	Arista	133,020	+7%
3	4	NELLY	Nellyville	Fo' Reel/Universal	126,434	+3%
4	5	EMINEM	Eminem Show	Shady/Aftermath/Interscope	113,725	-5%
—	6	DISTURBING THA PEACE	Golden Grain	Def Jam South/IDJMG	101,852	—
—	7	LIFEHOUSE	Stanley Climbfall	DreamWorks	76,227	—
7	8	NORAH JONES	Come Away With Me	Blue Note/Virgin	68,906	+22%
—	9	KENNY G	Paradise	Arista	63,546	—
5	10	TOBY KEITH	Unleashed	DreamWorks	51,834	-21%
6	11	BRUCE SPRINGSTEEN	The Rising	Columbia	49,358	-17%
8	12	COLDPLAY	Rush Of Blood To The Head	Capitol	48,110	-8%
10	13	CLIPSE	Lord Willin'	Star Trak/Arista	44,102	-9%
14	14	PINK	M!\$sundaztood	Arista	41,321	-2%
11	15	VARIOUS	Now Vol. 10	Epic	41,224	-11%
12	16	LINKIN PARK	Reanimation	Warner Bros.	39,900	-7%
9	17	JAMES TAYLOR	October Road	Columbia	39,356	-23%
19	18	JOHN MAYER	Room For Squares	Aware/Columbia	38,752	+8%
18	19	LIL' FLIP	Undaground Legend	Loud/Columbia	38,310	+6%
15	20	ASHANTI	Ashanti	Murder Inc./IDJMG	36,898	0%
—	21	ENRIQUE IGLESIAS	Quizas	Universal Music Latino	33,804	—
13	22	EVE	Eve-Olution	Ruff Ryders/Interscope	33,592	-21%
—	23	JOHN MAYER	Inside Wants Out	Aware/Columbia	31,153	—
23	24	JOSH GROBAN	Josh Groban	143/Reprise	30,666	+2%
22	25	SHERYL CROW	C'mon, C'mon	A&M/Interscope	29,848	-2%
21	26	DAVE MATTHEWS BAND	Busted Stuff	Rca	29,816	-2%
20	27	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	29,387	-4%
28	28	SYSTEM OF A DOWN	Toxicity	American/Columbia	29,022	+12%
33	29	SOUNDTRACK	Barbershop	Epic	28,517	+16%
—	30	NATALIE COLE	Ask A Woman Who Knows	Verve/VMG	28,505	—
17	31	TRICK DADDY	Thug Holiday	Slip-N-Slide/Atlantic	28,268	-22%
25	32	SOUNDTRACK	XXX	Universal	26,759	-1%
34	33	VANESSA CARLTON	Be Not Nobody	A&M/Interscope	26,620	+9%
38	34	JACK JOHNSON	Brushfire Fairytales	Enjoy/Universal	26,550	+14%
37	35	CREED	Weathered	Wind-up	26,043	+9%
30	36	NO DOUBT	Rock Steady	Interscope	25,964	+3%
41	37	SHAKIRA	Laundry Service	Epic	25,587	+13%
27	38	NAPPY ROOTS	Watermelon, Chicken & Gritz	Atlantic	25,368	-4%
32	39	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	24,265	-3%
40	40	MICHELLE BRANCH	Spirit Room	Maverick/WB	23,980	+4%
35	41	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	23,639	-2%
24	42	SCARFACE	Fix	Def Jam South/IDJMG	23,382	-14%
43	43	SOUNDTRACK	O Brother, Where Art Thou?	ost Highway/IDJMG	22,648	+8%
16	44	ALAN JACKSON	Drive	Arista	21,125	-43%
44	45	QUEENS OF THE STONE AGE	Songs For The Deaf	Interscope	20,992	+2%
36	46	VINES	Highly Evolved	Capitol	20,754	-14%
46	47	OUR LADY PEACE	Gravity	Columbia	20,369	+9%
45	48	ENRIQUE IGLESIAS	Enrique	Interscope	20,202	+5%
42	49	AEROSMITH	O, Yeah! Ultimate Aerosmith	Columbia	19,153	-11%
50	50	TRUSTCOMPANY	Lonely Position Of Neutral	Geffen/Interscope	18,509	+7%

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ON ALBUMS

Disturbing Behavior

As the fourth quarter gets underway, the record labels take down the "Do Not Disturb" sign and the two top debuts generate a disturbance at retail. In this case, that's a good thing.

The top two newcomers on this week's Top 50 album chart are Reprise hard rockers **Disturbed**, whose *Believe* enters at No.



Disturbed

1, and Def Jam South/IDJMG offering Ludacris Presents...**Disturbing Tha Peace**, whose *Golden Grain* bows at No. 6.

The Windy City metal mavens sell close to 300,000 their first week, topping **Open Wide/Monument/Columbia's Dixie Chicks** and putting an end to the Chicks' three-week reign at the top. Arista's **Avril Lavigne** (No. 3), Fo' Reel/Universal's **Nelly** (No. 4) and Shady/Aftermath/Interscope's **Eminem** (No. 5) round out the top five.

In addition to Disturbed and Disturbing, the week's top 10 debuts include DreamWorks' **Life-**



Disturbing Tha Peace

house, who saw their sophomore effort, *Stanley Climbfall*, land at No. 7 with lots of radio support on the single "Spin," and Arista sax symbol **Kenny G**, who breaks through at No. 9, buoyed by Smooth Jazz airplay. The latter gives "L.A." Reid and company two in the top 10 and four in the top 15 (with **Clipse** at No. 13 and **Pink** at No. 14).

Blue Note/Virgin's Norah Jones continues her amazing rise with a 22% sales increase to land at No. 8, while **DreamWorks Nashville** country rabble-rouser **Toby Keith** rounds out the top 10. **Aware/Columbia** singer-songwriter **John Mayer's Room for Squares** continues at No. 18 with an 8% rise in sales, while the rerelease of his indie debut album, *Inside Wants Out*, bows at No. 23.

Other top 50 debuts come from **Universal Music Latino's Spanish-language Enrique Iglesias** album (No. 21) and a jazzy outing from **Verve** signing **Natalie Cole** (No. 30).

Those showing double-digit increases include **American/Columbia's System Of A Down** (No. 28), up 12% after a wave of airplay for their single "Aerials";

Epic/Sony Music Soundtrax's Barbershop soundtrack (No. 29), rising 16% on the heels of the No. 1-grossing movie in the country and radio exposure on **Fabulous**; **Enjoy/Universal's Jack Johnson** (No. 34), with a 14% increase; and **Epic's Shakira** (No. 37), up 13%.

Next week: Look for chart debuts from **DGC's Beck**, **RCA's Elvis**, **Motown/Universal's India.Arie**, **Geffen's Peter Gabriel** and **Lava/Atlantic Group's Uncle Kracker**.



Lifehouse

September 27, 2002

Sunny Days For Mariah

Things are looking up for **Mariah Carey**. The embattled diva emerges from the storm next week as she presents "Through the Rain," produced by hitmakers Jimmy Jam & Terry Lewis. Carey has created her own label, MonarC, and, together with IDJMG, will release her forthcoming album on Dec. 10. Upcoming appearances for Carey include the Seventeen Magazine Showcase in New York on Oct. 19, a performance on the MTV Europe Awards on Oct. 25 and *Oprah* on Nov. 20. "Through the Rain" goes for adds next week at Pop, AC and Hot AC.



Mariah Carey

An epidemic is scheduled to hit seven formats next week. **Matchbox Twenty** are Going for Adds at Pop, Hot AC, Rock, Active Rock, Alternative and Triple A with "Disease," the first track from their highly anticipated album *More Than You Think You Are*, due to arrive in stores in mid-November. "Disease" was co-written by Rob Thomas and Mick Jagger, who previously teamed up for "Visions of You" on Jagger's latest CD, *Goddess in the Doorway*. Thomas will also appear on Santana's upcoming Oct. 22 release, *Shaman*.

There's even more action at Rock, Active Rock and Alternative as **Audioslave** and **Jimmy Eat World** prepare to invade the airwaves. Audioslave, featuring Soundgarden's Chris Cornell (vocals) and Rage Against The Machine's Tim Commerford (bass), Tom Morello (guitar) and Brad Wilk (drums), go for adds with "Co-chise," the first single from their forthcoming self-titled album. **Jimmy Eat World** debut "A Praise Chorus," the latest single from their self-titled album (formerly titled *Bleed American*). The band are currently on a cross-country tour through mid-October.



Matchbox Twenty

Legendary artists **James Taylor** and **Johnny Cash** are out to cure radio's blues. Taylor presents "Whenever You're Ready" to AC, the second single from his certified Gold album *October Road*. Cash presents his version of the Depeche Mode classic "Personal Jesus" from his album *American IV: The Man Comes Around*. The album arrives in

stores Nov. 5, and "Personal Jesus" arrives at Triple A next week.

O-Town are poised to deliver their contagious sound to Pop next week as they present "These Are the Days." The boys will be appearing on *Live With Regis and Kelly* on Oct. 1 and *The View* on Oct. 2. "Days" is the first single from their upcoming sophomore J Records CD, *O2*.

Also from J Records, **Erick Sermon** / **Redman**'s "React" goes for adds at Rhythmic and Urban. The Just Blaze-produced single is the first cut from Sermon's upcoming album, due in stores Dec. 3. Sermon and Redman are currently on the Lyricist Lounge Tour with Onyx, Keith Murray, Wordsworth, Cardinal Offishall, Skillz and Poverty.

Continuing the infectious trend of having guest artists featured on songs, **Fat Joe** enlists Ginuwine's and Tony Sunshine's help on "Crush Tonight," the lead single from his forthcoming CD *Loyalty*. The album comes out in November, less than a year after the release of his Platinum CD *Jealous Ones Still Envy (J.O.S.E.)*. **Jaheim** also jumps on board the guest-artist train, featuring the girl group Tha Rayne on his latest, "Fabulous." Fat Joe goes for adds next week at Rhythmic and Urban, and Jaheim goes for adds at Rhythmic, Urban and Urban AC.



O-Town

R&R Going For Adds

Week Of 9/30/02

CHR/POP

- B2K Why I Love You (Epic)
- MARIAH CAREY Through The Rain (MonarC/IDJMG)
- MATCHBOX TWENTY Disease (Atlantic)
- MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
- O-TOWN These Are The Days (J)

CHR/RHYTHMIC

- CAMP LO How U Walkin' (Dymond Crook)
- ERICK SERMON / REDMAN React (J)
- FAT JOE / GINUWINE Crush Tonight (Terror Squad/Atlantic)
- JAHEIM Fabulous (Divine Mill/WB)
- TELA Incredible (Rap-A-Lot)
- TOO SHORT Quit Hatin', Pt. 1 (Short/Jive)

URBAN

- CAMP LO How U Walkin' (Dymond Crook)
- ERICK SERMON / REDMAN React (J)
- FAT JOE / GINUWINE Crush Tonight (Terror Squad/Atlantic)
- JAHEIM Fabulous (Divine Mill/WB)
- TALIB KWELI / BILAL Waitin' For The DJ (MCA)
- TELA Incredible (Rap-A-Lot)
- TOO SHORT Quit Hatin', Pt. 1 (Short/Jive)

URBAN AC

- JAHEIM Fabulous (Divine Mill/WB)

COUNTRY

- BRAD MARTIN Rub Me The Right Way (Epic)
- CRAIG MORGAN Almost Home (Broken Bow)
- DARRYL WORLEY Family Tree (DreamWorks)
- DAVID BALL Whenever You Come Back To Me (Dualtone)
- MARK CHESNUTT I Want My Baby Back (Columbia)
- MARK WILLS Nineteen Somethin' (Mercury)

AC

- JAMES TAYLOR Whenever You're Ready (Columbia)
- JULIA FORDHAM It's Another You Day (Vanguard)
- MARIAH CAREY Through The Rain (MonarC/IDJMG)
- MATCHBOX TWENTY Disease (Atlantic)
- MELISSA ETHERIDGE The Weakness... (Island/IDJMG)
- RUSSELL WATSON Is Nothing Sacred (Decca/Universal)

HOT AC

- BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)
- BUTCH WALKER My Way (HiFi/Arista)
- MARIAH CAREY Through The Rain (MonarC/IDJMG)
- MATCHBOX TWENTY Disease (Atlantic)
- MELISSA ETHERIDGE The Weakness... (Island/IDJMG)
- PEARL JAM I Am Mine (Epic)
- VINES Outtathaway (Capitol)
- WALLFLOWERS When You're On Top (Interscope)

SMOOTH JAZZ

- BONEY JAMES Grand Central (Warner Bros.)
- KARRIN ALLYSON Moanin' (Concord)
- NORAH JONES Come Away With Me (Blue Note/Virgin)
- PATRICIA BARBER Lost In This Love (Blue Note)
- RANDY SCOTT Lost In The Moment (Phoenix/Orpheus)
- THOM ROTELLA Look But Don't Touch (Trippin' 'N' Rhythm)

ROCK

- AUDIOSLAVE Cochise (Epic)
- DEFAULT Live A Lie (TVT)
- EXIES My Goddess (Virgin)
- JIMMY EAT WORLD A Praise Chorus (DreamWorks)
- MATCHBOX TWENTY Disease (Atlantic)
- MUDVAYNE Not Falling (No Name/Epic)

ACTIVE ROCK

- AUDIOSLAVE Cochise (Epic)
- DEFAULT Live A Lie (TVT)
- EXIES My Goddess (Virgin)
- JIMMY EAT WORLD A Praise Chorus (DreamWorks)
- MATCHBOX TWENTY Disease (Atlantic)
- MUDVAYNE Not Falling (No Name/Epic)

ALTERNATIVE

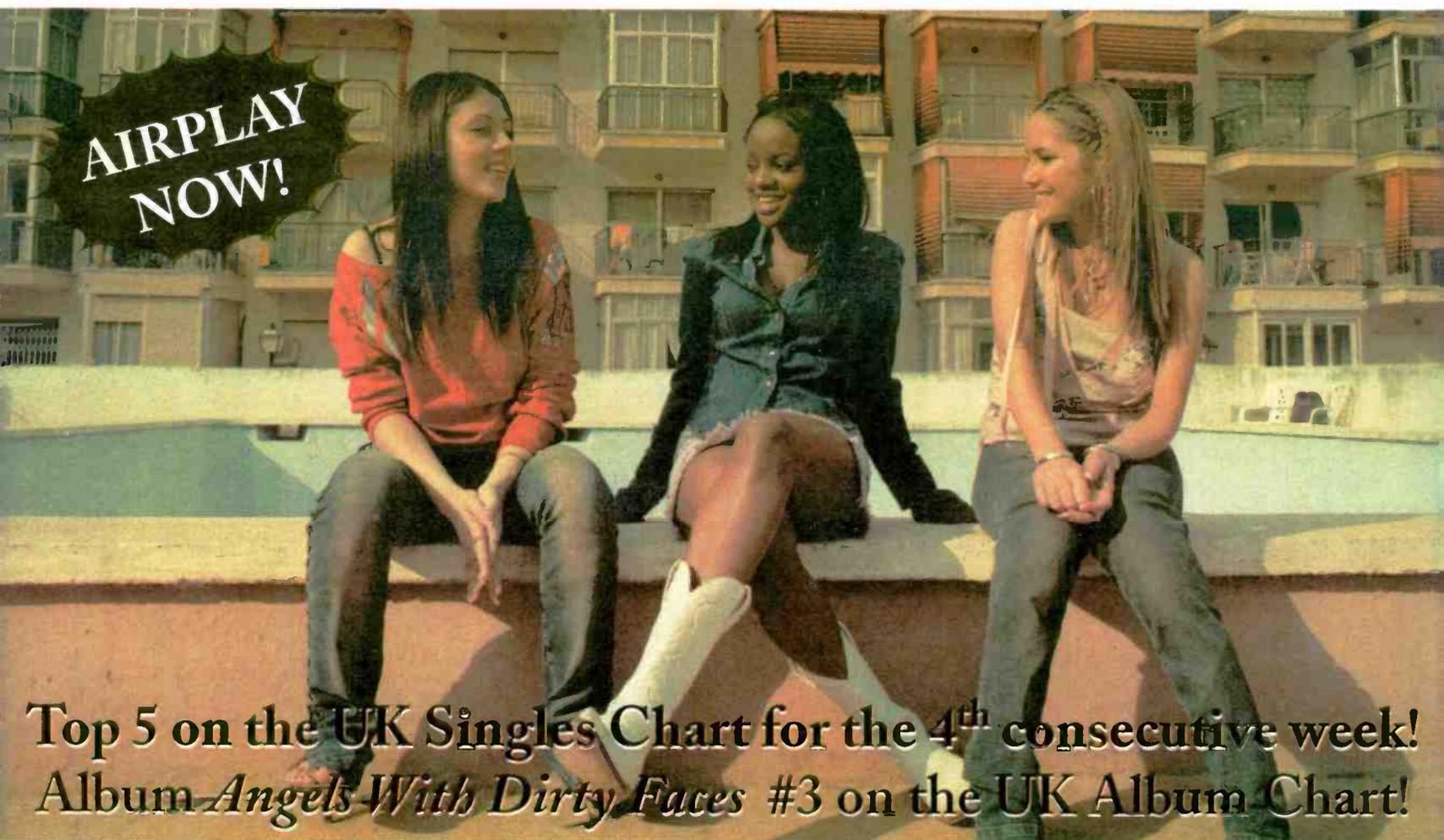
- ANDREW W.K. We Want Fun (American/IDJMG)
- AUDIOSLAVE Cochise (Epic)
- BJORK It's In Our Hands (Elektra/EEG)
- DEFAULT Live A Lie (TVT)
- EXIES My Goddess (Virgin)
- JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)
- JIMMY EAT WORLD A Praise Chorus (DreamWorks)
- MATCHBOX TWENTY Disease (Atlantic)
- MUDVAYNE Not Falling (No Name/Epic)
- VINES Outtathaway (Capitol)

TRIPLE A

- BEARS Trust (Upstart)
- BOSTON I Had A Good Time (Artemis)
- BRUCE SPRINGSTEEN Lonesome Day (Columbia)
- DAVID GRAY The Other Side (ATO/RCA)
- DEVLINS Consent (Nettwerk)
- GARAGELAND Superstars (Foodchain)
- JOHNNY CASH Personal Jesus (Lost Highway/IDJMG)
- MARK KNOPFLER Why Aye Man (Warner Bros.)
- MATCHBOX TWENTY Disease (Lava/Atlantic)
- MELISSA ETHERIDGE The Weakness In Me (Island/IDJMG)
- MORCHEEBA Way Beyond (Reprise)
- NORAH JONES Come Away With Me (Blue Note/Virgin)
- POPA CHUBBY Strange Way Of Saying I Love You (Blind Pig)
- RON SEXSMITH These Days (Nettwerk)
- RUBYHORSE Any Day Now (Island/IDJMG)
- ZERO 7 In The Waiting Line (Quango/Palm Pictures)

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.

sugababes. round round



Top 5 on the UK Singles Chart for the 4th consecutive week!
Album *Angels With Dirty Faces* #3 on the UK Album Chart!

#1 International Smash Hit

Breaking From These Stations:

KHTS/San Diego
KLZR/Kansas City
WQZQ/Nashville
WFLY/Albany
WRHT/Greenville
WJJS/Roanoke
KZMG/Boise
WXXX/Burlington
and more...

KKRZ/Portland
WFHN/Providence
WDJX/Louisville
KHTT/Tulsa
WVYB/Daytona Beach
WXLK/Roanoke
WDBT/Jackson
WBAM/Montgomery

WAKS/Cleveland
KFMS/Las Vegas
WDKF/Dayton
KBTU/Monterey-Salinas
WAKZ/Youngstown
KSXY/Santa Rosa
WAYV/Atlantic City
WBFA/Columbus

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REAL TIME

Real People, Real Close In Real-Time



Tony Novia

Who needs reality TV when you can have reality radio? Just in time for the new fall radio season, R&R presents *CHR Real-Time*, an unprecedented in-front and behind-the-scenes look at some of today's key radio and record executives. • It all starts with a look at superstar Mariah Carey, which begins on the front page of this issue. Carey has just finished recording her new album in Capri, Italy, and we have her first interview since she has been back in New York. Carey opens up about the making of her new album and her new label, Island Def Jam Music Group. Her new single, "Through the Rain," is already on radio before its official add date. • In "Almost Real Time: State of the Industry" some of radio's top radio executives go on the record. Jefferson-Pilot Communications Radio President Clarke Brown, Emmis Radio President Rick Cummings, AOL Interactive President Jim de Castro and Clear Channel CEO/New Technologies Randy Michaels offer their views on everything from the use of independents to the misconceptions that people may have about their companies and the radio business. • Clive Davis, Chairman and CEO of J Records, shares his thoughts on the industry, music awards shows, his career, launching new artists and why, no matter what, the music is the bottom line. Davis is the legendary executive who founded Arista Records in 1975 and nur-

tured many of today's top musical artists, including Whitney Houston, Aretha Franklin and Santana. J Records, a private joint venture between Davis and BMG Entertainment, is the largest new label ever launched. • *CHR Real-Time* also takes you inside the day-to-day lives of a few special radio and record people who allowed me to tag along with them and eavesdrop as they went about their business. It's a personal and professional look at how hard these people work and how they balance family with high-pressure jobs. Our look at radio programmers takes us north, south and west. What programmer doesn't dream of working at KIIS/Los Angeles, WXKS/Boston or WHYI/Miami? In this special you'll experience a day in the life of KIIS & KYSR/Los Angeles PD John Ivey, WXKS & WJMN/Boston PD Cadillac Jack McCartney and Clear Channel/Miami OM Rob Roberts. • On the label side, you'll spend a day with Island Def Jam Music Group Sr. VP Ken Lane in New York and Universal Music Group Sr. VP Val DeLong in Los Angeles. • We wrap up with a story by Sammy Simpson, who stops by MTV to discuss, with Sr. Director/MTV Promotions and Music Marketing Joe Armenia, how the network creates big exposure for its product. • Let's get to it!

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The Legendary Clive Davis Goes On Record	Page 46
Ivey's Heritage Grows	Page 50
Profile Of A Hitman	Page 58
Cadillac Enjoys His Ride	Page 65
The Long And Winding Road To The Top	Page 71
Big Job, Bigger Building, Biggest Stations	Page 74
Maximum Impact	Page 80

MARIAH'S BACK

Fresh, focused and full of hits

Continued from Page 1

hopeful," she says. "It's not an album filled with woe and misery. There are some songs that will give you that melancholy feeling, but I try to always go to the uplifting, even in a situation that seems like it could break you. I always try to turn to the positive rather than to drown in the negative."

Carey also changed record labels this year, finding a new home with Doug Morris and Lyor Cohen at Vivendi/Universal's Island Def Jam Music Group. When I asked IDJMG Chairman/CEO Cohen about Carey, he told me, "All Mariah needed was a big hug and a company that truly loves artists and understands the difficulty of being an artist. Mariah is a gift to all of us. Her voice and songwriting have given so many people so much joy. I believe she has written a song that will become a great classic."

The song Cohen is referring to is Carey's new single, "Through the Rain," which is already airing at Pop, Rhythmic, Urban and AC on heavyweight stations like WHTZ (Z100)/New York and WHYI (Y100)/Miami before the official add date of Sept. 30. When I ask Carey if "Through the Rain" was her choice for the first single, she responds, "It's almost like the single chose itself. Everyone who heard it felt so passionately about it immediately."

So, Carey has a new album and a clean slate. She has a new label, MonarC, as part of her deal with IDJMG. She wrote every song on her new record except for one remake. She worked with heavyweights like Jermaine Dupri, Jimmy Jam and Terry Lewis and promises a few other

"I will always sing ballads, but I will not be afraid to continue to do collaborations in hip-hop or whatever other musical genres I choose. That's my right as an artist. Anything else would be boring as hell."

surprises. With her great looks, unmistakable voice and incredible talent, Carey is back — fresh, focused and full of hits.

R&R: Your new label with the Island Def Jam Music Group is MonarC. How did you come up with the name?

MC: Jerry Blair, the President of MonarC, and I went back and forth with a bunch of different names, and MonarC was my first choice. As a lot

of people know, the butterfly has kind of become my own personal symbol. Monarch butterflies, in my opinion, are the most beautiful, so we left off the H, and the M and the C gave it a personal touch for me. Every time we mentioned the name to somebody, they liked it, so we stuck by it. It seemed fitting and right.

R&R: You had your own label once before, Crave. What made you want to do it again?

MC: Well, Crave wasn't really my idea. At the time that I was involved with that project I was in a different situation corporately and as an artist. I sort of fell into it instead of choosing to do it on my own. MonarC will truly represent me, as opposed to somebody else imposing an idea on me to do a label.

R&R: Do you have any plans yet for MonarC?

MC: I tried to give the label a broad spectrum, in terms of the imaging and imprint, so artists wouldn't feel that it was too closely associated with me or had to be only the musical genres that I've worked in. We're really open. Jerry Blair has been scouting a lot of different talent, and I have an artist I'm really excited about, a 13-year-old girl who's really great. We've already begun recording with her, and there are a whole lot of other things on the agenda.

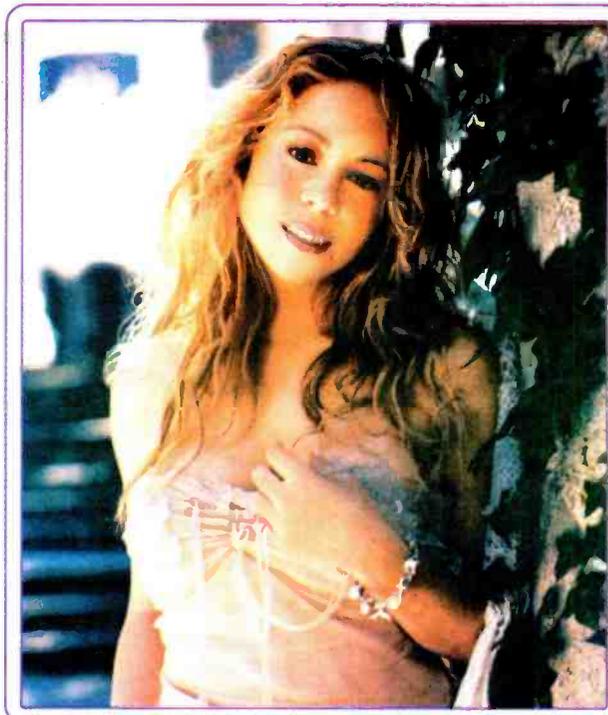
R&R: After leaving Virgin Records, you could have gone with a number of labels. Why did you choose Island Def Jam Music Group?

MC: From Day One after that whole situation exploded Doug Morris and Lyor Cohen were so supportive and in my corner. They were such believers in me. Even though I met with a lot of other people, I felt that their passion was so strong that I almost didn't want to meet with anybody else. I knew and felt in my heart that it was the right place to be.

Before I signed with Virgin, I was going to sign with them. After living through that experience, I understand that you can't do things just for the money. It's not about that; you have to be with people who are driven, passionate and young-spirited. I really believe that they helped reinvent pop music.

R&R: Did you enjoy working with Cohen on this album?

MC: What I like best is the collaborative way we all work together. I wrote "Through the Rain" before I signed my new deal. I began writing and



Mariah Carey

recording before the deal as well. Lyor was really cool, because even when he didn't know if I was going to end up signing there, he was talking to me about different co-producers and different ideas without ever being confining.

He came out to Capri, and it was very nice. One of the nicest moments was when we were listening to the album on this beautiful boat in Capri, and Lyor jumped in the water so we could have a champagne toast inside the Blue Grotto when the seas were raging. I don't know too many executives who would do something of that nature while holding a bottle of Cristal!

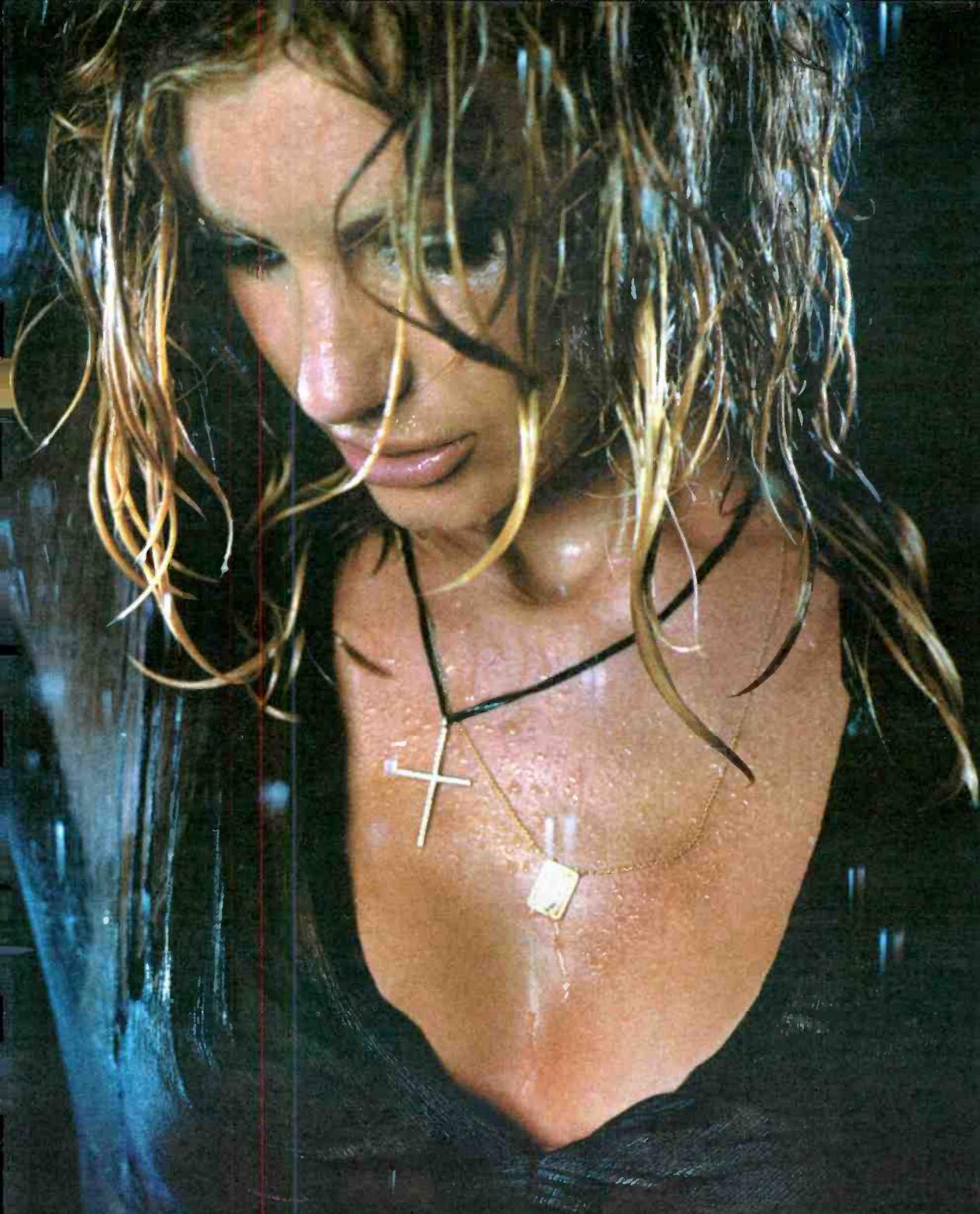
R&R: Two words: "Glitter" and "Why?"

MC: It was a project that started out one way and, because of the political situation I was in and the incestuous nature of what was going on at the time, became a watered-down version of what it was originally intended to be. I'm not going to apologize for it. It came out on Sept. 11, 2001, after one of the worst tragedies in history.

R&R: Do you believe the fate of Glitter would have been different had you promoted it as aggressively as you had all of your previous projects?

MC: Yes, but I was also promoting it aggressively before it was even finished, and that contributed to my exhaustion. I was doing too much and didn't have a true support system in a lot of ways. All I can say is that it's now in the past.

Continued on Page 36



Major Pop and Adult Stations Include:

- | | |
|------|------|
| WLTW | WXKS |
| WSTR | WWMX |
| KPLZ | KFMB |
| WKRQ | KIMN |
| WZPT | WSHH |
| KYMX | WSNE |
| WNKS | WNCI |
| WASH | KSTP |
| WTIC | WTSS |
| WAPE | WPRO |
| WSNY | KRWM |
| WQZQ | WBBO |
| WKRZ | WRVQ |
| WVKS | WRHT |
| WZYP | WABB |

FAITH HILL

CRY

1500 Detections • Over 10 million in audience

FROM CRY, THE FOLLOW-UP TO HER 8 MILLION-SELLING ALBUM BREATHE
PRODUCED BY MARTI FREDERIKSEN AND FAITH HILL IN STORES OCTOBER 15TH
MIXED BY TOM LORD-ALGE

10 R&R AC
10* AC MONITOR
40* Debut Adult
Top 40 Monitor

1
VH
MUSIC FIRST
Add!



10/8 CBS 60 MINUTES II
10/12 Saturday Night Live
10/15 Letterman
10/18 Today Show

WBR.COM FAITHHILL.COM

MARIAH'S BACK

Continued from Page 34

R&R: *Did you make a conscious effort on this album to return to the formula that has worked so well for you on past albums?*

MC: Actually, I've never left that formula. Honestly, I haven't released a ballad as my first single since my first single. Every other first single has been uptempo and urban-leaning because they are more immediate records. This single pretty much chose itself. My thought was to go with an uptempo single first, but the moment I played "Through the Rain" for everybody, there was no doubt in their minds that it would be the first single. I say, OK, cool, because the song means a lot to me. As I said, I never stray too far from a formula. It's just that people weren't looking at everything I was doing under a microscope until the bizarre blowing out of proportion of last year's events.

R&R: *Why did you decide to record this album in Capri?*

MC: I worked on the *Rainbow* album in Capri. I've been going there for about three years, and there's a recording studio there that I really love. I stay in a little apartment on top of the studio, and my cell phones don't ring and my pagers don't go off. I can really focus on what I'm doing musically and creatively; I can write and be on my own, and people can come in and visit me. Jay-Z was there for a minute, and we had fun, Lyor and the whole family came in. I had a lot of visitors, but I still was able to focus on my work.

R&R: *Discuss your experience recording this album.*

MC: I started recording it before I did the *Super Bowl*. I never stopped writing. I was feeling very prolific. I have 21 songs for this record, and that is more than I can use. I'm trying to decide which tracks to use, which to save and which to maybe give out to my fans as bonus tracks and those kind of things. I'm not really sure.

Writing this album was, in a lot of ways, a very cathartic experience. I've been through a lot personally and professionally. I actually lost my father this year, after we had reunited and become close. It was very hard for me, and a lot of that emotion is on this album. There's a song that I wrote for him on it. The experience of recording this album is almost like the experience of my life — going through it, dealing with things and trying to be hopeful. It's not an album filled with woe and misery. There are some songs that will give you that melancholy feeling, but I try to always go to the uplifting even in a situation that seems that it could break you. I try to always turn to the positive rather than drown in the negative.

R&R: *What songs have been the most fun?*

MC: There have been a couple of different ones that were a lot of fun, but until I put the album out, I don't want to say what they are, because I don't want to give away the surprise.

R&R: *What was your greatest challenge making this album?*

MC: None, really. I just wrote and sang from my heart as I've always done, but this time the comments that I've been getting are like "You can really feel you a lot more on this album. It doesn't seem like you're trying to be as perfect as before; it's more like straight from the heart." The truth is, I kept a lot of the first vocals I sang, because they have the emotion. Even if I was like, "Ehh, maybe that's not perfect," it was more of an emotional release.

R&R: *"Through the Rain" struck me as vintage Mariah Carey. Can you describe the overall sound of the new album?*

MC: "Through the Rain" is vintage me, but this album has a lot of things that are vintage me. If you walk into a club and they play the "Fantasy" remix with Ol' Dirty Bastard, that's vintage me, so that's old school. I think that the whole album represents things that are vintage me.

R&R: *What is your goal musically with this project?*

MC: The goal was to express myself. I don't have a secret recipe; I just do what I like and what I feel. When I come up with new concepts, sometimes there are things that are reflections of

"Writing this album was, in a lot of ways, a very cathartic experience. I've been through a lot personally and professionally."

things going on in my life, sometimes I just make up stuff, and other times I may think of things from, like, eighth grade, and put them into a song.

R&R: *Did you have the time you needed to make this album the way that you wanted to?*

MC: Yes. I feel like I had the necessary time, because I took it upon myself to begin recording before I signed a record deal. I know that I don't need A&R people to steer me one way or the other. They're great, but it's not something that I felt that I needed in the past. A lot of people in the press wrote that I need someone to fly in and whisk me off my feet and save me. That has never been the case. Since my first album, I have been writing and producing all the songs. I was put with producers on my first album, but, as a teenager, I was co-producer of those demos.

R&R: *Who are some of the people you worked with on the album?*

MC: Jermaine Dupri, Jimmy Jam and Terry Lewis and a lot of other amazing surprises.

R&R: *Do you have a favorite song on the album yet?*

MC: It's really hard, because they are so personal and so diverse in nature. It depends on what mood I'm in.

R&R: *Did you write the entire album?*

MC: I wrote everything except one remake. A lot of the songs were inspired by personal situations over the past year and over the course of my life, and some are just made-up stories.

R&R: *Some of your biggest hits have been ballads, similar to "Through the Rain." When you released some hip-hop and more street-sounding records to radio, do you feel that you may have polarized some of your core fan base?*

MC: No. I think that people chose to use that type of rhetoric to pigeonhole me. I've had just as many rhythmic records that were massive hits for me as I have ballads. I've been working with hip-hop producers since *Music Box*. Look at collaborations like "Fantasy" with O.D.B. or "Heartbreaker" with Da Brat and Missy Elliott and Jay-Z. Look at the work I've done with Jermaine Dupri over the years, or Puffy, even before he was a famous rapper. I will always sing ballads, but I will not be afraid to continue to do collaborations in hip-hop or whatever other musical genres I choose. That's my right as an artist. Anything else would be boring as hell.

R&R: *Are you satisfied with the outcome of this project?*

MC: I'm very satisfied. It's the closest I've felt to a project since *Butterfly*, which has always been my favorite.

R&R: *Do you have a personal goal with this new album?*

MC: It's a goal I've already realized. Just making the album provided a great creative and emotional outlet for me.

R&R: *Are there any plans in the works to tour in support of the album?*

MC: Yes, but it's still in the early stages.

R&R: *The release of your new single and album means facing a barrage of press. What are you doing to prepare for the forthcoming media blitz?*

MC: Sleeping and taking care of myself like a normal person, as opposed to a working machine.

R&R: *Why do you think the American media blew your personal life so much out of proportion?*

MC: Because it sells magazines.

R&R: *What message would you like to send to radio programmers?*

MC: I appreciate your support over the years, and I know how much you have helped me in my career. "Through the Rain" and the remix of "Through the Rain" are very special records to me. I hope you like them.

R&R: *What would you like to say your fans?*

MC: Thank you for your constant support. You keep me going, and I love you.

Continued on Page 82

the Debut solo performance by **John Rzeznik**

of the 600 600 Dolls

I'm Still Here

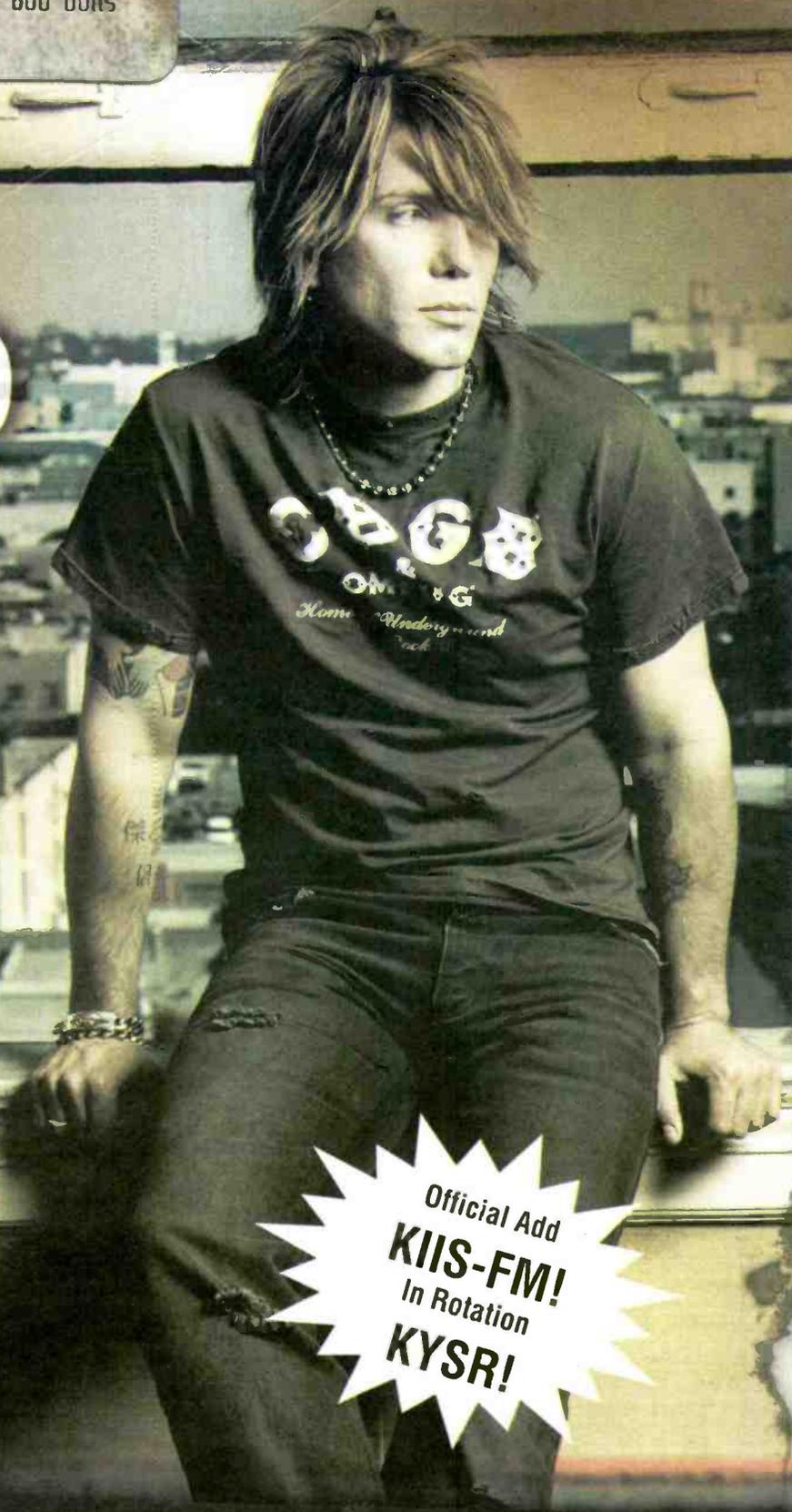
(Jim's Theme)

from

Disney's
TREASURE PLANET

soundtrack

Film opens Nationally and
at select IMAX® and
Large Screen Theatres
on November 21th



Official Add
KIIS-FM!
In Rotation
KYSR!

IMPACTING OCTOBER 7

"The song says what I think a lot of people are feeling...
I feel it's the most important song I've ever written."

-John Rzeznik

Sept. 24 - Yahoo Homepage Week Long Video World Premiere - 70 Million Impressions

Oct. 4 - **AOLMUSIC** Featured Video - 30 Million Impressions

John Rzeznik Scheduled to Perform "I'm Still Here (Jim's Theme)" Live at World Premiere of "Treasure Planet"



HOLLYWOOD RECORDS

©Disney John Rzeznik appears courtesy of Warner Bros. Records. Produced by Rob Cavallo. Mixed by Tom Lord-Alge

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SHAGGY

There's Nothing Hotter Than Selling
10 Million
Of Your Last Album
Or Is There?

Hey Sexy Lady
Featuring Brian & Tony Gold

The Sizzling Hot
First Single
From His Forthcoming
Brand New Album
Lucky Day

Airplay includes:

- | | | | |
|-------|------|------|------|
| HOT97 | WBLI | B96 | KYLD |
| WXKS | WQSX | WIHT | WDRQ |
| KRBE | KDWB | KTTB | WFLZ |
| KBKS | KUBE | Y100 | WPOW |
| KSFM | WKSS | KHTS | WPYO |
| WNOU | WKFS | WQZQ | WNCI |
| | WSNX | KKWD | KZHT |
| | WFHN | WNVZ | WPRO |
| | WDKF | KDND | WNKS |
| | WPXY | WBTS | KTTB |
| | WZEE | KXHT | WWHT |
| | | WKSZ | KDON |
| | | WJJS | KRQQ |
| | | WBBO | KDGS |
| | | KHTO | KQBT |
| | | KKSS | KZFM |
| | | WJBQ | KPRR |
| | | WCGQ | WRVZ |
| | | KWYL | WHHY |

and more!!

Top 5 Phones:

- | | |
|--------------------|---------------------|
| Y100/Miami | KZFM/Corpus Christi |
| WZEE/Madison | WPXY/Rochester |
| KBKS/Seattle | KSFM/Sacramento |
| KKWD/Oklahoma City | |

New This week:

- | | | |
|------|------|------|
| WWWQ | KFMS | KSLZ |
| KBMB | WPHI | KTHT |

**R&R CHR/Pop
NEW & ACTIVE**

R&R CHR/Rhy

38

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CHR REAL-TIME

ALMOST REAL-TIME: THE STATE OF THE INDUSTRY

Top radio executives go on the record

When you want answers, you go to the people who know — the people who sign the checks, the people who make the tough decisions. Well, we wanted to know so you could know, so at this year's R&R Convention R&R Publisher/CEO Erica Farber put some of those people in the hot seat.

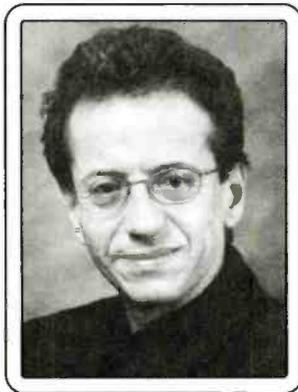
Jefferson-Pilot Communications President/Radio Clarke Brown, Emmis Radio President Rick Cummings, AOL Interactive President Jim de Castro and Clear Channel New Technologies CEO Randy Michaels addressed everything from the use of independents to the misconceptions that people may have about their companies and the business. I think you will find their answers honest, compelling and telling.

R&R: How do you view your company, and where you are taking it?

JDC: I define AOL's business relative to the radio business as "The welcome sign is out." We want to work with radio product and radio people to develop an incredible radio presence on AOL in conjunction with the radio companies and radio stations, and also with the record companies. Fifteen million people come to our music site every week. We do first-listens. Our video channel is four times bigger than MTV.

So I would say, from a music standpoint, wherever music touches you. AOL wants to be there for you, whether it's getting information about an artist, listening to their music, watching their video or buying their record.

CB: We've been referred to — and I have no problem with this — as a boutique company. A lot of people don't understand that we are a small part of a huge company — Jefferson-Pilot Insurance out of Greensboro, NC. We represent about 10% of the net revenue of that company. Our criteria for acquisitions are obviously very different from those of almost anybody else in the industry because we have to fit into our parent company's picture. They set the priorities, and that's our reality.



Rick Cummings

The company has never said, "You can't," or "Don't"; they just say that if it works within their model, we can acquire it. We have 17 radio stations in five markets. We have three network television stations and a sports company. We produce all the ACC and SEC football and basketball games for television. On the radio stations, our mantra is that we want to be a quality company.

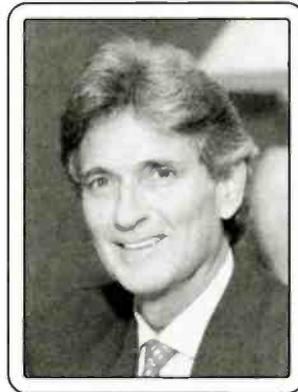
We think our product is sacred. We try to present the very best product that we can. We're very involved in research and in promotion. We're a people company. We've had one general-manager change in 10 years, and that was a redeployment. The previous GM is still with our company, but in another capacity. So, we know each other, we get along, and we have a common vision of providing quality and being an integral part of the community.

That's the way we have to compete; we've got to compete with quality because we don't have the luxury of extra stations that we can use for a purpose other than presenting a great product and winning. Each station has to carry its own weight.

RC: The whole industry is going through a redefinition period right now, and Emmis won't be immune to that.

We're also never going to be the biggest. For its first 20 years Emmis was known as a product company. For the first 10 years or so we probably were more sophisticated than a lot of the mom-and-pops; the last 10 years, we've been a little more strategic. These guys are every bit as good as we are. It's the land of the four share.

My guess is that we're going to try to apply the same skills



Clarke Brown

we've had on the product side in the marketing area, in the advertising world. We'll see how that goes. I don't think that's something we're going to know the answer to in two years. That's a five- or 10-year process.

RM: I agree with Rick that this is a year that all of us are re-evaluating our strategies. Last year was a tough year. Congratulations to everyone who made it through.

I got in radio over 30 years ago, and it was a fun business. You got to go in and play the hits, order pizza, take phone calls, see the record guys and go to club appearances — cash at the door, groupies, record guys with tchotchkes, free T-shirts. If your tire wore out, you got the sales weasels to trade you one — especially after lunch, when they were drunk. I have come to agree with our critics: Everything that has happened since then has made this business worse, and that's why, today, I'm going to lead a commitment to get back to radio when it was truly great.

All the young guys getting in today and thinking that this computer stuff is good, you're wrong. Look what's happened. The record guys used to come in — they made billions of dollars, they had briefcases full of cash and goodies — they'd take you to lunch, send you on trips and you could play whatever you wanted to. That's when radio was good.

Everything that has happened since I got into radio is bad. It sucks. I'm not dealing with it. I know I always used to

come to conventions saying, "Change is inevitable. Lead change." I am a convert. Radio was great, and y'all have screwed it up. I apologize for my part. If we can get this back in circulation, everything will be good again — that's my new philosophy.

R&R: It's no secret that a hot topic right now is the possible intervention of Congress to examine the relationship between record companies, independents and broadcast companies. Jimmy, you're coming at it from such a totally different



Jim de Castro

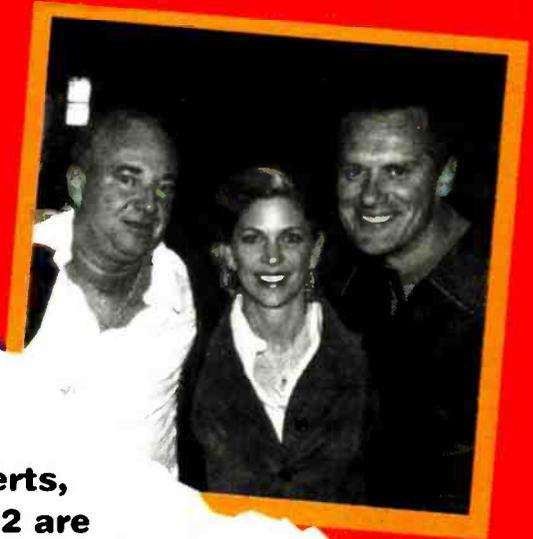


Randy Michaels

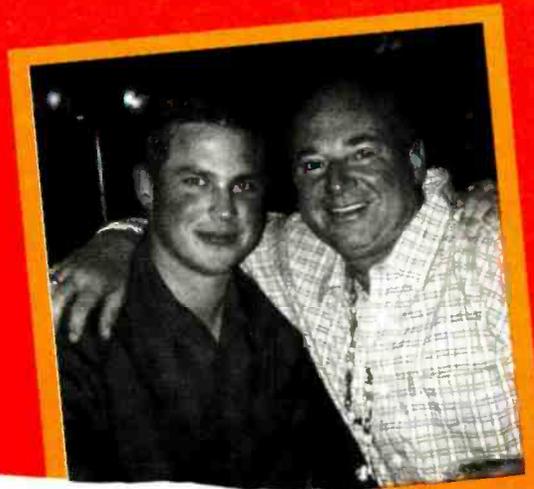
Continued on Page 42

100% Of Our General Managers Agree:
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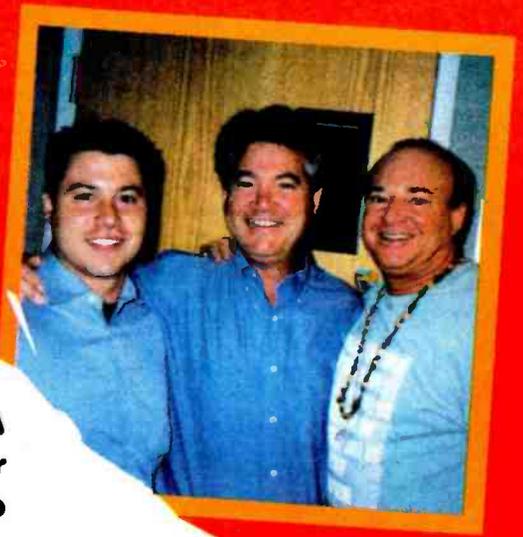


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ALMOST REAL-TIME: THE STATE OF THE INDUSTRY

Continued from Page 39

place. What are your opinions?

JDC: Well, it seems that every time Congress has gotten involved in our business, they have messed it up. The process of consolidation has had a dramatic impact. They're trying to protect download laws. They're trying to do a lot with the changes in how music is distributed. I would concur with Randy that the record companies are the reason we don't have singles anymore, and we should have singles. Kids should be able to buy them, and they should be able to buy them legally.

R&R: Rick, what about the situation with the independents?

RC: About three or four years ago we began to experiment and try independents in various markets. We found that we did not grow horns; we weren't any more evil than we were before, with our no-indie mandate. You don't have to have indies to have payola; all you have to have are dishonest people. I'm not really concerned about it in that context.

We're going to see a dramatic change, because the record labels are having a second consecutive really sucky year, and that's going to

"We get indicted for a lack of variety in radio, but when stations put on this variety that listeners perceive they want, the stations fail."

Clarke Brown

change the way this works. What's driving all this noise right now, more than anything else, is, "Boy we've got more expenses than we've got revenue. What the hell are we going to do?" I think it's going to be redefined.

R&R: Clarke, what do you want the relationship between the radio stations and the record companies to be?

CB: First of all, I don't understand this big independent flap to start with. Payola is one thing. It's a separate and distinct thing where you are paid money to play a record. I submit to you that, in a major company, it would be almost impossible for that to happen because of the filters you have to go through to get a record on. I mean, our people are accused of not playing enough product, regardless of what they propose to do for us.

If you say to somebody, "Look, you can pay me to come in and present your wares," that's perfectly legal. What's the difference between

that and the NRA in Washington, or any other lobbyist for that matter? It's exactly the same thing. It's not payola. So, you've got a semantics issue, and, apparently, you've got the record companies that want out of a situation they created but don't want to take the brunt of just saying no.



communications

Why is radio even involved? Our dog shouldn't even be in this fight. If somebody wants to offer us money to have access to us or to have the privilege of reporting what we play to the trades, and we declare that as income, what the hell is the

problem with that? I don't get it. I think independents can provide a very valuable service. If there's anything that's illegal, let them demonstrate that.

R&R: Randy, I'm sure you don't have an opinion on this.

RM: Actually, I don't. This is the first I've heard of it. I tell you, we didn't have these troubles when they had a monopoly. I want to say to our friends in records that Clear Channel is hardly anti-record company. We clearly need music to play. We need for your business to be healthy. We are still the best way for you to expose product. So, for us to be on the verge of a war is, in my opinion, really irrational.

I take the letter to Congress as a panicked cry for help, but not necessarily one that was thought through. Going to Congress and saying, "Would you please review how we spend our money and ask us to do it differently?" is really desperate. It's the woman who goes to the store when there's a big sale and maxes her charge card and then gets mad at Saks for having the sale.

Record companies pay money to independents. We had to decide how to deal with it. We bought all kinds of stations where the independents put money in a bank every time a station added a record. When the station wanted something, they could draw credits out of the bank and go out and buy it. The distinction between that and payola is that there is no distinction. You're getting paid to add a record.

I believe there will always be a place for independent promoters. I believe that if the labels don't hire them, managers will. My advice to you would be, don't pay money for something that you don't perceive as having value, but if you're handing out free money, we want some.

I understand that piracy is an issue, but we did not invent the MP3 player; Sony did. We do not make CD burners; Sony does. We are not your enemy. So, kicking the dog because you had a bad day doesn't make a hell of a lot of sense. Going to Congress and complaining about radio when you're the ones writing the

checks doesn't make a hell of a lot of sense.

R&R: Jimmy, you've always been known as a true radio guy, and now you're an Internet guru. How did that come about, and what's it like on the other side?

JDC: I've known Bob Pittman for probably a dozen years. He was a radio guy too. He

"You don't have to have indies to have payola; all you have to have are dishonest people."

Rick Cummings

actually started in Chicago and was there before I was. Like everybody in this room, he has an incredible passion about the radio business, and that really drew me to him.

We have the opportunity to do things with music in conjunction with radio and records that have never been done before. Radio was that way. We have radio at AOL. We have 177 radio stations. They're basically streamed music. We have DJ stations. I think we're going to do our own brand-new radio stations at AOL. We're already working on that.

We have some incredible partners at Warner Music Group, and we have incredible relationships with all the other record companies. For me, it's an absolutely unbelievable opportunity, and I'm really excited about taking all the things that both Pittman and I have learned in the radio business and applying them to AOL.

Those in radio say, "Where's the coupon or where's the print ad? Where's the video? Where's the vision to go with the music?" I think you can be doing other things and still listening to music. The broadband future is going to be about paying for video.

R&R: Two years ago the focus at our conference was the Internet. We had probably 12 different sessions that were targeted to that area. This year we didn't have one. What

do you think, Rick, about Internet radio and streaming, and how will it affect your company?

RC: We're not thinking about it a whole hell of a lot. We're now focused on making the big business work. In our case, that's radio, and then over-the-air television. Internet is somewhere beyond those things.

RM: I agree with Jimmy that broadband wireless has the potential to change our world a great deal. I think it could eclipse satellite. There's a lot of murkiness to the business opportunity because of the fact that we don't have a CARP decision that's clear. The RIAA clearly seems to be trying to kill streaming, and

Continued on Page 44

KELLY CLARKSON

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ALMOST REAL-TIME: THE STATE OF THE INDUSTRY

Continued from Page 42

I'm not sure I blame it. But, again, I don't know which attitude to take.

I will tell you that you can look at radio as being in the AM business or the FM business, or you can look at radio as being in the business of delivering entertainment and information to a consumer. The delivery system isn't really the issue. It could be AM, it could be FM,

"Have a passion for what you're doing. Love what you do no matter what job it is, no matter what company you're doing it for, and follow that passion."

Jim de Castro

it could be satellite, and it could be Internet. It could be magic that comes through the toaster.

R&R: USA Today earlier this summer said, "No wonder pop fans are singing the blues. Radio sounds like a broken record. It's time to face the music." Is that fair?

CB: I'll tell you why it's not fair: We get indicted for a lack of variety in radio, but when stations put on this variety that listeners perceive they want, the stations fail. We're responding to what the audience wants. The audience says they want variety. What the audience really wants is a variety of their favorite songs within the genre that fits their appetite. We are a business; let's not lose sight of that. We don't have the luxury of putting on these niche formats that they seem to demand because they don't generate the revenue that will support them.

We are really just a mirror of popular taste. We spend a lot of money finding out what the public wants and what it doesn't want. It's easy to indict the industry for lack of variety, but the reality is, when the variety is available to the audience, it doesn't support it.

RC: It's kind of crummy right now, but that stuff is all cyclical. I mean, I look at my 12-year-old, who was a huge Backstreet Boys, 'N Sync, Britney Spears fan two years ago. She's not interested in them anymore, yet she hasn't found — at least at that level — another group of stars to replace them. That's kind of typical of what happens with Pop radio.

I look at KIIS/Los Angeles, which was a five-share radio station. It is still a very good radio station today, but it was really over the top two years ago, because it was right in that pop wave, which had crested. I don't know when the

next wave will be, and I don't know who the artist will be, but there will be one.

RM: I think it's fair for anyone to have an opinion. I would just observe that when mom-and-pops test the theories of those people who perceive themselves to be musicologists — experts who believe that their tastes represent everyone's tastes — those theories tend not to work very well. Finding out what the audience wants to hear and serving it up pretty often seems to work better. I'm sick of most of the hits, but I have found that it's the way to get the largest shares.

In terms of variety, there's more variety on the radio today than there has ever been. Instead of every owner going after the same target audience, we now have clusters, so there is substantial differentiation. There are more varieties and brands available on the dial today than ever before, and there's certainly more access to eclectic music on the Internet.

JDC: I want to throw stones out of the glass house here, because I have been in the business, and I love it from the radio side and consider myself a radio person. It's very clear that consolidation hurt this business. AOL is in the same situation with our stock and the pressure on it. My first task here is that I've got to totally reinvent our product. I have to reinvent the brand. We have to reinvent the experience that people have for their \$23.95.

I think radio sucks today. It has too many many commercials, and it's too focused on evening out cash flow. There's way too much pressure on the employees out there. They're all doing more jobs than they were doing before. We rode an unbelievable crest of incredible business where we could do all kinds of things. We could do anything we wanted, and the product suffered as a result of it.

R&R: You all work for public companies. Is there more pressure on the radio industry than on other public companies?

JDC: Yeah, because what happens is, there's a consolidation period, and everybody wants to drive the stock price. Now all of the stocks are wallowing, because they're going, "What's next?" If the business comes back and you get 6%-15% growth, the shareholders and the analysts are going to react like, "Wow, radio is great again, because the advertising recession ended." That's not going to drive it. It's not just radio that's under pressure, but what's transpired in the last 10 years has put a lot of pressure on it, and the product is suffering as a result.

RM: I totally disagree. I think that's ridiculous. I think that's scary. If you talk to your great grandmother, she thinks radio was best when it

was live drama. *The Lone Ranger* was great. You listen to those tapes, and it's fun, but those weren't really great productions. Somebody a little bit younger thinks music was best in the '50s, with live disc jockeys ringing cowbells. Everybody thinks radio was the best when they were about 15, but radio's never been this good, because there's never been this many choices available. There's never been as much money spent on and as much time and attention devoted to what the audience really wants.

We are truly audience-focused. We work hard to give them what they want. Kids today have a lot more choices. It's not as natural for them to bond with the radio, because there are other things to occupy their time. In the scheme of all media, radio is definitely down, but it's down much less than television. Newspaper readership is down 41% in this country. Publications are in trouble. Radio is holding up better than its peers.

R&R: Are there any misconceptions about what all of you do that you would like to address?

RM: Well, I think there's a perception that everything we do to drive cash flow is insensitive or evil. We do try to maximize cash flow, but

"Radio was great, and y'all have screwed it up. I apologize for my part. If we can get this back in circulation, everything will be good again. That's my new philosophy."

Randy Michaels

always for the long term. If you're going to sell your company, you're on 14 or 18 or 22 units, and it doesn't matter. But that catches up with you, doesn't it? If you plan to be in broadcasting, and if you're like me, you make decisions that are driven for the long term. You make decisions that involve long-term shareholder value.

The sort of evil intentions that are attributed to Clear Channel are not at all true. If you could have been in our programmer meetings the last couple of days, you would have heard how hard we work to share information and tools, but also how we leave the decisionmaking to local markets. The recording industry goes to Congress and says, "They have national playlists." We have never had a national playlist. We've never done a group add, we've never done a group drop, and I can't imagine we ever will.

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BEU
SISTERS

**“THE BEU SISTERS CD IS ONE OF THE
BEST CD’S, SONG FOR SONG I’VE HEARD
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‘I WAS ONLY (SEVENTEEN).’”

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I WAS ONLY (SEVENTEEN)



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THE LEGENDARY CLIVE DAVIS GOES ON RECORD

'Creative content is king'

Clive Davis, Chairman and CEO of J Records, is the legendary executive who founded Arista Records in 1975 and nurtured many of today's top musical artists, including Whitney Houston, Aretha Franklin, Santana, Patti Smith, Sarah McLachlan and Dido. He also helped birth LaFace Records and Bad Boy Records.

J Records, a private joint venture between Davis and BMG Entertainment, is the largest new label ever launched in music-industry history. Its roster includes Luther Vandross, Busta Rhymes, O-Town, Angie Stone, Deborah Cox, LFO, Next, Monica, Alicia Keys, Olivia, Jimmy Cozier and Erick Sermon. J also has a co-venture with Wyckle Jean's new label, Yclef Records.

At R&R Convention 2002 Davis shared his thoughts on the industry, music awards shows, his career, launching new artists and why, no matter what, the music is the bottom line. Here is some of what he had to say.

Music award shows: Obviously, the entrepreneurs and networks all make millions of dollars, and it's the record companies that pay for the cost of programming. I went to an MTV Music Awards show with Clive Calder — who could now afford anything, by the way. At the

"A number of you are part of these conglomerates, with ownerships that have no instinctive feel for music.

In trying to get a larger market share, they forget that the creative content is king.

They forget that it's all about music."

time he was head and founder of Jive Records. He was being confronted by a big, grand production for Britney Spears, 'N Sync and The Backstreet Boys, and it was going to cost him close to a million dollars for an award show that might get him a blip of 3,000 albums the following week.

It's one thing for a Santana, when you sweep eight awards like he did two years ago. Then it becomes a media event, and it does have an impact of a few hundred thousand copies of an album. But the average awards show doesn't do that, and the record companies end up subsidizing TV networks.

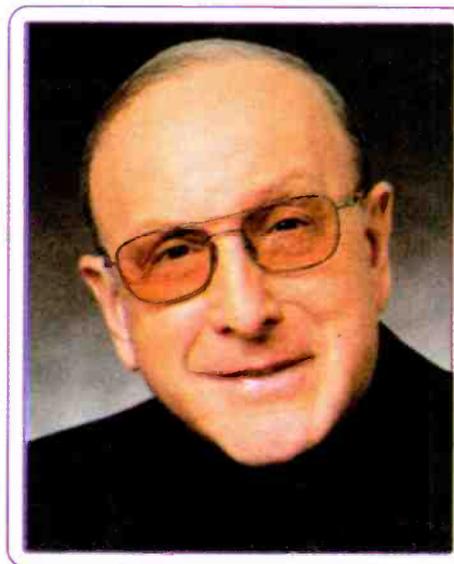
We need to have healthy, well-managed record companies. You can't give away the first \$3 from every album. I used to say my dog barking at 49 cents would sell more than the biggest hit record, because, at such a price, it would save money. You don't see a motion-picture company saying, "For the first week of *The Bourne Identity*, we're going to charge \$4 for tickets." There needs to be a much greater, healthier respect for the underlying music, for the continuity, for the role that it's played in your life and for the fact that it keeps on giving for 10 and 20 years, as opposed to a two-hour experience like a movie.

With the emphasis on technology, you find corporate parents that aren't really based in music. A number of you are part of these conglomerates, with ownerships that have no instinctive feel for music. In trying to get a larger market share, they forget that the creative content is king. They forget that it's all about music.

What really went down at BMG: This got a lot of press two years ago. Yes, it was true that there was — outside of the United States — a Bertlesmann rule that, when you hit 60, you had to move on to some consultant job or move outside the company. Indeed, that very year the chairman of Bertlesmann was turning 60, and he had to move on.

But we're talking about a company that has a 25th anniversary show where everybody up there is a headliner. A show that began with Carlos Santana and included Barry Manilow, Sarah McLachlan, Annie Lennox, Aretha Franklin, Brooks & Dunn, Alan Jackson, Puffy, Whitney Houston, Kenny G., Patti Smith — all headliners, whatever your format.

That year, for the first time, Arista, on a worldwide basis, went over a billion dollars in sales and over \$100 million in profits. The notion that Bertlesmann and I were going to separate is really not fair to them. They certainly read the earnings figures. They were making corporate decisions to facilitate what they felt was an orderly transition, but they were never going to separate themselves from me at any time. They offered me a worldwide corpo-



Clive Davis

rate chairmanship.

Many years ago, when the Warner Group went over a billion dollars for the first time, there was always this competition about divisions. No one wanted to report to anyone else. So they got together, Joe Smith and Steve Ross, and took me to breakfast. Smith said, "You know, the only one they could agree on would be you. Would you become head of the Warner Music Group?"

This was not for me; music and the fabric of music are for me. So, you take control of your own life. It was no offense, but I said, "No." And it was no offense when BMG offered me the worldwide chairmanship of their music

"They said, 'What do you want?' I said, 'I want an instant major, and I want to expand on it.'"

group. It's not what I wanted to do. I wanted to continue operating with the figures, with the report cards coming in. So they said, "What do you want?" I said, "I want an instant major, and I want to expand on it."

Continued on Page 48

THE VINES



Cover of *Rolling Stone Magazine* "Highly Evolved" over 500,000 pieces
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THE LEGENDARY CLIVE DAVIS GOES ON RECORD

Continued from Page 46

Breaking new artists, reinventing headlines: In today's world, every company has to reinvent itself. I am producing the next Santana album. Big challenge. After selling 27 million copies of the first one, you have to show it

"I took a chance early on that urban music could be Top 40. I was there with Puffy and Biggie and Usher. I know the resistance: 'Oh, it's too urban.'"

wasn't a fluke. We're working very hard together to get you to say, "It was no fluke." Every label wants to break new artists, but you look at best sales, and it's still The Beatles, The Beach Boys and Bob Seger.

You want to break new artists like John Mayer, System Of A Down and Nas, but with an overhead of \$6 million, \$8 million or \$10 million, it isn't easy. I had to reinvent Arista every three years, whether it was Dido, rejoining with Carlos Santana or the Liliith Festival and Sarah McLachlan going from 150,000 to 6 million in sales.

You have to reinvent; you have to know when the music is changing. A whole new company came about with Santana; Boz Scaggs; Blood, Sweat & Tears; Aerosmith; Bruce Springsteen; and Earth, Wind & Fire. There was also the progressive music following Miles Davis, like Herbie Hancock and Weather Report.

We started Arista from scratch, except for going through Columbia Pictures' old company and picking out two or three artists like Barry Manilow. We looked for those self-contained artists. So we had, at the same, Patti Smith, Lou Reed, The Grateful Dead, The Alan Parsons Project and The Allman Bros. That led to the tradition that gave us Sarah McLachlan and Dido and Santana. They could co-exist.

On the urban side, when I was head of Columbia, there was no urban field. They had Aretha and did not know what do with her. So I went to the source. We had The O'Jays and Teddy Pendergrass and "Me and Mrs. Jones" from Billy Paul. So, I know that new companies can start from scratch and that existing companies must reinvent themselves. You can't live on the laurels of the past.

J Records: What I wanted, really, was the financing. The largest funding in history for a

record company was \$40 million for Interscope, \$40 million for DreamWorks. They funded J Records with \$150 million. When I started J, I had an entire senior management team that defined loyalty. Charles Goldstruck; Tom Carson; Richard Palmese; our heads of video, business and legal; and the same A&R team that I worked with are all with us, supplemented by key people in rock and other areas.

J Records' mission: Getting 10 artists from Arista, five of whom were Platinum or multi-Platinum, and five who were brand-new artists, like Alicia Keys — whom we had been working with for two years, since she was 16 years old — was an incredible opportunity. With that funding and the best executive team in the world, we've embarked on a mission to show that, in this era, when every article that you read is on the subject of technology or mergers, everyone is forgetting that it is the ears that hear the music that can dramatically affect the fortunes of a company. How exciting to do it from scratch.

I took a chance early on that urban music could be Top 40. I was there with Puffy and Biggie and Usher. I know the resistance: "Oh, it's too urban." I know that even "Fallin'" by Alicia Keys was "too urban." I had to go to Oprah to get around some pre-existing ideas.

You've got to be ahead of the curve and on the cutting edge. That's what we represent at J. Our first wave of the first 18 months shows that Alicia Keys has scanned 5,200,000 copies in the United States. Busta Rhymes is at 1,200,000. Luther Vandross has come back with the right material. Angie Stone has gone Platinum after her second single.

O-Town did 1,700,000. Say what you will about pop music groups, and there's no question the pendulum has swung, but if you're dynamic in person and if you're a headliner, it can work. What's interesting is that a put-together, made-up group from television is now an electrifying headliner.

The rise of Alicia Keys: I want to prove the theory that a new record company can really make a difference by challenging the industry and moving the frontier ahead. About a year ago I took an artist around the country, and she's now a household name. Alicia Keys sold 9,000,000 units worldwide, and she did it because I allowed people to discover her the old-fashioned way. I didn't trust the system, so to speak.

Every year I have a Grammy party the night before the Grammys when everybody feels good because they think they might win. It's been a tradition ever since I started Arista. Almost all the nominees and the heads of all the record companies come, and it's a celebrated night. I also began the tradition —

last year — of putting an unknown artist on during the party. Right after Gladys Knight joined Angie Stone and before Wyclef and Mary J. Blige and Luther Vandross and Stevie Wonder, I asked Alicia to sing. She sang, "Fallin'," which the Pop stations told us was too Urban and the Urban stations told us was too slow.

After that party, which led to the *Tonight Show*, I decided to do something I had never done: I wrote a letter to Oprah. I said, "I've never done this, but look at this video. You do it for authors, but you only show music people if they're established. You don't do it for new artists." In neo-soul there are young female performers who are electrifying. I suggested

"I want to prove the theory that a new record company can really make a difference by challenging the industry and moving the frontier ahead."

India.Arie, I suggested Jill Scott, and I sent a video of Alicia Keys, whose music was never out before.

Oprah called me up the very next day and said, "I'm going to do this show. I saw the video, and it knocks me out. I will put that on." From that show, with an audience of 4 million, and *The Tonight Show* coming out of the Grammy party, the Alicia Keys album entered the charts at No. 1. Then all of you here gathered to play a major role that led to five Grammy awards and, currently, 9 million in sales. It's exciting beyond words to be in on the discovery of a brand-new artist.

Reinvigorating established artists: The other great challenge is to work with an artist who's had hits and an illustrious career, whether it's Aretha Franklin or Dionne Warwick or, now, Luther Vandross or Busta Rhymes or, of course, Santana. It involves looking around carefully for an artist who still has vitality for the future and is timeless. That's what drew me to Rod Stewart. How do you continue that streak? How do you do that when all the knives are out? Can this one keep doing it? Can Madonna come back?

To sum it all up, it is about the music. For us, it's the excitement of maybe creating a historic new chapter. It's showing that, through good ears and paying careful attention to the music and finding the right artists, you can have great success.

"DISEASE"

the new single by

MATCHBOXtwenty

from the forthcoming album "more than you think you are"

produced by **MATT SERLETIC** for melisma productions, inc. recorded by greg collins mixed by jim scott



IVEY'S HERITAGE GROWS

Veteran programmer keeps his feet firmly planted on the ground

KIIS & KYSR (Star 98.7)/Los Angeles PD
John Ivey is one of the most real and most down-to-earth people you will ever meet. His first loves are his wife, Barb, and daughter, Katie, who are the true centers of his life. But don't let that fool you. He may be quiet and reserved, but Ivey is so smart and so focused that, as a competitor, he will eat your lunch, and you might even thank him for it.

You might think that working at the legendary KIIS — the highest-billing CHR in America — might go to his head, but Ivey remains humble. He came to KIIS a year ago from a successful seven-year programming stint at WXKS (Kiss 108)/Boston and has one of the finest reputations in the business, one that matches his programming success.

Programming radio is what Ivey has wanted to do all of his life. He's accessible, fair and returns phone calls and e-mails. Ask for his opinion, and he will give it to you, good or bad. He is a seasoned programmer who works hard, pays great attention to detail, is incredibly creative and is a proven winner of many battles and wars.

Ivey remembers his humble beginnings in Owensboro, KY, where he made \$165 a week and was barely getting by. He will tell you that, while he has gotten wiser and more business savvy throughout his years, he feels that his KIIS job is no different from or more important than that first gig in Owensboro — and I believe him. With Ivey, what you see is what you get.

He was only one of three PDs in 20 years to program WXKS. After working in the Midwest, East and West and also programming Country and Full Service formats, he has developed a wide-ranging knowledge of programming. His depth, focus, strong management style, ability to hear hits and great instincts are a few of the reasons he is a world-class programmer.

What follows is a day in the life of the amazing John Ivey.

MONDAY, SEPT. 16

6:30am: Ivey and his wife, Barb, make small talk over coffee. After glancing at two newspapers, Ivey is out the door.

6:45am: As he drives to his office, we discuss his career. He started in Owensboro, KY, then moved on to Nashville; Evansville, IN; Omaha; Quad Cities, IA-IL; Rockford, IL; Rochester, NY; Nashville again; Boston; and Los Angeles.

He reflects on the days when he was working seven nights a week and doing five club nights a week and still barely had enough money to put food on the table — days he will never forget. We talk about his first year at KIIS, and he says it has been a difficult but productive time. He's

been trying, through trial and error, to get the station to win. According to the latest Arbitrends, KIIS and KYSR are strong, and both stations seem to be on track.

7:27am: Ivey phones Charlie Walk at Columbia Records to check on the status of a Dixie Chicks remix that Walk is sending over.

7:33am: Ivey meets Maverick VP/Promotion Ken Lucek at Paty's Restaurant in Toluca Lake, CA for breakfast. Lucek plays us the new Santana featuring Michelle Branch. Branch is on Maverick, but the record is being worked by Arista. Ivey and Lucek discuss a forthcoming promotion featuring Branch and JustinCase live at the Roxy nightclub in Hollywood. Ivey is going to give away 300 tickets on KIIS, and they discuss details and times.

7:51am: Ivey gets a phone call from Paul O'Malley, GM of KYSR, about a promotion that Jamie White, the morning show co-host, wants to do in connection with the *Puppetry of the Penis* stage show.

8:02am: Ivey and Lucek discuss Maverick/Reprise artist Oakenfold and a possible appearance for KIIS.

8:10am: We leave the restaurant and head toward KIIS.

8:25am: We arrive at the KIIS studios in Burbank. Ivey pops into the studio to say good morning to Rick Dees and Dees' producer, Paul Joseph, and sidekick, Ellen K. Dees uses an old Gates board and even some carts — secret weapons?

8:36am: Ivey and I check out the incredible view from his window. When you look to the right, you see Warner Bros. Studios, and when you look to the left, it's Forest Lawn Cemetery. Ivey fills me in on the Arbitrends. In the extrapolated month KIIS is the No. 1 music station 12+ and for women 18+. Among persons 25-54, it's the No. 1 English-language station. At sister KYSR, afternoons Ryan & Lisa were No. 1 25-54, and mornings and middays were also up.

8:49am: Clear Channel Regional VP Roy Laughlin walks into Ivey's office. I notice that Laughlin is carrying 12 notepads, and I ask him why. He says it's his way of staying organized. Laughlin's wife, Ellen K., Dees' sidekick, thinks she may have Laughlin figured out after seeing the movie *A Beautiful Mind*. Laughlin tells Ivey that he was wrong to be concerned about Ivey

playing an Eminem track. Ivey laughs and shrugs it off, saying, "Roy didn't want me to play one track, so I ended up playing three."

9:10am: Ivey and I continue discussing his first year at KIIS. He says that, in Boston, the first



GOOD MORNING KIIS — It's 6:30am, and before John Ivey walks out the door, he enjoys a cup of home brew with his wife and soulmate, Barb.

two years were the hardest, and the next five were the payoff. Since he has been at KIIS, he has spoken to former KIIS program directors like Gerry DeFrancesco, Bill Richards, John Cook and Steve Rivers as part of his homework. Ivey says that the bottom line is that he takes full responsibility for the station and is not going to let anybody else take it down.

He has spent the last year learning the station and the market. He also learned the names of

the people who work at the station. In a move that's pure Ivey, he had an assistant take Polaroids of the staff members and put

their names and titles on them so Ivey could study them in his spare time.

9:15am: Ivey already has 13 voice-mail messages — some from himself. Throughout the weekend he leaves himself messages. He's polite to himself in them, even saying "Thanks" at the end. He takes a phone call from Chris Lopes at Interscope/Geffen/A&M, and they discuss possible artists for an upcoming KIIS promotion.

9:20am: With so much of his time devoted to putting together station concerts — he is simultaneously working on four: two for Star, two for KIIS — I ask Ivey if they actually lead to higher ratings. He points to his success at WXKS, where every May they did the famous Kiss concert and got



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Y100/Miami	28x	WLDI/W Palm Beach	14x
KHTS/San Diego	21x	WEZB/New Orleans	15x
WFLZ/Tampa	15x	WFLY/Albany	52x
WKST/Pittsburgh	18x	WDKF/Dayton	20x
WKFS/Cincinnati	14x	WSNX/Grand Rapids	38x
KZHT/Salt Lake City	14x	WWHT/Syracuse	43x



Making The Video to air Week of 10/7



Elektra Entertainment

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huge ratings by focusing on giving away tickets to it.

9:25am: Ivey's assistant, Alex Cortez, comes in and grabs the trends. Ivey continues to answer e-mails. He mentions how happy he is with Dees' new daily 9am countdown show.

9:30am: Ivey pulls R&R/Mediabase monitors for 10 stations and gets a music log backup from MD Michael Steele, who schedules all of KIIS's music. Ivey reviews the music logs each day, examining the flow and other elements. He also pulls daily rolling charts and looks at West Coast stations that are similar to KIIS.

9:34am: Ivey reviews liners for the upcoming Rick Dees' \$1 Million Birthday Giveaway and for the KIIS Club, a frequent-listener club that was very successful for Ivey in Boston. He also takes a few minutes to listen to a bit that Dees is doing with a caller from New Hampshire who listens to KIIS on XM Satellite Radio. KIIS has been playing on the stereo in Ivey's office all morning, and many

confirms that. He also points out that middays are back and that they need to do a better job of promoting nights on Star.

9:57am: Paul O'Malley and KYSR Marketing Director Robert Lyles discuss the bit Jamie wants to do around *Puppetry of the Penis* and how they can pull it off without getting into legal problems.

9:59am: Chris Patyk and Ivey discuss an upcoming Star promotion, a takeoff on *American Idol* called L.A. Idol.

10:02am: Bonaduce is back in Ivey's office to talk about the Vargas-De La Hoya fight.

10:14am: Patyk and I discuss the direction of Star since Ivey's arrival. Patyk says his view of Star is that it's an active adult station. They are not playing as much new music as they did in the past, but their goal is to own artists like John Mayer and Sheryl Crow. He tells me that Ivey has the basics down, as all great PDs do. He feels that Ivey is excellent at anticipating and planning ahead and that he has a complete vision, is willing to take the right

chances and is a father figure and extremely patient.

Patyk also feels that Ivey has brought new production values to the station. He has artists talking about the songs, and that helps the ownership issue. To get the personalities more into the music, Patyk gives them CDs to listen to. Patyk also says that Ivey, when he reviews the music, makes sure that the songs don't sound too similar. Patyk has developed a color-coded library, and Ivey has given him room to grow and make mistakes. They have a small but mighty staff.

11:03am: Ivey, O'Malley and afternoon Ryan Seacrest, who was also co-host of *American Idol*, huddle to discuss some issues.

11:10am: Ivey and I are on our way back over to KIIS. Ivey is already on the cell phone with

O'Malley.

11:15am: We arrive back at KIIS a few minutes late for the promotion meeting. This is one of the few meetings that marketing and promotion superstar Von Freeman will attend during the day. In a conference room packed with high-ranking managers from almost all the departments of the radio station, the meeting begins.

Some of the areas covered include the press coverage of a 911 doves that Rick Dees released on 9/11 and a walk-through of a venue for an upcoming promotion. Ivey fills everyone in on the Michelle Branch and Justincase Roxy show. They also talk about the Sheryl Crow-Michelle Branch show at the House of Blues, the Los Angeles Auto Show, custom T-shirts for an upcoming Rick Dees event and details of Rick Dees' \$1 Million Birthday Giveaway. Ivey mentions that he heard

a commercial on the air over the weekend that had unapproved mentions of KIIS and asks for it to be recut.

The sales promotion pitches begin. First up, a client asks Ellen K. to voice a spot. Another client is pitching a Christmas promotion with a cash giveaway. There is some discussion of taking more space for an upcoming nontraditional-revenue promotion later this year. Other

"I am fortunate to have terrific balance in my life, with my wife and daughter and my great family at KIIS and Star."

topics include ticket giveaways for a holiday show, a fall tie-in with a client where an artist would appear and sign autographs, a promotion with a major toy store, Halloween promotions, details of the new Celebrity Cash Call contest, the L.A. County Fair, spring break, future multimedia marketing, a promotion with a local supermarket chain and a Paulina Rubio concert.

12:24pm: The meeting ends.

12:30pm: Laughlin stops by Ivey's office and tells me that his goal is to get everybody on the staff feeling evangelistic and getting people to come together and take things over the top.

12:40pm: Cortez comes into the office to discuss a weekend promotion. Production Director Chuck Prebitire stops by to discuss details of the Celebrity Cash Call contest. Ivey outlines it, explaining that stars will solicit people to call in and win.

I ask Ivey how he can handle so many details and still stay so organized, and he responds, "I simply roll with the flow. My wife is sort of high-strung, and we are a great balance for each other. I try to keep my head on straight. Some days I feel like an air-traffic controller. Mondays and Tuesdays are the busiest. I just wish I could spend more individual time with people."

12:50pm: Ivey calls Epic VP Tommy Nappi. Nappi congratulates him on the ratings for Star and KIIS. They discuss a promotion. Ivey tells Nappi that he likes the new Pearl Jam single, saying, "It has a strong hook."

12:58pm: Prebitire comes back, and Ivey tells him he's lined up Jennifer Love Hewitt and Shakira to do drops for the Celebrity Cash Call contest. He tells Prebitire to call Nappi and make arrangements to get drops from Shakira at the Latin Grammy rehearsals the following day.

1:02pm: Ivey goes to look for Prebitire to make sure that the commercial that had the unapproved KIIS mentions is recut.

1:10pm: KIIS middayer Gary Spears stops by to say hi.



YOU ARE MY L.A. IDOL — John Ivey gives KYSR afternoon driver Ryan Seacrest the news that his afternoon shift with co-host Lisa Foxx is No. 1 with 25-54 adults. Seen here (l-r) are Ivey, Seacrest and KYSR Asst. PD/MD Chris Patyk.

times he stops and listens to the radio, making mental notes.

9:38am: Star 98.7 Asst. PD/MD Chris Patyk calls with some questions. Ivey tells him he is coming over and will provide the answers in person.

9:44am: As we head out the door to walk across the street to Star, Roy Laughlin pops his head in to ask Ivey about an upcoming promotion.

9:52am: We arrive at Star 98.7. It's sort of surreal that Ivey has an office at KIIS and another, very similar office at KYSR. Both are spotless and organized. Star morning host Danny Bonaduce bounces in to say hi. He asks about the recent Arbitrends. Ivey's response: "They are in the pocket." Bonaduce asks again, and Ivey responds the same way. Bonaduce says he heard that Ryan and Lisa are No. 1 in afternoons 25-54, and Ivey

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1:15pm: Ivey is on the phone with another label, trying to lock up a major artist whom he wants to build a Star show around. I ask Alex Cortez, who has been with KIIS for the past seven years and has worked with four PDs, including Ivey, what he thinks Ivey brings to the table. He says that Ivey is organized, on top of his game and really takes care of business. Cortez says he is learning a lot from Ivey and would someday like to become an MD or producer or get into A&R.

1:25pm: Ivey is on the phone with Universal Records Sr. VP Val DeLong, trying to lock up another act for an upcoming show, and DeLong is trying to get more of her records on the air.

1:29pm: Ivey gets word that Epic has offered him a promotion that will let him send two people to New York to see Tori Amos. He checks to see if they have room to run it. He e-mails Patyk at Star that he will be over for a 2pm meeting with him and Ryan Seacrest. At the same time, he also review notes for a Moby in Milan promotion that Star is doing, where they are sending 15 winners to Milan, Italy to see Moby.

1:35pm: Ivey receives the WHTZ/New York music rotations for the week from PD Tom Poleman. He says he reviews them weekly for a gut check. I ask Ivey how much time he gets to spend with his personalities. He says that he's not a PD who likes to get caught behind his desk, but it seems to end up that way on Mondays and Tuesdays. What he really likes to

"I take every day one day at a time and view all the positions I have held at all the radio stations equally. It's not just about one station. I get along with all types of people, and, at the end of the day, I am not trying to conquer the world."

do is move around and spend time with the personalities and staff. He gets to do more of this Wednesday through Friday.

1:45pm: Cortez arrives with lunch. He says that Ivey usually gets a grilled cheese sandwich or a plain cheeseburger and also enjoys P.F. Chang's. While we eat our sandwiches, Ivey and I discuss a few of the things he's done to re-tool KIIS since his arrival. He says, "I've changed the clocks, worked with the jocks on the lengths of the breaks and what to talk over and what not to

talk over, explained to them what makes me happy and unhappy and put structure back into the radio stations."

After lunch we leave for the 2pm meeting at Star. On our way out we see Jim Stein, formerly with Elektra, and Aimee Vaughn from Columbia. It's music day at KIIS, and, over the course of it, Michael Steele will see over 36 label reps.

2:05pm: Ivey begins a meeting with Ryan Seacrest; his co-host, Lisa Foxx; and Patyk. They discuss the details of L.A. Idol. The contest will be open to individuals 18-39, and the website will have all the rules and details. The winner will receive a three-song demo deal from Hollywood Records, perform at a station gig and appear on a billboard.

Ivey explains the promotion, and they discuss what the hosts can and cannot talk about, the judges and what clips should be played on the air. Ivey says there should be two promos. One should be fun and conversational, and the other will contain the nuts and bolts of the contest.

2:30pm: Ivey leaves Star and walks back to KIIS.

2:37pm: The jock meeting begins in a KIIS conference room. Ivey discusses the Celebrity Cash Call contest — what the caller wins, how much money will be given away and the number of weeks that it will run. He busts afternoon driver Valentine for not running a 10-second spot on time and reminds all jocks to run the spots as they are listed on the log.

Next up is a discussion of KIIS Club promotion and when jocks should do it on the air. Ivey also explains the details of Rick Dees' \$1 Million Birthday Giveaway and how it will run simultaneously with the Celebrity Cash Call contest and updates everyone on the upcoming fall concerts and the Halloween promotion.

Toward the end of the meeting Ivey tells me a story about nighttimer JoJo, whom he was trying to get to say, "L.A.'s No. 1 hit music station, 102.7 KIIS-FM." JoJo didn't want to do it, and Ivey finally said to him, "Look, I drive home between the hours of 7 and 8pm every night. Is it too much to ask that you say it just once on the air to make me feel like I've accomplished something?" Everyone laughs, and the meeting comes to a close.

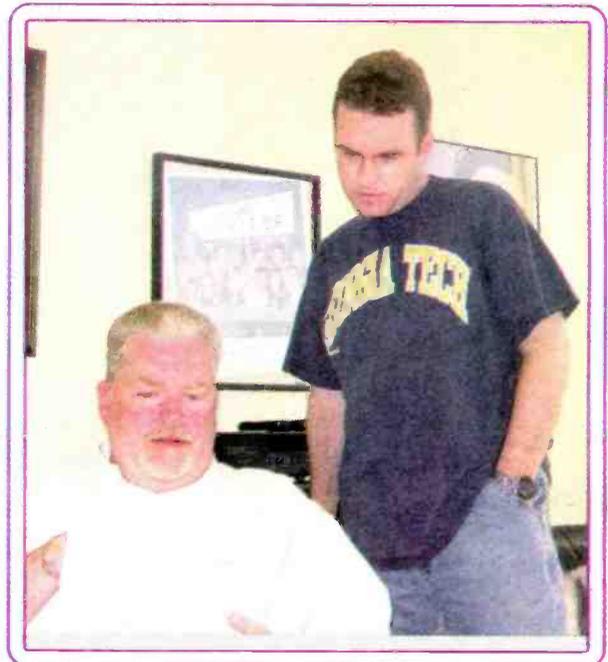
3:05pm: As we pass through the lobby, Italian star Laura Pausini, in town for the Latin Grammys, greets Ivey. I ask Ivey about some of the celebrities he has been most impressed by since he's been at KIIS. He mentions Marilu

Henner, Bo Derek, Andy Dick — who sat in his office for an hour, telling jokes — and Lenny Kravitz. He also enjoyed it when Shakira and Pink came in to play before their albums came out.

3:14pm: Ivey goes over the details of Rick Dees' \$1 Million Birthday Giveaway with staffers and freshens up the liners.

3:22pm: He makes a phone call to Star to firm up more details of the L.A. Idol promotion.

3:29pm: Ivey gets to the bottom of the



IT'S VALENTINE'S DAY — Ivey (l) and KIIS afternoon driver Valentine, who also syndicates to a zillion stations around the globe, review the strong Arbitrends for KIIS. Before leaving, Ivey reminds Valentine that saying "L.A.'s No. 1 hit music station, 102.7 KIIS-FM" 300 times an hour is paying off.

commercial that mentioned KIIS without permission and finds out that the account executive was on vacation when the spot came in. Prebitire will recut it. Ivey has been relentless about this all afternoon and is finally satisfied.

3:38pm: Ivey walks to Steele's office and listens to the new 3 Doors Down. He goes back to his office and listens to the new O-Town and John Rzeznik. He says he's a sucker for a good hook.

3:55pm: JoJo pops into Ivey's office. He is just returning from a vacation and is devastated by a recent incident in which a KIIS listener was killed by a drunk driver across the street from the studio. The woman was trying to catch a glimpse of Justin Timberlake, whom JoJo was interviewing in the studio. Tonight Nick Carter from The Backstreet Boys will be coming up to the studio, and a crowd has already begun to gather. This has JoJo a little concerned.

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4:00pm: Ivey calls Lori Rischer from Arista and lets her know that the new Santana is up on the Clear Channel Prophet system. Arista was going to deliver the single for airplay tomorrow, but now, all of a sudden, it is available. Ivey says he will not play the song until the label says its OK because he has too many relationships on the line.

Once he starts playing the song, I ask, how often will he play it? He says every other hour for the first day or two, and then he will move it back to a new-music rotation. JoJo was going to spike the new O-Town tonight, but since Carter is in the studio, they decide to hold off until tomorrow night.

4:15pm: Mike Bergin, Sr. Director/Promotion for J Records, calls about the new O-Town single and wants to know what Ivey thought. Ivey said that JoJo will spike it and that he's not sure about the record. Ivey then asks about a J Records artist for a fall show and makes the pitch for why the artist should do the show. Bergin is off to do some checking.

4:23pm: Ivey makes a list of songs to put in KIIS Callout for the week. Donny Osmond, host of the new game show *Pyramid*, is on the air with KIIS afternoon driver Valentine.

4:30pm: After talking to Arista, Ivey decides to wait until tomorrow to play the Santana. I find it amazing that a station of this size would wait to play such a highly anticipated record. Ivey says it's not worth it. He has excellent label relations and always wants to keep things straight with them.

4:41pm: Ivey and Laughlin discuss the \$9,000 at 9 trivia game, which is a benchmark contest that promotes Dees' new "Top 9 at 9 Countdown."

5pm: I ask Laughlin how many salespeople he has at KIIS, and his response is 13. He believes that you should always have one more salesperson than the commercial units that your radio station plays. Laughlin has been at KIIS for 10 years. During his tenure he has worked with PDs such as Bill Richards, Jeff Wyatt, Steve Perun, John Cook, Dan Kieley and, now, Ivey.

He says that Ivey is very balanced, gets the mechanics of morning shows, is creative, understands promotions, knows how to balance music, is fun and is excellent at finding the center of the room. He says that he is so happy with Ivey that he has already extended his contract. "I wanted him to concentrate on programming the radio stations and not have to worry about his family or where his daughter, Katie, was going to go to school," he says.

I ask about Ivey's ability to program two radio stations. Laughlin says that Ivey, while doing an excellent job, is still writing that playbook, but he already has a lot of game time underneath his

belt. He explains that Ivey has done an excellent job of separating Star and KIIS. "Each station deserves its own focus, even with 25% audience duplication," he says.

Laughlin sees himself as a lawyer and Ivey as the judge. Laughlin brings Ivey promotional ideas and music, but the buck stops with Ivey. Laughlin says that Ivey picks the right records early. He thinks that this year's Wango Tango at the Rose Bowl was the best ever and that Ivey will continue to win because he gets behind people.

5:55pm: Ivey says, "I'm just good at me being me. Even though I am fortunate enough to be programming in L.A., I have the same feelings that I had when I was working in Owensboro." His goal at one point was just to visit L.A. someday. He remembers a time just before his mom passed away when she said,

"I'm just good at me being me. Even though I am fortunate enough to be programming in L.A., I have the same feelings that I had when I was working in Owensboro, KY."

"John, I hope you get to do whatever you want to do." He says that he is doing what he loves.

Ivey is disappointed that many of the kids in our business today are not paying their dues and do not have to scrap and scratch for years like he and many others had to. He thanks God every day for what he does and what he has, because he has many friends who have been forced out of the business and are without jobs.

Ivey says that when he accepted the job in L.A., he came prepared to lose to the gig, because he takes responsibility for everything he does. By his calculation, there are about 1,000 good stations to work for in the United States. He says, "As long as I am a top 1,000 PD, I can get a job. I take every day one day at a time and view all the positions I have held at all the radio stations equally. It's not just about one station. I get along with all types of people, and, at the end of the day, I am not trying to conquer the world."

6:14pm: Ivey returns some calls that he couldn't get to earlier in the day — Kevin Carroll at Blue Note, Dan Hubbert at Capitol and others.

6:23pm: Laughlin and JoJo meet in Ivey's office to discuss Nick Carter's appearance that night as the crowd continues to gather across the street. Ivey advises JoJo to stick to the press release and not to overdo things.

6:30pm: An account executive comes into Ivey's office with a promotional idea that is shot

down. I get a minute with Michael Steele who tells me that the idea behind the Monday meetings with labels is to get information and to provide them with access to the station. He says that the Monday meeting is not the best place to listen to music, especially with the limited time he has.

Steele's picks for the week are the new Santana and John Rzeznic. Steele has high praise for Ivey. He says that Ivey offers a different perspective on research and music rotations and flow and that he continues to learn from him.

6:52pm: Ivey and I leave the radio station. One Ivey secret I've picked up: His office is so damn cold that it keeps you alert all day. On the way back to his house, I ask him how the job at KIIS came his way. He says that his wife, being intuitive, had mentioned, before the job was offered, that, while things were going well in Boston, they would be moving. She was right.

Last June Ivey was in Los Angeles for the R&R Convention and Clear Channel programmer meetings. During one of the Clear Channel dinners, Randy Michaels approached him and said, "John, on a scale of one to 10, how do you feel?" Ivey said, "Randy, I feel great." Michaels said, "No, seriously, how do you feel?" Ivey once again responded, "I feel great."

Michaels then asked Ivey if Steve Smith had spoken to him, and Ivey said, "Steve Smith from Clear Channel Entertainment?" "No, Steve Smith, our Sr. VP/Programming," Michaels said. Ivey responded no, he had not spoken to Smith, and Michaels brought him into the loop. He said, "We are going to hire a new PD for KIIS, and we want to interview you. What do you think?" Ivey's first response was, "We are very happy," to which Michaels responded, "Good. We are not looking for unhappy people."

The next day Ivey met with Smith and called his GM in Boston, Jake Karger, to give her a heads up. He then flew back to Boston for Father's Day. Upon his arrival, he got a call to be back in Los Angeles the next day. There he met with Laughlin and Smith at a hotel. They asked him his thoughts about KIIS. Ivey's take was that the station sounded flat, that there were no promotions and that there was no followup to the big Wango Tango concert. That night Ivey had dinner with Smith, and they talked further.

On July 2, Ivey's birthday, Smith called him and told him that, starting Aug. 1, he would be the next KIIS PD.

As we approach Ivey's house, almost 14 hours after we left it, Ivey turns to me and says, "My days are long, but I am excited about going to work each day, and I am also excited to go home every day. I am fortunate to have terrific balance in my life, with my wife and daughter and my great family at KIIS and Star."

Every day is a good day for John Ivey.



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PROFILE OF A HITMAN

A day in the life of Island Def Jam Sr. VP Ken Lane

You can always tell when you walk into a great company — you can feel it in the hallways. That sums up my recent visit to the Island Def Jam Music Group headquarters in New York City. IDJMG Chairman/CEO Lyor Cohen has created a lifestyle-, artist- and music-driven company where the hits, records sales and profits are big, big, big. It was here that I got to spend a day in the life of IDJMG Sr. VP Ken Lane.

Lane has received great schooling throughout his career in both radio and records. In radio, his Ph.D. came from WHTZ (Z100)/New York and the legendary Scott Shannon. In records, Lane received his first degree from the Daniel Glass School of Record Promotion and his second during a stint with Clive Davis at Arista.

But it was Cohen who saw something very special in Lane. Cohen once told me, "I don't make stars, I discover them," and I think that sums up his feelings about Lane. IDJMG consistently delivers multiformat hits, and Lane, working alongside Cohen and other outstanding executives like Def Jam/Def Soul President Kevin Liles, Island Records President and IDJMG Exec. VP Julie Greenwald, Def Jam/Def

Information Officer/Director of Research, Rich Westover, getting an airplay update and preliminary chart numbers on 12 current projects, including those by Daniel Bedingfield, Ashanti, Irv Gotti Presents, Hoobastank and Bon Jovi. The news is good across the board. Surrounded by his children, where he is most comfortable, Lane wraps up his phone call with Westover and dials his boss and mentor, Cohen.

8am: Lane changes 14-month-old Sylvie's diaper and sits down with the family for breakfast and family talk.

8:20am: Lane is out the door to wait with Harry for his bus to pick him up for day camp.

8:30am: Nancy Lane heads for the gym, and Ken is back on the phone with

Cohen, discussing when to push the button on N.O.R.E. They decide to go for adds in two weeks, since the song is already No. 2 at Urban.

8:45am: Lane arrives at the office. His VPs, Erik Olesen and Mike Easterlin, have been there since 7:30, and his trusty Sr. Coordinator/National Promotion, Cathy Donovan, checked in at 7. They immediately gather in Lane's office for a conference call with Bon Jovi manager Paul Korzilius, who phones from an airplane. This is Bon Jovi's "going for adds" week, and the troops have been setting it up for months. They review forecasts and conduct an overview of the week's game plan to roll out "Everyday."

9am: Patty Morris, who, until recently, handled the AC and Hot AC formats, fills Lane in on a successful weekend promotion at WPTE (The Point)/Norfolk for Rubyhorse and updates him about the band's progress on KLLC/San Francisco and KZZO/Sacramento.

9:10am: Lane, Donovan, Olesen and Easterlin lay out plans for a private staff- and VIP-only show by Bon Jovi on 8/21 at the Hammerstein Ballroom, a rehearsal for the band's 8/23 taping of a worldwide broadcast.

9:50am: The meeting wraps up, and Lane returns some phone calls and then gets Clear Channel Brand Manager Todd Shannon on the

phone. They discuss Bon Jovi first, specifically an appearance with KHKS [where Shannon was PD at the time] morning driver Kidd Kraddick, as the Bon Jovi tour will begin in Dallas. Shannon promises to give the song a fair shot. He says the buzz is good and that he thinks the song is a

good fit for the musical direction the CHR is headed in. "I never met a woman who did not like Bon Jovi," he says. He and Lane discuss the status of Lane's other songs and wrap up the call.

10:03am: Lane returns more calls while Donovan tries to get his attention. She needs an OK for some Bon Jovi liners that need to be recorded and for the Bon Jovi showcase guest list. She also delivers Lane's R&R Today and Street Talk Daily faxes and reminds him of his pressing

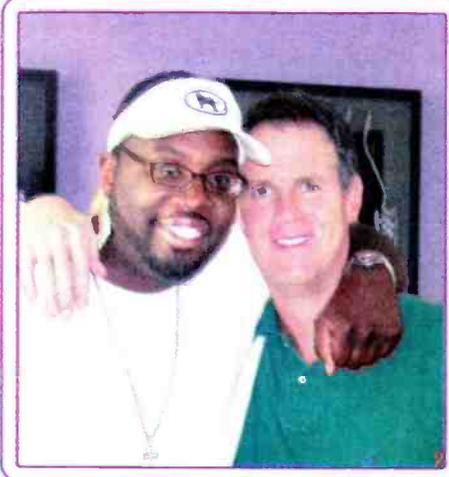
schedule, including jury duty on Sept. 9, which he has already rescheduled three times. While Donovan continues to press Lane for answers, Lane takes a call from his Detroit local, Christine Conti, regarding a dinner with programmers and Def Leppard. There is a discussion of a Def Leppard promotion in Europe.

Just as Lane hangs up, Marthe Reynolds, who handles Rhythmic, walks in to discuss the Infinity Urban Meetings, Russ Parr and LL Cool J and to update Lane on the status of the multiple records she is working.

10:15am: Morris is back in the office to do a conference call to try to close WPTE on Rosey. Calls come in from Cox's JJ Rice and former WHTZ (Z100) & WKTU/New York VP/GM Scott Elberg. Lane takes a minute to congratulate an intern, Alison Raybin, who just picked up a full-time job in publicity, then it's back to the phone, this time with Clear Channel head of synergy Jeff Sofka, to discuss a nonexclusive Bon Jovi promotion called the World's Largest Tailgate Party to launch the new NFL season from Times Square.

Just minutes after Bon Jovi finish playing in Times Square, a helicopter will pick them up and fly them to Giants Stadium, where they will do the

Continued on Page 60



JUST CHILLIN' — Def Jam Executive VP Mike Keyser (l) and Ken Lane showing some love and working together to break the hits.



Soul Sr. VP Johnnie Walker, Def Jam Exec. VP Mike Keyser and his two Pop Generals, Erik Olesen and Mike Easterlin, has become one of the most successful and fastest-rising record executives in the business.

The following is a day in his life.

MONDAY, AUGUST 19, 2002

5:50am: It's a beautiful Monday morning in New York City. Lane rolls out of bed.

6:15am: Just a few blocks from his East Side apartment he begins his morning run with longtime friend Steve Yalov in Central Park. His daily ritual is 3 1/2 miles.

7am: Lane is back home. First, it's hugs and kisses for his three children, Ryan, Harry and Sylvie, and his wife, Nancy. Within a few minutes Lane is on his phone and two-way with his Chief

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PROFILE OF A HITMAN

Continued from Page 58

halftime show for the Giants' first game. It's larger-than-life and classic Lane.

10:42am: Lane is already talking about the 2003 Grammy Awards and strategizing with Olesen and Easterlin about what they can do with the award show being back in New York. The conversation shifts back to the master plan for the Bon Jovi Times Square radio promotion. Donovan, a key player in organizing this and other promotions, reminds Lane about going over employee reviews.

10:50am: Jerry Blair, President of Mariah Carey's new entertainment company, MonarC, calls from Capri, Italy, where Carey is recording her new album. Lane and Blair discuss promotional strategies for the release of Carey's new single, "Through the Rain," which is going for adds on Oct. 1.

Olesen and Easterlin are reviewing the add board and airplay for all the records they are working, and there are many. It may be Bon Jovi add week, but all 12 cylinders seem to be running all the time for all the artists and songs they are currently working. It's mind-boggling to watch them effectively manage so many projects. It's a constant shuffle of priorities from station to station and song to song, looking for the best fit and the opportunity to spread any good news they may

"Ken Lane is the leader of one of our key groups and participates in almost every decision being made. Due to his hard work, we are shooting to be the No. 1 Pop label this year."

Lyor Cohen

receive. There are no favorites here; it's all about getting airplay, and lots of it.

11am: The pace is fast but controlled. Exec. VP Stu Bergen and Morris huddle in Lane's office to discuss KDMX/Dallas, Bon Jovi and Def Leppard.

11:15am: Lane's new National Manager/Tour Marketing, Kenny Weagly, stops in to bring everyone up to speed on the Sprite Tour, featuring Jay-Z, N.O.R.E. and Hoobastank, three IDJMG artists. Then it's back to the phone, to play catch-up with PDs, and managers while constantly checking the add board.

11:43am: Blair calls again from Capri to discuss a road show with head of sales Mitch Imber to play the new Mariah for key retailers. Olesen and Easterlin close a double on WWVQ/Atlanta for Bon Jovi and Irv Gotti Presents.

Easterlin soon trumps that with a triple at KHTT/Tulsa for N.O.R.E., Cam'ron and Ludacris.

Noon: I enter Lyor Cohen's office, and he is very welcoming. I envy his spotless and organized workspace. Cohen is focused and relaxed — amazing for a man who is running one of the world's hottest, most profitable and highly respected labels. For Cohen, first and foremost, it's all about the artists and music. That drives every



aspect of the company he oversees. You can see and feel that vibe everywhere here, and you sense that all of his employees and department heads respect his vision and love working for him.

Cohen points out that, when they were relaunching the label, he had to make the decision to go with 80 or 190 employees. He decided to keep 190 employees and to be a full-service label that delivers all genres of music, from Top 40 to rock.

"It all starts and ends with A&R," he says. "Without the music and without the artists, we have nothing. We are a lifestyle company."

One of the things Cohen likes most about Lane is that he's a progressive thinker. "He gets the music played in innovative and creative ways," he says. "Ken has learned to be very creative and effective when crossing urban artists. He is always on his toes and remains fluid. He also has a great grasp of all the formats and is excellent at juggling dates to make sure we're as effective as we can be."

"He understands effective promotion. For example, he had Bon Jovi's new single, 'Everyday,' hand-delivered by his staff. Prior to the launch of this new single, he did his homework and went back to the radio stations that supported Bon Jovi's last project. They were first in on this one, too, and you can see in the early stages how big the audience is already."

"Ken is the leader of one of our key groups and participates in almost every decision being made. Due to his hard work, we are

shooting to be the No. 1 Pop label this year."

12:30pm: Deli lunch is delivered to the office. Every Monday the label buys a deli lunch for the

entire promotion department, who gather informally to discuss their morning and upcoming projects and chill together for a few minutes. Today's menu includes ham, salami and bologna. On Tuesdays it's Lane's famous "Tuna Tuesdays."

12:50: Lunch ends, and CFO Matt Signore arrives in Lane's office to brief him on his most recent trip to Los Angeles. They discuss upcoming budgets for Bon Jovi, Mariah Carey,

The Lane Lineup

Attention air-traffic control. Here are the projects that Island Def Jam Sr. VP Ken Lane and his staff were working on August 19.

Artist/Title	Formats
BON JOVI Everyday	CHR/Pop, Rock, Hot AC
HOOBASTANK Running Away	CHR/Pop, Alternative, Rock, Active Rock, Hot AC
GREENWHEEL Breathe	Rock, Active Rock
SCARFACE On My Block	Urban, CHR/Rhythmic
ASHANTI Happy	CHR/Pop, CHR/Rhythmic, Urban
CAM'RON Hey Ma	Urban, CHR/Rhythmic
MUSIQ Don't Change	Urban, CHR/Rhythmic, Urban AC
ROSEY Afterlife	Triple A, Hot AC
INJECTED Bullet	Active Rock, Rock
IRV GOTTI/THE INC. Down 4 U	CHR/Pop, Urban, CHR/Rhythmic
DANIEL BEDINGFIELD Gotta Get ...	CHR/Pop, CHR/Rhythmic
LUDACRIS Move Bitch	Urban, CHR/Rhythmic
N.O.R.E. Nothin'	Urban, CHR/Rhythmic

Hoobastank, Ashanti, Saliva and Injected. Signore also provides Lane with revenue numbers that show where the company is year-to-date. The underlying message here: Stay on budget.

1:10pm: Olesen briefs Lane on the press conference being held tomorrow to launch Rap the Vote. It is to be held at the Def Jam offices with Russell Simmons, co-Chair of the Rap the Vote advisory board; Jehmu Greene, Executive Director of Rap the Vote; Jeff Johnson, National Director of the NAACP Youth & College Division; and Kevin Liles, President of Def Jam/Def Soul.

Lane takes a phone call from WHYI/Miami PD Rob Roberts to discuss Bon Jovi and Hoobastank rotations. He also gets on the phone with WLTW/New York PD Jim Ryan to review the upcoming Bon Jovi showcase and set up Mariah Carey and Shania Twain.

1:32pm: Easterlin, Donovan, Olesen and Lane gather for a Bon Jovi update meeting. An assistant delivers the new Bon Jovi video for

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LOST HIGHWAY



nick carter

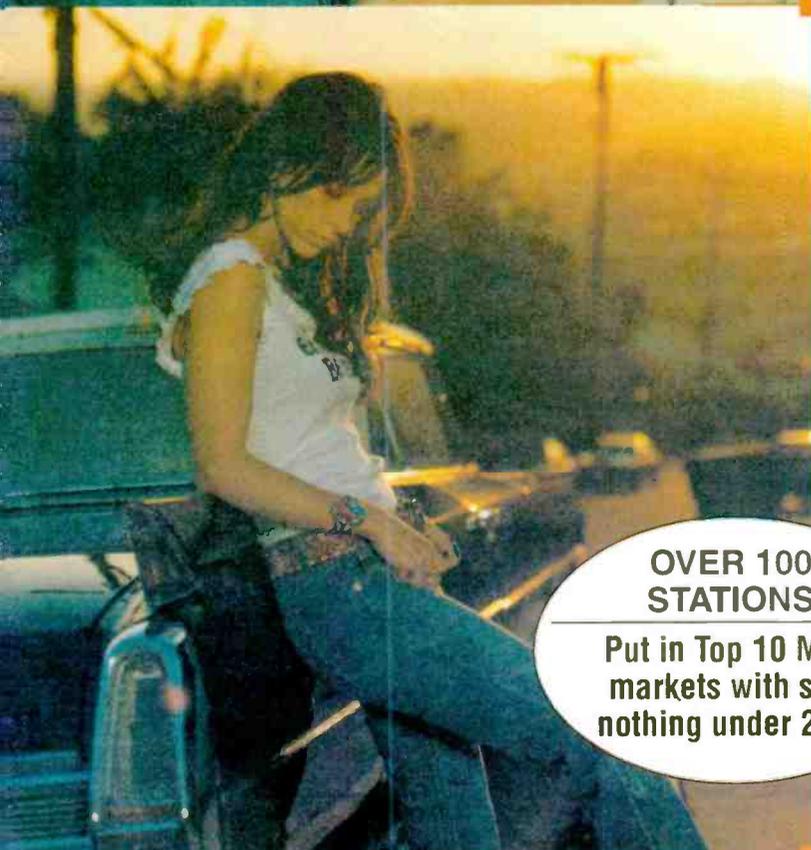
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"'Bare Naked' is showing all the signs of being a hit song. It looks like it is a week or two from moving to sub power on KISS 108." — David Corey

"Great callout once again ... #8 with total audience females, #8 with KZHT core, #8 with 18-24 females!! Staying in Power!!" — Jeff McCartney, PD/KZHT

"Sounds great on the air and already getting big phones ... we've already bumped it up ... she's a star!"
— Michael Yo/Y100



justin timberlake

like i love you

Justin Timberlake

Like I Love You

from the forthcoming album "Justified"
In Stores November 5th

On over 120 stations!
#1 Most Requested
#1 TRL



PROFILE OF A HITMAN

Continued from Page 60

everyone to see. They also check out videos from N.O.R.E., Scarface and the new Saliva single, "Always."

2:03pm: Lane is on the phone with WXRK PD Steve Kingston, setting up "Always" and reviewing rotations on Hoobastank and Greenwheel. He takes a phone call from David McGilvray, Sr. Director/Rock Formats, and they discuss syndicated programming and the kickoff for Bon Jovi. McGilvray updates Lane on his other projects.

2:28pm: Lane takes a phone call from executive recruiter and industry heavyweight Warren Wasp. After some small talk, Lane makes a job recommendation for a friend. Lane next speaks with *Friday Morning Quarterback* Chief Fred Deane, who requests a copy of the new Bon Jovi album, *Bounce*, and updates Lane on the great response he is receiving at radio for Bon Jovi.

2:45pm: Easterlin, Bergen, Morris, Olesen and Lane meet to discuss Sprite Tour ticket allocations and a backstage meet-and-greet with Jay-Z and a station request for a Hoobastank interview at a strip joint. Morris asks about doing

"Radio was great, and y'all have screwed it up. I apologize for my part. If we can get this back in circulation, everything will be good again. That's my new philosophy."

Randy Michaels

a Ryan Adams show in Austin for the Austin City Limits Festival. Easterlin receives news that Bon Jovi is No. 2 phones at WHTZ/New York. Lane checks the add board, which shows 41 new adds for Bon Jovi. Lane returns phone calls, including one to John Ivey at KIIS/Los Angeles.

3:35pm: Olesen and Easterlin stop by again, to provide Lane with an update of the day's activities across the board.

3:40pm: Lane meets with John Meneilly, CFO of Roc-A-Fella Records, who fills him in on details about the ticket allocations for the Sprite Tour. He also brings him up to date on staff tickets and the meet-and-greet, and they develop a game plan.

4:03pm: Lane gets word that manager Johnny Wright is coming up to meet with Cohen and gets an update on airplay at KXJM/Portland, OR. Lane then gets confirmation of a Bon Jovi add at KAMX in Bon Jovi manager Paul



HITMEN EXPOSED — Seen here are (l-r) IDJMG Sr. VP/A&R Jeff Fenster, Sr. VP/Promotion Ken Lane, GM Randy Acker and Chairman/CEO Lyor Cohen, gathered at a secret location prior to a private showcase of artists who will perform in an attempt to get signed to IDJMG.

Korzilius' hometown of Austin. He also get adds at WXKS (Kiss 108)/Boston and WBMX/Boston.

4:09pm: Julie Greenwald stops by Lane's office and Lane, Easterlin and Olesen update her on Bon Jovi, Hoobastank, Daniel Bedingfield and the other records currently being worked. Lane takes a phone call from Tampa local Katie Pedretti.

4:19pm: Olesen briefs Lane on the stations participating in the NFL promotion in Times Square. Early stations include WPXY/Rochester, NY; WFLY/Albany, NY; WSPK/Poughkeepsie, NY; WWWQ/Atlanta; KMXX/Kansas City; WBLI/Long Island, NY; WFHN/New Bedford, MA; WQGN/New London, CT; WBBO/Monmouth-Ocean; WPRO/Providence; and WHTZ/New York.

4:22pm: Cohen checks in and wants an update on the majors in on Bon Jovi. They discuss the new Mariah Carey remixes. They also discuss Shania Twain, Cam'ron, N.O.R.E., Greenwheel and Jay-Z. Lane takes a Bon Jovi add from Tommy Austin at KQKQ/Omaha.

4:44pm: Lane is on the phone with KBKS/Seattle PD Mike Preston, who is calling backstage from his station concert, which Daniel Bedingfield just opened. Preston tells Lane how amazing Bedingfield was and that the crowd response was great.

4:48pm: Lane and Olesen meet to explain how a problem with Ashanti's concert for WAKS/Cleveland has been worked out. Management wanted to cancel the show due to

scheduling conflicts. Olesen worked with Kevin Liles and Mike Keyser to save the show. The

final outcome is that on Friday Ashanti will do a rehearsal for the Lady of Soul concert; on Saturday a private jet will take her to Cleveland and then back to Los Angeles for the show; on Sunday she will perform for KPWR/Los Angeles (Power 106) and do the Lady of Soul concert taping.

5pm: Keyser fills Lane in on his trip to Las Vegas, where he was with Redman, Method Man, DJ Clue, Cam'ron, Foxy Brown, Scarface, N.O.R.E. and others, filming some bumpers for the upcoming *Real World*.

5:16pm: The Executive Focus meeting begins. This meeting includes Sr. VP/A&R Jeff Fenster, Sr. VP/Publicity Sheila Richman, VP/Business Affairs Jeff Kempler, VP/Marketing Olivia Tortella, Stu Bergen and Lane. The agenda includes a discussion of royalties for an IDJMG artist appearing on an upcoming dance compilation and details about the upcoming Rosey video shoot and the airplay status of the band. They also toss around some additional outlets to expose them.

There is a Rubyhorse update and strategy plan and talk about Def Leppard's future releases, upcoming fall tour, marketing and budget.

They review the early Bon Jovi story and the early airplay at major-market radio stations, which they hope will reach the fan base and increase record sales. The Times Square NFL promotion is also mentioned.

Next up are Greenwheel. WXRK/New York is close to adding the record. Someone points out that Greenwheel is the opening act for Our Lady Peace tour and that whatever town they play in

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CADILLAC ENJOYS HIS RIDE

WXKS & WJMN/Boston PD rises to the top of his game

He may just be the Cadillac of PDs. His name is Cadillac Jack McCartney, and, currently, he is Vice President/Programming Clear Channel/Boston and PD of WJMN (Jam'n 94.5) and WXKS-FM (Kiss 108). Since the promotion of Kiss 108 PD John Ivey to PD for KIIS & KYSR/Los Angeles, McCartney has stepped up and excelled by overseeing two of America's most influential and powerful CHRs.

McCartney joined WZOU/Boston in January 1990. In May 1993 WJMN was born. In June 1991 McCartney moved to WXKS as MD, and he became PD of WJMN in 1994. Under McCartney, in a city without large Hispanic or

108 is still Boston's heritage hit music station and a ratings and revenue champ.

Part of Kiss' staying power comes from longtime personalities *Matty In The Morning* (Matt Siegel), Billy Costa, Beth Cameron, Ed McMann and Dale Dorman and Asst. PD/MD Kid David Corey. There are also the great promotions and programming, guided by Kiss Marketing Director Joseph Mazzei and McCartney, who says that much of his success has

come from being true to the Kiss brand.

Kiss 108 is a station where radio stars are born. Try this one out for size: Back in 1979, Balsbaugh hired Jimmy de Castro as Director/Sales and Jake Karger as Sales Manager. De

Castro is now President of Interactive Services at AOL, and Karger is still with Clear Channel, a superstar performer who is currently Regional VP for the Boston Trading Area, which includes Maine, New Hampshire, Rhode Island and Massachusetts (with the exception of Springfield).

While he may have to shift gears from station to station and faces different and ever-changing challenges, McCartney is at the top of his game, like the top-ranked basketball team at his alma mater, Duke University. He gets my vote as the prototype for how to successfully operate and oversee multiple radio stations that are not even in the same building. It's no

wonder that this budding programming superstar was next in line to take over programming at WHTZ (Z100)/New York, where he did middays for Scott Shannon back in 1984, but that's another story for another time.

On Tuesday 8/20 and Wednesday 8/21 McCartney and Karger generously opened Kiss 108 and Jam'n 94.5 and allowed me to shadow McCartney's every move. The first day was at Kiss, the second at Jam'n. Here, then, are two days in the life of Cadillac Jack McCartney.

TUESDAY, AUG. 20

6:30am: McCartney's two alarms go off — one tuned to Kiss 108's morning driver, *Matty In The Morning*, and the other to the soon-to-be-legendary Ramiro and Pebbles morning show on WJMN.

6:50am: McCartney's shower radio is on.

8:30am: Time for the morning commute,

which involves more listening, returning phone calls and getting his day prepped

9am: McCartney is at his desk, responding to e-mails.

9:15am: McCartney has a research discussion with Karger.

9:30am: McCartney is on the phone with Arbitron to discuss a problem with the latest extrapolations. Then, he returns more phone calls and responds to more e-mails.

10am: Time for an informal meeting with the Kiss 108 morning show. McCartney tells them he was pleased with their show earlier that morning. It generated quite a buzz, as it featured a student from local Northeastern University who is appearing in *Playgirl*, and the morning show was going to put some pictures on the website for listeners to check out.

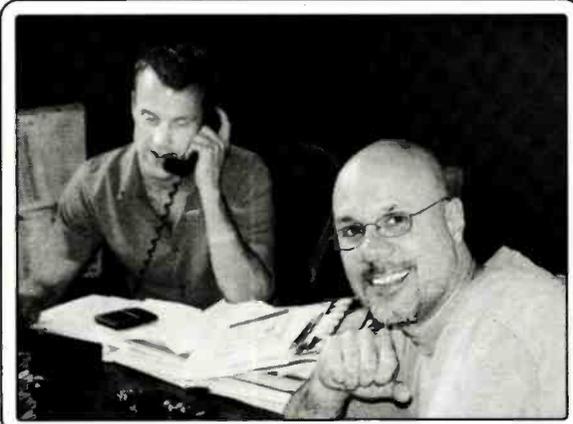
10:15am: McCartney heads into a Kiss 108 promotion meeting. Some things on the agenda: a body scan for morning show co-host Billy Costa and discussions about the upcoming major promotions for the fall book, a live broadcast from the Aerosmith concert and a live broadcast from the MTV Video Music Awards in New York.

There's also talk of a live broadcast and promotion with *Matty In The Morning* that will also be available on the station's website and suggestions for how to get WJMN involved. They examine what the competition is doing in the market, and there is a roundtable discussion about overall fall marketing plans, creative content and budgets.

Next up on the agenda is the upcoming fall station concert and possible promotional products and tie-ins, a strategy for ticket giveaways and ideas for sales involvement. There is a recap of an upcoming major concert at Tweeter Center and the station's ticket giveaway. Promotional opportunities are scheduled for other major events upcoming in the Boston area. The room then brainstorms on a possible co-promotion with another local media outlet.

The group recaps the station's plans for Sept. 11, 2002: a moment of silence at 8:46am, working with the local United Way chapter to sponsor events and having station personalities host a candlelight vigil. There is a discussion about the station going commercial-free that day. McCartney explains that the station will have to be sensitive about music on Sept. 11. It will not air promos and will be a jukebox for the day.

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IS THIS GUY LOYAL OR WHAT? — Longtime Kiss 108 Asst. PD/MD Kid David Corey (r) comes in off his vacation for a music meeting with Cadillac Jack McCartney, VP/Programming for Clear Channel/Boston and PD of WJMN-FM (Jam'n 94.5) and WXKS-FM (Kiss 108), who is, once again, on the phone.

African-American audiences, WJMN carved out a No. 1 18-34 hole and is now one of the most successful CHR/Rhythmic stations in America.

STAYING POWER

McCartney took in the young and hungry and trained them to be stars, something he is most proud of. His current morning driver, Ramiro, and nighttimer, Bobby Blaze, are former interns in whom McCartney saw incredible talent. The feeling, the vibe and the music at WJMN get your adrenaline pumping. These are things McCartney works hard to maintain.

In August 2001 McCartney joined Kiss as PD. He was promoted to VP/Programming in October 2001, overseeing both WJMN and WXKS. In the case of Kiss 108, McCartney is running a station that has been legendary since its sign-on with Rich Balsbaugh and Sunny Joe White in 1979. And the legend lives on: Kiss



CADILLAC ENJOYS HIS RIDE

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Otherwise, it will be business as usual. The morning show will be on and will air a special voiceover remembrance of the one-year anniversary of 9/11. McCartney reminds the staffers that people come to Kiss 108 for entertainment.

11:20am: The meeting ends.

11:33am: McCartney is on the phone to Arbitron again, calling to get his extrapolation problem fixed.

11:49am: A phone discussion of research.

11:55am: Another phone call to discuss research.

Noon: I get some alone time with Karger and ask her about McCartney. She first points out that McCartney loves being a manager and that she sees that as being a lot different from being just a PD. "People don't work for companies, they work for people, and they need to be thrilled and excited to come to work every day" she says.

"One of Cadillac's greatest strengths is his ability and desire to help people grow and develop. That's what gives him the edge. As a manager, he's in it for the thrill of making a contribution to the people he works with. His thrill comes from teamwork, consistently growing and winning. He is an extremely brilliant person; he was a math major at Duke. He's a partner and a huge talent. He understands the critical points of being a PD and a manager. It's rare to have both of those qualities.

"Cadillac is doing the work that he was born to do. He has an incredible love and passion for Kiss

"It's not about competing against others for me; it's more about competing against ourselves on a station level and against myself on a personal level."

Cadillac Jack McCartney

108 and Jam'n 94.5, and even though he comes from Jam'n 94.5, he treats both stations equally. Here's an example of the quality person that Cadillac Jack is: For this year's Kiss concert, we somehow came up 50 tickets short for a sponsor. When Cadillac found out, he offered to give up 50 tickets from programming to take care of the sponsor. Cadillac Jack is self-motivated, and, best of all, he is a pleasure to be with every day."

12:58pm: McCartney meets with a staffer whom he holds in the highest regard. Dennis O'Heron may have the title of Marketing Director, but he is one of McCartney's go-to guys and a confidant. O'Heron and McCartney discuss a forthcoming



WE BE JAM'N — I know that jocks should be heard and not seen, but I couldn't pass up the opportunity to let you check out the mugs behind the mikes at WJMN/Boston. This picture was taken just minutes after Cadillac Jack wrapped up his jock meeting.

concert-ticket giveaway and other details for a show that is going on sale. They review revenue goals, set up a meeting to talk to the labels to firm up talent and discuss the live broadcast, overall station promotion and morning show promotion. They also get into possible headliners and potential sponsor tie-ins.

1:26pm: It's lunchtime, and we're off for some sushi. During lunch McCartney and O'Heron discuss collective contesting. They strategize fourth-quarter promotions and marketing for WJMN and review details of Kiss 108's station concert. Next up is a discussion of long-term vs. short-term marketing, budgets vs. ratings and both stations' focuses.

2:28pm: Back at the station the extrapolations McCartney has been waiting for finally arrive. Both stations are off slightly in the trend after enormous summer books. "The stations sound great," McCartney says. "I am not worried about the trend. I've been more bummed out when the ratings went up and the stations didn't sound as good as they do now."

2:35pm: Music meeting with Kiss Asst. PD/MD Kid David Corey, who, like a champ, comes in off vacation for the meeting. Corey arrives in McCartney's office with a stack of CDs, two copies of the research and two music-rotation sheets. They begin to process and review the callout scores, coming up with possible rotation moves. I sense that McCartney and Corey balance one another perfectly and, without question, are on the same page.

After careful review of the week's callout scores, they build the rotations for the upcoming week and implement the dayparts. They then listen to new music and comment on it. Then Corey is off to call the reps and make the rotation changes before going back on vacation. McCartney gets on the phone with the Queen Bee, Vicki Leben at DreamWorks, to discuss

Jimmy Eat World. Official adds for Kiss 108 this week: Leann Rimes and Elliot Sloan.

WEDNESDAY, AUGUST 21

Today McCartney drives to the other side of Boston to work out of WJMN. His weekly schedule is Monday: Kiss 108 in the morning and Jam'n in the afternoon; Tuesday: Kiss 108 all day; Wednesday: Jam'n all day; Thursday: Kiss 108 all day; and Friday: Jam'n all day.

6:50am: McCartney is up, punching back and forth between the Kiss 108 and Jam'n morning shows. He showers, eats a healthy breakfast, and then it's time for the morning commute. It's the same car routine as yesterday: listening to the stations and talking on the phone.

8:30am: McCartney arrives at WJMN.

9am: He pops his head into the control room to say hi to the morning show and makes the rounds of the office, checking in with people.

9:30am: McCartney drops into a promotion meeting.

9:40am: Back in his office, McCartney thinks about his day and his upcoming meeting with the morning show and staff. He picks up a book called *Leading With the Heart: Coach K's Successful Strategies for Basketball, Business and Life* by one of his heroes, Mike Krzyzewski, Coach of the Duke University Blue Devils. This book is one of McCartney's favorites. In the book Coach K reviews the lessons he's learned as basketball coach at Duke University and universalizes them so they translate to any leadership position.

Some examples of Coach K's tips: "Adjustments are not unusual; they are usual. So a leader's ability to think on his feet — to do things without instruction — is of paramount importance." "When teaching, always remember this simple phrase: You hear, you forget. You

Continued on Page 68



LEANN RIMES

Life Goes On

The follow-up to the
Top 10 smash
"Can't Fight The Moonlight"

FROM THE FORTHCOMING
CURB RELEASE

Twisted  Angel

IN STORES 10/1

It's Deja Vu all over again....one year after Can't Fight the Moonlight ..."Life Goes On" is showing signs of yet another hit for LeAnn!

R&R Top 40: **36** - **31** 1700 total spins
Airplay Monitor: **39***-**35*** 1600 total spins

Rate-The-Music Research:

- 12+: 4.04
- Women 18-24: 4.06
- Women 25-34: 4.03
- Persons 18-24: 4.06

**SHIPPING
GOLD!!**

See LeAnn on:

The Tonight Show 10/4
Regis & Kelly 10/7
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**NEW
Rotation**

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Produced by Desmond Child, Peter Amato, Gregg Pagani

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CADILLAC ENJOYS HIS RIDE

Continued from Page 66

see, you remember. You do, you understand."

Following Coach K's lead, McCartney says that he tries to treat his staffers like family. He does his best to try to understand them and to teach them personal responsibility, honesty, integrity and group responsibility. He focuses his energy on developing his team's character, not necessarily counting the number of wins.

More advice from Coach K: "Take responsibility for how your team performs. If you're a stickler for excellence, then winning will be a natural byproduct. Give your players time and attention. Commit to giving them 100% of your focus, and they'll commit 100% of their effort."

As he reads to me from Coach K's book, McCartney points out, "It's not about competing against others for me; it's more about competing against ourselves on a station level and against myself on a personal level. I try to constantly achieve more and do better than we have done before."

McCartney explains that he's always looking for high achievers, believes in praise and cares deeply about the people he works with. For McCartney, it's all about developing people, delegation and the art of vision. He says there are a million ways to get from point A to point B, and his role is to be a teacher, a developer, a motivator and a coach who offers encouragement.

Programming Kiss 108 was an opportunity to take his career to a whole new level. McCartney set big goals. This summer Jam'n 94.5 was No. 1 18-34 and top 10 25-54. Kiss 108 was No. 2 18-34 and No. 1 25-54.

"Ten to 25 years from now, I want the people I've worked with to say that I've had an impact on their lives," McCartney says. "I don't want my history to be stats."

McCartney beams with pride as he speaks of taking Jam'n morning driver Ramiro from a broadcasting school and working with him to turn him into the morning host because he believed in him as a person. McCartney is the eternal optimist — the glass is always half-full. He downplays the competition and doesn't get upset at mistakes. He is fanatical about self-motivation and seems to always be giving people hope.

When he took over Kiss 108, there was some concern about certain songs that he put on the station, such as those by Nelly. McCartney knew instinctively that it was the right thing to do and, for him, it was about being true to the Kiss brand. He wanted Kiss to be lean, mean, clean and exciting. He wanted to get into the mindset of a 25-34-year-old.

When he took over the programming reins at Kiss, he made some slight musical adjustments and tweaked the morning show clock and the overall programming clock. The rest is in the history books, as Kiss cleaned up again this summer.

10:20am: McCartney meets with the WJMN

morning show of Ramiro, Pebbles, Melissa, Big Daddy and Jennifer. He provides the details of the latest Arbitrends and tells the morning show they are tied with Kiss 18-34 with a 7.6. He informs them that this is the same number they had in May and reminds them to tease, tease and tease to help build TSL.

He tells them not to worry about the numbers and to concentrate on the way things sound. He remarks that when he woke up and turned on the radio and listened to them this morning, he had a big smile on his face. He compliments everyone for fitting into their roles during a bit they did that morning, Whirl 'Til You Hurl. He reminds them to stay in their lanes and compliments them on the fact that they continue to sound like they are friends.

10:40am: Back in McCartney's office we discuss his mentors. He says they are Steve

"One of Cadillac's greatest strengths is his ability and desire to help people grow and develop. That's what gives him the edge."

Jake Karger

Rivers; Scott Shannon, who gave him a shot in middays on Z100; and former WEZB/New Orleans PD Shadow Steele, who taught him mechanics and how to conceptualize. His newest mentor is his boss, Karger, who continues to teach him about people from a management point of view.

McCartney says that he wants to live up to his full potential, he wants his people at both stations to be up to their full potential, and he wants the stations to be up to their full potential. He doesn't measure all wins by numbers, because, as he points out, sometimes you get empty wins, and sometimes, when you're good, you don't get the Arbitron win. He focuses on how to get there, not just the end result.

I ask McCartney to define WJMN for me, and he says, "It's a Top 40 radio station that's hip-hop in style. Listeners are curious about hip-hop, and the morning show can help catapult the radio station."

As far as hiring people, he likes to get people who might not be ready for the job and looks for people who want to get better every day.

11am: Jock meeting. McCartney announces that John Hogan has been promoted to take Randy Michaels' place at Clear Channel and that he expects things to be business as usual. He informs the jocks of the new computer system for commercial logs and shows them an example of a new log. He discusses the newest Arbitrends and reminds the staff to deliver on

the brand and the momentum of the radio station.

O'Heron does an outline of the upcoming fall promotions, concerts and other key marketing for the fourth quarter. McCartney reminds the jocks to be themselves and asks them to execute consistently, day after day. He explains that they have an opportunity to be No. 1 18-34, and, while it's not necessarily about the end result, he reminds them how to get there and stay on the plan.

O'Heron briefs the staff on how much of an impact WJMN is having on the hip-hop scene in Boston, saying that some of the best-selling hip-hop concerts are now in Beantown. McCartney reviews the plan to go jockless on Sept. 11.

Noon: We are off to lunch with the morning show and nighttimer Bobby Blaze. They discuss McCartney's vacation, lifestyle promotions and what people are talking about on the phones. The morning show members express their intense pride at working with McCartney and on WJMN.

1:35pm: Back in McCartney's office, in-between returning calls and e-mails, we further discuss his management style and how he is able to effectively program two very successful radio stations in two different locations. He says that some of the keys to his success are managing people individually, identifying top performers, providing motivation for people and rewarding staffers with time off, money, vacations and accolades.

McCartney points out that you can't treat everyone equally; you have to give top performers more time, because they contribute more. He definitely believes in the philosophy of treating people the way you want to be treated and lives for making an impact on people's lives. Even Ralphie Marino, whom McCartney replaced on the morning show with Ramiro, sent him a note thanking him for teaching him how to win and how to rebound from a loss.

2pm: Time to get into the nitty-gritty details of a major promotion the station is working on. Then it's on to the phones to return label calls and work on lining up future acts for WJMN.

3:15pm: McCartney does an aircheck session with Bobby Blaze.

4pm: A meeting with the creative services director about new IDs and sweepers. They listen to samples and discuss the direction and philosophy.

5pm: McCartney once again meets with O'Heron to discuss future contests on Kiss and WJMN.

6pm: McCartney is out the door, on his way to work out.

7:30pm: McCartney drives to Tweeter Center for a Jay-Z show. After the show he meets with Jay-Z and Def Jam executives.

10:30pm: McCartney heads home, punching between Kiss and Jam'n all the way.

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we have built our business.*

*These relationships continue to be the driving force
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THE LONG AND WINDING ROAD TO THE TOP

Universal Sr. VP Val DeLong takes the job and excels

As the largest and most profitable company in the music business, the Universal Music Group, which comprises Island Def Jam Music Group, Interscope/Geffen/A&M, MCA Records and Universal Records, is also home to some of the industry's most talented music executives.

One of the fastest-rising of these is Sr. VP/Universal Records Val DeLong, who oversees all formats except Urban and also oversees all Motown projects except those that are at Urban. DeLong is so good, and Universal wanted her in this position so badly, that she is the only major music executive to be based across the country from corporate headquarters.

When the Universal Records Sr. VP job opened earlier this year, it was only minutes before DeLong jumped into the seat. Universal President Monte Lipman, who hired her for the position, said that DeLong got it because she is incredibly talented and extremely ambitious.

"In this job, in this world and, certainly, in this climate, I do not give jobs to anybody; people take them — and she took this one," he said. "She seized the opportunity and has made the most out of it. Val has a tremendous passion for music, a strong drive and is extremely determined. On top of all that, she is highly intelligent and a great people person, manager and mother. I consider her the best promotion person in the business — not one of the best, the best!"

It's another beautiful day in Beverly Hills, and I'm spending it with DeLong. She has a long reach, working, as she does, out of both the Beverly Hills and New York offices. Typically, she spends about one week a month in New York and is on call for any other trips to the Big Apple when her services are needed.

THURSDAY, SEPT. 5

5:30am: DeLong's alarm goes off. You don't stay in the physical and mental shape that she does without a rigorous workout schedule. Within five minutes she is up and doing three miles on the treadmill.

6am: DeLong, her daughter, Sarah, and husband, Craig Lambert (Senior VP at MCA Records), have a healthy and quick breakfast.

6:50am: DeLong leaves for the office

7:10am: DeLong arrives at the Universal office in Beverly Hills. She knows she has a pressing day of meetings and, most important, budgets to work on for corporate. She reviews her R&R tracking sheets, overnight airplay numbers and forecasts and begins to work on

budgets for the fourth-quarter releases. Like putting together an intricate jigsaw puzzle, DeLong begins to lay out her fourth- and first-quarter-2003 release schedules.

Song by song, item by item, format by format, she pencils in preliminary numbers for things like indie budgets, trades, samplers and much more. It's a painstaking process that requires intense concentration and focus. That's why she's at the office so early. The bad news is that it's already 10am in New York, and she knows what lies ahead for the day.

9am: DeLong is on the phone with New York, dealing with expense-account approvals. She then checks in with some of her Beverly Hills troops, Martin Melius, Warren Gesin, Ana Guillen and her assistant, Christina Tildy.

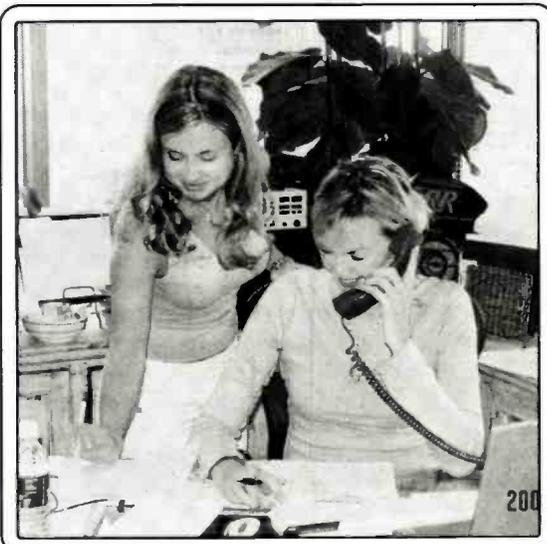
9:05am: VP Gary Marella pops his head into DeLong's office for a discussion of road trips, indies, tour dates and samplers. They review the fourth-quarter release schedule and discuss some personnel issues. Just minutes into the conversation, DeLong receives an e-mail from a major-market PD requesting Nelly drops for a contest. DeLong calls Nelly's management office to follow up and discovers that Nelly will not be available until Sept. 14. She tries to arrange another date.

9:10am: DeLong is on the phone discussing an expense-account issue with one of her reps. After she straightens out the issue and reads the rep the riot act, their discussion shifts to music priorities and the rep's updates on airplay.

9:15am: DeLong is on the phone with WBBM-FM (B96)/Chicago MD Erik Bradley, trying to set up a ticket giveaway for an upcoming Chicago concert featuring Paulina Rubio. DeLong wants to get Bradley's vibe on Rubio's latest hit.

9:20am: DeLong is on the phone with Nelly's management. They work out a convenient time and date for Nelly to record drops for radio stations. DeLong wants Nelly to be able to plug his new album, *Nellyville*, in those drops. She also discusses the Nelly tour and details of backstage meet-and-greets for CHR/Pop, CHR/Rhythmic, Urban and retail. DeLong hands Tildy the details of her discussion and directs her to carbon copy the entire Universal staff, so everyone is in the loop.

9:30am: The pace is fast, but very controlled and extremely focused. Next up, DeLong is on a conference call with Universal VP David Nathan



SHOW OFF THAT R&R AWARD! — Universal Records Sr. VP Val DeLong is kept in check by her loyal assistant, Christina Tildy, as she sits behind her desk overlooking the Museum of Radio & TV in Beverly Hills. Look behind DeLong and you'll see that she proudly displays her R&R Industry Achievement Award for Label Executive of the Year.

in New York City to discuss some upcoming major-market concerts. Nathan informs her of a problem brewing in a top five market where a station's program director wants to get DeLong on a conference call to discuss acts that Universal has given to his station's crosstown competition.

9:35am: DeLong is on the phone with Clear Channel Urban Sr. VP/Programming Doc Wynter to discuss priorities and forthcoming promotions. When DeLong hangs up the phone, she calls Nathan and VP Dave Reynolds to discuss this week's targets with the field staffs. She also rides them about proper forecasting, because she found a song on her forecast sheet that was not on theirs. Following the etiquette of a strong manager, DeLong thanks them for their hard work and expresses her appreciation as they hang up.

9:40am: Tildy is back in the office, firming up details for a Nelly radio promotion appearance in Boston. When she departs, DeLong gets back on the phone to iron out details for a Motown promotion with a major-market station.

9:45am: DeLong takes phone call from her Atlanta rep, Larry Schuster, and they discuss Tonic airplay and promotions in the market.

9:50am: DeLong gets on the phone with Motown President and CEO Kedar Massenburg

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THE LONG AND WINDING ROAD TO THE TOP

Continued from Page 71

to discuss India.Arie radio promotions. Tildy pops her head in and informs DeLong that hard tickets will be delivered for the Paulina Rubio date and that there will be no guest list.

9:55am: DeLong calls for Marella to come back to her office and asks for his input on a budget question. Tildy pops in and updates DeLong on a major S Club 7 promotion in the works with Radio Disney.

10am: DeLong heads to the conference room for a department head meeting, which is a live video conference from New York City with a number of satellite office also plugged in. As she prepares for the meeting, she reviews her airplay paperwork, forecasts and projections. The meeting's attendees include the heads of A&R, the CFO, the Senior VP of Marketing & Publicity, the Senior VP of Urban, the Senior VP of International, the Senior VP of Sales, the head of legal, the Sr. VP of Republic Records, the Sr. VP of Motown Records and the Chairman of Universal/Motown Records Group. The meeting is led by Monte Lipman.

As the meeting gets started, DeLong comments on how far Lipman has progressed in the business. I agree, as someone who as known Lipman for years, going back to the days when he was a local in Atlanta in the early '90s. Under the tutelage of his mentors and bosses, Universal Music Group Chairman & CEO Doug Morris and Universal/Motown Records Group Chairman Mel Lewinter, Lipman has become a talented, resourceful and

aggressive executive who has developed strong management skills.

Lipman has a streetwise approach to business and has become even more seasoned over time, developing effective leadership qualities that are very apparent. Best of all, he displays great personal warmth, cares deeply about his people, is loyal almost to a fault and is someone people want to work and win for.

Back to the conference. Lunch is served, and Lipman reviews the calendar of events. He offers his opening remarks, recaps the last meeting and discusses special programs for artists and potential new candidates for special projects. Some highlights of the meeting include the debut of the new Paulina Rubio video for "The One You Love" and Avery Lipman playing the new 3 Doors Down single, "When I'm Gone." Avery says the good news is that they had a tough time choosing the first single because the album has a lot of great tracks.

Monte Lipman delivers a motivational speech, updates the executives on staff changes within the company and applauds their leadership. He also discusses the upcoming 9/11 anniversary and the sensitivity that all managers should have. He encourages them to give their employees time to reflect and to go to their houses of worship for a moment of silence.

Lipman reminds the executives that the Universal Music Group is making money and stresses the importance of sticking to budgets and conducting smart business. He then walks the executive staff through the upcoming releases through mid 2003, and they discuss dates, artwork, packaging, videos, licensing and more. The discussion shifts to pricing, special packaging with DVDs and CDs, and limited-edition DVDs. There is an update on the artist-develop reps and the projects they are working on.

The head of legal brings the executives up to speed on piracy issues, digital downloads and licensing issues and opportunities for various Universal artists. Avery Lipman updates the executives on the status on the new Godsmack album

Family Affair

Since Val DeLong is in the unique position of being married to another label executive, MCA Sr. VP Craig Lambert, I asked Lambert to comment on his wife.

A great mother? Val is simply the best. She places our daughter above all else. She possesses dedication and passion and devotes unparalleled attention to the essence of nurturing the spirit every child needs to shape the person they will become. When our children look back on their lives, it is their appreciation of what life can truly be that will be embodied in their thoughts of their mother.

Valerie is the true monarch of our home. A great wife? That's a little personal, don't you think? I'll share this with you: She has been my partner in life, good and bad. She is my soulmate and has been my best friend for 15 years. Valerie gives true meaning to the term *romance*, which is the foundation of any lasting relationship. Here's to "till death us do part."

and provides a tentative completion date. Monte Lipman plays the new track from Dirty, "That's Dirty," and the new Budweiser commercial featuring The Big Tymers.

There is a further discussion of budgets and a rundown of the fourth quarter. Lipman plays the video for Nelly's "Dilemma," then calls on DeLong to recap airplay and priorities. Lipman offers upbeat closing comments on the fourth-quarter releases and the positive cash flow of the company.

12:25pm: After wolfing down a sandwich, DeLong is back in her office. Tildy updates her on the S Club 7 promotion.

12:30pm: DeLong returns phone calls to Steve Kingston at WXRK/New York and Dan Bowen at WSTR/Atlanta. Marella drops by with updates and promotional questions, which are quickly answered.

12:38pm: DeLong is on the phone for a Jack Johnson "flash meeting." Flash meetings at Universal are when all of the different people involved in a project join in on a conference call. In this case they discuss the strategy, advertising and radio for the rollout of the newest Jack Johnson project.

12:50pm: DeLong is back on the phone to New York for another flash meeting for 3 Doors Down.

1:05pm: It's time for a Nelly flash meeting to discuss all aspects of that project.

1:20pm: DeLong begins to work on the Motown and Universal budgets once again.

1:25pm: DeLong begins to call the Rock independents to set them up on the Ra and 3 Doors Down projects. She takes a call from Clear Channel's Doc Wynter to give him further details on a promotion.

1:46pm: DeLong gets a call from Ricardo Cordero, Paulina Rubio's manager, who also co-manages Ricky Martin. They discuss the status

Attention, Air-Traffic Control

Here's a list of the songs that Val DeLong and her staff were working on the day that I shadowed her.

ARTIST Song	Formats
NELLY Dilemma	CHR/Pop, CHR/Rhythmic
JACK JOHNSON Flake	CHR/Pop, Hot AC
SOPHIE ELLIS BEXTOR Murder On The ...	CHR/Pop
PAULINA RUBIO The One You Love	CHR/Pop, CHR/Rhythmic
TONIC Take Me As I Am	Hot AC, Alternative, Active Rock
STROKE 9 100 Girls	Hot AC, Alternative
ELTON JOHN Original Sin	AC
JACK JOHNSON Bubble Toes	Triple A, Alternative
VAN MORRISON Meet Me In The...	Triple A
CLINIC Walking With Thee	Alternative
GAVIN ROSSDALE Adrenaline	Alternative, Active Rock
RA Do You Call My Name	Active Rock, Rock
INDIA ARIE Little Things	CHR/Rhythmic
PASTOR TROY Are We Cuttin'	CHR/Rhythmic
BIG TYMERS Oh Yeah	CHR/Rhythmic
LIL' WAYNE Way Of Life	CHR/Rhythmic
JENE Get Into Something	CHR/Rhythmic
MASTER P Rock It	CHR/Rhythmic
MACK 10 Connected For Life	CHR/Rhythmic

Continued on Page 84



Thanks Bill. By the way, LOVE that Stereo Fuse record! It's Everything to me ...

TONY NOVIA

This man IS CHR And we salute him!

Congratulations Tony and R&R on another great year for CHR!

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| Peter Gray | John Sorrentino |
| Josh Reich | Carolyn Faulkner |
| Megan Youngblood | |
| Rene Osmena | |
| Matt Trimble | |
| Michelle Prodoehl | |



BIG JOB, BIGGER BUILDING, BIGGEST STATIONS

A day in the life of Clear Channel/Miami OM Rob Roberts

Just off the Florida Turnpike extension in Miramar, halfway between Miami and Ft. Lauderdale, just after the tollbooth and within sight of Pro Player Stadium, are the studios of WHYI (Y100), WZTA (Zeta 94.9), WMGE (Mega 103.5), WIOD (New Radio 610), WLVE (Love 94), WINZ (FOX Sports Radio AM 940) and WBGG (Big 106).

This Clear Channel cluster reaches over 30% of the total audience in South Florida in any given week, and I will be spending today with its OM, Rob Roberts. It's a big day for Roberts, and it starts early, as usual.

FRIDAY, AUGUST 23

6am: After hitting the snooze button twice, Roberts gets out of the sack. He's hurting a bit, because he had a late night on South Beach last night with Nick Carter of The Backstreet Boys. While getting ready for work, Roberts listens to the Y100 morning show and checks his e-mail. He phones Y100, where the promotion staff is setting up for a special morning show appearance by Carter.

Remember the days of artists appearing in your cramped control room? Not here: This state-of-the-art building actually has something called the Y100 Performance Theater, which holds up to 500 people, and that's where Carter will be doing his thing.

7am: Roberts arrives at the station and makes the rounds, ensuring that all the listeners and contest winners here to see Carter have been checked in, that the press is happy, that the food

"I am where I am today because people took care of me along the way and helped me learn this business. I want to do the same for the people I work with."

Rob Roberts

and drink are in place and that the security staff is ready to go. Carter is here to promote his new single, "Help Me." His appearance is part of a series that Roberts puts together and brands as Y100 Private Sessions. The majority of the contest winners come from South Florida, but

this morning Y100 is also hosting web winners from New York, North Carolina, Orlando and Philadelphia.

Words really can't describe this amazing broadcast facility. Y100 is my alma mater, but the Hollywood, FL studio I worked at during my nine-year tenure could have fit easily inside the new Performance Theater. Clear Channel Regional VP David Ross, who started with Y100 back in 1977, designed every square inch of this building; it is his baby.

The complex houses seven radio stations and their staffs and vehicles. It is also home to Clear Channel Outdoor, which has more than 4,000 outdoor billboards and 6,000 bus shelters. The concert division, Clear Channel Entertainment, also calls this site home, along with the very successful Clear Solutions Marketing, led by VP and Y100 veteran Julie Wilson. The building is more than

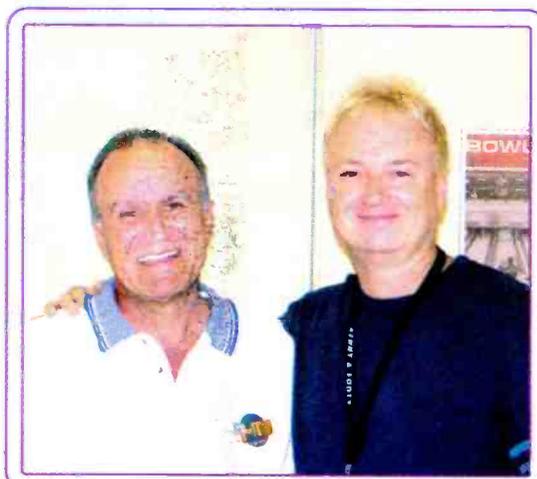
125,000 square feet, and Ross spent a painstaking year and a half designing it.

Ross is all about creating revenue, and he found that trying to move around between five different radio stations in

South Florida traffic was not an effective means of maximizing the sheer power and revenue of these stations. So he created a prototype broadcast facility for multiple stations. He says the idea was to get everyone to work together and that the structure was designed for a product-driven company. Everything from the color scheme to the flow and functionality of the building was chosen with that in mind.

If he had it to do over again, Ross says the only change would be to make the highly successful Performance Theater bigger; it was originally designed as a lunchroom. Master salesman Ross is in the process of selling naming rights to the theater, like many of the stadiums around America have. He sees the theater as a sort of throwback to the 1940s, because artists love coming into a personal setting with listeners.

8am: We walk past the broadcast facility's security detail and into a group of Miramar police officers who are handling the extra security requirements this morning. Roberts leads me into a large VIP room where Carter is graciously posing for pictures and introduces me to him. On



WATCH OUT, HE'S A SALES GUY — Twenty-six-year WHYI (Y100)/Miami sales veteran John Caras (l), otherwise known as Director/Solution Managers for WHYI and WMGE/Miami, attempts to pick the pockets of Clear Channel/Miami OM Rob Roberts.

hand from Jive is longtime promo rep James Heathfield.

We make small talk for a few minutes while Y100 morning driver Kenny Walker and market legend Footy handle the live morning show broadcast in the theater next door. Footy has been with the station for an unbelievable 27 years.

8:05am: Carter enters the theater, and controlled pandemonium breaks out among the 500 or so people on hand and the large press contingent. Walker and Footy begin the interview. They discuss Carter's solo career and whether he will stay with The Backstreet Boys. For the next hour, in between music and commercials, we are live from the Y100 Performance Theater, and I have to say that it is pretty cool. All the

while Roberts beams with pride at the great job his people have done putting together this event. Every break he strategizes with Walker and Footy, like a coach talking to his

quarterback and calling the plays.

During commercial breaks Carter poses for pictures with the crowd and shakes hands with just about everyone. He goes out of his way to answer questions and spends special time with a girl in a wheelchair. The look on her face is worth a million bucks. There is no pomp and circumstance with Carter. This guy can't do enough or express more appreciation for the fans who woke up early and drove from all over to see him.

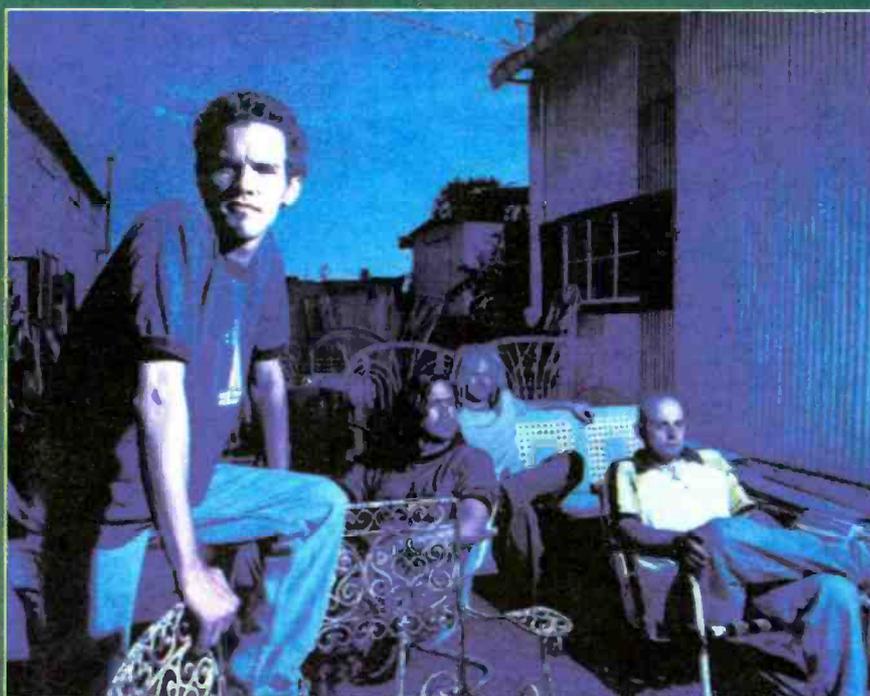
Continued on Page 77



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Developing Career Artists

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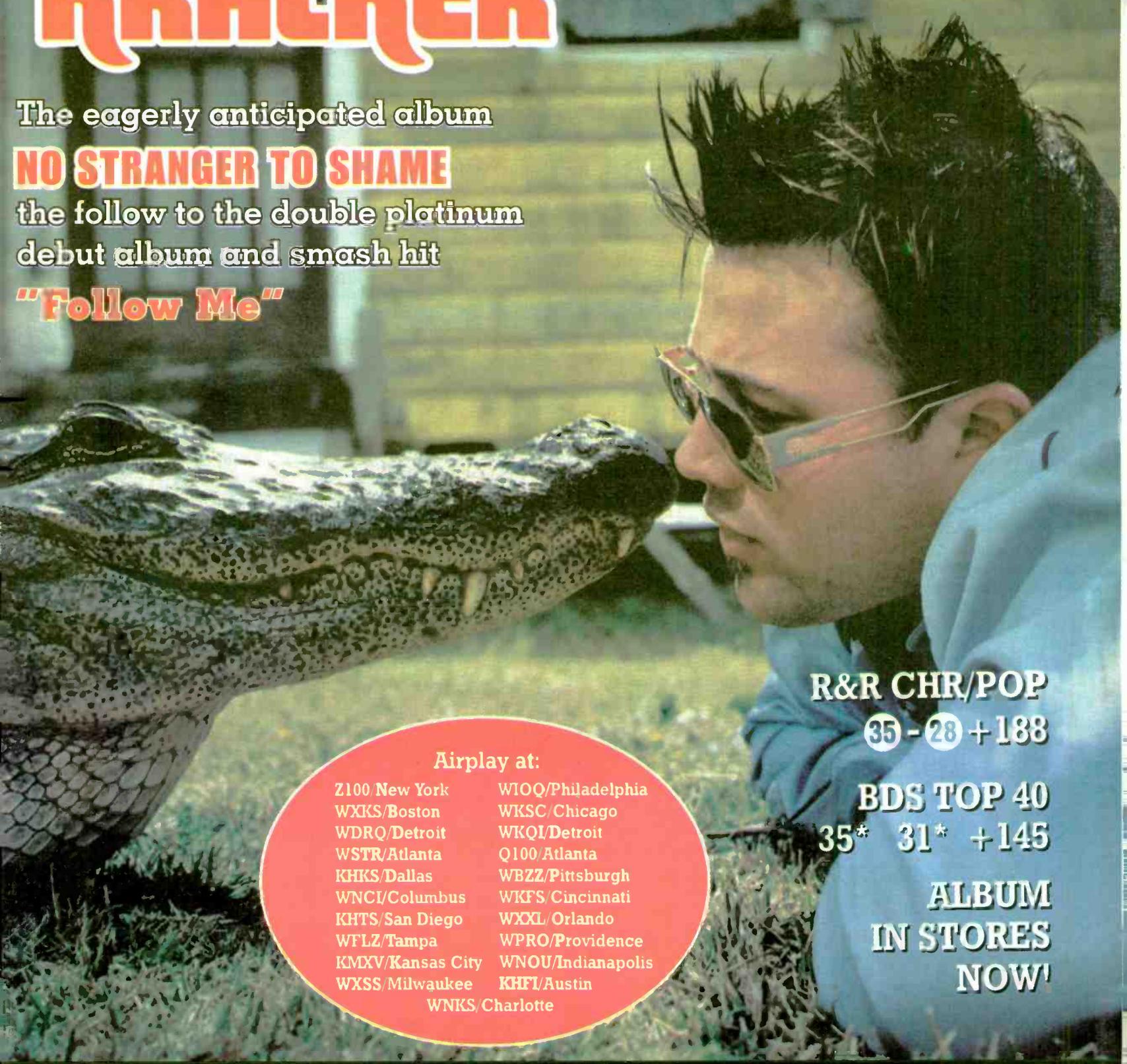
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| WXKS/Boston | WKSC/Chicago |
| WDRQ/Detroit | WKQI/Detroit |
| WSTR/Atlanta | Q100/Atlanta |
| KHKS/Dallas | WBZZ/Pittsburgh |
| WNCI/Columbus | WKFS/Cincinnati |
| KHTS/San Diego | WXXL/Orlando |
| WFLZ/Tampa | WPRO/Providence |
| KMXV/Kansas City | WNOU/Indianapolis |
| WXSS/Milwaukee | KHFI/Austin |
| WNKS/Charlotte | |

Press for launch includes:

TV

The Tonight Show with Jay Leno
Late show with David Letterman
Last Call with Carson Daly
Regis & Kelly

Print

Entertainment Weekly - Aug. 25
People - Aug.
Rolling Stone - Sept.
Spin - Sept.
Blender - Sept.
Maxim - Sept.
FHM - Oct.



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CHR REAL-TIME

BIG JOB, BIGGER BUILDING, BIGGEST STATIONS

Continued from Page 74

He also seems to understand the power of a radio station like Y100 and works it better than some label reps.

9:30am: Another successful promotion in the bag, Roberts thanks Walker and Footy and the promotion staff that made it happen. As we walk to his office, I ask Roberts about some of the other people who have appeared so far this year as part of the Y100 Private Sessions. The list is strong: Marc Anthony, Enrique Iglesias, Shakira and Nelly. Notice the Latin appeal here?

Roberts points out that the key to the success of these superstar events is not to play to the room. As a sharp programmer, he realizes what a special treat it is for the 500 or so people who get to be there, but he has a weekly come in the hundreds of thousands, and he has coached his announcers to remember that. He uses Oprah Winfrey and the way she handles her studio audience while still reaching the masses as an example.

Instead of trying to write the questions himself or having a staffer do it, Roberts wisely gets most of the queries the Y100 personalities ask the artists from the station's website, where the real fans can log on and be heard.

9:50am: If having Nick Carter wasn't enough, Roberts has more coming up: It's Arbitrends day, and one can sense the small degree of queasiness that can trigger in even a veteran programmer.

10am: Roberts has some catch-up to play on the phone and with e-mail. I leave him alone and head down to Dave Ross' office. For an executive who has been with Y100 for 25 years and made the company tens of millions of dollars, Ross' office, while large, is not too large. It's in a

private executive suite and comes complete with an assistant and its own restroom. It is meticulously clean and organized.

When I ask Ross about Roberts, he says, "As one of the four Cluster Managers for Clear Channel in South Florida, Roberts is on the hot seat every day with the biggest job at the biggest stations in the biggest building." Ross believes strongly that he and Roberts make an excellent team.

One of the things that Ross says he is most proud of is that Roberts has learned to stay the course in a city where staying the course is not easy. He says that, after two stints in Miami, Roberts' education is complete and that he has a great grasp of the marketplace and competitive environment. He points out that Roberts has had a lot of exposure to artists who have played Miami and that he has developed some very strong personal relationships that benefit all the stations and the company.

Ross also sees Roberts as a very effective programmer and is proud of the way he has forged a relationship with Clear Channel Sr. VP/Programming Marc Chase. Ross says that Roberts has worked closely with Chase to push

the Y100 morning show to be more creative and that Roberts has proven himself a winner to the corporate programming people.

With Ross overseeing seven stations in this building and 28 stations in South Florida, I ask him about consolidation. His mantra is, "I believe in people for jobs, not jobs for people." He also believes that 2003 will be a year in which companies will invest in product and that solution managers will replace sales managers as we

know them. He sees radio-station staffs becoming more interchangeable and is taking advantage of economies of scale. One example: Ross' seven stations in this building have a total of 35 vehicles between them. When one of those vehicles gets high mileage on it, he sends it to his stations in a place like Key West, where they drive less, instead of buying a new vehicle for that market.

10:43am: Roy Steinman of Clear

Results Marketing meets with Ross, Roberts, Nick Carter and Julie Wilson in Ross' office to discuss an idea that Carter has for a promotion around the National Powerboat World Championships in Key West. Ross talks about working

"If you are performing well, you have security like you've never had before, and that has always been my game plan."

Rob Roberts

with the Tourist Development Council in the Florida Keys and brings up ideas for potential advertisers. Roberts explains to Carter that, if the promotion works, they have the ability to advertise and promote it on 28 radio stations and discusses possible talent. Ross asks about vending opportunities.

11:27am: The meeting with Carter wraps up with a discussion of the Japanese swords that decorate Ross' office. Roberts escorts Carter to his SUV limousine in a garage the size of an airplane hangar.

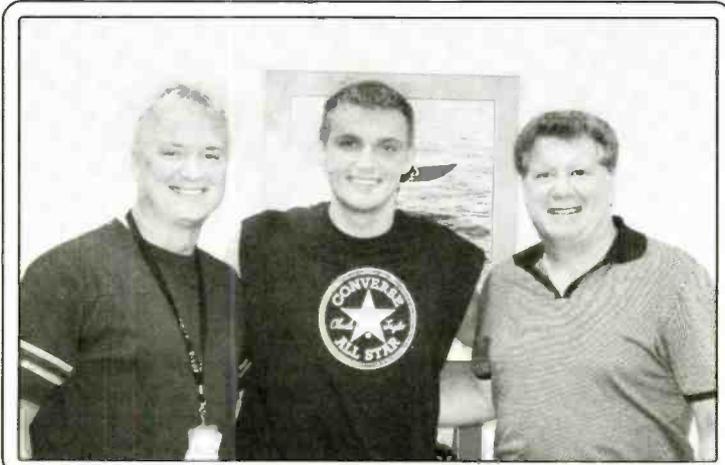
11:50am: Roberts has a meeting with John Caras, Director of Solution Managers for WHYI & WMGE. Caras has been with Y100 since 1976. They discuss details of some upcoming sales promotions and plan to meet later in the afternoon with an account executive to try to approve a major sales promotion with a big client.

As we walk out of the meeting, Roberts tells me that Caras has been instrumental in helping to clean up much of the clutter on the radio. He also points out that Caras has truly adapted to consolidation and is seen as a leader inside the stations.

12:12pm: Roberts, Caras, Wilson and I head to a restaurant for lunch. We discuss the forthcoming Arbitrends. Roberts tells me that two of the stations are dropping off a big month and that, no matter what Arbitron says, there is no question in his mind that the cluster of stations sounds better and is improving every day.

Conversation turns to morning co-host Footy's annual Chicken Wing Festival, which has raised hundreds of thousands of dollars to help prevent drug abuse. Footy also has a line of barbecue and hot sauces in all the local supermarkets, with the proceeds going to Here's Help, a nonprofit drug rehabilitation center. Footy is also the CEO of Here's Help.

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THE DIFFERENCE BETWEEN RIGHT AND WRONG — Gathering backstage at the Y100 Performance Theater are (l-r) Clear Channel/Miami OM Rob Roberts, Nick Carter and Clear Channel Regional VP David Ross.

BIG JOB, BIGGER BUILDING, BIGGEST STATIONS

Continued from Page 77

Roberts brings up the repositioning of WZTA and WBGW and says their new positions have helped increase their ratings. He explains that they cross-promote one another like NBC and MSNBC.

I ask Caras what it's like to sell a large cluster like Clear Channel's 30% share of the South Florida market. He says, "The good thing is that we are big, and, sometimes, the bad thing is that we are big. But there is strength in numbers, and, with this cluster, we offer so much quality."

I ask Roberts what he is thinking as he heads back to the station to look at the Arbitrends. "I know when I am doing a good job," he says. "At the end of the day, it's all about playing hit records, your morning show, the personalities talking about things that matter and conducting lifestyle promotions. When you're hot, you always know, and your people know."

I ask Roberts what he will say to his people about the ratings, good or bad. He says that he believes honesty is the best policy. "If we are off, my policy is to tell people where we went wrong and how we are going to fix it, not to blame it on Arbitron," he explains.

1:16pm: Back from lunch, with phone calls and e-mails piling up in his office, Roberts heads to WLVE & WMGE PD Rich McMillan's office, where the computer is about to spit out the latest Arbitrends. As the laser printer warms up, an eerie silence falls over the room. The first page emerges. I am wondering, with seven stations, which do you look at first?

I find out quickly, when Roberts reveals that the changes they have made at Zeta 94.9 continue to pay off. The station, with its new Alternative focus, is up again, and the morning show with Paul Castronovo is strong. Y100 dips a tenth, and Roberts notices that the cume is bouncing around and that mornings were off slightly. He heads back to his office to further analyze the trends, his seven stations and the competition.

1:26pm: A few of the jocks drop by Roberts' office, and he fills them in on the numbers for all the stations. I ask Roberts what he thinks about Y100, and he says, "The main thing right now is to make sure that Y100 MD Michael Yo and Asst. PD Chris Marino stay focused. They are the two best hires of my life."

Roberts, who has two stints at Y100, totaling over 10 years, and 16 years as a PD, has seen this movie before. We discuss the ethnic makeup of the market and how difficult it is to get solid votes of support from Hispanics every

trend and book on a station like Y100, which has a more Anglo appeal than crosstown WPOW (Power 96) or the new Dance station, WPYM (Party Miami), which directly target Hispanics.

Thinking out loud, Roberts says, "What I need to do now is refocus and get Y100 back on

"As one of the four Cluster Managers for Clear Channel in South Florida, Roberts is on the hot seat every day with the biggest job at the biggest stations in the biggest building."

David Ross

track. I have been thinking a lot about the music. We are back in an extreme cycle with a lot of hip-hop and rock, which can hurt a station like Y100." His first instinct is to get back to

basics and make sure that everything is covered. He is thinking, but not overthinking. He is reacting, but not overreacting.

Just like a pilot does before he takes off, Roberts goes over a checklist, making sure the music and morning show are on track and that there aren't too many promotions. He makes

notes and will come back and conduct a basics check later.

"At the end of the day I couldn't be more proud of or more secure about how Y100 sounds," Roberts says, echoing something Cadillac Jack McCartney said during my time with him in Boston. "We have a great lineup, and we have to make sure the listeners are getting the message. The hot summers in South Florida have never been kind to Y100 with 18-34 females, and we are not a teen radio station. We will not have a knee-jerk reaction."

1:45pm: Roberts tries to get to some phone calls and e-mail. He informs me that his in-house research has Y100 tracking No. 1 among 25-54 adults. He is keenly aware of the effort that everyone on each station's staff is putting in. The only thing on his mind at this moment is making sure that everyone stays focused on the goals.

One thing Roberts knows for sure is that a lot

of people listen to Y100 and that the station needs to get the credit it deserves. He believes that the station may still be carrying some baggage from when it took a Hot AC stance years ago under another PD, who used the "No rock, no rap and no sleepy elevator music" slogan.

Roberts points out that the good news is that advertisers continue to chase Y100. "It's been a heritage radio station for 27 years," he says. "The genius of Y100 is staying the course. Y100 is a lean horse in a long race."

Michael Yo pops his head in the office and talks music logs before leaving for his vacation.

During a quiet moment, I ask Roberts, who is a father, if he has any worries or job insecurities. "If you are performing well, you have security like you've never had before, and that has always been my game plan," he says.

2:09pm: Ross stops by, and Roberts gives him an overview of the ratings for all the stations.

2:15pm: Wilson walks in, and they discuss an upcoming Zeta 94.9 promotion. As Wilson leaves his office, Roberts asks her to try to get him another four-leaf clover. The last time she gave him one, they got a five share on Y100.

2:21pm: As Ross walks out of Roberts' office, Roberts looks me in the eye and says, "I'm motivated by fear of letting David Ross down." Roberts speaks of the pride he has in his staff and says that, with seven stations, he has to delegate a lot of responsibilities. He says that a major part of his success is due to his mission of removing obstacles that get in the way of his staff. "I am where I am today because people took care of me along the way and helped me learn this business," he says. "I want to

do the same for the people I work with."

Roberts believes that Ross has created a great work environment where people want to come to work, and he tries to further that attitude. "I've had some great moments in my career, and I want my staff to have the same," he says. "Everyone says they want to be No. 1, but you can only reach No. 1 if you are ready, willing and able to work hard enough to get it done. You cannot settle for anything less than excellence.

"It's all about having essential personnel. Employees should feel that, when they walk out the door every day, the station falls apart without them. It is also essential that managers know what the employees' goals are and vice versa. In today's environment, you have to hire people you can trust and can delegate to."

3:30pm: Roberts heads down to the conference room to meet with Caras and account



Continued on Page 82

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MAXIMUM IMPACT

How MTV Promotions creates big exposure for its products

By Sammy Simpson

After Joe Armenia was assigned to lend support to WHTZ (Z100)/New York's broadcast from the 1994 MTV Video Music Awards at Radio City Music Hall, he knew exactly what his next career move was. "Once I loaded in the broadcast booth, they said I had to leave," he recalls. "I didn't want to. When I came back the next day for load-out, I felt like I had missed something."

Armenia's radio promotion background provided the experience for him to make his move into MTV's marketing department — a goal achieved after he stole the lone MTV business card in Z100's promotion manager's Rolodex. When Armenia realized that he knew little about traditional marketing, he turned to what he knew best: radio.

After all, he had started his career as a promotions intern at WDRE/Long Island, NY (under PD Tom Calderone, now MTV's head of music programming), eventually becoming WDRE's "Unknown DJ," manning the boards and hosting overnights. From there, Armenia joined the promotion teams and on-air staffs of several small New Jersey radio stations, including WMGQ/New Brunswick. A part-time job at Z100 led to a full-time promotions assignment to put a face to the station's "Today's Best Music" message.

Armenia transferred that experience to MTV to help expand the channel's radio promotions and broadcasts. The rest is history. As Sr. Director/MTV Promotions and Music Marketing, Armenia helped create the acclaimed MTV Campus Invasion Tour,

"The goal is to build the easiest, fastest and cheapest way to tie in partners and create big exposure for the products."

countless artist partnerships, hundreds of radio promotions and contests that drew millions of entries. Moreover, Armenia oversees the development, negotiation and implementation of nationwide on- and off-air consumer marketing promotions and sweepstakes in support of MTV/MTV2 and their programming.

The MTV/MTV2 Promotion Group comprises two areas: the on-air national promotion department (all on-air contests and sweeps for both channels) and the off-air grass roots promotion department (radio, tour marketing, street teams, fan clubs and nontraditional partnerships). Together, these departments have a total staff of

10 who report to Armenia.

I recently had the chance to talk to Armenia about what he does, and here's what he had to say.

SS: *Let's start by talking about how an idea gets started at MTV and MTV2.*

JA: We start by looking at what's big on the MTV and MTV2 programming schedule and calendar and what events or shows we need to create awareness about for tune-in purposes. My goal, along with the promotion staff, is to build the easiest, fastest and cheapest way to tie in partners and create big exposure for the products. We also focus on ideas for those areas that need the most attention. Everyone knows about *The Osbournes*, but a show like *MTV Jammed*, which would be considered a non-anchor, needs a little more attention and exposure.

SS: *What ideas work best to reach your goals?*

JA: We look at what things have worked best in the past, and what partners are available to help reach the goal, and then we work backward on a time frame of making it all happen. We usually look for a radio partner first, since radio is a perfect fit for our product. Most times we don't have the luxury of a long planning process and have to make changes on short notice, which fits well with the nature of radio.

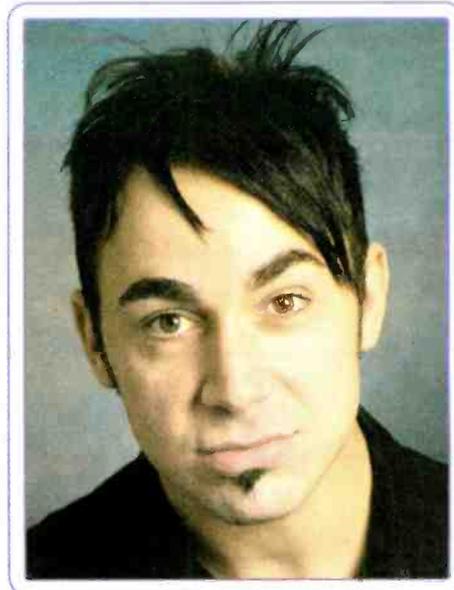
SS: *What would you consider to be a successful radio co-promotion with MTV and MTV2?*

JA: A home-run promo for us happens when a radio station sees the value of aligning itself with the networks and totally throws the station behind it by taking advantage of our image, talking about our products in the entertainment report, having DJs talk about us or creating a great spot or promo. A great radio promotion partner understands that by working with MTV and MTV2, it can offer its listeners a once-in-a-lifetime giveaway opportunity, a true fantasy promotion that may include auditioning for a show, access to their favorite artists and more.

SS: *If a radio station is interested in working with MTV or MTV2, what types of things can they do to get your attention?*

JA: Anyone who wants to work with us can. We always want to be on the top-rated format-appropriate stations in each market, and my staff has done a great job of building relationships with those key players. For stations that want to get involved with the networks more, I would suggest not necessarily asking for a Video Music Awards trip promotion or broadcast and maybe working with us to create a promotion for something else on the channel.

I would also recommend that each station get familiar with our programming. Watch the channels and tell us what piece of MTV or MTV2 works best for you and why. And please under-



Joe Armenia



stand that there's more to an on-air promotion than an NTR opportunity.

No MTV or MTV2 promo can have a local-client tie-in. We are by and large only offering image promotions. As a cable network, our affiliates reserve the right to attach a local partner. However, there are a few instances when it is possible, and that is when the cable affiliate is involved and the national on-air sponsor is approached.

SS: *What is your typical day like?*

JA: Juggling 160 tasks! There are usually one to two national contests on MTV and MTV2, and another three or four in development, which require fulfillment, negotiations with artists, creating spots, etc. I also manage our external marketing, which includes everything from the marketing of our tours to grass-roots campaigns, and I want to keep the staff focused on making sure that radio knows what's top-of-mind with us.

I work with our sales and marketing groups to come up with on- and off-air tie-ins — tours, events, contests — for channel advertisers. I have almost daily contact with record labels looking for ways to get involved in our promotions — aside from radio, these are my primary speed-dial numbers. I think about future opportunities and partners that we haven't thought of yet. And, oh, it's budget season, so I'm dealing with the number crunch.

Continued on Page 84

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PROFILE OF A HITMAN

Continued from Page 62

sees a bump in SoundScan sales. The single "Breathe" is being considered for an upcoming movie by a major director, and they view the finished video of the song.

They discuss Hoobastank's third video, review airplay on the record and note the good research at WPRO/Providence. The song already has 1,000 plays at Alternative. Bottom line: Where it's played, it seems to connect. The new Saliva

track is getting great feedback. They discuss budgets and MTV's commitment to the video.

The next artists up for discussion are Sum 41. Release dates are pushed back two weeks so the single can be mixed. There is a possibility for the band to be in a new MTV project and on a movie soundtrack.

8pm: We pile into a car for a trip downtown to SIR Studios, where Cohen, Lane, Acker and Fenster gather for a private showcase of talent

looking to be signed by IDJMG. Cohen and Lane take a seat in the front row, and the acts come out one at a time and give it their all. Each act does two or three songs. Within an hour we exit. Cohen did not discover his next star.

9:15pm: Dinner with Lane, his wife, Universal President Monte Lipman and Cohen. There's small talk about the business, family and vacations. Cohen congratulates Lane on a great day for Bon Jovi.

11:30pm: We leave the restaurant. I notice cell phones up to all three men's ears. The day is not quite over yet.

MARIAH'S BACK

Continued from Page 36

R&R: If you had one wish for this holiday season, what would it be?

MC: World peace. This world has become an

increasingly dismal place, and I just wish we could end the tragic circumstances of today.

R&R: Are you personally happy and at a good place in your life?

MC: Yes. I'm very happy. The events of last

year were so dramatized. It's ridiculous. I've been happy for quite some time.

R&R: Has Mariah Carey made it "Through the Rain," and what was your umbrella?

MC: My faith has always been my saving grace, or "umbrella," if you want to call it that. Yes, I do believe I've made it through the rain, and we all can as long as we put God first.

ALMOST REAL-TIME: THE STATE OF THE INDUSTRY

Continued from Page 44

RC: The question was about misconceptions. As it applies to Emmis, we have been on the sidelines; we have not been interested in growing in radio. We lost an awful lot of deals to this guy over here over the last five years. It bothers us that we have sort of been viewed by Wall Street as not being acquisitive, but, nonetheless, we made the best decisions we could make with the notion that we are going to be operating in this medium forever. We couldn't make some of those deals make sense. That's been a little bit of a bother.

CB: I guess the biggest misconception is that there's not a week that goes by that somebody doesn't call and say, "I understand that you guys are for sale."

RM: I've called several times, and they're really not.

CB: Well, actually, we are for sale, but only 30 and 60 seconds at a time.

JDC: There's a misconception that we're driven about stock prices rather than driven about the product and what's right for the customer. Some people think that integration is something that is short-term, but it takes time to integrate multiple mediums and multiple properties.

R&R: If you could have everyone walk away with a message today, what would you like it to be?

CB: This business is still a lot of fun. I may be sick in that regard, but I think you need to continue to have a good time with this. This is one hell of an industry, and you need to enjoy it.

RC: Do what you want to do, which is the same theme. If someone asked yesterday if this business is as fun as it was 10 years ago, in some respects it's not, but that's because we're

required to perform, and that's a cold reality for anybody. But it still beats driving a truck. So, do what you want to do, and if it's this business you want to do, do it as long as you can.

JDC: Have a passion for what you're doing. Love what you do, no matter what job it is, no matter what company you're doing it for, and follow that passion. That's the best advice I can give.

RM: Well, here's my best advice, not that you should necessarily take advice from me: We're in a business where it's easy to say that

change is inevitable; so, lead change. It's a lot harder to know what kind of leadership to provide. Don't do what you do just because the PD says to or the manager says to. And, for God's sake, don't do what you do because it's what you did yesterday. Don't do what you do because it's comfortable. Do what you thought through for yourself.

This industry will overcome any hurdle, any obstacle, if all of us who are passionate and committed and think about what we're doing, ask why we're doing it, think it through for ourselves and act on that decision. We're going to be in great shape, and this will continue to be the most fun you can possibly have.

BIG JOB, BIGGER BUILDING, BIGGEST STATIONS

Continued from Page 78

executive Pat Mullen to discuss two potentially lucrative sales promotions involving the morning show. Roberts and Caras work with the account executive to tweak and make the promotions acceptable to the station and, at the same time, fulfill the client's goals. Mullen walks out a happy camper.

4:30pm: More ratings talk. Roberts is on the phone with Dave Denver, who oversees programming for Clear Channel/West Palm Beach. They review ratings and extrapolations and strategize a bit. They also discuss possible cross-promotions between Miami and West Palm Beach.

4:50pm: A conference call with Universal

President Monte Lipman and Universal Sr. VP Val DeLong to coordinate a Godsmack promotion for Zeta 94.9. Roberts closes the deal.

5:05pm: Roberts spends the next 55 minutes going over new budget templates for all seven stations with Wendy Harmon.

6:15pm: Roberts almost makes it to the door, but Ross grabs him and wants an update on some upcoming promotions: Jingle Ball, Halloweenie Roast and Mega Dance Fever. They also discuss a new cross-promotional plan for two of the stations.

7pm: Roberts has put in a solid 12-hour day and pulled off a huge promotion. He has also gone through the ratings and extrapolations for seven radio stations. It's time to open the sunroof and blow down the turnpike.

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MAXIMUM IMPACT

Continued from Page 50

SS: You worked in a radio marketing department before coming to MTV and MTV2. What are the biggest differences?

JA: I'm dealing with the same audience that radio targets, but on a national level. Just like radio marketers, I want to get into the mind of the consumer and find out what they like and dislike so I can do my job better and target the consumer more effectively. Unlike radio, I don't have to worry about sales goals when working with the medium. The best part is that everyone wants to work with you.

SS: Looking forward, give us an insider peek at some of the projects coming down the line that could have radio tie-ins.

JA: We will be working to promote the movie *Jackass*, which should create some interesting opportunities. I want to bring back more on-site broadcasting — like we do for the VMAs — for other events. There is a great opportunity to do this around spring break, New Year's Eve, etc. I also want to focus more on off-channel contests

with artists on a local level and offer some opportunities for winners who may not win the big on-air contest. MTV2 is now in a great place in terms of distribution, so we will be looking to

"It has become really hard for us to constantly top ourselves and raise the bar each time, at least in terms of contests."

Joe Armenia

do some great things with radio. Anything goes for MTV2.

SS: Finally, what are the biggest challenges for you?

JA: I guess there are three. We have to constantly reinvent ourselves, because everyone has emulated the promotions that we have created over the years. It has become really hard

for us to constantly top ourselves and raise the bar each time, at least in terms of contests. For radio, it's balancing the need to create and execute the best radio promotions possible on the best station possible in the world of radio conglomerates. I always want to work with our sister Infinity stations, and will when and wherever possible, so there are a lot of expectations to manage there.

Lastly, my biggest challenge will always be finding ways to creatively incorporate channel advertisers into our work. This is less for radio, but, for contests and events, we try to include them as much as possible — without complete overkill — while still trying to balance the creative and the channel image.

Sammy Simpson is a 16-year broadcast professional who spent the last 10 years as Marketing or Promotions Director for some of the biggest radio stations in the U.S., including WHTZ (Z100)/New York. Lured (www.lured.com) is his idea search engine, with tons of free ideas that you can use immediately to build ratings, create revenue or drive more traffic to your station's website.

THE LONG AND WINDING ROAD TO THE TOP

Continued from Page 72

of "The One You Love." DeLong tells Cordero that KZZP/Phoenix has done a new mix of "Sexual Lover" that it is playing 20 times a week.

1:50pm: DeLong talks with Nathan in New York, getting briefed on 3 Doors Down and reviewing a request for Jack Johnson to perform for a major-market Hot AC radio station.

1:55pm: DeLong and Marella meet to work out a problem regarding an upcoming appearance by a few of their artists for a major-market radio station. They get on a conference call with the station PD and MD and some executives in New York to try to iron out the problem. There is confusion about dates, commitments and who said what. After 30 minutes, all the parties are at least semi-happy. The conversation then shifts to Nelly after-parties during his nationwide tour. DeLong calls more Rock indies and continues to set up Ra and 3 Doors Down.

2:30pm: A conference call with Kedar Massenburg prior to his leaving on vacation. They discuss India.Arie and a few other pressing issues.

2:40pm: DeLong receives a quick update from Marella, returns a call to Michael Johnson at Motown and makes a call to Jay Stevens at WPGC/Washington. She calls her husband and informs him that she is taking daughter Sarah to *Sleeping Beauty* later that evening. They compare schedules and review upcoming road trips.

2:45pm: DeLong is on the phone with Clear Channel Entertainment, finalizing the Paulina Rubio

tour commitments and other details surrounding the tour in the United States. With tickets and commitments in hand, she begins to strategize the stations she will work with on this promotion and how to simultaneously maximize Paulina airplay.

3pm: DeLong reviews her notes and e-mails from the Nelly and 3 Doors Down flash meetings to make sure she is up to speed on everything.

3:45pm: She reviews the Win It Before You Can Buy It radio lists for India.Arie and 3 Doors Down.

3:55pm: A conference call with Nelly management to review the entire tour and meet-and-greet and other promotional commitments through December.

4pm: After a week of analyzing fourth-quarter budgets and reviewing them with the staff,

DeLong finalizes them. It's been a tedious and time-consuming process.

4:45pm: DeLong is on the phone with Universal artist Pastor Troy and his manager, explaining how best to deal with radio stations and Universal's station-show procedure.

5:10pm: A conference call with the manager of Ra, a new rock band on Universal that is breaking quickly out of the East Coast. With a major buzz already building, DeLong and the manager review launch week for the project at Rock.

5:30pm: Massenburg calls, and they strategize on all upcoming Motown releases.

5:45pm: With her daughter waiting in the wings, DeLong gets on the phone and bangs out some calls to West Coast radio stations.

6:05pm: DeLong and Sarah are on their way to *Sleeping Beauty*.

8pm: It's dinner at home and a bath for Sarah.

9pm: Sarah is off to sleep, and DeLong reads a book.

9:25pm: DeLong turns on her home computer and answers some e-mails to get a jump on tomorrow.

Acknowledgments

This special would not have been possible without the incredible staff at R&R. I'd like to thank Publisher/CEO Erica Farber for always believing in me and letting me do my thing; Managing Editor Richard Lange, who just does it all; Tim Kummerow and everyone in design and production; the editorial department; our advertising gurus, Paul Colbert, Missy Haffley and Kristy Reeves; the amazing Mark "The Shark" Brower; my brothers, Sr. VP/Music Operations Kevin McCabe and Director/Charts Anthony Acampora; Charts and Music Manager Rob Agnoletti; and the queen, Margo Ravel-Tone, who, year after year, has been there for me. Lastly, I would like to express my gratitude to our subscribers and advertisers and the radio stations and record labels that, with their support, have made R&R The Industry's Newspaper for the past 30 years.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 27, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of September 1-7.

HP = Hit Potential ®

CHR/POP

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

TW LW 2W 3W

TOTAL FAMILIARITY

TOTAL BURN

DEMOGRAPHICS

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

REGIONS

EAST SOUTH MID-WEST WEST

ARTIST TITLE LABEL(S)

ARTIST TITLE LABEL(S)	TW	LW	2W	3W	TOTAL FAMILIARITY	TOTAL BURN	WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
AVRIL LAVIGNE Sk8er Boi (Arista)	4.03	—	—	—	61.4	9.1	4.38	3.89	3.06	3.98	4.02	4.24	3.94
AVRIL LAVIGNE Complicated (Arista)	3.92	3.87	3.99	4.09	84.4	27.6	4.25	3.82	3.49	3.85	4.15	3.82	3.88
KELLY CLARKSON A Moment Like This (RCA)	3.84	—	—	—	57.1	9.4	4.05	3.86	3.44	3.94	3.98	3.64	3.73
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.78	3.60	3.62	—	53.7	11.6	3.98	3.63	3.48	3.88	3.87	3.68	3.72
HOOBASTANK Running Away (Island/IDJMG)	3.75	3.56	3.64	3.63	56.8	9.4	3.88	3.89	3.27	3.74	3.73	3.64	3.88
OUR LADY PEACE Somewhere Out There (Columbia)	3.71	3.58	—	—	57.7	13.4	3.72	3.77	3.61	3.71	3.64	3.81	3.67
EMINEM Cleanin' Out My... (Shady/Aftermath/Interscope)	3.70	3.84	3.67	4.08	81.5	27.0	4.13	3.48	3.06	3.67	3.74	3.62	3.75
CREED One Last Breath (Wind-up)	3.67	3.61	3.61	3.68	65.1	17.6	3.85	3.64	3.37	3.63	3.57	3.65	3.84
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.67	3.42	3.54	—	52.8	14.2	3.70	3.79	3.42	3.66	3.74	3.48	3.77
NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.64	3.74	3.76	3.97	80.7	30.7	3.82	3.61	3.30	3.58	4.06	3.40	3.53
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3.61	—	—	—	59.1	15.1	3.72	3.69	3.03	3.69	3.47	3.50	3.75
JOHN MAYER No Such Thing (Aware/Columbia)	3.61	3.38	3.46	3.65	64.8	21.3	3.73	3.65	3.37	3.64	3.48	3.71	3.58
PINK Just Like A Pill (Arista)	3.61	3.65	3.60	3.72	79.5	22.7	3.71	3.56	3.50	3.58	3.82	3.34	3.70
NO DOUBT F/LADY SAW Underneath It All (Interscope)	3.58	3.71	3.60	3.61	57.7	13.1	3.58	3.66	3.48	3.59	3.84	3.34	3.55
NELLY Hot In Herre (Fo' Reel/Universal)	3.57	3.64	3.66	3.76	81.8	36.1	3.69	3.51	3.38	3.46	3.75	3.75	3.33
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.55	3.51	3.74	3.48	57.4	16.8	3.67	3.43	3.41	3.60	3.69	3.44	3.46
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.55	—	—	—	50.3	12.5	3.52	3.47	3.95	4.04	3.55	3.18	3.41
P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.53	3.50	3.57	3.87	67.0	24.4	3.61	3.40	3.51	3.55	3.62	3.25	3.64
IRV GOTTI PRESENTS... Down 4 U (Murder Inc./IDJMG)	3.52	3.48	3.60	3.79	71.3	24.1	3.72	3.41	3.17	3.47	3.68	3.55	3.39
N.O.R.E. Nothin' (Def Jam/IDJMG)	3.52	3.63	—	—	52.6	13.6	3.58	3.45	3.52	3.77	3.58	3.29	3.44
ASHANTI Happy (Murder Inc./IDJMG)	3.49	3.57	3.58	3.56	71.3	26.4	3.60	3.39	3.36	3.49	3.51	3.55	3.42
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.49	3.53	3.61	3.85	71.3	24.4	3.58	3.56	3.11	3.32	3.73	3.40	3.49
KROEGER & SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.49	3.64	3.51	3.57	76.1	31.3	3.52	3.50	3.43	3.44	3.55	3.37	3.59
MARIO Just A Friend 2002 (J)	3.49	3.43	3.46	3.63	69.0	26.4	3.66	3.55	2.96	3.58	3.76	3.24	3.41
DJ SAMMY & YANOU Heaven (Robbins)	3.47	3.25	3.41	3.41	72.4	25.6	3.58	3.50	3.23	3.64	3.53	3.38	3.35
EMINEM Without Me (Shady/Aftermath/Interscope)	3.46	3.52	3.51	3.59	80.1	35.8	3.54	3.21	3.64	3.31	3.77	3.22	3.53
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	3.43	3.32	3.26	3.52	69.0	23.0	3.54	3.43	3.11	3.37	3.44	3.33	3.56
KYLIE MINOGUE Love At First Sight (Capitol)	3.09	3.00	3.19	3.15	59.9	22.2	2.97	3.14	3.31	3.35	3.14	2.90	2.95

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

In the more than seven years we've been conducting the Callout America survey, there has been nothing quite like the accomplishments of Arista's Avril Lavigne. Until this week her debut single, "Complicated," had spent all 12 of its weeks on the survey at No. 1. That run comes to an end this week as Lavigne's new single, "Sk8er Boi," succeeds "Complicated" at the top — and "Complicated" comes in at No. 2.

Meanwhile, another star in the making is Kelly Clarkson (RCA). Just weeks removed from winning the American Idol competition, Clarkson debuts at No. 3 with "A Moment Like This." "Moment" ranks fourth with teens, third 18-24 and 10th 25-34.

Honorable mention this week goes to Michelle Branch. Not only is she featured on this week's Most Added song (Santana's "The Game of Love"), she climbs to No. 4 with her current hit "Goodbye to You" (Maverick/WB). "Goodbye to You" ranks fifth with teens and eighth 25-34.

Hoobastank continue their positive momentum, climbing to No. 5 this week with "Running Away" (Island/IDJMG). "Running" ranks sixth with teens and No. 1 among women 18-24.

Our Lady Peace are having multi-format success with "Somewhere Out There." The song went top 10 at Alternative, did well at Active Rock and is now climbing R&R's CHR/Pop and Hot AC charts. The song ranks sixth overall this week, 10th with teens and sixth 18-24 while posting a third-place ranking 25-34.

In a week of so many great stories, 'N Sync member Justin Timberlake makes an impressive debut at No. 1 in the 25-34 demo with "Like I Love You" (Jive). Other key demo stories: N.O.R.E.'s "Nothin'" (Def Jam/IDJMG) ranks fourth 25-34, and No Doubt's "Underneath It All" ranks eighth 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. MIDWEST: Chicago, Cleveland, Detroit, Minneapolis, St. Louis. WEST: Denver, Los Angeles, Portland, San Diego, Seattle.

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R&R CHR/Pop Top 50

September 27, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ACDS
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	8510	-300	944530	12	129/0
2	2	AVRIL LAVIGNE Complicated (Arista)	7622	-572	868458	19	133/0
3	3	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	7236	+27	723301	12	132/0
6	4	EVE F/LICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	6958	+482	789691	12	122/1
4	5	CREED One Last Breath (Wind-up)	6741	+226	634773	18	123/0
5	6	PINK Just Like A Pill (Arista)	6135	-367	660248	16	131/0
7	7	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	5697	-167	627352	10	128/0
11	8	AVRIL LAVIGNE Sk8er Boi (Arista)	5638	+1075	626657	5	133/0
10	9	NO DOUBT F/LADY SAW Underneath It All (Interscope)	5410	+839	582166	9	126/0
14	10	JUSTIN TIMBERLAKE Like I Love You (Jive)	5021	+627	539374	5	128/2
13	11	VANESSA CARLTON Ordinary Day (A&M/Interscope)	4839	+341	544463	11	130/0
9	12	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	4502	-94	476704	12	106/0
15	13	ASHANTI Happy (Murder Inc./IDJMG)	4487	+104	461736	9	116/0
8	14	DJ SAMMY & YANOU Heaven (Robbins)	4449	-383	582716	18	127/0
17	15	MICHELLE BRANCH Goodbye To You (Maverick/WB)	4024	+289	442313	10	127/2
23	16	CHRISTINA AGUILERA Dirty (RCA)	3766	+784	389460	4	123/2
19	17	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3689	+338	360704	8	109/5
16	18	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	3509	-627	322201	20	124/0
12	19	MARIO Just A Friend 2002 (J)	3482	-1017	352678	14	127/0
21	20	OUR LADY PEACE Somewhere Out There (Columbia)	3360	+162	303463	12	108/2
30	21	KELLY CLARKSON A Moment Like This (RCA)	3137	+1099	436495	3	64/16
20	22	JOHN MAYER No Such Thing (Aware/Columbia)	3068	-230	332374	19	113/0
24	23	SHAKIRA Objection (Tango) (Epic)	2927	+70	351149	12	119/0
27	24	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	2804	+585	310481	6	120/12
22	25	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	2539	-567	292352	9	90/0
28	26	3LW I Do (Wanna Get Close To You) (Epic)	2272	+171	205096	8	101/1
29	27	HOOBASTANK Running Away (Island/IDJMG)	2228	+135	240053	10	89/3
35	28	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1884	+188	169170	5	95/3
33	29	DAVE MATTHEWS BAND Where Are You Going (RCA)	1882	0	180628	8	68/0
38	30	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1694	+527	168056	3	71/9
36	31	LEANN RIMES Life Goes On (Curb)	1662	+72	129372	6	91/1
31	32	GOO GOO DOLLS Big Machine (Warner Bros.)	1635	-295	135500	9	86/0
37	33	JENNIFER LOVE HEWITT BareNaked (Jive)	1621	+50	207020	7	103/2
26	34	KYLIE MINOGUE Love At First Sight (Capitol)	1549	-847	179899	16	124/0
42	35	KELLY ROWLAND Stole (Columbia)	1547	+567	186190	2	94/7
41	36	NICK CARTER Help Me (Jive)	1351	+289	194367	3	84/6
32	37	BEENIE MAN F/JANET Feel It Boy (Virgin)	1136	-776	100497	10	109/0
40	38	BON JOVI Everyday (Island/IDJMG)	1135	+53	105530	4	75/3
44	39	SAMANTHA MUMBA I'm Right Here (A&M/Interscope)	1029	+83	90074	4	75/2
45	40	NAPPY ROOTS Po' Folks (Atlantic)	1028	+83	88771	4	68/1
46	41	BIG TYMERS Still Fly (Cash Money/Universal)	970	+80	99551	15	42/0
43	42	WESTLIFE World Of Our Own (RCA)	930	-27	76442	5	74/0
Debut	43	EMINEM Lose Yourself (Shady/Aftermath/Interscope)	861	+861	152915	1	79/79
34	44	BBMAK Out Of My Heart (Into Your...) (Hollywood)	847	-933	74786	13	108/0
Debut	45	PINK Family Portrait (Arista)	832	+643	114886	1	103/14
Debut	46	N.O.R.E. Nothin' (Def Jam/IDJMG)	818	+161	86727	1	41/6
Debut	47	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	803	+191	72654	1	49/4
49	48	JIMMY EAT WORLD Sweetness (DreamWorks)	802	+136	60396	3	55/1
Debut	49	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	801	+291	70817	1	36/11
Debut	50	LIFEHOUSE Spin (DreamWorks)	799	+175	60549	1	62/6

133 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 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the 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)	ACDS
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	125
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	79
THICKE When I Get You Alone (NuAmerica/Interscope)	26
KELLY CLARKSON A Moment Like This (RCA)	16
PINK Family Portrait (Arista)	14
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	12
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	11
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	11
B2K Why I Love You (Epic)	10
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	9
LAS KETCHUP The Ketchup Song (Hey Hah) (Columbia)	9

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON A Moment Like This (RCA)	+1099
AVRIL LAVIGNE Sk8er Boi (Arista)	+1075
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	+861
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+839
CHRISTINA AGUILERA Dirty (RCA)	+784
PINK Family Portrait (Arista)	+643
JUSTIN TIMBERLAKE Like I Love You (Jive)	+627
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	+585
KELLY ROWLAND Stole (Columbia)	+567
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+527
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	+505

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NELLY Hot In Herre (Fo' Reel/Universal)	2963
JIMMY EAT WORLD The Middle (DreamWorks)	2375
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	2351
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2049
EMINEM Without Me (Shady/Aftermath/Interscope)	2020
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1760
LINKIN PARK In The End (Warner Bros.)	1707
MICHELLE BRANCH All You Wanted (Maverick/WB)	1641
DEFAULT Wasting My Time (TVT)	1523
PINK Don't Let Me Get Me (Arista)	1508
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1460

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The screenshot shows a web browser window displaying the R&R Going For Adds website. The main content area features a large photo of Faith Hill and the title "FAITH HILL 'Cry' (Warner Bros.)". A starburst graphic indicates the CD is in stores on Oct. 15th. Below the photo, it lists "1500 Detections" and "Over 10 Million In Audience". A table of radio stations is provided, including WLTW, WKRS, WSTR, WWMX, KPLZ, KFMB, WKRQ, KIMN, WZPT, WSHH, KYMX, WSNE, WNKS, WNCI, WASH, KSTP, WTIC, WTSS, WAPE, WPRO, WSNY, KRWM, WQZQ, WBBO, WKRZ, WRVQ, WVKS, WRHT, WZYP, WABB. Contact information for CHR/POP, Hot AC, and Triple A formats is also listed.

- Vibrant Artist Album and Press Photos
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- Listing Of Current Promotional Information
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For More Information
Please Contact:

Greg Maffei (310) 788-1656 • gmaffei@radioandrecords.com

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

R&R CHR/Pop Top 50 Indicator

September 27, 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	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	2877	+140	85233	11	50/0
2	2	CREED One Last Breath (Wind-up)	2655	-26	77324	18	49/0
3	3	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2533	+28	75147	10	47/1
6	4	VANESSA CARLTON Ordinary Day (A&M/Interscope)	2326	+224	67985	11	50/0
7	5	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2200	+193	63618	8	51/0
8	6	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2085	+202	60698	10	48/1
4	7	AVRIL LAVIGNE Complicated (Arista)	2080	-226	65403	18	45/0
5	8	PINK Just Like A Pill (Arista)	1962	-145	56920	15	42/0
11	9	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1707	+58	50783	10	46/0
17	10	AVRIL LAVIGNE Sk8er Boi (Arista)	1678	+269	49717	4	47/0
12	11	ASHANTI Happy (Murder Inc./IDJMG)	1624	+68	47527	8	45/0
20	12	JUSTIN TIMBERLAKE Like I Love You (Jive)	1581	+369	40420	3	48/3
15	13	OUR LADY PEACE Somewhere Out There (Columbia)	1568	+99	45592	10	46/3
10	14	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1498	-160	42089	8	44/0
9	15	JOHN MAYER No Such Thing (Aware/Columbia)	1449	-325	40807	19	42/0
13	16	DJ SAMMY & YANOU Heaven (Robbins)	1401	-140	42678	17	38/0
14	17	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1369	-118	39592	19	38/0
27	18	CHRISTINA AGUILERA Dirty (RCA)	1221	+345	35601	2	47/7
16	19	MARIO Just A Friend 2002 (J)	1199	-263	33289	12	33/0
24	20	HOOBASTANK Running Away (Island/IDJMG)	1135	+117	32912	12	41/2
21	21	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1135	-14	32528	10	34/0
25	22	LEANN RIMES Life Goes On (Curb)	1082	+75	28524	6	46/1
19	23	GOO GOO DOLLS Big Machine (Warner Bros.)	999	-255	30558	9	36/0
26	24	DAVE MATTHEWS BAND Where Are You Going (RCA)	991	+80	30895	8	39/1
23	25	SHAKIRA Objection (Tango) (Epic)	961	-63	27249	12	31/0
31	26	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	945	+297	26716	5	38/4
29	27	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	935	+131	28695	7	40/1
18	28	KYLIE MINOGUE Love At First Sight (Capitol)	929	-441	27686	16	27/0
38	29	KELLY CLARKSON A Moment Like This (RCA)	865	+366	20351	2	37/9
30	30	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	863	+91	24833	4	38/1
33	31	JIMMY EAT WORLD Sweetness (DreamWorks)	666	+34	19085	5	44/1
35	32	LIFEHOUSE Spin (DreamWorks)	663	+112	19382	2	41/3
34	33	SAMANTHA MUMBA I'm Right Here (A&M/Interscope)	609	+6	16724	5	38/0
37	34	BON JOVI Everyday (Island/IDJMG)	583	+40	20495	4	32/0
22	35	BBMAK Out Of My Heart (Into Your...) (Hollywood)	514	-519	14766	12	19/0
32	36	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	505	-130	13295	7	22/0
Debut	37	PINK Family Portrait (Arista)	479	+313	11967	1	38/12
46	38	KELLY ROWLAND Stole (Columbia)	397	+181	10734	2	32/7
40	39	WESTLIFE World Of Our Own (RCA)	396	+11	11632	5	24/0
41	40	JENNIFER LOVE HEWITT BareNaked (Jive)	384	+17	9077	5	22/0
42	41	NAPPY ROOTS Po' Folks (Atlantic)	363	+30	9502	3	23/2
44	42	3LW I Do (Wanna Get Close To You) (Epic)	338	+86	8246	3	22/4
48	43	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	276	+86	8912	2	15/4
47	44	LAURA PAUSINI Surrender (Atlantic)	272	+76	9105	2	16/2
43	45	JACK JOHNSON Flake (Enjoy/Universal)	260	-24	6994	3	15/1
Debut	46	FAITH HILL Cry (Warner Bros.)	252	+83	8957	1	23/2
49	47	NICK CARTER Help Me (Jive)	243	+58	5165	2	16/4
Debut	48	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	220	+132	5589	1	17/4
Debut	49	SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	213	+213	5378	1	37/33
—	50	CANDY BUTCHERS You Belong To Me Now (RPM)	209	+25	4964	2	10/0

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 9/15-Saturday 9/21.

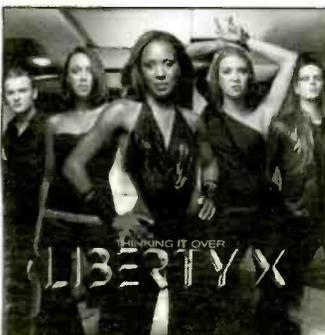
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Most Added®

ARTIST TITLE LABEL(S)	ADDS
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	33
THICKE When I Get You Alone (NuAmerica/Interscope)	23
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	18
PINK Family Portrait (Arista)	12
KELLY CLARKSON A Moment Like This (RCA)	9
CHRISTINA AGUILERA Dirty (RCA)	7
KELLY ROWLAND Stole (Columbia)	7
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	4
3LW I Do (Wanna Get Close To You) (Epic)	4
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	4
NICK CARTER Help Me (Jive)	4
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	4
GREENWHEEL Breathe (Island/IDJMG)	4
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	4
JUSTIN TIMBERLAKE Like I Love You (Jive)	3
OUR LADY PEACE Somewhere Out There (Columbia)	3
LIFEHOUSE Spin (DreamWorks)	3
PRYMARY COLORZ If You... (Big 3/Beyond/Universal)	3
SHAGGY Hey Sexy Lady (MCA)	3
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUSTIN TIMBERLAKE Like I Love You (Jive)	+369
KELLY CLARKSON A Moment Like This (RCA)	+366
CHRISTINA AGUILERA Dirty (RCA)	+345
PINK Family Portrait (Arista)	+313
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	+297
AVRIL LAVIGNE Sk8er Boi (Arista)	+269
VANESSA CARLTON Ordinary Day (A&M/Interscope)	+224
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	+213
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+202
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+193
KELLY ROWLAND Stole (Columbia)	+181
DANIEL BEDINGFIELD Gotta Get... (Island/IDJMG)	+140
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+132
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	+131
HOOBASTANK Running Away (Island/IDJMG)	+117
LIFEHOUSE Spin (DreamWorks)	+112
PRYMARY COLORZ If You... (Big 3/Beyond/Universal)	+104
OUR LADY PEACE Somewhere Out There (Columbia)	+99
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+91
3LW I Do (Wanna Get Close To You) (Epic)	+86
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+86
FAITH HILL Cry (Warner Bros.)	+83
DAVE MATTHEWS BAND Where Are You Going (RCA)	+80
LAURA PAUSINI Surrender (Atlantic)	+76
LEANN RIMES Life Goes On (Curb)	+75
JENNIFER LOPEZ Ain't It Funny (Epic)	+69
ASHANTI Happy (Murder Inc./IDJMG)	+68
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	+59
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+58
NICK CARTER Help Me (Jive)	+58



LIBERTY X

"Just A Little"

"Liberty X is starting to come through in our research. We're beginning to see growth with the older demos." — Albie Dee/WIHT-DC (200+ spins to date)



ON THE RECORD
With
Scott 'Lugnut' Dwyer
PD/MD, WZND (The Zone)/
Dothan, AL



It's not even a month into the launch of our brand-new station, and I believe that we are poised and ready to make an impact in the market. • Having flipped from CHR/Rhythmic to CHR/Pop, the staff has done a great job in carrying over listeners and being able to continue to serve them Nelly, Cam'ron and Eminem, as well as stealing listeners from our competitors by playing Creed, Avril Lavigne and No Doubt. • Our station has positioned itself to win by being topical and local and by playing the hits. The key to our success will be our fun sound and our visibility in the market.

Out with the old, in with the new! Six acts debut on the chart this week, and the troops are led by none other than the controversial **Eminem**. "Lose Yourself" (Shady/Aftermath/Interscope) makes its debut at No. 43*. Another colorful character follows closely, as **Pink** debuts at No. 45* with "Family Portrait" (Arista). **N.O.R.E.** assumes the No. 46* slot with "Nothin'" (Def Jam/IDJMG); **Fabulous**, along with **Jagged Edge**, comes in at No. 47* with "Trade It All, Pt. 2" (Epic); **Missy Elliott's** "Work It" (Elektra/EEG) is at No. 49*; and bringing up the rear is **Lifeshouse's** "Spin" (DreamWorks) at No. 50* ... Once again, **Kelly Clarkson** tops the Most Increased Plays list. The *American Idol* winner also makes the biggest chart move. A +1,099 propels "A Moment Like This" (RCA) from 30-21*. Second in line for play increase is **Avril Lavigne's** "Sk8er Boi" (Arista) with a +1,075, which helps her roll from 11-8* ... We see ya! **Samantha Mumba** wears No. 39* well for her single "I'm Right Here" (A&M/Interscope), but I'm thinking the Irish lass wants something in a smaller "size."



— Tanya O'Quinn/Asst. Editor

ON THE RISE

ARTIST: Greenwheel
LABEL: Island/IDJMG

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



Greenwheel

If you could have observed my metamorphosis from an unnamed, nonsexed zygote to the 34-year-old woman you know as Tanya, you'd be under the influence of every drug known to man. The band known as **Greenwheel** present a more attractive and less crazed transformation. *Soma Holiday* is a 12-track collection that documents what the band's bio describes as a "swift metamorphosis from St. Charles local band to buzz band-in-waiting." The 3-year-old pop rock entity comprises Brandon Armstrong, Andrew Dwiggin, Ryan Jordan, Douglas Randall and Marc Wanninger, five former high school bandmates in their early 20s. They've spent the last few years honing their musical skills and, as they put it, "collecting information." This information ultimately served as material for their songs about life and the human condition.

Originally called Hindsight, the band formed, appropriately enough, in a local record shop. In 1999, after changing their name to Soma Holiday, they independently released their self-titled album the same year they formed. Their hard work and determination paid off as a local buzz started among the suburbanites of St. Charles. They began to play local venues and built a loyal fan base. But, apparently, the buzz wasn't loud enough, because the band soon went underground and perform only on occasion.

Whether it was their performance at a local club or the disc that lead singer Ryan Jordan passed to him, producer Malcolm Springer was so impressed by the quintet that he took them to Memphis, TN, where they did preproduction on a four-song demo that would be recorded in Nashville. The band released the demo under the name Greenwheel and performed at showcases in New York City, which alerted Island executives to the simmer beginning to bubble. They were signed and then headed south to Nashville to write and record their album. The fruit of their effort is titled *Soma Holiday*.

As unbelievable as it may sound, the record was written in a storage shed. "It was a carpeted box, about 7' x 21'," reveals Armstrong. "It had dark gray carpet, and we had a couple of mice that hung out with us and climbed the walls." This seclusion provided an atmosphere complementary to deep introspection and impressive writing. With over half of the album material completed there, the "shed sessions" proved to be remarkably productive. After the band spent time in Gatlinburg, TN and Portageville, MS, the album was complete — 25 songs complete!

The debut single, "Breathe," just sort of happened. "Andy [Andrew Dwiggin] had a verse and a chorus of that one, and he's just playing it," explains Jordan. When Springer overheard it, he was excited about it and wanted to track it. As Jordan describes, "It's a song about being away and counting the signs and cursing the miles in between."

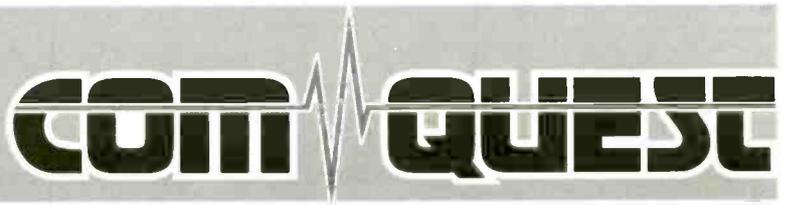
Any good writer needs keen observational skills, and the guys demonstrate theirs on "Radiance" and "Faces." It seems in "Shelter" a haven from self is sought, while "Sustain You" seems to be an impassioned plea originating from inside, an earnest attempt at saving the spirit when the world grabs, pulls and nags at the body. The band's muscles are flexed in "Strong," in which the desire to be in control is expressed, but the cycle seems to keep repeating itself.

Greenwheel lead singer Ryan Jordan had decided to devote one year to the development of the band. If they hadn't found success, he'd return to DePaul University to study theater. Unbeknownst to him, merely three months after meeting Springer the band would be signed to a major label and writing songs in a shed in Tennessee. Life is so unpredictable.

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For The Week Ending 9/27/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE Complicated (Arista)	4.07	4.05	99%	47%	4.04	99%	49%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	4.07	4.01	90%	15%	4.06	91%	15%
AVRIL LAVIGNE Sk8er Boi (Arista)	4.07	3.92	89%	15%	3.99	89%	17%
OUR LADY PEACE Somewhere Out There (Columbia)	3.92	3.75	70%	13%	3.99	69%	12%
DANIEL BEDDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.91	3.80	73%	18%	3.90	76%	20%
PINK Just Like A Pill (Arista)	3.89	3.86	98%	42%	3.97	98%	42%
NO DOUBT Underneath It All (Interscope)	3.88	3.83	89%	17%	3.93	89%	17%
HOOBASTANK Running Away (Island/IDJMG)	3.85	-	64%	13%	3.88	63%	11%
DJ SAMMY & YANOU Heaven (Robbins)	3.83	3.75	88%	36%	3.83	91%	36%
JOHN MAYER No Such Thing (Aware/Columbia)	3.83	3.84	86%	31%	3.79	86%	34%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.82	3.73	94%	48%	3.83	95%	47%
CREED One Last Breath (Wind-up)	3.80	3.69	89%	29%	3.76	89%	31%
JIMMY EAT WORLD The Middle (DreamWorks)	3.80	3.77	92%	47%	3.78	92%	42%
EMINEM Without Me (Shady/Aftermath/Interscope)	3.79	3.70	97%	55%	3.90	99%	51%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.77	3.78	90%	37%	3.76	90%	37%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.77	3.80	91%	26%	3.79	92%	27%
NELLY Hot In Herre (Fo' Reel/Universal)	3.74	3.65	97%	52%	3.70	99%	54%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.71	3.59	96%	37%	3.78	98%	38%
SHAKIRA Objection (Epic)	3.68	3.65	90%	24%	3.58	90%	26%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.65	3.72	89%	30%	3.65	90%	32%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.58	3.64	53%	14%	3.66	52%	11%
JENNIFER LOPEZ FEATURING NAS I'm Gonna Be Alright (Epic)	3.52	3.54	92%	44%	3.63	93%	43%
3LW I Do (Wanna Get Close To You) (Epic)	3.48	-	69%	18%	3.47	69%	16%
ASHANTI Happy (Murder Inc./IDJMG)	3.44	3.42	86%	35%	3.37	86%	36%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.44	3.36	87%	24%	3.61	86%	20%
CHRISTINA AGUILERA & REDMAN Dirty (RCA)	3.43	-	66%	15%	3.50	65%	14%
IRV GOTTI PRESENTS THE INC. Down 4 You (Murder Inc./IDJMG)	3.42	3.41	62%	26%	3.39	61%	26%
MARIO Just A Friend (J)	3.30	3.37	86%	40%	3.27	88%	39%
P.DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.27	3.20	90%	46%	3.40	90%	43%

Total sample size is 799 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

SHAGGY Hey Sexy Lady (MCA)
Total Plays: 735, Total Stations: 50, Adds: 5

LIBERTY X Just A Little (V2)
Total Plays: 647, Total Stations: 50, Adds: 0

JACK JOHNSON Flake (Enjoy/Universal)
Total Plays: 545, Total Stations: 48, Adds: 5

SANTANA F/MICHELLE BRANCH Game Of Love (Arista)
Total Plays: 505, Total Stations: 126, Adds: 125

NORAH JONES Don't Know Why (Blue Note/Virgin)
Total Plays: 478, Total Stations: 48, Adds: 6

NEW FOUND GLORY My Friends... (Drive-Thru/MCA)
Total Plays: 476, Total Stations: 32, Adds: 3

JOHN MAYER Your Body Is A... (Aware/Columbia)
Total Plays: 464, Total Stations: 48, Adds: 11

TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)
Total Plays: 391, Total Stations: 27, Adds: 1

STEREO FUSE Everything (EO/Wind-up)
Total Plays: 377, Total Stations: 32, Adds: 5

KID ROCK W/S. CROW Picture (Top Dog/Lava/Atlantic)
Total Plays: 332, Total Stations: 15, Adds: 3

Songs ranked by total plays



RADIO DISNEY FULL OF LOVE

Jive recording artist Jennifer Love Hewitt recently spent some time with executives from Radio Disney. Seen here are (l-r) Jive Sr. VP/Promotion Joe Riccitelli, Radio Disney programming executive Robin Jones, Hewitt and Radio Disney President Jean-Paul Colaco.



MAK ATTACK AT KIIS

Hollywood recording artist BB Mak recently stopped by KIIS/Los Angeles and spent some time with KIIS & KYSR PD John Ivey promoting their top 20 hit "Out of My Heart (Into Your Head)." Hanging are (l-r) the band's Ste McNally and Mark Barry, Ivey and the trio's Christian Burns.

Stations and their adds listed alphabetically by market

WFLY/Albany, NY PD: Michael Morgan APD: Denise Michaels MD: Elan Rodwell 1. SANTIANA FERRANCH "Gems" 2. JACQUELINE "Vocalist" 3. EYVA GAIL "Thru" 4. SUGARMEAT "Thru" 5. SUGARMEAT "Thru"	WVSC/Durham, NC PD: Dave Johnson MD: Ben B. White 1. SEAR PAUL "Light" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work" 4. MISSY ELLIOTT "Work" 5. MISSY ELLIOTT "Work" 6. MISSY ELLIOTT "Work"	KDMO/Des Moines, IA PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work" 4. MISSY ELLIOTT "Work"	WERO/Greenville, NC PD: Greg Lewis APD: Chris Mann 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work" 4. MISSY ELLIOTT "Work"	WHZZ/Lansing, MI PD: Greg Lewis MD: Ricky Rowland SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	WVQA/Morgantown, WV PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	WSPK/Poughkeepsie, NY PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	KXKY/Santa Rosa, CA PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	KHTT/Tulsa, OK PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"
WKRF/Albany, NY PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	WRZE/Cape Cod, MA PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	WKOM/Des Moines, IA PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	WRHT/Greenville, NC PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	WHZZ/Lansing, MI PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	WVQA/Morgantown, WV PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	WSPK/Poughkeepsie, NY PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	KXKY/Santa Rosa, CA PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"	KHTT/Tulsa, OK PD: Greg Lewis MD: Steve Jordan CAPTION "Thru" SANTIANA FERRANCH "Gems" 1. MISSY ELLIOTT "Work" 2. MISSY ELLIOTT "Work" 3. MISSY ELLIOTT "Work"
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***Monitored Reporters**
184 Total Reporters
133 Total Monitored
51 Total Indicator
48 Current Indicator Playlists

No Longer A Reporter (1):
KHTO/Springfield, MO

Did Not Report, Playlist Frozen (3):
WJMX/Florence, SC
WKFR/Kalamazoo, MI
WZAT/Savannah, GA





DONTAY THOMPSON
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Radio And Records Get More Complicated

□ Trying to make sense of it all

I often sit in my office and think about how much our industry has changed and how complicated things have become — so complicated that a lot of the things that go down in the radio and record businesses just don't make good sense.

Budget cuts, layoffs and consolidations are some of the many factors that have complicated things and caused a lot of people to wonder if they have a future in this business. Some individuals are so fed up with the gloomy outlook that they're at the point of leaving radio or records entirely and pursuing completely different careers.

While people often have conversations about how complicated and wack things have become in this industry, I find myself asking the question, "Do things really have to be this complicated?" Is it greed, is it a lack of passion, or is it individuals who are just out to collect a paycheck and don't apply themselves 100% to their jobs?

In my opinion, it's a combination of all of the above. I understand that our industry has become very money-driven and that companies must do what they can to generate revenue, but it seems that greed and the mismanagement of money have been factors in why our industry is suffering. From record companies overspending in many areas to the big radio groups getting involved in that whole independent-promotion fiasco, a lot of people are starting to get a bad taste in their mouths about the whole radio and records game.

Worst of all, it's at the point where people are not enjoying their jobs like they did years ago. What can each individual do to make radio and records an all-around better business to work in and be a part of? I have a few ideas.

Radio: It's About The Music

We all know about the problems that radio is faced with: lack of jobs due to consolidation, lack of autonomy and lack of great air talent. Those are pretty obvious. But I want to touch on something that is never really talked about but, in my opinion, is a huge problem at radio. Taking care of this one problem could possibly lead to the improvement of our business as a whole. This one thing is: Those involved in radio should be about the music.

It sounds simple. But, unfortunately, there are people out there who have forgotten this the music is the reason we're supposed to love this business so much. Working at R&R, I've had people call me up to add a record who

don't even know the name of the artist or the title of the song they're adding. Obviously, this isn't cool, but the sad part of it is that these same records being added often get little or no airplay. Therefore, the record company and the artist don't benefit.

I will see a record added one week, then the following week it shows up as a drop on the station's playlist. It's obvious that the station's programmer had no intention of ever playing that record. He added it for reasons other than giving it its fair shot on the air.

What sense does this make? How can one be a PD and have this kind of mentality? You should have a conscience and say to yourself, "Maybe I shouldn't be telling so-and-so from this record company that I'm going to add their record when I have no intention of giving the record the spins that label is looking for. Or, better yet, maybe I'll wait to see how the record develops and grows on me, then I will consider adding it."

It's very unfortunate that there are programmers out there who do not have that mentality. It's not good for the business, and it's one of the reasons we are where we are today. How can radio work hand-in-hand with record companies to develop new artists if this continues?

It kills me because, for the artist, this is their livelihood, and they dedicate a lot of time and energy to making it to the top. When people in radio — and sometimes even people at the label — don't believe in a project and play the dumbass games that go down between the two industries, it's terrible for the artists' careers. It's a waste of time, energy and, most importantly, money. Those who continue to do things like this really need to get their heads out of their asses — or get out of this business.

Don't get me wrong — I'm not picking on one side of the industry more than the other. But record companies have dug their own graves by allowing these practices to continue. I guarantee that if record companies would police these types of activities, radio stations would be more committed to adding records that they plan to play around the clock and record companies would be signing and developing better-quality artists so that those

radio stations would be more open to giving them airplay.

Ego Management Vs. Artist Development

The radio and record communities need to have a better working relationship for the betterment of our industry, and they need to understand how important that relationship is. It seems like that concept is almost forgotten. Radio needs records as much as records needs radio. Having that good working relationship would be nothing but a plus for both sides of the business.

I've had people call me up to add a record who don't even know the name of the artist or the title of the song they're adding.

But, in order to have a good working relationship, you must get over your ego and not take things personally. Programmers must understand if a record company has to give a promotion or an artist to a competitor in support of airplay. You can't be mad at a record company for giving an artist to a station when that station supports the artist.

I understand that sometimes there are scenarios where one station may have been on a record earlier than another station, but can you honestly be mad at the record label because that other station beat yours to the punch on requesting that artist for a promotion?

Hopefully, the record company will have the courtesy and respect to call your station and give you a heads-up that their artist is doing a show or promotion for a competitor in your market.

In situations like this, a programmer can't let her ego get in the way by giving the record company a difficult time and dropping that label's records from



SMILEZ & SOUTHSTAR
During a promo stop to promote their current single, "Tell Me," ARTISTdirect artists Smilez & Southstar stopped by WHHH/Indianapolis for a quick hang. Pictured here (l-r) are Smilez, WHHH MD Liz Dixon, Southstar and tough guy Phillip Mataragas.

the playlist. Why make your listeners suffer by not hearing a hot record on your station due to some bull that is going on behind the scenes? How childish is that?

Bottom line: Egos shouldn't get in the way of artist development. If labels need to support the airplay that another station in your market is giving them, it shouldn't be a problem, and a good programmer will understand that. For those who wanna give a record company problems about situations like this, all you gotta do is take a step back and ask yourself, "Does giving the label a problem over this situation make sense, and will I gain anything beneficial out of this?"

Records: It's About The Money

I gotta remind all those people who work for record companies that you are not the stars. You shouldn't be staying at the Four Seasons, renting a Mercedes-Benz and living that flossy lifestyle. If you want to do that on your personal time with the high salary you make, you're more than welcome. But when it comes to business and doing your job, is it really necessary?

Record companies spend money in excess. With the tough times and budget cuts that are going down at record companies, someone has to consider if all this excessive spending is necessary.

Also, stop letting these radio stations pimp you. I mean, if you want to get pimped, that's fine and dandy, but sometimes a simple "I can't do that" is acceptable. A good programmer who's all about his job and doesn't get caught up in the bullshit will not let a simple "I can't do that" interfere with the relationship between your label and his station.

Record companies must draw the line somewhere. With all the excessive spending many of them do, they should never complain that they're not making enough money for the job they're doing or that they don't have the budget to get things done.

Instead of spending \$1,000 on a meal for a programmer and his wife, kids, childhood friends, aunt, uncle, cousins and grandparents, put that money toward the salary of a friend who is about to be let go because of budget cuts. OK, that's a little extreme,

but if you allow that kind of extravagance, don't you think people will take advantage of it?

Next, hire the right people to do the right jobs within your record company. There are a lot of people working for labels who are just going through the motions and don't really believe in their label and the talent on its roster. They are just there to collect their phat paychecks, and they're not really doing anything to improve the business. Those cats need to retire from this business and move on to other things.

Set 'Em Up

For a record company, the development and promotion of an artist are very important. Everyone looks for radio stations to add their records on Tuesdays, but that add doesn't mean a thing if the project lacks the proper buzz at radio before it actually goes for adds. The setup of a record is very important.

Unless it's some kind of superstar like Eminem, it usually takes a good two months to set up a record before it goes for adds. You've got to let PDs, MDs and mix-show DJs know that the record is out there and constantly keep them aware of the record's progress.

One thing that I used to hate when I was a music director was hearing a record for the first time a week or two before it went for adds. If I wasn't a big fan of the record, this could pose a problem for the record company, leading to the record not being added on its impact day. The bottom line is, if record companies plan on being in this industry for the long haul, they must work better, smarter and more efficiently.

These are solutions to just a few of the problems our industry is facing today. Trust me, there are many other issues that need to be discussed, and you'll be reading another column soon addressing them. We work in the best industry there is, and it's sad to see and hear about things that take away from it.

We must remember that we got into this business because of our passion for music. The reality we face today is that there are certain entities that want to chip away at that and that may not be in the business for the music. But I'm optimistic, and I believe that one day it will be about the music once again.

Oobie

Featuring Lil' Jon

"Nothin's Free"

New Adds:

KMEL/San Francisco KYLD/San Francisco
WHHH/Indianapolis WBTS/Atlanta

"Lots of female calls...at least Top 10 Phones!"

- Boogie D, WCHH/Charlotte - 38x

"Top 5 Phones!"

- Mickey Johnson, WBHJ/Birmingham - 36x

"'Nothin's Free' is a smash!! Female phones are crazy.
Definitely Top 5 in the clubs too! Bang this joint!!"

- Corey Hill, WCHH/Charlotte - 38x

#1 Callout at WJBT/Jacksonville, 61x
(After Only 107 Spins!)

• More Action •

Added/On the Air & Reacting:

KXJM WWKX WXIS KNDA
KOHT KSEQ KKXX

Bustin' out of Urban Radio...
over 500 spins 1 week after impact!!



LIL JON & THE EAST SIDE BOYZ

KINGS OF CRUNK

IMPACTING 9/30

Couldn't Wait:

KBFB/Dallas - Add

WBHJ/Birmingham - 42x

KXHT/Memphis - 64x

WJWZ/Montgomery - 33x

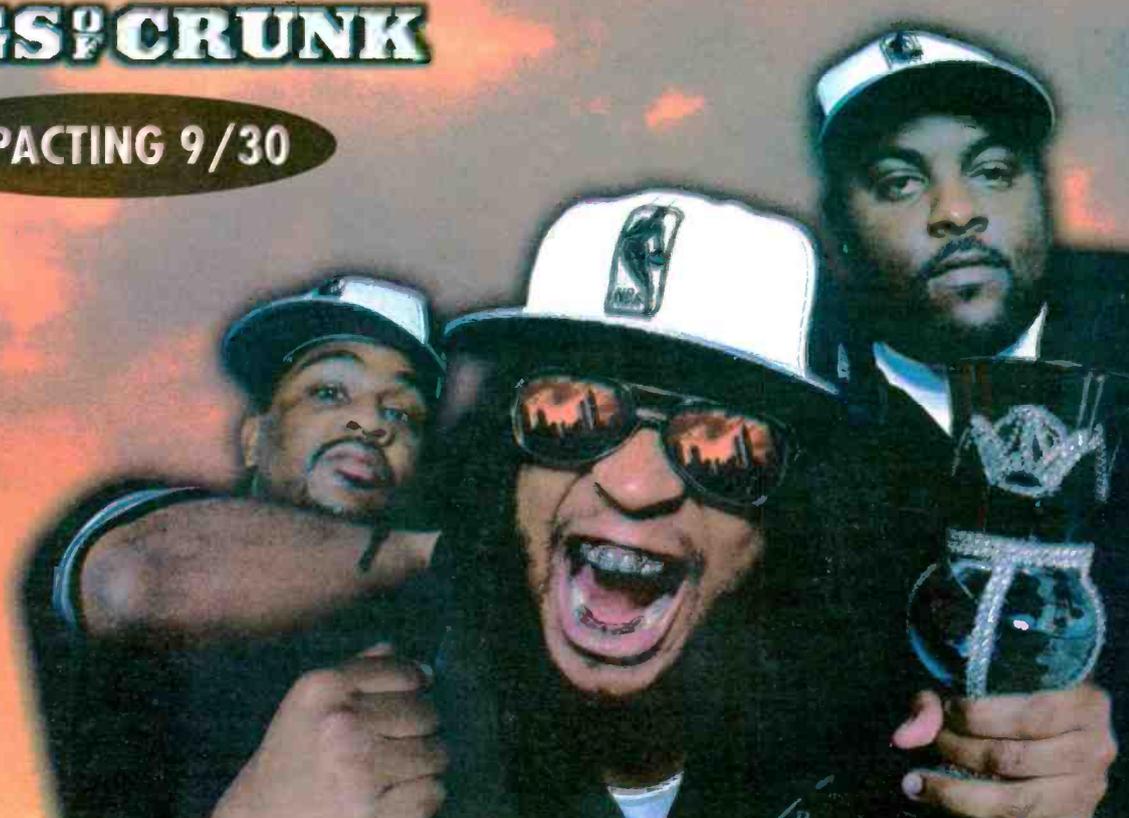
KMEL/San Francisco - 14x

WBTT/Ft. Myers - 12x

In rotation at:

WCHH/Charlotte - 16x

Bustin' out the mix
coast to coast!!



R&R CHR/Rhythmic Top 50

Powered By



September 27, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	5369	-79	789390	13	56/1
2	2	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	4875	-98	632236	13	78/0
4	3	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	4070	+431	597138	10	73/1
3	4	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3993	-190	572159	14	72/0
13	5	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3443	+905	520007	4	76/5
5	6	N.O.R.E. Nothin' (Def Jam/IDJMG)	3383	-199	515411	18	73/0
7	7	LUDACRIS Move Bitch (Def Jam South/IDJMG)	3187	+85	526376	18	66/2
6	8	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	2822	-444	360620	18	78/0
9	9	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	2813	+113	411392	11	69/1
12	10	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	2631	+54	444315	18	55/0
8	11	ASHANTI Happy (Murder Inc./IDJMG)	2619	-359	290607	20	75/0
14	12	BIG TYMERS Oh Yeah (Cash Money/Universal)	2432	+123	287301	7	72/0
10	13	NELLY Hot In Herre (Fo' Reel/Universal)	2414	-239	390824	23	78/0
11	14	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	2185	-463	251899	17	75/0
23	15	ASHANTI Baby (Murder Inc./IDJMG)	2090	+681	297427	15	63/2
17	16	NAPPY ROOTS Po' Folks (Atlantic)	2084	+80	210773	15	61/3
18	17	STYLES Goodtimes (Interscope)	2048	+115	401608	12	65/1
15	18	BIG TYMERS Still Fly (Cash Money/Universal)	1950	-255	238299	24	74/0
20	19	LL COOL J Luv U Better (Def Jam/IDJMG)	1923	+330	256905	5	60/3
19	20	NIVEA Don't Mess With My Man (Jive)	1877	+164	228677	10	56/1
21	21	3LW I Do (Wanna Get Close To You) (Epic)	1542	-22	205649	12	47/0
24	22	MS. JADE Ching, Ching (Beatclub/Interscope)	1388	+29	170850	7	67/4
22	23	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1382	-166	136881	16	55/0
27	24	JUSTIN TIMBERLAKE Like I Love You (Jive)	1251	+179	165752	5	40/4
31	25	SEAN PAUL Gimme The Light (VP)	1187	+347	291564	3	49/12
26	26	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1141	-126	141830	13	33/0
28	27	CLIPSE When The Last Time... (Star Trak/Arista)	1129	+186	245111	3	61/6
29	28	CHRISTINA AGUILERA Dirty (RCA)	1099	+185	107196	3	43/3
38	29	KELLY ROWLAND Stole (Columbia)	1026	+320	111388	2	55/5
25	30	BEENIE MAN F/JANET Feel It Boy (Virgin)	903	-377	101648	11	58/0
35	31	AALIYAH I Care 4 U (BlackGround)	892	+115	205347	8	6/0
32	32	GINUWINE Stingy (Epic)	799	-33	101758	14	31/0
36	33	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	764	-8	72318	7	34/2
40	34	ISYSS Single For The Rest Of My Life (Arista)	751	+134	62094	5	45/8
42	35	BENZINO Rock The Party (Elektra/EEG)	734	+128	83409	3	43/5
41	36	B2K Why I Love You (Epic)	712	+97	70189	2	45/4
34	37	CLIPSE Grindin' (Star Trak/Arista)	702	-78	99848	18	50/0
39	38	SHAGGY Hey Sexy Lady (MCA)	681	+37	119276	3	36/3
43	39	YING YANG TWINS By Myself (Koch)	671	+67	63841	3	27/1
44	40	XZIBIT Multiply (Loud/Columbia)	659	+70	119222	4	40/4
37	41	WYCLEF JEAN Two Wrongs (Columbia)	640	-79	83986	17	25/0
46	42	PASTOR TROY Are We Cuttin' (Universal)	625	+68	73886	6	40/7
30	43	AMERIE Why Don't We Fall In Love (Rise/Columbia)	587	-325	71962	19	50/0
Debut	44	EMINEM Lose Yourself (Shady/Aftermath/Interscope)	582	+582	105583	1	52/52
47	45	MUSIQ Dontchange (Def Soul/IDJMG)	571	+29	75373	5	26/1
48	46	WC The Streets (Def Jam/IDJMG)	559	+64	126838	2	26/5
Debut	47	SMILEZ AND SOUTHWESTAR Tell Me (ARTISTdirect)	537	+183	37825	1	42/4
Debut	48	FLOETRY Floetic (DreamWorks)	510	+66	39074	1	40/0
Debut	49	ERICK SERMON F/REDMAN React (J)	509	+135	131793	1	7/5
45	50	OJ SAMMY & YANOU Heaven (Robbins)	497	-71	54568	9	14/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	52
FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	13
SEAN PAUL Gimme The Light (VP)	12
TWISTA F/LEGIT BALLAZ Tattoo (Remix) (Atlantic)	11
TWEET Smoking Cigarettes (Gold Mind/Elektra/EEG)	10
ISYSS Single For The Rest Of My Life (Arista)	8
IRV GOTTI The Pledge (Murder Inc./IDJMG)	8
PASTOR TROY Are We Cuttin' (Universal)	7
CLIPSE When The Last Time... (Star Trak/Arista)	6
AMERIE Talkin' To Me (Rise/Columbia)	6
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+905
ASHANTI Baby (Murder Inc./IDJMG)	+681
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	+582
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+431
SEAN PAUL Gimme The Light (VP)	+347
LL COOL J Luv U Better (Def Jam/IDJMG)	+330
KELLY ROWLAND Stole (Columbia)	+320
TLC Girl Talk (LaFace/Arista)	+264
FAT JOE F/GINUWINE Crush... (Terror Squad/Atlantic)	+252
MARIO Braid My Hair (J)	+216

New & Active

AMANDA PEREZ Angel (Powerhouse/Mad Chemistry) Total Plays: 463, Total Stations: 23, Adds: 2
FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic) Total Plays: 462, Total Stations: 21, Adds: 13
MARIO Braid My Hair (J) Total Plays: 436, Total Stations: 36, Adds: 4
KYLIE MINOGUE Love At First Sight (Capitol) Total Plays: 365, Total Stations: 10, Adds: 0
FIELD MOB Sick Of Being Lonely (MCA) Total Plays: 357, Total Stations: 21, Adds: 5
DISTURBING THA PEACE Growing... (Def Jam South/IDJMG) Total Plays: 235, Total Stations: 21, Adds: 4
JURASSIC 5 What's Golden? (Interscope) Total Plays: 219, Total Stations: 27, Adds: 2
AMERIE Talkin' To Me (Rise/Columbia) Total Plays: 201, Total Stations: 24, Adds: 6
HEATHER HEADLEY He Is (RCA) Total Plays: 189, Total Stations: 17, Adds: 0
OBBIE F/LIL' JON... Nothin's Free (TVT) Total Plays: 187, Total Stations: 17, Adds: 4

Songs ranked by total plays

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

81 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the 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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September 27, 2002

RANK ARTIST TITLE LABEL

- 1 **MISSY ELLIOTT** Work It (Gold Mind/EastWest/EEG)
- 2 **N.O.R.E.** Nothin' (Def Jam/IDJMG)
- 3 **CAM'RON** Hey Ma (Roc-A-Fella/IDJMG)
- 4 **LUDACRIS** Move Bi* *h (Def Jam South/IDJMG)
- 5 **EVE f/ALICIA KEYS** Gangsta Lovin' (Ruff Ryders/Interscope)
- 6 **FABOLOUS F/P. DIDDY & JAGGED EDGE** Trade It All Part II (Elektra/EEG)
- 7 **CLIPSE** When The Last Time... (Arista)
- 8 **STYLES** Goodtimes (Ruff Ryders/Interscope)
- 9 **LL COOL J** Love You Better (Def Jam/IDJMG)
- 10 **P. DIDDY f/GINUWINE** I Need A Girl (Part 2) (Bad Boy/Arista)
- 11 **NELLY** Hot In Herre (Fo' Reel/Universal)
- 12 **NELLY f/KELLY ROWLAND** Dilemma (Fo' Reel/Universal)
- 13 **SEAN PAUL** Gimme The Light (VP)
- 14 **ERICK SERMON** React (J)
- 15 **BIG TYMERS** Oh Yeah (Cash Money/Universal)
- 16 **ANGIE MARTINEZ** If I Could Go (EastWest/EEG)
- 17 **ASHANTI** Happy (Murder Inc./IDJMG)
- 18 **BIG TYMERS** Still Fly (Cash Money/Universal)
- 19 **CLIPSE** Grindin' (Star Trak/Arista)
- 20 **WC** The Streets (Def Jam/IDJMG)
- 21 **BENZINO** Rock The Party (Elektra/EEG)
- 22 **FAITH EVANS f/MISSY ELLIOTT** Burnin' Up (Bad Boy/Arista)
- 23 **EMINEM** Cleanin' Up My Closet (Shady/Aftermath/Interscope)
- 24 **PASTOR TROY** Are We Cuttin' (Universal)
- 25 **XZIBIT** Multiply (Loud/Columbia)
- 26 **FAT JOE f/GINUWINE** Crush Tonight (Terror Squad/Atlantic)
- 27 **NIVEA** Don't Mess With My Man (Jive)
- 28 **IRV GOTTI PRESENTS** Down 4 U (Murder Inc./Def Jam/IDJMG)
- 29 **TRICK DADDY** In Da Wind (Slip-N-Slide/Atlantic)
- 30 **3LW** I Do (Wanna...) (Epic)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/15-9/21/02.
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PHAT MIX SIX

- EMINEM Lose Yourself (Shady/Aftermath/Interscope)
- MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
- 50 CENTS Wanksta (Aftermath/Interscope)
- KILLER MIKE Akshon (Aquemini/Columbia)
- FIELD MOB Sick Of Being Lonely (MCA)
- N.O.R.E. Full Mode (Def Jam/IDJMG)



I have to say that Eric Sermon & Redman's "React"(J) is definitely a hot record. If you ain't playing this by now, you need to get another job. Please get out of the game. Talib Kweli featuring Bilal's "Waiting for the DJ" (MCA) is a sleeper. If you like real hip-hop, you definitely need to give this a spin. Missy Elliott's "Work It" (Elektra/EEG) is just crazy! Forget about what she's saying, just put the instrumental on and let it ride out for five minutes straight. If your club ain't jumping after that, something is wrong with them. I played Fat Joe & Ginuwine's "Crush Tonight" (Terror Squad/Atlantic) in the club, and it was an instant smash! Nobody had even heard it yet, and they were just on it. Joe crossed over into the mainstream and tasted a little money, and he ain't coming back.



DJ Supa Sam

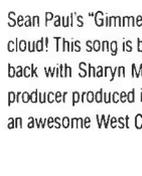
DJ Supa Sam, KUBE/Seattle



DJ Ovadose

Fat Joe does it again! The new single featuring Ginuwine, "Crush Tonight" (Terror Squad/Atlantic), is a sure hit! This man doesn't know how to stop makin' hits! And surfacing out of H-town's underground are Paul Wall & Chamillionaire with "In Love With My Money" (Paid In Full); this is one of my personal favorites. Eric Sermon and Just Blaze do just that — they blaze the track on Eric Sermon's "React" (J). What the heck does that sample say? And Missy Elliott's "Work It"(Elektra/EEG) is a no-brainer. Guaranteed hit. Speaks for itself. Need I say more? You gotta check these out. You can't go wrong with any of these records.

DJ Ovadose, KPTY/Houston



Sean Paul's "Gimme the Light"(VP Records) makes me want to light up the bomba cloud! This song is banging all over, not just on the East Coast. Bay Area freestyle is back with Sharyn Maceren's "In Just One Night"(Planet Hype). Stevie B's former producer produced it, and you gotta give it a listen! E-40's "It's All Gravity"(Jive) is an awesome West Coast joint! Already nuts in the clubs... oh boy!

JoJo Lopez, KSEQ/Fresno



JoJo Lopez



DJ Envius

Yo, I like the Shade Sheist and Nate Dogg record, "Wake Up"(Baby Res/MCA). It's bananas! With Nate Dogg on the joint it's like "Where I Wanna Be, Pt.2." You need to open your ears to this one. I like the "Multiply (Remix)" (Loud/Columbia) — Xzibit and Busta Rhymes rip it on this. I think it's better than the original. This is hot, and DJs should not sleep on this. The Luniz & Fat Joe's "Piece of Me"(Rap-A-Lot) is sick. DJs grab the wax, take it to the turntables, put the needle on the record and play it on the air, and then I'll tell you I told you so.

DJ Envius, KXJM/Portland, OR

Editor's note: Congrats to DJ Envius on his nomination for West Coast DJ of the Year at the Mix Show Power Summit.

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ON THE RECORD

This Week's Hottest Music Picks

Thea Mitchem

PD/MD, WXTV/Baltimore

Fat Joe featuring Ginuwine's "Crush Tonight" (Terror Squad/Atlantic): Hot track, hot single. Joe's taking it to the next level.

Dru Hill's "I Should Be" (Def Soul/IDJMG): Vintage Dru Hill — a powerhouse ballad and a natural hit.

Missy Elliott's "Work It" (Gold Mill/Elektra/EEG): Off the hook! Smash! Smash! Hot to def! What else can I say?

Picazzo

Asst. PD/MD, KISV/Bakerfield

Blackstreet's "Wizzy Wow" (DreamWorks): The guys stay true to their sound; very funky.

Benzino's "Rock the Party" (Elektra/EEG): Sounds great on the air and definitely works in the club.

Missy Elliott's "Work It": Hello? Home run!

Chris Tyler

MD, WJMN/Boston

Eminem's "Lose Yourself" (Shady/Aftermath/Interscope): Another *reediculous* joint from Marshall. Couldn't get it on the air fast enough, and I can't wait to see *8 Mile*!

Missy Elliott's "Work It": Love this track! Hottest new song on the air at Jam'n 94.5. Early callout shows good potential too.

Nappy Roots' "Po' Folks" (Atlantic): This song is showing power potential in research, and, to make things even better, Nappy Roots are doing Monster Jam in October.

Sean Paul's "Gimme the Light" (VP): This one has been steadily building over the last few weeks, and callout is looking good.

Mark Adams

PD, KXJM/Portland, OR

Eminem's "Lose Yourself": Slim Shady, 95.5 in Portland is on it.

Clipse's "When the Last Time" (Star Trak/Arista): Huge at night, big in the clubs, and album sales are insane.

Sean Paul's "Gimme the Light": The hottest club record out there, and it's pulling big phones on-air.

Fat Joe featuring Ginuwine's "Crush Tonight": Sounds hot on the air. We're already bangin' it.

Smilez & Southstar's

"Tell Me" (ARTISTdirect): This is going to happen at Rhythmic. Strong record with great vocal hooks.

Zac Davis

PD/MD, WBVD/Melbourne

Rated R's "In Here ta Nite" (Independent): This is gonna do great things for us here, and it seems like it's starting to develop around Florida.

Khia's "K-Wang" (Down Dirty/Artemis): Big in the clubs.

Sean Paul's "Gimme the Light": Gonna be off the chart. Phones from everyone from 8 to 80 years old.

DJ Sammy's "Boys of Summer" (Robbins): I like this. It's a good followup to "Heaven."

JoJo Collins

MD, KDBS/Wichita

Tech N9ne's "Slacker" (MSC Music): Kansas City is three hours away, and this song is bangin'!

Smilez & Southstar's "Tell Me": I like the Stylistics sample.

Mark Medina

PD/MD, KZZP/Phoenix

Fat Joe featuring Ginuwine's "Crush Tonight": Hot song. I like the way this sounds. Another big one.



Sean Paul

Kelly Rowland's "A Moment Like This" (Columbia): This certainly doesn't hit the bull's-eye for our sound, but the audience is demanding it. We've played it less than 20 times so far, and it's got No. 1 phones.

Clipse's "When the Last Time": I think this will be bigger than "Grindin'."

Oakenfold's "Starry Eyed Surprise" (Reprise): This is really sounding great on the air. Good uptempo balance record.

Who Da Funk's "Shiny Disco Balls" (Independent): Cool buzz record.

Erik Bradley

MD, WBBM-FM/Chicago

Madonna's "Die Another Day" (Maverick/WB): Another killer jam from the ever-relevant Madonna. It sounds just as good as the first time I heard "Music."

Eminem's "Lose Yourself": This movie, *8 Mile*, is going to be incredible, and so is the soundtrack.

Mariah Carey's "Through the Rain" (MonarC/IDJMG): Mariah is back to the basics, and I'm excited!

Tommy Del Rio

PD, KSEQ/Fresno

Amanda Perez's "Angel" (Powerhouse Music): This will work very well in Fresno.

Lil Rob's "Barely Getting By" (Upstairs): It's catchy enough that it works well in Hispanic markets.

Benzino's "Rock the Party": I love this record! Hot *ish*!

Erick Sermon featuring Redman's "React" (J): This beat and the hook are *sooo* infectious!

Fat Joe featuring Ginuwine's "Crush Tonight": It took a few listens, but now I get why it will work.

Sarah O'Connor

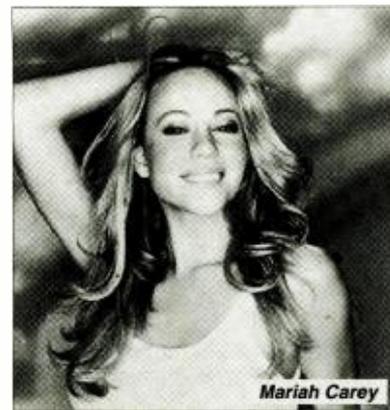
MD, WPGC/Washington

Mario's "Braid My Hair" (J): It took only one listen to know this would be a hit.

Musiq's "Dontchange" (Def Soul/IDJMG): Huge!

LL Cool J's "Luv U Better" (Def Jam/IDJMG): Ladies still love him, and it shows. Top five phones.

Vivian Green's "Emotional Rollercoaster" (Columbia): Keep an eye on this one. She is going to be big.



Mariah Carey

R Dub

PD/MD, KOHT/Tucson

Amerie's "Talkin' to Me" (Rise/Columbia): What a hook! Damn, this song gets in your head, and you can't get it out. It sticks around like a bad case of crabs. On the real, check out her whole CD. It's amazing!

Dru Hill's "I Should Be": It's about time these guys put something out again. Damn, what the hell they been doin'? Their comeback is strong — this joint is hot!

Oobie featuring Lil Jon & The East Side Boyz's "Nothin's Free" (TVT): This song has the potential to get as big as J.Lo's ass! Female hook with Lil Jon throwin' down his 2 cents — I'm feelin' up on this one.

Karen Rite

PD, WHYY/Montgomery

Missy Elliott's "Work It": Hello, it's Missy Elliott. I think this is a hit!

Laura Pausini's "Surrender" (Atlantic): This gives us an edge; it's a cute little dance song.

Smilez & Southstar's "Tell Me": This is a hit.

Isyss's "Single for the Rest of My Life" (Arista): A very cool record.

JB King

MD, KLUC/Las Vegas

Mariah Carey's "Through the Rain": Classic Mariah.

Santana featuring Michelle Branch's "The Game of Love" (Arista): Smash!

Eminem's "Lose Yourself": Another great Em track.



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WKKV'S 10th Annual Jam For Peace

■ Milwaukee station promotes peace through music

Congratulations are in order for WKKV (V100)/Milwaukee PD Jamillah Muhammad and her entire staff for pulling off another successful Jam for Peace. Now in its 10th year, the Jam packed over 15,000 listeners into the Marcus Amphitheatre this past August.

As it does every year, V100 put on a fabulous show that attracted thousands of listeners and united them for one cause — to promote peace on the streets. Ja Rule, Dave Hollister, The Ying Yang

Twins, Ice Mone, Monica, Avant, Ruff Endz, 3 Piece and Twista all took part in this year's event, and there were special surprise performances by Mario and Bizzy Bone.



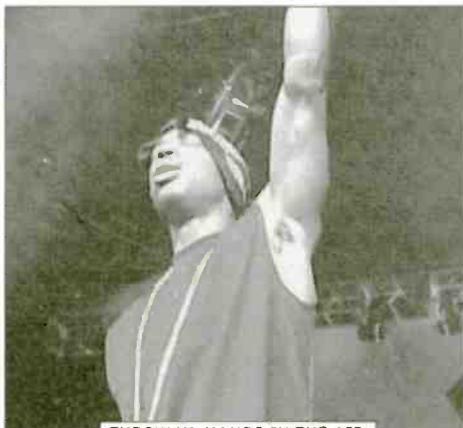
READY TO JAM

Thousands of V100 listeners wait at the gate for the Jam for Peace concert to begin.



THE AFTER PARTY

Background's Tank makes a V100 listener's night with a personal serenade.



THROW YA HANDS IN THE AIR

Ja Rule gives the listeners at Jam for Peace another one of his incredible performances.



LET'S DO THIS

Epic's Ruff Endz pose with V100 air personality Spank Buddha. Seen here are (L-r) Ruff Endz's Davinch, Buddha and Ruff Endz's Chi.



GIVIN' IT ALL

MCA's Avant gives the V100 crowd all that he's got.



GETTIN' HOT IN HERE

Motown's Dave Hollister croons to the audience at V100's Jam for Peace.



SURPRISE!

V100 gave its listeners a special treat with a surprise performance by J Records' Mario.



ALMOST OVER

V100 PD Jamillah Muhammad and afternoon personality Reggie Smooth As Butta take a break during the Jam for Peace.



MISS THANG

J Records' Monica showcases some new joints from her upcoming album.



DOUBLE TAKE

Columbia's gospel duo Mary Mary sing their hearts out and put some inspiration into the show.

R&R Urban Top 50

Powered By



September 27, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3280	+3	498301	11	11/1
2	2	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2834	+185	430979	11	64/0
3	3	GINUWINE Stingy (Epic)	2505	-8	387796	14	64/0
8	4	LL COOL J Luv U Better (Def Jam/IDJMG)	2350	+404	396639	7	67/2
5	5	LUDACRIS Move Bitch (Def Jam South/IDJMG)	2177	+9	356000	20	54/0
6	6	ASHANTI Baby (Murder Inc./IDJMG)	2126	+107	324424	15	62/2
7	7	AALIYAH I Care 4 U (BlackGround)	2056	+101	404793	13	8/0
4	8	N.O.R.E. Nothin' (Def Jam/IDJMG)	1955	-279	286139	16	66/0
13	9	MUSIQ Dontchange (Def Soul/IDJMG)	1919	+197	347860	8	63/1
11	10	NAPPY ROOTS Po' Folks (Atlantic)	1882	+125	290611	15	61/3
10	11	STYLES Goodtimes (Interscope)	1735	-24	254936	13	51/0
12	12	WYCLEF JEAN Two Wrongs (Columbia)	1646	-92	238659	16	57/0
15	13	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1615	+86	235932	10	57/0
29	14	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1580	+695	259323	3	66/7
9	15	NELLY Hot In Herre (Fo' Reel/Universal)	1517	-267	245680	22	67/0
21	16	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1471	+112	213567	6	54/1
17	17	TANK One Man (BlackGround)	1396	-125	203575	11	53/0
22	18	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1388	+147	191803	8	37/0
14	19	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1383	-191	226026	17	51/0
18	20	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1353	-131	157814	15	58/0
24	21	BIG TYMERS Oh Yeah (Cash Money/Universal)	1226	+85	149386	7	52/4
27	22	B2K Why I Love You (Epic)	1221	+236	207141	4	60/1
23	23	ERYKAH BAOU F/COMMON Love Of My Life (Magic Johnson/MCA)	1212	+59	171244	7	57/0
20	24	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	1182	-259	130150	15	61/0
19	25	AMERIE Why Don't We Fall In Love (Rise/Columbia)	1121	-320	147016	19	64/0
25	26	CLIPSE Grindin' (Star Trak/Arista)	965	-160	129625	19	60/0
39	27	MARIO Braid My Hair (J)	956	+283	154320	2	55/4
34	28	CLIPSE When The Last Time... (Star Trak/Arista)	953	+170	129739	4	52/5
30	29	FLOETRY Floetic (DreamWorks)	926	+77	123321	6	56/4
37	30	SEAN PAUL Gimme The Light (VP)	925	+203	155961	4	15/3
28	31	FAITH EVANS Burnin' Up (Bad Boy/Arista)	897	-8	181176	11	32/0
33	32	YING YANG TWINS By Myself (Koch)	889	+94	98730	5	43/2
26	33	ASHANTI Happy (Murder Inc./IDJMG)	850	-191	126402	18	58/0
32	34	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	737	-64	79951	10	38/0
35	35	BEENIE MAN F/JANET Feel It Boy (Virgin)	699	-79	81093	10	47/0
31	36	SLUM VILLAGE Tainted (Barak/Capitol)	666	-172	84893	13	43/0
49	37	SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	665	+186	78458	2	49/5
41	38	MS. JADE Ching, Ching (Beatclub/Interscope)	629	+36	71826	3	42/1
40	39	PASTOR TROY Are We Cuttin' (Universal)	612	+5	70166	5	28/1
43	40	INDIA.ARIE Little Things (Motown)	609	+45	88766	2	48/4
36	41	NIVEA Don't Mess With My Man (Jive)	597	-127	51390	14	41/2
42	42	BRANDY He Is (Atlantic)	564	-6	65063	5	41/0
38	43	DONELL JONES Put Me Down (Untouchables/LaFace/Arista)	552	-160	70282	6	39/0
44	44	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	524	-29	40710	6	35/2
Debut	45	HEATHER HEADLEY He Is (RCA)	481	+75	65819	1	39/0
Debut	46	KELLY ROWLAND Stole (Columbia)	462	+234	58160	1	44/2
50	47	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	454	-16	39965	4	26/2
47	48	TRUTH HURTS The Truth (Aftermath/Interscope)	442	-67	66249	5	32/0
Debut	49	DAVE HOLLISTER Baby Do Those Things (Motown)	389	-25	52361	1	43/0
45	50	LIL' WAYNE Way Of Life (Cash Money/Universal)	381	-147	37277	16	45/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
3RD STOREE Get With Me (Def Sou/IDJMG)	37
MOS DEF F/F. EVANS Brown Sugar (Extra Sweet) (MCA)	32
BRIAN MCKNIGHT Let Me Love You (Motown)	29
TWISTA F/LEGIT BALLAZ Tattoo (Remix) (Atlantic)	24
IRV GOTTI The Pledge (Murder Inc./IDJMG)	21
TWEET Smoking Cigarettes (Gold Mind/Elektra/EEG)	19
AMERIE Talkin' To Me (Rise/Columbia)	8
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	7
OOBIE F/LIL' JON... Nothin's Free (TVT)	7
DEBORAH COX Up & Down (In & Out) (J)	6
ISYSS Single For The Rest Of My Life (Arista)	6
CLIPSE When The Last Time... (Star Trak/Arista)	5
SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+695
LL COOL J Luv U Better (Def Jam/IDJMG)	+404
MARIO Braid My Hair (J)	+283
B2K Why I Love You (Epic)	+236
KELLY ROWLAND Stole (Columbia)	+234
SEAN PAUL Gimme The Light (VP)	+203
DISTURBING THA PEACE Growing... (Def Jam South/IDJMG)	+200
MUSIQ Dontchange (Def Soul/IDJMG)	+197
SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	+186
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+185
CLIPSE When The Last Time... (Star Trak/Arista)	+170

New & Active

BENZINO Rock The Party (Elektra/EEG) Total Plays: 375, Total Stations: 26, Adds: 3
DISTURBING THA PEACE Growing... (Def Jam South/IDJMG) Total Plays: 369, Total Stations: 29, Adds: 2
FIELD MDB Sick Of Being Lonely (MCA) Total Plays: 367, Total Stations: 20, Adds: 1
RUFF ENDZ Will You Be Mine (Epic) Total Plays: 314, Total Stations: 38, Adds: 4
XZIBIT Multiply (Loud/Columbia) Total Plays: 305, Total Stations: 31, Adds: 1
BLACKSTREET F/MYSTIKAL Wizzy Wow (DreamWorks) Total Plays: 270, Total Stations: 38, Adds: 3
KILLER MIKE Akshon (Yeah!) (Aquemini/Columbia) Total Plays: 262, Total Stations: 25, Adds: 0
DEBORAH COX Up & Down (In & Out) (J) Total Plays: 256, Total Stations: 33, Adds: 6
ISYSS Single For The Rest Of My Life (Arista) Total Plays: 254, Total Stations: 30, Adds: 6
NAAM BRIGADE F/FREEWAY Early In The Game (ARTISTdirect) Total Plays: 254, Total Stations: 27, Adds: 0

Songs ranked by total plays

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
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70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the 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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Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * PD/M: Sugar Bear APD: Marie Cristal 10 3RD STOREE "Get" 3 MOS DEFAITH EVANS "Sugar" 1 LIL FLUP "Bab" TWISTA/LEGIT BALLAZ "Tattoo"</p>	<p>WERO/Baltimore, MD * PD: Dion Summers APD/M: Mike Al Night 5 AMERIE "Talon" 2 CLIPSE "Last"</p>	<p>WGCC/Chicago, IL * OM/PM: Elroy Smith APD/M: Tiffany Green 1 SEAN PAUL "Light" BIGG NASTEE "Down" IMY "Beachin" NELLY "Dives"</p>	<p>WROU/Dayton, OH * PD: Marco Simmons MD: Theo Smith 3 SEAN PAUL "Light" FIELD MOB "Lonly" BRIAN MCKNIGHT "Let" TWEET "Cigarettes"</p>	<p>WJMI/Jackson, MS * OM/PM/MD: Stan Branson 5 DOBBIE FULL "JONL" "Free" 3RD STOREE "Get" IRV GOTTI PRESENTS "Pledge" KHIA "K-Wang" BRIAN MCKNIGHT "Let" MOS DEFAITH EVANS "Sugar" NAS "Talon" TWEET "Cigarettes" TWISTA/LEGIT BALLAZ "Tattoo" DISTURBING THE PEACE "Growing"</p>	<p>KIPRA/Little Rock, AR * OM/PM/MD: Joe Bookar 37 MISSY ELLIOTT "Work" 8 BLACKSTREETMYSTICAL "Wozy" 1 BRIAN MCKNIGHT "Let" 1 MOS DEFAITH EVANS "Sugar" 1 WC "Streets" 3RD STOREE "Get" AMERIE "Talon" NAS "Talon" TWISTA/LEGIT BALLAZ "Tattoo"</p>	<p>WZHT/Montgomery, AL PD: Darryl Elliott 31 YING-YANG TWINS "Myself" 7 3RD STOREE "Get" RUFF ENDOZ "Mine" KILLER MIKE "Akshon" DISTURBING THE PEACE "Growing"</p>	<p>WAMO/Pittsburgh, PA * Interim PD/MD: DJ Boogie 3RD STOREE "Get" ISYSS "Rest" MOS DEFAITH EVANS "Sugar" TWISTA/LEGIT BALLAZ "Tattoo"</p>	<p>KMLJ/Shreveport, LA * PD: Hozie Mack MD: Kelli Dupree 1 3RD STOREE "Get" BRIAN MCKNIGHT "Let"</p>																																																																																															
<p>KBCE/Alexandria, LA PD/MD: Kenny Smoov APD: Dell Bania 24 MARY MARY "Morning" 24 USHER "Get" 23 NELLY/KELLY ROWLAND "Dilemma" 23 ASHANTI "Baby" 23 JAHEIM "Anything" 22 GERALD LEVERT "Funny" 21 RUFF ENDOZ "Someone" 19 MUSIQ "Don" 18 DOMELL JONES "Know" 18 AALIYAH "Care" 18 AMERIE "Fall" 17 DAVE HOLLISTER "Lovin" 17 ASHANTI "Happy" 17 TANK "One" 14 SIR CHARLES JONES "Lonely" 14 WISHEEN "Blue" 13 EVE FALICIA KEYS "Sangita" 11 TWEET "Oops" 10 INDIA ARIE "Lil' Thing" 10 TRUTH HURTS FRANK "Addictive" 10 TWEET "Call" 9 SHARISSA "Night" 9 JOE "Woman" 7 LUTHER VANDROSS "Rather" 6 ANN NESBY FAL GREEN "Paper" 6 MUSIQ "Hollywood" MONICA "Hood" TWISTA/LEGIT BALLAZ "Tattoo"</p>	<p>WEMX/Baton Rouge, LA * OM: James Alexander PD/MD: Adrian Long 19 IRV GOTTI PRESENTS "Pledge" 4 KENOE "Hatin" 3 ISYSS "Rest" INDO ARIE "Lil' Thing" MOS DEFAITH EVANS "Sugar"</p>	<p>WPWX/Chicago, IL * PD: Jay Alan MD: Tracy Reynolds 11 IRV GOTTI PRESENTS "Pledge" 4 ANGIE MARTINEZ "Cold" 3 FLOETRY "Floetic" 2 RUFF ENDOZ "Mine" 1 3RD STOREE "Get"</p>	<p>WDTJ/Detroit, MI * PD: Lance Patton MD: Spudd 6 ISYSS "Rest"</p>	<p>WRJH/Jackson, MS * PD: Steve Poston MD: Lil' Horrie 3RD STOREE "Get" TWEET "Cigarettes" MONICA "Hood" TWISTA/LEGIT BALLAZ "Tattoo"</p>	<p>WRBT/Jacksonville, FL * MD: G-Wiz No Adds</p>	<p>WUST/Nashville, TN * 1 3RD STOREE "Get" 1 MOS DEFAITH EVANS "Sugar" TWISTA/LEGIT BALLAZ "Tattoo"</p>	<p>WZLZ/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 6 INDIA ARIE "Lil' Thing" 3 YING-YANG TWINS "Myself" 2 RUFF ENDOZ "Mine" TWEET "Cigarettes"</p>	<p>WCDX/Richmond, VA * OM: Carla Boatner PD: Angela Watson FLOETRY "Floetic" NAPPY ROOTS "Folks"</p>	<p>WJUN/Dothan, AL OM/PM: JR Wilson MD: Jamar Wilson 20 TWISTA/LEGIT BALLAZ "Tattoo" 5 YOUNG M.C. "Heatseeker"</p>	<p>WJZZ/Jacksonville, FL * MD: G-Wiz No Adds</p>	<p>WZLZ/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 6 INDIA ARIE "Lil' Thing" 3 YING-YANG TWINS "Myself" 2 RUFF ENDOZ "Mine" TWEET "Cigarettes"</p>	<p>WFXM/Macon, GA OM/PM: Ralph Meachum MONICA "Hood" TWISTA/LEGIT BALLAZ "Tattoo" TELA "Tennessee"</p>	<p>WZLZ/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 6 INDIA ARIE "Lil' Thing" 3 YING-YANG TWINS "Myself" 2 RUFF ENDOZ "Mine" TWEET "Cigarettes"</p>	<p>WHRK/Memphis, TN * OM/PM: Nate Bell APD: Evie Collier MD: Devin Steel 32 BIG TYMERS "Yeah" 3RD STOREE "Get" BRIAN MCKNIGHT "Let" MOS DEFAITH EVANS "Sugar" KELLY ROWLAND "Slow"</p>	<p>WZLZ/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 6 INDIA ARIE "Lil' Thing" 3 YING-YANG TWINS "Myself" 2 RUFF ENDOZ "Mine" TWEET "Cigarettes"</p>	<p>WZLZ/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 6 INDIA ARIE "Lil' Thing" 3 YING-YANG TWINS "Myself" 2 RUFF ENDOZ "Mine" TWEET "Cigarettes"</p>	<p>WZLZ/Louisville, KY * PD: 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ON THE RECORD

With **Jerold Jackson**
PD/Brand Manager,
WDAI/Myrtle Beach, SC



I am going to talk about one song for this piece: Missy Elliott's "Work It." It is such a hot song! The beat is infectious and does very well in the clubs. In somewhat of a comedic manner, Missy delivers her typical audacious comments, which are intensified by their straightforwardness and explicitness. ● This young lady is definitely on point as a rapper-producer-songwriter. She knows how to pull strings and get reactions. With few words, she says a lot. And the partner-

ship with Timbaland is a match made in musical heaven. This duo can do no wrong. Perhaps there are some tracks you might not like as well as others, but their collaborations always make the most intense impression on their fans and the industry as a whole. ● It's inspiring to see a young African-American female whom the music industry previously concluded did not have star potential blow up the way she did. She took her days as a member of a singing group (Sista) and used them to launch her very successful career. Now, Missy Elliott can be found rapping, singing, producing, songwriting and running her label.

3rd Storee achieve Most Added honors this week with "Get With Me" (Def Soul/IDJMG) ... **Mos Def** scores second place with "Brown Sugar..." (MCA), featuring **Faith Evans** ... **Heather Headley's** "He Is" (RCA) debuts among the mainstreamers at No. 45; **Kelly Rowland** is on her heels at No. 46 with "Stole" (Columbia) ... It's a team effort: **Dave Hollister** takes the second punch, putting Motown on the map again at No. 49 with "Baby Do Those Things" after labelmate **India.Arie** lands the first blow with "Little Things," which moves from 43-40* ... Missy roars: At this rate, a No. 1 position at Urban will be hers in about two weeks. **Missy Elliott's** "Work It" (Elektra/EEG) jumps 15 slots, making the biggest chart move this week and landing at No. 14*. She also earns the Most Increased title with +695 ... Tied for second in the "amazing leaps and bounds" category are **Syleena Johnson** and **Mario**. Johnson's "Tonight I'm Gonna..." (Jive) moves from 49-37*, while Mario's "Braid My Hair" (J) leaps 39-27* and comes in third on the Most Increased list with +283 ... **A+404** makes the most famous lip-licker in hip-hop history No. 2 Most Increased: **LL Cool J's** "Luv U Better" (Def Jam/IDJMG) glides 8-4* ... Over at Urban AC, **Kelly Price's** "Somebody" (Def Soul/IDJMG) enters the chart at No. 30* ... **Al Jarreau** is the second and final artist to debut on the Urban AC chart: "Secrets of Love" (GRP/VMG) joins at No. 27*.

Urban ON THE RADIO

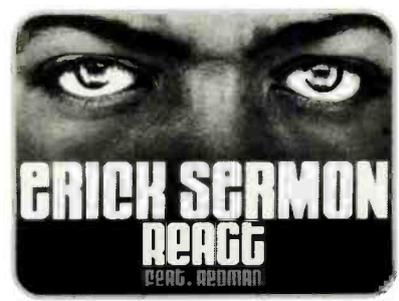
— Tanya O'Quinn/Asst. Editor

FUNDAMENTALLY phat

ARTIST: **Erick Sermon**

LABEL: **J**

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



Erick Sermon

Wishful thinking or confident assertion? "Erick and Parrish Making Dollars" was abbreviated — for obvious reasons — to EPMD, and in 1986 Erick Sermon and Parrish Smith entered the music scene via Sleeping Bag records and released *Strictly Business*. The single "It's My Thing" sold 500,000 copies very early in the game, and the album itself sold 300,000 units the day of its release. This was just the beginning for the rap duo who not only produced their own beats, but also contributed musical works to the likes of Redman, K-Solo and Das EFX.

Seven years after their union Sermon and Smith parted ways, and the rapper known as E Double, the Green-Eyed Bandit, MC Grand Royal and Baby, to his lady (I just threw that last one in), went off on his own. His introduction to the industry as a solo artist was *No Pressure*, which included a series of skits where journalists questioned Sermon on his ability to be successful by himself. West Coasters Ice Cube and Kam were featured on one of the joints, "The Ill Shit," and then-19-year-old Keith Murray was introduced on "Hostile." In 1995 Sermon released his second effort, *Double or Nothing*. The joint may not have earned major accolades, but the rap "Sound Off," on which he teamed with Redman and Keith Murray, was a nice treat for hip-hop fans.

Two years later Sermon and Smith reunited on *Back in Business*. This reunion project delivered the EPMD sound of the late '80s. While old fans strolled down Memory Lane, new ones were enlightened to the sound that made the duo a household name — or acronym. Skillful and inventive production earned the joint approval, as well as the salutary synchronized head-noddin' gesture granted to any bangin' beat.

With the legendary vocals of the late Marvin Gaye, a masterpiece was born. "Music," the title track to Sermon's third solo album, paid homage to the art form while presenting a musically

blesed marriage of real R&B and raw hip-hop. On "Genius E Dub" (which sampled the Tom Tom Club's "Genius of Love"), Sermon recalled his influential past and waxed longingly about his fame, while "The Sermon" was a look back at the days when the hits weren't flowing and the so-called peeps weren't calling.

It is now 2002, and, with a new home at J Records, Sermon does not humbly release a new single for your approval; he pimp-slaps you in the face with one of the tightest joints this side of Neptune. (I really don't know where Neptune is, but I know it's far away.) The debut single is "React." Featuring Redman and produced by Just Blaze, it features a futuristic, hip-hop mixture of sounds and beats accented by an Indian influence, a la "Addictive" and "Oochie Wally." However, the foreign presence in Sermon's track isn't too dominant; it's the hip-hop foundation that supports Sermon's and Redman's lyrical skills with the space-age nuances looming over and, at times, intertwining with the rhythmic track.

If "React" is an inkling of what is to come from Sermon, I think we're in for some tasty ear candy for real! As long as he makes use of tracks like this — that are just as energetic, hard-core and brazen as his delivery — he can't go wrong. "React" is no "Music," but it offers an intense blow to the listener. "Music" was a welcome surprise, making use and spreading the presence of one of the music industry's most beloved singers; "React" is a tight track that complements both Sermon's and Redman's deliveries and gives you a damn good reason to shake your ass.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WALR/Atlanta, GA * OM: Tridja Chamont PD: Ron Davis 15 BELLE BUSHNE "Now" 16 MARY MARY "Morning" 17 "KALIFORNIA" 18 KEITH SWEAT "One" 19 SIR CHARLES JONES "Lonely" 20 BOYZ II MEN "Scars" 21 GERALD LEVERT "Funny" 22 ASHANTI "Nasty" 23 BOYZ II MEN/EVANS "Doin' It" 24 DAVE HOLLISTER "Those" 25 TANK "One" 26 GLENN JONES "Woman" 27 ANGIE STONE "Woman" 28 MUGO "Doin' It" 29 ASHANTI "Nasty"	WBWA/Charlotte, NC * PD/MD: Terri Avery 9 DAVE HOLLISTER "Those" 10 BRIAN MCKNIGHT "Lit" 11 HEATHER HEADLEY "He" 12 MICHELLE WILLIAMS "Word" WLQV/Chattanooga, TN * PD/MD: Jimmy Rush HEATHER HEADLEY "He" KENDRY BROTHERS "Close" BRIAN MCKNIGHT "Lit" MICHELLE WILLIAMS "Word" WVAZ/Chicago, IL * PD: Eroy Smith APD: Armando Rivera No Adds	WDMK/Detroit, MI * VP/Prog.: Lance Patton OM/Prod.: Monica Starr APD: Benita "Lady B" Gray MD: Sunny Anderson DEBORAH COX "Down" JEFF MAJORS "Bogger" BRIAN MCKNIGHT "Lit" WMXD/Detroit, MI * PD: Janet G. APD: David Stevens MD: Sheila Little HEATHER HEADLEY "He" BRIAN MCKNIGHT "Lit" WUKS/Fayetteville, NC * PD: Rod Grise APD: Garrett Davis MD: Calvin Pee 3 TANK "One"	WTLC/Indianapolis, IN * OM/Prod.: Brian Wallace MD: Garth Adams 10 JEFF MAJORS "Bogger" ERYKAH BADO/FORAMON "Lit" WKXI/Jackson, MS * PD/MD: Stan Branson MD: Heather Headley "He" KENDRY BROTHERS "Close" BRIAN MCKNIGHT "Lit" WSDL/Jacksonville, FL * PD: Russ Allen APD/MD: A.J. No Adds	KHHT/Los Angeles, CA * PD/MD: Michelle Santoso 19 "ERIKHIME" "Sons" 16 SAATYANA BRAVICH "Game" KJLH/Los Angeles, CA * PD/MD: Aundrea Russell ERYKAH BADO/FORAMON "Lit" BRANDY "Lit" BRIAN MCKNIGHT "Lit" WRWB/Macon, GA PD/MD: Lisa Charles KENDRY BROTHERS "Close" HEATHER HEADLEY "He" KJMS/Memphis, TN * APD/MD: Nate Bell APD/MD: Eileen Collier No Adds	WDLT/Mobile, AL * PD/MD: D.C. BRIAN MCKNIGHT "Lit" WYBC/New Haven, CT * OM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc P No Adds	WDAS/Philadelphia, PA * Sln: Mgr. PD: Joe Tameviro MD: Joann Gamble No Adds	WLWH/Savannah, GA PD: Gary Young 18 ASHANTI "Nasty" 17 TANK "One" 16 BOYZ II MEN/EVANS "Doin' It"	
WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher 22 JEFF MAJORS "Bogger"	WZAK/Cleveland, OH * PD: Kim Johnson 16 JEFF MAJORS "Bogger"	WUXX/Columbia, SC * PD: Doug Williams MD: Tre Taylor 2 HEATHER HEADLEY "He" BRIAN MCKNIGHT "Lit"	WFLM/Ft. Pierce, FL * PD/MD: Michael James 5 BRIAN MCKNIGHT "Lit" HEATHER HEADLEY "He" MICHELLE WILLIAMS "Word" KENDRY BROTHERS "Close"	KMJK/Kansas City, MO * PD: Greg Love MD: Trey Michaels 8 "ERIKHIME" "Sons" 9 "SANTYANA BRAVICH" "Game" 3 MARY MARY "Morning" 12 BRIAN MCKNIGHT "Lit" 13 MICHELLE WILLIAMS "Word"	WHQT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn 27 ISLEY BROTHERS "Body" 13 ALYIAH "Car"	WRKS/New York, NY * PD: Tony Beasley MD: Julie Gaslines No Adds	WVBE/Roanoke-Lynchburg, VA * PD: Van Ford KENDRY BROTHERS "Close" BRIAN MCKNIGHT "Lit" TWEET "Cigarettes"	WHUR/Washington, DC * PD/MD: David A. Dickson BRIAN MCKNIGHT "Lit"
KQXL/Baton Rouge, LA * OM: James Alexander PD/MD: Mya Vernon BRIAN MCKNIGHT "Lit" HEATHER HEADLEY "He"	WAGH/Columbus, GA PD: Ed Lewis DEBORAH COX "Down" BRIAN MCKNIGHT "Lit" HEATHER HEADLEY "He" KENDRY BROTHERS "Close"	WQMG/Greensboro, NC * No Adds	KNEK/Lafayette, LA * OM: James Alexander PD/MD: John Kinnit BRIAN MCKNIGHT "Lit" HEATHER HEADLEY "He" DEBORAH COX "Down"	WJMR/Milwaukee-Racine, WI * PD: Mark Dylan MD: Jamal Quarles 12 BRIAN MCKNIGHT "Lit" 6 MARY MARY "Morning" 12 HEATHER HEADLEY "He" MICHELLE WILLIAMS "Word"	WSWY/Norfolk, VA * PD/MD: Michael Mazzone HEATHER HEADLEY "He" BRIAN MCKNIGHT "Lit"	WVKL/Norfolk, VA * OM: Don London PD/MD: DC 8 ALYIAH "Car"	WMMJ/Washington, DC * PD: Mike Chase 17 "ERIKHIME" "Sons" 16 BRIAN MCKNIGHT "Lit"	
WMGL/Charleston, SC * PD: Terry Base APD/MD: Belinda Parker 2 BRIAN MCKNIGHT "Lit" HEATHER HEADLEY "He" MICHELLE WILLIAMS "Word"	WQMG/Greensboro, NC * No Adds	KOKY/Little Rock, AR * PD: Mark Dylan MD: Jamal Quarles 12 BRIAN MCKNIGHT "Lit" 6 MARY MARY "Morning" 12 HEATHER HEADLEY "He" MICHELLE WILLIAMS "Word"	WCMCS/Milwaukee, WI MD: Steve Scott PD/MD: Tyrone Jackson 8 BRIAN MCKNIGHT "Lit" DIMP: D. Steve Holbrook MD: Joe Davis No Adds	WCFB/Orlando, FL * DIMP: D. Steve Holbrook MD: Joe Davis No Adds	*Monitored Reporters 48 Total Reporters 44 Total Monitored 4 Total Indicator			

R&R Urban AC Top 30



September 27, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RUFF ENOZ Someone To Love You (Epic)	1010	-21	149412	28	37/0
2	2	MUSIQ Halfcrazy (Def Soul/IDJMG)	827	+45	152935	27	43/0
5	3	GERALD LEVERT Funny (Elektra/EEG)	781	+95	106394	9	39/1
3	4	JAHEIM Anything (Divine Mill/WB)	773	+54	111307	41	33/0
4	5	LUTHER VANDROSS I'd Rather (J)	741	+26	120829	36	39/0
6	6	DOONELL JONES You Know That I Love You (Untouchables/Arista)	649	-29	91321	27	33/0
7	7	JOE What If A Woman (Jive)	599	-43	100514	29	35/0
8	8	KEITH SWEAT One On One (Elektra/EEG)	590	-4	54149	12	35/1
13	9	MUSIQ Dontchange (Def Soul/IDJMG)	581	+162	96248	5	39/2
9	10	MAXWELL Lifetime (Columbia)	581	+4	99463	64	33/0
12	11	ANGIE STONE More Than A Woman (J)	525	+86	68320	5	36/2
10	12	MARY MARY In The Morning (Columbia)	514	-31	61149	18	33/1
11	13	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	477	+33	61619	6	34/1
14	14	ANGIE STONE Wish I Didn't Miss You (J)	446	+32	84701	29	38/0
17	15	INDIA.ARIE Little Things (Motown)	366	+54	53908	4	29/0
16	16	TANK One Man (BlackGround)	330	-5	41832	4	23/3
15	17	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	318	-24	36846	13	27/0
22	18	AALIYAH I Care 4 U (BlackGround)	261	+61	70049	2	8/3
25	19	GLENN JONES I Wonder Why (Peak)	233	+53	23250	3	24/1
26	20	DAVE HOLLISTER Baby Do Those Things (Motown)	230	+54	28544	2	21/3
21	21	WYCLEF JEAN Two Wrongs (Columbia)	224	+20	25293	7	15/1
23	22	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	218	+20	43421	2	13/2
18	23	DAVE HOLLISTER Keep Lovin' You (MCA)	218	-37	32020	20	23/0
—	24	R. KELLY Heaven I Need A Hug (Jive)	200	+62	30646	12	15/0
19	25	TONY TERRY In The Shower (Golden Boy)	190	-40	8579	16	11/0
20	26	WILL DOWNING Don't Talk To Me Like That (GRP/VMG)	181	-38	22262	7	20/0
Debut	27	AL JARREAU Secrets Of Love (GRP/VMG)	179	+48	13480	1	18/0
24	28	FOURPLAY Let's Make Love (Bluebird/RCA Victor)	173	-21	8284	6	13/0
30	29	THEO Get Your Groove On (TWP Productions)	167	+6	8316	2	11/0
Debut	30	KELLY PRICE Someday (Def Soul/IDJMG)	164	+16	11502	1	14/0

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the 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

- HEATHER HEADLEY** He Is (RCA)
Total Plays: 160, Total Stations: 23, Adds: 13
- DEBORAH COX** Up & Down (In & Out) (J)
Total Plays: 145, Total Stations: 20, Adds: 3
- KENNY G F/CHANTE MOORE** One More Time (Arista)
Total Plays: 145, Total Stations: 11, Adds: 0
- GINUWINE** Stingy (Epic)
Total Plays: 100, Total Stations: 4, Adds: 1
- JEFF MAJORS** Somebody Bigger (Music One)
Total Plays: 86, Total Stations: 8, Adds: 8

- RUFF ENOZ** Will You Be Mine (Epic)
Total Plays: 83, Total Stations: 10, Adds: 0
- MAYSA** Simple Life (N-Coded)
Total Plays: 83, Total Stations: 7, Adds: 1
- BRIAN MCKNIGHT** Let Me Love You (Motown)
Total Plays: 56, Total Stations: 21, Adds: 21
- BRANDY** He Is (Atlantic)
Total Plays: 44, Total Stations: 4, Adds: 1

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BRIAN MCKNIGHT Let Me Love You (Motown)	21
HEATHER HEADLEY He Is (RCA)	13
JEFF MAJORS Somebody Bigger (Music One)	8
KENOLY BROTHERS Too Close (Next Generation)	4
MICHELLE WILLIAMS Heard A... (Music World/Columbia)	4
TANK One Man (BlackGround)	3
DAVE HOLLISTER Baby Do Those Things (Motown)	3
DEBORAH COX Up & Down (In & Out) (J)	3
AALIYAH I Care 4 U (BlackGround)	3
MUSIQ Dontchange (Def Soul/IDJMG)	2
ANGIE STONE More Than A Woman (J)	2
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	2
MICHELLE WILLIAMS Heart... (Music World/Columbia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MUSIQ Dontchange (Def Soul/IDJMG)	+162
LUTHER VANDROSS Take You Out (J)	+102
GERALD LEVERT Funny (Elektra/EEG)	+95
ANGIE STONE More Than A Woman (J)	+86
R. KELLY Heaven I Need A Hug (Jive)	+62
AALIYAH I Care 4 U (BlackGround)	+61
KENNY G F/CHANTE MOORE One More Time (Arista)	+56
JAHEIM Anything (Divine Mill/WB)	+54
INDIA.ARIE Little Things (Motown)	+54
DAVE HOLLISTER Baby Do Those Things (Motown)	+54

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	515
GERALD LEVERT Made To Love Ya (EastWest/EEG)	343
YOLANDA ADAMS The Battle Is The Lords (Verity)	302
ANGIE STONE Brotha (J)	294
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	279
ASHANTI Foolish (Murder Inc./IDJMG)	279
MAXWELL This Woman's Work (Columbia)	275
JILL SCOTT The Way (Hidden Beach/Epic)	235
GINUWINE Differences (Epic)	224
USHER U Got It Bad (LaFace/Arista)	209
GLENN LEWIS Don't You Forget It (Epic)	209
MICHAEL JACKSON Butterflies (Epic)	206

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Verse On Abortion Raises Caution Flag For 'Red Rag Top'

□ Reaction to McGraw's lyrics is cause for concern

She Thinks His Name Was John." "The Thunder Rolls." "Goodbye Earl." "The Pill." These songs pushed the lyrical envelope. Some were banned by Country radio before becoming huge hits, but they were all about real life and real people; they all made listeners think. Now, Tim McGraw's "Red Rag Top" can be added to that list.

For those unfamiliar with the song, a portion of its lyrics are reprinted on these pages. The song's apparent reference to abortion has caused quite a stir in some markets and nary a peep of protest in others. And some skittish programmers aren't playing the song — at least not yet.

The allusion to abortion is not the only controversy being generated by this McGraw single. Some programmers also question the manner in which the record label distributed the song and its perceived failure to raise a red flag regarding the lyrical content.

Programmers have taken issue with the fact that the song was made available to stations for download at 6am local time on its release date. Many told their morning show producers to download it and get it on the air as soon as possible; it was, after all, brand-new music from one of country's superstars. As a result, in many instances the song hit the air before being previewed by anyone at the station.

A Local Decision

The decision whether to play "Red Rag Top" is based on each market's audience — perhaps more so than for any other record in recent memory. That comes through loud and clear — and quickly — when you have the national perspective of a group programmer and consultant.

"Every PD in America knows that one of their responsibilities is to screen the music. I should never have made the assumption that, since it was Tim McGraw, it was OK to just get it out as soon as possible without worrying about it."

Bob Barnett



Bob Barnett



Bob Moody

Regarding his stations' decisions to play the track, Regent Communications VP/Programming **Bob Moody** says, "There appears to be a very real geographic aspect to this song. I have a station down South — KMDL/Lafayette, LA — that is in an area that is 80%-90% Catholic. The station is right down the road from Tim McGraw's house, and it has been involved with lots of promotions with him.

"KMDL wants to support his career, but, at the same time, 80%-90% of its listeners view abortion as a mortal sin. So, as of now, it's not playing the record. It's too early to tell if it ever will.

"WGNA/Albany, NY already has it in medium rotation and hasn't gotten any complaints. Dothan, AL is home to a lot of Baptists and Methodists, and the first time WDJR played it, [OM/morning personality] Jerry Broadway received a call from a woman who screamed at him.

"It is absolutely a local decision.

I've been telling my programmers, "You live there and know how abortion plays out in your market; you know the religious boundaries of the market and how liberal or conservative it is. I'm depending on you to tell me if it's appropriate for your market." Thus far, most have been reluctant to play it."

Getting Comfortable And Connecting

Despite receiving a rash of complaints after first airing the song, WKIS/Miami PD **Bob Barnett** added "Red Rag Top" last week, but he offers this caveat: "I'm officially adding it with the mind-set that we can stop playing it if the situation gets ugly. Just because you add a song doesn't mean you can't drop it later."

Barnett says that he was very surprised by the complaints from his listeners, adding, "I would have expected the song's lyrics to be far less of an issue in a liberal, hip city like Miami."

The most fascinating aspect of Barnett's decision to add the record is his well-thought-out reasoning on this very emotional subject. "I hope that, after hearing the song a number of times, people will begin to understand the concept of the song as a whole and that they will judge the entire song — not a single verse," he says.

"It's troubling that people get inflamed by their early assumptions, which is why I want listeners to get comfortable with the song and hear the verse in the entire context of the song — how it is meant to be heard.

"The Thunder Rolls" didn't glorify violence, as some of the early complainers claimed. Singing about a subject doesn't glorify it. But it is part of real life as portrayed in a four-minute song. We can't pretend that the dark sides of life don't exist.

"The card I'm playing here is that of the people who have been touched by abortion. There are probably more of them in the world who have regrets similar to those expressed in

'Red Rag Top' Songwriter Comments

Here are the Jason White-penned lyrics of "Red Rag Top," the first single from Tim McGraw's forthcoming album, which have caused concern among some radio programmers:

Verse 2

Well, the very first time her mother met me,
Her green-eyed girl had been a mother-to-be for two weeks.

I was out of a job, and she was in school,
And life was fast, and the world was cruel.

We were young and wild,
We decided not to have a child.

So we did what we did, and we tried to forget,
And we swore up and down there would be no regrets

In the morning light.

But on the way home that night

Chorus:

On the back of that red rag top,
She said, "Please don't stop
Loving me."

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Jason White can't quite recall if he wrote "Red Rag Top" in 1997 or 1998, but he remembers that it came quickly, and he confirms that the verse in question is indeed a reference to abortion. He says, "I had the title 'Red Rag Top' for a long time, but I never had a song to go with it.

"Then, one night out on the porch, I started to play a tune and sing, and I thought, 'Hey, this is 'Red Rag Top.'" Some songs you work on and work on to get right, but this one came so quickly that it almost just popped out."

Some people interpret the verse as saying the two young people gave the baby up for adoption. "No," says White. "The line is about abortion. But the song is not. I'm not making a statement about abortion. Absolutely not. This wasn't intended to be a song about abortion. It's a sad song about two people who were in love, but it didn't work out. Maybe the abortion is one of the factors why it didn't work out.

"I'm just telling a story that may or may not have happened to me. I just threw that verse in there to tell the story without trying to express any opinions about abortion one way or another. Abortion is a huge political issue in this country. Many people make it their sole issue when voting.

"If I had an intent when mentioning it, it was to say that when abortion happens in real people's lives, all these political factors people talk about don't enter into the equation. It's a personal situation and a personal choice people make.

"Some people are so adamant about the issue of abortion that they're missing the gist of the song, which is how these two people swore they wouldn't regret what they did, yet they wound up regretting it after all.

"The overall message is 'You do what you do and pay for your sins, and there's no such thing as what might have been.' It's not a sweeping statement about abortion; it's just a story."

Lots Of 'Passes'

White admitted that a number of artists passed on this song because of its lyrics. "It's been pitched to a lot of artists," he says. "A lot of them were big names — not as big as Tim, but big. A lot of them said they really loved the song, but they still passed on it. They'd say, 'I can't sing that.'

"My publishers told me it was going to take a pretty big act to record the song. It was actually cut twice previously — once by an artist who lost his deal before it could be released and another time by a group whose album has been pushed back."

Asked if he ever considered taking out the line so he could get the song recorded, White says, "Not really. I put the song in my live sets right after I wrote it, and it's always been one of my most popular songs, so I never considered changing it. I thought taking out that line would weaken the overall song."

In fact, it was White's version of the song that came to McGraw's attention. "Somebody in McGraw's organization heard it on Lightning 100 [Triple A WRLT/Nashville]," explains White. "That person went out and bought a copy of my album *Shades of Grey* and gave it to Tim so he could listen to 'Red Rag Top.'"

the song — those who are not proud, but sad and remorseful — than people who have a cavalier attitude about it.

"People get strength from knowing they're not alone in certain situations, that they're not the only ones feeling a particular way, and they get

that support and strength from music."

Riding The Line

Barnett continues, "I also want to make sure that the decisions I make about it aren't based on my own prejudices or fears of how pro-life

Continued on Page 106



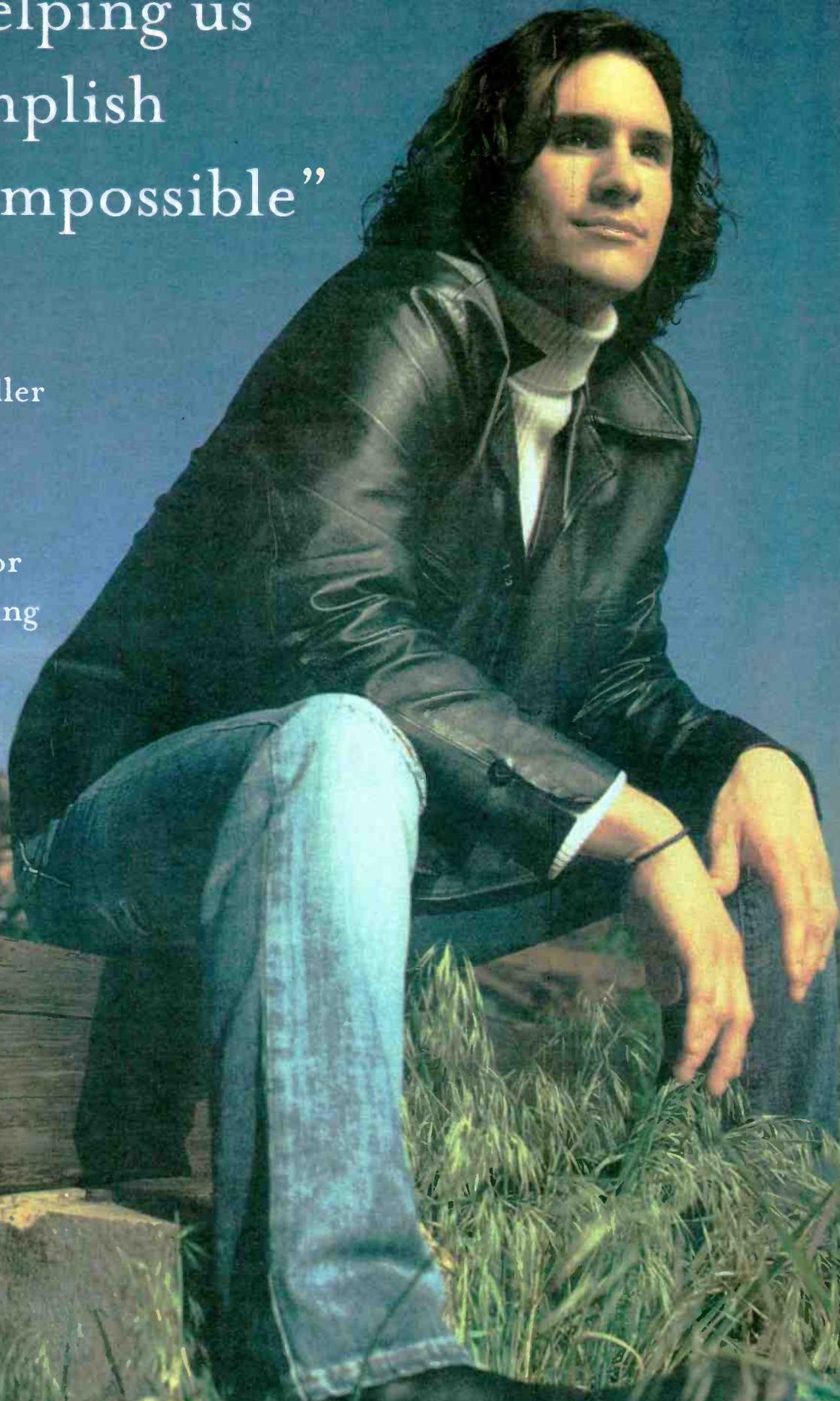
Jason White

#1

thank you country radio
for helping us
accomplish
"the impossible"

thank you lee thomas miller
and kelley lovelace for a
great song

thank you brent rowan for
introducing and producing
such a great talent



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Verse On Abortion...

Continued from Page 104

advocates might respond. Then, if I begin to get negative research or massive complaints, I will know they come from people who understand the song, and I can reconsider its role on the station.

"We've had other songs — 'Goodbye Earl,' 'Sin Wagon' and 'The Thunder Rolls' — that rode that line but went on to become big hits as people began to understand the message within the entire song. All those songs received initial negative responses from some parts of the audience, but, ultimately, they turned out to be well-received, well-testing songs in this format.

"Of course, there are other songs like those that didn't make it. But I am starting out with the broad assumption that, because McGraw is one of this format's biggest stars, this song could go on to become a huge hit. While one of the verses may not be in synch with the expectations of pro-life advocates, the overall message of the song is. I'm actually optimistic that we won't continue to get the kind of feedback we first received."

Moody isn't quite as optimistic as Barnett. "This is a no-win situation for radio," he says. "Abortion is one of those subjects that splits 50-50 — no matter what, you're going to make half of your audience unhappy with you. I'm most angry with the label and Tim for putting us in this position to start with. There had to be other songs on the album they could have put out."

Red Flag For 'Red Rag Top'?

Moody is keeping close tabs on the song, noting that stations that don't add it can still gauge reaction to it. "Now that it's in the top 30, it will be getting airplay on the countdowns and other weekend shows," he says. "Plus, I understand it's been added by *After Midnight*. That's a

way for stations to get some audience response without actually adding the record."

On the business side of the "Red Rag Top" issue, Moody says he feels a bit "torpedoed" by the label's release tactics. "I don't think it was right that they didn't give us a heads-up about the lyrical content in advance," he says. "If they had, we would have known what we were dealing with and had the chance to make an initial decision about playing it.

"I'm most angry with the label and Tim for putting us in this position to start with. There had to be other songs on the album they could have put out."

Bob Moody

"There are some things — like abortion and religion — that you just don't talk about on the radio. Those are subjects that you know are going to get you in trouble. The Curb folks had to know that this would be a controversial song. They made a lot of enemies by deliberately putting this out without giving us a red flag."

Barnett feels that if Country programmers are looking for a scapegoat for unwittingly putting a controversial record on the air, they need look no further than their bathroom mirrors. "Every PD in America knows that one of their responsibilities is to screen the music," he says. "I should never have made the assumption that, since it was Tim

McGraw, it was OK to just get it out as soon as possible without worrying about it.

"My morning crew put it on the air the minute it was downloaded. Historically, we felt we could trust that the song would be a Tim McGraw hit because he's been on such a winning streak the last few years.

"It was our mistake, not the label's mistake. They did what they needed to do. There's no law that says stations had to play it at 6am — or at all — if there was doubt as to whether it was right for the station. Each PD or MD is responsible for what gets on the air.

"PDs who made the same mistake I did and gave their morning personality or producer full autonomy to air the song may regret that decision, but they shouldn't blame the label. It all boils down to the fact that PDs controls a certain degree of their own successes and failures as far as programming is concerned."

Feeling Burned

Barnett admits that he does regret his decision to let the song go on without hearing it first. "In hindsight, I realized that I would much rather make the decision whether a song is appropriate before I hear it on the air," he says. "That's a lot easier than making that call after the fact."

Will those regrets cause him to change his policies? "Again, it's no one's fault but my own," he says. "However, having been — at least in my own mind — burned, I will never again make a blanket decision to download a song and get it on as soon as possible. For my own peace of mind, I have to know that I'm making the right decisions about the music that goes on WKIS."

Barnett also offers a rather interesting view on whether Curb should have warned programmers about the song's controversial content. "I think they handled it correctly," he says. "If they had put some kind of warning label on it, it would have smelled of hype and of them trying to create a controversy. It would have looked like a big publicity stunt.

"I applaud and respect them for not going down the path of shameless promotion by trying to create an event. This way, they just put it out and let individual programmers make the decision for their own markets. It would have worked out just fine if we had all done what we're supposed to do."

Final Verdict

The final verdict on "Red Rag Top" is, of course, far from in. You can follow programmers' decisions on the song every week in the music pages of *R&R* and on our website, www.radioandrecords.com. You can also follow the song's daily progress on Mediabase 24/7. Those three places are where you'll find the real story of what PDs and their audiences think about any song.

Thus far, "Red Rag Top" is one

A Listener Writes

Sometimes programmers underestimate their audiences.

I was reminded of that when I read a letter that a listener wrote to KRAZ/Santa Barbara, CA PD Rick Barker. I wanted to share it because it shows that listeners do listen carefully to lyrics and that they are able to sort things out for themselves.

While I'm sure that listeners have also written letters condemning stations for playing "Red Rag Top," no one has passed any such letters along to me at this point.

Here's the letter to Barker:

Rick —

I just wanted to add my two cents via e-mail, since I didn't think I'd be able to get through on the phone. I think anyone who wants to ban this song because of the subject matter is not seeing the whole picture. Someone would have to be pretty narrow-minded to think this song is telling kids that it's OK to have premarital sex because if you accidentally get pregnant, you can just go have an abortion, and it's no big deal.

It's like thinking "Goodbye Earl!" says it's OK to murder your husband — duh! The Chicks are telling women that they should not tolerate abuse. "Red Rag Top" is all about bittersweet memories. Did they not hear the last verse that talks about how everyone has to pay for their sins and that there's no such thing as what could have been? This song is about how everyone makes mistakes and tough decisions and then has to live with the consequences. It's not even totally sad — he talks about how wild and free it feels to be young and in love, even if it didn't work out in the end. This is just real life. If nothing else, maybe we can learn from others' mistakes. Why censor something because it deals with a difficult, painful or sad issue? Sure, I like happy songs, too, but life is full of ups and downs. You need the rain to really appreciate the sun.

It seems that a lot of people shelter their children so much that the kids can't even function for themselves, yet they're exposed to so much violence and materialism. No wonder kids are so messed up these days! Let's have songs (and movies, etc.) that talk about life and relationships, the good and the bad parts — that's what I like about country music. Please don't ever ban a song because it's a little too real for somebody!

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

"The Curb folks had to know that this would be a controversial song. They made a lot of enemies by deliberately putting this out without giving us a red flag."

Bob Moody

of the fastest-moving songs on the *R&R* Country chart. It debuted at No. 31 and vaulted to No. 21 in its second week. As of its second week on the chart, 111 of 151 *R&R* Country reporters had added the song.

A number of stations have moved it to heavy or medium rotations, including (second-week plays in parentheses) WMZQ/Washington (23); WGNA/Albany, NY (18); WYUU/Tampa (42); WRNS/Greenville, NC (29); WYYD/Roanoke, VA (27); WGTE/Baton Rouge (58); WWQM/Madison (35); WYCD/

Detroit (18); KEEY/Minneapolis (27); KPLX/Dallas (45); KILT/Houston (49); KIKK/Houston (66); KTST/Oklahoma City (40); KCCY/Colorado Springs (32); KUBL/Salt Lake City (28); and KNCI/Sacramento (21).

Among those who have yet to add the record (as of Sept. 20) are WDSY/Pittsburgh; WTQR/Greensboro; WQDR/Raleigh-Durham; WKHK/Richmond; WITL/Lansing, MI; KSD/St. Louis; KRMD/Shreveport, LA; KHEY/El Paso; WNOE/New Orleans; WGKX/Memphis; WAMZ/Louisville; KFDI/Wichita; KKBQ/Houston; KVOO/Tulsa; KWNR/Las Vegas; KSON/San Diego; KWJJ/Portland, OR; KFRG/Riverside; and KRTY/San Jose.

Moody is a bit troubled that there may be repercussions yet to come. He is surprised that national publications or TV networks haven't yet picked up on the controversy, and he has some concerns about what might happen as the song becomes more prominent.

"I wonder if some national anti-abortion organizations might pick up on this and organize against it," he says. "I fear that there's also the potential for a sponsor backlash if the song begins to get negative national publicity."



DREAMING HER WAY TO WKLB

MCA recording artist Shannon Lawson recently visited WKLB/Boston. Seen here (l-r) are WKLB PD Mike Brophrey, Lawson and WKLB's Jen Joy and Josh Easter.



Family Tree

airplay **9/30**

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R&R Country Top 50

September 27, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL STATIONS ADDS
4	1	DIAMOND RIO Beautiful Mess (Arista)	16172	24	151/0
3	2	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	15937	26	151/0
1	3	JOE NICHOLS The Impossible (Universal South)	15848	28	151/0
5	4	KEITH URBAN Somebody Like You (Capitol)	15312	14	151/0
2	5	DARRYL WORLEY I Miss My Friend (DreamWorks)	13767	29	151/0
11	6	MARTINA MCBRIDE Where Would You Be (RCA)	12474	22	150/0
9	7	ALAN JACKSON Work In Progress (Arista)	12053	15	149/0
10	8	PHIL VASSAR American Child (Arista)	11048	23	149/0
13	9	MONTGOMERY GENTRY My Town (Columbia)	10144	17	151/0
12	10	FAITH HILL Cry (Warner Bros.)	10011	7	149/0
15	11	RASCAL FLATTS These Days (Lyric Street)	9562	15	151/2
14	12	DIXIE CHICKS Landslide (Monument)	9527	5	145/6
17	13	TOBY KEITH Who's Your Daddy? (DreamWorks)	8337	9	148/8
16	14	REBECCA LYNN HOWARD Forgive (MCA)	8008	20	146/2
20	15	GEORGE STRAIT She'll Leave You With A Smile (MCA)	7631	5	147/8
18	16	GARTH BROOKS Thicker Than Blood (Capitol)	7263	16	143/0
21	17	TIM MCGRAW Red Ragtop (Curb)	6279	3	134/24
22	18	TAMMY COCHRAN Life Happened (Epic)	5392	17	138/5
19	19	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	5270	19	143/0
25	20	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	5031	11	136/4
26	21	EMERSON DRIVE Fall Into Me (DreamWorks)	4428	12	132/7
29	22	BROOKS & DUNN Every River (Arista/RLG)	3701	4	118/14
32	23	TERRI CLARK I Just Wanna Be Mad (Mercury)	3687	6	107/16
27	24	SHEDAISY Mine All Mine (Lyric Street)	3468	20	113/0
28	25	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	3205	10	112/8
30	26	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	3133	10	108/3
31	27	BRAD PAISLEY I Wish You'd Stay (Arista)	3073	6	102/8
36	28	LONESTAR Unusually Unusual (BNA)	2607	5	94/15
35	29	AARON LINES You Can't Hide Beautiful (RCA)	2545	7	95/10
33	30	KELLIE COFFEY At The End Of The Day (BNA)	2538	8	103/4
24	31	ANTHONY SMITH If That Ain't Country (Mercury)	2530	24	108/0
37	32	KENNY CHESNEY A Lot Of Things Different (BNA)	2350	4	86/28
40	33	TRICK PONY On A Mission (H2E/WB)	1969	4	84/12
38	34	STEVE AZAR Waitin' On Joe (Mercury)	1940	9	92/4
41	35	STEVE HOLY I'm Not Breakin' (Curb)	1729	4	79/5
42	36	JENNIFER HANSON Beautiful Goodbye (Capitol)	1592	7	79/2
39	37	ERIC HEATHERLY The Last Man Committed (DreamWorks)	1562	13	78/0
34	38	KEVIN DENNEY Cadillac Tears (Lyric Street)	1482	16	83/0
Debut	39	TRACE ADKINS Chrome (Capitol)	1149	1	55/11
45	40	TANYA TUCKER A Memory Like I'm Gonna Be (Tucker Time/Capitol)	1048	3	35/7
48	41	ANDY GRIGGS Practice Life (RCA)	952	2	60/8
44	42	RADNEY FOSTER Everyday Angel (Dualtone)	927	2	29/1
Debut	43	GARY ALLAN Man To Man (MCA)	897	1	48/42
43	44	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	895	3	42/5
50	45	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	882	1	17/1
Debut	46	HOLLY LAMAR These Are The Days (Universal South)	526	1	33/1
Debut	47	HOMETOWN NEWS Wheels (VFR)	505	1	35/3
47	48	JAMES OTTO The Ball (Mercury)	498	12	29/0
Debut	49	MARK WILLS 19 Somethin' (Mercury)	489	1	9/9
Debut	50	RODNEY ATKINS My Old Man (Curb)	465	1	31/24

Most Added.

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GARY ALLAN Man To Man (MCA)	42
KENNY CHESNEY A Lot Of Things Different (BNA)	28
TIM MCGRAW Red Ragtop (Curb)	24
RODNEY ATKINS My Old Man (Curb)	24
NEAL MCCOY The Luckiest Man... (Warner Bros.)	19
TERRI CLARK I Just Wanna Be Mad (Mercury)	16
LONESTAR Unusually Unusual (BNA)	15
BROOKS & DUNN Every River (Arista/RLG)	14
TRICK PONY On A Mission (H2E/WB)	12
ANTHONY SMITH John J. Blanchard (Mercury)	12
TRACE ADKINS Chrome (Capitol)	11
AARON LINES You Can't Hide Beautiful (RCA)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
MARTINA MCBRIDE Where Would You Be (RCA)	+2146
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+1983
TOBY KEITH Who's Your Daddy? (DreamWorks)	+1521
TIM MCGRAW Red Ragtop (Curb)	+1454
RASCAL FLATTS These Days (Lyric Street)	+1328
ALAN JACKSON Work In Progress (Arista)	+1244
DIAMOND RIO Beautiful Mess (Arista)	+1219
DIXIE CHICKS Landslide (Monument)	+1186
TERRI CLARK I Just Wanna Be Mad (Mercury)	+1072
REBECCA LYNN HOWARD Forgive (MCA)	+1046

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARTINA MCBRIDE Where Would You Be (RCA)	+741
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+616
TOBY KEITH Who's Your Daddy? (DreamWorks)	+553
DIXIE CHICKS Landslide (Monument)	+514
TIM MCGRAW Red Ragtop (Curb)	+501
ALAN JACKSON Work In Progress (Arista)	+481
RASCAL FLATTS These Days (Lyric Street)	+467
DIAMOND RIO Beautiful Mess (Arista)	+412
KEITH URBAN Somebody Like You (Capitol)	+390
TRAVIS TRITT Strong Enough To Be... (Columbia)	+381

Breakers.

No Songs Qualified For Breaker Status This Week

Songs ranked by total plays

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

151 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 9/15-9/21. 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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September 27, 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
3	1	KEITH URBAN Somebody Like You (Capitol)	3408	+135	2705	+124	14	75/0
1	2	DIAMOND RIO Beautiful Mess (Arista)	3358	-10	2637	-3	26	74/0
6	3	ALAN JACKSON Work In Progress (Arista)	3167	+223	2524	+200	15	75/1
2	4	JOE NICHOLS The Impossible (Universal South)	3143	-198	2521	-107	29	72/0
4	5	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2991	-62	2396	-29	28	69/0
8	6	MARTINA MCBRIDE Where Would You Be (RCA)	2983	+288	2353	+242	23	75/0
10	7	PHIL VASSAR American Child (Arista)	2897	+286	2301	+231	22	73/0
11	8	MONTGOMERY GENTRY My Town (Columbia)	2707	+189	2133	+141	16	75/0
12	9	FAITH HILL Cry (Warner Bros.)	2532	+166	2004	+141	7	73/0
5	10	DARRYL WORLEY I Miss My Friend (DreamWorks)	2487	-509	1974	-381	29	64/0
13	11	RASCAL FLATTS These Days (Lyric Street)	2395	+172	1904	+143	14	74/0
16	12	DIXIE CHICKS Landslide (Monument)	2347	+356	1881	+302	5	75/0
17	13	TOBY KEITH Who's Your Daddy? (DreamWorks)	2232	+265	1787	+217	7	75/1
15	14	REBECCA LYNN HOWARD Forgive (MCA)	2220	+194	1789	+165	22	75/2
19	15	GEORGE STRAIT She'll Leave You With A Smile (MCA)	2112	+296	1693	+250	5	74/1
21	16	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	1756	+204	1366	+167	11	70/2
22	17	TAMMY COCHRAN Life Happened (Epic)	1647	+184	1332	+139	17	68/5
20	18	GARTH BROOKS Thicker Than Blood (Capitol)	1617	+31	1247	+9	16	58/2
24	19	BROOKS & DUNN Every River (Arista/RLG)	1564	+217	1198	+168	5	68/1
18	20	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	1553	-336	1227	-322	18	55/0
23	21	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	1551	+133	1214	+122	11	69/4
26	22	BRAD PAISLEY I Wish You'd Stay (Arista)	1480	+138	1148	+103	8	71/8
25	23	EMERSON DRIVE Fall Into Me (DreamWorks)	1423	+80	1117	+71	13	68/4
32	24	TIM MCGRAW Red Ragtop (Curb)	1358	+537	1121	+444	3	68/21
28	25	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1321	+138	1064	+102	10	65/2
30	26	TERRI CLARK I Just Wanna Be Mad (Mercury)	1094	+200	889	+159	4	57/3
36	27	KENNY CHESNEY A Lot Of Things Different (BNA)	1033	+324	817	+249	3	54/13
33	28	TRICK PONY On A Mission (H2E/WB)	929	+140	733	+117	5	57/7
38	29	LONESTAR Unusually Unusual (BNA)	875	+188	728	+170	5	59/8
31	30	SHEDAISY Mine All Mine (Lyric Street)	871	-5	706	-15	19	41/0
35	31	KELLIE COFFEY At The End Of The Day (BNA)	843	+127	680	+102	7	47/3
37	32	STEVE AZAR Waitin' On Joe (Mercury)	777	+74	663	+66	10	52/4
27	33	ANTHONY SMITH If That Ain't Country (Mercury)	755	-450	597	-385	26	32/0
40	34	AARON LINES You Can't Hide Beautiful (RCA)	622	+128	499	+87	7	40/4
34	35	KEVIN DENNEY Cadillac Tears (Lyric Street)	581	-199	480	-190	17	30/0
42	36	ANDY GRIGGS Practice Life (RCA)	519	+198	439	+170	2	36/8
41	37	JENNIFER HANSON Beautiful Goodbye (Capitol)	487	+90	398	+83	5	30/2
39	38	ERIC HEATHERLY The Last Man Committed (DreamWorks)	480	-60	389	-40	14	32/0
44	39	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	428	+130	340	+102	4	27/2
43	40	JOSH TURNER She'll Go On You (MCA)	361	+60	302	+46	5	31/4
46	41	STEVE HOLY I'm Not Breakin' (Curb)	351	+93	269	+73	3	27/6
45	42	RADNEY FOSTER Everyday Angel (Dualtone)	350	+75	271	+56	4	23/5
—	43	GARY ALLAN Man To Man (MCA)	309	+277	263	+237	2	35/30
50	44	TANYA TUCKER A Memory Like I'm Gonna Be (Tucker Time/Capitol)	273	+36	230	+37	2	19/3
Debut	45	HOMETOWN NEWS Wheels (VFR)	270	+43	221	+41	1	23/5
Debut	46	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	221	+94	194	+76	1	18/7
Debut	47	TRACE ADKINS Chrome (Capitol)	199	+153	164	+134	1	21/12
47	48	SHANNON LAWSON Dream Your Way To Me (MCA)	169	-89	154	-90	9	13/0
Debut	49	NICKEL CREEK This Side (Sugar Hill)	142	+23	94	+16	1	6/0
48	50	JAMES OTTO The Ball (Mercury)	122	-120	109	-109	13	10/0

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 9/15-Saturday 9/21. © 2002, R&R Inc.

Most Added

ARTIST TITLE LABEL(S)	ADDS
GARY ALLAN Man To Man (MCA)	30
TIM MCGRAW Red Ragtop (Curb)	21
KENNY CHESNEY A Lot Of Things Different (BNA)	13
TRACE ADKINS Chrome (Capitol)	12
BRAD PAISLEY I Wish You'd Stay (Arista)	8
LONESTAR Unusually Unusual (BNA)	8
ANDY GRIGGS Practice Life (RCA)	8
ANTHONY SMITH John J. Blanchard (Mercury)	8
TRICK PONY On A Mission (H2E/WB)	7
DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	7
NEAL MCCOY The Luckiest Man... (Warner Bros.)	7
STEVE HOLY I'm Not Breakin' (Curb)	6
DARRYL WORLEY Family Tree (DreamWorks)	6
TAMMY COCHRAN Life Happened (Epic)	5
RADNEY FOSTER Everyday Angel (Dualtone)	5
HOMETOWN NEWS Wheels (VFR)	5
JOHN MICHAEL MONTGOMERY 'Til... (Warner Bros.)	4
EMERSON DRIVE Fall Into Me (DreamWorks)	4
STEVE AZAR Waitin' On Joe (Mercury)	4
AARON LINES You Can't Hide Beautiful (RCA)	4

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Red Ragtop (Curb)	+537
DIXIE CHICKS Landslide (Monument)	+356
KENNY CHESNEY A Lot Of Things Different (BNA)	+324
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+296
MARTINA MCBRIDE Where Would You Be (RCA)	+288
PHIL VASSAR American Child (Arista)	+286
GARY ALLAN Man To Man (MCA)	+277
TOBY KEITH Who's Your Daddy? (DreamWorks)	+265
ALAN JACKSON Work In Progress (Arista)	+223
BROOKS & DUNN Every River (Arista/RLG)	+217

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Red Ragtop (Curb)	+444
DIXIE CHICKS Landslide (Monument)	+302
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+250
KENNY CHESNEY A Lot Of Things Different (BNA)	+249
MARTINA MCBRIDE Where Would You Be (RCA)	+242
GARY ALLAN Man To Man (MCA)	+237
PHIL VASSAR American Child (Arista)	+231
TOBY KEITH Who's Your Daddy? (DreamWorks)	+217
ALAN JACKSON Work In Progress (Arista)	+200
LONESTAR Unusually Unusual (BNA)	+170
ANDY GRIGGS Practice Life (RCA)	+170
BROOKS & DUNN Every River (Arista/RLG)	+168
TRAVIS TRITT Strong Enough To Be... (Columbia)	+167
REBECCA LYNN HOWARD Forgive (MCA)	+165
TERRI CLARK I Just Wanna Be Mad (Mercury)	+159
RASCAL FLATTS These Days (Lyric Street)	+143
MONTGOMERY GENTRY My Town (Columbia)	+141
FAITH HILL Cry (Warner Bros.)	+141
TAMMY COCHRAN Life Happened (Epic)	+139
TRACE ADKINS Chrome (Capitol)	+134
KEITH URBAN Somebody Like You (Capitol)	+124

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R&R Bullseye Country Callout

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 27, 2002

BULLSEYE® Song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 19-25.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	46.8%	80.5%	11.5%	99.8%	5.5%	2.3%
DIAMOND RIO Beautiful Mess (Arista)	30.3%	75.5%	14.8%	98.5%	5.5%	2.8%
DARRYL WORLEY I Miss My Friend (DreamWorks)	35.8%	75.0%	15.8%	98.3%	5.0%	2.5%
JOE NICHOLS The Impossible (Universal South)	33.0%	72.8%	15.8%	97.0%	6.8%	1.8%
SARA EVANS I Keep Looking (RCA)	32.8%	72.8%	17.8%	99.3%	5.8%	3.0%
KEITH URBAN Somebody Like You (Capitol)	29.0%	70.8%	19.0%	98.3%	7.0%	1.5%
PHIL VASSAR American Child (Arista)	26.3%	67.5%	19.5%	96.8%	6.3%	3.5%
ALAN JACKSON Work In Progress (Arista)	29.3%	66.3%	19.5%	98.0%	9.0%	3.3%
MARTINA MCBRIDE Where Would You Be (RCA)	31.3%	65.0%	23.5%	98.5%	7.5%	2.5%
MONTGOMERY GENTRY My Town (Columbia)	21.0%	63.8%	20.5%	95.8%	8.5%	3.0%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	20.8%	62.5%	25.8%	94.8%	5.8%	0.8%
OIXIE CHICKS Landslide (Monument)	26.0%	61.5%	16.0%	86.8%	8.0%	1.3%
RASCAL FLATTS These Days (Lyric Street)	22.8%	61.0%	25.0%	96.5%	8.5%	2.0%
GARTH BROOKS Thicker Than Blood (Capitol)	24.5%	60.8%	23.5%	94.3%	8.8%	1.3%
GEORGE STRAIT Shell Leave You With A Smile (MCA)	22.0%	60.5%	23.3%	89.3%	5.0%	0.5%
TAMMY COCHRAN Life Happened (Epic)	20.8%	60.3%	21.8%	95.3%	11.8%	1.5%
ERIC HEATHERLY Last Man Committed (DreamWorks)	23.3%	60.0%	22.8%	90.8%	7.3%	0.8%
TOBY KEITH Who's Your Daddy? (DreamWorks)	23.5%	58.3%	18.8%	91.0%	12.5%	1.5%
SHEDAISY Mine All Mine (Lyric Street)	16.3%	57.3%	26.0%	92.5%	8.3%	1.0%
JOHN MICHAEL MONTGOMERY 'Til Nothin (Warner Bros.)	15.0%	57.3%	28.8%	92.8%	6.8%	0.0%
ANTHONY SMITH If That Ain't Country (Mercury)	17.0%	57.0%	23.5%	97.0%	13.0%	3.5%
JO DEE MESSINA Dare To Dream (Curb)	21.0%	56.0%	27.3%	92.8%	7.0%	2.5%
KELLIE COFFEY At The End Of The Day (BNA)	14.3%	56.0%	27.0%	93.3%	8.5%	1.8%
LEE ANN WOMACK Something Worth Leaving Behind (MCA)	23.3%	55.8%	23.8%	94.5%	12.5%	2.5%
KENNY CHESNEY A Lot Of Things Different (BNA)	22.0%	55.5%	19.3%	84.3%	8.0%	1.5%
FAITH HILL Cry (Warner Bros.)	17.0%	54.5%	22.8%	89.8%	10.8%	1.8%
BRAD PAISLEY I Wish You'd Stay (Arista)	16.0%	54.3%	28.5%	90.5%	7.0%	0.8%
BROOKS & DUNN Every River (Arista)	20.8%	53.5%	26.3%	86.3%	5.3%	1.3%
TERRI CLARK I Just Want To Be Mad (Mercury)	18.3%	53.5%	28.8%	93.8%	10.5%	1.0%
REBECCA LYNN HOWARD Forgive (MCA)	19.0%	53.0%	27.5%	92.3%	10.5%	1.3%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	14.8%	52.5%	26.0%	90.3%	10.3%	1.5%
LONESTAR Unusually Unusual (BNA)	12.0%	51.5%	27.3%	88.3%	7.0%	2.5%
STEVE AZAR Waitin' On Joe (Mercury)	15.0%	51.3%	24.0%	84.0%	7.0%	1.8%
EMERSON DRIVE Fall Into Me (DreamWorks)	18.0%	50.5%	23.5%	87.3%	11.8%	1.5%
AARON LINES You Cant Hide Beautiful (RCA)	14.0%	46.8%	26.5%	86.3%	12.0%	1.0%



Password of the Week: Rockhill
Question of the Week: How do you think we are doing as a nation in getting past the Sept. 11 terrorist attacks? On a scale of 1-5, how would you rate the healing process of the U.S.A.? (This is phase two, bringing the total sample to 400 persons.)

Total

- 5. We will never heal: 9%
- 4. It will take a long time: 18%
- 3. Not yet, but we're starting: 40%
- 2. We've somewhat healed: 22%
- 1. We are over it/moving on: 11%

P1

- 5. We will never heal: 4%
- 4. It will take a long time: 21%
- 3. Not yet, but we're starting: 40%
- 2. We've somewhat healed: 23%
- 1. We are over it/moving on: 12%

P2

- 5. We will never heal: 14%
- 4. It will take a long time: 18%
- 3. Not yet, but we're starting: 42%
- 2. We've somewhat healed: 18%
- 1. We are over it/moving on: 8%

Male

- 5. We will never heal: 10%
- 4. It will take a long time: 18%
- 3. Not yet, but we're starting: 37%
- 2. We've somewhat healed: 23%
- 1. We are over it/moving on: 12%

Female

- 5. We will never heal: 9%
- 4. It will take a long time: 17%
- 3. Not yet, but we're starting: 44%
- 2. We've somewhat healed: 22%
- 1. We are over it/moving on: 8%

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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— Tony Richards, Regional Director Of Operations/Zimmer Radio Group

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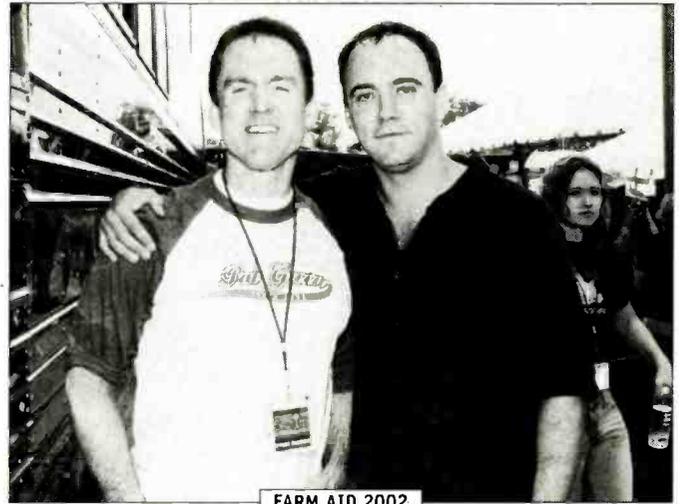
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For The Week Ending 9/27/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KEITH URBAN Somebody Like You (Capitol)	4.37	4.30	95%	8%	4.36	95%	8%
TOBY KEITH Courtesy Of The Red... (DreamWorks)	4.34	4.35	100%	30%	4.19	100%	35%
KENNY CHESNEY The Good Stuff (BNA)	4.34	4.37	99%	33%	4.31	99%	35%
DIAMOND RIO Beautiful Mess (Arista)	4.30	4.36	98%	18%	4.24	98%	19%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.28	4.19	99%	23%	4.14	99%	28%
JOE NICHOLS The Impossible (Universal South)	4.27	4.25	96%	23%	4.15	97%	26%
MARTINA MCBRIDE Where Would You Be (RCA)	4.23	4.16	97%	24%	4.12	97%	25%
GEORGE STRAIT She'll Leave You... (MCA)	4.22	4.12	75%	5%	4.13	73%	7%
MONTGOMERY GENTRY My Town (Columbia)	4.21	4.12	94%	12%	4.18	94%	13%
MARK CHESNUTT She Was (Columbia)	4.21	4.25	97%	20%	4.12	97%	22%
SARA EVANS I Keep Looking (RCA)	4.18	4.14	95%	21%	4.12	95%	23%
RASCAL FLATTS These Days (Lyric Street)	4.18	4.21	93%	12%	4.23	92%	11%
DARRYL WORLEY I Miss My Friend (DreamWorks)	4.15	4.20	99%	33%	4.01	99%	36%
ALAN JACKSON Work In Progress (Arista)	4.14	4.05	97%	14%	3.91	96%	20%
BROOKS & OUNN Every River (Arista)	4.10	-	52%	3%	4.05	48%	3%
TIM MCGRAW Unbroken (Curb)	4.09	4.12	97%	22%	4.05	97%	23%
TRAVIS TRITT Strong Enough... (Columbia)	4.04	3.96	84%	13%	3.85	83%	16%
TOBY KEITH Who's Your Daddy (DreamWorks)	4.00	3.93	85%	13%	3.83	84%	17%
EMERSON DRIVE Fall Into Me (DreamWorks)	3.99	3.92	73%	7%	3.98	74%	8%
REBECCA LYNN HOWARD Forgive (MCA)	3.99	3.91	80%	12%	4.00	82%	14%
PHIL VASSAR American Child (Arista)	3.97	3.92	98%	27%	3.92	98%	30%
TAMMY COCHRAN Life Happened (Epic)	3.93	3.95	83%	15%	3.85	84%	17%
TIM MCGRAW Red Ragtop (Curb)	3.93	-	62%	6%	3.85	60%	7%
LEE ANN WOMACK ...Leaving Behind (MCA)	3.87	3.85	94%	23%	3.90	95%	23%
DIXIE CHICKS Long Time Gone (Monument)	3.81	3.82	99%	37%	3.79	99%	38%
ANTHONY SMITH If That Ain't Country (Mercury)	3.80	3.74	85%	18%	3.79	86%	19%
DIXIE CHICKS Landslide (Monument)	3.71	3.57	83%	17%	3.75	82%	16%
GARTH BROOKS Thicker Than Blood (Capitol)	3.69	3.62	90%	22%	3.60	91%	25%
SHEDAISSY Mine All Mine (Lyric Street)	3.66	3.60	81%	17%	3.74	81%	17%
FAITH HILL Cry (Warner Bros.)	3.54	3.51	88%	22%	3.54	87%	22%

Total sample size is 823 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.



FARM AID 2002

Helping out poor and needy farming families at Farm Aid 2002 in Burgettstown, PA was Country Music Television, which telecast six hours of live coverage of the concert. Seen here at the show are (l-r) CMT Sr. VP/GM Brian Philips and Farm Aid board member and RCA recording artist Dave Matthews.

Most Played Recurrents

KENNY CHESNEY The Good Stuff (BNA)	4457
SARA EVANS I Keep Looking (RCA)	3841
TIM MCGRAW Unbroken (Curb)	3608
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	2671
GEORGE STRAIT Living And Living Well (MCA)	2359
DIXIE CHICKS Long Time Gone (Monument)	2343
MARK CHESNUTT She Was (Columbia)	2160
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1902
TOBY KEITH My List (DreamWorks)	1883
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1880
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1667
STEVE HOLY Good Morning Beautiful (Curb)	1401
TOMMY SHANE STEINER What If She's An Angel (RCA)	1365
GARY ALLAN The One (MCA)	1326
PHIL VASSAR That's When I Love You (Arista)	1309
KENNY CHESNEY Young (BNA)	1233
MARTINA MCBRIDE Blessed (RCA)	1217
LONESTAR Not A Day Goes By (BNA)	1204
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	1203
BLAKE SHELTON Ol' Red (Warner Bros.)	1177

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "What I Really Meant To Say" — Cyndi Thomson

5 YEARS AGO

• No. 1: "The Fool" — Lee Ann Womack

10 YEARS AGO

• No. 1: "If I Didn't Have You" — Randy Travis

15 YEARS AGO

• No. 1: "Shine, Shine, Shine" — Eddy Raven

20 YEARS AGO

• No. 1: "Put Your Dreams Away" — Mickey Gilley

25 YEARS AGO

• No. 1: "Daytime Friends" — Kenny Rogers

New & Active

JOSH TURNER She'll Go On You (MCA)
Total Plays: 220, Total Stations: 44, Adds: 6

ANTHONY SMITH John J. Blanchard (Mercury)
Total Plays: 179, Total Stations: 31, Adds: 12

NEAL MCCOY The Luckiest Man In The World (Warner Bros.)
Total Plays: 124, Total Stations: 24, Adds: 19

JAMESON CLARK You Da Man (Capitol)
Total Plays: 122, Total Stations: 14, Adds: 2

Songs ranked by total points.

Stations and their adds listed alphabetically by market

<p>KEAN/Abilene, TX PD: Rudy Fernandez 11 GARY ALLAN "Man" 11 STEPHANIE URBANA "Dance" 10 TIM MCGRAW "Red" 6 RAINY DAY "Angel"</p> <p>WQMX/Akron, OH OM/PM/D: Kevin Mason 1 GARY ALLAN "Man" 10 MARK WILLS "19" 10 NEAL MCGOY "Luckyest" GEORGE STRAIT "Leave"</p> <p>WGNH/Albany, NY OM/PM/D: Buzz Brindle MO: Bill Ealey 1 TRICK PONY "Messon" 1 LONESTAR "Unusual"</p> <p>KBOI/Albuquerque, NM PD: Tommy Carrera MO: Sammy Cruise GARY ALLAN "Man" RODNEY ATKINS "Man"</p> <p>KRST/Albuquerque, NM PD: John Richards 3 STEVE AZAR "Joe" 2 AARON LINES "Beautiful" 1 KENNY CHESENEY "Things" GARY ALLAN "Man"</p> <p>KRRR/Alexandria, LA PD: Steve Casey 2 GARY ALLAN "Man" 2 STEVE AZAR "Joe" 2 TRICK PONY "Messon"</p> <p>WCTO/Allentown, PA PD: Chuck Gaiger APD/MD: Bobby Knight 1 KENNY CHESENEY "Things" 1 NEAL MCGOY "Luckyest" 1 ANTHONY SMITH "Bandstand"</p> <p>KGNC/Amarillo, TX PD: Tim Butler APD/MD: Patrick Clark 50 ALAN JACKSON "Progress" 10 EMERSON DRIVE "Fall" 10 GARY ALLAN "Man"</p> <p>KBRJ/Anchorage, AK PD: Matt Valley MO: Justin Case 4 GARY ALLAN "Man" 4 JENNIFER HANSON "Goodbye" 4 STEVE HOLY "Breaker"</p> <p>WWWW/Ann Arbor, MI PD: Barry Marlin MO: Tom Baker 4 JOSH TURNER "She'll" 3 KENNY CHESENEY "Things"</p> <p>WNCY/Applington, WI PD: Jeff McCarthy MO: Nancy Shannon MO: Nancy Shannon 3 TRICK PONY "Messon" 1 MARK CHESNUTT "Baby" 1 ANTHONY SMITH "Bandstand" 1 JOSH TURNER "She'll"</p> <p>WKFS/Ashville, NC OM/PM/D: Jeff Davis MO: Andy Woods KELLIE COFFEY "End" REBECCA LYNHOMARD "Forge" BRAD PASLEY "Stay" TERRI CLARK "Mad"</p> <p>WXHX/Atlanta, GA MO: Johnny Gray No Adds</p> <p>WYAY/Atlanta, GA PD: Steve Mitchell MO: Johnny Gray 1 RASCAL FLATTS "These"</p> <p>WPUR/Atlantic City, NJ PD/MD: Joe Kelly 5 GARY ALLAN "Man" 4 RODNEY ATKINS "Man" 3 MARK WILLS "19" 1 NEAL MCGOY "Luckyest" 1 MARK CHESNUTT "Baby"</p> <p>WKCC/Augusta, GA OM/PM/D: T. Gentry APD/MD: Zach Taylor 3 AARON LINES "Beautiful" 2 TERRI CLARK "Mad"</p> <p>KASE/Austin, TX PD: Jason Kane MO: Bob Pickett 23 GEORGE STRAIT "Leave" 7 BROOKS & DUNN "River" 5 TAMMY COCHRAN "Lick" 1 LONESTAR "Unusual"</p> <p>KLUZ/Bakersfield, CA PD: Evan Brinkwell MO: Adam Jeffries 2 GARY ALLAN "Man"</p> <p>WPOC/Baltimore, MD MO: Michael J. Fozz No Adds</p> <p>WTGE/Baton Rouge, LA PD: Randy Chase No Adds</p> <p>WTKN/Baton Rouge, LA PD: Paul Orr APD/MD: Austin James 1 KENNY CHESENEY "Things" 4 ANTHONY SMITH "Bandstand" 1 TANYA TUCKER "Memory" GARY ALLAN "Man" RODNEY ATKINS "Man" BROOKS & DUNN "River"</p> <p>WWNV/Battle Creek, MI PD: P.J. Lacey MO: Phil O'Leary 2 KENNY CHESENEY "Things" 2 RAINY DAY "Angel" 2 TRICK PONY "Messon" 1 LONESTAR "Unusual"</p> <p>KAYD/Beaumont, TX OM/PM/D: Jim West APD/MD: Jay Bernard 3 EMERSON DRIVE "Fall" 2 TIM MCGRAW "Red"</p> <p>WLSJ/Beckley, WV PD: Bill O'Brien MO: David White 11 TIM MCGRAW "Red" 1 ANTHONY SMITH "Bandstand"</p>	<p>WKMN/Biloxi-Gulfport, MS PD: Kipp Gregory MO: DeShon Lee 1 STEPHANIE URBANA "Dance" 2 TERRI CLARK "Mad" 2 KELLIE COFFEY "End" 1 AARON LINES "Beautiful"</p> <p>WHWK/Binghamton, NY PD/APD/MD: Ed Walker 10 MARK WILLS "19" 10 NEAL MCGOY "Luckyest" 10 TAMMY COCHRAN "Lick" 10 LONESTAR "Unusual" 10 KENNY CHESENEY "Things"</p> <p>WZZM/Birmingham, AL PD/MD: Brian Driver 5 DIXIE CHICKS "Landslide" 3 GEORGE STRAIT "Leave" 2 BROOKS & DUNN "River" 1 TERRI CLARK "Mad" 1 TRAVIS TRITT "Strong" GARY ALLAN "Man" TIM MCGRAW "Red"</p> <p>KKCS/Colorado Springs, CO PD: Shannon Stone MO: Stb Franklin 4 AARON LINES "Beautiful" JOSH TURNER "She'll"</p> <p>WCOS/Columbia, SC OM/PM/D: Ron Brooks MO: Glen Gant 1 MARK CHESNUTT "Baby" KELLIE COFFEY "End" AARON LINES "Beautiful"</p> <p>WCOL/Columbus, OH PD: John Crenshaw MO: Dan E. Zuko 1 TERRI CLARK "Mad" 1 KENNY CHESENEY "Things" EMERSON DRIVE "Fall"</p> <p>WHOK/Columbus, OH APD/MD: Charley Lake APD/MD: George Wolf 1 CAROLYN DANAH JOHNSON "Close" TIM MCGRAW "Red"</p> <p>KRYS/Corpus Christi, TX PD: Clayton Allen MO: Cactus Lou No Adds</p> <p>KPLX/Dallas-Ft. Worth, TX PD: Paul Williams APD: Smokey Rivers MO: Cody Alan 17 TERRI CLARK "Mad" 10 LONESTAR "Unusual" 3 CROSS CANADIAN "17"</p> <p>KSCS/Dallas-Ft. Worth, TX OM/Interim PD: Ted Stecker APD/MD: Chris Huff 6 AARON LINES "Beautiful" 6 BRAD PASLEY "Stay"</p> <p>WGNE/Daytona Beach, FL PD: Jeff Davis TRACE ADKINS "Chrome" GARY ALLAN "Man" AARON LINES "Beautiful" TIM MCGRAW "Red"</p> <p>KYGO/Denver-Boulder, CO PD: Joel Burke MO: Tad Swendsen KENNY CHESENEY "Things"</p> <p>KBKH/Des Moines, IA PD: Jack O'Brien APD/MD: Jim Olsen GARY ALLAN "Man" TIM MCGRAW "Red"</p> <p>KYGO/Denver-Boulder, CO PD: Joel Burke MO: Tad Swendsen KENNY CHESENEY "Things"</p> <p>WBCT/Grand Rapids, MI OM/PM/D: Doug Montgomery APD/MD: Dave Tait 3 KENNY CHESENEY "Things" 3 GARY ALLAN "Man" 3 BRAD PASLEY "Stay"</p> <p>WTOG/Greensboro, NC PD: Bill Outson OM/PM/D: Michael Hammond MO: Colleen Adair JOSH TURNER "She'll"</p> <p>KXKC/Lafayette, LA PD: Renee Rivett MO: Sean Riley 2 GARY ALLAN "Man"</p> <p>KMDL/Lafayette, LA PD: Mike James MO: T.D. Smith 2 TANYA TUCKER "Memory"</p> <p>WSSC/Greenville, SC OM/PM/D: Bruce Logan APD/MD: Ed Layton 3 ANDY GRIGGS "Life" 3 GARY ALLAN "Man" 2 NEAL MCGOY "Luckyest"</p> <p>WAYZ/Hagerstown, MD PD/MD: Dennis Hughes 1 ANDY GRIGGS "Life" 21 AARON LINES "Beautiful" 1 JENNIFER HANSON "Goodbye" 14 HOMETOWN NEWS "Wheels"</p> <p>WRBT/Harrisburg, PA PD: Shelly Esten MO: Joey Dean 8 GEORGE STRAIT "Leave" 1 TERRI CLARK "Mad" 1 BROOKS & DUNN "River"</p> <p>WCAT/Harrisburg, PA PD: Sam McGuire MO: Dandelion 4 GARY ALLAN "Man" KENNY CHESENEY "Things" NEAL MCGOY "Luckyest"</p> <p>WWY/Hartford, CT PD: Jay McCarthy MO: Jay Thomas 1 JOSH TURNER "She'll" 1 ANTHONY SMITH "Bandstand"</p> <p>KXKX/Houston-Galveston, TX OM/PM/D: Darren Davis APD/MD: John Trapane 3 BROOKS & DUNN "River" 2 KENNY CHESENEY "Things" REBECCA LYNHOMARD "Forge"</p> <p>KOLT/Houston-Galveston, TX Group PD: Darren Davis MO: John Trapane 1 TRAVIS TRITT "Strong" 1 LONESTAR "Unusual"</p>	<p>KXFL/Fayetteville, AR PD: Tom Travis APD/MD: Tone Marconi 1 LONESTAR "Unusual"</p> <p>WKML/Fayetteville, NC OM: Mac Edwards PD: Andy Brown 2 JOHN MONTGOMERY "Nothing" 2 STEVE AZAR "Joe" 2 ROONEY ATKINS "Man" 2 TERRI CLARK "Mad"</p> <p>KAFF/Flagstaff, AZ PD: Chris Halstead MO: Hugh James 10 GREAT DIVIDE "Night" 6 TRACE ADKINS "Chrome" 6 KENNY CHESENEY "Things" 2 TAMMY COCHRAN "Lick" 1 DARRYL WORLEY "Free" 1 ANTHONY SMITH "Bandstand"</p> <p>WFBE/Flint, MI PD: Bob Miller 2 TOBY KEITH "Daddy" KENNY CHESENEY "Things" GARY ALLAN "Man" RODNEY ATKINS "Man" ANDY GRIGGS "Life"</p> <p>WXFL/Florence, AL PD/MD: Gary Hubbard 1 ANDY GRIGGS "Life" 1 ANDY GRIGGS "Life" 1 HOLLY LANAR "These" TRACE ADKINS "Chrome" BELLAMIA BROTHERS "Over"</p> <p>KUAD/Fl. Collins, CO PD: Mark Callaghan MO: Brian Gary CAROLYN DANAH JOHNSON "Close" TIM MCGRAW "Red"</p> <p>WCKT/Fl. Myers, FL PD: Kary Babbs MO: Dave Logan 4 GARY ALLAN "Man"</p> <p>WWGR/Fl. Myers, FL PD: Mark Phillips MO: Steve Hart 1 JENNIFER HANSON "Goodbye"</p> <p>WYBZ/Fl. Worth Beach, FL PD: Laura Hussey MO: Cindy Blake 7 GARY ALLAN "Man" 6 BRAD PASLEY "Stay" 4 KELLIE COFFEY "End"</p> <p>WOHK/Fl. Wayne, IN OM/PM/D: Dean McNeil APD/MD: Mark Allen No Adds</p> <p>KSKS/Fresno, CA PD: Mike Peterson MO: Steve Montgomery No Adds</p> <p>WBCT/Grand Rapids, MI OM/PM/D: Doug Montgomery APD/MD: Dave Tait 3 KENNY CHESENEY "Things" 3 GARY ALLAN "Man" 3 BRAD PASLEY "Stay"</p> <p>WTOG/Greensboro, NC PD: Bill Outson OM/PM/D: Michael Hammond MO: Colleen Adair JOSH TURNER "She'll"</p> <p>KXKC/Lafayette, LA PD: Renee Rivett MO: Sean Riley 2 GARY ALLAN "Man"</p> <p>KMDL/Lafayette, LA PD: Mike James MO: T.D. Smith 2 TANYA TUCKER "Memory"</p> <p>WSSC/Greenville, SC OM/PM/D: Bruce Logan APD/MD: Ed Layton 3 ANDY GRIGGS "Life" 3 GARY ALLAN "Man" 2 NEAL MCGOY "Luckyest"</p> <p>WAYZ/Hagerstown, MD PD/MD: Dennis Hughes 1 ANDY GRIGGS "Life" 21 AARON LINES "Beautiful" 1 JENNIFER HANSON "Goodbye" 14 HOMETOWN NEWS "Wheels"</p> <p>WRBT/Harrisburg, PA PD: Shelly Esten MO: Joey Dean 8 GEORGE STRAIT "Leave" 1 TERRI CLARK "Mad" 1 BROOKS & DUNN "River"</p> <p>WCAT/Harrisburg, PA PD: Sam McGuire MO: Dandelion 4 GARY ALLAN "Man" KENNY CHESENEY "Things" NEAL MCGOY "Luckyest"</p> <p>WWY/Hartford, CT PD: Jay McCarthy MO: Jay Thomas 1 JOSH TURNER "She'll" 1 ANTHONY SMITH "Bandstand"</p> <p>KXKX/Houston-Galveston, TX OM/PM/D: Darren Davis APD/MD: John Trapane 3 BROOKS & DUNN "River" 2 KENNY CHESENEY "Things" REBECCA LYNHOMARD "Forge"</p> <p>KOLT/Houston-Galveston, TX Group PD: Darren Davis MO: John Trapane 1 TRAVIS TRITT "Strong" 1 LONESTAR "Unusual"</p>	<p>KSSNA/Itle Rock, AR No Adds</p> <p>KZLA/Los Angeles, CA OM/PM/D: R.J. Curtis APD/MD: Tamy Campos 1 BROOKS & DUNN "River" 1 JOHN MONTGOMERY "Nothing" KENNY CHESENEY "Things" BRAD PASLEY "Stay"</p> <p>WAMZ/Louisville, KY PD: Coyote Calhoun MO: Nightrain Lane 14 TERRI CLARK "Mad" 7 GARY ALLAN "Man" 1 JAMESON CLARK "Da" 5 KENNY CHESENEY "Things"</p> <p>WTRC/Huntington, KY PD: Judy Eaton MO: Dave Poole 5 GARY ALLAN "Man" 5 JAMESON CLARK "Da" 5 KENNY CHESENEY "Things"</p> <p>WDRM/Huntsville, AL OM/PM/D: Wes McShay APD: Stuart Langston MO: Dan McCain 6 KENNY CHESENEY "Things" 3 TIM MCGRAW "Red"</p> <p>WFMS/Indianapolis, IN PD: Bob Richards MO: J.D. Cannon KENNY CHESENEY "Things" STEVE AZAR "Joe" NEAL MCGOY "Luckyest"</p> <p>WMSJ/Jackson, MS PD: Rick Adams MO: Van Haze 4 TRAVIS TRITT "Strong" 1 TERRI CLARK "Mad" 1 BRAD PASLEY "Stay"</p> <p>WJQI/Jacksonville, FL MO: John Scott No Adds</p> <p>WROQ/Jacksonville, FL MO: Ocie Jones No Adds</p> <p>KTEX/McAllen, TX PD: Jojo MO: Patches 1 TIM MCGRAW "Red"</p> <p>KRWQ/Medford, OR PD: Larry Neal MO: Scott Schuler 6 GARY ALLAN "Man" 3 DARYLE SINGLETARY "Down"</p> <p>WGJO/Memphis, TN PD: Greg Wozniak MO: Mark Billingsley 16 ANDY GRIGGS "Life" 1 TIM MCGRAW "Red"</p> <p>WOKW/Meridian, MS PD: Scott Ray 24 TIM MCGRAW "Red" 10 GARY ALLAN "Man"</p> <p>WKSI/Miami, FL PD: Bob Barnett MO: Darlene Evans 2 NEAL MCGOY "Luckyest" 1 BRAD MARTIN "Rub" 1 KENNY CHESENEY "Things" 1 ANTHONY SMITH "Bandstand"</p> <p>WWIL/Milwaukee, WI OM/PM/D: Kerry White APD: Scott Dolphin MO: Mitch Morgan 3 BRAD PASLEY "Stay" 3 TERRI CLARK "Mad" 1 KENNY CHESENEY "Things" 1 LONESTAR "Unusual" 3 ANTHONY SMITH "Bandstand"</p> <p>KEYE/Minneapolis, MN OM/PM/D: Gregg Swedberg APD/MD: Travis Moon No Adds</p> <p>WKSJ/Mobile, AL PD: Bill Black APD: Steve Kelley 1 TRICK PONY "Messon" 1 ANDY GRIGGS "Life" 1 STEVE HOLY "Breaker"</p> <p>KATM/Moistado, CA PD: Randy Black APD: D.J. Walker MO: Joe Roberts 26 GARY ALLAN "Man" 14 RODNEY ATKINS "Man" 7 NEAL MCGOY "Luckyest" 1 ANTHONY SMITH "Bandstand"</p> <p>KUPL/Portland, OR OW: Lee Rogers PD: Cary Rofe MO: Rick Taylor 2 RAINY DAY "Angel" 2 MARK SHAYNE STENER "Gonna" TIM MCGRAW "Red"</p> <p>KWJL/Portland, OR PD: Ben Boesen APD/MD: Craig Lockwood 4 TRAVIS TRITT "Strong" 2 GARY ALLAN "Man" 2 RODNEY ATKINS "Man" 1 TIM MCGRAW "Red"</p> <p>WOKO/Portsmouth, NH PD: Mark Jennings APD/MD: Dan Lunnie 3 AARON LINES "Beautiful" 3 JOHN MONTGOMERY "Nothing" 3 BRAD PASLEY "Stay" 3 KELLIE COFFEY "End"</p> <p>WCTV/Providence, RI PD: Rick Everett MO: Sam Stevens 3 GARY ALLAN "Man" 2 NICKY CREEK "Solo" 1 ANDY GRIGGS "Life" 1 TANYA TUCKER "Memory"</p> <p>WLLR/Quad Cities, IA-IL PD: Jim O'Hara MO: Ron Evans 2 JOHN MONTGOMERY "Nothing"</p> <p>WDRP/Raleigh-Durham, NC PD: Lisa McKay MO: Morgan Thomas 16 TIM MCGRAW "Red" 11 TOBY KEITH "Daddy" 1 JAMESON CLARK "Da" 1 EMERSON DRIVE "Fall" 1 JOHN MONTGOMERY "Nothing"</p> <p>KBUL/Reno, NV OM/PM/D: Tom Jordan APD: JJ Christy MO: Chuck Reeves 1 RODNEY ATKINS "Man" 1 GARY ALLAN "Man" 1 JAMESON CLARK "Da"</p>	<p>WKH/Richmond, VA PD: Jim Tice No Adds</p> <p>KFRG/Riverside, CA OM/PM/D: Ray Maszie MO: Don Jeffrey 3 DIXIE CHICKS "Landslide" 1 TERRI CLARK "Mad" 1 TRICK PONY "Messon" 1 TIM MCGRAW "Red"</p> <p>WSLD/Romney-Lynchburg, VA PD: Brett Sharp MO: Robin James No Adds</p> <p>WYD/Romney-Lynchburg, VA PD: Chris O'Leary MO: Rodney Atkins "Man" JOSH TURNER "She'll"</p> <p>WBEE/Rochester, NY OM: Dave Symons 13 TRACE ADKINS "Chrome" 1 TIM MCGRAW "Red" 1 TRICK PONY "Messon"</p> <p>WCKD/Rockford, IL OM/PM/D: Jesse Garcia MO: Kathy Hess 10 KENNY CHESENEY "Things" TIM MCGRAW "Red"</p> <p>KORX/Spokane, WA OM/PM/D: Ray Edwards APD/MD: Tony Trovato 4 TOBY KEITH "Daddy" KENNY CHESENEY "Things" RODNEY ATKINS "Man" NEAL MCGOY "Luckyest"</p> <p>KIZJ/Spokane, WA OM: Scott Rusk PD: Paul Neumann 6 RODNEY ADKINS "Man" 4 GARY ALLAN "Man" RODNEY ATKINS "Man" NEAL MCGOY "Luckyest"</p> <p>WPKO/Springfield, MA MO: Jessica Tyler RODNEY ATKINS "Man" LONESTAR "Unusual"</p> <p>WFMB/Springfield, IL PD: Dave Sheple MO: John Spaulding REBECCA LYNHOMARD "Forge" TRICK PONY "Messon" KENNY CHESENEY "Things" TIM MCGRAW "Red"</p> <p>WBBS/Syracuse, NY OM/PM/D: Rick Lauber APD/MD: Skip Clark 2 RODNEY ATKINS "Man" 2 NEAL MCGOY "Luckyest" HOMETOWN NEWS "Wheels"</p> <p>WTTN/Tallahassee, FL PD: Kris Van Dyke MO: Woody Hayes 10 TRAVIS TRITT "Strong" 10 TRACE ADKINS "Chrome" 10 MARK WILLS "19"</p> <p>KUBL/Salt Lake City, UT OM/PM/D: Ed Hill APD/MD: Pat Garrett 2 NEAL MCGOY "Luckyest" 1 GARY ALLAN "Man" 1 RODNEY ATKINS "Man" 1 KENNY CHESENEY "Things" GREAT DIVIDE "Night" CRAG MORRIS "Times"</p> <p>KNIX/Phoenix, AZ PD: George King MO: Gwen Foster 6 REBECCA LYNHOMARD "Forge"</p> <p>WOSY/Pittsburgh, PA OM/PM/D: Keith Clark APD/MD: Steven Richards 8 TIM MCGRAW "Red"</p> <p>WFOR/Portland, ME PD: Rick Jordan MO: Gori Marie JOHN MONTGOMERY "Nothing" TANYA TUCKER "Memory" BRAD PASLEY "Stay" STEVE HOLY "Breaker"</p> <p>KUPL/Portland, OR OW: Lee Rogers PD: Cary Rofe MO: Rick Taylor 2 RAINY DAY "Angel" 2 MARK SHAYNE STENER "Gonna" TIM MCGRAW "Red"</p> <p>KWJL/Portland, OR PD: Ben Boesen APD/MD: Craig Lockwood 4 TRAVIS TRITT "Strong" 2 GARY ALLAN "Man" 2 RODNEY ATKINS "Man" 1 TIM MCGRAW "Red"</p> <p>WOKO/Portsmouth, NH PD: Mark Jennings APD/MD: Dan Lunnie 3 AARON LINES "Beautiful" 3 JOHN MONTGOMERY "Nothing" 3 BRAD PASLEY "Stay" 3 KELLIE COFFEY "End"</p> <p>KUJG/San Luis Obispo, CA PD/MD: Andy Morris KENNY CHESENEY "Things" STEVE AZAR "Joe"</p> <p>KRAZ/Santa Barbara, CA PD/MD: Rick Barker 10 KENNY CHESENEY "Things" 10 GARY ALLAN "Man" 10 TANYA TUCKER "Memory" 10 NEAL MCGOY "Luckyest"</p> <p>KSUN/Santa Maria, CA PD/MD: Tim Brown 5 TIM MCGRAW "Red" 5 STEVE HOLY "Breaker" 5 GARY ALLAN "Man" 5 DARRYL WORLEY "Free"</p> <p>WDRP/Raleigh-Durham, NC PD: Lisa McKay MO: Morgan Thomas 16 TIM MCGRAW "Red" 11 TOBY KEITH "Daddy" 1 JAMESON CLARK "Da" 1 EMERSON DRIVE "Fall" 1 JOHN MONTGOMERY "Nothing"</p> <p>KBUL/Reno, NV OM/PM/D: Tom Jordan APD: JJ Christy MO: Chuck Reeves 1 RODNEY ATKINS "Man" 1 GARY ALLAN "Man" 1 JAMESON CLARK "Da"</p> <p>WJCL/Savannah, GA PD/MD: Bill West TIM MCGRAW "Red"</p>	<p>KNUE/Lynch-Lonview, TX PD: Larry Kent No Adds</p> <p>WFRG/Unica-Rome, NY OM: Don Crisli PD/MD: Matt Raisman LONESTAR "Unusual" STEVE HOLY "Breaker" JOSH TURNER "She'll"</p> <p>KJUG/Visalia, CA PD: Dave Daniels NEAL MCGOY "Luckyest" GARY ALLAN "Man"</p> <p>WACO/Waco, TX PD/MD: Zack Owen 10 TIM MCGRAW "Red" 10 KENNY CHESENEY "Things" 10 STEVE HOLY "Breaker"</p> <p>WNZO/Washington, DC OM/PM/D: Jeff Wyant APD/MD: Jon Anthony 12 KENNY CHESENEY "Things" 1 AARON LINES "Beautiful" LONESTAR "Unusual" TRICK PONY "Messon"</p> <p>WDEZ/Weslaco, WI PD: Denny Lovell MO: T.K. Michaels 3 ANTHONY SMITH "Bandstand" 3 MARK CHESNUTT "Baby" 3 KENNY CHESENEY "Things"</p> <p>WFKI/West Palm Beach, FL PD: Mitch Mahan APD/MD: J.R. Jackson 2 KENNY CHESENEY "Things" 2 RODNEY ATKINS "Man" TANYA TUCKER "Memory"</p> <p>WVOK/Wheeling, WV PD/MD: Jimmy Elliott HOLLY LANAR "These" NEAL MCGOY "Luckyest" GARY ALLAN "Man" LONESTAR "Unusual" ANTHONY SMITH "Bandstand"</p> <p>KFOI/Wichita, KS PD: Beverlee Bramigan APD/MD: Pat James 6 MARK WILLS "19" 1 ANDY GRIGGS "Life" 1 EMERSON DRIVE "Fall" 1 BROOKS & DUNN "River"</p> <p>KZMN/Wichita, KS OM/PM/D: Jack Oliver MO: Dan Holdday 2 TERRI CLARK "Mad"</p> <p>KLUR/Wichita Falls, TX PD/MD: Brent Warner 5 TIM MCGRAW "Red" 5 RAINY DAY "Angel" EMERSON DRIVE "Fall" TAMMY COCHRAN "Lick"</p> <p>WGGY/Wichita Barre, PA PD: Mike Krizan MO: Andy Griggs "Life" 1 JAMESON CLARK "Da" 1 ANDY GRIGGS "Life" 1 RODNEY ATKINS "Man" 1 KENNY CHESENEY "Things" LONESTAR "Unusual" ALLISON MOORE "Let" TRICK PONY "Messon" TANYA TUCKER "Memory"</p> <p>WYUW/Tampa, FL PD: Eric Logan MO: Jay Roberts 6 MARK WILLS "19" 1 GARY ALLAN "Man" 1 RODNEY ATKINS "Man" BRAD MARTIN "Rub"</p> <p>WVMD/Wilmington, NC PD/MD: Ron Gray 6 TAMMY COCHRAN "Lick" 4 TIM MCGRAW "Red" EMERSON DRIVE "Fall"</p> <p>KXOD/Yakima, WA PD: Dewey Boynton MO: Joel Balar STEVE AZAR "Joe" ANDY GRIGGS "Life" TIM MCGRAW "Red"</p> <p>WGTY/York, PA OM/PM/D: John Pellegrini APD/MD: Brad Austin 3 AARON LINES "Beautiful" 1 GARY ALLAN "Man" GARY ALLAN "Man" ANDY GRIGGS "Life"</p>
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*** Monitored Reporters**
226 Total Reporters

151 Total Monitored

75 Total Indicator
68 Current Indicator Playlists

Reported Frozen Playlist (2):
WPAW/Panama City, FL
KOUT/Rapid City, SD

Did Not Report, Playlist Frozen (5):
WJGS/Coockville, TN
KJLO/Monroe, LA
KTTS/Springfield, MO
WTHI/Terre Haute, IN
WIBW/Topeka, KS





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Music That AC & Hot AC Share With CHR

□ The top 125 songs the formats agree on

In light of the fact that many of today's ACs now prefer additional format exposure when creating their playlists, and keeping R&R's annual CHR special issue in mind, I thought you would find it interesting to see some of the titles that AC and Hot AC share with CHR. The following stats are year-to-date and easy to follow. They show the artist, song title, record label, amount of plays in each of the individual formats, a total of combined format plays and the year of the tune's release.

ARTIST Title (Label)	AC	Hot AC	CHR	Total Plays	Year
ENRIQUE IGLESIAS Hero (Interscope)	84,098	30,910	47,124	115,008	2001
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	78,454	66,746	32,976	145,200	2000
CELINE DION A New Day Has Come (Epic)	75,353	14,774	25,854	90,127	2002
LONESTAR I'm Already There (BNA)	63,953	8,058	1,038	72,011	2001
ENYA Only Time (Reprise)	9,770	36,064	12,743	95,834	2000
MATCHBOX TWENTY If You're Gone (Lava/Atlantic/AG)	59,044	33,557	10,566	92,601	2000
MARC ANTHONY I Need You (Columbia)	52,862	990	609	53,852	2002
DIDO Thankyou (Arista)	52,632	35,339	12,239	87,971	2000
LEE ANN WOMACK I Hope You Dance (MCA)	52,552	12,672	2,613	65,224	2000
TRAIN Drops Of Jupiter (Columbia)	44,316	70,149	33,591	11,446	2001
JO DEE MESSINA Bring On The Rain (Curb)	43,674	404	561	44,078	2000
JOSH GROBAN To Where You Are (143/Reprise)	42,606	819	151	43,425	2001
FAITH HILL There You'll Be (WB/Hollywood)	40,026	2,080	473	42,106	2001
MICHAEL BOLTON Only A Woman... (Jive)	35,518	323	11	35,841	2002
SAVAGE GARDEN I Knew I Loved... (Columbia)	35,333	4,737	2,707	40,770	2000
O-TOWN All Or Nothing (J)	34,898	2,856	14,987	37,754	2001
UNCLE KRACKER Follow Me (Lava)	34,214	34,272	17,833	68,486	2000
BACKSTREET BOYS Drowning (Jive)	33,869	4,115	6,745	37,984	2001
FAITH HILL Breathe (Warner Bros.)	32,986	8,639	2,632	41,625	1999
'N SYNC This I Promise You (Jive)	32,171	2,410	4,274	34,581	2000
LONESTAR Amazed (BNA)	31,151	4,732	237	35,883	1999
LEANN RIMES I Need You (Capitol/Curb)	30,884	2,954	155	33,838	2000
G. PALTROW/H. LEWIS Cruisin' (Hollywood)	30,774	1,272	12	32,046	2000
JIM BRICKMAN Simple Things (RCA)	30,510	441	22	30,951	2001
HALL & OATES Do It For Love (BMG)	30,051	1,000	0	31,051	2002
FAITH HILL The Way You... (Warner Bros.)	29,815	9,896	2,746	39,711	2000
DIAMOND RIO One More Day (Arista)	29,716	804	32	30,520	2000
PHIL COLLINS You'll Be In My Heart (PGD)	29,405	3,204	101	32,609	2000
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	29,225	75,523	153,197	104,748	2002
CELINE DION That's The Way It Is (Epic)	28,085	4,506	518	32,591	2000
SAVAGE GARDEN Truly Madly... (Columbia)	27,302	6,321	2,552	33,623	1997
BRYAN ADAMS Here I Am (A&M/Interscope)	26,457	534	72	26,991	2002
S CLUB 7 Never Had A Dream Come True (Interscope)	26,326	2,541	3,656	28,867	2001
SANTANA /PROB THOMAS Smooth (Arista)	24,577	25,895	11,392	50,472	1999
SHANIA TWAIN You're Still The One (Mercury)	24,332	4,289	706	28,621	1998
BBMAK Back Here (Hollywood)	23,808	5,027	3,499	28,835	2000
SARAH MCLACHLAN I Will Remember You (Live) (Arista)	23,575	9,305	2,146	32,880	1999
BRIAN MCKNIGHT Back At One (Motown)	23,406	1,755	3,479	25,161	1999
MARC ANTHONY You Sang To Me (Columbia)	23,170	3,135	786	26,305	2000
MEDLEY/WARNES (I've Had) The Time Of My Life (RCA)	23,122	1,127	26	24,249	1987
ENYA Wild Child (Reprise)	22,978	1,770	20	24,748	2,000
POLICE Every Breath You Take (A&M)	22,858	9,364	983	32,022	1983
ROD STEWART Forever Young (Warner Bros.)	22,593	2,761	222	25,354	1988
BRYAN ADAMS (Everything I Do) I Do It... (A&M)	22,183	3,473	230	25,656	1991
BONNIE RAITT Something To Talk About (Capitol)	22,015	4,890	26	26,905	1991
CELINE DION Because You Loved Me (Sony)	21,224	2,646	521	23,870	1996
JOURNEY Faithfully (Columbia)	21,203	4,606	240	25,809	1983
CHER Believe (Warner Bros.)	20,948	4,812	1,465	25,760	1999
ERIC CLAPTON Tears In Heaven (Reprise)	20,482	3,906	216	24,388	1991
SARAH MCLACHLAN Angel (Arista)	19,884	8,999	1,873	28,883	1997
BACKSTREET BOYS I Want It That Way (Jive)	19,780	2,868	1,988	22,648	1999
SEAL Kiss From A Rose (ZTT/Sire)	19,772	4,491	294	24,263	1994
LEANN RIMES How Do I Live (Curb)	19,693	2,782	378	22,475	1997
LEANN RIMES Can't Fight The Moonlight (Curb)	19,564	22,266	92,205	41,830	2001

ARTIST Title (Label)	AC	Hot AC	CHR	Total Plays	Year
FAITH HILL This Kiss (Warner Bros.)	19,323	5,122	776	24,445	1998
MARC ANTHONY I Need To Know (Columbia)	19,110	9,474	4,731	28,584	1999
SHERYL CROW Soak Up The Sun (A&M/Interscope)	18,625	86,541	61,239	105,166	2002
EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)	17,556	6,246	939	23,802	1999
SIXPENCE... Kiss Me (Squint)	17,481	13,574	3,663	31,055	1999
EDWIN MCCAIN I'll Be (Lava/Atlantic)	17,320	11,748	3,880	29,068	1997
AEROSMITH I Don't Want To Miss A Thing (Columbia)	17,296	11,235	5,321	28,531	1998
PAULA COLE I Don't Want To Wait (Imago)	16,865	6,359	482	23,224	1997
NATALIE IMBRUGLIA Torn (RCA)	16,829	16,947	4,860	33,776	1998
JEWEL Standing Still (Atlantic)	15,675	73,825	31,584	89,500	2001
CORRS Breathless (Atlantic)	15,373	11,285	2,385	26,658	2000
CHER Song For The Lonely (Warner Bros.)	14,913	4,825	7,701	19,738	2001
SHERYL CROW All I Wanna Do (A&M)	14,248	8,205	1,233	22,453	1994
TRACY CHAPMAN Give Me One... (Elektra)	13,724	7,536	583	21,260	1995
SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)	13,211	4,534	693	17,745	1999
HOOTIE AND THE BLOWFISH Only Wanna Be With You (Atlantic)	12,977	9,300	1,100	22,277	1994
DARREN HAYES Insatiable (Columbia)	12,712	5,837	20,463	18,549	2001
JOHN COUGAR MELLENCAMP Jack & Diane (Riva/PG)	12,620	8,337	728	20,957	1982
SHANIA TWAIN That Don't Impress... (Mercury)	12,084	4,942	714	17,026	1998
ALICIA KEYS Fallin' (J)	11,754	24,602	38,978	36,356	2001
LUTEHR VANDROSS I'd Rather (J)	11,238	83	58	11,321	2001
CALLING Wherever You Will Go (RCA)	10,900	119,270	143,480	130,170	2001
SUGAR RAY Someday (Lava/Atlantic)	10,547	19,156	7,388	29,703	1999
MACY GRAY I Try (Epic)	10,339	10,476	3,448	20,815	1999
JOHN MAYER No Such Thing (Aware/Columbia)	10,268	69,301	59,306	79,569	2001
U2 I Still Haven't Found... (PolyGram/PLG)	9,285	9,075	443	18,360	1987
GOO GOO DOLLS Iris (Warner Bros.)	8,804	17,045	8,707	25,849	1998
NO DOUBT Don't Speak (Trauma)	7,782	14,323	4,417	22,105	1995
BRIAN MC KNIGHT Still (Motown/Universal)	7,474	360	16,861	7,834	2001
SUGAR RAY Every Morning (Lava/Atlantic)	7,334	17,280	7,264	24,614	1998
NELLY FURTADO I'm Like A Bird (DreamWorks)	7,073	27,518	18,832	34,591	2000
CREED With Arms Wide Open (Wind-up)	7,010	25,424	10,850	32,434	2000
CHRIS ISAAK Let Me Down Easy (Reprise)	6,634	12,490	27	19,124	2001
ENRIQUE IGLESIAS Escape (Interscope)	6,624	11,293	89,496	17,917	2001
NORAH JONES Don't Know Why (Blue Note/Virgin)	5,150	16,045	2,759	21,195	2002
JOHN MELLENCAMP Peaceful World (Columbia)	5,046	29,770	859	34,816	2001
BRUCE SPRINGSTEEN The Rising (Columbia)	4,400	13,243	2,300	17,643	2002
SUGAR RAY When It's Over (Lava/Atlantic/AG)	4,321	36,161	14,240	40,482	2001
MICHELLE BRANCH All You Wanted (Maverick/WB)	3,930	70,100	145,652	74,030	2001
EVAN & JARON Crazy For This Girl (Columbia)	3,712	14,973	6,960	18,685	2000
GREEN DAY Time Of Your Life (Reprise)	3,360	16,004	6,600	19,364	1997
NATALIE IMBRUGLIA Wrong Impression (RCA)	3,131	24,603	17,180	27,734	2002
DESTINY'S CHILD Emotion (Columbia)	3,064	384	19,822	3,448	2001
AVRIL LAVIGNE Complicated (Arista)	2,743	63,077	130,871	65,820	2002
MATCHBOX TWENTY 3am (Lava/Atlantic)	2,686	17,017	6,460	19,703	1997
LENNY KRAVITZ Again (Virgin)	2,675	27,369	18,715	30,044	2000
JESSICA ANDREWS Who I Am (DreamWorks)	2,403	126	506	2,529	2000
SMASH MOUTH I'm A Believer (Interscope)	2,387	27,694	5,400	30,081	2001
BRITNEY SPEARS I'm Not A Girl... (Jive)	2,264	515	20,946	2,779	2001
SMASH MOUTH All Star (Interscope)	2,223	19,279	8,322	21,502	1999
R. KELLY The World's Greatest (Interscope)	2,040	137	28,905	2,177	2001
CORRS When The Stars Go Blue (Lava/Atlantic)	2,007	18,053	936	20,060	2002
KELLIE COFFEY When You Lie Next To Me (BNA)	1,983	10	0	1,993	2001
SOLUNA For All Time (DreamWorks)	1,917	918	40,283	2,835	2002
MADONNA Don't Tell Me (Maverick)	1,834	18,824	9,621	20,658	2000
SHAKIRA Whenever, Wherever (Epic)	1,652	8,993	96,485	10,645	2001
GOO GOO DOLLS Here Is Gone (Warner Bros.)	1,597	56,628	51,771	58,225	2002
MARTINA MCBRIDE I Love You (RCA)	1,594	37	10	1,631	1999
SUGAR RAY Fly (Lava/Atlantic)	1,551	16,192	5,632	17,743	1997
LIFHOUSE Hanging By A Moment (DreamWorks)	1,511	62,177	49,897	63,688	2000
U2 Stuck In A Moment... (Interscope)	1,493	31,655	4,230	33,148	2000
VERTICAL HORIZON Everything You Want (RCA)	1,458	22,672	13,133	24,130	1999
JANET JACKSON Someone To Call My Lover (Virgin)	1,333	3,860	21,402	5,193	2001
STEVE HOLY Good Morning Beautiful (Curb)	1,29	0	0	1,295	2000
BARENKED LADIES Pinch Me (Reprise)	1,294	17,680	5,000	18,974	2000
SHAKIRA Undemearth Your Clothes (Epic)	1,118	13,121	112,354	14,239	2001
MATCHBOX TWENTY Bent (Lava/Atlantic)	1,084	1,850	11,111	22,934	2000
USHER U Got It Bad (Arista)	1,081	1,852	11,6334	2,933	2001
GOO GOO DOLLS Slide (Warner Bros.)	1,057	18,815	8,813	19,872	1998
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	1,026	65,628	44,741	66,654	2001

Statistics compiled courtesy of EVP Premiere Radio Networks/Mediabase 24/7 President Rich Meyer.

R&R AC Top 30

September 27, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2491	+83	350148	22	109/1
	2	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	2102	-5	221339	19	109/0
	3	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1998	+104	245295	45	116/0
	4	JOSH GROBAN To Where You Are (143/Reprise)	1969	-20	209625	26	110/0
	5	CELINE DION A New Day Has Come (Epic)	1723	+35	201039	33	116/0
	6	ENRIQUE IGLESIAS Hero (Interscope)	1718	-196	219642	49	118/0
	7	CELINE DION I'm Alive (Epic)	1690	+7	211217	15	101/0
	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1598	+97	240711	20	88/1
	9	BRYAN ADAMS Here I Am (A&M/Interscope)	1546	-177	170763	18	103/0
	10	FAITH HILL Cry (Warner Bros.)	1315	+377	204053	4	108/7
	11	JO DEE MESSINA Bring On The Rain (Curb)	1186	+11	115887	33	98/0
	12	JOHN MAYER No Such Thing (Aware/Columbia)	1144	+60	168091	18	75/0
	13	MARC ANTHONY I Need You (Columbia)	1123	-65	128302	32	104/0
	14	J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)	1102	-20	111221	7	92/2
	15	LEANN RIMES Life Goes On (Curb)	948	+60	121223	6	98/6
	16	NORAH JONES Don't Know Why (Blue Note/Virgin)	874	+93	92923	9	73/3
	17	KENNY G F/CHANTE MOORE One More Time (Arista)	817	+106	93689	7	69/2
Debut	18	PHIL COLLINS Can't Stop Loving You (Atlantic)	812	+675	143126	1	99/11
	19	KELLIE COFFEY When You Lie Next To Me (BNA)	811	+269	84552	6	78/6
	20	JAMES TAYLOR On The 4th Of July (Columbia)	698	-157	84500	13	84/0
	21	ELTON JOHN Original Sin (Rocket/Universal)	597	-98	118970	17	67/0
	22	BONNIE RAITT Silver Lining (Capitol)	557	-85	93447	9	76/0
	23	AVRIL LAVIGNE Complicated (Arista)	512	+61	108064	8	27/4
	24	MICHAEL BOLTON Dance With Me (Jive)	480	+51	53971	5	60/1
	25	KELLY CLARKSON A Moment Like This (RCA)	389	+144	57508	3	29/10
	26	BRUCE SPRINGSTEEN The Rising (Columbia)	347	-199	54020	11	41/0
	27	SOLUNA For All Time (DreamWorks)	272	-17	41082	6	43/0
	28	MARC ANTHONY I've Got You (Columbia)	261	-105	65264	14	39/0
Debut	29	CHRIS EMERSON All Because Of You (Monomoy)	243	+36	21407	1	48/6
	30	BBMAK Out Of My Heart (Into Your...) (Hollywood)	217	-1	20918	2	26/4

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the 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

JACKSON BROWNE The Night Inside Me (Elektra/EEG)
Total Plays: 175, Total Stations: 36, Adds: 6

JACK RUSSELL For You (Knight)
Total Plays: 156, Total Stations: 40, Adds: 7

GLORIA GAYNOR I Never Knew (Logic)
Total Plays: 130, Total Stations: 24, Adds: 1

KATHY MATTEA They Are The Roses (Narada)
Total Plays: 126, Total Stations: 16, Adds: 0

SERAH Crazy Love (Great Northern)
Total Plays: 115, Total Stations: 24, Adds: 1

LYONS, TRACY Love Hurts (Vapor/WB)
Total Plays: 96, Total Stations: 17, Adds: 0

SANTANA F/MICHELLE BRANCH Game Of Love (Arista)
Total Plays: 61, Total Stations: 38, Adds: 38

GARFUNKEL/SHARP/MONDLÖCK Bounce (Manhattan)
Total Plays: 7, Total Stations: 18, Adds: 18

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	38
GARFUNKEL/SHARP/MONDLÖCK Bounce (Manhattan)	18
PHIL COLLINS Can't Stop Loving You (Atlantic)	11
KELLY CLARKSON A Moment Like This (RCA)	10
FAITH HILL Cry (Warner Bros.)	7
JACK RUSSELL For You (Knight)	7
LEANN RIMES Life Goes On (Curb)	6
KELLIE COFFEY When You Lie Next To Me (BNA)	6
CHRIS EMERSON All Because Of You (Monomoy)	6
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHIL COLLINS Can't Stop Loving You (Atlantic)	+675
FAITH HILL Cry (Warner Bros.)	+377
KELLIE COFFEY When You Lie Next To Me (BNA)	+269
KELLY CLARKSON A Moment Like This (RCA)	+144
KENNY G F/CHANTE MOORE One More Time (Arista)	+106
FIVE FOR FIGHTING Superman... (Aware/Columbia)	+104
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+97
NORAH JONES Don't Know Why (Blue Note/Virgin)	+93
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+83
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	+83

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1312
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1169
LONESTAR I'm Already There (BNA)	1121
ENYA Only Time (Reprise)	1102
DIDO Thankyou (Arista)	986
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	961
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	862
LEANN RIMES I Need You (Curb)	838
SAVAGE GARDEN I Knew I Loved You (Columbia)	822
'N SYNC This I Promise You (Jive)	799
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	786
CELINE DION That's The Way It Is (Epic)	703
FAITH HILL The Way You Love Me (Warner Bros.)	684

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September 27, 2002



America's Best Testing AC Songs 12+ For The Week Ending 9/27/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs and artists like Kelly Clarkson, Josh Groban, Celine Dion, etc.

Total sample size is 299 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

- PHIL COLLINS Can't Stop Loving You (Atlantic)
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)
FAITH HILL Cry (Warner Bros.)
KELLY CLARKSON A Moment Like This (RCA)
LEANN RIMES Life Goes On (Curb)
KELLIE COFFEY When You Lie Next To Me (BNA)
BBMAK Out Of My Heart (Into Your...) (Hollywood)
JACKSON BROWNE The Night Inside Me (Elektra/EEG)
CELINE DION I'm Alive (Epic)
AVRIL LAVIGNE Complicated (Arista)
MICHAEL BOLTON Dance With Me (Jive)
CHRIS EMERSON All Because Of You (Monomoy)
GLORIA GAYNOR I Never Knew (Logic)
GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)
GRAHAM NASH I'll Be There For You (Artemis)
LAURA PAUSINI Surrender (Atlantic)

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 including state abbreviations, names, and contact details for various regions across the US.

Summary statistics: * Monitored Reporters 137 Total Reporters, 120 Total Monitored, 17 Total Indicator, 16 Current Indicator Playlists. Includes a logo for 24/7 monitoring.

ON THE RECORD
With **Eddie Maxwell**
PD, KDBZ/Anchorage, AK

We started spinning Avril Lavigne's "Complicated" on March 5, put it in heavy about four weeks later, and it's still there. Avril has a very creative style of writing, and she has a different outlook on everything, which is way cool, and she's so young, with so much talent! (Anybody seen my walker?) Different is something we're constantly striving to be, and we've been on Avril's



"Sk8erBoi" for more than a few weeks. Huge, baby, huge! ● We are stoked that the Anchorage audience has fallen in love with Dishwalla's "Somewhere in the Middle." According to our research from ListenerPower.net, we can't spin it enough; in fact, it's been in heavy play as long as Avril. ● The ladies love "Epiphany" by Staind, and everybody, including our jocks, digs Jack Johnson's "Flake." I recently put his "Bubbletoes" in as a featured "Buzzcut." Talk about a cool groove! ● Another hot song to warm up the cold Alaska nights (and soon-to-be-cold days) is the new one from The Calling, "Could It Be Any Harder." It's definitely creating a buzz. ● Looks like Uncle Kracker has another catchy smash with "In a Little While." I can't get it out of my head. One more thing, then I'll shut up: Greenwheel's "Breathe" has had some awesome early reaction. What a great sound!

AC is getting its Phil: Atlantic's Andrea Ganis, Danny Buch and Mary Conroy have much to be pleased about as Phil Collins' latest single, "Can't Stop Loving You," debuts on this week's AC chart at No. 18 after grabbing 88 adds a week ago ... Faith Hill's "Cry" (Warner Bros.) nails top 10 status ... Kellie Coffey's "When You Lie Next to Me" (BNA) snags an additional 269 plays ... American Idol winner Kelly Clarkson's "A Moment Like This" (RCA) moves to No. 25 ... Also debuting: Chris Emerson's "All Because of You" (Monomoy) ... At Hot AC, Avril Lavigne's "Complicated" (Arista) spends another week at No. 1 and another week with over 1,100 more plays than closest competitor Dave Matthews Band. DMB sit at No. 2 with "Where Are You Going" (RCA) ... Creed's "One Last Breath" (Wind-up) powers into the top three ... John Mayer's "Your Body Is a Wonderland" (Aware/Columbia) moves to No. 17, up 195 plays ... Besides Santana — Most Added with 77 at Hot AC and 38 at AC — debuts at Hot AC include Sixpence None The Richer's "Breathe Your Name" (Reprise) and No Doubt f/Lady Saw's "Underneath It All" (Interscope).

AC/Hot AC
ON THE RADIO

— Kid Kelly, AC/Hot AC Editor

artist **activity**

ARTIST: Phil Collins
LABEL: Atlantic

By KID KELLY/AC-HOT AC EDITOR



Phil Collins

Is it possible to have just one favorite Phil Collins song? If you're thinking that there are far too many great Phil tunes to name only one, then you know exactly how your listeners feel. With songs like "Against All Odds (Take a Look)," "Sussudio" and "Two Hearts," Collins' hit list is already endless. But get ready, because you will be adding another favorite to your tally.

Collins is back on the scene after six years of well-deserved R&R with *Testify*, his new solo album, set for Nov. 12 release. The first single from the album, "Can't Stop Loving You," is already a favorite among the listeners of WLTW/New York, KOST/Los Angeles, WALK/Long Island and WTPI/Indianapolis and a slew of other stations whose programmers jumped on it right out of the box.

Where has Phil Collins been? Besides playing a date with Queen at Buckingham Palace, putting out a successful greatest-hits album in 1998 and winning an Oscar, a Golden Globe and a Grammy in 2000 for his music for Disney's *Tarzan*, he has been busy working at the role of his life: as a new husband and father.

Collins, who says his wife and family provided the inspiration for *Testify*, writes for the Atlantic website, "The songs for this album were written over the last two years. Working with new toys and new tools, they pretty much wrote themselves and only occasionally needed nudging along. Though I used 90% of my demos, I was lucky to have a fantastic team to help me finish the record, particularly Rob Cavallo, Allen Sides, Tim Pierce and James Sanger. There are some songs here that are among the best I have ever written."

How Collins' career evolved is well-known: Everyone remembers the drummer who took over as Genesis' singer in 1975 — in the shadow of the legendary Peter Gabriel. After several hits

with the reconfigured Genesis. Collins went solo and essentially owned the charts for two decades. He's remained at the center of the music industry, linked with figures from Kenneth "Babyface" Edmonds to Eric Clapton. Still a workhorse after all these years, he continues to pursue a relentless schedule of touring, writing and session drumming. According to those who've heard *Testify*, the album is vintage Collins, with his signature vocals, deep lyrics and hauntingly unreal arrangements — and Phil is on the drums too!

An inspiration to many of today's artists, Collins exemplifies the very best in music, from passion to performance. He has survived the test of time, and, now, in a new era for an audience already familiar with his abilities, this champion of music stands ready to once again climb to the top of the charts.

If you're one of the few stations not yet playing "Can't Stop Loving You," it's likely that the tune is already familiar to your listeners: Toyota is using it in TV commercials that are airing now. And that shows, once again, that Phil Collins can really drive a hit home.



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R&R Hot AC Top 40

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September 27, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE Complicated (Arista)	4096	-23	410335	24	88/0
2	2	DAVE MATTHEWS BAND Where Are You Going (RCA)	2964	+24	287961	19	81/0
5	3	CREED One Last Breath (Wind-up)	2944	+43	273928	18	77/1
4	4	JIMMY EAT WORLD The Middle (DreamWorks)	2886	-47	280022	28	82/0
3	5	JOHN MAYER No Such Thing (Aware/Columbia)	2861	-79	263239	32	79/0
6	6	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2809	-78	252382	30	81/0
7	7	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2605	-75	252012	31	82/0
8	8	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2252	-56	209637	20	76/0
10	9	JACK JOHNSON Flake (Enjoy/Universal)	2232	+23	227441	20	75/1
9	10	CALLING Wherever You Will Go (RCA)	2095	-156	204252	53	84/0
11	11	GOO GOO DOLLS Big Machine (Warner Bros.)	2055	-72	195985	10	84/1
12	12	NDRAH JONES Don't Know Why (Blue Note/Virgin)	2050	+27	213907	14	72/1
16	13	OUR LADY PEACE Somewhere Out There (Columbia)	1761	+112	181632	15	70/3
14	14	SHERYL CROW Steve McQueen (A&M/Interscope)	1736	-31	189381	7	77/1
15	15	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1698	-22	166284	47	79/0
17	16	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1626	+56	135340	10	71/1
19	17	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1586	+195	200246	7	69/7
18	18	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1563	+147	136392	6	72/2
20	19	PINK Just Like A Pill (Arista)	1145	-6	127087	8	28/1
22	20	U2 Electrical Storm (Interscope)	1113	+137	132773	3	52/2
24	21	DUNCAN SHEIK On A High (Atlantic)	937	+74	98430	9	56/2
23	22	BBMAK Out Of My Heart (Into Your...) (Hollywood)	801	-155	74037	12	48/0
25	23	LIFEHOUSE Spin (DreamWorks)	778	+89	63608	4	40/2
26	24	COLDPLAY In My Place (Capitol)	739	+66	79722	10	49/5
27	25	NINE DAYS Good Friend (Epic)	644	-19	52807	7	45/2
28	26	LEANN RIMES Life Goes On (Curb)	607	+13	39693	5	41/1
21	27	BRUCE SPRINGSTEEN The Rising (Columbia)	599	-418	72879	13	49/0
Debut	28	SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	544	+544	86332	1	77/77
Debut	29	SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	543	+295	50038	1	48/3
29	30	STRETCH PRINCESS Freakshow (Wind-up)	499	-19	38858	7	32/0
30	31	311 Amber (Volcano)	480	-36	64335	13	23/0
33	32	DANA GLOVER Thinking Over (DreamWorks)	469	+58	30813	3	34/2
32	33	JENNIFER LOVE HEWITT BareNaked (Jive)	460	-18	31325	8	37/1
34	34	HOOBASTANK Running Away (Island/IDJMG)	441	+39	36228	5	14/1
31	35	DIRTY VEGAS Days Go By (Capitol)	408	-82	45451	16	21/0
36	36	CALLING Could It Be Any Harder (RCA)	381	+14	29983	3	31/0
Debut	37	NO DOUBT F/LADY SAW Underneath It All (Interscope)	354	+103	29824	1	29/16
38	38	BON JOVI Everyday (Island/IDJMG)	353	+26	51165	3	21/0
40	39	AVRIL LAVIGNE Sk8er Boi (Arista)	338	+56	30164	2	23/4
35	40	NICKELBACK Too Bad (Roadrunner/IDJMG)	335	-33	23255	20	12/0

90 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the 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
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	77
NO DOUBT F/LADY SAW Underneath It All (Interscope)	16
DISHWALLA Angels Or Devils (Immergent)	14
TRACY CHAPMAN You're The One (Elektra/EEG)	9
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	7
KELLY CLARKSON A Moment Like This (RCA)	6
COLDPLAY In My Place (Capitol)	5
GREENWHEEL Breathe (Island/IDJMG)	5
AVRIL LAVIGNE Sk8er Boi (Arista)	4
TORI AMOS A Sorta Fairytale (Epic)	4
TITIYO Come Along (Lava/Atlantic)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	+544
SIXPENCE NONE THE RICHER Breathe Your... (Reprise)	+295
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+195
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+147
U2 Electrical Storm (Interscope)	+137
FAITH HILL Cry (Warner Bros.)	+130
OUR LADY PEACE Somewhere Out There (Columbia)	+112
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+103
PHIL COLLINS Can't Stop Loving You (Atlantic)	+101
LIFEHOUSE Spin (DreamWorks)	+89

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NO DOUBT Hella Good (Interscope)	1692
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1399
MICHELLE BRANCH All You Wanted (Maverick/WB)	1377
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1374
LIFEHOUSE Hanging By A Moment (DreamWorks)	1234
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1066
PINK Don't Let Me Get Me (Arista)	1048
JEWEL Standing Still (Atlantic)	990
DEFAULT Wasting My Time (TVT)	832
GOO GOO DOLLS Here Is Gone (Warner Bros.)	817
SUGAR RAY When It's Over (Lava/Atlantic)	768
DIDO Thankyou (Arista)	746
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	714
NELLY FURTADO I'm Like A Bird (DreamWorks)	693

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

Coldplay "In My Place"

Breaking out big this week at:

- WPLJ New York
- KHMX Houston
- KALC Denver
- KMXP Phoenix
- WTIC Hartford

R&R Hot AC **26 - 24**
 Adult Top 40 Monitor
26* - 24*
 Modern Adult Monitor
21* - 19*



RateTheMusic.com
BY MEDIABASE™

America's Best Testing Hot AC Songs 12+
For The Week Ending 9/27/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
OUR LADY PEACE Somewhere Out There (Columbia)	4.12	4.04	84%	15%	4.13	87%	16%
LIFEHOUSE Spin (DreamWorks)	4.05	3.98	55%	6%	4.17	57%	5%
GOO GOO DOLLS Big Machine (Warner Bros.)	4.00	4.04	81%	11%	3.99	80%	12%
JOHN MAYER No Such Thing (Aware/Columbia)	3.99	3.94	90%	33%	4.05	92%	34%
JIMMY EAT WORLD The Middle (DreamWorks)	3.96	3.99	96%	44%	4.01	97%	46%
NINE DAYS Good Friend (Epic)	3.95	3.84	42%	4%	4.04	45%	4%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.94	3.89	86%	15%	3.97	85%	16%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.94	3.85	67%	13%	4.05	72%	13%
MICHELLE BRANCH All You Wanted (Maverick/WB)	3.90	3.89	96%	36%	3.91	96%	36%
CALLING Wherever You Will Go (RCA)	3.89	3.95	96%	44%	3.96	97%	46%
COLDPLAY In My Place (Capitol)	3.88	3.82	64%	10%	3.94	67%	11%
AVRIL LAVIGNE Complicated (Arista)	3.87	3.90	98%	46%	3.84	99%	50%
JACK JOHNSON Flake (Enjoy/Universal)	3.85	3.88	65%	17%	3.97	69%	18%
CREED One Last Breath (Wind-up)	3.83	3.87	93%	33%	3.73	93%	38%
DAVE MATTHEWS BAND Where Are You Going (RCA)	3.80	3.87	92%	30%	3.84	93%	34%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.78	3.80	96%	46%	3.84	97%	48%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.76	3.80	95%	47%	3.76	95%	51%
DUNCAN SHELTON On A High (Atlantic)	3.73	3.57	47%	7%	3.76	49%	6%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.72	3.80	99%	56%	3.76	99%	56%
U2 Electrical Storm (Interscope)	3.70	-	46%	7%	3.76	45%	7%
311 Amber (Volcano)	3.64	3.68	74%	20%	3.75	79%	22%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.59	3.57	63%	17%	3.71	65%	16%
PINK Just Like A Pill (Arista)	3.59	3.60	91%	36%	3.60	91%	37%
BBMAK Out Of My Heart (Into Your Head) (Hollywood)	3.48	3.35	76%	21%	3.55	77%	20%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.47	3.57	97%	54%	3.32	98%	62%
BRUCE SPRINGSTEEN The Rising (Columbia)	3.45	3.32	71%	20%	3.42	70%	20%
SHERYL CROW Steve McQueen (A&M/Interscope)	3.44	3.48	74%	19%	3.37	75%	20%
NO DOUBT Hella Good (Interscope)	3.39	3.49	94%	47%	3.45	96%	47%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.35	3.36	57%	12%	3.33	57%	12%
LEANN RIMES Life Goes On (Curb)	3.29	3.19	48%	11%	3.43	48%	9%

Total sample size is 818 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 4818/377-5300. RateTheMusic.com data is provided by Mediabase Research, a Division of Premiere Radio Networks.

Indicator

Most Added

- SANTANA F/MICHELLE BRANCH Game Of Love (Arista)
- NO DOUBT F/LADY SAW Underneath It All (Interscope)
- PHIL COLLINS Can't Stop Loving You (Atlantic)
- SHERYL CROW Steve McQueen (A&M/Interscope)
- JACK JOHNSON Flake (Enjoy/Universal)
- FAITH HILL Cry (Warner Bros.)
- PINK Don't Let Me Get Me (Arista)
- LIFEHOUSE Spin (DreamWorks)
- VANESSA CARLTON Ordinary Day (A&M/Interscope)

New & Active

- JIMMY EAT WORLD Sweetness (DreamWorks)
Total Plays: 320, Total Stations: 21, Adds: 3
- FAITH HILL Cry (Warner Bros.)
Total Plays: 319, Total Stations: 25, Adds: 1
- SOMETHING CORPORATE I Woke Up... (Drive-Thru/MCA)
Total Plays: 205, Total Stations: 17, Adds: 1
- TONIC Take Me As I Am (Universal)
Total Plays: 189, Total Stations: 19, Adds: 1
- KELLY CLARKSON A Moment Like This (RCA)
Total Plays: 176, Total Stations: 14, Adds: 6
- TORI AMOS A Sorta Fairytale (Epic)
Total Plays: 172, Total Stations: 18, Adds: 4
- LUCE Good Day (Netwerk)
Total Plays: 154, Total Stations: 10, Adds: 0
- STEREO FUSE Everything (EO/Wind-up)
Total Plays: 141, Total Stations: 12, Adds: 3
- CLARKS Hey You (Razor & Tie)
Total Plays: 132, Total Stations: 11, Adds: 1
- PHIL COLLINS Can't Stop Loving You (Atlantic)
Total Plays: 114, Total Stations: 11, Adds: 2

Songs ranked by total plays

Reporters

<p>WKDD/Akron, OH * PD: Keith Kennedy 6. KELLY CLARKSON "Moment" 5. SANTANA F BRANCH "Game" 5. SOME THING CORPORATE "Woke"</p> <p>WVRE/Albany, NY * PD: Randy McCartney MD: Fred Hulst SANTANA F BRANCH "Game"</p> <p>KPEK/Albuquerque, NM * OM: Bill May PD: Mike Parsons MD: Deyra APD: Jaimey Barneras 6. SANTANA F BRANCH "Game" 3. TRACY CHAPMAN "One" WALLFLOWERS "Up"</p> <p>KMXJ/Anchorage, AK PD: Ron Lopez MD: Monika Thomas 16. PINK "Don't" 11. JACK JOHNSON "Flake" 10. EMBROIDER LIESIAS "Hero"</p> <p>KAMX/Austin, TX * PD: Scooter B. Stevens MD: Clay Culver 5. SANTANA F BRANCH "Game" CLARKS "Hey" DUNCAN SHELTON "High"</p> <p>KLTY/Bakersfield, CA * PD: Ed Tyler APD: Erik Fox 1. SANTANA F BRANCH "Game" 1. STEREO FUSE "Everything" 1. TRACY CHAPMAN "One" PHIL COLLINS "Can't Stop Loving You" UNCLE KRACKER "Time"</p> <p>WMMX/Baltimore, MD * VPP/Prog: Bill Pasha PD: Steve Morz MD: Ryan Sampson 13. SANTANA F BRANCH "Game"</p> <p>WHLI/Birmingham, AL * PD: Tom Henshaw SANTANA F BRANCH "Game"</p> <p>WBMX/Boston, MA * VPP/Prog: Greg Strassel MD: Mike Mulaney 27. SANTANA F BRANCH "Game" NO DOUBT FLADY SAW "Underneath"</p> <p>WTSS/Buffalo, NY * PD: Sue O'Neil MD: Rob Lucas 1. KELLY CLARKSON "Moment" GREENWHEEL "Breathe" JOHN MAYER "Body"</p> <p>WZLK/Canton, OH * Interim PD: Morgan Taylor No Adds</p>	<p>WMT/Cedar Rapids, IA PD: Erin Bristol MD: Lisa Thomas LIFEHOUSE "Spin"</p> <p>WALC/Charleston, SC * No Adds</p> <p>WLNK/Charlotte, NC * OM: Tom Jackson PD: Neal Sharpe APD: Chris Allen MD: Derek James SANTANA F BRANCH "Game"</p> <p>WTMX/Chicago, IL * PD: Mary Ellen Kachinske Station Mgr.: Barry James 13. WALLFLOWERS "Up"</p> <p>WNRD/Chicago, OH * OM: Chuck Finney PD: Tommy Frank APD: Grover Collins MD: Brian Douglas 3. SANTANA F BRANCH "Game" GREENWHEEL "Breathe" LEANN RIMES "Life"</p> <p>WMMX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett SANTANA F BRANCH "Game"</p> <p>WVWV/Cleveland, OH * PD: Dave Rogovinich MD: Jay Hudson JOHN MAYER "Body"</p> <p>WQAL/Cleveland, OH * PD: Allen Fee MD: Rebecca Wilde No Adds</p> <p>KVUU/Colorado Springs, CO * PD: Kevin Callahan APD/MD: Andy Carlisle 7. DUNCAN SHELTON "High" 5. NO DOUBT FLADY SAW "Underneath" 4. JOHN MAYER "Body" 1. DISHWALLA "Devs" GREENWHEEL "Breathe"</p> <p>WBNB/Columbus, OH * PD: Jeff Balentine OM/MD: Courtney Nelson MD: Robin Cole 6. SANTANA F BRANCH "Game" 2. AVRIL LAVIGNE "Skele" 4. JOHN MAYER "Body" NO DOUBT FLADY SAW "Underneath"</p> <p>KKPN/Copus Christi, TX * PD: Jason Hilery MD: Derek Lee 18. SANTANA F BRANCH "Game" 1. OUR LADY PEACE "There" TRACY CHAPMAN "One" TITIVO "Come"</p>	<p>KDMX/Dallas-Ft. Worth, TX * PD: Pat McMahon MD: Lisa Thomas 15. SANTANA F BRANCH "Game"</p> <p>WDAQ/Danbury, CT PD: Bill Trotta MD: Sharon Kelly 22. SANTANA F BRANCH "Game" 10. VANESSA CARLTON "Ordinary" 10. NO DOUBT FLADY SAW "Underneath"</p> <p>WMMX/Dayton, OH * PD: Jeff Stevens MD: Shaun Vincent 3. SANTANA F BRANCH "Game"</p> <p>KALC/Denver-Boulder, CO * OM: Mike Stern PD: Tom Gjerdrum APD/MD: Kozman 27. PINK "Hey" SANTANA F BRANCH "Game" 1. MICHELLE BRANCH "Goodbye" COLDPLAY "Place"</p> <p>KIMM/Denver-Boulder, CO * PD: Ron Harrel APD/MD: Michael Gifford 17. SANTANA F BRANCH "Game"</p> <p>KSTZ/Des Moines, IA * OM/MD: Jim Schaefer MD: Jimmy Wright 10. SANTANA F BRANCH "Game" 1. NO DOUBT FLADY SAW "Underneath"</p> <p>WVVD/Detroit, MI * PD: Alex Taylor MD: Rob Hazzard MD: Alan Derisi SANTANA F BRANCH "Game"</p> <p>WVWV/Dothan, AL OM/MD: Phil Thomas FAITH HILL "Cry" PHIL COLLINS "Stop" NO DOUBT FLADY SAW "Underneath"</p> <p>WVWV/Elmira, NY OM/MD: Bob O'Neil No Adds</p> <p>KSII/EI Paso, TX * OM/MD: Courtney Nelson APD/MD: Eli Molano 6. SANTANA F BRANCH "Game" TITIVO "Come"</p> <p>WVWV/Fl. Myers, FL * OM/MD: Bob Gristinger TRACY CHAPMAN "One" DISHWALLA "Devs" JOHN MAYER "Body" PHIL COLLINS "Can't Stop Loving You" SANTANA F BRANCH "Game" TITIVO "Come"</p>	<p>WMEF/1. Wayne, IN * PD: John O'Rourke MD: Chris Cage No Adds</p> <p>KALZ/Fresno, CA * OM/MD: E. Curtis Johnson APD: Laurie West MD: Chris Blood TORI AMOS "Sorta" DISHWALLA "Devs" NO DOUBT FLADY SAW "Underneath" SANTANA F BRANCH "Game"</p> <p>KVSR/Fresno, CA * PD: Mike Neeger APD: Andy Winford SANTANA F BRANCH "Game"</p> <p>WVTV/Grand Rapids, MI * PD: Jeff Andrews APD: Aaron Anthony 10. RED HOT CHILI "Ways" TRACY CHAPMAN "One" SANTANA F BRANCH "Game"</p> <p>WHDZ/Grand Rapids, NC * PD: Steve Williams MD: Eric Gray 2. GOOD LOU DOLLS "Big" 1. NORAH JONES "Down" 1. JACK JOHNSON "Flake" SHERYL CROW "Sun" JOHN MAYER "Body" UNCLE KRACKER "Time" SANTANA F BRANCH "Game"</p> <p>WVWV/Hagerstown, MD PD: Rick Alexander MD: Jeff Rozander SANTANA F BRANCH "Game"</p> <p>WVWV/Harrisburg, PA * PD: John O'Dea MD: Denny Logan 1. KELLY CLARKSON "Moment" 1. MICHELLE BRANCH "Goodbye" SANTANA F BRANCH "Game"</p> <p>WVWV/Hartford, CT * PD: Steve Sathary APD/MD: Jeanine Jersey 17. SANTANA F BRANCH "Game" 13. JOHN MAYER "Body" JIMMY EAT WORLD "Sweet" TRACY CHAPMAN "One" COLDPLAY "Place"</p> <p>WVWV/Idaho Falls, ID OM/MD: Bob O'Neil No Adds</p> <p>KHMX/Houston-Galveston, TX * PD: Marc Sherman 7. SANTANA F BRANCH "Game" 4. JOHN MAYER "Body" 1. COLDPLAY "Place"</p> <p>WVWV/Indianapolis, IN * OM/MD: Greg Dunkin MD: Jim Carone 3. SANTANA F BRANCH "Game"</p>	<p>WZPL/Indianapolis, IN * PD: Scott Sanders MD: Dave Decker TORI AMOS "Sorta" DISHWALLA "Devs" SANTANA F BRANCH "Game"</p> <p>KMXL/Las Vegas, NV * OM/MD: Cal Thomas APD/MD: Charles Fruge 21. SANTANA F BRANCH "Game"</p> <p>WVWV/Lexington-Fayette, KY * PD: Jill Meyer KELLY CLARKSON "Moment" PHIL COLLINS "Stop" SANTANA F BRANCH "Game"</p> <p>KURB/Little Rock, AR * PD: Randy Cain APD: Aaron Anthony NO DOUBT FLADY SAW "Underneath" SANTANA F BRANCH "Game"</p> <p>KYSR/Los Angeles, CA * PD: John Hays APD/MD: Chris Paik 20. SANTANA F BRANCH "Game"</p> <p>WVWV/Memphis, TN * OM: Jerry Dean PD/MD: Kramer No Adds</p> <p>WVWV/Memphis, TN * PD: Chris Taylor MD: Toni St. James 7. SANTANA F BRANCH "Game" 6. SUPERTRAMP "Breakin'" 4. STEREO FUSE "Everything" TORI AMOS "Sorta"</p> <p>WVWV/Milwaukee, WI * OM: Rick Belcher PD: Bob Walker 7. SANTANA F BRANCH "Game"</p> <p>WVWV/Milwaukee, WI * PD: Brian Kelly APD/MD: Mark Richards SANTANA F BRANCH "Game"</p> <p>KSTP/Minneapolis, MN * OM: Langston Peck MD: Jill Roen 35. SANTANA F BRANCH "Game"</p> <p>KOSS/Modesto, CA * PD: Max Miller MD: Donna Miller 2. SANTANA F BRANCH "Game" 1. DISHWALLA "Devs" 1. NO DOUBT FLADY SAW "Underneath"</p>	<p>WVWV/Monmouth-Ocean, NJ * PD: Darrin Smith MD: Brian Zymer 27. PINK "Just Like A Pill" 3. 3 DOORS DOWN "Stone"</p> <p>WVWV/Monmouth-Ocean, NJ * OM/MD: Lou Russo MD: Debbie Mazella DISHWALLA "Devs" NO DOUBT FLADY SAW "Underneath" SANTANA F BRANCH "Game"</p> <p>KCOU/Monterey-Salinas, CA * PD: Kelly Clark APD/MD: Jonny Hartwell SANTANA F BRANCH "Game"</p> <p>WVWV/Monterey-Salinas, CA * OM: Alan Hagge MD: Mike Nelson APD/MD: J.J. Riley DISHWALLA "Devs" DANN GLOVER "Over" JIMMY EAT WORLD "Sweet" LIFEHOUSE "Spin" SANTANA F BRANCH "Game"</p> <p>WVWV/Monterey-Salinas, CA * OM: Tim Roberts MD: Steve Marshall APD/MD: Jeff Wicks NINE DAYS "Good" SANTANA F BRANCH "Game"</p> <p>WVWV/Monterey-Salinas, CA * OM: Alan Hagge MD: Mike Nelson APD/MD: J.J. 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CAROL ARCHER
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Rate-A-Record, Rate-A-Wine: In Vino Veritas

□ A convention session that established parallels between music and wines

I appreciate insights about airplay criteria, but I've sensed, at past conventions, that programmers felt pressured to later add a record that they scored favorably during a panel. Sometimes programmers pulled their punches when it came to their opinions too. Rock Editor Cyndee Maxwell raised the bar last year when she introduced "Rate-a-Record, Rate-a-Wine" to the R&R Convention. I copped her idea this June, hoping to refocus the discussion in Smooth Jazz.

WNUA/WLIT/Chicago OM **Bob Kaake** is an oenophile — a wine connoisseur — and proved the perfect facilitator. The nominees for SJ Music Director of the Year — KTWW/Los Angeles' **Ralph Stewart**, WNUA/Chicago's **Carl Anderson**, WNWW/Cleveland's **Bernie Kimble**, KIFM/San Diego's **Kelly Cole** and KWJZ/Seattle's **Dianna Rose** — plus Broadcast Architecture MD **Ros Joseph**, who sat in for WJZZ/Philadelphia MD Joe Proke, comprised the panel.

I asked Prana Entertainment/Vision Marketing/Image Consultants founder **Leanne Meyers** to organize donations of wine for the event. Meyers, an oenophile herself, persuaded **Randy Kemner**, proprietor of the Wine Country, to donate five wines, which the panel and the audience would evaluate, along with 10 smooth jazz tracks, using Broadcast Architecture's MixMaster dial technology. BA's Rad Messick set base lines for all present, according to their roles in the session, professional affiliations and gender.

Double The Pleasure

Kaake opened with the observation that "Rate-a-Record, Rate-a-Wine" combines two pleasurable activities — listening to great new music and drinking good wine — and that he hoped to explore the subtle qualities shared by both.

"When we listen to new music at the station, sometimes we withhold the artist's name from one another, and what you learn is to judge your own palate," he said. "The same can be true when blind-tasting wine, because you can get a new appreciation for things you like, maybe a Chateau Latour, a wine that comes with expectation. You may taste it with a bias, just as one may listen to Richard Elliott or Sade with a bias.

"Today we'll taste and listen blind, so you might end up saying, 'I didn't know I liked that,' which is a good way to open how we think about, and

taste, music and wine."

Kaake used *The Wine Spectator's* 100-point scoring system for both the music and the wine. "If it's 'classic' — a great wine or a great record — give it 95 to 100. Ninety to 94 is 'superior' — it will age very well in a wine cellar or will stay in your record library a long time. Eighty-five to 89 is 'very good,' often where wine values can be found. Eighty to 84 is 'good' — solid and well-made. Seventy to 79 is 'average.'"

The first musical offering scored 79 overall, with strong agreement among radio and record attendees, each bestowing 81. Stewart said he liked the way the song built, its texture and lack of predictability. Kimble noted it set a nice mood and made him feel good.

Rose commented, "The groove hits you up front, but the rhythm track was a little too much, and I lost the key instruments. I couldn't sing it back to you now." A440 Music Group President **Kent Anderson** identified it as a solo project from **Michael Manson**, bassist for **Kirk Whalum** and **George Duke**, with **Brian Culbertson** on piano.

The second song, a sax track, scored an 87 from radio pros and a 76 from record execs. [Carl] Anderson said he "liked it from the get-go" and classified it as "in strong consideration for 'NUA.'" Cole said she also loved it immediately. Kimble agreed, calling it "a no-brainer." The track: **Euge Groove's** "Rewind" (Warner Bros.), likely the second single from Groove's sophomore release, *Play Date*.

Onto The Wine

Moving from the lightest to heavier, more complex wines, the first, **Miguel Torres' 2000 Sauvignon Blanc**, was evaluated at 69. Kaake characterized it as "grassy; crisp; great with seafood, such as oysters; a wonderful wine for summer and a vivid example of how people's tastes differ, just as with music."

One felt a frisson of excitement by the chorus of the third song, which was performed by an artist whose voice is hardwired into adults' consciousness — **Daryl Hall**. "Cab Driver" (Rhythm 'N Groove), from a forthcoming solo project, earned a 76 overall, and an 81 from radio. "I just grooved with the vocal," Kimble said. "I'm enamored by his voice."

Cole said, "I liked the arrangement, and I felt like an old friend had come to visit me." Anderson was more succinct: "Love it!"

Another white wine — a 2000 **Vendillac Bordeaux** — scored a 71, which prompted Kaake to say, "Very tasty! The first wine was sharper, but in the nose this one is rounder, more like a chardonnay."

The fourth song opened with deep grooves, hot guitar lines, B-3 figures and burning sax — an instrumental cover of **Steve Winwood's** "Roll With It" (GRP/VMG). The mystery of the ensemble's identity was unraveled by GRP VP/A&R **Bud Harner**, who explained that, in celebration of GRP's 20th anniversary, a comprehensive, two-disc compilation, *The Best Smooth Jazz Ever*, will include two new tracks performed by **Richard Elliot**, **David Benoit** and **Jeff Golub**, using the moniker **Group 3**.

Group 3 scored 78. Cole exclaimed, "I can't wait to see them live!" Kimble said it would have to grow on him. BA's Joseph added, "It's very, very familiar; I think it'll work."

"I liked the changes in the lead, which keep it mixed up," Stewart said. "Another test I always ask myself is, 'If I was driving down the road, would I turn this one up?' and I would."

Distinctive Lines, Distinctive Wines

Gabriela Anders' "Don't Stop Listening" (Warner Bros.) earned a 75 overall, but it was favored significantly more by programmers, who scored the sultry vocalist at 82. Kimble commented, "I argued with myself: 'I like it.' 'I don't like it.' In my office, I'll often listen 10 or 12 times



CD101.9 & BONEY ROCK JONES BEACH

It was an unforgettable night for so many reasons (just ask Warner Bros. VP of Jazz/Smooth Jazz Promotion **Deborah Lewow**), especially musical ones, when saxophonist **Boney James** played a gig for WQCD (CD101.9)/New York recently for the multitudes at Jones Beach. Pictured here basking in the post-performance afterglow are (l-r) WQCD OM **John Mullen**, **James**, 'QCD part-timer and Sirius employee **Sergio**, 'QCD PD **Charley Connolly** and **Lewow**.

before forming an opinion."

Cole said, "That's the kind of sound San Diego embraces. **Gabriela's** an artist who's done very well for us in the past. I'm ready to embrace it." Warner Jazz's **Deborah Lewow** described Anders' record as "Jill Scott meets Sade in Argentina."

The sixth song opened with distinctive guitar lines, scored a 70 and elicited a unanimous response. "I'm a sucker for that guitar sound," Anderson said. Cole commented, "It's not an easy song — it's a little more intelligent, if you will — but the brilliant instrumentation is obvious."

Stewart connected the dots: "It's like a good, solid, well-made wine: it's journeyman playing and would definitely be in my stack." Rose noted a possible contradiction: "It's great for P1s, not so great for P2s, but I'd definitely add it right away to our Sunday-night new-music specialty show."

Kaake joked, "That track, 'Module 103' (GRP/VMG), is by a real unknown, **Lee Ritenour**, but he shows a lot of potential."

The third wine was a rosé. Kaake drew the analogy to "a record somewhere in the middle or with a highly prominent ghost vocal." He explained it was a **Dominio de Eguren Spanish Protocolo**. "This is accessible," he said. "Some people wrongly look down on rosé, but it all depends on the food and the setting. This wine may have a lower alcohol content, which means you can drink more of it in hot weather without getting loopy."

Next was a vocal by one of the adult demographic's most recognizable and beloved singers — **Michael McDonald** on **Norman Brown's** "I Still Believe" (Warner Bros.), which scored 79. "Can I get this one to go?" Kimble asked. "Did I love it? Yeah! Am I going to play it? You bet!" Anderson added that McDonald does so well for Smooth Jazz, he's almost automatic. "Best of all," Rose emphasized, "it's McDonald doing a smooth jazz song, not AC."

Turning Point's "Wide Open Spaces" (A440), produced by **Brian Bromberg**, received a general score of 77; 80 from radio. Rose described it as "tannic, with a lot going on, even

though the groove was great." Stewart agreed, calling the tune "busy." Kimble said he grooved with its instrumentation and liked how it made him feel. Cole concurred: "It's so playful! The two leads are extremely complementary."

Finally, it was time for a red wine — a 1999 **Finca Luzon Spanish merlot**, which Kaake described as "lighter, very tasty, with a hint of strawberry — not dark, earthy, plummy or complex."

'An Instant Classic'

The penultimate song — **Al Jarreau's** duet with **Joe Cocker**, "Lost and Found" (GRP/VMG) — elicited ecstatic moans and "Oh, yeahs" from the crowd by the first bars of Cocker's vocal, then a roar filled the room when Jarreau's vocal hit in the second verse. Radio and records scored the song at 81 and 82, respectively, but the real action was on the panel.

Anderson held up his dial — a perfect 100 — and said, "Must add." Cole gave it the same score, and quoted an unnamed jock, saying, "I'm moist with anticipatory drool." "I can't follow that," Kimble said. Joseph simply displayed her digital dial — another perfect 100. Kaake added, "The facilitator is supposed to be impartial, but I've got to say, this one's an instant classic."

The last song, from **BWB** (**Braun, Whalum and Brown**), was a sensual version of "Ruby" (Warner Bros.) that scored a 68 with record people and a 75 with radio. "This represents what jazz is — a great interpretation of a classic song that takes it in a new direction than where it came from," Rose observed. "I really loved it!"

"I totally hear it and can imagine myself encouraging others to go back to listen more," Joseph offered. Kimble's assessment: "Stone killer." Cole asserted, "They made it their own." Anderson called the record "down-the-middle, center-core texture and sound, production and instrumentation — just stellar!"

To receive the Wine Country's informative newsletter, please call 800-505-5564. And get this: The Wine Country will ship your order. Now, that's the good life!

September 27, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SPECIAL EFX Cruise Control (Shanachie)	911	+37	131225	18	41/0
2	2	LARRY CARLTON Morning Magic (Warner Bros.)	838	+27	119549	18	40/0
3	3	NORMAN BROWN Just Chillin' (Warner Bros.)	837	+38	116284	15	42/0
4	4	KIM WATERS In The House (Shanachie)	792	+7	108619	21	37/0
6	5	EUGE GROOVE Slam Dunk (Warner Bros.)	766	+95	106186	14	42/0
7	6	KENNY G F/CHANTE MOORE One More Time (Arista)	622	+33	83899	8	40/0
8	7	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	621	+56	81810	16	37/0
5	8	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	618	-106	98294	20	37/0
10	9	FOURPLAY Rollin' (Bluebird/RCA Victor)	504	+28	77011	12	39/0
9	10	CHUCK LOEB Sarao (Shanachie)	502	+14	85466	14	37/0
12	11	NATALIE COLE Tell Me All About It (GRP/VMG)	455	+72	56948	4	34/2
15	12	GREG ADAMS Roadhouse (Blue Note)	423	+57	54972	13	35/0
17	13	JEFF GOLUB Cold Duck Time (GRP/VMG)	410	+73	61497	8	34/1
14	14	RICHARD ELLIOT Q.T. (GRP/VMG)	408	+39	71490	8	36/2
16	15	JOE MCBRIDE Woke Up This Morning (Heads Up)	369	+3	37359	16	30/1
18	16	DAVID BENOIT Then The Morning Comes (GRP/VMG)	359	+26	60677	10	28/0
11	17	JONATHAN BUTLER Wake Up (Warner Bros.)	356	-38	50909	14	31/0
19	18	BRIAN CULBERTSON Without Your Love (Warner Bros.)	318	-10	29301	20	26/0
22	19	AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	312	+59	24131	5	22/0
21	20	STEVE OLIVER High Noon (Native Language)	311	+40	40411	4	29/2
20	21	LUTHER VANDROSS I'd Rather (J)	299	+13	35860	17	21/1
25	22	CHRIS BOTTI Lisa (Columbia)	247	+25	33595	8	22/0
23	23	MICHAEL MANSON Outer Drive (A440 Music Group)	241	-11	32407	5	23/1
26	24	MAYSA Friendly Pressure (N-Coded)	210	+5	23330	3	17/1
27	25	JEFF KASHIWA 3-Day Weekend (Native Language)	207	+11	12852	8	19/0
30	26	PETER WHITE Who's That Lady? (Columbia)	196	+45	36473	2	24/5
24	27	SADE Somebody Already Broke My... (Epic)	189	-56	25647	15	13/0
Debut	28	BOB JAMES Morning, Noon & Night (Warner Bros.)	187	+37	17523	1	20/3
29	29	STEVE COLE Off Broadway (Warner Bros.)	185	+23	33625	2	22/5
—	30	MARILYN SCOTT Loving You (Prana)	163	+21	7172	1	10/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

MARION MEADOWS Tales Of A Gypsy (Heads Up)
Total Plays: 154, Total Stations: 16, Adds: 2

NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)
Total Plays: 135, Total Stations: 11, Adds: 0

LEE RITENOUR Module 105 (GRP/VMG)
Total Plays: 134, Total Stations: 13, Adds: 0

MARC ANTDINE Cruisin' (GRP/VMG)
Total Plays: 124, Total Stations: 11, Adds: 0

PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)
Total Plays: 122, Total Stations: 6, Adds: 0

GROUP 3 Roll With It (GRP/VMG)
Total Plays: 117, Total Stations: 12, Adds: 0

PIECES OF A DREAM Turning It Up (Heads Up)
Total Plays: 116, Total Stations: 12, Adds: 1

KEN NAVARRO Healing Hands (Shanachie)
Total Plays: 108, Total Stations: 11, Adds: 0

BWB Groovin' (Warner Bros.)
Total Plays: 102, Total Stations: 19, Adds: 9

RUSS FREEMAN Brighter Day (Peak)
Total Plays: 98, Total Stations: 9, Adds: 0

Most Added

ARTIST TITLE LABEL(S)	ADDS
BWB Groovin' (Warner Bros.)	9
JOAN OSBORNE I'll Be Around (Compendia)	6
PETER WHITE Who's That Lady? (Columbia)	5
STEVE COLE Off Broadway (Warner Bros.)	5
BONA FIDE Willie Don (N-Coded)	4
3RD FORCE F/TOM SCOTT Young Again (Higher Octave)	4
BOB JAMES Morning, Noon & Night (Warner Bros.)	3
RICHARD ELLIOT Q.T. (GRP/VMG)	2
NATALIE COLE Tell Me All About It (GRP/VMG)	2
STEVE OLIVER High Noon (Native Language)	2
MARION MEADOWS Tales Of A Gypsy (Heads Up)	2
RICK DERRINGER Jazzy Koo (Rock And Roll...) (Big3)	2
BONEY JAMES Grand Central (Warner Bros.)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EUGE GROOVE Slam Dunk (Warner Bros.)	+95
JEFF GOLUB Cold Duck Time (GRP/VMG)	+73
BWB Groovin' (Warner Bros.)	+72
AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	+59
GREG ADAMS Roadhouse (Blue Note)	+57
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	+56
NATALIE COLE Tell Me All About It (GRP/VMG)	+56
PETER WHITE Who's That Lady? (Columbia)	+45
RICK DERRINGER Jazzy Koo (Rock And Roll...) (Big3)	+42
STEVE OLIVER High Noon (Native Language)	+40

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NORAH JONES Don't Know Why (Blue Note/Virgin)	358
DOWN TO THE BONE Electra Glide (GRP/VMG)	318
JOYCE COOLING Daddy-O (GRP/VMG)	301
BONEY JAMES RPM (Warner Bros.)	254
CRAIG CHAQUICO Luminosa (Higher Octave)	217
PETER WHITE Bueno Funk (Columbia)	127
BRAXTON BROTHERS Whenever I See You (Peak)	126
STEVE COLE So Into You (Atlantic)	97
ERIC MARIENTHAL Lefty's Lounge (Peak)	97
GREGG KARUKAS Night Shift (N-Coded)	90
JEFF GOLUB Cut The Cake (GRP/VMG)	86
JIMMY SOMMERS Lowdown (Higher Octave)	84
BOZ SCAGGS Miss Riddle (Virgin)	70
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	49
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	48
PIECES OF A DREAM Night Vision (Heads Up)	48

Songs ranked by total plays



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features Gerald Albright, Hubert Laws,
Patrice Rushen and more

Radio Promotion: All That Jazz 310-395-6995



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How convenient it is for me to live where it's possible, without driving too far, to compare five outstanding — and distinctly different — Smooth Jazz stations, as I did last weekend. I heard KTWW (The Wave)/Los Angeles; KMGQ (Magic)/Santa Barbara, CA; KJZZ/Palm Springs, CA (a JRN affiliate); KSBR/Mission Viejo, CA; and KIFM/San Diego. • I listened to lots of Smooth Jazz radio, but I was also armed with a variety of other diversions. My CDs included an advance of BWB's *Groovin'* (Warner Bros.), plus the trio's mind-bending Electronic Promotion Kit. My stash also contained a personal fave of some time, the phenomenal *Verve Remixed* CD. The collection, already a sales smash, includes Dinah Washington's cover of Louis Jordan's "Is You Is or Is You Ain't My Baby" — fresh, exciting, hip and smooth! — remixed by Rae & Christian, plus a couple of fabulous chill compilation CDs put together by Frank Cody.

BWB's "Groovin'" (Warner Bros.) is No. 1 Most Added with nine adds, including WNUA/Chicago — plus, it's No. 2 Most Increased. A remarkable album (with an illuminating, inspiring Electronic Promotion Kit that I pray is included on commercial copies), *Groovin'* marks a significant artistic turning point for BWB. It's easy to imagine Platinum. No hype; just listen and watch ... Joan Osborne's "I'll Be Around" (Compendium) earns six adds, including WNUA, for second Most Added. To me, her CD *How Sweet It Is* is a revelation ... The chart's as stagnant as a mangrove swamp, with many tracks bulleted but stuck or gaining merely one point. But exceptions are exceptional for very good reason. (Hint: Pop quiz on this topic soon; please give this subject some thought, because it'd be a shame to hold anyone back and make them repeat a grade) ... **Greg Adams'** "Roadhouse" (Blue Note) jumps 15-12* ... **Jeff Golub's** "Cold Duck Time" (GRP/VMG): No. 1 Most Increased, rising four positions to 13* and finally added in Detroit ... **Al Jarreau and Joe Cocker's** "Lost and Found" (GRP/VMG) picks up steam and jumps 22-19*. Sorry, but I reject *completely* some programmers' reasons for resisting this tailor-made classic track ... **Chris Botti's** "Lisa" (Columbia) climbs 25-22* ... **Maysa's** "Friendly Pressure" (N-Coded) moves 26-24*, and, with his new add, **WLVE/Miami** PD Rich McMillan joins esteemed programming colleagues in Chicago, New York and Washington, DC, among other markets ... Among the Most Added, **Peter White's** "Who's That Lady" (Columbia) climbs 30-26*. His five new adds include 'LVE and **WNWV/Cleveland** ... **Steve Cole's** "Off Broadway" (Warner Bros.) also earns five new adds, San Diego, Dallas and Tampa among them ... More soon about *Rendezvous Records'* debut release, *Golden Slumbers*, but over the past several weeks **Dave Koz's** lullaby project has reached No. 1 and hovered in Amazon.com's children's top five based on prerelease orders. Wow, way to launch!



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD/MD: Tim Durkee BONA FIDE: White BRAKTON BROTHERS: Like STEVE OLIVER: High	KOAS/Las Vegas, NV DM: Vic Clemons PD/MD: Erik Foxix JOAN OSBORNE: Around PHIL COLLINS: Stop	KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones PETER WHITE: Lady
KRQS/Albuquerque, NM PD: Paul Lavale MD: Jeff Young No Adds	WJZN/Memphis, TN PD: Norm Miller 3RD FORCE/TOM SCOTT: Young MAXIM WOODS: Gypsy BONA FIDE: White BROWN & McDONALD: Believe	WSSM/St. Louis, MO DM: Mark Edwards PD: David Myers NORAH JONES: Come
KNK/Anchorage, AK DM/MD: Aaron Wallender MD: Jennifer Summers No Adds	WLVE/Miami, FL PD: Rich McMillan PETER WHITE: Lady MAYSA: Pressure P E C E S OF A DREAM: Tur	KBZN/Salt Lake City, UT PD/MD: Rob Riesen BWB: Groov
KSMJ/Bakersfield, CA PD/MD: Chris Townshend BONA FIDE: White PETER WHITE: Lady	WJZI/Milwaukee, WI DM/MD: Steve Scott 24 SPANG OMBROCCO: L. in nasa 8 BWB: Groovin' STEVE COLE: Off	KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole STEVE COLE: Off RICK DERRINGER: Jazz
WNUA/Chicago, IL DM: Bob Kaake PD: Steve Stiles BWB: Groov JOAN OSBORNE: Around	KSBR/Mission Viejo, CA DM/MD: Terry Wedel MD: Logan Parris No Adds	KKSF/San Francisco, CA APD/MD: Samantha Wiedmann No Adds
WNWV/Cleveland, OH PD/MD: Bernie Kimble 11 JOE MCBRIDE: Morning 10 BRAKTON BROTHERS: See 5 PETER WHITE: Lady BONEY JAMES: Come	KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff 3RD FORCE/TOM SCOTT: Young BWB: Groov JOAN OSBORNE: Around	KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer RICHARD ELLOTT: Q KATIE COLE: Ten
WJZA/Columbus, OH DM/MD: Bill Harman APD: Gary Wolter JOAN OSBORNE: Around 3RD FORCE/TOM SCOTT: Young ANDRE WARD: Together	WQCD/New York, NY DM: John Mullen PD/MD: Charley Connolly RICK DERRINGER: Jazz BONA FIDE: White	KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 2 BOB JAMES: Noon
KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael STEVE L. E. Off LA A E C D E Ten	WJCD/Norfolk, VA DM: Daisy Davis APD/MD: Larry Hollowell MAXIM WOODS: Gypsy BWB: Groov	KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose ALICIA KEYS: Faber
KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor No Adds	WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James BONEY AMES: Come GEORGE DUKE: Chosen ARDRE KING: Gong	WEIB/Springfield, MA PD: Ben Casby MD: Darrel Gitting 10 TOMA WOODS: Databk 3RD FORCE/TOM SCOTT: Y JOAN OSBORNE: A COMPILE: Come
WVMV/Detroit, MI PD: Tom Stecker MD: Sandy Kovach L'UXUB: Off	WJZ/Philadelphia, PA DM: Anne Gress PD: Michael Tozzi MD: Joe Proke No Adds	WSJT/Tampa, FL DM/MD: Ross Block MD: Kathy Curtis BWB: Groov STEVE COLE: Off MICHAEL WANSON: D
KUJZ/Eugene, OR PD: Chris Crowley GATO BARBERI: Shadow BOB JAMES: Noon	KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Grey Morgan 11 RICHARD ELLOTT: Q 8 TENA: Only 6 CE NE DIOM: Day	WJZW/Washington, DC DM: Kenny King PD: Carl Anderson STEVE OLIVER: High
KEZL/Fresno, CA DM: Scott Keith PD/MD: J. Weidenheimer BWB: Groov	KJZS/Reno, NV PD: Jay Davis 16 JOAN OSBORNE: Around 11 BOB JAMES: Noon 6 THOM ROTELLA: Like 6 BWB: Groovin'	JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart No Adds
WYJZ/Indianapolis, IN PD/MD: Carl Frye STEVE COLE: Off PETER WHITE: Lady	WJZV/Richmond, VA DM/MD: Tommy Fleming 13 LUTHER VALDROSS: Rupa	42 Total Reporters 39 Current Indicator Playlists Did Not Report, Playlist Frozen (3): WJZZ/Atlanta, GA KJCD/Denver-Boulder, CO KTWW/Los Angeles, CA
KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase BWB: Groov		



Three Keys Music
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Michael Lington
 His new Three Keys Release:
 "Everything Must Change"

First Single "Still Thinking of You"
 Going For Adds October 7, 2002
 Radio Promotion By: All That Jazz

Jaared "Ibiza" Featuring Ken Navarro
 Off the new album *Hangtime* on radio now!
 In stores & on tour October 1, 2002

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 Returns to smooth jazz with "Joyful"
 First single ships early November
 In Stores November 19, 2002

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Smooth Jazz Playlists

MARKET #1
WDCD/New York
Emmis
(212) 352-1019
Connelly
12c Cumc 1,871,200

Smooth Jazz
CD 101.9

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
25	24	24	RICHARD ELLIOT/D	27552
20	24	24	CHUCK LOEB/Sara	27552
24	24	24	SPECIAL EP/Cruise Control	27552
25	23	23	KIM WATERS/In The House	26404
21	23	23	DAVID BENIOIT/Then This Morning	26404
21	23	23	GERALD ALBRIGHT/Am I No Stoppin'	26404
22	22	22	LARRY CARLTON/Morning Magic	25256
15	19	19	GROUP 3/90/It's In The House	20664
15	17	17	FOURPLAY/Roller	19516
17	17	17	NESTOR TORRES/Rhythm Is Gonna	19516
8	16	16	PETER WHITE/Who's That Lady?	18368
16	16	16	NORMAN BROWN/Just Chillin'	18368
9	16	16	JONATHAN BUTLER/Wake Up	9184
8	16	16	GREG ADAMS/Roadhouse	9184
8	16	16	CHRIS BOTT/Lisa	9184
8	16	16	JEFF GOLUB/Cold Duck Time	9184
8	16	16	KEN NAVARRO/Healing Hands	9184
8	16	16	ANDRE WARD/Neighbors	9184
8	16	16	LEE RITENOUR/Smoke 105	9184
7	16	16	KENNY G F.C. MOORE/One More Time	8036
7	16	16	NATALIE COLE/Tell Me All About It	8036
7	16	16	MAYS/Am I No Stoppin'	8036
7	16	16	STEVE OLIVER/High Noon	8036
7	16	16	WARREN HILL/September Morning	8036
7	16	16	EUCE GROOVE/Slam Dunk	8036
7	16	16	JOE MCBRIDE/Wake Up This Morning	8036
6	16	16	BOB BALDWIN/She's Single	6888
5	16	16	RICK DERRINGER/Jazzy Koo	5740
-	-	-	BONA FIDE/White Don	0

MARKET #3
WNUA/Chicago
Clear Channel
(312) 463-9550
Sales
12c Cumc 871,100

WNIA 95.5
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	25	25	EUCE GROOVE/Slam Dunk	13450
20	25	25	NORMAN BROWN/Just Chillin'	13450
24	24	24	JOE SAMPLEX/Who's That Lady?	12812
22	24	24	PAUL HARDCASTLE/Desire	12912
9	19	19	JEFF GOLUB/Cold Duck Time	10222
14	19	19	FOURPLAY/Roller	10222
19	18	18	SPECIAL EP/Cruise Control	9684
19	17	17	STEVE OLIVER/High Noon	9146
10	17	17	CHUCK LOEB/Sara	9146
10	14	14	MICHAEL MANSON/Outer Drive	7532
12	12	12	MARION MEADOWS/Tales Of A Gypsy	6456
12	12	12	JARREAU & COCKER/Lost And Found	6456
12	12	12	STEVE OLIVER/High Noon	6456
11	12	12	NATALIE COLE/Tell Me All About It	6456
10	11	11	PETER WHITE/Who's That Lady?	5918
12	10	10	KENNY G F.C. MOORE/One More Time	5380
-	10	10	BONA FIDE/White Don	0
11	9	9	WHALIM F/White Play With Fire	4842
12	9	9	BOZ SCAGGS/Miss Riddle	4842
9	9	9	GREG ADAMS/Roadhouse	4842
12	8	8	REMY SHAND/Take A Message	4304
10	8	8	JONATHAN BUTLER/Wake Up	4304
-	7	7	MAYS/Am I No Stoppin'	3766
-	7	7	STEVE OLIVER/High Noon	0
-	-	-	JOAN OSBORNE/It's Be Around	0

MARKET #4
KKSF/San Francisco
Clear Channel
(415) 975-5555
Wiedmann
12c Cumc 577,000

KKSF 103.7
SMOOTH JAZZ

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	20	20	CHUCK LOEB/Sara	8176
27	25	25	NORMAN BROWN/Just Chillin'	7592
25	25	25	EUCE GROOVE/Slam Dunk	7592
24	25	25	JOYCE COOLING/Daddy-O	7592
27	25	25	JEFF GOLUB/Cold Duck Time	7300
27	25	25	WALTER BEASLY/Good Times	7300
16	17	17	KENNY G F.C. MOORE/One More Time	4964
16	16	16	JOE SAMPLEX/Who's That Lady?	4572
15	15	15	DIDD/Thankyou	4380
15	15	15	RUSS FREEMAN/Brighter Day	4380
5	15	15	BWB/Groovin'	4380
16	15	15	GREG ADAMS/Roadhouse	4380
16	15	15	NORAH JONES/Don't Know Why	4380
15	15	15	PETER WHITE/Who's That Lady?	4380
14	15	15	KENNY G F.C. MOORE/One More Time	4380
16	15	15	SADE/Somebody Already	4380
11	14	14	CRAG CHAIQUIC/Lumina	4088
11	14	14	NORMAN BROWN/Just Chillin'	4088
11	14	14	SPECIAL EP/Cruise Control	4088
17	12	12	REMY SHAND/Take A Message	3504
10	12	12	JONATHAN BUTLER/Wake Up	2628
-	-	-	PETER WHITE/Who's That Lady?	0

MARKET #5
KDAI/Dallas-Ft. Worth
Infinity
(214) 526-9870
Todd/Michael
12c Cumc 351,600

ASIS 107.5
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28	28	NORMAN BROWN/Just Chillin'	6244
28	28	28	SPECIAL EP/Cruise Control	6244
27	28	28	STEVE OLIVER/High Noon	6244
23	27	27	PETER WHITE/Who's That Lady?	5798
20	26	26	JOE SAMPLEX/Who's That Lady?	5798
27	26	26	JOYCE COOLING/Daddy-O	5798
16	18	18	SADE/Somebody Already	4014
17	16	16	KENNY G F.C. MOORE/One More Time	3568
17	16	16	LUTHER VANDROSS/I'd Rather	3568
15	15	15	NORAH JONES/Don't Know Why	3568
10	15	15	BOYZ II MEN/The Color Of Love	3122
12	14	14	LARRY CARLTON/Morning Magic	3122
12	14	14	STEVE OLIVER/High Noon	2899
12	13	13	RICHARD ELLIOT/D	2899
12	13	13	GERALD ALBRIGHT/Am I No Stoppin'	2899
13	12	12	STEVE OLIVER/High Noon	2676
13	12	12	KIM WATERS/In The House	2676
12	12	12	EUCE GROOVE/Slam Dunk	2676
11	12	12	JOE MCBRIDE/Wake Up This Morning	2453
11	11	11	BONEY JAMES/RPM	2453
11	11	11	JIMMY SOMMER/Slowdown	2453
11	11	11	JOSEPH WILSON/Can't Find My Way	2453
12	11	11	PIECES OF A DREAM/Turning It Up	2453
12	10	10	DOWN TO THE BONE/Electra Glide	2453
-	-	-	BWB/Groovin'	446
-	-	-	STEVE OLIVER/High Noon	0
-	-	-	NATALIE COLE/Tell Me All About It	0

MARKET #6
WJZZ/Philadelphia
Clear Channel
(215) 506-1200
Tozz/Proks
12c Cumc 667,800

Smooth Jazz
wjzz 106.1

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28	28	WARREN HILL/Fallen	12628
28	28	28	LARRY CARLTON/Morning Magic	12628
28	28	28	RICHARD ELLIOT/D	12628
25	25	25	KIM WATERS/In The House	11275
25	25	25	SPECIAL EP/Cruise Control	11275
25	25	25	JEFF GOLUB/Cold Duck Time	11275
25	25	25	KENNY G F.C. MOORE/One More Time	9020
20	25	25	BOYZ II MEN/The Color Of Love	9020
18	25	25	LUTHER VANDROSS/I'd Rather	8178
15	25	25	NORAH JONES/Don't Know Why	6165
14	25	25	MARC ANTONIO/Cruzin'	6165
14	25	25	JOE SAMPLEX/Who's That Lady?	6165
14	25	25	BOYZ II MEN/The Color Of Love	6165
14	25	25	LARRY CARLTON/Morning Magic	6165
14	25	25	STEVE OLIVER/High Noon	6165
14	25	25	RICHARD ELLIOT/D	6165
14	25	25	BRIAN CULBERTSON/Without Your Love	6314
12	25	25	JEFF KASH/WA/3-Day Weekend	5412
12	25	25	EUCE GROOVE/Slam Dunk	5412
12	25	25	GERALD ALBRIGHT/Am I No Stoppin'	5412
12	25	25	RICHARD ELLIOT/D	5412
12	25	25	GROUP 3/90/It's In The House	4961
11	25	25	WARREN HILL/September Morning	4961
10	25	25	STEVE OLIVER/High Noon	4510
10	25	25	JOE MCBRIDE/Wake Up This Morning	4510

MARKET #7
WJZZ/Washington, DC
ABC
(202) 855-2300
Anderson
12c Cumc 408,200

Smooth Jazz
105.9

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28	28	PAUL HARDCASTLE/Desire	7900
28	28	28	WHALIM F/White Play With Fire	7900
27	28	28	KIM WATERS/In The House	7900
28	28	28	JOE SAMPLEX/Who's That Lady?	7900
27	27	27	JOYCE COOLING/Daddy-O	6520
26	26	26	NORMAN BROWN/Just Chillin'	6520
14	26	26	NORAH JONES/Don't Know Why	3559
16	24	24	MAYS/Am I No Stoppin'	3559
16	24	24	BOZ SCAGGS/Miss Riddle	3559
16	24	24	KENNY G F.C. MOORE/One More Time	3559
16	24	24	JARREAU & COCKER/Lost And Found	3559
11	24	24	PIECES OF A DREAM/Turning It Up	3033
12	24	24	LUTHER VANDROSS/I'd Rather	3033
10	24	24	EUCE GROOVE/Slam Dunk	3033
11	23	23	STEVE OLIVER/High Noon	3033
11	23	23	LARRY CARLTON/Morning Magic	3033
11	23	23	KEN NAVARRO/Healing Hands	3033
11	23	23	BONEY JAMES/RPM	3033
10	23	23	PETER WHITE/Who's That Lady?	3033
11	23	23	RICHARD ELLIOT/D	3033
11	23	23	JOE MCBRIDE/Wake Up This Morning	3033
11	23	23	GERALD ALBRIGHT/Am I No Stoppin'	3033
-	-	-	STEVE OLIVER/High Noon	0

MARKET #10
WVMT/Detroit
Infinity
(248) 855-5100
Sikora/Kovach
12c Cumc 484,700

106.7
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
18	23	23	SPECIAL EP/Cruise Control	7314
20	22	22	NORMAN BROWN/Just Chillin'	6996
22	20	20	CRAG CHAIQUIC/Lumina	6360
21	20	20	LARRY CARLTON/Morning Magic	6360
21	20	20	JOYCE COOLING/Daddy-O	6360
22	15	15	JOE SAMPLEX/Who's That Lady?	4770
9	13	13	GREG ADAMS/Roadhouse	4134
11	12	12	ERIC MARIENTHAL/Let's Be Friends	3816
10	11	11	KENNY G F.C. MOORE/One More Time	3498
10	11	11	GREG KARUKAS/Night Shift	3498
10	11	11	PIECES OF A DREAM/Turning It Up	3498
11	11	11	GERALD ALBRIGHT/Am I No Stoppin'	3498
10	11	11	KIM WATERS/In The House	3498
10	11	11	JEFF GOLUB/Cold Duck Time	3498
10	11	11	FOURPLAY/Roller	3498
10	11	11	GREG ADAMS/Roadhouse	3498
10	11	11	JONATHAN BUTLER/Wake Up	3498
10	11	11	NATALIE COLE/Tell Me All About It	3498
10	11	11	JIMMY SOMMER/Slowdown	3498
10	11	11	JOYCE COOLING/Daddy-O	3180
9	10	10	JONATHAN BUTLER/Wake Up	3180
9	10	10	PETER WHITE/Who's That Lady?	3180
10	9	9	RICHARD ELLIOT/D	3180
10	9	9	BOYZ II MEN/The Color Of Love	2862
9	9	9	SADE/Somebody Already	2862
9	9	9	CHRIS BOTT/Lisa	2862
9	9	9	LUTHER VANDROSS/I'd Rather	2862
12	9	9	JOE MCBRIDE/Wake Up This Morning	2862
10	9	9	FOURPLAY/Roller	2862
9	9	9	CHUCK LOEB/Sara	2862

MARKET #12
WLVE/Miami
Clear Channel
(561) 982-2000
Nikola/Kovach
12c Cumc 348,800

106.9
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	27	27	KIM WATERS/In The House	5886
26	27	27	NORMAN BROWN/Just Chillin'	5886
27	27	27	SPECIAL EP/Cruise Control	5886
27	27	27	JOYCE COOLING/Daddy-O	5886
26	27	27	JOE SAMPLEX/Who's That Lady?	5886
26	27	27	NORMAN BROWN/Just Chillin'	5014
14	26	26	KENNY G F.C. MOORE/One More Time	3488
15	26	26	LUTHER VANDROSS/I'd Rather	3488
15	26	26	NATALIE COLE/Tell Me All About It	3270
17	15	15	JARREAU & COCKER/Lost And Found	3270
22	12	12	BONEY JAMES/RPM	2516
11	22	22	GERALD ALBRIGHT/Am I No Stoppin'	2398
10	22	22	MICHAEL MANSON/Outer Drive	2398
10	22	22	JEFF GOLUB/Cold Duck Time	2180
10	22	22	FOURPLAY/Roller	2180
10	22	22	GREG ADAMS/Roadhouse	2180
10	22	22	JONATHAN BUTLER/Wake Up	2180
10	22	22	NATALIE COLE/Tell Me All About It	2180
10	22	22	EUCE GROOVE/Slam Dunk	2180
10	22	22	GERALD ALBRIGHT/Am I No Stoppin'	2180
10	22	22	DOWN TO THE BONE/Electra Glide	2180
10	22	22	RICHARD ELLIOT/D	1962
9	22	22	PETER WHITE/Who's That Lady?	1962
9	22	22	CHUCK LOEB/Sara	1962
-	-	-	PETER WHITE/Who's That Lady?	0
-	-	-	MAYS/Am I No Stoppin'	0
-	-	-	PIECES OF A DREAM/Turning It Up	0

MARKET #14
KWJZ/Seattle-Tacoma
Sundance
(206) 373-5536
Hanson/Kovach
12c Cumc 227,300

98.9
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
7	28	28	KIM WATERS/In The House	4592
20	28	28	DAVID BENIOIT/Then This Morning	4592
10	26	26	CRAG CHAIQUIC/Lumina	4264
26	26	26	EUCE GROOVE/Slam Dunk	4264
26	26	26	JOE MCBRIDE/Wake Up This Morning	4264
26	26	26	LARRY CARLTON/Morning Magic	4264
14	26	26	NATALIE COLE/Tell Me All About It	2952
16	24	24	ALICIA KEYS/Fallen	2624
16	24	24	BROWN & MCDONALD/Still Believe	2624
16	24	24	SADE/Somebody Already	2296
15	24	24	NORAH JONES/Don't Know Why	2132
25	12	12	JONATHAN BUTLER/Wake Up	1968
27	11	11	JOYCE COOLING/Daddy-O	1804
10	11	11	JOE SAMPLEX/Who's That Lady?	1804
11	11	11	TONY CRISP/Don't Leave This Way	1804
11	11	11	JOE MCBRIDE/Wake Up This Morning	1804
11	11	11	RICK BRAUN/Groove's Groove	1804
11	11	11	DAVE KOLZ/Is On The Way	1640
10	11	11	BONEY JAMES/RPM	1640
10	11	11	NORMAN BROWN/Just Chillin'	1640
10	11	11	GERALD ALBRIGHT/Am I No Stoppin'	1640



CYNDEE MAXWELL
cmaxwell@radioandrecords.com

Rock Fans Lead Action-Packed Lives

■ The latest Scarborough research on audience lifestyle

Scarborough Research has released its latest national radio study for the Rock format, and some of the results are on par with what one would expect from Rock listeners — such as a high level of participation in extreme sports. But two surprising results of the research show that income levels are higher than one might expect from the Rock audience and that the average Rock listener falls into the 18-34 demo. So much for worrying about those upper demos, huh?

What follows is what Scarborough uncovered. The information provides a bevy of sales opportunities for enterprising radio sales execs. Rock fans lead action-packed lives, with adult Rock listeners attending entertainment and sporting events and participating in recreational sports at a rate well above the norm. Adult Rock listeners surveyed came from format categories listed as Album Adult Alternative, Album-Oriented Rock, Alternative, Classic Rock, New Rock, '70s/Classic Hits and '70s Rock.

Living In Extreme Days

Adult Rock listeners are 84% more likely than the norm to engage in extreme sports (bungee jumping, sky surfing, etc.), 47% more likely to own a motorcycle and 12% more likely to own a personal watercraft or powerboat. They are also 53% more likely

Rock listeners are 58% more likely to fall into the Generation X age group of 18-34 adults.

than the average person to play a team sport (softball, soccer, etc.).

When Rock radio fans are not participating in sporting or entertainment activities, they are attending events geared around them. The national study indicates that Rock listeners are 45% more likely than the norm to attend CART, NASCAR or Indy Racing/IRL events; 45% more likely than

the average person to go to comedy clubs; and 31% more likely than the norm to attend professional sporting events. They are also 24% more likely than the average consumer to attend a movie within the first two weeks of its opening. Naturally, Rock fans also enjoy seeing their favorite groups in person, and 25% of Rock listeners have attended a rock concert in the past 12 months.

But even rolling stones must have homes. On a national level, 25% of American adults 18 and older have listened to Rock radio in the past week. When it comes to concentrations of Rock fans, Minneapolis and Syracuse top the charts, with 38% of listeners tuning in to the Rock format. Other high-ranking markets include Boston (37%) and Denver (35%). The markets with the lowest penetration of Rock listeners are Honolulu (11%); Charleston, WV (15%); and Raleigh, San Antonio and Miami (all at 18%).

Perhaps one reason Rock fans are so active is that they know how to bring in the dough. Rock listeners are 25% more likely than average to have a household income of \$75,000 or more and rank above the national average, with over half (51%) investing in stocks, mutual funds or both. Nearly two-thirds of Rock listeners are male, (61%) and, surprisingly, the listeners are 58% more likely to fall into the Generation X age group of 18-34 adults.

Targeted Advertiser Opportunities

According to the study, Rock fans display many distinct purchasing preferences that offer targeted opportunities for advertisers. For instance, active Rock fans work up a mighty thirst and consume large amounts of regular soft drinks. They are 43% more likely than the average consumer to drink Mountain Dew and 27% more likely to consume Dr. Pepper most often.

Rock listeners also like to grab a bite on the go, eating at fast-food res-

Where Does Rock Live?

The following chart shows the percentage of Rock radio listeners by Designated Market Area. On a national level, the format takes 25% of the listening audience.

Market	Percentage	Market	Percentage
Minneapolis-St. Paul	38%	Knoxville	26%
Syracuse	38%	Roanoke, VA	26%
Boston	37%	Wilkes Barre	26%
Denver	35%	Louisville	26%
Salt Lake City	34%	Washington, DC	25%
Pittsburgh	34%	Oklahoma City	25%
Grand Rapids	34%	Kansas City	25%
Philadelphia	34%	Atlanta	25%
Austin	34%	Houston	25%
Providence	34%	Charlotte	25%
Indianapolis	33%	Los Angeles	24%
Albany, NY	32%	Baltimore	24%
San Diego	32%	Chicago	24%
Cincinnati	31%	Mobile	23%
Buffalo	31%	Memphis	23%
Las Vegas	31%	Greensboro	23%
St. Louis	31%	Orlando	23%
Portland, OR	30%	Richmond	23%
Tucson	30%	New Orleans	22%
Albuquerque	30%	Ft. Myers	22%
Dayton	30%	Dallas	22%
Hartford	30%	Birmingham	22%
Flint, MI	30%	Harrisburg	21%
San Francisco	29%	Sacramento	21%
Tulsa	29%	West Palm Beach	21%
Rochester, NY	29%	Wichita	20%
Toledo	29%	New York	20%
Milwaukee	29%	Greenville, SC	20%
Seattle	28%	Tampa	19%
Phoenix	28%	Fresno	19%
Spokane	28%	Des Moines	19%
Norfolk	28%	Jacksonville	19%
Detroit	28%	Miami	18%
Lexington	27%	San Antonio	18%
Columbus, OH	27%	Raleigh	18%
El Paso	27%	Charleston, WV	15%
Nashville	27%	Honolulu	11%
Cleveland	26%		

taurants an average of six or more times a month while nearly one-fourth consume fast food 10 or more times a month. Despite their love of soft drinks and fast food, rockers are determined to stay in shape: They are 30% more likely than the norm to belong to a health club.

"The Rock radio format fan is an active person who likes to be engaged," notes **Howard Goldberg, Sr. VP/Radio** at Scarborough Research. "On-air advertising, event sponsorships, interactive promotions and other off-air vehicles are strong outlets for targeting these consumers. This format, which reaches younger, upwardly mobile adults, provides the building blocks for an advertiser to establish brand loyalty, especially as the listeners' socioeconomic status changes."

The fine print: Scarborough Research serves a client base of radio and TV stations, cable systems, newspapers, advertisers, agencies, sports teams and leagues, Internet companies and out-of-home media. Over 200,000 adults 18+ are interviewed annually, and reports are issued twice a year that examine a variety of con-

sumer characteristics, including online and offline consumer purchasing patterns, traditional and nontraditional media use, detailed demographics and lifestyle activities. Scarborough Research is a joint venture between Arbitron and VNU.

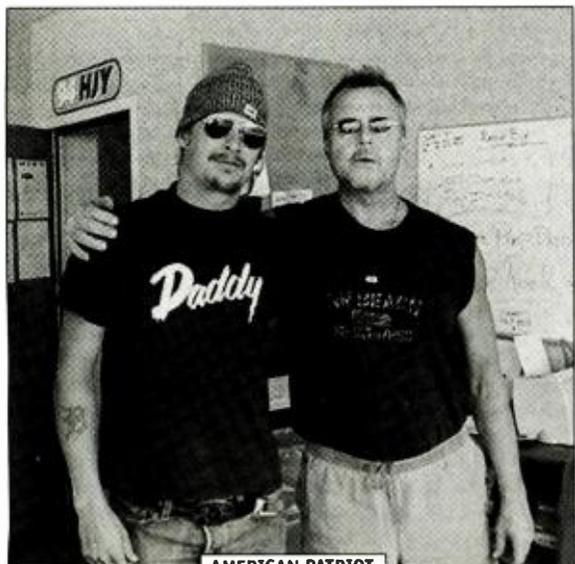
Media measurement information: The data for this study was compiled from the 2001 Scarborough USA+ Release 2. Scarborough USA+ is the aggregate of the 75 local markets that Scarborough surveys, along with an additional sample taken from the balance of the U.S. For more information regarding this or other studies, please contact Scarborough VP/Marketing & Communications Deirdre McFarland at 212-593-4123.

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



AMERICAN PATRIOT

Kid Rock (l) took the red, white and blue of Old Glory to the studios of WHJY/Providence last month and hung out with afternoon drive host Geoff Charles. Rock also played an acoustic version of "You Never Met a Mother*ucker Quite Like Me."



September 27, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	NICKELBACK Never Again (Roadrunner/IDJMG)	743	+57	65017	11	32/0
1	2	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	662	-25	59134	17	30/0
3	3	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	554	-17	52967	23	32/0
9	4	ROLLING STONES Don't Stop (Virgin)	488	+115	47035	4	27/0
5	5	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	440	+35	35536	8	31/0
4	6	CREED One Last Breath (Wind-up)	383	-43	38629	24	24/0
6	7	SYSTEM OF A DOWN Aerials (American/Columbia)	380	+6	31222	15	22/1
7	8	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	379	+13	34670	8	30/0
11	9	STONE SOUR Bother (Roadrunner/IDJMG)	376	+40	31280	5	28/1
8	10	DEF LEPPARD Now (Island/IDJMG)	369	-10	28692	11	20/0
15	11	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	338	+76	32678	3	25/1
13	12	DISTURBED Prayer (Reprise)	328	+31	26115	7	19/0
17	13	U2 Electrical Storm (Interscope)	317	+71	38918	3	21/0
12	14	GODSMACK I Stand Alone (Republic/Universal)	315	-32	34402	34	16/0
16	15	BON JOVI Everyday (Island/IDJMG)	292	+23	27113	5	21/1
Debut	16	PEARL JAM I Am Mine (Epic)	287	+236	36685	1	23/22
22	17	FOO FIGHTERS All My Life (Roswell/RCA)	271	+74	20418	2	26/3
18	18	CHEVELLE The Red (Epic)	241	+9	19012	7	22/0
20	19	PAPA ROACH She Loves Me Not (DreamWorks)	203	-27	13818	19	15/0
14	20	BRUCE SPRINGSTEEN The Rising (Columbia)	203	-99	19462	12	16/0
24	21	SEETHER Fine Again (Wind-up)	202	+19	20369	9	17/0
21	22	KORN Thoughtless (Immortal/Epic)	199	-10	14664	12	13/0
19	23	TRUSTCOMPANY Downfall (Geffen/Interscope)	181	-29	14579	16	14/0
25	24	MUST Freechild (Wind-up)	170	-6	14040	9	14/0
27	25	GAVIN ROSSDALE Adrenaline (Universal)	154	-12	13963	5	17/0
26	26	LIFEHOUSE Spin (DreamWorks)	145	-31	15342	8	16/0
29	27	P.O.D. Satellite (Atlantic)	137	-9	10257	3	15/0
23	28	HOOBASTANK Running Away (Island/IDJMG)	136	-41	7953	20	12/0
28	29	BREAKING BENJAMIN Polymorous (Hollywood)	134	-7	10602	3	12/0
Debut	30	TAPROOT Poem (Velvet Hammer/Atlantic)	111	+24	9773	1	14/0

36 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added lists the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

EARSHOT Not Afraid (Warner Bros.)
Total Plays: 97, Total Stations: 14, Adds: 0

SALIVA Always (Island/IDJMG)
Total Plays: 96, Total Stations: 16, Adds: 4

3 DOORS DOWN When I'm Gone (Republic/Universal)
Total Plays: 93, Total Stations: 31, Adds: 31

JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)
Total Plays: 86, Total Stations: 10, Adds: 0

BLINDSIDE Pitiful (Elektra/EEG)
Total Plays: 85, Total Stations: 9, Adds: 0

TONIC Take Me As I Am (Universal)
Total Plays: 79, Total Stations: 8, Adds: 0

RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
Total Plays: 75, Total Stations: 15, Adds: 5

OUR LADY PEACE Innocent (Columbia)
Total Plays: 66, Total Stations: 8, Adds: 1

FILTER American Cliche (Reprise)
Total Plays: 53, Total Stations: 10, Adds: 1

QUEENS OF THE STONE AGE No One Knows (Interscope)
Total Plays: 53, Total Stations: 7, Adds: 1

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
3 DOORS DOWN When I'm Gone (Republic/Universal)	31
PEARL JAM I Am Mine (Epic)	22
SAMMY HAGAR Things've Changed (33rd St.)	9
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	5
JACKYL Kill The Sunshine (Humidity)	5
RUSH Sweet Miracle (Anthem/Atlantic)	5
SALIVA Always (Island/IDJMG)	4
TRAPT Headstrong (Warner Bros.)	4
FOO FIGHTERS All My Life (Roswell/RCA)	3
TOMMY LEE Ashamed (MCA)	2
OURS Leaves (DreamWorks)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PEARL JAM I Am Mine (Epic)	+236
ROLLING STONES Don't Stop (Virgin)	+115
3 DOORS DOWN When I'm Gone (Republic/Universal)	+93
TOM PETTY... The Last DJ (Warner Bros.)	+76
FOO FIGHTERS All My Life (Roswell/RCA)	+74
U2 Electrical Storm (Interscope)	+71
SALIVA Always (Island/IDJMG)	+63
NICKELBACK Never Again (Roadrunner/IDJMG)	+57
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+52
STONE SOUR Bother (Roadrunner/IDJMG)	+40

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DEFAULT Deny (TVT)	287
LINKIN PARK In The End (Warner Bros.)	230
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	227
NICKELBACK Too Bad (Roadrunner/IDJMG)	221
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	210
STAINO For You (Flip/Elektra/EEG)	192
DISTURBED Down With The Sickness (Giant/Reprise)	185
DEFAULT Wasting My Time (TVT)	176
TOMMY LEE Hold Me Down (MCA)	175
STAINO It's Been Awhile (Flip/Elektra/EEG)	169
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	167
TOOL Schism (Volcano)	164
CREED My Sacrifice (Wind-up)	164
PRIMUS W/DZZY N.I.B. (Divine/Priority)	156

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

Reporters

<p>WONE/Akron, OH * OM: Nick Anthony MD: Tim Daugherty APD: Tim Daugherty 6 RED HOT CHILI "Song" 3 3 DOORS DOWN "Song" SAMMY HAGAR "Changed" TOMMY LEE "As named"</p> <p>KZRR/Albuquerque, NM * DeProg: Bill May MD: Tim Hanney MD: Rob Brothers FOO FIGHTERS "1st"</p> <p>KZM/Alexandria, LA MD: Tim Hanney MD: Pat Cloud 3 DOORS DOWN "Song" TOMMY LEE "As named" SAMMY HAGAR "Changed" RUSH "Miracle" AUDREY "1st" 12 STONES "1st"</p> <p>WZZQ/Alentown, PA * MD: Keith Hooper 11 PEARL JAM "1st" 7 3 DOORS DOWN "Song" 12 RED HOT CHILI "Song" 1 SAMMY HAGAR "Changed" SALIVA "Always"</p> <p>KWHL/Anchorage, AK MD: Larry Sneider MD: Kenny Mitchell PEARL JAM "1st"</p> <p>WAPL/Appleton, WI * MD: Joe Calogero APD:MD: Gramer 8 PEARL JAM "1st" 3 DOORS DOWN "Song" JACKYL "Sunshine"</p> <p>KLBJ/Austin, TX * OM: Jeff Carroll MD: Lora Laine 19 PEARL JAM "1st" 2 3 DOORS DOWN "Song" QUEENS OF "1st"</p>	<p>KIOC/Beaumont, TX * DeProg: Debbie Wyde MD: Mike Davis 3 3 DOORS DOWN "Song" 2 RAL "1st" 2 TOM PETTY & HIS "1st" 1 PEARL JAM "1st" 1 3 DOORS DOWN "Song" RUSH "Miracle"</p> <p>WKGB/Binghamton, NY MD: Jim Frass MD: Tim Bond 3 DOORS DOWN "Song" SALIVA "Always" RED HOT CHILI "Song"</p> <p>WBUF/Bufalo, NY * MD: John Paul 12 PEARL JAM "1st" 7 3 DOORS DOWN "Song" 1 RED HOT CHILI "Song" 12 12 STONES "1st"</p> <p>WRQK/Canton, OH * MD: Todd Downard 20 PEARL JAM "1st" 1 3 DOORS DOWN "Song" 1 RED HOT CHILI "Song"</p> <p>WPXC/Cape Cod, MA OM: Steve McVie MD: Suzanne Tones 3 DOORS DOWN "Song" 3 DOORS DOWN "Song"</p> <p>WBFB/Charleston, SC * MD: Mike Allen 3 DOORS DOWN "Song" SAMMY HAGAR "Changed" OURS "1st" TRAPT "1st"</p> <p>WKLC/Charleston, WV MD: Mike Rapoport 22 PEARL JAM "1st" 3 DOORS DOWN "Song" 60 JON "1st" 1 3 DOORS DOWN "Song"</p> <p>WBEM/Cincinnati, OH * OM: Scott Reinhart MD: Michael Miller MD: Rick "The Dude" Wiese 8 3 DOORS DOWN "Song" 1 TRAPT "1st"</p>	<p>WVRK/Columbus, GA OM: Brian Waters 7 3 DOORS DOWN "Song" 5 PEARL JAM "1st" TOMMY LEE "As named"</p> <p>KNCR/Corpus Christi, TX * MD: Paula Hewitt MD: Nicole Montana 1 SALIVA "Always" 1 FILTER "Catch"</p> <p>WTUE/dayton, OH * MD: Tony Ferard APD:MD: John Beaulieu 3 DOORS DOWN "Song" 3 DOORS DOWN "Song"</p> <p>KLAQ/EI Paso, TX * MD: Magic Mike Ramsey APD:MD: Owen Garcia 11 PEARL JAM "1st" 6 SALIVA "Always" 1 3 DOORS DOWN "Song" JACKYL "Sunshine"</p> <p>WPHQ/Elmira-Corning, NY OM: George Harris MD: Jay Pitt 32 ROLLING STONES "1st" 3 TOM PETTY & HIS "1st" 30 PUDDLE OF MUDD "1st" 29 SYSTEM OF A DOWN "1st" 20 STONE SOUR "1st" 14 DISTURBED "1st"</p> <p>KLOL/Houston, TX * OM: Vince Richards MD: Steve Fize 3 DOORS DOWN "Song" JACKYL "Sunshine" PEARL JAM "1st" SYSTEM OF A DOWN "1st"</p> <p>WRRK/Kalamazoo, MI MD: Mike McKeely APD:MD: Jay Dalton 3 PEARL JAM "1st" STONE SOUR "1st" 3 DOORS DOWN "Song" SAMMY HAGAR "Changed"</p>	<p>WOBZ/Macon, GA MD: Ench West MD: Sandra Scott 6 3 DOORS DOWN "Song" 5 PEARL JAM "1st"</p> <p>KFRQ/McAllen, TX * MD: Alan Duran MD: Keith West 3 PEARL JAM "1st" 3 OURS "1st" 3 DOORS DOWN "Song" 60 JON "1st" SAMMY HAGAR "Changed" NORFONK "1st" TRAPT "1st"</p> <p>WCLG/Morgantown, WV MD: Jeff Miller MD: Dave Marbeck 19 PEARL JAM "1st" 13 3 DOORS DOWN "Song" TRAPT "1st"</p> <p>WDHA/Morrisstown, NJ * MD: Terra Carr 11 3 DOORS DOWN "Song" MD: Jay Pitt WBAB/Nassau-Suffolk, NY *</p>	<p>WRRX/Pensacola, FL * OM: Dan McClellan MD: Dave Klare 11 3 DOORS DOWN "Song" 5 RED HOT CHILI "Song" 5 PEARL JAM "1st"</p> <p>WWCT/Peoria, IL MD: James Markey MD: Debbie Hunter 8 3 DOORS DOWN "Song" TRAPT "1st" SAMMY HAGAR "Changed"</p> <p>WMWR/Philadelphia, PA * MD: Sam Malcom APD:MD: Ken Zepko 59 PEARL JAM "1st" 9 3 DOORS DOWN "Song" RED HOT CHILI "Song"</p> <p>KDKB/Phoenix, AZ * MD: Joe Bonaccorso MD: Dick Eick SAMMY HAGAR "Changed"</p> <p>WHEB/Portsmouth, NH * MD: Alan James APD:MD: Doug Plummer MD: John Laurienti 4 3 DOORS DOWN "Song"</p> <p>WHJY/Providence, RI * MD: Joe Bonaccorso APD:MD: Doug Plummer MD: John Laurienti 4 3 DOORS DOWN "Song"</p> <p>KCAL/Riverside, CA * MD: Steve Hoffman MD: M.J. Matthews 22 PEARL JAM "1st" 8 3 DOORS DOWN "Song"</p> <p>WROV/Roanoke-Lynchburg, VA * MD: Alan James MD: Heidi Krummet MD: Heidi Krummet 5 PEARL JAM "1st" 3 DOORS DOWN "Song"</p>	<p>WCMF/Rochester, NY * MD: John Craig MD: Dave Klare 8 RUSH "1st" 3 DOORS DOWN "Song" SAMMY HAGAR "Changed" TOMMY LEE "As named" TRAPT "1st"</p> <p>WRRX/Rockford, IL MD: Jim Stone 11 3 DOORS DOWN "Song" SARITANA F.F.O.D. "America" SARITANA F.F.O.D. "America" TRAPT "1st"</p> <p>KBER/Salt Lake City, UT * OM: Bruce Jones MD: Kelly Hammer APD:MD: Kevin Powers 4 PEARL JAM "1st" 3 DOORS DOWN "Song"</p> <p>KJSJ/San Francisco, CA * MD: Dick Eick MD: Zack Tyler RUSH "1st"</p> <p>KZQZ/San Luis Obispo, CA APD:MD: London Farris MD: Jordan Beck 15 PEARL JAM "1st" 10 THEORY OF A DEADMAN "1st" SALIVA "Always" CHEVELLE "1st" SAMMY HAGAR "Changed" 3 DOORS DOWN "Song" JERRY CANTRELL "1st"</p> <p>KFX/Santa Rosa, CA * MD: Dan Hanson MD: Howard Fress 8 3 DOORS DOWN "Song" RUSH "1st"</p> <p>KISW/Seattle-Tacoma, WA * MD: Dave Richards APD:MD: Ryan Brooks 19 PEARL JAM "1st" 3 DOORS DOWN "Song"</p> <p>KTUX/Shreveport, LA * MD: Kevin West MD: Herb Stone FOO FIGHTERS "1st"</p>	<p>KMDD/Tulsa, OK * MD: Rob Hunt 3 DOORS DOWN "Song" SAMMY HAGAR "Changed" PEARL JAM "1st"</p> <p>WVZK/Wausau, WI MD: Nick Summers 8 SALIVA "Always" 4 FILTER "Catch" 3 RED HOT CHILI "Song" 3 DOORS DOWN "Song" SAMMY HAGAR "Changed" SARITANA F.F.O.D. "America"</p> <p>WROR/Wilmington, NC OM: John Stevens APD:MD: Gregg Steep 5 PEARL JAM "1st" 3 DOORS DOWN "Song" RED HOT CHILI "Song"</p> <p>KATZ/Yakima, WA OM: Ron Harris 18 SALIVA "Always" 13 HOBBSTANK "1st" 8 BLUESOE "1st" 5 FILTER "Catch" 5 PAPA ROACH "1st" 7 RED HOT CHILI "Song" 5 JERRY CANTRELL "1st"</p> <p>WNCI/Youngstown, OH * MD: Chris Parck 14 PEARL JAM "1st" 3 DOORS DOWN "Song"</p>
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*Monitored Reporters
56 Total Reporters
36 Total Monitored
20 Total Indicator
No Longer A Reporter (1):
WRXL/Richmond, VA

R&R Active Rock Top 50

September 27, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	DISTURBED Prayer (Reprise)	1889	+85	148606	8	60/0
1	2	SYSTEM OF A DOWN Aerials (American/Columbia)	1873	-33	157825	18	59/0
4	3	NICKELBACK Never Again (Roadrunner/IDJMG)	1485	+4	121156	13	58/0
3	4	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1423	-118	114685	17	58/0
6	5	TRUSTCOMPANY Downfall (Geffen/Interscope)	1408	-45	105917	21	59/0
5	6	KORN Thoughtless (Immortal/Epic)	1398	-60	112563	16	59/0
7	7	STONE SOUR Bother (Roadrunner/IDJMG)	1295	+77	98101	8	52/0
8	8	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1213	+50	93758	9	58/1
10	9	CHEVELLE The Red (Epic)	1069	+46	90056	13	57/0
9	10	GODSMACK I Stand Alone (Republic/Universal)	1030	-11	105416	34	54/0
15	11	FOO FIGHTERS All My Life (Roswell/RCA)	1009	+97	80500	4	57/1
13	12	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	1009	+35	77729	10	54/0
14	13	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	908	-58	74066	14	56/0
11	14	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	880	-131	73683	26	54/0
16	15	P.O.D. Satellite (Atlantic)	865	+10	69469	7	56/1
12	16	PAPA ROACH She Loves Me Not (DreamWorks)	760	-239	49161	21	48/0
50	17	PEARL JAM I Am Mine (Epic)	739	+625	64362	2	50/46
17	18	BREAKING BENJAMIN Polyamorous (Hollywood)	727	-19	49876	12	54/0
21	19	SEETHER Fine Again (Wind-up)	724	+38	53084	12	46/0
20	20	STAIN'D For You (Flip/Elektra/EEG)	710	0	55984	40	51/0
22	21	BLINDSIDE Pitiful (Elektra/EEG)	652	-14	55614	9	58/0
25	22	EARSHOT Not Afraid (Warner Bros.)	639	+114	51667	5	53/3
34	23	SALIVA Always (Island/IDJMG)	600	+280	50606	2	51/3
24	24	TAPROOT Poem (Velvet Hammer/Atlantic)	561	+12	47855	5	55/1
28	25	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	497	-4	37491	9	47/0
23	26	GAVIN ROSSDALE Adrenaline (Universal)	486	-67	34511	7	37/0
26	27	INCUBUS Circles (Immortal/Epic)	460	-56	33860	7	40/0
35	28	PAPA ROACH Time And Time Again (DreamWorks)	445	+187	32464	2	41/4
30	29	3RD STRIKE Redemption (Hollywood)	413	+3	27952	5	40/0
27	30	VINES Get Free (Capitol)	398	-114	25838	16	36/0
32	31	HOOBASTANK Remember Me (Island/IDJMG)	397	+23	31202	3	37/1
31	32	MAD AT GRAVITY Walk Away (ARTISTdirect)	389	-6	30841	13	38/0
Debut	33	3 DOORS DOWN When I'm Gone (Republic/Universal)	374	+374	40707	1	57/57
29	34	COLOR RED Sore Throat (RCA)	365	-65	24460	11	36/0
39	35	FILTER American Cliche (Reprise)	359	+121	29574	2	34/2
37	36	OUR LADY PEACE Innocent (Columbia)	297	+44	16409	4	27/0
45	37	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	289	+142	17668	2	35/6
33	38	INJECTED Bullet (Island/IDJMG)	239	-114	21542	12	30/0
36	39	DRAGPIPE Simple Minded (Interscope)	234	-20	19078	6	27/0
48	40	RA Do You Call My Name (Republic/Universal)	225	+103	21604	2	31/3
40	41	JIMMY EAT WORLD Sweetness (DreamWorks)	220	-1	12107	13	9/0
49	42	JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	192	+77	12274	2	18/0
41	43	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	184	-9	11419	14	12/0
44	44	U2 Electrical Storm (Interscope)	166	+17	12773	3	10/0
43	45	STEPA Aquarium (Locomotive)	164	+3	10212	5	12/0
42	46	MUST Freechild (Wind-up)	149	-32	14716	6	12/0
Debut	47	NONPOINT Development (MCA)	148	+40	15939	1	23/6
38	48	FILTER Where Do We Go From Here (Reprise)	146	-103	9483	14	22/0
Debut	49	QUEENS OF THE STONE AGE No One Knows (Interscope)	112	+55	12826	1	23/7
—	50	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	110	-2	3779	2	4/0

60 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the 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
3 DOORS DOWN When I'm Gone (Republic/Universal)	57
PEARL JAM I Am Mine (Epic)	46
TRAPT Headstrong (Warner Bros.)	18
QUEENS OF THE STONE AGE No One Knows (Interscope)	7
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	6
NONPOINT Development (MCA)	6
EXIES My Goddess (Virgin)	5
OURS Leaves (DreamWorks)	5
PAPA ROACH Time And Time Again (DreamWorks)	4
AUDIOVENT Looking Down (Atlantic)	4

Willie B./KBPI on

RA

"Love it! Weird in a really cool way.
Different enough to stick out on the air,
and have a really good run at Active.
Only on a week and already getting phones."

Republic UNIVERSAL

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PEARL JAM I Am Mine (Epic)	+625
3 DOORS DOWN When I'm Gone (Republic/Universal)	+374
SALIVA Always (Island/IDJMG)	+280
PAPA ROACH Time And Time Again (DreamWorks)	+187
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+142
FILTER American Cliche (Reprise)	+121
EARSHOT Not Afraid (Warner Bros.)	+114
RA Do You Call My Name (Republic/Universal)	+103
FOO FIGHTERS All My Life (Roswell/RCA)	+97
DISTURBED Prayer (Reprise)	+85

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HOOBASTANK Running Away (Island/IDJMG)	624
EARSHOT Get Away (Warner Bros.)	578
LINKIN PARK In The End (Warner Bros.)	529
KORN Here To Stay (Immortal/Epic)	515
TOOL Parabola (Volcano)	501
DEFAULT Wasting My Time (TVT)	496
DISTURBED Down With The Sickness (Giant/Reprise)	474
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	463
SYSTEM OF A DOWN Toxicity (American/Columbia)	462
P.O.D. Youth Of The Nation (Atlantic)	457
TOOL Schism (Volcano)	443
HOOBASTANK Crawling In The Dark (Island/IDJMG)	418

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

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— Tony Richards, Regional Director Of Operations/Zimmer Radio Group

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BY MEDIABASE™

America's Best Testing Active Rock Songs 12+
For The Week Ending 9/27/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DISTURBED Prayer (Reprise)	4.19	4.20	86%	11%	4.31	92%	10%
SYSTEM OF A DOWN Aerials (American/Columbia)	4.10	4.09	93%	28%	4.13	97%	27%
STONE SOUR Bother (Roadrunner/IDJMG)	4.04	4.00	60%	10%	4.00	68%	13%
TRUSTCOMPANY Downtall (Geffen/Interscope)	4.01	3.99	80%	17%	3.96	87%	19%
ROB ZOMBIE Demon Speeding (Geffen/Interscope)	3.99	4.02	86%	17%	4.03	91%	15%
GODSMACK I Stand Alone (Republic/Universal)	3.94	3.99	95%	42%	4.01	99%	45%
CHEVELLE The Red (Epic)	3.94	3.91	73%	11%	3.92	77%	13%
KORN Thoughtless (Immortal/Epic)	3.91	4.00	91%	24%	4.01	96%	24%
KORN Here To Stay (Immortal/Epic)	3.90	3.93	92%	29%	4.01	96%	29%
EARSHOT Get Away (Warner Bros.)	3.78	3.84	79%	25%	3.72	83%	30%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.78	3.75	92%	30%	3.62	94%	35%
FOO FIGHTERS All My Life (Roswell/RCA)	3.72	3.63	63%	9%	3.75	67%	7%
STAINED For You (Flip/Elektra/EEG)	3.72	3.72	93%	39%	3.55	96%	47%
HOOBASTANK Running Away (Island/IDJMG)	3.72	3.78	93%	37%	3.57	96%	44%
EARSHOT Not Afraid (Warner Bros.)	3.71	3.70	52%	8%	3.70	56%	9%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.70	3.74	92%	26%	3.57	95%	30%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.68	-	40%	6%	3.66	46%	8%
SEETHER Fine Again (Wind-up)	3.66	3.67	60%	10%	3.60	67%	15%
THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	3.62	3.63	53%	7%	3.54	56%	11%
HOOBASTANK Remember Me (Island/IDJMG)	3.61	-	61%	13%	3.35	63%	17%
30 SECONDS TO MARS Capricorn (Immortal/Virgin)	3.60	3.60	44%	9%	3.53	46%	10%
PAPA ROACH She Loves Me Not (DreamWorks)	3.60	3.57	93%	35%	3.57	96%	40%
INCUBUS Circles (Immortal/Epic)	3.59	3.67	68%	18%	3.38	69%	23%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.58	3.54	95%	45%	3.45	97%	49%
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	3.58	3.63	94%	42%	3.48	97%	46%
BLINDSIDE Pitiful (Elektra/EEG)	3.50	3.51	43%	8%	3.36	44%	9%
BREAKING BENJAMIN Polyamorous (Hollywood)	3.47	3.50	47%	10%	3.39	50%	12%
GAVIN ROSSDALE Adrenaline (Universal)	3.45	3.51	61%	14%	3.17	67%	23%
P.O.D. Satellite (Atlantic)	3.37	3.50	86%	30%	3.34	90%	34%
VINES Get Free (Capitol)	3.13	3.22	81%	36%	2.93	84%	39%

Total sample size is 683 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

- AUDIOVENT** Looking Down (Atlantic)
Total Plays: 99, Total Stations: 23, Adds: 4
- GLASSJAW** Cosmopolitan Bloodloss (Warner Bros.)
Total Plays: 85, Total Stations: 12, Adds: 0
- JACKYL** Kill The Sunshine (Humidity)
Total Plays: 72, Total Stations: 9, Adds: 2
- TOMMY LEE** Ashamed (MCA)
Total Plays: 47, Total Stations: 7, Adds: 3
- TRAPT** Headstrong (Warner Bros.)
Total Plays: 39, Total Stations: 24, Adds: 18

Songs ranked by total plays

Indicator

Most Added

- 3 DOORS DOWN** When I'm Gone (Republic/Universal)
- PEARL JAM** I Am Mine (Epic)
- RA** Do You Call My Name (Republic/Universal)
- TRAPT** Headstrong (Warner Bros.)
- OURS** Leaves (DreamWorks)
- SALIVA** Always (Island/IDJMG)
- QUEENS OF THE STONE AGE** No One Knows (Interscope)
- SAMMY HAGAR** Things've Changed (33rd St.)
- MUDVAYNE** Not Falling (No Name/Epic)
- KORN** Thoughtless (Immortal/Epic)
- DRAGPIPE** Simple Minded (Interscope)
- EARSHOT** Not Afraid (Warner Bros.)
- HOOBASTANK** Remember Me (Island/IDJMG)
- AUDIOVENT** Looking Down (Atlantic)
- JACKYL** Kill The Sunshine (Humidity)
- NONPOINT** Development (MCA)
- U2** Electrical Storm (Interscope)

Reporters

WQBK/Albany, NY PD/M: Phil Conn 1 PEARL JAM "Mine" 3 DOORS DOWN "Gone" OURS "Leaves" TRAPT "Headstrong"	KRQR/Chicago, CA PD/M: Dain Sandoval 38 PEARL JAM "Mine" 3 DOORS DOWN "Gone" REDF HOT CHILI "Song"	WRQC/Fayetteville, NC OM: Paul Michels PD: Mark Arsen MD: Al Field 4 3 DOORS DOWN "Gone" REDF HOT CHILI "Song"	WQXX/Harrisburg, PA OM/DP: Lee Reynolds PD: Claudine DeLorenzo MD: Niclon 12 3 DOORS DOWN "Gone" 12 50% "Feel" 12 50% "Feel" 12 50% "Feel" REDF HOT CHILI "Song"	WZZZ/Lexington-Fayette, KY OM/DP: Lee Reynolds MD: Stacy Roe 11 PEARL JAM "Mine" 1 3 DOORS DOWN "Gone" REDF HOT CHILI "Song"	KMRQ/Modesto, CA PD/M: Jack Paper APD/M: Matt Foley 11 PEARL JAM "Mine" PEARL JAM "Mine" PEARL JAM "Mine" TRAPT "Headstrong"	KUPD/Phoenix, AZ PD: J.J. Jeffries MD: Larry McFeele PD: Kevin Vargas MD: C.J. Cruz 6 3 DOORS DOWN "Gone" MUDVAYNE "Feeling"	KISS/San Antonio, TX OM: Virgil Thompson MD: Becky Pihotsky 3 PEARL JAM "Mine" 12 3 DOORS DOWN "Gone" REDF HOT CHILI "Song"	WLZX/Springfield, MA PD: Scott Laudani MD: Becky Pihotsky 3 PEARL JAM "Mine" 12 3 DOORS DOWN "Gone" REDF HOT CHILI "Song"
KZKR/Amarillo, TX PD/M: Eric Slayter PEARL JAM "Mine" 3 DOORS DOWN "Gone" AEROSmith "Love" EARSHOT "Blaze"	WMMS/Cleveland, OH PD: Jim Trapp 4 PEARL JAM "Mine" 3 DOORS DOWN "Gone" PUDDLE OF MUDD "Hates"	WBBN/Flint, MI OM/DP: Brian Beddow MD: Tony LaRue 2 NONPOINT "Develop" 1 PEARL JAM "Mine" 3 DOORS DOWN "Gone" FILTER "Cakes"	WCCC/Hartford, CT PD: Michael Piccotti APD/M: Mike Karolyi 3 DOORS DOWN "Gone" TRAPT "Headstrong"	KIBZI/Incarn, NE OM: Julie Gader PD: E.J. Marshally APD: Sparky MD: Samantha Knight 6 SALIVA "Always" 3 DOORS DOWN "Gone" PEARL JAM "Mine"	WRAT/Monmouth-Ocean, NJ PD: Carl Graft APD/M: Robyn Lane 11 3 DOORS DOWN "Gone" HOOBASTANK "Remember"	KUDF/Portland, OR OM: Dave Numme APD/M: AJ Scott 7 PEARL JAM "Mine" 11 3 DOORS DOWN "Gone" REDF HOT CHILI "Song"	KIOZ/San Diego, CA Dir/Prog: Jim Richards PD: Shauna Moran-Brown APD/M: Shannon Leader 4 SALIVA "Always" 4 3 DOORS DOWN "Gone"	KZRO/Springfield, MO OM: Dave DeFranco MD: George Spankemister 3 PEARL JAM "Mine" 12 3 DOORS DOWN "Gone" REDF HOT CHILI "Song"
WWW-WXWZ/Appleton-Green Bay, WI PD/M: Guy Dark 11 PEARL JAM "Mine" 13 3 DOORS DOWN "Gone" QUEENS OF "Kisses"	KILD/Colorado Springs, CO PD: Ross Ford APD: Matt Gentry 4 PEARL JAM "Mine" 15 3 DOORS DOWN "Gone"	KRZR/Fresno, CA OM/DP: E. Curtis Johnson MD: Rick Rodman 1 NONPOINT "Develop" 2 PEARL JAM "Mine" DRETS "Gosses"	KPOI/Honolulu, HI Interim PD: Kid Lab Interim MD: Fil Slash 23 PEARL JAM "Mine" 11 3 DOORS DOWN "Gone" NONPOINT "Develop" 3 DOORS DOWN "Gone" OURS "Leaves" TRAPT "Headstrong"	WTFX/Louisville, KY OM: Michael Lee MD: Frank Webb 3 PEARL JAM "Mine" 1 TOMMY LEE "Adrenaline" 1 PEARL JAM "Mine" RA "Cat" TRAPT "Headstrong"	WKZO/Myrte Beach, SC PD: Brian Rickman APD/M: Charley 11 PEARL JAM "Mine" 3 DOORS DOWN "Gone" PEARL JAM "Mine" TRAPT "Headstrong"	KORR/Quad Cities, IA-IL OM: Danny Sullivan PD: Darren Pitra MD: Dave Levora 11 PEARL JAM "Mine" 3 DOORS DOWN "Gone" QUEENS OF "Kisses" REDF HOT CHILI "Song"	KURQ/San Luis Obispo, CA PD/M: Adam Burnes 23 PEARL JAM "Mine" 3 DOORS DOWN "Gone" QUEENS OF "Kisses"	WXTB/Tampa, FL OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Luana Phillips 26 3 DOORS DOWN "Gone" TRAPT "Headstrong"
WCHZ/Augusta, GA OM: Harley Drew PD/M: Chuck Williams 1 PEARL JAM "Mine" 13 3 DOORS DOWN "Gone" RA "Cat" 3 DOORS DOWN "Gone" REDF HOT CHILI "Song"	WBXZ/Columbus, OH PD: Hal Fish APD/M: Ronni Hunter 7 PEARL JAM "Mine" 11 3 DOORS DOWN "Gone" ALDOVINI "Lodging"	WRDQ/Ft. Wayne, FL PD/M: Fritz 1 PEARL JAM "Mine" 3 DOORS DOWN "Gone"	WAMX/Huntington, WV PD/M: Paul Ostlund 11 PEARL JAM "Mine" 12 3 DOORS DOWN "Gone"	KFMX/Lubbock, TX OM: Wes Nessmann 8 3 DOORS DOWN "Gone" RA "Cat" QUEENS OF "Kisses"	WNOR/Norfolk, VA PD: Harvey Goin APD/M: Tim Parker 14 3 DOORS DOWN "Gone" 2 PEARL JAM "Mine" 12 50% "Feel" ALDOVINI "Lodging" TRAPT "Headstrong"	WBBB/Raleigh-Durham, NC 7 PEARL JAM "Mine" 2 CD/DRETS "Time" 3 DOORS DOWN "Gone"	WRBRS/South Bend, IN PD: Ron Slayter Interim MD: Eric Meier 28 40% "Thought" 10 PEARL JAM "Mine" TRAPT "Headstrong" 3 DOORS DOWN "Gone"	KRTQ/Tulsa, OK PD: Chris Kelly APD: Kelly Garrett 21 PEARL JAM "Mine" 3 DOORS DOWN "Gone"
KRAB/Bakerfield, CA PD/M: Danny Spinks 4 PEARL JAM "Mine" 4 TOMMY LEE "Adrenaline" 3 DOORS DOWN "Gone"	KEGL/Dallas-Ft. Worth, TX PD: Alex Dugan APD: Chris Ryan MD: Cindy Scull 4 SALIVA "Always" 1 RED HOT CHILI "Song" 1 3 DOORS DOWN "Gone"	WBYR/Ft. Wayne, IN OM: Jim Fox 1 3 DOORS DOWN "Gone" QUEENS OF "Kisses"	WRHT/Huntsville, AL OM: Rob Harder PD/M: Jimbo Wood 3 DOORS DOWN "Gone" 2 PEARL JAM "Mine" NONPOINT "Develop" QUEENS OF "Kisses" TRAPT "Headstrong"	WJQJ/Madison, WI PD: Randy Hawke APD/M: Blake Patton 8 PEARL JAM "Mine" 1 TRAVIS TRAVIS "Lead" TRAPT "Headstrong"	WJQJ/Madison, WI PD: Valerie Knight MD: Meagan Collier 2 RA "Cat" 3 DOORS DOWN "Gone"	KOOT/Reno, NV PD/M: Jave Patterson 14 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WRBRS/South Bend, IN PD: Ron Slayter Interim MD: Eric Meier 28 40% "Thought" 10 PEARL JAM "Mine" TRAPT "Headstrong" 3 DOORS DOWN "Gone"	KHTQ/Spokane, WA OM: Brew Michaels PD: Ken Richards MD: Barry Bennett 3 DOORS DOWN "Gone" OURS "Leaves"
WYYB/Baltimore, MD OM: Kerry Plackmeyer PD: Dave Hill APD/M: Rob Heckman 11 3 DOORS DOWN "Gone" 7 PEARL JAM "Mine" EYES "Gosses"	KBPV/Denver-Boulder, CO PD: Bob Richards APD/M: Willie B. 17 PEARL JAM "Mine" 3 DOORS DOWN "Gone" ALDOVINI "Lodging" EMERSON "Planet"	WRUF/Gainesville-Ocala, FL PD: Harry Guacott MD: Ryan North 11 PEARL JAM "Mine" 11 PEARL JAM "Mine" 3 DOORS DOWN "Gone"	KORC/Kansas City, MO PD: Neal Milinsky APD/M: Don Janziten 11 PEARL JAM "Mine" 1 PAPA ROACH "Time" NONPOINT "Develop"	WJQJ/Madison, WI PD: Randy Hawke APD/M: Blake Patton 8 PEARL JAM "Mine" 1 TRAVIS TRAVIS "Lead" TRAPT "Headstrong"	WJQJ/Madison, WI PD: Randy Hawke APD/M: Blake Patton 8 PEARL JAM "Mine" 1 TRAVIS TRAVIS "Lead" TRAPT "Headstrong"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"	KICT/Wichita, KS PD: D.C. Carter MD: Rick Thomas 10 3 DOORS DOWN "Gone" 10 3 DOORS DOWN "Gone" QUEENS OF "Kisses"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"
WCRP/Biloxi-Gulfport, MS OM: Wayne Watkins PD: Scott Fox MD: Mitch Cry 10 3 DOORS DOWN "Gone" EYES "Gosses" OURS "Leaves"	KAZR/Des Moines, IA PD: Sean Elliott MD: Jo Michaels 16 PEARL JAM "Mine" 3 DOORS DOWN "Gone" 2 TOMMY LEE "Adrenaline" QUEENS OF "Kisses" TRAPT "Headstrong"	WXLQ/Grand Rapids, MI PD: Mark Fante MD: Tom Stavrou 27 PEARL JAM "Mine" 16 3 DOORS DOWN "Gone"	KLFX/Killeen-Temple, TX PD/M: Bob Bonfide 10 50% "Thought" ALDOVINI "Lodging" PEARL JAM "Mine" 3 DOORS DOWN "Gone" MUDVAYNE "Feeling"	WJQJ/Madison, WI PD: Randy Hawke APD/M: Blake Patton 8 PEARL JAM "Mine" 1 TRAVIS TRAVIS "Lead" TRAPT "Headstrong"	WJQJ/Madison, WI PD: Randy Hawke APD/M: Blake Patton 8 PEARL JAM "Mine" 1 TRAVIS TRAVIS "Lead" TRAPT "Headstrong"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WOLZ/Springfield, IL PD: Ray Lytle MD: Rocky 19 PEARL JAM "Mine" 3 DOORS DOWN "Gone" TRAPT "Headstrong" MUDVAYNE "Feeling" RA "Cat" OURS "Leaves"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"
WAAF/Boston, MA PD: Keith Hastings MD: Mike Grangolone 13 PEARL JAM "Mine" 6 3 DOORS DOWN "Gone" 2 MUDVAYNE "Feeling"	WRIF/Detroit, MI OM/DP: Doug Dodell APD/M: Mark Pennington 21 PEARL JAM "Mine" 11 3 DOORS DOWN "Gone" 1 SAMMY HAGAR "Changed"	WKQR/Greenville, NC PD: Brian Rickman APD: Wes Adams 7 PEARL JAM "Mine" 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WJQJ/Lansing, MI OM: Bob Olson MD: Kevin Conrad 5 PEARL JAM "Mine" 1 3 DOORS DOWN "Gone"	WJQJ/Lansing, MI OM: Bob Olson MD: Kevin Conrad 5 PEARL JAM "Mine" 1 3 DOORS DOWN "Gone"	WJQJ/Lansing, MI OM: Bob Olson MD: Kevin Conrad 5 PEARL JAM "Mine" 1 3 DOORS DOWN "Gone"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"
WRXR/Chattanooga, TN PD: Borer MD: Dave Spain 4 PEARL JAM "Mine" 20 40% "Thought" 1 TRAPT "Headstrong" 1 TRAPT "Headstrong" 1 TRAPT "Headstrong" 3 DOORS DOWN "Gone" RA "Cat"	WGBF/Evansville, IN OM/DP: Mike Sanders APD/M: Ed Fabbry PEARL JAM "Mine" 3 DOORS DOWN "Gone"	WPTT/Greenville, SC PD: Mark Hendrix APD: Mike Sanders 7 3 DOORS DOWN "Gone" TRAPT "Headstrong"	KDML/Las Vegas, NV PD: John Griffin MD: Big Marty 15 PEARL JAM "Mine" 16 PEARL JAM "Mine" 16 PEARL JAM "Mine" 7 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WJQJ/Lansing, MI OM: Bob Olson MD: Kevin Conrad 5 PEARL JAM "Mine" 1 3 DOORS DOWN "Gone"	WJQJ/Lansing, MI OM: Bob Olson MD: Kevin Conrad 5 PEARL JAM "Mine" 1 3 DOORS DOWN "Gone"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"
				WLZR/Milwaukee, WI PD: Mike Stern MD: Marilyn Mee 17 3 DOORS DOWN "Gone" 16 PEARL JAM "Mine" 1 3 DOORS DOWN "Gone" 1 3 DOORS DOWN "Gone" REDF HOT CHILI "Song" TRAPT "Headstrong"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"	WVVE/Rochester, NY PD: Eric Anderson MD: Don Vincent 5 3 DOORS DOWN "Gone" TRAPT "Headstrong"
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ON THE RECORD

WITH **Mike Rittberg**
VP/Rock Promotion, Warner Bros.



“Emotion” and “passion” are two words that are rarely considered when thinking of rock music. If you dare say the words “emotion” or “feelings” to your listening audience, they might take a swing at you and call you names. But music is really just an artist expressing how he feels, and listeners determine certain songs to be hits when they relate to those feelings. The same can be said for passion. • In this industry, with everyone having two or more jobs and trying to multitask, some of us now view what was once our career as a job. But you can’t! We are in a medium that invokes emotion and requires passion. It’s why we all strive for success, which is measured by report cards. For promotion folks, it’s weekly (the charts). For programmers, it’s monthly (trends) and quarterly (the book). These report cards require that we stay passionate about our goals. • Where is this all going, you ask? I want to tell you how passionate and how emotionally invested we are in two of our baby bands — Trapt and Earshot. Earshot’s “Get Away” is a hit record. Some people thought we were hyping everyone on it, but here we are eight (yes, eight) months later, and we are just starting to work the second track. With most baby bands you can’t get past eight *weeks* these days. The band have grown, and so has their potential to have a huge hit with the second single, “Not Afraid.” Don’t be afraid to make the commitment. • Trapt’s “Headstrong” is the record that I’m betting on right from the get-go. I feel the same way about this as I did about Linkin Park. There is something special here. The song is filled with emotion, and the singer is passionate about what he is saying. Bet the farm! This is a record that the public can and will relate to. • I know you will feel our passion on both of these projects.

ACTIVE: Disturbed’s “Prayer” lands in the No. 1 spot this week, just eight weeks after its release ... **3 Doors Down** were the big winners for Most Added — 57 stations virtually closed out the panel in the first week! “When I’m Gone” debuts at 33 ... **Pearl Jam**’s “I Am Mine” helped make it a big add week for the format as it scored 46 adds and goes 50-17 ... **Trapt** are off to a great start as “Headstrong” gets 18 adds ... The new **Mudvayne**, “Not Falling,” shows impressive growth for the band. **ROCK**: 3 Doors Down nailed Most Added on the Rock side, with 31 ... Pearl Jam make a solid pitch with 22 adds and +236 spins, and they debut at No. 16 ... **Sammy Hagar** still works for many at the format, even though “Things’ve Changed” ... **The Rolling Stones** climb nicely to No. 4 with +115 spins ... This week’s no-brainer **MAX PIX: AUDIOSLAVE** “Cochise” (Epic)



— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

Artist: The Postman Syndrome
Title: *Terraforming*
Label: Now Or Never



Every bit as bipolar as their name suggests, New Jersey’s The **Postman Syndrome** have delivered what will be considered an underground metal masterpiece with their debut. *Terraforming* is where the brutal and the beautiful meet in an unholy congress of hardcore, emo, death, melodic and prog metal, spawning a complicated, but never conflicted, beast. At times you feel like you’re swooning in the dark haunts of Tool before being ripped out of dreamtime by a blood-curdling shriek and off-meter mayhem. Cave In, Candiria, Meshuggah and, yes, even Jethro Tull come to mind during this sonic trip. It’s got a snowball’s chance in hell of landing on mainstream playlists, but specialty programmers will undoubtedly embrace TPS with fervor. Keep your eye on them however: This group hints at even greater, and perhaps more accessible, brilliance in the future.

— Frank Correia

active INSIGHT

ARTIST: **Loudermilk**
LABEL: **DreamWorks**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Loudermilk

Usually it takes a while for a band to get around to their “color” album. The Beatles were well on their way when they dropped the “White” album. Metallica’s oft-discussed “Black” album was the group’s fifth full-length. Weezer: seven years to get to the “Green” album. For Loudermilk, however, their major-label debut will do just fine, as the foursome unleash *The Red Record* via DreamWorks.

“Red is the most volatile color,” explains frontman Davey Ingersoll. “It represents love, rage, jealousy and warmth. It’s a color that definitely reflects the subject matter of this record.”

He ain’t kidding. *The Red Record* covers a wide spectrum of influence, from emo, indie and garage rock to hard rock and metal with a tinge of glam influence. The underlying motif of Loudermilk’s sonic palette is pure emotion. Sounding like The Smashing Pumpkins if they were the subject of a kickball match between At The Drive In and Guns N’ Roses, Loudermilk come off as more confident and honest than many of the other neo garage-rock acts that are blowing up right now. Loudermilk’s nasally vocals may recall Billy Corgan, but Ingersoll has more whip than whine to his delivery.

The lead single, “Estrogen Oxygen (Aches in the Teeth Again),” opens with an uncompromising barrage of distortion, giving way to

Ingersoll’s distinctive vocals. Guitarist Mark Watrous has a tone to die for, painting soma-fed soundscapes on “Ash to Ash” and tearing through the canvas with the hard-hitting “Creates a Presence to Blush.” Watrous also lends some interesting atmospheres to the marching staccato provided by bassist Shane Middleton and drummer Isaac Carpenter on “The Twisting.” Any programmer digging the The Hives or The Vines should definitely lend an ear to the retro blast of “Rock ‘n’ Roll Teenage Desperation” as well. Loudermilk’s DreamWorks debut puts them in league with labelmates Sparta as they deliver not just a great single, but an accomplished album.

“If it feels like an honest emotion, we’ll play it,” Watrous says. “It doesn’t matter how it sounds beyond that. Metal? Techno? Soul? If it feels right, we’ll do it.”

Loudermilk’s latest effort sounds so right that, hopefully, we’ll be seeing, and hearing, *Red* for a long time.

R&R Top 20 Specialty Artists

September 27, 2002

1. **SHADOWS FALL** (Century Media) “Stepping Outside...,” “Thoughts Without...”
2. **IN FLAMES** (Nuclear Blast) “Reroute to Remain,” “Cloud Connected”
3. **STONE SOUR** (Roadrunner/IDJMG) “Orchids,” “Tumult”
4. **MURDERDOLLS** (Roadrunner/IDJMG) “Dead In Hollywood,” “197666”
5. **QUEENS OF THE STONE AGE** (Interscope) “Millionaire,” “No One Knows”
6. **PROJECT 86** (Atlantic) “S.M.C.,” “Another Boredom Movement”
7. **SEPULTURA** (Roadrunner/IDJMG) “Arise (Live),” “Refuse/Resist (Live)”
8. **SNAPCASE** (Victory) “Coagulate,” “Believe, Revolt”
9. **DILLINGER ESCAPE PLAN** (Epitaph) “Hollywood Squares,” “Pig Latin”
10. **GLASSJAW** (Warner Bros.) “Tip Your Bartender,” “Cosmopolitan Blood Loss”
11. **BOY SETS FIRE** (Wind-up) “Release The Dogs,” “Bathory’s Sainthood”
12. **SOULFLY** (Roadrunner/IDJMG) “Seek N’ Strike,” “Call To Arms”
13. **OTEP** (Capitol) “Battle Ready,” “Blood Pigs”
14. **MESHUGGAH** (Nuclear Blast) “Rational Gaze,” “Spasm”
15. **DISTURBED** (Reprise) “Prayer,” “Breathe”
16. **DRAGPIPE** (Interscope) “Puller,” “Simple Minded”
17. **SIXTY WATT SHAMAN** (Spitfire) “Reason To Live,” “Our Name Is War”
18. **BLINDSIDE** (Elektra/EEG) “Pitiful,” “Caught A Glimpse”
19. **PULSE ULTRA** (Atlantic) “Big Brother,” “Glass Door”
20. **FILTER** (Reprise) “American Cliche,” “So I Quit”

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Going For
Adds Now!

the exies
my goddess

Early Adds!

WZTA

WIYY

WLUM

WRZR

WRAX

KAFX

KZQZ

WCPR

WCYY

WRWK

the first song from the debut album *Inertia*

produced by Matt Serletic mixed by David Thoener

managed by Jeff Castelaz at 

Virgin

MELISMA



JIM KERR

jkerr@radioandrecords.com

A Wonderful Book

□ A review of Quincy McCoy's *No Static*

It has been some time since I've reviewed a programming textbook. So far, I've reviewed three, and their quality has ranged from great to awful. This week I take a look at *No Static: A Guide to Creative Radio Programming* by Quincy McCoy, which, although uneven, sits much closer to "great" than "awful."

It is almost a cliché that a programming book open with the heartwarming story of how the writer fell in love with radio. *No Static* is no different, but, thankfully, McCoy's version is one of the all-time greats. In two short pages he draws us in to the point where we know exactly where he's coming from: He loves great radio, and he wants programmers to actively share in his commitment to create it.

To that end, *No Static* is not strictly a programming textbook, but rather a mix of history, philosophy and advice. It's a memoir that aims to teach, much like Benjamin Franklin's *Autobiography*, except that this book is more loosely laid out. It is intensely personal and, in many places, quite powerful.

McCoy writes, "Radio with depth, energy and style has faded from the airwaves, replaced by formula products that are safe, boring and detached from their listeners." This harsh appraisal of contemporary radio sets the tone for the rest of the book, which is a battle cry to change the current state of affairs by bringing creativity and excitement back to radio.

McCoy initially lays out what went wrong with radio: "First, it was derailed by its insatiable appetite for research.... [Then] the majority of radio stations became stripped of personality — and personalities. The human touch was gone."

He asks this simple question that underscores his charges: "Does playing 15 songs in a row really make for great radio?" McCoy doesn't believe so, and the rest of the book contains his treatise on what does make for great radio.

Hard Work Pays Off

The next two chapters are powerful recollections of McCoy's early days in radio and the influence his mother had on him during that time. These sections are absolutely compelling and some of the best parts of the book. His description of how WTLB-AM/Utica, NY News Director Joe Tierno worked with him on honing his skills is a stark reminder that nurturing talent can reap huge dividends.

McCoy's long-term development is chronicled by WTLB jock Bob O'Donnell, who writes, "He couldn't

"But, I don't know if there's any less creativity today than there was 30 years ago, but there may be less of it being used today."

Paul Drew

go through a 10-minute newscast successfully completing one sentence. He was embarrassed. But he was strong and determined. With a lot of hard work, [McCoy] went from being a hapless wannabe to a forceful radio personality. When he took over the 7pm-midnight shift on WTLB, nobody could touch him." Would a new personality today be given the time for such development? He should.

McCoy then summarizes the history of the FCC and its role in overseeing radio. The evolution of how the FCC looks at radio — for many years as a public service, but today as a consolidated private industry — is illustrated extremely well. The move toward a consolidated industry has been seen as the death of creative radio by many radio professionals, but McCoy makes the interesting point that consolidation should help creativity in radio, not kill it.

"Surprisingly, consolidation hasn't helped bring talent back to the forefront of our industry," he writes. "I say surprisingly, because other American businesses that have deregulated quickly learned that talent is what separates the winners from the losers." The hopeful implication is that radio will eventually learn this too.

The 'New PD'

McCoy then gives his description of the "new PD," which acknowledges the corporate nature of radio while underscoring the nature of radio as an entertainment medium. From this short narrative, McCoy jumps into

two full chapters that describe the PD's job in more detail.

The first talks about coaching, and its emphasis on human interaction reflects McCoy's "people first" philosophy. The second, "Program Director: A Job Description," contains detailed advice on how to execute different aspects of a PD position.

It is the first time in the book that McCoy aspires to teach about the job of programming, as opposed to the philosophy behind it, and his tone doesn't fit well with what he has previously presented to the reader.

On top of that, this chapter has other problems, one of them being that some of his advice is just out-and-out wrong. Three out of his four recommendations for morning shows have been disproven by the successes of Howard Stern, Bob & Tom and other syndicated shows.

The rest of his suggestions, while not bad, are simply a summary of items that McCoy should address in much more in-depth fashion if he is going to bring them up. For example, he devotes only a single paragraph to music and music research.

Singular Artistic Visions

McCoy jumps right back into the philosophy of programming by discussing how radio has become disconnected from its listeners. His point is subtle and important: There is a thin line between letting the listeners tell us what they want and letting the listeners tell us what to do. He writes, "We now create by consensus; we're afraid to allow room for what made us great — singular artistic visions."

Later, McCoy covers a great deal of ground from the central premise of a singular artistic vision. He points out that research has to be read in context, not as an objective blueprint. He gives some good ideas for connecting with listeners, he makes a good point about retaining the credibility of a radio station, and he discusses the importance of creative production.

McCoy intersperses quite a few interviews throughout the book, and these are some of its strongest parts. Although the interviews are full of criticism of contemporary radio, none of the people interviewed come across as old cranks; they all make compelling and interesting points. In fact, the

interviews alone are worth the price of the book.

The comments made by the people McCoy interviews are thought-provoking, but so are the descriptions of the programmers and their approaches to their stations and compelling radio. The stories and lessons — some of which are decades old — still ring true today.

Tales Of The Greats

McCoy quite rightfully profiles a PD who is legendary for his vision: Paul Drew. Drew was the first renowned PD McCoy worked with, and his comments on today's radio and its lack of creativity are striking: "Creativity is something that comes from within. I don't know if there's any less creativity today than there was 30 years ago, but there may be less of it being used today."

Drew makes one brilliant point after another. He mentions that production directors no longer have to worry about splicing tape, so they don't have to consider their edits as closely as they

"Radio with depth, energy and style has faded from the airwaves, replaced by formula products that are safe, boring and detached from their listeners."

Quincy McCoy

did in the past. He points out that since radio stations have their own in-house production studios, there shouldn't be any reason promos can't be freshened up every few days.

Drew also comments that the place to look for new radio talent today probably isn't on the radio. In order to illustrate his position that owners today aren't any tougher than they were in the past, he tells an anecdote of an owner who, 20 years ago, screwed over a loyal employee. The

material is valuable, and it makes me wonder why I didn't know very much about Drew until I read McCoy's book.

While Drew's insights blew me away, when I read the chapter on Buzz Bennett, I realized that the origin of my personal programming philosophy lay with him. The stories about Bennett's stations and his comments are awe-inspiring. McCoy describes an aircheck session with Bennett that every PD in the country should be required to read.

A Basis Of Creativity

I don't have the space to go into detail about all the other interviews in the book, but they are every bit as good as the ones with Drew and Bennett. The interviews with Bill Tanner and Jerry Clifton are incredibly enlightening — partially because Bennett, Tanner and Clifton either worked with each other or battled against each other in Miami. This gives the book a multidimensional take on what talented programmers thought of specific episodes in radio.

Between the interviews are more chapters on the elements McCoy introduced earlier, all of which revolve around the subject of creativity. I found these chapters less compelling than his philosophical musings and his interviews, although they were mostly strong.

McCoy gives an excellent overview of radio branding and, in that same chapter, interviews New World Communications' Paige Nienaber. Their conversation includes a very important discussion on the importance of brainstorming.

In subsequent chapters, McCoy addresses time management, satellite radio, production and morning shows. His writing contains solid points on these topics, but his stories about his stops in St. Louis and New York offer the depth of knowledge that only personal experience can give. McCoy's chapter on mentoring is clearly also important to him.

No Static is a wonderful book. It isn't the nuts-and-bolts textbook a truly brand-new PD would need, and it isn't perfect, but it certainly reintroduces and teaches the philosophy of creative radio. If you love great radio, you owe it to yourself to read this book.



HOLY CRAP! PEARL JAM VISIT A STATION

It's been 12 years, but notoriously industry-shy band Pearl Jam finally visited a radio station this past week, stopping by WXRK/New York. The full band hung out for Cane's airshift, where they world-premiered some songs from their upcoming release, *Riot Act*. Here's a neatly shorn Eddie Vedder looking surprisingly calm and happy as he talks with Cane.

R&R Alternative Top 50

September 27, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADOS
1	1	SYSTEM OF A DOWN Aerials (American/Columbia)	2668	+79	313961	18	72/0
2	2	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	2359	-202	279900	17	75/0
4	3	DISTURBED Prayer (Reprise)	2252	+134	244222	8	69/1
3	4	JIMMY EAT WORLD Sweetness (DreamWorks)	2016	-198	216999	22	69/0
6	5	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2002	+98	203226	9	72/1
9	6	FOO FIGHTERS All My Life (Roswell/RCA)	1937	+158	230947	4	72/0
5	7	TRUSTCOMPANY Downfall (Geffen/Interscope)	1910	-71	189683	19	66/0
7	8	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	1871	-30	189574	16	67/0
8	9	HOOBASTANK Running Away (Island/IDJMG)	1658	-188	178329	26	68/0
10	10	INCUBUS Warning (Immortal/Epic)	1559	-85	211590	24	63/0
14	11	STONE SOUR Bother (Roadrunner/IDJMG)	1499	+228	150930	7	60/4
Debut	12	PEARL JAM I Am Mine (Epic)	1333	+980	190253	1	75/53
12	13	KORN Thoughtless (Immortal/Epic)	1316	-129	170092	15	62/0
17	14	CHEVELLE The Red (Epic)	1274	+115	121842	13	60/0
20	15	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1266	+212	164410	9	63/8
11	16	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	1243	-248	149346	21	60/0
13	17	VINES Get Free (Capitol)	1129	-172	121821	18	63/0
21	18	SEETHER Fine Again (Wind-up)	1122	+103	102563	12	55/2
19	19	P.O.D. Satellite (Atlantic)	1095	+14	153174	7	58/0
15	20	UNWRITTEN LAW Up All Night (Interscope)	1028	-208	78175	12	59/0
24	21	OUR LADY PEACE Innocent (Columbia)	1016	+83	82361	6	55/3
27	22	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	998	+102	102473	5	55/3
22	23	U2 Electrical Storm (Interscope)	917	-51	128745	4	53/0
28	24	STROKES Someday (RCA)	888	+30	126364	6	54/3
23	25	COLDPLAY In My Place (Capitol)	879	-64	119446	13	56/1
30	26	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	874	+65	129980	11	51/3
25	27	NICKELBACK Never Again (Roadrunner/IDJMG)	842	-80	61963	11	46/1
29	28	LINKIN PARK Pts Of A Thrity (Remix) (Warner Bros.)	788	-55	117795	11	29/0
33	29	OK GO Get Over It (Capitol)	752	+7	65733	7	53/1
34	30	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	745	+62	84009	6	46/2
26	31	GAVIN ROSSDALE Adrenaline (Universal)	731	-184	56199	8	46/0
50	32	SALIVA Always (Island/IDJMG)	717	+363	88650	2	64/11
36	33	USED The Taste Of Ink (Reprise)	705	+66	74557	4	48/4
32	34	LIFEHOUSE Spin (DreamWorks)	702	-70	62557	9	38/0
35	35	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	666	-11	58265	7	36/1
31	36	WEEZER Keep Fishin' (Geffen/Interscope)	665	-140	80101	13	43/0
37	37	GREENWHEEL Breathe (Island/IDJMG)	664	+31	99755	6	45/0
43	38	HOOBASTANK Remember Me (Island/IDJMG)	639	+180	56790	2	47/4
39	39	TAPROOT Poem (Velvet Hammer/Atlantic)	635	+62	85498	3	52/5
40	40	SR-71 Tomorrow (RCA)	617	+94	67724	3	44/0
41	41	QUEENS OF THE STONE AGE No One Knows (Interscope)	586	+65	88642	3	44/2
38	42	BLINDSIDE Pitiful (Elektra/EEG)	569	-11	46292	5	49/5
Debut	43	PAPA ROACH Time And Time Again (DreamWorks)	566	+258	54145	1	51/2
45	44	BOX CAR RACER There Is (MCA)	558	+112	60612	3	36/2
42	45	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	495	+11	40033	8	36/0
47	46	AUTHORITY ZERO One More Minute (Lava/Atlantic)	459	+63	40483	2	33/3
46	47	SPARTA Cut Your Ribbon (DreamWorks)	438	+6	36856	4	36/1
44	48	SOMETHING CORPORATE I Woke Up In A Car (Drive-Thru/MCA)	434	-17	43487	4	28/0
48	49	EARSHOT Not Afraid (Warner Bros.)	420	+49	32940	2	35/2
Debut	50	INCUBUS Are You In (Immortal/Epic)	390	+77	89427	1	11/0

76 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the 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)	ADOS
3 DOORS DOWN When I'm Gone (Republic/Universal)	55
PEARL JAM I Am Mine (Epic)	53
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	18
SALIVA Always (Island/IDJMG)	11
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	8
TRAPT Headstrong (Warner Bros.)	8
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	7
FILTER American Cliche (Reprise)	6
12 STONES The Way I Feel (Wind-up)	6
TAPROOT Poem (Velvet Hammer/Atlantic)	5
BLINDSIDE Pitiful (Elektra/EEG)	5
OURS Leaves (DreamWorks)	5



R&R Alternative: **50 - 32 +363**
#2 Most Increased!
Modern Rock BDS: Debut 32* +362
#3 Greatest Gainer!
 Already in the Top 20 at Active Rock
 On over 60 Alternative stations in just 2 weeks!

THE ISLAND DEF JAM MUSIC GROUP
 A UNIVERSAL MUSIC COMPANY

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PEARL JAM I Am Mine (Epic)	+980
SALIVA Always (Island/IDJMG)	+363
3 DOORS DOWN When I'm Gone (Republic/Universal)	+337
PAPA ROACH Time And Time Again (DreamWorks)	+258
STONE SOUR Bother (Roadrunner/IDJMG)	+228
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+212
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	+204
HOOBASTANK Remember Me (Island/IDJMG)	+180
FOO FIGHTERS All My Life (Roswell/RCA)	+158
DISTURBED Prayer (Reprise)	+134
CHEVELLE The Red (Epic)	+115

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
311 Amber (Volcano)	1007
PAPA ROACH She Loves Me Not (DreamWorks)	990
STAINO For You (Flip/Elektra/EEG)	804
HOOBASTANK Crawling In The Dark (Island/IDJMG)	735
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	727
CREED One Last Breath (Wind-up)	703
DEFAULT Deny (TVT)	689
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	683
JIMMY EAT WORLD The Middle (DreamWorks)	663
JACK JOHNSON Flake (Enjoy/Universal)	646
LINKIN PARK In The End (Warner Bros.)	631

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These are the albums that make my femurs wobble: Primal Scream's *Evil Heat*, Death In Vegas' *Scorpio Rising*, Boom Bip's *Seed to Sun*, Underworld's *A Hundred Days Off* and Beck's *Sea Change*.

• I'm really looking forward to hearing the new Simian and that Bjork Family Tree business, whatever that's all



about. • How about I tell you about all of the cool shows I've missed lately. No, that's too sad. Wait! A month back I did see the Kings Of Convenience in a lovely old cathedral-type place, and they forced each and every one of us to sing a Tom Petty song with them.

What an exciting week for new music, and I'm not just talking about that Nirvana Internet leak either. What's not to like when you have Pearl Jam's "I Am Mine" debuting at No. 12 and hurtling out of the chute with 75 stations (53 new adds) in its first



week? Or what about the great new 3 Doors Down song "When I'm Gone"? It's No. 1 Most Added with 55 stations ... There's a big drop-off in adds from those two tracks, so let's look at the chart. Saliva make a monster move from No. 50 to No. 32 behind "Always" ... The Red Hot Chili Peppers look like they are going to reclaim the top spot on the chart in the near future as "The Zephyr Song" floats up to No. 15 mere weeks after its release ... Stone Sour's "Bother" heads to the top 10. I believe it was Chris Williams of WNNX/Atlanta who called it a "smash" at the Alternative Rate-a-Record during the R&R Convention. Good call, Chris ... Finally, hooray for the little guy: Aezra Records and Before Braille continue to make progress behind "24 Minus 18," with KZON/Phoenix leading the way. **RECORD OF THE WEEK:** Nirvana "You Know You're Right"

— Jim Kerr, Alternative Editor

COMING RIGHT UP

ARTIST: Exies
LABEL: Virgin

By KATY STEPHAN/ALTERNATIVE SPECIALTY EDITOR

What is a band? Three musicians and a drummer.

OK, I apologize. Not for insulting drummers — for the dumb joke. I'm just trying to lighten the load a little, because this week's topic is extremely weighty. Here's your official warning: I may have to quote Kierkegaard before this is over.

It's all The Exies' fault. You can't go naming your band after a philosophical movement that stresses inevitable human isolation and dread and expect people to go the "It has a good beat; you can dance to it" route.

Who are The Exies? Well, according to their official, Virgin Records-issued bio, they're a Southern California modern rock band made up of Scott Stevens, Freddy Herrera, Dennis Wolfe and David Walsh.

But who are they really?

I'll try to make this as painless as possible. The major existentialists (your Nietzsche, your Heidegger, your Sartre) believed that people don't have an inherent nature or essence. We're really a series of choices. And the highest good for any individual is to find your own personal vocation and commit to it fully. Just like The Exies!

Back when The Exies' lead singer was just a little pup, he began his music career as the guitarist for a glam-rock band called The Bang Gang. Scottie (as he was then called) worked a Heather Locklear hairdo and sported more than his fair share of Maybelline products. Does this mean that The Exies' latest release, *Inertia*, features backwards-masked messages about Kip Winger? Of course not. What it means is that The Exies' lead singer knows a lot about music. He's tried a few flavors and chosen wisely.

What about the choice of Matt Serletic to produce *Inertia*? Well, when The Exies snagged



Exies

Serletic, they didn't just get a Grammy-winning helmsman; they got the wealth of experience Serletic gained from working with more music-industry superstars than you can find in most record stores: Celine Dion, Collective Soul, Matchbox Twenty, Willie Nelson, Patti Smyth, Lee Ann Womack, Santana and Aerosmith. Kids. Serletic did not just plug in some cables for these artists; he produced them.

That's not all that comes together to make The Exies. *Inertia* also features the mixing talents of David Thoener. His name may not be familiar to you, but his work sure is — 11 albums for Aerosmith, four for Bon Jovi, six for J. Geils Band and three for Kiss, among tons of others. The man knows how to turn a screen full of Pro Tools files into a wall of searing rock. Um ... the music kind of rock.

You're right. It's time to simplify. Take a hungry band, 11 ass-kicking songs, a Platinum mine of experience, four weeks on R&R's specialty chart, a handful of early adds (thank you WCYY/Portland, ME; WZTA/Miami; and WRAX/Birmingham) and what do you get? The Exies.

As Sartre, the man who gave you *Nausea*, said, "I am. I exist. I think, therefore I am; I am because I think that I don't want to be, I think that I ... because ... ugh!" No, really — he said that. You figure it out. My brain hurts.

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America's Best Testing Alternative Songs
12+ For The Week Ending 9/27/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TRUSTCOMPANY Downfall (Geffen/Interscope)	4.11	4.17	80%	13%	4.06	81%	13%
HOOBASTANK Running Away (Island/IDJMG)	4.07	4.02	97%	38%	4.04	98%	38%
JIMMY EAT WORLD Sweetness (DreamWorks)	4.01	3.99	93%	31%	3.96	92%	32%
INCUBUS Warning (Immortal/Epic)	4.00	4.06	94%	31%	3.96	96%	33%
DISTURBED Prayer (Reprise)	3.98	4.03	71%	10%	3.97	73%	9%
CHEVELLE The Red (Epic)	3.98	3.96	62%	8%	3.88	60%	9%
STONE SOUR Bother (Roadrunner/IDJMG)	3.96	4.10	47%	8%	4.00	51%	9%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.94	3.95	93%	30%	3.89	95%	31%
SEETHER Fine Again (Wind-up)	3.94	4.02	52%	6%	3.99	53%	6%
UNWRITTEN LAW Up All Night (Interscope)	3.94	4.02	70%	12%	3.84	70%	12%
OUR LADY PEACE Innocent (Columbia)	3.92	3.83	68%	10%	3.94	70%	9%
FOO FIGHTERS All My Life (Roswell/RCA)	3.89	3.76	56%	5%	3.88	56%	5%
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	3.88	3.89	88%	25%	3.77	87%	27%
GODO CHARLOTTE Lifestyles Of The Rich... (Epic)	3.84	3.85	66%	10%	3.64	65%	13%
GAVIN ROSSDALE Adrenaline (Universal)	3.81	3.80	65%	9%	3.78	70%	10%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.81	3.88	89%	22%	3.73	90%	24%
KORN Thoughtless (Immortal/Epic)	3.79	3.80	82%	21%	3.81	84%	22%
REO HOT CHILI... By The Way (Warner Bros.)	3.78	3.80	96%	43%	3.77	97%	42%
DEFAULT Deny (TVT)	3.78	3.82	83%	23%	3.75	85%	25%
REO HOT CHILI... Zephyr Song (Warner Bros.)	3.72	3.60	71%	13%	3.66	70%	13%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.68	3.65	83%	26%	3.65	86%	29%
PAPA ROACH She Loves Me Not (DreamWorks)	3.68	3.72	95%	36%	3.62	96%	37%
311 Amber (Volcano)	3.62	3.72	91%	38%	3.71	92%	36%
LINKIN PARK ... Authority (Remix) (Warner Bros.)	3.62	3.82	90%	27%	3.63	90%	28%
VINES Get Free (Capitol)	3.54	3.61	86%	31%	3.50	86%	32%
HIVES Hate To Say... (Burning/Epitah/Sire/Reprise)	3.53	3.56	86%	31%	3.54	85%	29%
COLOPLAY In My Place (Capitol)	3.53	3.50	76%	18%	3.59	80%	18%
P. O. D. Satellite (Atlantic)	3.52	3.58	83%	24%	3.51	83%	24%
STROKES Someday (RCA)	3.41	-	63%	18%	3.41	66%	20%
U2 Electrical Storm (Interscope)	3.12	2.98	49%	16%	3.30	51%	14%

Total sample size is 751 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**

September 27, 2002

1. NO KNIFE (Better Looking) "The Red Bedroom"
 2. SLEATER KINNEY (Kill Rock Stars) "Oh"
 3. LIARS (Mute) "Mr Your On Fire Mr"
 4. MUDHONEY (Sub Pop) "Sonic Infusion"
 5. IVY (Minty Fresh) "Let's Go To Bed"
 6. SNAPCASE (Victory) "Coagulate"
 7. NERF HERDER (Honest Don's) "Welcome," "Jenna Bush"
 8. FRANK BLACK (SpinArt) Various
 9. SAHARA HOT NIGHTS (Jetset) Various
 10. INTERPOL (Matador) "PDA"
 11. BECK (Geffen/Interscope) "Lost Cause"
 12. UNDERWORLD (JBO/V2) "Two Months Off"
 13. EYES ADRIFT (SpinArt) "Solid"
 14. EXIES (Virgin) "My Goddess"
 15. BAD ASTRONAUT (Honest Don's) "The Passenger"
 16. CLINIC (Domino/Universal) "Walking With Thee"
 17. SPOON (Merge) "The Way We Get By"
 18. QUEENS OF THE STONE AGE (Interscope) "No One Knows"
 19. ASH (Kinetic) "Shining Light"
 20. FAULTLINE F/ MARTIN (Blanco Y Negro/Elektra) "Where Is My Boy"
- Ranked by total number of shows reporting artist.

Record Of The Week

Artist: WONDERMINTS
Label: SMILE



The appearance of a *Pet Sounds* reference in a record review is a common compliment if you're a band that features vocal harmonies or a free-wheeling California sound. An onstage appearance by Brian Wilson at your record-release party is a different matter entirely. You only get that kind of accolade if you're The Wondermint. *Mind If We Make Love to You*, The Wondermint's latest, stacks feel-good '60s harmonies sky high and surrounds them with an orchestra of exotic instruments. A deeper soul lurks within the sunshiny sound — yet another hint of Wilson. Check it out and invent some new compliments.

— Katy Stephan, Alternative Specialty Editor

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Stations and their adds listed alphabetically by market

Reporters

<p>WHRL/Albany, NY * DM/PD/ADP/MD: Lisa Bietto 17 PEARL JAM "Mine" 1 FILTER "Cliche" 3 DOORS DOWN "Gone"</p>	<p>WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick 6 3 DOORS DOWN "Gone"</p>	<p>KTCL/Denver-Boulder, CO * PD: Mike O'Connor MD: Sabrina Saunders 45 OUR LADY PEACE "There" 19 JACK JOHNSON "Bubble" 14 PEARL JAM "Mine" COLDPLAY "Place"</p>	<p>KUCD/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean 10 EMINEM "Lose" 3 PEARL JAM "Mine" 3 DOORS DOWN "Gone"</p>	<p>KLEC/Little Rock, AR * Dir./Prog.: Larry LeBlanc MD: Peter Gunn 11 PEARL JAM "Mine" 12 STONES "Feel" 3 DOORS DOWN "Gone" 3 DOORS DOWN "Gone" 3 DOORS DOWN "Gone" 1 KORN "Break" PAPA ROACH "Time"</p>	<p>WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer 6 AUDIOSLAVE "Cochee" 3 GOOD CHARLOTTE "Famous" 2 3 DOORS DOWN "Gone" 1 KORN "Break" PAPA ROACH "Time"</p>	<p>WCYY/Portland, ME PD: Herb By MD: Brian James 19 PEARL JAM "Mine" 8 3 DOORS DOWN "Gone" EXIES "Goddess" BREAKING BENJAMIN "Poly" AUDIOVENT "Looking"</p>	<p>KPNT/St. Louis, MO * PD: Tommy Mattem MD: Jeff Frisse APD: Jeff "Woody" Fife 5 3 DOORS DOWN "Gone" 2 EMINEM "Lose" STROKES "Someday"</p>	<p>WXSX/Tallahassee, FL PD: Steve King MD: Methead 3 DOORS DOWN "Gone" RED HOT CHILLI "Song" THURSDAY "Edge" ANDREW W.K. "Fun"</p>	
<p>KTEG/Albuquerque, NM * PD: Eileen Flaherty MD: Adam 12 3 PEARL JAM "Mine"</p>	<p>WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos 27 PEARL JAM "Mine" 18 3 DOORS DOWN "Gone"</p>	<p>CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 10 EMINEM "Lose"</p>	<p>KTBX/Houston-Galveston, TX * PD: Vince Richards APD: Eric Schmidt 3 STROKES "Someday" 2 PEARL JAM "Mine" 3 DOORS DOWN "Gone" GOOD CHARLOTTE "Famous" BLINDSIDE "Pebur"</p>	<p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Warden 29 EMINEM "Lose" 14 AUDIOSLAVE "Cochee" 9 TRANSPLANTS "Diamonds" 9 VINES "Outta" NIRVANA "Right"</p>	<p>WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers 17 PEARL JAM "Mine" 3 DOORS DOWN "Gone"</p>	<p>KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jaym 2 PEARL JAM "Mine" 1 3 DOORS DOWN "Gone" EMINEM "Lose" SIMPLE PLAN "Anything"</p>	<p>KXRX/Salt Lake City, UT * PD/VP/Ops. & Prog.: Mike Summ APD: Corey D'Brien MD: Arlie Fullin 21 PEARL JAM "Mine" 10 BLINDSIDE "Pebur" QUEENS OF "Knows"</p>	<p>WSUN/Tampa, FL * DM: Chuck Beck PD: Shank 18 PEARL JAM "Mine" 2 SALIVA "Always" 10 BLINDSIDE "Pebur"</p>	
<p>WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren No Adds</p>	<p>WEND/Charlotte, NC * APD/MD: Kristen Honeycutt OK GO "Der" TAPROOT "Poem"</p>	<p>KNKQ/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen 18 PEARL JAM "Mine" 3 DOORS DOWN "Gone" SALIVA "Always" QUEENS OF "Knows"</p>	<p>WRZX/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 26 PEARL JAM "Mine" 11 3 DOORS DOWN "Gone"</p>	<p>WLRS/Louisville, KY * Dir./Prog.: J.D. Kunes PD: Lance MD: Annrae Fitzgerald 11 3 DOORS DOWN "Gone" 1 BREAKING BENJAMIN "Poly" SALIVA "Always" TAPROOT "Poem"</p>	<p>KQRX/Odessa-Midland, TX PD: Michael Todd Mobley SALIVA "Always" 12 STONES "Feel" GREENWHEEL "Breathe" OURS "Leaves" PEARL JAM "Mine" SIMPLE PLAN "Anything" SCARLET CRUSH "Say" EMINEM "Lose" TRAPT "Headstrong"</p>	<p>WBRI/Providence, RI * PD: Tim Schiavelli MD: Alicia Mullin 13 3 DOORS DOWN "Gone" 10 EMINEM "Lose" BOX CAR RACER "There" HOOBASTANK "Remember"</p>	<p>XTRA/San Diego, CA * PD: Bryan Barstow MD: Chris Muckley 26 PEARL JAM "Mine" 6 CUSTOM "Mess"</p>	<p>KFMA/Tucson, AZ * PD: Libby Carstensen MD: Matt Spry 37 PEARL JAM "Mine"</p>	
<p>WJSE/Atlantic City, NJ * DM: Lou Romanni PD: Al Perrone MD: Jason Ulanet 9 PEARL JAM "Mine" 12 STONES "Feel" 3 DOORS DOWN "Gone" FILTER "Cliche" OURS "Leaves" SIMPLE PLAN "Anything" TRAPT "Headstrong" EMINEM "Lose"</p>	<p>WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chumiatto 16 PEARL JAM "Mine" BLINDSIDE "Pebur" JIMMY EAT WORLD "Praise" JIMMY EAT WORLD "Praise"</p>	<p>KXNA/Fayetteville, AR PD: Margot Smith 15 PEARL JAM "Mine" 5 RED HOT CHILLI "Song" 5 FILTER "Cliche" 5 SALIVA "Always" 3 DOORS DOWN "Gone"</p>	<p>WPLA/Jacksonville, FL * PD: Scott Pelibus APD/MD: Chad Chumley 8 PEARL JAM "Mine" 8 3 DOORS DOWN "Gone" 1 OURS "Leaves" NICKELBACK "Never" STONE SOUR "Bother"</p>	<p>WMAD/Madison, WI * PD: Pat Crowley MD: Amy Hudson 18 PEARL JAM "Mine" STROKES "Someday"</p>	<p>WJRR/Orlando, FL * PD: Pat Lynch MD: Dickerman 32 PEARL JAM "Mine" 19 3 DOORS DOWN "Gone" 5 FILTER "Cliche"</p>	<p>KJEE/Santa Barbara, CA GME/AD: Eddie Gutierrez MD: Dakota 7 STONE SOUR "Bother" 1 30 SECONDS TO MARS "Capricorn" BOWLING FOR SOUP "Bad" BREAKING BENJAMIN "Poly" MAD AT GRAVITY "Away"</p>	<p>WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise 6 PEARL JAM "Mine" 3 EMINEM "Lose" OUR LADY PEACE "Innocent" SEETHER "Fine"</p>	<p>KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 5 JAM MAY OY "Phone" 3 PEARL JAM "Mine" 1 EMINEM "Lose" 1 OUR LADY PEACE "Innocent" 3 DOORS DOWN "Gone" SEETHER "Fine"</p>	
<p>KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan 3 PEARL JAM "Mine" 1 WHITE STRIPES "Leaves" 3 DOORS DOWN "Gone" RED HOT CHILLI "Song" STONE SOUR "Bother"</p>	<p>WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanDossol 29 EMINEM "Lose" 1 3 DOORS DOWN "Gone"</p>	<p>WJWB/Ft. Myers, FL * PD: John Rozz APD: Fitz Madini 15 PEARL JAM "Mine" 2 3 DOORS DOWN "Gone"</p>	<p>WRZK/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn 8 PEARL JAM "Mine" 7 SPARTA "Ribbon" 4 3 DOORS DOWN "Gone" BREAKING BENJAMIN "Poly"</p>	<p>WMF/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew 26 PEARL JAM "Mine" 24 3 DOORS DOWN "Gone" TAPROOT "Poem"</p>	<p>WOCL/Orlando, FL * PD: Alan Amith APD/MD: Bobby Smith 13 STONE SOUR "Bother" USED "Ink"</p>	<p>KNDD/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller MD: Seth Ressler 46 PEARL JAM "Mine" 27 JIMMY EAT WORLD "Praise" 10 HOOBASTANK "Remember" 7 GOOD CHARLOTTE "Famous" 4 VINES "Outta" 2 3 DOORS DOWN "Gone" AUDIOSLAVE "Cochee" EMINEM "Lose" USED "Ink"</p>	<p>WWDG/Washington, DC * PD: Bucky Burt MD: LeeAnn Curtis 14 3 DOORS DOWN "Gone" 13 PEARL JAM "Mine"</p>	<p>WPBZ/West Palm Beach, FL * DM/PD: John D'Connell MD: Eric Kristensen 5 PEARL JAM "Mine" 1 TRAPT "Headstrong" 3 DOORS DOWN "Gone" TAPROOT "Poem"</p>	
<p>KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson PAPA ROACH "Time" PEARL JAM "Mine" SALIVA "Always" TRAPT "Headstrong"</p>	<p>WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy 7 3 DOORS DOWN "Gone" EMINEM "Lose"</p>	<p>KFRR/Fresno, CA * PD: Chris Squires MD: Reverend SALIVA "Always"</p>	<p>KRBZ/Kansas City, KS * DM/PD: Mike Kaplan APD: Andy West MD: Todd Violette 20 EMINEM "Lose" 9 3 DOORS DOWN "Gone" SIMPLE PLAN "Anything" SUGARCULT "Pretty"</p>	<p>WZTA/Miami, FL * PD: Tony Hanson APD/MD: Lee Daniels 29 PEARL JAM "Mine" 1 HOOBASTANK "Remember" 1 EXIES "Goddess" 3 DOORS DOWN "Gone" RED HOT CHILLI "Song"</p>	<p>WPLY/Philadelphia, PA * PD: Dan Fein MD: Dan Fein 13 EMINEM "Lose" 3 DOORS DOWN "Gone" TAPROOT "Poem"</p>	<p>WZZD/Randolph-Lynchburg, VA * PD/MD: Don Walker 12 STONES "Feel" 3 DOORS DOWN "Gone" 3 DOORS DOWN "Gone" PEARL JAM "Mine" SIMPLE PLAN "Anything" TRAPT "Headstrong"</p>	<p>WWDG/Washington, DC * PD: Bucky Burt MD: LeeAnn Curtis 14 3 DOORS DOWN "Gone" 13 PEARL JAM "Mine"</p>	<p>WRFM/Wilmington, NC PD: Knothead 18 PEARL JAM "Mine" 5 SALIVA "Always" 5 QUEENS OF "Knows" 5 FILTER "Cliche" 3 DOORS DOWN "Gone"</p>	
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 18 PEARL JAM "Mine" 4 3 DOORS DOWN "Gone" AUTHORITY ZERO "Minute" EXIES "Goddess"</p>	<p>WARQ/Columbia, SC * DM/PD: Gina Juliano MD: Dave Fara 4 PEARL JAM "Mine" 3 DOORS DOWN "Gone" SALIVA "Always" USED "Ink"</p>	<p>WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson 23 PEARL JAM "Mine" 16 3 DOORS DOWN "Gone"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 22 PEARL JAM "Mine" EYES ADRIPT "Alaska"</p>	<p>WBUZ/Nashville, TN * PD: Brian Krusz 19 PEARL JAM "Mine" 14 3 DOORS DOWN "Gone" BOX CAR RACER "There"</p>	<p>WZLZ/Philadelphia, PA * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 5 PEARL JAM "Mine" 1 BOWLING FOR SOUP "Bad" 1 JACK JOHNSON "Bubble" TRAPT "Headstrong"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 22 PEARL JAM "Mine" EYES ADRIPT "Alaska"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>
<p>WBCN/Boston, MA * DM: Tony Berardini VP/Programming: Dedipus APD/MD: Steven Strick OUR LADY PEACE "Innocent" RED HOT CHILLI "Song"</p>	<p>WWDX/Lansing, MI * PD: Chilli Walker MD: Kelly Brady 10 3 DOORS DOWN "Gone" 2 DISTURBED "Prayer" 1 PUCCLE OF MUDD "Hates" RED HOT CHILLI "Song" SALIVA "Always" SEETHER "Fine"</p>	<p>WRRV/Newburgh, NY PD/MD: Andrew Boris 28 PEARL JAM "Mine" 3 DOORS DOWN "Gone" QUEENS OF "Knows" PAPA ROACH "Time" CHEVELLE "Red"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 22 PEARL JAM "Mine" EYES ADRIPT "Alaska"</p>	<p>WBUZ/Nashville, TN * PD: Brian Krusz 19 PEARL JAM "Mine" 14 3 DOORS DOWN "Gone" BOX CAR RACER "There"</p>	<p>WZLZ/Philadelphia, PA * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 5 PEARL JAM "Mine" 1 BOWLING FOR SOUP "Bad" 1 JACK JOHNSON "Bubble" TRAPT "Headstrong"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 22 PEARL JAM "Mine" EYES ADRIPT "Alaska"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>
<p>WBNX/Boston, MA * PD: Cnuz APD/MD: Kevin Mays 21 3 DOORS DOWN "Gone" 20 PEARL JAM "Mine" 7 TRAPT "Headstrong" FILTER "Cliche"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>	<p>WVFX/Boise, ID * PD: Jaceni Jackson APD/MD: Kallao 13 EMINEM "Lose" 8 PEARL JAM "Mine" 3 DOORS DOWN "Gone" USED "Ink"</p>

* Monitored Reporters

85 Total Reporters

76 Total Monitored

9 Total Indicator

Note: WVVV/Savannah, SC moves from Alternative to Hot AC



3 DOORS DOWN

"When I'm Gone"

#1 Most Added Alternative Active Mainstream

THANK YOU RADIO

New & Active

3 DOORS DOWN When I'm Gone (Republic/Universal)
Total Plays: 337, Total Stations: 56, Adds: 55

DASHBOARD CONFESSIONAL Saints And Sailors (TVT)
Total Plays: 285, Total Stations: 24, Adds: 1

THEORY OF A DEADMAN Nothing Could Come Between Us (Roadrunner/IDJMG)
Total Plays: 285, Total Stations: 23, Adds: 1

BREAKING BENJAMIN Polyamorous (Hollywood)
Total Plays: 277, Total Stations: 23, Adds: 2

TONIC Take Me As I Am (Universal)
Total Plays: 205, Total Stations: 14, Adds: 1

EMINEM Lose Yourself (Shady/Aftermath/Interscope)
Total Plays: 204, Total Stations: 18, Adds: 18

JIMMY EAT WORLD A Praise Chorus (DreamWorks)
Total Plays: 202, Total Stations: 8, Adds: 3

JACK JOHNSON Bubble Toes (Enjoy/Universal)
Total Plays: 201, Total Stations: 20, Adds: 4

3RD STRIKE Redemption (Hollywood)
Total Plays: 167, Total Stations: 18, Adds: 0

AUDIOVENT Looking Down (Atlantic)
Total Plays: 115, Total Stations: 13, Adds: 1

Songs ranked by total plays

Indicator

Most Added

3 DOORS DOWN When I'm Gone (Republic/Universal)

PEARL JAM I Am Mine (Epic)

SALIVA Always (Island/IDJMG)

QUEENS OF THE STONE AGE No One Knows (Interscope)

RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)

BREAKING BENJAMIN Polyamorous (Hollywood)

FILTER American Cliche (Reprise)

12 STONES The Way I Feel (Wind-up)

TRAPT Headstrong (Warner Bros.)

GREENWHEEL Breathe (Island/IDJMG)

PAPA ROACH Time And Time Again (DreamWorks)

STONE SOUR Bother (Roadrunner/IDJMG)

CHEVELLE The Red (Epic)

SR-71 Tomorrow (RCA)

BOWLING FOR SOUP Girl All The Bad... (Silvertone/Jive)

MAD AT GRAVITY Walk Away (ARTISTdirect)

AUDIOVENT Looking Down (Atlantic)

30 SECONDS TO MARS Capricorn (Immortal/Virgin)

OURS Leaves (DreamWorks)

ANDREW W.K. We Want Fun (American/IDJMG)



JOHN SCHOENBERGER
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PART ONE OF A TWO-PART SERIES

Then & Now

Triple A leaders discuss today's challenges

The R&R Triple A Summit in August kicked off with a special "Then & Now" session moderated by KINK/Portland, OR PD **Dennis Constantine**. The panel consisted of WXRT/Chicago VP/Programming **Norm Winer**, KFOG/San Francisco PD **Dave Benson**, KBCO/Boulder PD **Scott Arbough**, KMTT/Seattle GM/PA **Chris Mays** and WFUV/New York MD **Rita Houston**.

The idea for the 10th anniversary of the Triple A Summit was to address how things have changed — or remained the same — in the format, as well as in the radio and record industries at large over the past decade.

"If we're going to talk about 'then,' we really have to go back to the beginning," Constantine said as he began the session. "The real beginning was back in 1967 in San Francisco, with Tom Donahue at KMPX and Scott Muni at WOR/New York. They were experimenting with this new free-form approach to radio. Within a year, progressive stations were springing up in virtually every major city."

History Lesson

The stakes were low in those days, because AM was still king, and it drove the revenue. FM was just becoming available in the home and wasn't in cars yet, so there was an atmosphere of experimentation and freedom that flourished for a while. New artists were coming on the scene, and they were making full albums of music. This creative new music found its home on FM.

"By the 1970s, R&R came on the scene and challenged the norm for trade publications, because they based their charts on airplay as opposed to sales, like *Billboard*, *Record World* and *Cashbox* did," Constantine continued. "It created different format niches, including AOR."

"R&R's original AOR Editor, Mike Harrison, had a lot to do with getting Rock programmers to begin to impose Top 40 methods on their stations — limiting the number of songs that got played, increasing rotations on the songs that were in the studio and other ideas."

Suddenly, stalwart free-form stations such as WNEW/New York, WBCN/Boston, KSAN/San Francisco and KLOS/Los Angeles started imposing rules on their programming and scheduling their music. The idea was to increase the stations' numbers while still trying to preserve the attitude of the old progressive free-form days.

"Ten years ago we all convened in Boulder at the first Triple A Summit," Constantine said. "We talked about what we had in common and compared ideas between like-minded programmers. We were basically a ragtag team of heritage and newer stations that

didn't really fit into any of the standard format structures of the time.

"In 1992 one of the most heated discussions was whether we should have a chart reflecting what these stations were doing. The general consensus at the time was no, because there wasn't any way a chart could fully reflect the diversity of music we were playing."

The charts did come, and the trades named editors who wrote columns about what the format was doing and the labels assigned specific Triple A people to promote them. In the past 10 years the stakes for Triple A radio have gotten higher, and the format has had to adjust its programming accordingly.

Rock Bridges The Gap

As Triple A matures, attracting and keeping a desirable adult audience is foremost on the minds of Triple A programmers, both at stations that have decades of heritage and the ones that launched in the early '90s. How do you deal with listeners who are getting older, many of whom are now in their 50s? Is it important, or even possible, to adjust programming to allow younger adults into the mix?

Arbough believes that you can hold on to the core and still attract younger adults. "We have never given our listeners enough credit for what they were open to musically," he said. "I don't think you have to choose between growing older and more library-oriented with your audience and targeting younger adults. I think there's a way to successfully program to both of them."

"The key to a successful Triple A station is to make it more than just something you turn on to hear the music. If you do that well, you'll always have the opportunity to grow your younger audience and remain an important part of their lives as they grow older."

The idea is to choose the music of today that's vital and interesting, that mixes well with all the music older adults have grown up with and that represents the heritage of the station. This is an important way for adults to feel connected to what's happening today and also to appeal to a younger audience.

"But we need to remember that it goes both ways," Arbough cautioned. "Many of the kids of the baby-boom generation appreciate the music of their

parents. Many of these younger adults realize that the music of our generation is the foundation for the rock music of today. There was a division line between musical styles with us and our parents, but that doesn't really exist as much between us and our kids."

Houston agreed that the parent-child dynamic is very strong. The popularity of so-called jam bands is a great example. These acts represent a direct link between the bands of the older and newer generations.

"When we were kids, part of the revolution was not to share our music with our parents," she said. "That certainly still exists in some areas, such as rap and the super-hard rock, but there is still a huge segment of teens and young adults who appreciate the importance and value of our music."

Winer said, "We are the first generation that grew up on rock 'n' roll and that continues to consume rock 'n' roll. The vitality of our radio stations and the institutional status of many of them is testimony to the fact that we've been able to keep this audience with us and to continue to nurture their sense of adventure and passion for music."

New Threat

Although there are many markets where we still don't have a Triple A station — either commercial or non-commercial — we are beginning to see the phenomenon of Triple A-oriented Classic Rock stations in several markets. Are they a threat to us?

Winer is not so sure. His former MD, Patty Martin, left to program WDRV (The Drive)/Chicago, which uses much of WXRT's library and imaging. "We're often second-guessed, especially when a direct competitor comes on the scene and appears to take away some of our audience. When you are a station that approaches programming in an unconventional manner, as we and many other Triple A stations do, it's easy for your vision to be doubted."

But, in fact, the advantage that Triple A has with its more eclectic music format is that it can respond to any new threat with more flexibility. Since Triple A plays such a broad variety of musical styles, it can quickly protect its Alternative or Classic Rock flank, for example, because those styles of music are already an integral part of the station's personality.



THEN & NOW PANEL

Pictured here are (l-r) WXRT/Chicago's Norm Winer, KFOG/San Francisco's Dave Benson, KBCO/Denver's Scott Arbough, KMTT/Seattle's Chris Mays, WFUV/New York's Rita Houston and KINK/Portland, OR's Dennis Constantine.

"It really comes down to not over-reacting," Winer said. "We found that The Drive is able to coexist with us. Their strength is underpinned by the upper end of the demo, so as long as we continue to serve that segment as well as the rest of the audience we attract, we'll be fine. But they did force us to make sure we are doing the right things to accomplish the goals we set for ourselves."

Benson believes that's a testimony to the strength the format has in the markets where Triple A exists. "Nine or 10 years ago nobody would have thought to come up with a station to compete against the Triple A," he submitted. "But, now, in Chicago, San Francisco, Denver and Portland, OR we have that as a reality. And everybody has had it to a certain extent with the '80s-format phenomenon."

"But we need to be careful about what this new competitor is about and what its chances are to hurt us in meaningful ways. Even if you determine they can succeed in reaching their goals in the market, how much of their success will be at your expense?"

Mays thinks that the best advantage many of us have now that we didn't have 10 or so years ago is research. "As long as you are consistently testing the music you play, when an '80s or a Classic Hits or even a Classic Triple A comes on, you have specific knowledge of what really works in your market," she said. "Sure, you can beef it up with special features and other imaging, but, musically, you are already properly positioned."

Bad Press

Clear Channel and many other larger broadcast groups are being blamed for ruining radio. The mainstream press seems to be taking every shot it can at radio, describing it as corporate and bland.

Constantine said, "Ironically, they talk today about how the corporate environment has taken over the industry, but, interestingly, back in the early progressive days, stations were owned by such large companies as ABC and Metromedia. They imposed their conservative rules on every station they owned."

"For example, at ABC they had a rule that the walls had to be plain white. At Metromedia they had very strict rules about song content. So, really, the influence of the corporations on what their properties could and couldn't do was much stronger than it is today."

So how do we combat the bad press that is now influencing the way listeners perceive their local radio stations? Arbough is well aware that Clear Channel, which owns KBCO, is viewed as a horrible beast, but he doesn't see the company that way. "They basically leave me alone," he said. "They allow me to stay in Boulder, they give me the tools I need to succeed, and, in turn, we make them a ton of money."

He feels that there are a lot of people in the world — like many who listen to KBCO — who live a corporate life today. If your station is sensitive to people's needs and remains a vital part of the community, the misperception can be kept to a minimum.

Winer believes that one of the things working against us is the longevity of some of our key radio stations. "We have a saying around the station: 'Ten minutes after WXRT went on the air, we weren't as good as we used to be,'" he said. "People seem to take us for granted. Certainly, the press takes us for granted. The surefire way for WXRT to get a lot of press would be to change format. Then the media would be raving about the glories of 'XRT and lamenting the passing of a great radio station."

"However, I must agree with many of our listeners when they say that we, as a format, aren't as adventurous as we used to be, that we aren't the same radio stations. We have to try to convey to them that times have changed, and, within the new world order, we are holding onto to our past better than just about any other format."

Benson believes that Triple A radio is in a great position to get that word out. "I still believe, compared to almost every other contemporary music format, that we play more diverse music and, through special features and shows, present more new music to an adult audience than anyone else," he said. "It's up to us to find sincere and impactful ways to get that message across to our listeners."

Coming Next Week

As you can see, Triple A radio is facing many challenges. Some of these are the same trials we've always had, only with a modern spin. Fortunately, Triple A radio is in the best position it has ever been to meet and overcome these obstacles. Next week this esteemed panel will address satellite radio, cum-building, the importance of marketing and the great music that is available to us at the moment.

R&R Triple A Top 30



September 27, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	COLDPLAY In My Place (Capitol)	633	+12	38241	12	27/1
3	2	SHERYL CROW Steve McQueen (A&M/Interscope)	536	+16	34473	10	22/0
2	3	DAVE MATTHEWS BAND Where Are You Going (RCA)	521	-26	37360	19	26/0
4	4	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	499	-18	35023	16	23/0
5	5	U2 Electrical Storm (Interscope)	464	+25	32365	3	23/0
6	6	JACK JOHNSON Flake (Enjoy/Universal)	424	-12	33296	32	26/0
8	7	NORAH JONES Don't Know Why (Blue Note/Virgin)	410	+30	31859	21	23/1
10	8	ROLLING STONES Don't Stop (Virgin)	390	+36	27531	3	22/0
9	9	HOWIE DAY Ghost (Epic)	376	+16	26630	13	24/0
7	10	BRUCE SPRINGSTEEN The Rising (Columbia)	374	-31	24684	13	21/0
11	11	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	320	-1	23273	7	21/0
14	12	WALLFLOWERS When You're On Top (Interscope)	318	+53	16811	3	23/2
12	13	COUNTING CROWS Miami (Geffen/Interscope)	309	+30	18417	4	20/0
17	14	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	292	+49	21707	4	15/1
16	15	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	291	+35	20020	5	21/0
15	16	JACK JOHNSON Bubble Toes (Enjoy/Universal)	269	+13	16071	7	20/0
22	17	TORI AMOS A Sorta Fairytale (Epic)	254	+38	13469	3	17/1
18	18	311 Amber (Volcano)	245	+13	14057	8	7/0
24	19	TRACY CHAPMAN You're The One (Elektra/EEG)	234	+34	17691	2	19/0
19	20	PETER STUART With My Heart In Your Hands (Vanguard)	228	+3	9571	7	19/0
21	21	BONNIE RAITT Silver Lining (Capitol)	209	-11	17324	9	16/0
25	22	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	202	+17	13626	2	17/1
23	23	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	198	-3	10708	10	16/0
29	24	GOO GOO DOLLS Big Machine (Warner Bros.)	170	+4	7193	7	10/0
27	25	ELVIS COSTELLO 45 (Island/IDJMG)	165	-9	12309	7	16/0
—	26	CREED One Last Breath (Wind-up)	160	+3	6968	5	5/0
Debut	27	PEARL JAM I Am Mine (Epic)	157	+146	12987	1	21/21
Debut	28	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	155	-3	12960	1	4/0
20	29	CHUCK PROPHET Summertime Thing (New West/Red Ink)	154	-70	8927	15	16/0
26	30	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	152	-30	5233	16	9/0

27 Triple A reporters. Monitored airplay data supplied by Medlabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/15-9/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the 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

JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)
Total Plays: 148, Total Stations: 14, Adds: 0

AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)
Total Plays: 134, Total Stations: 13, Adds: 0

RYAN ADAMS Nuclear (Lost Highway/IDJMG)
Total Plays: 130, Total Stations: 11, Adds: 2

DAVE MATTHEWS BAND Grace Is Gone (RCA)
Total Plays: 127, Total Stations: 19, Adds: 15

ALICE PEACOCK I'll Be The One (Aware/Columbia)
Total Plays: 117, Total Stations: 12, Adds: 0

SANTANA F/MICHELLE BRANCH Game Of Love (Arista)
Total Plays: 110, Total Stations: 8, Adds: 8

RHETT MILLER Come Around (Elektra/EEG)
Total Plays: 107, Total Stations: 11, Adds: 1

FEEL Won't Stand In Your Way (Curb)
Total Plays: 101, Total Stations: 10, Adds: 1

LIFEHOUSE Spin (DreamWorks)
Total Plays: 101, Total Stations: 6, Adds: 0

TREY ANASTASIO Cayman Review (Elektra/EEG)
Total Plays: 94, Total Stations: 10, Adds: 1

Songs ranked by total plays

Most Added®

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
PEARL JAM I Am Mine (Epic)	21
DAVE MATTHEWS BAND Grace Is Gone (RCA)	15
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	8
MELISSA ETHERIDGE The Weakness In Me (Island/IDJMG)	7
DISHWALLA Angels Or Devils (Immergent)	5
3 DOORS DOWN When I'm Gone (Republic/Universal)	3
WALLFLOWERS When You're On Top (Interscope)	2
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	2
DELBERT MCCLINTON Same Kind... (New West/Red Ink)	2
1 GIANT LEAP My Culture (Palm Pictures)	2
STEREO FUSE Everything (EO/Wind-up)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PEARL JAM I Am Mine (Epic)	+146
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	+110
WALLFLOWERS When You're On Top (Interscope)	+53
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+49
TORI AMOS A Sorta Fairytale (Epic)	+38
ROLLING STONES Don't Stop (Virgin)	+36
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	+35
TRACY CHAPMAN You're The One (Elektra/EEG)	+34
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	+34
CHUCK PROPHET I Bow Down... (New West/Red Ink)	+34

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JIMMY EAT WORLD The Middle (DreamWorks)	276
JOHN MAYER No Such Thing (Aware/Columbia)	201
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	150
SHERYL CROW Soak Up The Sun (A&M/Interscope)	132
GOO GOO DOLLS Here Is Gone (Warner Bros.)	128
PETE YORN Strange Condition (Columbia)	127
PETE YORN Life On A Chain (Columbia)	124
LIFEHOUSE Hanging By A Moment (DreamWorks)	122
CALLING Wherever You Will Go (RCA)	119
DAVID GRAY Babylon (ATO/RCA)	117
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	115
CHRIS ISAAK Let Me Down Easy (Reprise)	111
THE CORRS F/BONO When The Stars... (143/Lava/Atlantic)	109
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	107
INCUBUS Drive (Immortal/Epic)	106

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

R&R Triple A: **12** (Biggest spin gainer in Top 20)
BDS AAA: **12*** (Biggest spin gainer in Top 20)

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the WALLFLOWERS

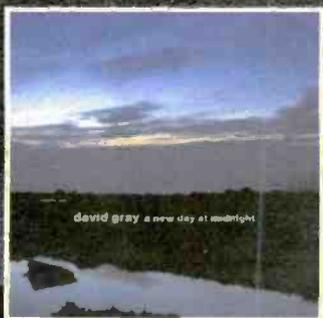
"When You're On Top"

From the upcoming album
RED LETTER DAYS
In stores 11/05!

Written by Jakob Dylan
Produced & Recorded by Tobias Miller & Bill Appleberry
Mixed by Tom Lord-Alge
Management: Pat Magnarella at Atlas/Third Rail

TV: GAP Campaign, CSI, The Guardian
Early Hot AC = L.A., San Francisco, Chicago, D.C., San Diego

david gray **the other side**
THE FIRST SINGLE FROM
A NEW DAY AT MIDNIGHT
••••The New Album••••



FOLLOW-UP TO THE MULTI-PLATINUM WHITE LADDER

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R&R Triple A Top 30 Indicator

September 27, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ AODS
1	1	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	287	-3	8213	13	20/0
3	2	COLDPLAY In My Place (Capitol)	274	+19	7594	12	18/0
2	3	BRUCE SPRINGSTEEN The Rising (Columbia)	272	-17	7886	12	19/0
5	4	ROLLING STONES Don't Stop (Virgin)	244	+12	5959	3	19/0
6	5	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	241	+12	7146	7	18/0
4	6	SHERYL CROW Steve McQueen (A&M/Interscope)	235	-13	3758	10	15/1
7	7	ELVIS COSTELLO 45 (Island/IDJMG)	223	0	5213	9	17/0
11	8	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	218	+35	5111	2	19/0
9	9	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	213	+6	5669	5	18/0
8	10	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	205	-6	3419	14	12/0
14	11	U2 Electrical Storm (Interscope)	199	+30	3614	3	16/2
21	12	TRACY CHAPMAN You're The One (Elektra/EEG)	187	+41	5380	2	20/0
12	13	TREY ANASTASIO Cayman Review (Elektra/EEG)	184	+9	4348	4	18/0
13	14	COUNTING CROWS Miami (Geffen/Interscope)	183	+11	3722	4	16/0
20	15	TORI AMOS A Sorta Fairytale (Epic)	172	+21	3021	3	17/0
25	16	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	170	+40	6116	2	19/2
15	17	KIM RICHEY This Love (Lost Highway/IDJMG)	167	-2	4949	5	17/0
24	18	WALLFLOWERS When You're On Top (Interscope)	166	+34	3857	2	15/1
18	19	RHETT MILLER Come Around (Elektra/EEG)	165	+6	4622	7	16/0
16	20	AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)	164	-2	5580	8	16/0
17	21	SONIA DADA Baby Woke Up (Calliope/Razor & Tie)	159	-2	4248	9	15/0
10	22	BONNIE RAITT Silver Lining (Capitol)	159	-27	3490	10	13/0
22	23	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	156	+20	5703	4	16/2
Debut	24	CHUCK PROPHET I Bow Down & Pray Every Day (New West/Red Ink)	144	+41	6132	1	15/1
23	25	HOWIE DAY Ghost (Epic)	144	+8	2835	11	11/0
29	26	DAVE MATTHEWS BAND Grace Is Gone (RCA)	143	+22	3421	3	17/6
19	27	COUSTEAU Talking To Myself (Palm Pictures)	137	-16	4481	11	15/0
28	28	WILCO Jesus, Etc. (Nonesuch)	123	+1	5322	4	12/0
Debut	29	DELBERT MCCLINTON Same Kind Of Crazy (New West/Red Ink)	112	+10	4378	1	14/1
—	30	WILLY PORTER If Love Were An Airplane (Six Degrees)	109	+8	2678	3	11/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 9/15-Saturday 9/21.

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Most Added

ARTIST TITLE LABEL(S)	AODS
PEARL JAM I Am Mine (Epic)	11
DAVE MATTHEWS BAND Grace Is Gone (RCA)	6
DISHWALLA Angels Or Devils (Immergent)	3
JACK JOHNSON Rodeo Clowns (Sanctuary/SRG)	3
ANDERS OSBORNE Junko Partner (Shanachie)	3
MELISSA ETHERIDGE The Weakness In Me (Island/IDJMG)	3
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	3
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	2
JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	2
U2 Electrical Storm (Interscope)	2
FLAMING LIPS Do You Realize? (Warner Bros.)	2
LOS LOBOS Good Morning Aztlan (Hollywood)	2
FEEL Won't Stand In Your Way (Curb)	2
JAMES MCMURTRY Valley Road (Sugar Hill/Vanguard)	2
BOB DYLAN Train Of Love (Columbia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHEMOKIA COPELAND Livin' On Love (Alligator)	+69
LOS LOBOS Good Morning Aztlan (Hollywood)	+53
TRACY CHAPMAN You're The One (Elektra/EEG)	+41
CHUCK PROPHET I Bow Down... (New West/Red Ink)	+41
JAMES MCMURTRY Valley Road (Sugar Hill/Vanguard)	+41
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	+40
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+37
TOM PETTY... The Last DJ (Warner Bros.)	+35
WALLFLOWERS When You're On Top (Interscope)	+34
GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)	+31
U2 Electrical Storm (Interscope)	+30
1 GIANT LEAP My Culture (Palm Pictures)	+30
BRAD SHININ' (Redline)	+30
PEARL JAM I Am Mine (Epic)	+26
DAVE MATTHEWS BAND Grace Is Gone (RCA)	+22
CHIEFTAINS F/LYLE LOVETT Don't Let Your Deal... (RCA)	+22
TORI AMOS A Sorta Fairytale (Epic)	+21

Reporters

<p>WAPS/Akron, OH PD/MO: Bill Graber 1. JESSICA HOUSTON "Waking" 2. DISHWALLA "Devs" 3. PEARL JAM "Mine" 4. MELISSA ETHERIDGE "Weakness" 5. CLARKS "Saturday" 6. COUSTEAU "Morning"</p>	<p>KXCR/Columbia, MO PD/MO: Lana Trezise PEARL JAM "Mine"</p>	<p>WMMM/Madison, WI PD: Tom Teuber MO: Gabby Parsons APO/MO: Helen Leitch 1. DAVE MATTHEWS BAND "Grace" 2. PEARL JAM "Mine" 3. MELISSA ETHERIDGE "Weakness"</p>	<p>WXPN/Philadelphia, PA PD: Bruce Warren APO/MO: Helen Leitch 1. CHRISTIAN FLOVETT "Dear" 2. PETER WOLF "When" 3. PEARL JAM "Mine" 4. SANTANA F/MICHELLE BRANCH "Game" 5. NANCY GRIFFITH "Good" 6. BLIND BOYS OF ALABAMA "Amazing"</p>	<p>KFDG/San Francisco, CA PD: Dave Beeson APO/MO: Haley Jones 1. SANTANA F/MICHELLE BRANCH "Game"</p>
<p>KTZD/Albuquerque, NM PD: Scott Souhrada MO: Don Kelley 1. PEARL JAM "Mine" 2. GAVIN ROSSDALE "Adrenaline" 3. 3 DOORS DOWN "Come" 4. STEREOUSE "Everything"</p>	<p>KBCD/Denver/Boulder, CO PD: Scott Ardough MO: Keefer 1. PEARL JAM "Mine" 2. TOM PETTY & THE HEARTBREAKERS "Last" 3. RHETT MILLER "Come" 4. DAVE MATTHEWS BAND "Grace"</p>	<p>WMPX/Memphis, TN PD/MO: Alexandra Inzer MELISSA ETHERIDGE "Weakness"</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Weisch APO/MO: Chris Griffin No Ads</p>	<p>KRAC/Santa Fe, NM GM/PO: Ira Gordon APO: Sam Ferrara 1. WALLFLOWERS "Top" 2. DAVE MATTHEWS BAND "Grace" 3. ANI DIFRANCO "When" 4. U2 "Stargazer" 5. BUDDY MILLER "Price" 6. BOB DYLAN "Tight" 7. PEARL JAM "Mine" 8. TAI MAHAL "Hey"</p>
<p>KGSR/Austin, TX OM: Jeff Carroll PD: Jody Denberg APD: Jyl Herzhman-Ross MO: Susan Castile 1. COLDPLAY "Place"</p>	<p>WDET/Detroit, MI PD: Judy Adams MO: Martin Bandyke AMO: Chuck Horn 1. JAMES MCMAURTY "Valley" 2. ANDERS OSBORNE "Junko" 3. LOS LOBOS "Aztlan" 4. CHUCK PROPHET "Down" 5. DAVE MATTHEWS BAND "Grace"</p>	<p>KTGZ/Minneapolis, MN PD: Lauren MacLeash APD/MO: Mike Wolf 1. PEARL JAM "Mine" 2. SANTANA F/MICHELLE BRANCH "Game" 3. DAVE MATTHEWS BAND "Grace"</p>	<p>WCLZ/Portland, ME MO: Brian James MO: Herb Ivy 1. DAVE MATTHEWS BAND "Grace"</p>	<p>KTAD/Santa Fe, NM PD: Brad Hockmeyer APO/MO: Michael Dean 1. PEARL JAM "Mine" 2. SANTANA F/MICHELLE BRANCH "Game" 3. MELISSA ETHERIDGE "Weakness" 4. DISHWALLA "Devs" 5. JESSICA HOUSTON "Waking" 6. JACK JOHNSON "Rodeo"</p>
<p>WRNR/Baltimore, MD OM: Jon Peterson PD: Alex Corfright MO: Damian Einstein PEARL JAM "Mine" FEEL "Stand" JOSH JOPLIN GROUP "Cowboy" WILCO "Man"</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MO: Tad Abbey 1. SANTANA F/MICHELLE BRANCH "Game" 2. PEARL JAM "Mine" 3. RYAN ADAMS "Nuclear" 4. 1 GIANT LEAP "Culture"</p>	<p>WGVX/Minneapolis, MN OM: Dave Hamilton PD: Jeff Collins 1. SANTANA F/MICHELLE BRANCH "Game" 2. CHUCK PROPHET "Down" 3. RYAN ADAMS "Nuclear" 4. EYES ADRIFF "Aussie" 5. PEARL JAM "Mine"</p>	<p>KINK/Portland, OR PD: Dennis Constantine MO: Kevin Welch MO: Dave Matthews Band "Grace" 7. PEARL JAM "Mine" 8. MELISSA ETHERIDGE "Weakness" 9. DELBERT MCCLINTON "Same"</p>	<p>KRSH/Santa Rosa, CA PD: Bill Bowker MO: Pam Long 1. PEARL JAM "Mine" 2. GARY CHARTER "Culture" 3. MARIK COPELY "Raga" 4. MELISSA ETHERIDGE "Weakness" 5. DAVE MATTHEWS BAND "Grace" 6. TODD SHARP "Believe"</p>
<p>WBOS/Boston, MA PD: Chris Herrmann APO/MO: Michele Williams 1. SANTANA F/MICHELLE BRANCH "Game"</p>	<p>WNCW/Greenville, SC PD: Mark Keefe APO/MO: Kim Clark EYES ADRIFF "Hand" MELISSA ETHERIDGE "Weakness" ANDERS OSBORNE "Junko"</p>	<p>WZLW/Mobile, AL PD: Brian Hart MO: Tim Hallmark 1. DAVE MATTHEWS BAND "Grace" 2. BUDDY MILLER "Morning" 3. JAMES MCMAURTY "Valley" 4. WIDE SPREAD PANIC "Tattoo"</p>	<p>WOST/Poughkeepsie, NY GM/GM: Gary Chetoff PD: Greg Gattine APO: Christine Martinez MO: Roger Menell 1. PEARL JAM "Mine" 2. DAVE MATTHEWS BAND "Grace" 3. FLAMING LIPS "Seasick" 4. FEEL "Stand"</p>	<p>KMTT/Saitea-Tacoma, WA GM/PO: Chris Mays APO/MO: Shawn Stewart 1. PEARL JAM "Mine" 2. SANTANA F/MICHELLE BRANCH "Game" 3. DAVE MATTHEWS BAND "Grace"</p>
<p>WXBR/Boston, MA PD: Joanne Donohue MO: Dana Marshall 1. PEARL JAM "Mine" 2. DAVE MATTHEWS BAND "Grace" 3. DISHWALLA "Devs"</p>	<p>WTKN/Knoxville, TN PD: Shane Cox MO: Sarah McClene 1. PEARL JAM "Mine" 2. RYAN ADAMS "Nuclear" 3. TORI AMOS "Sorta"</p>	<p>WRHT/Nashville, TN OM/PO: David Hall APO/MO: Keith Coes 1. DAVE MATTHEWS BAND "Grace" 2. DISHWALLA "Devs" 3. PEARL JAM "Mine" 4. JESSICA HOUSTON "Waking" 5. BRUCE SPRINGSTEEN "The Rising"</p>	<p>KENZ/Salt Lake City, UT PD: Bruce James MO: Karl Bushman 1. MCGRAW HILL "Cory" 2. STREET FUSION "Everything" 3. 3 DOORS DOWN "Come"</p>	<p>WRNX/Springfield, MA GM/PO: Tom Davis MO: Donnie Moorhouse 1. WILLOWINDERS "Top" 2. SHEMOKIA COPELAND "Livin'" 3. DISHWALLA "Devs" 4. MELISSA ETHERIDGE "Weakness" 5. DAVE MATTHEWS BAND "Grace" 6. MELISSA ETHERIDGE "Weakness"</p>
<p>WNCB/Burlington, VT MO: Mark Abuzzahab 4. DAVE MATTHEWS BAND "Grace" 5. PEARL JAM "Mine" 6. ALICE PEACOCK "One"</p>	<p>WTTN/Indianapolis, IN PD: Brad Holtz MO: Todd Barryman 1. RED HOT CHILI PEPPERS "Song" 2. PEARL JAM "Mine" 3. SANTANA F/MICHELLE BRANCH "Game"</p>	<p>WRLE/Nashville, TN OM/PO: David Hall APO/MO: Keith Coes 1. DAVE MATTHEWS BAND "Grace" 2. DISHWALLA "Devs" 3. PEARL JAM "Mine" 4. JESSICA HOUSTON "Waking" 5. BRUCE SPRINGSTEEN "The Rising"</p>	<p>KPRI/San Diego, CA MO: Dana Shalob 7. DAVE MATTHEWS BAND "Grace" 4. PEARL JAM "Mine"</p>	<p>WVUU/New York, NY PD: Chris Singleton MO: Rita Houston AMO: Russ Norris 1. BUDY MILLER "Price" 2. RYAN ADAMS "Nuclear" 3. JAMES MCMAURTY "Valley" 4. ANDERS OSBORNE "Junko" 5. JACK JOHNSON "Rodeo" 6. HARRY LEES CORRIETTE "Blue" 7. BUDDY MILLER "Come" 8. MIA DOI TOTO "Autumn"</p>
<p>WMTV/Cape Cod, MA PD/MO: Barbara Dacey 1. PEARL JAM "Mine" 2. NANCY GRIFFITH "Good" 3. SHeryl Crow "Sheryl" 4. JAMES TAYLOR "Rags"</p>	<p>WPKL/Louisville, KY PD: Stan Reed APO: Stacy Dean COLDPLAY "Place" BOB DYLAN "Tight" ELVIS PRESLEY "Loving" JOSH JOPLIN GROUP "Cowboy" U2 "Stargazer" BUDDY MILLER "Price"</p>	<p>WKOC/Norfolk, VA PD: Paul Shugra MO: Kristen Grant 1. DAVE MATTHEWS BAND "Grace" 2. PEARL JAM "Mine" 3. 1 GIANT LEAP "Culture" 4. MELISSA ETHERIDGE "Weakness" 5. WALLFLOWERS "When" 6. SANTANA F/MICHELLE BRANCH "Game"</p>	<p>*Monitored Reporters 47 Total Reporters 27 Total Monitored 20 Total Indicator</p>	<p>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</p>

National Programming

Added This Week



World Cafe

Ali Castelinni 215-898-6677

BLIND BOYS OF ALABAMA Amazing Grace
 DAVE MATTHEWS BAND Grace Is Gone
 LAURA CANTRELL Early Years
 NANCY GRIFFITH Good Night New York
 PEARL JAM I Am Mine
 SANTANA F/ MICHELLE BRANCH Game Of Love

Acoustic Cafe

Rob Reinhart 734-761-2043

THE CHIEFTAINS Whole Heap
 ELLIS PAUL The Speed Of Trees
 PETER CASE Evening Raga
 VANCE GILBERT High Rise
 VARIOUS ARTISTS Dressed In Black
 VARIOUS ARTISTS Going Driftless: Songs Of Greg Brown
 VARIOUS ARTISTS Kindred Spirits

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ON THE RECORD

With

Chris Griffin
Asst PD/MD, WYEP/Pittsburgh



2 1/2 months it has been interesting to watch WYEP listeners' response progress from, "Nice to hear the Lips on the radio," to, "So, that's what the Flaming Lips sound like," and, most recently, "Who are these Lips guys, and what can you tell me about them?" • There is an energy, a momentum, behind "Do You Realize?" that landed it in WYEP's top five phones for two weeks running. For those of you who like to look beyond the focus track, "Fight Test" and "Ego Tripping at the Gates of Hell" hold the promise of continued success for The Flaming Lips.

The band is currently on the road. Catch them if you can, because their live show is incredible.

Do You Realize the musical tastemakers in your market have been listening to The Flaming Lips for the past 20 years? *Do You Realize* that, in the past seven weeks, The Flaming Lips have sold nearly 85,000 copies of their latest release? *Do You Realize* that this is a smartly crafted pop song that will elevate The Flaming Lips above cult status? • It's easy for me to make these statements, because I've been watching it happen here in Pittsburgh. Over the past

Triple A ON THE RADIO

The onslaught of big-name artists continues, with Pearl Jam taking the Most Added slot on both reporting panels with a total of 32 adds ... Dave Matthews Band were next, at No. 2 Most Added, on both panels, adding another 21 stations to the 15 stations already on "Grace Is Gone" ... Santana's new one with Michelle Branch grabs 11 adds, Melissa Etheridge gets 10 stations on the new song from her forthcoming DVD, and Dishwalla's followup gets eight first-week adds ... Ryan Adams, 1 Giant Leap, Josh Joplin Group, Flaming Lips and Feel close some holes ... On the monitored airplay chart, Coldplay hold at 1* for the third week, Sheryl Crow moves up to 2*, U2 hold at 5*, Norah Jones inches back up from 8*-7*, The Rolling Stones increase 10*-8*, and Howie Day hangs tough at 9* ... The middle of the chart is packed with bulleted songs, including The Wallflowers (14*-12*), Counting Crows (13*), The Red Hot Chili Peppers (17*-14*), Jackson Browne (16*-15*), Tori Amos (22*-17*), Tracy Chapman (24*-19*) and Peter Stuart (*20) ... Other movers include Tom Petty & The Heartbreakers (25*-22*) and The Goo Goo Dolls (29*-24*) ... Creed re-enter the chart, while Pearl Jam and Bruce Springsteen ("Lonesome Day") debut ... On the Indicator chart, Beth Orton remains at No. 1, Coldplay inch up to 2*, the Stones go to 4*, Peter Gabriel moves to 5*, Elvis Costello holds at 7*, Petty cracks the top 10 at 8*, and Browne is 9* ... Other movers include Chapman (21*-12*), Amos (20*-15*) Adams (25*-16*) and The Wallflowers (24*-18*) ... Chuck Prophet and Delbert McClinton debut, and Willy Porter re-enters the chart ... Keep an eye on the Jack Johnson song "Rodeo Clowns" from the *Bonnaroo Live* CD, as well as Alice Peacock, Rhett Miller, Aimee Mann, Steve Earle, Lifehouse and Dinah Washington.

— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: Shemekia Copeland

LABEL: Alligator

By JOHN SCHOENBERGER / TRIPLE A EDITOR



Shemekia Copeland

You know the saying "Like father, like daughter." In the case of Shemekia Copeland, it takes on a deeper meaning. The late Texas blues guitar legend Johnny Copeland recognized the talent in his daughter early and encouraged her to sing at home. He even brought her onstage at Harlem's famous Cotton Club when she was just 8 years old.

At the age of 15, around the time her father's health began to fail, Copeland received her calling. "I never knew I wanted to sing for a living until I got older," she says. "Then it was like a switch that went on in my head, and I knew I wanted to sing. It became a want and a need. I had to do it!"

By the age of 16, Copeland was regularly on the road, opening for her father. This introduced her to the blues circuit and started an avalanche of positive press. In 1998 she stepped out with her debut album, *Turn Up the Heat*. It garnered rave reviews from around the world, kept her consistently on the road and catapulted her into a full-fledged career. By the time *Wicked* came out in 2000, Copeland was well on her way: She won four W.C. Handy Awards, including Song of the Year and Contemporary Female Artist of the Year, and five Living Blues awards. She also got a Grammy nomination. Furthermore, she began headlining major events, such as the 2000 Chicago Blues Festival, where she performed for over 100,000 people.

Copeland returns with *Talking to Strangers*. Produced by the one and only Dr. John, the disc not only showcases her rousing, energetic blues style, it also takes her into the realms of R&B and rock. Driving it all, of course, is Copeland's full-bodied and deeply expressive voice. But, to make sure this album spotlighted the 15 new songs properly, several guest players joined in the sessions. In addition to Dr. John, Jason

Ladayne played keys, Arthur Nelson and Hugh McCracken played guitar, David Barard and Jason Langley were on bass, and Hermian Earnest beat the drums.

Copeland feels this is her best album yet. "This album is Shemekia Copeland," she says. "It's laid-back and funky and natural and cool. I love it." And as you listen to "Livin' on Love," "Two's a Crowd," "Sholonda's," "Should Have Come Home," "The Push I Need" and her cover of her father's "Pie in the Sky," you'll quickly agree with her description.

Indeed, *Talking to Strangers* is likely the album to take Copeland to superstardom in the blues world. It was no exaggeration when the *Washington Post* wrote, "Hot and haunting. Copeland doesn't come across as an entertainer so much as a force of nature. Impressive, fresh and modern, she has the poise to match her power and commands attention as few of her peers do."

Yet Copeland has managed to remain humble in the midst of all these rewards and accolades. "I listen to Aretha Franklin, Katie Webster, Trudy Lynn, Etta James, Ruth Brown, India Arie and Angelique Kidjo, but I don't try to copy them," she says. "I just take little things from each of them and add them to my style. But for as long as I live, my father's music will live through me. I'm gonna keep on doing this and making my daddy proud."

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RICK WELKE
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Christian CHR: Is It Really Hit Radio?

□ Programmers discuss the fundamentals of the format

There are some obvious inconsistencies in Christian CHR programming today. Some programmers attempt to include the best songs from all genres of music, while others skew to include only a few select types of music. This week I decided to talk with some PDs to get their candid opinions about where the format is going.

R&R: Where do you believe Christian CHR is headed?

WONU/Chicago PD Bill DeWees: I fear we are becoming another incarnation of AC radio. I see a lot of emphasis on playing it safe with older songs that test well. I don't see a lot of attention given to album sales.

WORQ/Green Bay, WI PD Kid Raider: We have to stay true to the musical styles CHR represents. There is room for variety within our format. However, we should not overlap AC, Inspo and worship music too much, as that doesn't serve our focus and purpose long-term. What is mainstream Top 40 doing? Does it matter? Are we all that different from mainstream CHR? Or are we simply a mix of nice, upbeat praise songs for Christians?

WLGH/Lansing, MI PD Mike Couchman: Existing stations will continue to hone their product with good results, while a few will decide they are not called to CHR. Those will end up as AC or Rock stations or continue to be poor-sounding hybrids.

WYLV/Knoxville PD Jonathan Unthank: I believe CHR is the future of Christian radio. This format is still in its development stages. It has not evolved into what it can truly be. As more stations move into the realm of

incorporating new styles of music into their mix, Christian CHR could be a huge format if given the chance. The audience is there; it's just finding a way to reach it effectively with a top-quality on-air product.

WAYK/Kalamazoo, MI PD Brian Nelson: A national sound for Christian CHR isn't going to crop up overnight. It's probably going to take a few years. Most stations that attended the CHR seminar this year agreed that they are targeting an 18-34-year-old female, but the practical application of that target varies widely from station to station.

R&R: How is the format being defined? Are stations truly trying to be hit-oriented, or are some CHRs evolving into AC hybrids?

WJLF/Gainesville PD Jeremy Yoder: Stations that report to the CHR chart define themselves with a number of different labels, such as "Hot AC," "Adult Hits" or "Pop Rock." I believe they were placed on the CHR chart because that chart is supposedly a better reflection of their playlists. Each station believes it is positioning itself in the best way to reach its community. Stations don't want a chart or industry to define them; they want their listeners to define them or, at least, to be able to define themselves.

DeWees: There are quite a few CHR programmers who are really AC programmers in disguise. The focus is backward; it's on five years ago instead of current hits. I don't get it. I do believe that record companies are giving us solid product; I just don't know why we aren't playing it. If we are playing it, why aren't we giving it enough spins to establish hits?

KLFF/San Luis Obispo, CA MD Noonie Fugler: I go back to the stool analogy: Sit on any one leg too much, and the balance of the stool will be skewed. We present perceived hits. The listeners make them hits.

Raider: In our market we have one mainstream AC station. The reason for that is that, in the general market, AC is not a big pull. Top 40, Rock, Classic Rock and Country rule the airwaves. On top of that, we have two Christian ACs, an Inspo, one Christian Rock and one Catholic station. We have no need to go more AC. It doesn't serve us. Because of our tight focus, we're No. 1 in weekly come 12+ over all the other Christian stations in our market.

Couchman: For some programmers, it's simply their background or age. For others, they took chances on poorer-quality CHR music years ago with only mediocre results, and they decided certain styles would never work for their stations — even though artists in those styles now put out quality, mass-appeal hits. For a few, their research is flawed or biased. Others simply don't buy in to the accepted definition of CHR.

Unthank: We need to be mindful of what our listeners want and focus solely on that. It's important for programmers to agree on a group of core songs and move on from there. That will answer some of the questions being raised about the sound of CHR. Following the trends of mainstream music shows that today's music lover is just that, a music lover. They enjoy many styles of music, not just one.

In today's society, if you are going to grab someone's attention, you are going to have to do something that hasn't been done before. People have seen everything and figured out if it will work for them. If we want our message to pierce through in our already-cluttered culture, we have to stand out.

Nelson: Some stations that err on the Hot AC side are conducting quality research and effectively reaching



JUMP5 ROCK WAL-MART

Jump5 performed for Wal-Mart managers and their kids at the retailers' managers convention held at the company's national headquarters in Bentonville, AR. Disney Home Entertainment is partnering with Wal-Mart on the Oct. 8 release of the *Beauty and the Beast: Special Edition* DVD, which features an exclusive video of Jump5's rerecording of the Oscar-winning song "Beauty and the Beast." Pictured here (l-r) are Jump5's Brandon Hargest; Disney Home Entertainment Manager/Technical and Production Services Ryan Orr; Jump5's Libby Hodges, Brittany Hargest and Lesley Moore; Disney Home Entertainment Sr. Manager/Special Events Shane Rasmussen; and Jump5's Chris Fedun.

the listeners they target. I believe that most programmers are focused on reaching a target listener, regardless of what musical direction their research may take them in.

KCMS/Seattle PD Scott Valentine: The record labels have the most to gain from a true youth-focused format. Children today control more discretionary income than at any time in history. I believe good programmers are performing research to play what is right for their audience instead of force-feeding the listeners their own taste in music.

R&R: Is the true target of Christian CHR a particular demographic, or is CHR a specific programming mix-set?

Yoder: It should be defined by demographics, primarily, and then by programming approach — but not necessarily by a CHR sound. Playing the best songs from different genres means the CHR sound is fluid, based on market characteristics.

Valentine: It's an inclusive format, not an exclusive one. If you are going to program to teens, only program what will keep Mom listening. If Mom stops listening, no one is happy.

R&R: Where do you believe Christian CHR will be a couple of years down the road?

Yoder: It will grow, as a handful of stations provide direction and leadership. That will probably provide a better-defined sound for Christian CHR. There will be some stations that resist that direction and want to try to follow their own ideas of what CHR is supposed to sound like. They won't see much progress.

DeWees: If we don't follow the success strategies of mainstream CHR stations, we won't be any farther down the road from where we are right now.

Raider: Record companies have provided some great stuff that seems to fall by the wayside because of the musical risk factor. That lets the record companies cut certain things out, and then we lose out. We play it too safe to garner the best numbers we can. I haven't seen the numbers change much since I entered Christian radio, back in the mid-'80s. We have to realize that we are a specialty format. To focus just on Christian listenership as a CHR station is hazardous. We need to broaden our appeal without aban-

doning what we're all about.

Unthank: If record labels develop new talent that is up-to-date with the mainstream side of things, we are here to stay. If we are satisfied with what we have now, we won't have a future. CHR is about the hits, the here and now; it's a constantly evolving creature. Radio stations have to stick with their target and mission, and programmers have to stay on top of current musical trends.

Nelson: I hope that, a year from now, Christian CHR programmers will have etched out the boundaries for music styles. We need to agree on nationwide consensus songs in a variety of styles that includes rap, R&B, rock, pop, etc. I hope that Christian CHR listeners can eventually travel to other markets, listen to other CHR frequencies and feel at home with the music they hear.

Couchman: The No. 1 thing the Christian CHR format needs is a major-market sign-on by a true CHR station. Not a CHR hybrid, but a real, focused CHR. Right now, too many stations are in smaller markets. Our format doesn't have a KSBJ/Houston or Fish station that radio owners can look to when they're thinking of signing on a new Christian station. AC is all they know. They have no CHR reference point, and without that they can't know how powerful the format can be when done properly.

Editor's Note

Christian CHR is but a puppy among the big dogs of radio today. But, with further education and focus, the format is one of a few that could grow remarkably. What CHR programmers have to continually ask themselves is how to make a greater impact on the population they reach with the frequencies entrusted to them. Researching your potential listenership with an unbiased approach is key to cultivating new listeners for the future.

What is on the horizon for Christian CHR? Great things. But it needs a true champion to pick up the baton and take the format where it has never gone before. CHR needs a company or station that understands the youth culture and all its needs and goes after that market with talent, resources and a no-holds-barred approach. It will happen. It's just a matter of when.

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The CCM Update

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The CCM Update

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THE STORY BEHIND THE SONG

The Story Behind The Song

David Crowder Band
"My Hope"

Whether it's the unexpected death of a family member, extreme financial difficulties or something as small as getting a flat tire in the middle of the freeway, it's often hard to hang on to God's hope when life is throwing too many curves your way. And if our personal testimonies aren't evidence enough, a glance at the headlines in the newspaper will provide further examples of situations where bad things happen to good people. Unfortunately, as Christians, the struggle to figure out why God allows these things to happen can often lead us down a path that doesn't provide many palatable answers.

Drawing inspiration from a sermon about his personal Old Testament hero, Job, who wrestled with more than his share of "when God doesn't make sense" scenarios, David Crowder penned the poignant words of "My Hope."

In his ministry to college students, Crowder finds that Job's story is the perfect segue into an often controversial topic.

"It's a huge conversation piece for people who are trying to find out how faith works," Crowder explains. "My belief is that if the Christian faith doesn't work in moments when life presses in, that's saying that reality is something other than God's presence, and a good God would surely allow only good stuff. And yet life constantly says otherwise."

Despite our lack of concrete understanding, Crowder believes it's this constant tension that makes Christianity unique. "We have people like Job, who, in the middle of absolute strife, can say, 'Though demons may slay me, I trust You.' These are the things that are just mind-boggling," he muses. "And yet there's this reality that we as Christians experience that God is present and that every moment is in His gaze. And that's a very comforting fact."

— Christa Farris



David Crowder Band

CCM UPDATE GALLERY



A DAY TO CELEBRATE HOPE

With more than 12,000 in attendance at New York's world-famous Madison Square Garden, Third Day shared a musical message of hope at the recent Tribute to Grace and Hope event honoring heroes and victims of the Sept. 11, 2001 terrorist attacks. Here, bandmembers visit backstage with fellow artist Steven Curtis Chapman and New York Knicks players. Pictured (l-r) are the Knicks' Allan Houston; Third Day's Brad Avery, Mac Powell, Tai Anderson, David Carr and Mark Lee; Chapman; and the Knicks' Charlie Ward.

SPINWORTHY

A Tapestry Of Tasteful Words, Melodies

Nichole Nordeman *Woven And Spun* (Sparrow)

File under: Pop Rock

Nichole Nordeman can now safely apply for "broken record" status. Her MO? She starts a project with hundreds of lyrical and melodic snippets swirling in her brain, slides into an agonizing case of writer's block and, finally, emerges with a batch of sublime tunes, just catchy enough for pop, just eccentric and interesting enough for true artists.



On *Woven and Spun*, her third venture, Nordeman does more than turn smart, poetic phrases from her journal pages. She paints familiar theological pictures about God's love and mercy with a palette of new, vibrant colors.

Take the ballad "Even Then." Nordeman first lays her soul bare: "So I do the best with what I've got and hope that no one knows/That I strain to see how high I can try to stand on these toes ... I put aside the masquerade/And admit that I am not OK." She later speaks a truth for all of us: "We raise the standard and try to reach You/But we'll never make it, and we don't even need to."

The standout track, "Healed," is full of spiritual insight and wisdom: "We stutter and we stammer till You say us/A symphony of chaos till You play us/Phrases on the pages of the unknown/Till You read us into poetry and prose."

Fast becoming the best lyricist in Christian music, Nordeman will knock your socks off with *Woven and Spun*.

— Dave Urbanski

In The News...

- **Gabriel Vasquez** is named to the newly created position of Director/Sales & Marketing for **Creative Trust Workshop**, an independent label and part of the entertainment management and marketing firm Creative Trust. He will oversee such CTW projects as the *Traveling Light* CD and Max Lucado's Wemmicks children's video and music product line. Vasquez joins CTW after four years with Word Records, where he was most recently Director/Product Marketing under the new Warner Bros. ownership.

- Following a successful spring tour, **Jars Of Clay** gear up for the fall leg of the Eleventh Hour Tour, featuring special guests The Elms and a tour partnership with international relief organization World Vision. The tour will visit more than 40 cities from October through early December with intimate performances in 3,000- to 5,000-seat venues.

- **Big Idea Productions**, creator of the best-selling VeggieTales children's video series, ushers in the holiday season with a new VeggieTales musical, *The Star of Christmas*. The brand-new, heartfelt holiday release will be available at Christian bookstores Oct. 26 on VHS for \$14.99 and on DVD for \$19.99.

- Donning a new, platinum superhero suit, **Bibleman** returns Oct. 22 with the release of *Jesus Our Savior*, the latest episode in the Platinum-selling Bibleman video series. Hitting stores nationwide through Crossroads and CNI Distribution, *Jesus Our Savior* will be released on VHS for \$12.99 and on DVD for \$14.99. Bibleman, which debuted in 1996, has grown to be one of the most successful Christian-based children's video series available today, with sales of more than 1 million units.

- **Chordant Distribution Group** announces the August 2002 results for StockWatch, a quarterly sales audit to determine the availability of the top 100 Contemporary Christian music titles at Christian-product retailers. StockWatch reports that 87.9% of the top 100 titles were found to be in stock at CBA stores in August. The new figure represents little change from the 87.6% percent audit rate in May. The number of stores carrying 100% of the top 100 titles has increased to 36 from 31 since May, and 197 stores reached the 95% benchmark. Complete results of the August StockWatch audit are posted at www.chordant.com under the "StockWatch" heading.

- Music executives **Tony Brown** and **Tim DuBois**, founders of the 9-month-old Universal South label, have reached an agreement with Chordant Distribution to market and distribute appropriate product to the Christian-music marketplace. The partners have also announced the first signing to their new association with Chordant: Singer-songwriter **Matthew West**, a 25-year-old native of Chicago whose songs have been recorded by Salvador and Sara Groves. He is expected to release his debut recording in early 2003.

WORTH QUOTING

"God doesn't know us by our labels.
He knows each of us by name."

— Kevin Max, *Unfinished Work*

September 27, 2002

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NEWSBOYS Million Pieces (Sparrow)	1088	-46	14
4	2	SOULJAHZ All Around The World (Squint)	933	+91	10
2	3	JARS OF CLAY Fly (Essential)	870	-44	17
5	4	AUDIO ADRENALINE Ocean Floor (Forefront)	860	+50	10
3	5	DAILY PLANET Flying Blind (Reunion)	731	-145	19
6	6	BENJAMIN GATE The Calling (Forefront)	716	-42	14
11	7	AVALON Undeniably You (Sparrow)	622	+89	7
8	8	PLUS ONE I Don't Care (Atlantic)	604	+17	12
9	9	RACHAEL LAMPA I'm All Yours (Word)	601	+51	9
10	10	AARON SPIRO Sing (Sparrow)	590	+42	8
7	11	REBECCA ST. JAMES Song Of Love (Forefront)	577	-53	14
12	12	SARAH SADLER Beautiful (Essential)	556	+64	6
13	13	LARUE Peace To Shine (Reunion)	522	+66	6
14	14	JEFF DEYO More Love, More Power (Gotee)	508	+85	4
16	15	LIFEHOUSE Spin (Sparrow/DreamWorks)	482	+73	3
25	16	ZOEGIRL Even If (Sparrow)	440	+105	4
18	17	EVERYDAY SUNDAY Stand Up (Flicker)	425	+20	4
17	18	BIG DADDY WEAVE In Christ (Fervent)	417	+10	5
19	19	TOBYMAC Irene (Forefront)	409	+5	18
24	20	THIRD DAY 40 Days (Essential)	401	+66	2
21	21	BEBO NORMAN Great Light Of The World (Essential)	400	+13	3
22	22	SALVADOR Breathing Life (Word)	379	+3	17
20	23	SHAUN GROVES Move Me (Rocketown)	370	-27	12
15	24	TRIN-I-TEE 5:7 Holla (Gospo Centric)	363	-53	11
27	25	NICHOLE NORDEMAN Holy (Sparrow)	332	+50	3
23	26	JENNIFER KNAPP Say Won't You Say (Gotee)	316	-29	25
Debut	27	SIXPENCE NONE THE RICHER Breathe Your Name (Squint)	315	+174	1
Debut	28	GINNY DWENS With Me (Rocketown)	315	+63	1
29	29	JOY WILLIAMS Surrender (Reunion)	314	+47	2
26	30	THIRD DAY It's Alright (Essential)	289	-34	28

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/15-Saturday 9/21.
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Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	KUTLESS Your Touch (BEC)	448	-15	13
4	2	38TH PARALLEL Horizon (Squint)	366	+2	14
2	3	SKILLET Kill Me, Heal Me (Ardent)	363	-10	9
3	4	BLEACH We Are Tomorrow (BEC)	360	-6	8
6	5	SUPERCHICK So Bright (Stand Up) (Inpop)	342	+64	4
5	6	PILLAR Echelon (Flicker)	317	+12	5
7	7	ALL TOGETHER SEPARATE I'll Rise (Asteroid) (Ardent)	267	-4	11
18	8	TOBYMAC Get This Party Started (Forefront)	257	+60	4
11	9	BY THE TREE Change (Fervent)	250	+10	9
10	10	THIRD DAY 40 Days (Essential)	246	-1	3
9	11	STRANGE OCCURRENCE Reach (Steelroots)	241	-12	15
14	12	AUDIO ADRENALINE Summertime (Forefront)	229	+19	6
8	13	12 STONES Broken (Wind-up)	225	-41	18
16	14	OENISON MARRS What Life Has (Floodgate)	215	+10	6
13	15	JARS OF CLAY Whatever She Wants (Essential)	214	+2	10
Debut	16	DC TALK Let's Roll (TMB)	206	+170	1
17	17	JUGGERNAUTZ The Reach (Metro One)	191	-6	10
Debut	18	NEWSBOYS Fad Of The Land (Sparrow)	185	+70	1
12	19	ECHDCAST Ignite (XS)	182	-31	8
27	20	ROCK 'N' ROLL WORSHIP CIRCUS Ride (Vertical)	176	+54	2
19	21	EVERYDAY SUNDAY Mess With Your Mind (Flicker)	173	+1	3
15	22	BENJAMIN GATE Do What You Say (Forefront)	173	-36	17
20	23	ACE TROUBLESHOOTER But For Grace... (Tooth & Nail)	169	-1	7
23	24	APOLOGETIX Smooth Grandmama (Parodudes)	167	+23	4
Debut	25	LIFEHOUSE Spin (Sparrow/DreamWorks)	154	+69	1
Debut	26	TREE 63 The Glorious Ones (Inpop)	151	+87	1
21	27	JEFF DEYO More Love, More Power (Gotee)	151	+1	4
22	28	BIG FAT JAM Everything (Absolute)	147	+2	8
Debut	29	GS MEGAPHONE Electric (Spindust)	145	+23	1
Debut	30	AM DRIVE Stones (Independent)	140	+113	1

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 9/15-Saturday 9/21.
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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	AVALON Undeniably You (Sparrow)	1774	+81	10
1	2	NEWSBOYS Million Pieces (Sparrow)	1754	+42	15
3	3	RACHAEL LAMPA I'm All Yours (Word)	1656	+19	13
5	4	NICHOLE NORDEMAN Holy (Sparrow)	1527	+118	7
8	5	TRUE VIBE See The Light (Essential)	1396	+95	12
6	6	CAEDMON'S CALL We Delight (Essential)	1395	+74	13
4	7	BIG DADDY WEAVE In Christ (Fervent)	1325	-107	15
10	8	J. HANSON & S. GROVES Traveling... (Creative Trust Workshop)	1215	+29	12
7	9	JARS OF CLAY Fly (Essential)	1152	-163	16
11	10	PAUL COLMAN TRIO Fill My Cup (Essential)	1118	+110	8
13	11	SARA GROVES First Song That I Sing (INO)	1062	+83	9
9	12	AUDIO ADRENALINE Ocean Floor (Forefront)	1047	-167	19
15	13	POINT OF GRACE Yes, I Believe (Word)	1025	+129	8
12	14	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	880	-122	23
16	15	LINCOLN BREWSTER All I Really Want (Vertical)	848	-45	13
21	16	JODY MCBRAYER To Ever Live Without Me (Sparrow)	836	+189	3
19	17	BEBO NORMAN Great Light Of The World (Essential)	826	+93	5
17	18	NICOLE C. MULLEN Come Unto Me (Word)	753	-98	16
18	19	REBECCA ST. JAMES Song Of Love (Forefront)	722	-49	18
25	20	MERCY ME Spoken For (INO)	666	+188	2
20	21	FFH Fly Away (Essential)	666	-48	22
14	22	SHAUN GROVES Move Me (Rocketown)	660	-289	18
27	23	GINNY OWENS With Me (Rocketown)	597	+142	3
22	24	ALLEN ASBURY All About Grace (Doxology)	566	-16	12
24	25	AARON SPIRO Sing (Sparrow)	531	+20	6
26	26	GREG LONG I Won't Take You For Granted (Word)	496	+36	6
23	27	SALVADOR Breathing Life (Word)	496	-65	21
28	28	SARAH SADLER Beautiful (Essential)	488	+34	4
Debut	29	JOY WILLIAMS Surrender (Reunion)	448	+101	1
30	30	PLUS ONE Let Me Be The One (Atlantic)	406	0	7

61 AC reporters. Songs ranked by total plays for the airplay week of Sunday 9/15-Saturday 9/21. © 2002 Radio & Records.

Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	SARA GROVES First Song That I Sing (INO)	346	+45	10
4	2	POINT OF GRACE Yes, I Believe (Word)	328	+36	9
3	3	FFH We Sing Alleluia (Essential)	325	+24	10
1	4	MICHAEL W. SMITH Purified (Reunion)	302	-15	14
5	5	ALLEN ASBURY All About Grace (Doxology)	301	+19	11
6	6	FERNANDO ORTEGA Sing To Jesus (Word)	294	+37	9
7	7	SELAH Timeless (Curb)	260	+11	11
8	8	NICOLE C. MULLEN Come Unto Me (Word)	241	-8	13
14	9	WATERMARK Friend For Life (Rocketown)	233	+56	5
10	10	LINCOLN BREWSTER All I Really Want (Vertical)	233	-10	14
12	11	MICHELLE TUMES The Light (Sparrow)	222	+17	8
11	12	LENNY LEBLANC All For You (Integrity)	216	+5	9
13	13	STEVE GREEN If We Answer (Sparrow)	205	+22	5
9	14	REBECCA ST. JAMES Song Of Love (Forefront)	190	-57	15
17	15	KATHY TROCCOLI All For The Life Of Me (Reunion)	181	+37	3
15	16	JOHN TESH Open The Eyes Of My Heart (Garden City)	176	+20	6
16	17	J. HANSON & S. GROVES Traveling... (Creative Trust Workshop)	156	+1	7
Debut	18	BROTHER'S KEEPER In His Love (Ardent)	136	+28	1
Debut	19	NICHOLE NORDEMAN Holy (Sparrow)	101	+20	1
18	20	COREY EMERSON I Will Remember (Discovery House)	101	-38	15

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 9/15-Saturday 9/21. © 2002 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Here We Go (Gotee)
2	SOULJAHZ All Around The World (Squint)
3	KNOWDAVERBS What You Rock Now (Gotee)
4	KJ-52 Dear Slim (Uprok)
5	TRIN-I-TEE 5:7 Holla (Gospo Centric)
6	WOODY ROCK Believer (Gospo Centric)
7	TOBYMAC Irene (Forefront)
8	BIG UNC Christcyde (BRx2)
9	RAPHI Connect (Uprok)
10	EPIC Stress (BRx2)

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SOUTH

Donor Relations Manager needed, WAY-FM-Database management, PR & accounting experience preferred. Apply: Human Resources, 1012 McEwen Drive, Franklin, TN 37067. EOE (09/27)

2002 Dove and Marconi finalist station WRCM-Charlotte/NC is seeking experienced program director and morning show host. If you are interested in joining a station that is making an impact in the market, please rush T&R to: New Life 91.9/WRCM, Attn: Joe Paulo, P.O. Box 17069, Charlotte, NC 28227. No calls please, EOE

Clear Channel Houston's KHMx, MIX 96.5 is searching for the next great morning show.

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 Operations Manager
 KHMx-FM
 Houston, TX
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No calls please. Clear Channel Radio is an equal opportunity employer.

WEST

Commercial AAA in Northern California is looking for air talent. T/R to: KHUM, PO Box 25, Ferndale, CA 95536. EOE (09/27)

Fulltime live shift with "The Highway Stations". Sample station at highwayradio.com. T&R: Lance Todd, KHwy, Box 1668, Barstow, CA 92312. EOE (09/27)

HOT 97.5 KVEG in LAS VEGAS is in search of a F/T "PROD GOD" Who can also handle a weekend air-shift. Overnight your package with on-air & production demo to: HOT 97.5 KVEG, Attn: Sherita Saulsberry, Job # Production, 3999 Las Vegas Blvd. South, Suite K, Las Vegas, NV 89119-1097 EOE

Beach front multi-format radio cluster on the coast of California seeks experienced music directors for Alternative, Rhythmic and AC formats. Also seeking experienced jocks in all formats for in market and outside work. Experienced traffic and business managers please do send resumes if you are ready for a great work environment. Radio & Records, Inc., 10100 Santa Monica Blvd., 3rd Floor, #1055, Los Angeles, CA 90067. EOE

MIDWEST

IMMEDIATE OPENING - SPORTS DIRECTOR

Requires play by play of football, basketball, hockey. Some regular board work. Long established, locally owned. T&R to: GM, KDLR/KDVL, Box 190, Devils Lake, ND 58301. EOE

POSITIONS SOUGHT

Energetic saleslady seeks immediate position in the Utah Market, over 20 years experience. call Stephanie at 801-949-2449. (09/27)

Seeking Sports Director/PBP/Sales position. JOE: 1-888-327-4996. (09/27)

NYC Producer/Co-Host (WPLJ, WABC, MIX 105, WYNY). Writing, multitrack, talent/voicing, guest book. Excellent creative/organization/multi-task. albert@hiftoy.com. (09/27)

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.

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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: kmmumaw@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

Washington DC based correspondent looking to pick up additional AM Talk/News stations Very Affordable. Call DANIEL: 703-477-8232. (09/27)

Need a Producer or a young, pop culture oriented, sidekick? Maybe a Promotions Director or Label work? Previously worked at KCAQ/Q104.7 Prefer CA. JEN RUTLEDGE: 805-243-4404 (09/27)

Meteorologist, 24 years broadcasting experience Weather support for your radio station provided through COMREX MATRIX: www.hodgesweather.com 616-538-5566. (09/27)

Stand-up comic looking for full-time radio gig. Sidekick, sports, voices, appearances, whatever! www.comedy.com/petemichael. (09/27)

Young and not dumb! Full of talent and the charisma of Elvis, Michael Jackson and the Beatles. Looking for radio position on-air or in sales. Will relocate. JUSTIN: 918-299-8645. (09/27)

Small town girl with big time voice ready to go on air! Extensive training in voice, board ops, productions and news. Killer personality. MISTY: 918-341-8042 mistykay23@hotmail.com. (09/27)

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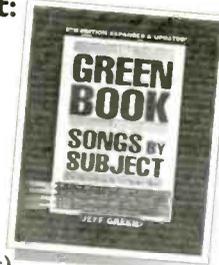
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Monitored Airplay Overview: September 27, 2002

CHR/POP

LW	TW	ARTIST	SON	Label
1	1	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)	
2	2	AVRIL LAVIGNE	Complicated (Arista)	
3	3	DANIEL BEDINGFIELD	Gotta Get Thru This (Island/IDJMG)	
4	4	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)	
5	5	CREED	One Last Breath (Wind-up)	
6	6	PINK	Just Like A Pill (Arista)	
7	7	EMINEM	Cleanin' Out My Closet (Shady/Aftermath/Interscope)	
11	8	AVRIL LAVIGNE	Sk8er Boi (Arista)	
10	9	NO DOUBT F/LADY SAW	Underneath It All (Interscope)	
14	10	JUSTIN TIMBERLAKE	Like I Love You (Jive)	
13	11	VANESSA CARLTON	Ordinary Day (A&M/Interscope)	
9	12	P. DIDDY F/GINUWINE	I Need A Girl (Part II) (Bad Boy/Arista)	
15	13	ASHANTI	Happy (Murder Inc./IDJMG)	
8	14	DJ SAMMY & YANOU	Heaven (Robbins)	
17	15	MICHELLE BRANCH	Goodbye To You (Maverick/WB)	
23	16	CHRISTINA AGUILERA	Dirty (RCA)	
19	17	ANGIE MARTINEZ	If I Could Go (EastWest/EEG)	
16	18	C. KROEGER F/J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
12	19	MARIO	Just A Friend 2002 (J)	
21	20	OUR LADY PEACE	Somewhere Out There (Columbia)	
30	21	KELLY CLARKSON	A Moment Like This (RCA)	
20	22	JOHN MAYER	No Such Thing (Aware/Columbia)	
24	23	SHAKIRA	Objection (Tango) (Epic)	
27	24	OAKENFOLD	Starry Eyed Surprise (Maverick/Reprise)	
22	25	IRV GOTTI	Down 4 U (Murder Inc./IDJMG)	
28	26	3LW	I Do (Wanna Get Close To You) (Epic)	
29	27	HOOBASTANK	Running Away (Island/IDJMG)	
35	28	UNCLE KRACKER	In A Little While (Top Dog/Lava/Atlantic)	
33	29	DAVE MATTHEWS BAND	Where Are You Going (RCA)	
38	30	CAM'RON	Hey Ma (Roc-A-Fella/IDJMG)	

#1 MOST ADDED

SANTANA F/MICHELLE BRANCH Game Of Love (Arista)

#1 MOST INCREASED PLAYS

KELLY CLARKSON A Moment Like This (RCA)

TOP 5 NEW & ACTIVE

SHAGGY Hey Sexy Lady (MCA)

LIBERTY X Just A Little (V2)

JACK JOHNSON Flake (Enjoy/Universal)

SANTANA F/MICHELLE BRANCH Game Of Love (Arista)

NORAH JONES Don't Know Why (Blue Note/Virgin)

CHR/POP begins on Page 33.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)	
2	2	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)	
4	3	CAM'RON	Hey Ma (Roc-A-Fella/IDJMG)	
3	4	EMINEM	Cleanin' Out My Closet (Shady/Aftermath/Interscope)	
13	5	MISSY ELLIOTT	Work It (Gold Mind/Elektra/EEG)	
5	6	N.O.R.E. Nothin'	(Def Jam/IDJMG)	
7	7	LUDACRIS	Move Bitch (Def Jam South/IDJMG)	
6	8	P. DIDDY F/GINUWINE	I Need A Girl (Part II) (Bad Boy/Arista)	
9	9	FABOLOUS F/P. DIDDY & JAGGED..	Trade It All (Part II) (Epic)	
12	10	ANGIE MARTINEZ	If I Could Go (EastWest/EEG)	
8	11	ASHANTI	Happy (Murder Inc./IDJMG)	
14	12	BIG TYMERS	Oh Yeah (Cash Money/Universal)	
10	13	NELLY	Hot In Herre (Fo' Reel/Universal)	
11	14	IRV GOTTI	Down 4 U (Murder Inc./IDJMG)	
23	15	ASHANTI	Baby (Murder Inc./IDJMG)	
17	16	NAPPY ROOTS	Po' Folks (Atlantic)	
18	17	STYLES	Goodtimes (Interscope)	
15	18	BIG TYMERS	Still Fly (Cash Money/Universal)	
20	19	LL COOL J	Luv U Better (Def Jam/IDJMG)	
19	20	NIVEA	Don't Mess With My Man (Jive)	
21	21	3LW	I Do (Wanna Get Close To You) (Epic)	
24	22	MS. JADE	Ching, Ching (Beatclub/Interscope)	
22	23	TRICK DADDY	In Da Wind (Slip 'N Slide/Atlantic)	
27	24	JUSTIN TIMBERLAKE	Like I Love You (Jive)	
31	25	SEAN PAUL	Gimme The Light (VP)	
26	26	DANIEL BEDINGFIELD	Gotta Get Thru This (Island/IDJMG)	
28	27	CLIPSE	When The Last Time... (Star Trak/Arista)	
29	28	CHRISTINA AGUILERA	Dirty (RCA)	
38	29	KELLY ROWLAND	Stole (Columbia)	
25	30	BEENIE MAN F/JANET	Feel It Boy (Virgin)	

#1 MOST ADDED

EMINEM Lose Yourself (Shady/Aftermath/Interscope)

#1 MOST INCREASED PLAYS

MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)

TOP 5 NEW & ACTIVE

AMANDA PEREZ Angel (Powerhouse/Mad Chemistry)

FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)

MARIO Braid My Hair (J)

KYLIE MINOGUE Love At First Sight (Capitol)

FIELD MOB Sick Of Being Lonely (MCA)

CHR/RHYTHMIC begins on Page 92.

URBAN

LW	TW	ARTIST	SON	Label
1	1	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)	
2	2	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)	
3	3	GINUWINE	Stingy (Epic)	
8	4	LL COOL J	Luv U Better (Def Jam/IDJMG)	
5	5	LUDACRIS	Move Bitch (Def Jam South/IDJMG)	
6	6	ASHANTI	Baby (Murder Inc./IDJMG)	
7	7	AALIYAH	I Care 4 U (BlackGround)	
4	8	N.O.R.E. Nothin'	(Def Jam/IDJMG)	
13	9	MUSIQ	Dontchange (Def Soul/IDJMG)	
11	10	NAPPY ROOTS	Po' Folks (Atlantic)	
10	11	STYLES	Goodtimes (Interscope)	
12	12	WYCLEF JEAN	Two Wrongs (Columbia)	
15	13	FABOLOUS F/P. DIDDY & JAGGED..	Trade It All (Part II) (Epic)	
29	14	MISSY ELLIOTT	Work It (Gold Mind/Elektra/EEG)	
9	15	NELLY	Hot In Herre (Fo' Reel/Universal)	
21	16	CAM'RON	Hey Ma (Roc-A-Fella/IDJMG)	
17	17	TANK	One Man (BlackGround)	
22	18	EMINEM	Cleanin' Out My Closet (Shady/Aftermath/Interscope)	
14	19	P. DIDDY F/GINUWINE	I Need A Girl (Part II) (Bad Boy/Arista)	
18	20	TRICK DADDY	In Da Wind (Slip 'N Slide/Atlantic)	
24	21	BIG TYMERS	Oh Yeah (Cash Money/Universal)	
27	22	B2K	Why I Love You (Epic)	
23	23	ERYKAH BADU F/COMMON	Love Of My Life (Magic Johnson/MCA)	
20	24	IRV GOTTI	Down 4 U (Murder Inc./IDJMG)	
19	25	AMERIE	Why Don't We Fall In Love (Rise/Columbia)	
25	26	CLIPSE	Grindin' (Star Trak/Arista)	
39	27	MARIO	Braid My Hair (J)	
34	28	CLIPSE	When The Last Time... (Star Trak/Arista)	
30	29	FLOETRY	Floetic (DreamWorks)	
37	30	SEAN PAUL	Gimme The Light (VP)	

#1 MOST ADDED

3RD STOREE Get With Me (Def Soul/IDJMG)

#1 MOST INCREASED PLAYS

MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)

TOP 5 NEW & ACTIVE

BENZINO Rock The Party (Elektra/EEG)

DISTURBING THA PEACE Growing Pains (Def Jam South/IDJMG)

FIELD MOB Sick Of Being Lonely (MCA)

RUFF ENDZ Will You Be Mine (Epic)

XZIBIT Multiply (Loud/Columbia)

URBAN begins on Page 99.

AC

LW	TW	ARTIST	SON	Label
1	1	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)	
2	2	DARYL HALL & JOHN OATES	Do It For Love (BMG/Heritage)	
5	3	FIVE FOR FIGHTING	Superman (It's Not Easy) (Aware/Columbia)	
3	4	JOSH GROBAN	To Where You Are (143/Reprise)	
7	5	CELINE DION	A New Day Has Come (Epic)	
4	6	ENRIQUE IGLESIAS	Hero (Interscope)	
8	7	CELINE DION	I'm Alive (Epic)	
9	8	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
6	9	BRYAN ADAMS	Here I Am (A&M/Interscope)	
14	10	FAITH HILL	Cry (Warner Bros.)	
11	11	JO DEE MESSINA	Bring On The Rain (Curb)	
13	12	JOHN MAYER	No Such Thing (Aware/Columbia)	
10	13	MARC ANTHONY	I Need You (Columbia)	
12	14	JIMBRICKMAN F/JANE KRAKOWSKI	You (Windham Hill/RCA Victor)	
15	15	LEANN RIMES	Life Goes On (Curb)	
17	16	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
18	17	KENNY G F/CHANTE MOORE	One More Time (Arista)	
—	18	PHIL COLLINS	Can't Stop Loving You (Atlantic)	
22	19	KELLIE COFFEY	When You Lie Next To Me (BNA)	
16	20	JAMES TAYLOR	On The 4th Of July (Columbia)	
19	21	ELTON JOHN	Original Sin (Rocket/Universal)	
20	22	BONNIE RAITT	Silver Lining (Capitol)	
23	23	AVRIL LAVIGNE	Complicated (Arista)	
24	24	MICHAEL BOLTON	Dance With Me (Jive)	
28	25	KELLY CLARKSON	A Moment Like This (RCA)	
21	26	BRUCE SPRINGSTEEN	The Rising (Columbia)	
27	27	SOLUNA	For All Time (DreamWorks)	
26	28	MARC ANTHONY	I've Got You (Columbia)	
—	29	CHRIS EMERSON	All Because Of You (Monomoy)	
30	30	BBMAK	Out Of My Heart (Into Your...) (Hollywood)	

#1 MOST ADDED

SANTANA F/MICHELLE BRANCH Game Of Love (Arista)

#1 MOST INCREASED PLAYS

PHIL COLLINS Can't Stop Loving You (Atlantic)

TOP 5 NEW & ACTIVE

JACKSON BROWNE The Night Inside Me (Elektra/EEG)

JACK RUSSELL For You (Knight)

GLORIA GAYNOR I Never Knew (Logic)

KATHY MATTEA They Are The Roses (Narada)

SERAH Crazy Love (Great Northern)

AC begins on Page 113.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	AVRIL LAVIGNE	Complicated (Arista)	
2	2	DAVE MATTHEWS BAND	Where Are You Going (RCA)	
5	3	CREED	One Last Breath (Wind-up)	
4	4	JIMMY EAT WORLD	The Middle (DreamWorks)	
3	5	JOHN MAYER	No Such Thing (Aware/Columbia)	
6	6	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)	
7	7	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
8	8	C. KROEGER F/J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
10	9	JACK JOHNSON	Flake (Enjoy/Universal)	
9	10	CALLING	Wherever You Will Go (RCA)	
11	11	GOO GOO DOLLS	Big Machine (Warner Bros.)	
12	12	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
16	13	OUR LADY PEACE	Somewhere Out There (Columbia)	
14	14	SHERYL CROW	Steve McQueen (A&M/Interscope)	
15	15	NICKELBACK	How You Remind Me (Roadrunner/IDJMG)	
17	16	MICHELLE BRANCH	Goodbye To You (Maverick/WB)	
19	17	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)	
18	18	UNCLE KRACKER	In A Little While (Top Dog/Lava/Atlantic)	
20	19	PINK	Just Like A Pill (Arista)	
22	20	U2	Electrical Storm (Interscope)	
24	21	DUNCAN SHEIK	On A High (Atlantic)	
23	22	BBMAK	Out Of My Heart (Into Your...) (Hollywood)	
25	23	LIFHOUSE	Spin (DreamWorks)	
26	24	COLDPLAY	In My Place (Capitol)	
27	25	NINE DAYS	Good Friend (Epic)	
28	26	LEANN RIMES	Life Goes On (Curb)	
21	27	BRUCE SPRINGSTEEN	The Rising (Columbia)	
—	28	SANTANA F/MICHELLE BRANCH	Game Of Love (Arista)	
—	29	SIXPENCE NONE THE RICHER	Breathe Your Name (Reprise)	
29	30	STRETCH PRINCESS	Freakshow (Wind-up)	

#1 MOST ADDED

SANTANA F/MICHELLE BRANCH Game Of Love (Arista)

#1 MOST INCREASED PLAYS

SANTANA F/MICHELLE BRANCH Game Of Love (Arista)

TOP 5 NEW & ACTIVE

JIMMY EAT WORLD Sweetness (DreamWorks)

FAITH HILL Cry (Warner Bros.)

SOMETHING CORPORATE I Woke Up In A Car (Drive-Thru/MCA)

TONIC Take Me As I Am (Universal)

KELLY CLARKSON A Moment Like This (RCA)

AC begins on Page 113.

ROCK

LW	TW	ARTIST	SON	Label
2	1	NICKELBACK	Never Again (Roadrunner/IDJMG)	
1	2	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
3	3	PUDDLE OF MUDD	Drift & Die (Flawless/Geffen/Interscope)	
9	4	ROLLING STONES	Don't Stop (Virgin)	
5	5	THEORY OF A DEADMAN	Nothing... (Roadrunner/IDJMG)	
4	6	CREED	One Last Breath (Wind-up)	
6	7	SYSTEM OF A DOWN	Aerials (Arista/Columbia)	
7	8	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
11	9	STONE SOUR	Bother (Roadrunner/IDJMG)	
8	10	DEF LEPPARD	Now (Island/IDJMG)	
15	11	TOM PETTY & THE HEARTBREAKERS	The Last DJ (Warner Bros.)	
13	12	DISTURBED	Prayer (Reprise)	
17	13	U2	Electrical Storm (Interscope)	
12	14	GODSMACK	I Stand Alone (Republic/Universal)	
16	15	BON JOVI	Everyday (Island/IDJMG)	
—	16	PEARL JAM	I Am Mine (Epic)	
22	17	FOO FIGHTERS	All My Life (Roswell/RCA)	
18	18	CHEVELLE	The Red (Epic)	
20	19	PAPA ROACH	She Loves Me Not (DreamWorks)	
14	20	BRUCE SPRINGSTEEN	The Rising (Columbia)	
24	21	SEETHER	Fine Again (Wind-up)	
21	22	KORN	Thoughtless (Immortal/Epic)	
19	23	TRUSTCOMPANY	Downtall (Geffen/Interscope)	
25	24	MUST	Freechild (Wind-up)	
27	25	GAVIN ROSSDALE	Adrenaline (Universal)	
26	26	LIFHOUSE	Spin (DreamWorks)	
29	27	P.O.D.	Satellite (Atlantic)	
23	28	HOOBASTANK	Running Away (Island/IDJMG)	
28	29	BREAKING BENJAMIN	Polyamorous (Hollywood)	
—	30	TAPROOT	Poem (Velvet Hammer/Atlantic)	

#1 MOST ADDED

3 DOORS DOWN When I'm Gone (Republic/Universal)

#1 MOST INCREASED PLAYS

PEARL JAM I Am Mine (Epic)

TOP 5 NEW & ACTIVE

EARSHOT Not Afraid (Warner Bros.)

SALIVA Always (Island/IDJMG)

3 DOORS DOWN When I'm Gone (Republic/Universal)

JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)



Monitored Airplay Overview: September 27, 2002

URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	RUFF ENDZ	Someone To Love You	(Epic)
2	2	MUSIQ	Halfcrazy	(Def Soul/IDJMG)
5	3	GERALD LEVERT	Funny	(Elektra/EEG)
3	4	JAEHEIM	Anything	(Divine Mill/WB)
4	5	LUTHER VANDROSS	I'd Rather	(J)
6	6	DONELL JONES	You Know That I Love You	(Untouchables/Arista)
7	7	JOE	What If A Woman	(Jive)
8	8	KEITH SWEAT	One On One	(Elektra/EEG)
13	9	MUSIQ	Dontchange	(Def Soul/IDJMG)
9	10	MAXWELL	Lifetime	(Columbia)
12	11	ANGIE STONE	More Than A Woman	(J)
10	12	MARY MARY	In The Morning	(Columbia)
11	13	BOYZ II MEN/FAITH EVANS	Relax Your Mind	(Arista)
14	14	ANGIE STONE	Wish I Didn't Miss You	(J)
17	15	INDIA.ARIE	Little Things	(Motown)
16	16	TANK	One Man	(BlackGround)
15	17	KIRK FRANKLIN	Brighter Days	(Gospo Centric/Jive)
22	18	AALIYAH	I Care 4 U	(BlackGround)
25	19	GLENN JONES	I Wonder Why	(Peak)
26	20	DAVE HOLLISTER	Baby Do Those Things	(Motown)
21	21	WYCLEF JEAN	Two Wrongs	(Columbia)
23	22	ERYKAH BADU F/COMMON	Love Of My Life	(Magic Johnson/MCA)
18	23	OAVE HOLLISTER	Keep Lovin' You	(MCA)
—	24	R. KELLY	Heaven I Need A Hug	(Jive)
19	25	TONY TERRY	In The Shower	(Golden Boy)
20	26	WILL DOWNING	Don't Talk To Me Like That	(GRP/VMG)
—	27	AL JARREAU	Secrets Of Love	(GRP/VMG)
24	28	FOURPLAY	Let's Make Love	(Bluebird/RCA Victor)
30	29	THEO	Get Your Groove On	(TWP Productions)
—	30	KELLY PRICE	Someday	(Def Soul/IDJMG)

#1 MOST ADDED

BRIAN MCKNIGHT Let Me Love You (Motown)

#1 MOST INCREASED PLAYS

MUSIQ Dontchange (Def Soul/IDJMG)

TOP 5 NEW & ACTIVE

HEATHER HEADLEY He Is (RCA)

DEBORAH COX Up & Down (In & Out) (J)

KENNY G F/CHANTE MOORE One More Time (Arista)

GINUWINE Stingy (Epic)

JEFF MAJORS Somebody Bigger (Music One)

URBAN begins on Page 99.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
2	1	DISTURBED	Prayer	(Reprise)
1	2	SYSTEM OF A DOWN	Aerials	(American/Columbia)
4	3	NICKELBACK	Never Again	(Roadrunner/IDJMG)
3	4	RED HOT CHILI PEPPERS	By The Way	(Warner Bros.)
6	5	TRUSTCOMPANY	Downfall	(Geffen/Interscope)
5	6	KORN	Thoughtless	(Immortal/Epic)
7	7	STONE SOUR	Bother	(Roadrunner/IDJMG)
8	8	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
10	9	CHEVELLE	The Red	(Epic)
9	10	GODSMACK	I Stand Alone	(Republic/Universal)
15	11	FOO FIGHTERS	All My Life	(Roswell/RCA)
13	12	THEORY OF A DEADMAN	Nothing...	(Roadrunner/IDJMG)
14	13	ROB ZOMBIE	Demon Speeding	(Geffen/Interscope)
11	14	PUDDLE OF MUDD	Drift & Die	(Flawless/Geffen/Interscope)
—	15	P.O.D.	Satellite	(Atlantic)
12	16	PAPA ROACH	She Loves Me Not	(DreamWorks)
50	17	PEARL JAM	I Am Mine	(Epic)
17	18	BREAKING BENJAMIN	Polyamorous	(Hollywood)
21	19	SEETHER	Fine Again	(Wind-up)
20	20	STAINED	For You	(Flip/Elektra/EEG)
22	21	BLINDSIDE	Pitiful	(Elektra/EEG)
25	22	EARSHOT	Not Afraid	(Warner Bros.)
34	23	SALIVA	Always	(Island/IDJMG)
24	24	TAPROOT	Poem	(Velvet Hammer/Atlantic)
28	25	30 SECONDS TO MARS	Capricorn	(Immortal/Virgin)
23	26	GAVIN ROSSDALE	Adrenaline	(Universal)
26	27	INCUBUS	Circles	(Immortal/Epic)
35	28	PAPA ROACH	Time And Time Again	(DreamWorks)
30	29	3RD STRIKE	Redemption	(Hollywood)
27	30	VINES	Get Free	(Capitol)

#1 MOST ADDED

3 00RS DOWN When I'm Gone (Republic/Universal)

#1 MOST INCREASED PLAYS

PEARL JAM I Am Mine (Epic)

TOP 5 NEW & ACTIVE

AUDIOVENT Looking Down (Atlantic)

GLASSJAW Cosmopolitan Bloodloss (Warner Bros.)

JACKYL Kill The Sunshine (Humidity)

TOMMY LEE Ashamed (MCA)

TRAPT Headstrong (Warner Bros.)

ROCK begins on Page 124

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
4	1	DIAMOND RIO	Beautiful Mess	(Arista)
3	2	TRACY BYRD	Ten Rounds With Jose Cuervo	(RCA)
1	3	JOE NICHOLS	The Impossible	(Universal South)
5	4	KEITH URBAN	Somebody Like You	(Capitol)
2	5	DARRYL WORLEY	I Miss My Friend	(DreamWorks)
11	6	MARTINA MCBRIDE	Where Would You Be	(RCA)
9	7	ALAN JACKSON	Work In Progress	(Arista)
10	8	PHIL VASSAR	American Child	(Arista)
13	9	MONTGOMERY GENTRY	My Town	(Columbia)
12	10	FAITH HILL	Cry	(Warner Bros.)
15	11	RASCAL FLATTS	These Days	(Lyric Street)
14	12	DIXIE CHICKS	Landslide	(Monument)
17	13	TOBY KEITH	Who's Your Daddy?	(DreamWorks)
16	14	REBECCA LYNN HOWARD	Forgive	(MCA)
20	15	GEORGE STRAIT	She'll Leave You With A Smile	(MCA)
18	16	GARTH BROOKS	Thicker Than Blood	(Capitol)
21	17	TIM MCGRAW	Red Ragtop	(Curb)
22	18	TAMMY COCHRAN	Life Happened	(Epic)
19	19	LEE ANN WOMACK	Something Worth Leaving Behind	(MCA)
25	20	TRAVIS TRITT	Strong Enough To Be Your Man	(Columbia)
26	21	EMERSON ORIVE	Fall Into Me	(DreamWorks)
29	22	BROOKS & DUNN	Every River	(Arista/RLG)
32	23	TERRI CLARK	I Just Wanna Be Mad	(Mercury)
27	24	SHEDAISY	Mine All Mine	(Lyric Street)
28	25	JOHN MICHAEL MONTGOMERY	'Til Nothing...	(Warner Bros.)
30	26	CAROLYN DAWN JOHNSON	One Day Closer To You	(Arista)
31	27	BRAO PAISLEY	I Wish You'd Stay	(Arista)
36	28	LONESTAR	Unusually Unusual	(BNA)
35	29	AARON LINES	You Can't Hide Beautiful	(RCA)
33	30	KELLIE COFFEY	At The End Of The Day	(BNA)

#1 MOST ADDED

GARY ALLAN Man To Man (MCA)

#1 MOST INCREASED PLAYS

MARTINA MCBRIDE Where Would You Be (RCA)

TOP 5 NEW & ACTIVE

JOSH TURNER She'll Go On You (MCA)

ANTHONY SMITH John J. Blanchard (Mercury)

NEAL MCCOY The Luckiest Man In The World (Warner Bros.)

JAMESON CLARK You Da Man (Capitol)

COUNTRY begins on Page 104.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	SYSTEM OF A DOWN	Aerials	(American/Columbia)
2	2	RED HOT CHILI PEPPERS	By The Way	(Warner Bros.)
4	3	DISTURBED	Prayer	(Reprise)
3	4	JIMMY EAT WORLD	Sweetness	(DreamWorks)
6	5	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
9	6	FOO FIGHTERS	All My Life	(Roswell/RCA)
5	7	TRUSTCOMPANY	Downfall	(Geffen/Interscope)
7	8	NEW FOUND GLODY	My Friends Over You	(Drive-Thru/MCA)
8	9	HOOBASTANK	Running Away	(Island/IDJMG)
10	10	INCUBUS	Warning	(Immortal/Epic)
14	11	STONE SOUR	Bother	(Roadrunner/IDJMG)
—	12	PEARL JAM	I Am Mine	(Epic)
12	13	KORN	Thoughtless	(Immortal/Epic)
17	14	CHEVELLE	The Red	(Epic)
20	15	RED HOT CHILI PEPPERS	Zephyr Song	(Warner Bros.)
11	16	HIVES	Hate To Say I Told You So	(Burning/Epitaph/Sire/Reprise)
13	17	VINES	Get Free	(Capitol)
21	18	SEETHER	Fine Again	(Wind-up)
19	19	P.O.D.	Satellite	(Atlantic)
15	20	UNWRITTEN LAW	Up All Night	(Interscope)
24	21	OUR LADY PEACE	Innocent	(Columbia)
27	22	GOOD CHARLOTTE	Lifestyles Of The Rich And...	(Epic)
22	23	U2	Electrical Storm	(Interscope)
28	24	STROKES	Someday	(RCA)
23	25	COLDPLAY	In My Place	(Capitol)
30	26	WHITE STRIPES	Dead Leaves And Dirty Ground	(Third Man/V2)
25	27	NICKELBACK	Never Again	(Roadrunner/IDJMG)
29	28	LINKIN PARK	Pts Of Atrhy (Remix)	(Warner Bros.)
33	29	OK GO	Get Over It	(Capitol)
34	30	SUGARCULT	Pretty Girl (The Way)	(Ultimatum/Artemis)

#1 MOST ADDED

3 00RS DOWN When I'm Gone (Republic/Universal)

#1 MOST INCREASED PLAYS

PEARL JAM I Am Mine (Epic)

TOP 5 NEW & ACTIVE

3 00RS DOWN When I'm Gone (Republic/Universal)

DASHBOARD CONFSSIONAL Saints And Sailors (TVT)

THEORY OF A DEADMAN Nothing Could (Roadrunner/IDJMG)

BREAKING BENJAMIN Polyamorous (Hollywood)

TONIC Take Me As I Am (Universal)

ALTERNATIVE begins on Page 130.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	SPECIAL EFX	Cruise Control	(Shanachie)
2	2	LARRY CARLTON	Morning Magic	(Warner Bros.)
3	3	NORMAN BROWN	Just Chillin'	(Warner Bros.)
4	4	KIM WATERS	In The House	(Shanachie)
6	5	EUGE GROOVE	Slam Dunk	(Warner Bros.)
7	6	KENNY G F/CHANTE MOORE	One More Time	(Arista)
8	7	GERALD ALBRIGHT	Ain't No Stoppin'	(GRP/VMG)
5	8	JOE SAMPLE	X Marks The Spot	(PRA/GRP/VMG)
10	9	FOURPLAY	Rollin'	(Bluebird/RCA Victor)
9	10	CHUCK LOEB	Sarao	(Shanachie)
12	11	NATALIE COLE	Tell Me All About It	(GRP/VMG)
15	12	GREG ADAMS	Roadhouse	(Blue Note)
17	13	JEFF GOLUB	Cold Duck Time	(GRP/VMG)
14	14	RICHARD ELLIOT	Q.T.	(GRP/VMG)
16	15	JOE MCBRIDE	Woke Up This Morning	(Heads Up)
18	16	DAVID BENOIT	Then The Morning Comes	(GRP/VMG)
11	17	JONATHAN BUTLER	Wake Up	(Warner Bros.)
19	18	BRIAN CULBERTSON	Without Your Love	(Warner Bros.)
22	19	AL JARREAU & JOE COCKER	Lost And Found	(GRP/VMG)
21	20	STEVE OLIVER	High Noon	(Native Language)
20	21	LUTHER VANDROSS	I'd Rather	(J)
25	22	CHRIS BOTTI	Lisa	(Columbia)
23	23	MICHAEL MANSON	Outer Drive	(A440 Music Group)
26	24	MAYSA	Friendly Pressure	(N-Coded)
27	25	JEFF KASHIWA	3-Day Weekend	(Native Language)
30	26	PETER WHITE	Who's That Lady?	(Columbia)
24	27	SADE	Somebody Already Broke My...	(Epic)
—	28	BOB JAMES	Morning, Noon & Night	(Warner Bros.)
29	29	STEVE COLE	Off Broadway	(Warner Bros.)
—	30	MARILYN SCOTT	Loving You	(Prana)

#1 MOST ADDED

BWB Groovin' (Warner Bros.)

#1 MOST INCREASED PLAYS

EUGE GROOVE Slam Dunk (Warner Bros.)

TOP 5 NEW & ACTIVE

MARION MEADOWS Tales Of A Gypsy (Heads Up)

NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)

LEE RITENOUR Module 105 (GRP/VMG)

MARC ANTOINE Cruisin' (GRP/VMG)

PAUL HAROCastle Desire (Trippin' n Rhythm)

Smooth Jazz begins on Page 120.

TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
1	1	COLDPLAY	In My Place	(Capitol)
3	2	SHERYL CROW	Steve McQueen	(A&M/Interscope)
2	3	DAVE MATTHEWS BAND	Where Are You Going	(RCA)
4	4	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
5	5	U2	Electrical Storm	(Interscope)
6	6	JACK JOHNSON	Flake	(Enjoy/Universal)
8	7	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
10	8	ROLLING STONES	Don't Stop	(Virgin)
9	9	HOWIE DAY	Ghost	(Epic)
7	10	BRUCE SPRINGSTEEN	The Rising	(Columbia)
11	11	PETER GABRIEL	The Barry Williams Show	(Geffen/Interscope)
14	12	WALLFLOWERS	When You're On Top	(Interscope)
12	13	COUNTING CROWS	Miami	(Geffen/Interscope)
17	14	RED HOT CHILI PEPPERS	Zephyr Song	(Warner Bros.)
16	15	JACKSON BROWNE	The Night Inside Me	(Elektra/EEG)
15	16	JACK JOHNSON	Bubble Toes	(Enjoy/Universal)
22	17	TORI AMOS	A Sorta Fairytale	(Epic)
18	18	311	Amber	(Volcano)
24	19	TRACY CHAPMAN	You're The One	(Elektra/EEG)
19	20	PETER STUART	With My Heart In Your Hands	(Vanguard)
21	21	BONNIE RAITT	Silver Lining	(Capitol)
25	22	TOM PETTY & THE HEARTBREAKERS	The Last DJ	(Warner Bros.)
23	23	BETH ORTON	Concrete Sky	(Astralwerks/Heavenly/Capitol)
29	24	GOD GOOD DOLLS	Big Machine	(Warner Bros.)
27	25	ELVIS COSTELLO	45	(Island/IDJMG)
—	26	CREED	One Last Breath	(Wind-up)
—	27	PEARL JAM	I Am Mine	(Epic)
—	28	BRUCE SPRINGSTEEN	Lonesome Day	(Columbia)
20	29	CHUCK PROPHET	Summertime Thing	(New West/Red Ink)
26	30	RED HOT CHILI PEPPERS	By The Way	(Warner Bros.)

#1 MOST ADDED

PEARL JAM I Am Mine (Epic)

#1 MOST INCREASED PLAYS

PEARL JAM I Am Mine (Epic)

TOP 5 NEW & ACTIVE

JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)

AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)

RYAN ADAMS Nuclear (Lost Highway/IDJMG)

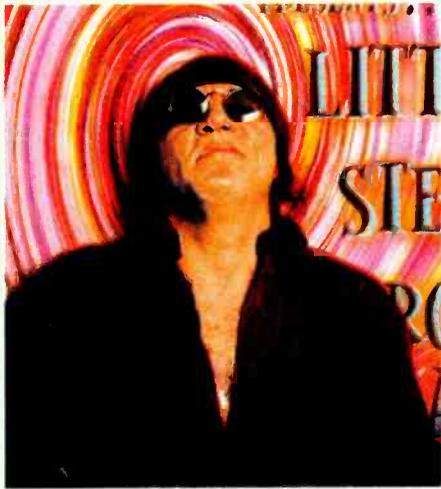
DAVE MATTHEWS BAND Grace Is Gone (RC)

ALICE PEACOCK I'll Be The One (Aware/Colum)

TRIPLE A begins on Page 135.

Publisher's Profile

By Erica Farber



STEVEN VAN ZANDT

Record Producer, Musician, Actor and Syndicated Radio Talent

Steven Van Zandt is a true Renaissance man. He has had a distinguished career in the music business as a producer, songwriter, solo artist and longtime guitarist for Bruce Springsteen's E Street Band. You may also know him as Silvio Dante on the award-winning HBO series *The Sopranos*. His latest artistic endeavor is as an originator and on-air talent of the syndicated radio show *Little Steven's Underground Garage*, which debuted in April of this year. Van Zandt programs garage music, which is best described as the music that came immediately after the British Invasion — 1965-'68, third-generation rock 'n' roll.

Getting into the business: "It was that famous Feb. 9, 1964, when me and about 100,000 other kids saw The Beatles on television. All of a sudden we went from being a country with no rock 'n' roll bands to having one on every block, including mine. I had my first band in 1965. The leap from being a fan to wanting to do it came from seeing The Beatles on *Ed Sullivan*. Then, seeing The Rolling Stones at the Hollywood Palace five or six months later is what really did it.

"It was the British Invasion. I was 13, and I didn't know what I wanted to do. I didn't really fit in anywhere, and suddenly a whole new world opened up. It was exciting, and, at the same time, it was not acceptable. I had no encouragement and got nothing but discouragement. It was rather tough going. It's kind of Darwinian. To this day, when people ask what I say to encourage people, I say I don't. If they need encouragement, they're not going to make it."

How he got the name Little Steven: "Everyone had a nickname in my neighborhood, and my heroes were Little Richard and Little Walter, the greatest blues harmonica player. Little Anthony was one of the first records I ever heard. It was sort of a tradition."

Joining the cast of *The Sopranos*: "I have started to believe in a bit of destiny — certainly when it comes to *The Sopranos*. It started off with me wanting to get The Rascals into the Rock and Roll Hall of Fame. My friend Frank Barcelona was one of the most important agents in the business for 30 years and helped invent the modern rock world. I said, 'Frank, we must get The Rascals in.' Originally, they didn't want to let them in, but, finally, they got in. They wanted me to induct them. I said, 'Absolutely not. Let's get a real celebrity. I would be an insult to the band.'

"They came back to me again, and I realized that no one else gave a shit about this band but me. There's two things with fate: We do the show, and it's the first time it's ever televised. The third thing is that David Chase was home, ficking around. He saw the montage of The Rascals

before I came on and saw my induction. He's a big music fan; he knew all about me. Finally, he found me through the corporate papers of my foundation."

Getting involved in a radio show: "It's always been my favorite medium. It's the age I grew up in. We had fantastic AM radio before FM. WMCA and WABC in New York. It was the only period in history where the best music being made was pop music. I love the medium — the mystery of it, the intimacy of it. It's a vast shared mass experience. The mystery really requires your participation, as opposed to television.

"Richard Neer — we've been friends for a long time — told me one day that WNEW/New York was in trouble. It had an entirely different attitude toward music. It was more serious and laid-back. It wasn't the old AM Top 40 bang-bang-noisy fun. Richard was a longtime jock and PD there. He said, 'Would you consider coming in and trying out for the PD job?' This was '97 or so. It got me thinking what I would do.

"I devised this format that is part of what I'm doing now. I presented something that I really felt was essential: that DJs once again make their own sets. I'm not saying some fantasy, romantic, free-form thing, but something that would come out of a much bigger playlist than what people were doing. I had the whole thing divided into categories, and DJs would pick from these categories and do their own sets. They'd get their identities back.

"One of the problems with radio in general is the lack of identity and personal expression of the DJs. All the personality went to Talk radio and, surprise, all the ratings went with it. Out of the 15 things I suggested, that was the one that was the deal breaker. They would not allow the DJs to make their own sets. That was essential to me, so I didn't take the job.

"Cut to five years later, and I'm not hearing any of my favorite songs anymore on the radio. I had this massive amount of stuff, and off we went to every syndicator in the country. They said they could get maybe 10 stations because I was a celebrity. People would tune in just out of curiosity — not because of the music, but because of me. I thought I might as well just do it myself, so I went to Richard's brother Dan Neer, who has one of the longest-running rock shows, *Up Close*.

"Do this thing with me," I said. "You can sort of produce it, whatever you call that engineering stuff. I know what I want to do, but I need you to call stations. I can't do that. I'll come in and close it. So, off we went. It was a struggle, but very rewarding. Every single station we've got has been very happy. They're doubling and tripling their revenue for the timeslot. It's a two-hour show."

His playlist: "You know the obvious ones breaking through: The Vines, The Hives, the punkier side of things. The record companies have not gotten to the mainstream garage stuff that I'm playing: Cotton Mathers, Shazam, Bottle Rockets, Swingin' Neckbreakers. I like all the different aspects of garage, from the British Invasion on. You get different garage groups from different schools: The Who school, The Beatles school, The Stones school — the essential bands of the invasion. From them, you get virtually everything.

"Then you have the punkier school that came from Iggy Pop and Lou Reed. Most people think of that when they think of garage: punky, noisy stuff that is on the fringe. It's not anywhere near mainstream garage, but it's important and a great part of the puzzle. It's interesting to me that the fringiest, wildest stuff is what's breaking first. Can you imagine where we're going to be two or three years from now? It's a very exciting time."

Biggest challenge: "It's always a bit frustrating to try to get in what you want to get in every week. I only have about 25 songs. It's a struggle. It took me months to get the core artists into the show. Making sure it's great every week is a challenge."

Something about his show that might surprise our readers: "That it takes 30 to 40 hours a week. It sounds like you just walk in and play a bunch of records. That's what I thought it was going to be too! It's a lot more work than I expected it to be."

On possibly consulting a station: "Honestly, it would be easier to do that than a two-hour show every week. It's a little more casual. It's not like every word counts so much. With my stuff, you get that really intense thing every week, where people are tuning in just to hear it, and every word counts. I'm hoping somewhere, sooner than later, some station will say, 'This is so cool. Let's do this 24 hours a day. Let's give it a shot.' I have a playlist, the format and the way things can work. All the hard work's done; it's just a matter of finding the DJs, and I think they're all out there."

Career highlight: "I don't think I've quite done it yet. This has all been a bit of a warm-up. If I last long enough, I'm bound to do something right. I've done a lot of good stuff."

Career disappointment: "Oh, my God, we don't have time. The single biggest one would be the fact that, when I got into making records, I went too far into it being an enterprise rather than remembering that it was all about making great records. That's my single biggest regret. My solo records should have been better records. I had no patience, as far as crafting a great record. That's a regret, because I know how to do it, but I really didn't do it very much. I can do it now.

"For the first time ever, I really want a record company. There are so many good groups out there that I'm playing that no one is signing. There's a whole new world opening up now, while the old world collapses. The old record business cannot survive when it costs \$1 million-\$2 million per album. It's time for a whole new way of marketing, especially. That's going to change, and I know how to change it. It's not only a matter of making great records, which I know I can do, but also a way of getting them to people, selling them in a new and innovative way."

Favorite radio format: "I'm a button pusher. I'll go from Classic Rock to Oldies."

Favorite television show: "The English show *Cracker* was the last thing I watched. It was the best. It was on A&E. Robbie Coltrane played a police psychiatrist whose life is just a complete mess. He's a degenerate gambler, a drunk, a womanizer."

Favorite song: "Guinevere" by Donovan."

Favorite movie: "*Godfather*, *Godfather II* and *Raging Bull*."

Favorite book: "Anything by Nikos Kazantzakis."

Beverage of choice: "Water, anything but Evian. I hate that stuff."

Favorite restaurant: "Monterano in Ft. Lauderdale, FL."

Hobbies: "You're lookin' at it. I act, I perform onstage — those are my hobbies. I'm a DJ by trade."

E-mail address: "undergroundgarage@littlesteven.com."

Advice for radio: "Market shares are eroding every year. You can't play 16-18 minutes of commercials an hour. You've gotta allow DJs to express themselves and make their own sets. You can have a big, big playlist to pick from. I realize that you have to have a format, an identity, a station — absolutely. But, within that, give them some room to express themselves. You can't play to the lowest common denominator your whole life and expect it to continue to survive. It slowly erodes.

"Your revenue goes down, so what do you do? You add another minute of commercials every year. That makes your audience go down a little further. Eventually, you're going to have two people listening to 59 minutes of commercials. By then you will have merged so often with every corporation on the planet that your bottom line will be so minimal that you'll think it's good. You'll think your 1.2 rating is fabulous."

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