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### Baby Is Da No. 1 Most Added

Baby, a.k.a. Da #1 Stunna, a member of Cash Money/Universal's multi-Platinum group Big Tymers, grabs Most Added honors at CHR/Rhythmic this week with "Do That..." featuring P. Diddy. The song is also No. 2 Most Added at Urban.



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OCTOBER 18, 2002



### R&R Gets Into The Groove

R&R drops the needle on its first-ever Dance special with *Rhythms of Dance*. CHR/Rhythmic Editor Dontay Thompson examines this burgeoning but often neglected music genre and its presence at radio, while programmers and artists weigh in on dance's past, present and future. The action starts spinning on Page 37.



corporate america

### #1 MOST ADDED

### R&R Mainstream Rock

- |      |      |      |      |          |
|------|------|------|------|----------|
| WCMF | WRQR | WIOT | WRKR | WAPL     |
| KEZO | KZMZ | KMOD | KFRQ | KFZX     |
| WMGK | WZLX | WROR | KRZZ | KISM     |
| KSAN | KSEG | KGB  | WMOM | WIXV     |
| KKLZ | WAQY | KTYD | WYXZ | KZZK     |
| WXCM | WZNX | WGGO | KZLE | KUFX     |
| WXKR | KKZX | KRXO | WKGR | and more |

• Jones Radio Network Rock Classics

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featuring the first single  
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# BIG THYMEERS

## OH YEAH!

Featuring TATEEZE, BOO E GOTTI

THE 2ND SINGLE FROM THE #1 ALBUM,

*Hood Rich*

IN STORES NOW!

### EARLY ADDS:

- WIOQ/Philadelphia
- WKQI/Detroit
- WDRQ/Detroit
- KHTS/San Diego
- KSLZ/St. Louis
- KFMD/Denver
- WFLZ/Tampa
- WKST/Pittsburgh
- WBZZ/Pittsburgh
- WAKS/Cleveland
- WKFS/Cincinnati
- KTSM/San Antonio
- KZHT/Salt Lake City
- WFHN/Providence
- WQZQ/Nashville
- WLDI/West Palm Beach
- WFKS/Jacksonville
- WGS/Rochester
- WDJX/Louisville
- WZKF/Louisville
- WDKF/Dayton
- WKKF/Albany
- WFLY/Albany
- KRQQ/Tucson
- KHTT/Tulsa
- WSNX/Grand Rapids
- WBHT/Wikes Barre
- KKSS/Albuquerque
- WKHF/Harrisburg
- WWHT/Syracuse
- WHT/Greenville
- WYKS/Gainesville
- WLKT/Lexington
- WAKZ/Youngstown
- WXLK/Roanoke
- WJIS/Roanoke
- KSKY/Santa Rosa
- KZMG/Boise
- WDBT/Jackson
- WIDG/Saginaw
- WXYK/Biloxi
- WXXX/Burlington
- WBAM/Montgomery
- WKSZ/Green Bay
- WCIL/Carbondale

**MOST ADDED!**  
(2 weeks in a row)

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Top 10 BDS Crossover  
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**TAKING CARE OF TALENT**

Talent development has been an important topic for R&R editors lately. **Al Peterson** tackles the subject in this week's News/Talk/Sports section, and it comes from quite a different perspective. Singer-songwriter Christine Lavin has been around for a couple of decades and performs live some 120 times a year. Her website features a list of tips for musical performers and songwriters that could very well have been directed toward N/T air talent. See if you agree.

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**IS DANCE SPINNING BACK?**

It's been some time since dance music has been a mainstay of the CHR format, but could it be on its way back? The genre is becoming popular at a number of stations around the country, and this week **Tony Novia** checks in with six prominent programmers to get their views.

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**IN THE NEWS**

- **Dom Theodore, Rona Danziger** to new programming posts at Clear Channel/Detroit
- NewRadio Group formed by **Mary Quass, Lindsay Wood Davis, Tammy Gilmore**
- **Jack Myers, RAB** predict rise in radio revenue
- **Dusty Hayes** hired as PD of KTTB/Minneapolis
- **Donald Lambert** adds GM duties at WBOB/Cincinnati
- Industry mourns Los Angeles radio legend **Al Lohman**

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**THIS #1 WEEK**

- CHR/POP**
  - **AVRIL LAVIGNE** Sk8er Boi (Arista)
- CHR/RHYTHMIC**
  - **MISSY ELLIOTT** Work It (Elektra/EEG)
- URBAN**
  - **LL COOL J** Luv U Better (Def Jam/IDJMG)
- URBAN AC**
  - **RUFF ENOZ** Someone To Love You (Epic)
- COUNTRY**
  - **KEITH URBAN** Somebody Like You (Capitol)
- AC**
  - **VANESSA CARLTON** A Thousand Miles (A&M/Interscope)
- HOT AC**
  - **AVRIL LAVIGNE** Complicated (Arista)
- SMOOTH JAZZ**
  - **EUGE BROOVE** Slam Dunk (Warner Bros.)
- ROCK**
  - **NICKE BACK** Never Again (Roadrunner/IDJMG)
- ACTIVE ROCK**
  - **DISTURBED** Prayer (Reprise)
- ALTERNATIVE**
  - **NIRVANA** You Know You're Right (Geffen/Interscope)
- TRIPLE A**
  - **U2** Electrical Storm (Interscope)



**Can Outrageous Stunts Hurt The Radio Industry's Profile?**

Execs explore the delicate balance between getting ratings and attracting advertisers

By JEFF GREEN  
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Gehron Goldstein

Move over, Howard Stern. It's been a banner year for bad-boy behavior, with Opie & Anthony and Beau Duran leading a parade of radio stunts generating lawsuits, suspensions, fines and firings at a variety of radio stations.

In an attempt to raise the bar — or even eliminate it entirely — to get ratings, air personalities seem willing to risk not only their paychecks, but also their stations' reputations and, perhaps, even their licenses.

While broadcasters generally accept and support the notion of talent pushing the content envelope to be competitive, the line between provocative and precipitous programming is fading fast. And that could mean more trouble ahead for stations and the radio medium itself, which can ill afford audience erosion, advertising cancellations and the

cost of replacing self-destructing high-profile personnel.

Clear Channel/Chicago Regional VP John Gehron is familiar with agencies' sensitivity about exposing their clients to criticism for being associated with controversial talent and with the price paid for that by radio. "At the local level we all know about the 'no-Howard' dictates," he says, "and there are many successful, outrageous shows that have very poor advertiser acceptance."

"Clearly, it affects our professionalism as an industry

STUNTS/See Page 19

**FCC Taps iBiquity's IBOC As Digital Radio Standard**

By JOE HOWARD  
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As expected, on Oct. 10 the four FCC commissioners voted unanimously to adopt iBiquity Digital's in-band, on-channel technology as the standard for digital radio in the U.S. When the official order was released the next day, radio stations nationwide were cleared to take the historic step of implementing digital operations.

In the order the FCC addressed IBOC's implications for AM radio, saying the limitations of AM's analog technology — including its susceptibility to noise and narrow bandwidth — continue to undermine the viability of the service.

"The record in this proceeding presents compelling evidence that AM IBOC — the only feasible, near-term digital technology option — has the potential to revitalize AM broadcasting and substantially enhance radio service for the listening public," the agency said.

During the transition period from analog to digital — which FCC executives say will continue for the foreseeable future — stations must transmit identical digital and analog signals. In order to begin operations, stations must notify the FCC of digital implementation or request a special temporary authority to do so.

IBOC/See Page 13

**'Power' Surges In Summer**

Emmis performs well in top two markets

The summer 2002 Arbitron ratings for New York and Los Angeles must have put a big smile on the faces of Emmis executives: CHR/Rhythmic WQHT solidified its hold on second place in New York with a 4.3-4.8 move that widens the gap between it and Clear Channel Urban rival WWPR — now fifth, behind Infinity's WCBS-FM. And CHR/Rhythmic KPWR (Power 106)/L.A. repeated its No. 1 performance with a 4.9-5.1 move 12+, as Country KZLA sees its best ratings in more than a year.

RATINGS/See Page 13

**New York**

Station (Format)	Sp '02	Su '02
WLTW-FM (AC)	6.4	6.2
WQHT-FM (CHR/Rhy)	4.3	4.8
WHTZ-FM (CHR/Pop)	4.2	4.7
WCBS-FM (Oldies)	4.1	4.5
WWPR-FM (Urban)	4.2	4.1

**Los Angeles**

Station (Format)	Sp '02	Su '02
KPWR-FM (CHR/Rhy)	4.9	5.1
KROQ-FM (Alt.)	4.3	4.9
KIIS/KVVS (CHR/Pop)	4.0	4.8
KFI-AM (Talk)	3.8	4.5
KTWV-FM (Sm. Jazz)	3.4	3.6

**Chicago**

Station (Format)	Sp '02	Su '02
WGN-AM (N/T)	6.4	6.0
WGCI-FM (Urban)	4.7	5.2
WBBM-AM (News)	4.9	4.8
WBBM-FM (CHR/Rhy)	4.0	4.3
WNUA-FM (Sm. Jazz)	4.8	4.2

**Philadelphia**

Station (Format)	Sp '02	Su '02
WBEB-FM (AC)	7.1	6.9
WDAS-FM (Urban AC)	6.5	6.8
KYW-AM (News)	5.8	6.7
WUSL-FM (Urban)	6.0	5.5
WIOQ-FM (CHR/Pop)	5.7	5.2

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

**Radio Sellers Could Get Tax Break**

Bill encourages cash sales to small firms

Although the current Senate session is drawing to a close, on Tuesday Sen. **John McCain** introduced a bill that will provide a tax break to companies that sell assets to small or minority-owned businesses. The bill is the latest congressional attempt to give larger companies an incentive to sell to their smaller counterparts, which sometimes face barriers to entry due to such issues as access to capital.



McCain

The Telecommunications Ownership Diversity Act of 2002 proposes to amend existing tax law to offer a tax break to companies that strike cash deals to sell assets to small companies instead of using stock swaps, which many larger companies favor.

"The tax code makes cash sales less attractive to sellers than stock swaps," McCain said in introducing the

MCCAIN/See Page 13

**Clear Channel Boosts Key Executives**

11 rise to RVPPs Ryan to VP/AC post

By ADAM JACOBSON  
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By KID KELLY  
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Eleven more Clear Channel executives have been pro-

motored to the newly created position of VP/AC Programming for Clear Channel Radio. Ryan will continue as OM/PD of the company's WLTW/New York.



Martin Roberts

promoted to Regional VPs/Programming: **Michael Martin**, Northern California trading zone; **Jeff Wyatt**, Washington/Baltimore; **Ken Charles**,

RVPP/See Page 12



Ryan

"Jim's achievements at WLTW are unprecedented, leading the station to its highest market-share accomplishments in history," Clear

RYAN/See Page 12

**IMPACTING  
URBAN MAINSTREAM  
& RHYTHMIC/CROSSOVER  
10/21 & 10/22**

# Snoop Doggy

**FROM THA CHUUUCH TO DA PALACE**

The first hit single from his new solo album

**PAID THA COST TO BE DA BO\$\$**

Produced by THE NEPTUNES

**EARLY ADDS!!!!**

**URBAN MAINSTREAM**

WJUC	WJMC
WEMX	KDKS
WWDM	WJZD
WWWZ	WTMP
WBTF	WIBB
KRRQ	WFXM
WJTT	WFXE
WFXA	WESE
WQHH	KEDG

**RHYTHMIC/CROSSOVER**

KPWR	KYLZ
KYLD	WJNH
KMEL	WWBZ
KPTY	KNDA
KBFB	KUUU
WPOW	WHEH
KXJM	KBMB
KBBT	KXHT
WWKX	KKWD
KKWD	KISV
KSEQ	KKFR

## Theodore, Danziger Elevated At Clear Channel/Detroit

Clear Channel/Detroit has promoted **Dom Theodore** from PD of CHR/Pop WKQI to the newly created position of OM of that station as well as Sports/Talk WDFN and News/Talk WXDX. At the same time, WXDX PD **Rona Danziger** has added programming duties for WDFN, replacing

Gregg Hanson, who exited earlier this month to join Infinity's cross-town Sports/Talk WXYT.

"Dom's work in building WKQI into the city's premier CHR station is inspiring." Clear Channel/Detroit Regional VP/Programming **Darren Davis** said. "His creative, savvy approach to positioning, branding and street warfare makes him the perfect choice to lead WDFN & WXDX."

Theodore said, "I am looking forward to working with Rona and the amazing staff at WDFN & WXDX, as well as our corporate team of Darren Davis and Gabe Hobbs. This is a new and exciting challenge — and they're even throwing in Red Wings season tickets. Who can beat that?"

Of Danziger, Davis said, "Rona's buttoned-up, tireless approach to

DETROIT/See Page 13

## B96/Minneapolis Hires Hayes As PD

**Dusty Hayes** has been named PD of Radio One's CHR/Rhythmic **KTTB (B96)/Minneapolis**. Hayes most recently held a similar post at Infinity's cross-town **WXPT**.

"Radio One is fast becoming a company on the move," Hayes told R&R. "When I was going through the process of getting this job, I would ask other people about the company, and everyone I talked to had great things to say. Steve Woodbury has been the GM in this market for a long time. He knows this market and has a great reputation, so it was a really great fit."

Hayes, who has programmed for more than 20 years, has worked at **KBFM/McAllen**, **WABB/Mobile** and **KAMX/Austin**. He also signed on **CHR/Rhythmic KQBT/Austin**. From there, he joined **WXPT**, which was Modern AC at the time and later flipped to an '80s format.

"I've been around the block," Hayes said. "They've already done a remarkable job with this station. I'm just here to keep the radio station on track and take it to the next level. I'm glad to get back into a new-music format after spending two years doing '80s music."

## NewRadio Group Reunites Quass, Davis & Gilmore

A brand-new radio company, aptly named **NewRadio Group**, recently made headlines by acquiring its first set of stations — 22 AM and FM properties in the upper Midwest, from **Bruce Buzil's Marathon Media**. But there's more to the story of NewRadio Group than that transaction.

NewRadio Group is the realization of what **Lindsay Wood Davis**, the company's COO/Managing Partner, calls "a life-long dream." Davis, who also serves as Exec. VP of the RAB, told R&R how NewRadio came into existence. "I was Sr. VP/Sales for Capstar's Central Star Communications, while **Mary Quass** was President/CEO, and **Tammy Gilmore** was CFO," he said.

The three enjoyed working together, but, following Capstar's 1988 merger with Chancellor Media, they went their separate ways. But, Davis said, they made a pledge to someday work together again.

After 23 years in traditional ra-



Quass

Davis

dio, including many years as President/CEO of Quass Broadcasting, Quass, in 2000, became COO of Victory Radio, an Internet radio firm. Concurrently, she maintained her role as President/CEO of Quass Communications, which consulted radio stations. Two years later, Quass has found herself back in the broadcasting game — and with Davis and Gilmore, as promised. Quass is President of NewRadio, and Gilmore is CFO.

For \$19 million, Quass' new group is receiving three AMs

NEWRADIO/See Page 13

## Radio Ad Spending Expected To Grow Annually Through '04

■ Report predicts 3% gains this year and next; RAB says Sept. revenue is up 17% from last year

By **JOE HOWARD**  
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Recent financial results from the RAB, along with forecasts from two industry observers, offered some good news about the financial outlook for the radio industry.

The latest **Jack Myers Report** forecasts industry ad spending will improve 3.5% this year, to \$19 billion, and will make up 12% of the overall ad-spending pie. Myers, who has provided business-to-business research for and about the media industry since 1982, predicts radio ad spending will grow another 3% in 2003, to \$19.6 billion, and another 6% in 2004, to \$20.8 billion.

For the entire media landscape, Myers predicts new advertising spending will grow 1% this year, 2% next year and 5% in 2004. What's more, the report says ad spending in traditional media this year has been significantly stronger than projected, even before the Sept. 11 terrorist attacks, and is slightly better than what was forecast as recently as July.

Heavy local political spending, Q4 pressure in the scatter market for broadcast and cable television networks and fewer advertiser cancellations are combining to ensure a "strong year-end finish for the broadcasting industry," Myers said. Adding credibility to that forecast

were figures the RAB released for September's radio ad sales, which rose dramatically. According to the group, business rose 17% last month compared to September 2001, when the industry and the world were devastated by the terrorist attacks. RAB President/CEO **Gary Fries** said certain markets experienced even more dramatic increases. Washington, DC, for example, was up 27%.

### Big Apple Pacings Up Dramatically

The city that was most ravaged by the Sept. 11 terrorist attacks is also on pace to post improvement. Merrill Lynch analyst **Jessica Reif Cohen** said in a recent report that radio ad sales in New York City are pacing up 23% for September, 20% for October and a staggering 30% for November vs. last year's numbers.

"We believe underlying advertising trends are a combination of both supply and inventory constraints, as well as increased demand," she said, though she cautioned that the next few weeks will provide clarity regarding cancellations of upfront ad buys for Q1.

Meanwhile, respected portfolio manager **David Sowerby** predicted that radio will experience a 6%-8% revenue gain in 2003.

Additional reporting by **Ron Rodrigues**.

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## IN MEMORIAM

### L.A. Radio Legend Al Lohman Dies

By **AL PETERSON**  
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**Al Lohman**, who partnered for more than 20 years with **Roger Barkley** to form one of Southern California radio's most legendary and successful morning teams, died Oct. 13 in Palm Springs, CA after a long battle with bladder cancer. Lohman was 69.

Before he moved to Los Angeles in the early 1960s, Lohman's radio career took him from Omaha to Wichita, Denver, Dallas and New York City, where he worked at WABC. In 1963 he was first teamed with Bar-



Lohman, circa 1981

kley, at **KLAC/Los Angeles**. The duo went on to become arguably the most successful radio team in L.A. history.

After four years at **KLAC** Lohman and Barkley moved, in 1967, to cross-town **KFWB**, where they stayed for a year until that station went all-News in 1968. Next, the pair segued to **KFI**, where Lohman and Barkley entertained a generation of morning radio listeners with their cast of characters from the mythical Pine City, which including farm reporter **Maynard Farmer**, food critic

LOHMAN/See Page 13

## Salem/Cincy Expands Lambert's Duties

**Donald Lambert**, currently GM of Salem's Christian Talk **WTSJ/Cincinnati**, has added similar duties for the company's ESPN Radio affiliate **WBOB/Cincinnati**. Lambert will now oversee all local advertising sales, staffing, promotions and operations at **WBOB**.

"Salem is always looking for ways to draw upon our seasoned executives to build out our station clusters," Salem Sr. VP/Special Projects **George Toulas** said. "Don has been an integral part of Salem's success in the Cincinnati market, and we are confident of his ability to maximize the value of **WBOB** as we integrate the station's operations under one facility."

A 14-year radio veteran, Lambert has been with Salem for five years. Prior to joining the company he served as GM of several radio stations owned and operated by **Bethesda Christian Broadcasting**.

"I am excited to be working with the staff at **WBOB** to enhance the station's presence in the Cincinnati marketplace," Lambert said. "Salem has assembled a strong sales team in this market, and I'm pleased that the company has the faith in me to lead this group."

## FCC Filing Reveals Details Of Failed SBS-HBC Merger

□ Analyst doubts deadline for Univision-HBC deal will be met

By Joe Howard  
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In a proposal code-named "Project Fiesta," Spanish Broadcasting System and Hispanic Broadcasting Corp. explored a \$1.5 billion merger that would have made SBS Chairman/CEO Raul Alarcon and HBC President/CEO Mac Tichenor co-Chairmen of a new group, dubbed in the proposal "Salsa Radio." SBS included the proposal in a massive 841-page filing it submitted to the FCC as part of its ongoing effort to block HBC's merger with Univision.

Prepared by Credit Suisse First Boston in April 2001, the merger proposal used code names for both companies to protect the secrecy of the endeavor: HBC was called "Halcon," and SBS was referred to as "Salsa." Included was a letter from HBC to SBS proposing the deal and outlining what HBC called the "significant strategic merits" of such a merger. The new group was to be headquartered in Miami, with an accounting staff in Dallas.

By now, of course, most in the industry know that HBC chose instead to join forces with Spanish-language cable-TV powerhouse Univision. And while Univision has repeatedly

said it intends to close the HBC merger by year's end, CIBC World Markets analyst Jason Helfstein questions whether that will be possible.

Helfstein said in a recent report that conversations he's had with Washington, DC attorneys have led him to believe that the FCC and Department of Justice reviews of the deal will not allow a closing this year, though he does believe that the merger will ultimately be approved.

Helfstein said the FCC's review of the National Hispanic Policy Institute's petition to deny the Univision-HBC merger — as well as the recent departure of the head of the DOJ's antitrust division — could also contribute to a delay in closing.

## Big City Stock Slides On Default Warning

□ Bankruptcy may be an option for Spanish-language broadcaster

By Adam Jacobson  
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It's been a tough week for Big City Radio. First came the FCC's Oct. 9 announcement that a plan submitted by Big City to upgrade Spanish Contemporary KLYY/Los Angeles had been denied. One day later Big City stock slid to just 10 cents a share after the broadcaster admitted that it couldn't pay the interest on its bonds by Oct. 15, the final day of a 30-day grace period it had taken advantage of in the hope that it would be able to secure funding to make the payment.

Big City's troubles began with the FCC's rejection of a complicated series of requests that would have awarded the broadcaster an improved signal for KLYY. Big City offered its plan as a counterproposal to a petition submitted by Helen Jones to place a class A signal at 104.1 MHz in Murrieta, CA. Rather than awarding Jones that facility, Big City suggested that the FCC instead allow Big City

to move its KSYY/Fallbrook, CA from 107.1 MHz to 104.1 MHz.

Such a move would theoretically have allowed Big City's KLYY — also at 107.1 MHz — to upgrade from a class A to a class B1 facility. But, Big City said, in order for that upgrade to occur, the FCC would have to approve the exchange of KYOR/Palm Springs, CA's class B facility in Yucca Valley, CA for a class B1 signal in Desert Hot Springs, CA. Furthermore, Big City suggested that, to accommodate Jones' request for a station in Murrieta, a class A at 96.9 MHz be created in that city.

Big City argued that an upgraded KLYY would fall within the permissible short-spacing for adjacent stations KROQ/Los Angeles (at 106.7 MHz) and KLVE/Los Angeles (at 107.5 MHz). But the FCC disagreed and said that such a plan would, in fact, increase possible interference for KROQ and KLVE. The commission denied Big City's proposals and awarded Jones the Murrieta facility at 104.1. Shares in YFM dipped 15 cents, to 80 cents a share, in that day's trading.

The next day Big City issued a formal announcement confirming the

**BIG CITY/See Page 6**

## BUSINESS BRIEFS

### Viacom Board Approves Stock Buyback

Viacom's board of directors has approved a \$3 billion stock buyback. The company said it will acquire the stock from time to time and that the new repurchase will begin after the completion of an earlier, \$2 billion program under which about \$1.8 billion in Viacom stock has been purchased since February 2001. Viacom said it will finance the new purchase program with cash flow generated by company operations.

In other news, Viacom has pledged \$120 million in ad space for an HIV and AIDS public-education campaign. In the first year of the multiyear effort, PSAs on Viacom's radio, TV, outdoor, online and print properties will direct individuals seeking help to a website and a toll-free number. The PSAs will be made available rights-free to other media outlets. Viacom Chairman/CEO Sumner Redstone said, "Viacom is proud to join the fight against the ignorance, apathy and inaction that allow the epidemic to spread." The campaign is being produced in partnership with Kaiser Family Foundation and will kick off on Jan. 6, 2003.

### Lowry Mays Ups Stake In Clear Channel

Clear Channel Communications Chairman/CEO Lowry Mays acquired more than 20 million additional shares of Clear Channel stock through 4-M Partners, for which he was a managing member. That partnership was dissolved on Aug. 22, and all of its stock was transferred directly to Mays. As of last week, Mays controlled 31.7 million shares of Clear Channel stock, representing a 5.2% stake.

### Beasley Predicts Q3 Will Outpace Guidance

Beasley Broadcasting said last week that it expects to exceed its earlier third-quarter guidance of \$27.5 million in actual revenue and \$8 million in broadcast cash flow, as well as its predicted after-tax cash flow of 12 cents per share. For the quarter ended Sept. 30, the company also expects to surpass its same-station guidance, which called for flat revenue compared to year-ago levels and an increase of approximately 8% in BCF. Beasley is scheduled to release its Q3 results on Oct. 30.

### Advertisers Call For PPM, Cleaner Airwaves

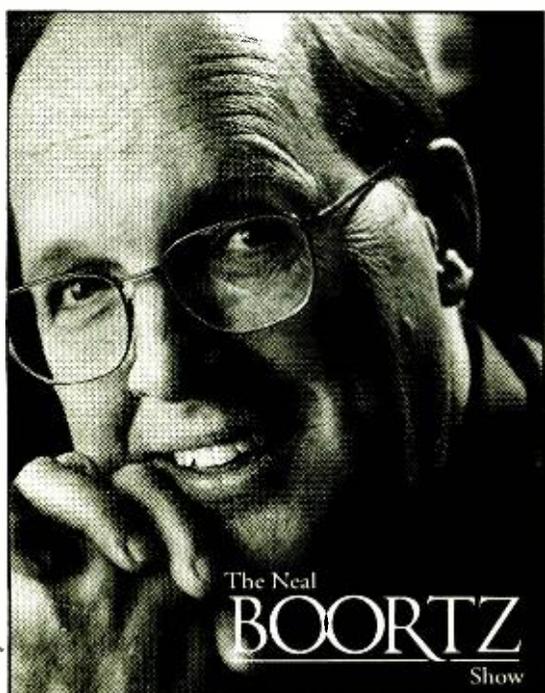
Several advertisers called for radio to adopt the Portable People Meter in presentations at the RAB board meeting in Atlanta this week. Relief from spillover congestion and less "bad taste" in programming also led the wish lists in presentations by such major advertisers as Coca-Cola, Cingular and Home Depot. Clients asked radio for better accountability and post-analysis, for competitive media intelligence and for support

**Continued on Page 6**

## R&R Stock Index

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

	Change Since				
	10/11/01	10/4/02	10/11/02	10/11/01	10/4/02-10/11/02
R&R Index	200.87	189.39	186.30	-7%	-2%
Dow Industrials	9410.45	7528.40	7850.29	-17%	+4%
S&P 500	1097.43	800.58	835.33	-24%	+4%



# Boortz is #1

Rush Limbaugh, Dr. Laura, & now Glenn Beck.

Do you have #1 Show 25-54? We do!

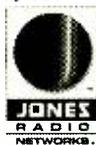
Atlanta 9AM to Noon / Adults 25-54 AQH Share  
Boortz ..... 11.7 #1  
Beck ..... 1.4 #21

Atlanta Noon to 1PM / Adults 25-54 AQH Share  
Boortz ..... 9.0 #1  
Limbaugh ..... 5.6 #4

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## Analysts Mixed On Cumulus

Two Wall Street analysts issued reports on **Cumulus Media** recently, but with very different messages. While one applauded the company's focus on small-town markets, the other wondered how much growth potential there is in Cumulus' station portfolio.

Initiating coverage, RBC Capital Markets' David Bank said Cumulus is "the only major radio group exclusively focused on smaller markets, where the competition is less sophisticated and the environment is more favorable."

Bank gave high marks to the company's cluster strategy, noting that none of Cumulus' 40 market clusters contributes more than 5% of the company's total revenues. He said, "Cumulus should be able to weather

the storm of weakness in any given market without an overall negative impact on its operations."

Bank also credited Cumulus for "consistently improved profitability" and its efforts to strengthen its balance sheet. He assigned an "outperform" rating to the stock at a target price of \$20.

Meanwhile, Wachovia Securities analyst Jim Boyle recently downgraded his rating on Cumulus from "buy" to "hold," explaining that Cumulus shares have a fair valuation fol-

lowing a rapid price improvement. Indeed, the issue has appreciated 23% in Q3, compared to a 3% decline for the radio sector overall. While Boyle said he still expects Cumulus to beat its Q3 guidance, he believes the company's growth is "just not fast enough to warrant a premium."

Boyle added that, despite Cumulus' cost-cutting efforts and its continued station purchases, its leverage-ratio target has climbed to or above private-market value. "Cumulus' turnaround was better than expected," Boyle said, "but we believe that Cumulus' markets are unlikely to grow as fast as their large-market brethren." He added, however, that "Cumulus should benefit from the positive radio long-term trends."

## FCC ACTIONS

### Cumulus Deal In Florida's Panhandle Gets Red Flag

Cumulus Media's planned \$30 million acquisition of WFTW-AM, WKSM-FM, WNCV-FM, WYBZ-FM & WZNS-FM/Ft. Walton Beach, FL from Holladay Broadcasting is being scrutinized by the FCC over ownership-share and revenue-concentration concerns. According to spring 2002 Arbitron data, Clear Channel owns five stations that rate in the Ft. Walton Beach market.

### LPFM Advocate Seeks Extension Of Rules Review

Saying the topic is "very important for the future of broadcasting, as well as for the future development of American democracy," Nikolaus Leggett — an inventor and electronics technician who was among the original petitioners for low-power FM service — is asking the FCC to extend the comment deadline for its review of media-ownership limits. Noting that the FCC's review notice contains hundreds of questions, Leggett says the current time frame isn't long enough for parties to adequately address the issues; he would like the time extended from 60 to 180 days for comments and from 90 to 270 days for reply comments. The FCC hasn't yet responded to Leggett's request, and, as of now, the first round of comments on ownership rules is due by Dec. 2, and reply comments are due Jan. 2. The comment cycle was launched Oct. 1, when the FCC released 12 reports from its media-ownership working groups.

### Grass-Roots Effort Underway To Support Media Limits

Among the first parties to file comments in the FCC's review of media-ownership limits are 467 people who have signed identical letters urging FCC Chairman Michael Powell to "strengthen — not repeal — the few remaining rules that prevent near-total concentration of ownership in the clutches of a few corporations." The letter goes on to say that the media limits are "crucially important if we are to protect our nation from the very real dangers of media monopolies." It's unclear what group, if any, is leading the letter-writing campaign.

### Commissioners Square Off On Indecency Enforcement

During a presentation by the FCC's Enforcement Bureau at the commission's Oct. 10 open meeting, Commissioner Michael Copps reiterated his belief that the responsibility for supplying tapes or transcripts of indecent broadcasts is too often placed on complainants, rather than on stations or the FCC. Chairman Michael Powell countered that the FCC's rules do not require tapes, pointing out that the commission launched an investigation into Opie & Anthony's now-infamous Sex for Sam broadcast without a tape or a transcript. While Copps acknowledged that example, he said that there is still a perception that the onus is on the complainant. Powell said the FCC "will work on the perception" but reiterated that complainants are not, in fact, required to supply tapes or transcripts with indecency complaints.

### MMTC Criticizes Revocation Of Delta Radio CP

The Minority Media & Telecommunications Council this week criticized the FCC's recent decision to revoke Delta Radio's construction permit for a new Greenville, MS station after Delta failed to make its final auction payment. The MMTC supported Delta's argument that a pending challenge had kept the CP grant from becoming final, crippling the broadcaster's ability to secure financing. The FCC has maintained that auction winners must submit payments even if pending challenges threaten their permits, but the MMTC said that the commission hasn't considered the "strategic incentive" such a policy creates: Losing auction bidders, the MMTC claims, may file petitions to deny solely to keep a winning bidder from being able to get financing. "A losing bidder will realize that, as a practical matter, a petition to deny will make it imprudent for any rational businessperson to actually build out the permit and serve the public," the MMTC said. "No one in her right mind would build on a nonfinal grant."

### FCC Steps Up RF Enforcement

Media Bureau Deputy Chief Linda Blair said this week that her office is planning to increase enforcement of its radio-frequency radiation guidelines for towers. The guidelines, she told R&R, include not just rules concerning tower fences, but ensuring that frequency levels are within approved limits. During a presentation to FCC commissioners this week Blair said that in the past 12 months Enforcement Bureau field agents have inspected more than 3,000 antennas, resulting in 71 fine proposals totaling approximately \$1 million.

### FCC Adds Nagle To Legal Ranks

Paul Nagle has joined the FCC's Office of Legislative Affairs as an attorney and adviser focusing on broadband-network issues. Nagle comes to the FCC from the Washington, DC law firm of Wilkinson Barker Knauer, where he has worked since June 1999.

## TRANSACTIONS AT A GLANCE

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

- WPIK-FM/Summerland Key, FL \$1.5 million
- KFMV-FM/Franklin (Lafayette), LA Undisclosed

Full transactions listings, posted daily, can be found at [www.radioandrecords.com](http://www.radioandrecords.com).

## DEAL OF THE WEEK

- **WWDR-AM & WDLZ-FM/Murfreesboro and WRMT-AM & WSAY-FM/Rocky Mount, NC \$4.3 million**

BUYER: First Media  
SELLER: R. Gordon Finney

## 2002 DEALS TO DATE

Dollars to Date:	<b>\$4,811,474,069</b> (Last Year: \$3,860,861,228)
Dollars This Quarter:	<b>\$33,633,000</b> (Last Year: \$477,504,373)
Stations Traded This Year:	<b>641</b> (Last Year: 1,046)
Stations Traded This Quarter:	<b>51</b> (Last Year: 171)

## BUSINESS BRIEFS

Continued from Page 4

for the RAB-Arbitron Radio Ad Effectiveness Lab project. Additionally, they'd like radio to explore text messaging and provide "value creation" with ad schedules.

New Portable People Meter research was released by Arbitron at the Advertising Research Foundation's Week of Workshops last week, showing that some audience compositions are quite similar when measured by the PPM and by the conventional diary method. Using the diary, women 18+ comprise 66% of the AC audience, while PPM data shows they make up 62% of AC listeners. For Rock, men 18+ make up 70% of the audience as measured by the diary and 68% with the PPM, while 40% of the Urban audience comes from 18-34s with both measurement methods.

Although there are fluctuations within particular demos, Arbitron said that these findings debunk the notion that, because the PPM picks up passive listening, stations could get credit for listeners who didn't — and wouldn't — choose them. As it headed into the meeting of the ad hoc industry committee on the PPM at the RAB board meeting this week, Arbitron said it is working on five priorities: response-rate improvement, a Hispanic "recruitment agree" test, understanding differences in morning drive, continued joint TV analyses with Nielsen and additional PPM panels, including a second Philadelphia panel and a second market for a Hispanic study.

In other Arbitron news, the company has mailed the ballots for its Radio Advisory Council. Forty-five candidates are on the ballot, which went to Arbitron client stations in the five formats that have board seats open: AC in continuous markets; Black/Urban in all markets; and AOR, Country and News/Talk in noncontinuous markets. All ballots must be fax-dated or post-marked no later than Oct. 25, and election results will be announced at the Nov. 3-6 council meeting.

Continued on Page 13

### Big City

Continued from Page 4

FCC's denial of the upgrade proposal, and, in that announcement, offered investors a double dose of bad news: Big City said it would be unable to make an interest payment on its 11.25% senior discount notes due 2005 — a payment originally due Sept. 15.

By Oct. 10, with the clock ticking on its 30-day grace period, Big City had failed to secure funding to make the payment. As R&R went to press on Oct. 15, it was not known if Big City had made an unexpected last-minute payment or if it was preparing to suffer the consequences of a default. In its Oct. 10 statement Big City said

it was considering either an asset sale or a restructuring of the notes, but the company could not commit as to whether it would ultimately decide to act on either or both of those options. If it chooses neither course, Big City said it may seek bankruptcy protection under federal law.

That news sent Big City stock spiraling southward for the second straight session: By 2:30pm ET YFM shares had dipped 44%, to 45 cents. By the end of the day the stock had tumbled a whopping 88%, to just 10 cents per share. On Oct. 15 Big City's stock sat at a paltry 35 cents, after a brief rebound to 50 cents a day before. The company's stock is off 68% year-to-date; its all-time high was \$13, in May 1998.

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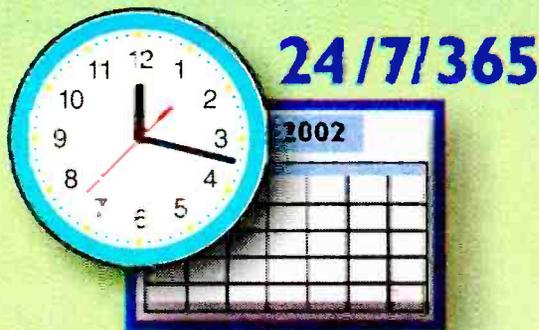
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\*From internal document (7/1/2001 - 6/30/2002) based on more than 27,000 calls.

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# Fads Vs. Trends: Making The Future Work For You

□ What's a passing fad and what's a genuine trend?

By John Parikhal

The entertainment business is a seductive world where fads and trends collide. It's a world where today's Britney Spears is tomorrow's Paula Abdul and where the legendary Mickey Mouse has lost it to a sponge on Nickelodeon. But our success often hinges on our ability to ride trends for the long haul while jumping on and off fads as they occur. If we win, we win big. If we miss, it hurts.

Disney is in chaos because it missed a trend Nickelodeon is riding. ABC is a mess because it bet too heavily on the *Millionaire* fad. Wall Street is in well-deserved disgrace because it peddled the fad of looking for instant riches but didn't provide real value.



John Parikhal

If you wore a headband in the '60s, slid into platform shoes in the '70s, bought a time-share vacation in the '80s or day-traded in the '90s, you're probably ready for the next new fad. But if you're still holding on to shares of HereTodayGone Tomorrow.com, you're also aware of how fast a fad can fade.

## If You Saw It Coming, It's A Trend

You may be wondering where fads and trends intersect. Knowing the difference between a fad and a trend is more important than ever now that consolidated companies have to perform more effectively and look toward building longer-term brands with their properties.

That said, fads are important to some formats. CHR/Pop and other youth-based formats are expected to deal with the exciting, flash-in-the-pan fads. For many years record companies could count on selling singles when the latest fad hit the marketplace. If you're really good with fads — if you can capitalize on them and get them to market quickly — stick with them. If you're not, you'd be better off focusing on trends.

Twelve years ago I wrote in a column for *R&R*, "The Hispanic population is growing so quickly that it will affect media and marketing for years to come." I wasn't particularly smart to notice that; the trend was predictable from demographics. You could bet on it.

But over the past three years many analysts and media barons have suddenly discovered Hispanic people, and "Hispanic-ization" is the new fad. Now there's *too much* focus on what Hispanic opportunities can do for your business, out of all proportion with reality.

Fourteen years ago I wrote in *R&R* about the aging population: "Census data shows the population is aging and the majority of Americans will soon be middle-aged or older." As people get older, they become slightly more resistant to new ideas and new music. That should mean that the growing older audience will show a general tendency toward oldies music, nostalgia and conservatism. This is a trend.

**Tech-savvy youngsters will demand convenience, connection and control from their media.**

And what have we seen recently? Spanish-language stations are often tops in their markets, and the top new 25-54 format in America is a '70s-driven version of Oldies.

Since I wrote those columns, another trend has exploded: a baby boomlet that is putting pressure on schools, property taxes and housing

while opening a monster youth market the likes of which hasn't been seen since the '60s. This boomlet means that today's most youth-driven radio formats have a great future. Of course, when they start doing really well, Wall Street will call programmers geniuses for giving their customers what they want.

## Don't Bully The Boomlet

This new baby boomlet will also contain a nasty surprise for the bullies who are still operating in the old entertainment economy. Tech-savvy youngsters will demand convenience, connection and control from their media. If they don't get those things, they will appropriate the entertainment themselves and format it the way they want it.

While entertainment-industry lobbyists try to figure out how to restrict what their customers can have and do, others (like Apple Computer) are trying to give customers what they want. The bullies will have to figure out how to do that if they want to ride the new youth trend.

If the same amount of energy and brainpower now aimed at denying customers the convenience, connection and control they want from their entertainment were applied to figuring out how to give them those things — and *then* figuring out how to make money from it — everybody would be better off.

## Caught By The Buzz

When it's so important, why don't we see trends as clearly as fads? Why do we get caught up in the short-term buzz of fads when the long-term money is made by riding trends?

The relationship between fads and trends often isn't obvious. Fads are more exciting, more extreme and more tangible than the trends they represent. For example, '80s formats

## How To Tell A Fad From A Trend

- You can't miss a fad. You can miss a trend.
- You can't predict a fad. You can predict a trend.
- Fads explode. Trends emerge.
- A fad is a blip on the surface of a trend.

### Fad: 1988

*Crocodile Dundee*  
Extreme hairstyles  
Shock radio  
Marijuana

### Fad: 2002

*Crocodile Hunter*  
Tattoos  
Reality TV  
Herbal remedies

### Trend: 1996-2002

Sensitive "he-men"  
Increased self-expression  
Upping the ante in entertainment  
Holistic worldview

were a fad, but Oldies formats are part of an ongoing trend. *The Osbournes* on MTV is a fad, but video biographies are part of a trend.

**Beware of pop futurists! A really good trendspotter should make you uncomfortable, not comfortable.**

How can we get better at spotting trends and avoiding the pitfalls of fads? First, beware of pop futurists! A really good trendspotter should make you uncomfortable, not comfortable. That's why you should watch out for a lot of the predictions made by pop futurist Faith Popcorn. Although she is brilliant at coining new words, like *cocooning*, it's risky to bet on her trends. For example, the word *cocooning* is used more than ever as proof of a trend that Americans are staying home more — but it isn't true!

Americans eat outside the home more than ever. They spend more time in cars and less time in their homes. They spend more time at their kids' soccer games and less time in front of the stove. It's true that people are trying to make their homes more comfortable, but that doesn't mean they spend all their

time there. They may want to cocoon, but they aren't doing it. Focus your media energy on out-of-home customers (who aren't cocooning), and you'll see opportunities galore. And read really smart futurists, like Watts Wacker.

Second, if you suddenly get really excited about something new, it could be a fad. Check yourself. If "everybody" is suddenly excited, be doubly careful. Remember day trading, the '80s format and "unlocking shareholder value"?

Third, forget this alphabet-generation nonsense (Generation X, Generation Y and so on), and check out demographic statistics once a year. What you'll see will amaze you. For example, entertainment focuses a lot on youth, but 20 million baby boomers have already turned 50, and another 20 million will turn 50 in the next five years. That's 40 million people in a 10-year age cell!

The polarizing demands of a much younger (and more ethnic) audience and a much older (and whiter) boomer audience will have programmers' heads spinning, but these circumstances will provide a huge opportunity for those who surf the trends while enjoying the fads.

Just for fun, I have updated the fads and trends list I presented in *R&R* 14 years ago (see box, above). Fads change. Trends endure.

John Parikhal, CEO of Joint Communications, is a global leader in media strategy and implementation. His company specializes in identifying, capturing and keeping audiences. He can be reached at 203-656-4680 or [parikhal@aol.com](mailto:parikhal@aol.com).



## November Promotional Calendar

- American Diabetes Month
- Aviation History Month
- Diabetic Eye Disease Month
- Epilepsy Awareness Month
- I Am So Thankful Month
- International Drum Month
- International Impotence Education Month
- Lung Cancer Awareness Month
- National Adoption Month
- National AIDS Awareness Month
- National Alzheimer's Disease Month
- National American Indian Heritage Month
- National Author's Month
- National Family Caregivers Month
- National Healthy Skin Month
- National Hospice Month
- National Marrow Awareness Month
- Orphan Disease Month
- National Peanut Butter Lovers Month
- Vegan Month

- 1 National Family Literacy Day
- 1 Vinegar Day
- 1-7 National Fig Week
- 1-7 World Communications Week
- 2 Anniversary of the first scheduled radio broadcast (1920)
- 2 Write Your Epitaph Day
- 2 Sadie Hawkins Day
- 3-9 National Split Pea Soup Week
- 4-8 Kid's Goal-Setting Week
- 5 Election Day
- 6 National Young Readers Day
- 7 National Men Make Dinner Day
- 8 Cook Something Bold and Pungent Day
- 8 National Ample Time Day
- 8 National Parents as Teachers Day
- 8-14 Pursuit of Happiness Week
- 10-16 National Hug a Veteran Week
- 11 Veterans Day
- 12 Chicken Soup for the Soul Day
- 13 World Kindness Day
- 14 National American Teddy Bear Day
- 15 America Recycles Day
- 16 International Day for Tolerance
- 17 Homemade Bread Day
- 17-23 American Education Week
- 17-19 National Donor Sabbath
- 18-24 National Children's Book Week
- 19 Have a Bad Day
- 19 National Community Education Day
- 19-25 National Family Caregivers Week
- 21 Great American Smokeout
- 24-30 National Family Week
- 24-30 National Game and Puzzle Week
- 24-Dec. 1 National Bible Week
- 27 What Do You Love About America Day
- 28 Thanksgiving Day
- 28-Dec. 1 MADD's Tie One on for Safety
- 29 Black Friday
- 29 Electronic Greetings Day
- 30 Computer Security Day
- 30-Dec. 7 Hanukkah

# The Portable People Meter Is Your Friend

By Walter Sabo

The Portable People Meter will be the best thing ever for radio revenues and for driving up radio's pathetically low rates.

When Arbitron begins sending People Meter ratings reports to agencies, the reports will show media buyers the same-time, same-day, same-city ratings for broadcast TV, cable TV and radio. That will be a very good moment for radio, because it will show, for example, that from 6-10am in New York, CNN averages about 30,000 viewers, while WINS averages 1.5 million listeners.



Walter Sabo

mands vigilant come-building strategies.

The reason Arbitron has to gather as large a diary sample as possible is that the diary uses unaided recall. It doesn't measure listening. It can't. Never could. It measures what people remember and are willing to admit to in writing. What's in your medicine cabinet? Are you willing to admit it in writing, sign

your name and mail it in — for a buck? Thought so.

The diary method assumes correct recall of station names, universal ownership of atomic clocks and a willingness to admit in writing to all listening. More shockingly, it assumes everyone can spell.

Strangely, most stations have marketed to these lies. Their advertisements tell people to listen, rather than to do what we really want them to do, which is "Remember to write it down so you don't forget." (Yes, you can use that line in your advertising.)

### Predictions

People Meter panels will match the measurement system used by Nielsen for TV and in its consumer packaged-goods research. The meter is understood and respected by the advertising community. Here's what the Portable People Meter will do:

- Morning drive numbers will go down slightly. All your memory joggers, on and off the air, point to morning drive. That's all you've reminded listeners to think about when they fill out their diaries. Nights and weekends are memory orphans.

- Weekends and nights will go up.
- Male 18-24 cume will increase.
- Howard Stern, CHR, News and Country will show higher cumes.

- Lite ACs, Talk, Dance and Urban will show increased time spent listening.
- Jazz, NPR and Classical cume will tank.

- The average number of stations sampled will double in all cities. Diaries show that people can remember about three stations a week. Three stations will continue to hold the majority of time spent listening, but three or four more will start showing as having been sampled.

- Women 45-54 cume will decline 5%-10%.

- Spotloads will go down. The evidence will be overwhelming that too many spots cause too much tune-out. Lower spotloads will drive much higher rates. (The result will be better-quality clients, lower churn, better sales personnel and improved collections.)

### Bang For Your Marketing Buck

The People Meter will give you an immediate measure of the impact on listening levels of external advertising and on-air contesting. Prediction: External advertising investment will increase. Thank God. It will be no problem to increase the now-impo- verished marketing budget because you'll be commanding much higher ad rates.

Stations that have good product but weak on-air ID and no advertising can expect an increase in time spent listening. People who write down formats they don't listen to — like Jazz — just to appear cool will decline. Listening some people are hesitant to admit to in writing — like Howard Stern and relationship call-in shows — will soar.

Stations with good product and consistent external advertising will increase share more than they would have with diary methodology. That's because the diary doesn't measure listening, and most radio advertising asks people to listen, rather than to remember.

### PPM Presents No Downside

Liabilities? Compared with unaided-recall paper diaries, there are none. The paper diary has a return rate of less than 40%. Half the diaries returned are thrown away because people can't spell. Diaries cannot measure listening. The raw data has never supported the rigorous analysis you've wasted money doing. (Your kitchen has three clocks, all set to different times. Which do we use to determine if you listened at 9:55 or 10:05?) Arbitron's own intervention studies show that many diarykeepers fill out the diaries on the first and last day of the week.

Sure, it would be ideal if the meter could easily measure headphone listening. But a measurement of 98% of actual listening with a meter vs. a top-of-mind guess on paper is better for the business.

### Thirty Years Of Field Tests

There is nothing mysterious about the People Meter or its panel-based sampling method. All your diary-vs.-meter questions have already been answered in a study commissioned by the Association of Independent Television Stations in the mid-1980s. The association put diaries and meters in the same households in 14 cities for one month. What did it discover?

In every city:

- Meters showed more homes using television for more hours than the diaries.

- Meters showed higher viewership among 18-24 men.

- Meters showed all independent stations had 8%-30% more viewers.

- Meters showed an increase in cartoon and kid-show viewership and a decline in news viewing.

- Meters showed viewers watching syndicated *Cheers* reruns on independent stations, but they wrote in their diaries that they watched the show on the NBC affiliate. (Of course, NBC spent millions to brand *Cheers* as belonging to the network.)

Ask your friend in TV about what happens when a market switches from diaries to meters. The data is bountiful. The results consistently show more hours of viewing. Indies go up. Kids' viewing goes up.

### What About Those Spooky Panels?

Programmers should never program to the lie that they can "maximize cume" — that is, get the audience to listen longer. Diaries can't measure that, for one stupidly obvious reason: Diaries are mailed back each week. Your cume is in the mail. A new sample each week de-

Walter Sabo has led consulting firm Sabo Media since 1984. His team includes a number of major media companies, including Millennium Broadcasting and Standard Broadcasting, and all 100 channels of Sirius Satellite Radio. Before starting his own company, Sabo was VP/GM of ABC Radio Networks and Exec. VP in charge of NBC-owned FM stations. Reach him at 212-681-8181 or [walter@sabomedia.com](mailto:walter@sabomedia.com).

**objection  
overruled!****'Call Me After The First Of The Year'****By Irwin Pollack**

As we head toward the end of the year, you'll be encountering this year-end objection: "Call me after the holidays." Here are some ways to conquer that gorilla.

IRWIN  
POLLACK

1. Close on the stall line: "Which day after the first do you want me to put you on the air?"

2. Make a firm appointment: "Let's make it a breakfast meeting. Let me buy you your first cup of coffee."

3. Ask the prospect to put your appointment in their day planner. Asking them to write it in suggests a minor commitment.

4. Let the prospect know how much more your station will cost after the first of the year.

5. Let the prospect know about *your* New Year's resolutions: "I've made the resolution not to allow prospects like you, who need our station, to delay. Come on — you know you need it."

6. Question the client into a corner. "What will change after the holidays?" Your client says quickly, "Nothing." "Great! Then let's get you into the system now to ramp up on production time."

7. Be funny. "You and everybody else! Everyone wants to wait until after the holidays, and now I'm booked until April! I do, however, have a few appointments available the week of Jan. 9."

8. Offer incentives and alternatives; for example, \$100 off on production if the client airs ads on a second station in your cluster, starting before the end of the year. Do the math and show the client exactly how much they'll save.

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](http://www.irwinpollack.com).

**PART SEVEN OF A SEVEN-PART SERIES****Reality Management:  
Enjoy The Honeymoon**

Every new general manager gets but one honeymoon period. Use yours wisely.

Here's one for the freshman class of radio managers: Resistance to change is a gray area. You'll rarely encounter a vocal, visible demonstration of it. It is almost always expressed by a growing disregard for the spirit of existing rules and procedures, along with a concurrent adherence to the letter of the law. Symptoms may include missed target dates, incomplete projects, apathy and an erosion of morale. Resistance is magnified when a change is unexpected.

But a newly installed GM is in a unique position. He or she gets a one-time opportunity to make changes without having to first prepare the troops. Everyone already expects a new broom to sweep clean. This is the new manager's honeymoon period, and the team expects to see him or her place a personal stamp on the stations.

**WEEKLY  
MOTIVATOR**

Several factors determine the length of the honeymoon. Generally, the poorer the previous manager's performance, the shorter the honeymoon will be. The predecessor's longevity is also in play; usually, the longer his or her tenure was, the longer the new manager's honeymoon time. That's why some sports teams show dramatic turnarounds right after a longtime coach is replaced and why some radio stations enjoy dramatic turnarounds with a new manager.

But no honeymoon lasts forever, so the effective coach or radio manager tries to lock down key changes early and implement them in time to beat the deadline. You're in a contest with time: Will you have enough to make an impact? When you have your new command, keep the honeymoon in mind and make the most of it. You'll never be the new guy at these stations again.

So you're not a new guy, and your honeymoon is long over. There will be moments when, despite all your training and experience, you'll need help. And the help you need may not be not technical or strategic — you know about all those things — but inspirational.

Start your business day by evaluating how well you're doing in developing these essential qualities:

**60-Second Copywriter**

By Jeffrey Hedquist

**The Sounds Of Silence**

With radio you can create any picture in the listener's mind you want, in a myriad of hues. But radio has only four colors to work with: voices, music, sound effects and silence.

Silence is the one that is most often overlooked. The judicious use of silence can make or break a radio commercial. How do you learn to use silence effectively? Listen to stand-up comics. Listen to radio drama. Listen to storytellers. Listen to effective speakers. Pick up on how they pause just before delivering the important points of the story or the punch line.

Sometimes leaving a few pauses for silence in your commercial can drive home a point much more effectively and emphatically than trying to fill up the full 30 or 60 seconds with copy.

Silence can also be used as a dramatic contrast. When a commercial is filled with music or sound effects, stopping those background sounds dead and leaving a pause or having the voice speak over silence can be one of the most dramatic ways to make a point.

For emphasis, being quieter can sometimes work better than being louder. In a world of chaos, noise and nonstop sound, the effective use of silence can be your best selling tool.

After a career spent in places filled with sound, Jeffrey Hedquist now creates radio for advertisers and agencies all over the country from Fairfield, IA, where there is an abundance of silence. You can quietly contact him at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; phone: 641-472-6708; fax: 641-472-7400; e-mail: [jeffrey@hedquist.com](mailto:jeffrey@hedquist.com).

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- The ability to lead as well as manage
- The vision to consider everyone in the cluster "talent"
- The ability to perform in a crisis

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

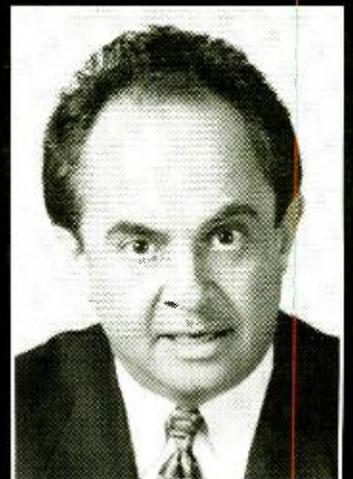
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## RIAA, Other Industry Groups Educate Educators

Letter to colleges and universities may signal a change in strategy

by Brida Connolly  
Assistant Managing Editor

**A** letter signed by RIAA Chairman/CEO Hilary Rosen, National Music Publishers' Association President/CEO Edward Murphy, Songwriters Guild of America President Rick Carnes and Motion Picture Association of America President/CEO Jack Valenti went out early last week to more than 2,000 colleges and universities nationwide to ask for help in the fight against copyright infringement through online file trading. The letter is a measured appeal to college administrators to set firm policies at their schools, and it illustrates what appears to be a recent change in public strategy among copyright owners.

One of the less-talked-about parts of the fight against piracy has been the rights-holders' public relations problem. The MPAA and music publishers get some criticism, but the RIAA takes the most heat by far; it's been vilified all over the World Wide Web since it sued the five-month-old Napster in December of 1999.

In the past three years, as it's joined with other entertainment-industry groups to sue more peer-to-peers, the RIAA has become the focus of hostility and defiance from pirates worldwide. Its website has been shut down by hackers twice this year; the second time the site was vandalized with piracy messages.

But recently groups of copyright owners have been joining for initiatives that are more positive than high-profile lawsuits. Last month the RIAA and the 19 other music- and related-industry groups that form Musicians

United for Strong Internet Copyright launched the [www.musicunited.org](http://www.musicunited.org) website and print, radio and TV ad campaigns, all featuring well-known recording artists appealing to file-traders' consciences and common sense.

The letter that went out to colleges last week first reiterates the rights-holders' fundamental position: "Copyright infringement is theft." The groups then offer assistance to schools that want to start antipiracy programs — and detail what large-scale file-sharing is costing schools right now.

After citing a *Chronicle of Higher Education* article saying that one school discovered that P2P uploads were using 75% of its bandwidth, the letter continues, "When students run P2P applications and offer files for upload, much of the bandwidth drain is likely to be users outside the university downloading from students.

One student offering a dozen infringing files on P2P may be serving those files up to hundreds, if not thousands, of users around the world." (Of course, a student offering a dozen popular *noninfringing* files would be using the same bandwidth.)

The letter goes on, "P2P also poses serious network security and student-privacy risks ... P2P software is susceptible to worms and viruses specifically designed to exploit P2P applications." Nowhere in the letter are lawsuits against schools that permit trading threatened — or even mentioned. And it's not because nobody's thought of it: Metallica sued several schools over file-trading at the height of Napster's popularity.

The letter from entertainment-industry groups was followed up by a letter to the same schools signed by the heads of six higher-education associations, including the influential Association of American Universities. The second letter offers a qualified endorsement of the earlier missive: "Obviously, [the rights-holder groups'] letter addresses this topic from the perspective of the recording and movie industries and reflects their interpretation of these issues. Nonetheless, we are in total agreement that this issue is important and merits your attention for multiple reasons."

The associations' letter points out that any antipiracy policy will also have to consider "such basic campus values" as privacy, free speech and academic freedom but concludes, "While this is a vexing issue with no simple solutions, we hope you will join us in addressing the inappropriate use of campus facilities to disseminate [copyrighted] materials."

The RIAA and other entertainment-industry groups have said all along that education is the best weapon against online infringement. Like the MUSIC plan, the letter to schools combines clear and reasonable communication with support from people respected in the community being addressed. If these are signs of a new strategy, it's a good one, and one that certainly should, in time, be more productive than all those lawsuits.



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

## DIGITAL TOP 50<sup>SM</sup>

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	The Eminem Show	22
4	2	ROLLING STONES	Forty Licks	3
2	3	NELLY	Nellyville	16
6	4	LINKIN PARK	Hybrid Theory	98
3	5	COLDPLAY	A Rush Of Blood To The Head	7
5	6	NORAH JONES	Come Away With Me	25
7	7	AVRIL LAVIGNE	Let Go	18
8	8	ELVIS PRESLEY	Elvis 30 #1 Hits	3
9	9	SYSTEM OF A DOWN	Toxicity	58
10	10	RED HOT CHILI PEPPERS	By The Way	14
15	11	U2	All That You Can't Leave Behind	104
19	12	ASHANTI	Ashanti	28
14	13	BEATLES	One	91
11	14	JOHN MAYER	Room For Squares	28
17	15	PINK	Missundaztood	41
18	16	ENYA	A Day Without Rain	84
13	17	LINKIN PARK	Reanimation	11
16	18	CREED	Weathered	47
12	19	BECK	Sea Change	3
20	20	PUDDLE OF MUDD	Come Clean	45
46	21	BON JOVI	Bounce	3
21	22	NICKELBACK	Silver Side Up	57
—	23	MARC KNOPFLER	The Ragpicker's Dream	1
28	24	SHAKIRA	Laundry Service	48
27	25	JACK JOHNSON	Brushfire Fairytales	18
30	26	PINK FLOYD	Echoes (The Best Of Pink Floyd)	49
39	27	CELINE DION	A New Day Has Come	29
25	28	ALICIA KEYS	Songs In A Minor	68
34	29	JOSH GROBAN	Josh Groban	15
22	30	LUDACRIS	Word Of Mouf	46
31	31	STROKES	Is This It	24
37	32	BLINK-182	Take Off Your Pants & Jacket	70
24	33	DISTURBED	Believe	4
29	34	P.O.D.	Satellite	43
—	35	JURASSIC 5	Power In Numbers	1
23	36	PETER GABRIEL	Up	3
36	37	DIXIE CHICKS	Home	7
32	38	TOOL	Lateralus	68
44	39	MUSIQ SOULCHILD	Justisen	9
40	40	ORIGINAL SOUNDTRACK	Moulin Rouge	50
38	41	KYLIE MINOGUE	Fever	33
—	42	XZIBIT	Man Vs. Machine	1
—	43	OASIS	Heathen Chemistry	13
49	44	SADE	Lovers Rock	50
35	45	ORIGINAL SOUNDTRACK	O Brother, Where Art Thou?	44
—	46	INCUBUS	Morning View	29
—	47	CRAIG DAVID	Born To Do It	37
—	48	JIMMY EAT WORLD	Bleed American	10
50	49	BRUCE SPRINGSTEEN	The Rising	11
—	50	STAINED	Break The Cycle	67

## DIGITAL BITS

### SMAA Delayed In Senate

The **Small Webcasters Amendment Act**, which would set webcast performance royalties for small streamers based on a percentage of revenue, was passed by the House last week, but after the bill went to the Senate the NAB asked that some language be added, reportedly to clarify that the bill cannot be used as a precedent if a new Copyright Arbitration Royalty Panel is eventually held for webcast royalty rates. If the language changes, the bill will have to be voted on again by the House before it can go to President Bush for his signature. But the clock is ticking: Congress is now set to adjourn for the midterm elections by Oct. 18.

### Stay Of 'Net Royalties For Broadcasters Denied

The U.S. Copyright Office has denied the motion of **Bonneville Communications, Clear Channel Communications, Cox Radio, Emmis Communications, Entercom Communications, Susquehanna Radio** and the **NAB** for a stay of webcast performance royalties for Internet simulcasts of AM and FM stations. The motion, filed in September, said broadcasters would be irreparably harmed if they had to pay royalties while the District Court decision that made them liable for the payments is still being appealed. But Register of Copyrights Marybeth Peters said the broadcasters neither showed sufficient likelihood that they will win on appeal nor demonstrated that they will be irreparably harmed if they pay royalties and have to try to get refunds if they do finally win in court.

### Artists Sue MP3.com Over Infringement

**Bob Dylan, James Taylor and Billy Joel** have all filed suit against Vivendi Universal's **MP3.com**, alleging that it copied and distributed their songs without permission and seeking \$150,000 in damages for each instance of copyright infringement.

## RVPP

Continued from Page 1  
Houston/New Orleans; **Rob Roberts**, Southeast Florida; **Jim Richards**, San Diego; **Jason Kane**, South Central Texas; **Mike Wheeler**, Missouri/Kansas; **Mike O'Connor**, Rocky Mountains; **L.J. Smith**, Oklahoma/Arkansas; **Doug Hamand**, Alabama/Central Gulf Coast; and **Phil Hunt**, West Texas. The company has now named 25 individuals to RVPP posts and is expected to name 15 more shortly.

• Martin is a Bay Area radio veteran who rose through the ranks at KYLD/San Francisco, serving as the CHR/Rhythmic's MD and PD during an 18-year run at the station. He has also served as OM for Clear Channel's nine stations in San Francisco and nearby San Jose. In his new role Martin will handle programming oversight for those stations, in addition to four Clear Channel properties in Monterey.

Martin reports to both Regional VP Ed Krampf and Sr. VP/Programming Steve Smith. Krampf commented, "Michael is an extremely bright, talented and competitive leader with a long and proven track record of creating and guiding distinctive radio brands, always pushing the creative envelope."

Martin told R&R, "[Monterey GM] Jeff Wilson and his staff are real pros, and I'm pleased to be working with them. While we have collaborated in the past, we expect this move to make us even closer and able to share more talent, ideas and efforts."

• Wyatt is a longtime radio programmer who first rose to prominence exactly 20 years ago as PD of WUSL/Philadelphia. He's also served as PD of KPWR/Los Angeles and crosstown rival KIIS. He will remain PD for WIHT/Washington and OM for WMZQ/Washington while assuming his new duties for his trading zone, which comprises 26 stations in DC;

Baltimore; Frederick, MD; Salisbury, MD; and Winchester, VA.

Wyatt reports to Regional VP Bennett Zier, who said, "Jeff is a tremendous programmer and leader who will take the best practices of our company and industry and integrate them into the Washington-Baltimore trading area."

• Charles currently serves as Director/Operations & Programming for Clear Channel's eight-station Houston cluster and will now oversee 33 stations in his region. He joined CC/Houston in November 2000 as Director/Programming for KBME, KPRC & KTRH. Before that he held Director/Programming & News posts for WGST/Atlanta and the Georgia News Network, as well as for WHEN & WSYR/Syracuse.

Charles continues to report to Houston cluster GM and Regional VP



Charles



Richards



Wheeler



Smith

Mark Kopelman and Sr. VP Southwest/Central Region John Cullen. Kopelman said, "Ken has done a great job coordinating the programming efforts of our eight stations in Houston, and I am confident he will do the same for our region."

• Roberts, who has been OM of Clear Channel's Miami station group, will now work with the 28 stations in Ft. Pierce, Key West, Marathon, Miami, Stuart and West Palm Beach, FL. He is a WHYI/Miami veteran and is in his second stint as PD of the station. In between, he programmed KDMX/Dallas. Roberts reports to Regional VP Dave Ross and Southeast Sr. VP/Programming Marc Chase.

Ross said, "Rob's been a key player in my radio life for the last 10 years. He's helped me through multiple

startups and the acquisition of most of the stations in the South Florida region."

• Richards has been promoted from Director/FM Programming for Clear Channel's San Diego-area stations. He'll now oversee the seven Clear Channel O&Os in the market and KGBB-FM & KOGO-FM/Temecula, CA, and he will maintain programming administration for the five Tijuana, Mexico-based stations Clear Channel runs via programming and sales agreements with Mexican owners.

Richards joined CC/San Diego in July 2000 as PD of KIOZ and Director/FM Operations. He has also been Director/Programming for KCNL, KFOX & KSJO/San Jose and Director/FM Operations for then-Jacor-owned WAQZ, WEBN, WOFX & WVMX/Cincinnati.

Richards, who reports to VP/Market Manager Mike Glickenhau, told R&R, "Obviously, I've been working with a great group of FM PDs here, and now I get to be more in tune with the AM side of our stations. I look forward to working with [Director/AM Programming] Bill Pugh and [KOGO-AM & FM PD] Cliff Albert on learning all there is to know about those stations."

• Wheeler has been promoted from Chief PD for Clear Channel's St. Louis cluster and the St. Louis Rams Radio Network and will now oversee the programming for the company's properties in St. Louis; Springfield, MO; Wichita, KS; and Springfield, IL. He reports to Regional VP Lee Clear, who said, "Mike has the unique ability to work across formats, management styles and personalities. He will be a cohesive programming force for us in the Missouri/Kansas region."

• O'Connor has been elevated from Director/FM Programming of CC/Denver and will now add 27 Clear Channel properties throughout Colo-

## EXECUTIVE ACTION

### Waitt Radio Networks Taps New AC, Country PDs

**Waitt Radio Networks** has named new PDs for two of its formats. **Dave Hunter** will move to the programming management position for AC, and **John Glenn** will oversee the Country Today and Country Classics formats.

Hunter, who is on-air in mornings on the network's AC format, previously worked for KIMN-AM/Denver. "Dave was already in house, and it just made sense," WRN VP/Programming Mark Todd said. "He demonstrates the kind of leadership that the staff respects, has great on-air skills, is experienced with program development, and has been involved in satellite radio for the past 12 years. It's a great match."

Glenn was most recently OM/middayer at KXKT/Omaha, where he spent nine years. "We've looked at a lot of candidates, and John was the person who stood out," Todd said. "John is the whole package, with great on-air, music and programming skills. His passion for radio and zest to develop new ideas for the Country formats will be a great asset to this network."

### Ryan

Continued from Page 1

Channel Sr. VP/Programming Tom Owens said. "Jim will work in concert with Clear Channel's regional and local program and management teams with the primary goal of assisting ratings-challenged AC properties. He'll also be instrumental in helping Clear Channel ACs share best practices in content, presentation and promotion."

Clear Channel Radio CEO John Hogan said, "Jim has years of experience in the AC format and has succeeded in the largest radio market in the country. WLTW is the No. 1 station in New York almost any way

you run the numbers. His format knowledge is big firepower for our AC properties."

Ryan told R&R, "Clear Channel has the greatest radio people in the country. I'm thrilled to be working with those people and looking forward to assisting with format development across all of our AC products."

"I believe we can pool the experiences and successes of AC properties across the company to help those stations that are facing challenges and enhance those that are already exceeding expectations in their markets. And I'm looking forward to bringing success stories back to the New York market. This works both ways."

rado, Wyoming and western Nebraska to his duties.

• Kane was most recently Director/Operations for Clear Channel's six-station Austin cluster. Before joining Clear Channel Kane served as President of Capstar's Star System. Prior to that he spent 15 years with the Research Group.

• Smith will oversee the programming operations for Clear Channel in Fayetteville, Ft. Smith, Jonesboro and Little Rock, AR; Lawton, Oklahoma City and Tulsa, OK; and Wichita

Falls, TX. He has been promoted from Oklahoma City Director/Programming and was previously Director/Programming & Consulting for Jones Radio Network.

• Hamand will add programming oversight duties in Gadsden, Huntsville, Mobile, Montgomery, Muscle Shoals and Tuscaloosa, AL; Panama City and Pensacola, FL; and Biloxi, MS.

• Hunt has been Director/Programming for Clear Channel's Little Rock cluster since July.

# For gods sake answer the phone!



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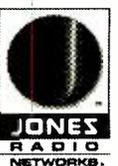
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## National Radio

• **WESTWOOD ONE & MTV** present *Stained: Unplugged*. The one-hour special, recorded at MTV's studios, is available during the week of Nov. 4. For more info, contact Abby McDorman at WW1 212-641-2009 or [amcdorman@westwoodone.com](mailto:amcdorman@westwoodone.com).

• **WESTWOOD ONE & HBO** present a boxing match between lightweights Floyd Mayweather and Jose Luis Castillo on Saturday, Dec. 7, at 9:45pm ET. For more info, contact Abby McDorman at WW1; 212-641-2009 or [amcoorman@westwoodone.com](mailto:amcoorman@westwoodone.com).

## Records

• **JAMES LOPEZ** becomes VP/Marketing, Urban Division for Atlantic

Records. He rises from Sr. Dir./Urban Marketing.

• **FRANK CRIMMINS** is named SVP/Controller for Sony Music Entertainment.

• **ATLANTIC RECORDS** signs a worldwide distribution deal with VP Records.

## Industry

• **MARK CARLSON** joins Pinnacle Media Management as VP/Internet Services. He was most recently OM of New Northwest Broadcasting/Anchorage, AK.

## Changes

**Classic Rock: John Grappone** joins KKDV (The Drive)/San Francisco for mornings.

**News/Talk/Sports: John Rooney** and **Eli Gold** join the Sports USA Radio Network for NFL and college football play-by-play.

**Records: Epic Records** names **Jeroen van der Meer** Sr. Director/International Marketing.

**Industry: True Measure Media** adds **Judd Nesmith** as New Business Director ... Babygrande Records has inked a multiyear distribution deal with Koch Entertainment Distribution.

## IBOC

Continued from Page 1

FCC Chairman Michael Powell said he's "thrilled and excited to see the radio wagon train finally get to the other side" of the analog-to-digital migration. He continued, "The beauty of digital is that it always has the potential to provide much better services for consumers and more efficient use of the spectrum, and there is no more shining example of that than in this case, when we have superior increase in quality with absolutely no additional spectrum required. That's the promise of digital."

While commissioner Kathleen Abernathy said adoption of the IBOC technology is a "win-win" for everyone and that she is eager to pick up digital receivers for her home and car, she joined Commissioner Kevin Martin in a joint statement expressing concern about potential interference to radio reading services for blind and visually-impaired people and encouraged broadcasters to work together to resolve those issues. The FCC plans to seek further comment on how those issues can be addressed, but Abernathy and Martin said they are optimistic that any interference problems will be resolved so that the radio reading services can be preserved.

After the FCC's adoption of IBOC — which has been dubbed HD Radio by iBiquity — company President/CEO Bob Struble hosted a conference call to discuss the future of the service. Addressing the monetary outlay radio stations must make to equip themselves for digital broadcasting, Struble said stations will be able to recoup their investments with the added revenue-generating opportunities presented by the technology.

"When HD Radio technology is unleashed on the creative and innovative group of people who work in this industry, watch out," he said. In

fact Struble predicted that the new digital services, applications and business models that will be developed by the army of radio program directors, broadcast engineers, business developers and product producers "will blow your mind, so stay tuned and enjoy the ride."

At least two broadcasters are ready to take that ride. "As one of the first broadcasters to officially license HD Radio technology, Radio One fully supports today's FCC ruling," company President/CEO Alfred Liggins said after the FCC made its decision. "It ensures that broadcasters can begin utilizing this breakthrough technology immediately in expanding our service."

Radio One publicized its commitment to HD Radio last month by announcing that its KKBT/Los Angeles, KBFB/Dallas, WBOT/Boston, WDMK/Detroit and WHTA/Atlanta would soon be fitted with digital transmitters and IBOC excitors by Harris Corp.'s Broadcast Communications Division.

In addition, Buckley's News/Talk WOR/New York — which has been the scene of many radio firsts since its debut in 1922 — said on Monday that it has become the first Big Apple AM station to broadcast using HD Radio technology. WOR will offer comparison samples of its analog and digital signals on its website ([www.wor710.com](http://www.wor710.com)), beginning Oct. 25.

For his part, NAB President/CEO Eddie Fritts was also pleased with the FCC's decision. "We believe broadcasters will embrace this new technology because it will provide local listeners with unmatched audio quality and a host of new, innovative, digitally based services," he said. "With this FCC action, local radio stations are poised to deliver one of the most sweeping advancements in broadcasting in nearly a century."

## BUSINESS BRIEFS

Continued from Page 6

### Sirius Misses Interest Payment

**Sirius Satellite Radio** this week failed to make a \$720,000 interest payment on its 8.75% convertible subordinated notes due Sept. 30. It is now in a one-month grace period to make the payment without defaulting on the notes, which mature in 2009. Sirius didn't miss the payment because it didn't have the money; rather, Sirius CFO John Scelfo told Bloomberg, his company has \$250 million in cash on hand and chose not to make the payment because it is negotiating for new financing. **R&R** reported in August that Sirius was in talks with two of its major financial partners, the Blackstone Group and Apollo Management, regarding additional investments in Sirius' common stock.

Standard & Poor lowered Sirius' corporate credit rating from triple-"C" to "D" after the announcement of the missed interest payment while also dropping the satcaster's subordinated debt rating from double-"C" to "D." Both ratings were removed from S&P's CreditWatch. S&P lowered Sirius' senior secured rating from triple-"C" to triple-"C"-minus; that rating remains on CreditWatch, but with negative implications. Despite Sirius' explanation of the missed payment, S&P credit analyst Steve Wilkinson said S&P views the nonpayment as "an event of default, regardless of any technical grace period." He added that, while it recognizes that Sirius has ample cash to make that payment, S&P believes the satcaster "does not have the capacity to support its current capital structure."

### McCain

Continued from Page 1

bill. "New entrants and smaller incumbents, which typically must finance telecom acquisitions with cash rather than stock, are less preferred purchasers than large incumbents. As a result, telecom-business sellers have little incentive to sell their businesses to new entrants and small incumbents."

McCain cited even radio as an industry that has become less friendly to small-business entry: "Radio, which has traditionally been a comparatively easier telecom sector to enter, has been priced out of the range of most would-be entrants and smaller incumbents."

Interestingly, the nation's largest radio broadcaster was among the first to throw support behind the bill. Focusing on the bill's potential benefits for minority-owned businesses, Clear Channel applauded McCain's efforts to "encourage and support diversity of ownership in the telecommunications marketplace." The company added, "The approach he is taking is well-thought-out and structured to eliminate the problems that arose with similar programs in the past. We support the goals of this legislation."

Clear Channel also pointed out that it has contributed approximately \$15 million to the Quetzal/Chase Fund, an investment fund established in 1999 to promote ownership diversity in the communications industry. Company spokeswoman Diane Warren noted that Clear Channel has sold stations to minority owners in the past and told **R&R**, "We're really excited to participate in this dialogue."

FCC Chairman Michael Powell also applauded McCain's proposal and acknowledged the senator's "great leadership in his commitment to creating an incentive structure to promote greater inclusiveness in our media and commu-

nications delivery sectors." Powell said, "We must all look for new tools that will promote opportunity for new entry into telecommunications businesses," and said McCain's proposal would be "a welcome addition to the toolbox."

NAB President/CEO Eddie Fritts strongly endorsed the bill. He said, "It is our belief that ownership diversity is good for localism and good for the business of broadcasting."

— Joe Howard

### Lohman

Continued from Page 3

Leonard Leonard and the unforgettable Roscoe Boscoe.

In addition to their years of radio success, Lohman and Barkley hosted an Emmy Award-winning Los Angeles TV comedy show that featured some early performances by such future stars as Craig T. Nelson, John Amos and Alan Thicke.

After the duo went their separate ways in the late '80s, Lohman teamed up with old friend and leg-

endary radio personality Gary Owens for another two-year run at KFI. In the early '90s Lohman moved to the Palm Springs, CA area and was heard on Adult Standards KCMJ, where he worked until he was diagnosed with cancer.

Lohman is survived by his wife, Mary Ann; a son, Al Jr.; and a daughter, Kim. No public funeral is planned, but the family has said that a memorial service could be scheduled at a later date. In lieu of flowers, the family has asked for donations to the American Cancer Society.

### Detroit

Continued from Page 3

programming and her great love of sports make her tremendously valuable. She'll do a great job of handling the day-to-day programming for our two AM stations and will

work closely with Dom on their strategic and creative directions."

In related news, WKQI Marketing & Promotions Director **Rebecca Falk** is given overall market duties and will oversee marketing and promotions for Clear Channel's seven-station Detroit cluster.

### NewRadio

Continued from Page 3

and four FMs in Illinois and five AMs and 10 FMs in Wisconsin from Marathon in a deal that also includes the Goetz Networks. NewRadio Group began operating the stations under a consulting agreement on Sept. 30. "This truly is a lifelong dream," a beaming Davis said. "What a great industry to be able to do this in!"

Quass serves on the conference committees of both the NAB and the RAB and in 1999 was inducted into the Iowa Broadcasters Association Hall of Fame. She began her career at KHAK-AM & FM/Cedar Rapids, IA, which she purchased from Stoner Broadcasting in July 1988 for \$8 million. In November 1994 Quass purchased KDAT-FM/Cedar Rapids for \$345,000. The three stations were sold to Central Star in June 1997 for \$14.98 million.

### Ratings

Continued from Page 1

Also in L.A., ABC's KLOS saw its best book since winter 2001, and sister KABC is now the No. 2 AM, behind KFI. But all eyes were on the market's big Spanish-language operators, as KSCA tumbled 4.7-3.2 to tie for eighth, and Hispanic Broadcasting sister KLVE dipped 3.6-3.0 to wind up 10th. SBS's KLAX and KXOL also saw ratings dips.

Back in New York WLTW remained No. 1 as WHTZ improved to break out of a third-place tie with WWPR. Out in the suburbs WCBS-AM has become a dominant player and not only tied WBLI for second in Nassau-Suffolk, but topped them all in Westchester. But the big news in Westchester involves WQXR, which jumped from 17th place to second and is now that market's top music station.

— Adam Jacobson

## CHRONICLE

### CONDOLENCES

Bandleader **Ray Conniff**, 85, Oct. 12.

Veteran Florida talk host **Sam Gyson**, 89, Oct. 11

*America in the Morning* producer **Dennis McCarthy**, Oct. 6.

## Music Choice

23 million homes  
27,000 businesses  
Available on digital cable and DirecTV  
Adam Neiman • 646-459-3300

### HIT LIST

**Seth Neiman**  
CRAIG DAVID What's Your Flava?  
KID ROCK Picture  
O-TOWN These Are The Days  
SUGABABES Round Round  
TLC Girl Talk

### SOFT ROCK

**Seth Neiman**  
MARIAH CAREY Through The Rain  
JAMES TAYLOR Whenever You're Ready

### R&B & HIP-HOP

**Damon Williams**  
DAVE HOLLISTER Baby Do Those Things  
ERICK SERMON React  
FAT JOE Crush Tonight  
MARY J. BLIGE Never Been  
TWEET Smoking Cigarettes

### RAP

**Damon Williams**  
50 CENT Wanksta  
504 BOYZ Tight Whips  
BUSTA RHYMES Make It Clap  
KINGPIN SKINNY PIMP TV's (23's & Wang)  
MEMPHIS BLEEK 1, 2 Y'all  
NAAM BRIGADE Early In The Game  
NAS Made You Look  
PASTOR TROY Vice Versa

### ROCK

**Gary Susalis**  
PAPA ROACH Time And Time Again  
PORCUPINE TREE Blackest Eyes

### Alternative

**Adam Neiman**  
AGENDA I Want The Panic  
EYES ADRIFT Alaska  
FUZZ TOWNSHEND Fantasy  
KICKS Pop Star Radio Crown  
NIRVANA You Know You're Right  
PORCUPINE TREE Blackest Eyes

### TODAY'S COUNTRY

**Liz Opoka**  
EMERSON DRIVE Fall Into Me  
GARY ALLAN Man To Man  
LONESTAR Unusually Unusual  
TRACE ADKINS Chrome  
TRICK PONY On A Mission

### PROGRESSIVE

**Liz Opoka**  
ART GARFUNKEL Bounce  
DOVES Caught By The River  
HAVEN Say Something  
ZERO 7 In The Waiting Line



Artist/Title	Total Plays
HILARY DUFF I Can't Wait	76
AVRIL LAVIGNE Complicated	73
LMNT Juliet	72
PLAY Us Against The World	72
SIMON AND MILO Get A Clue	72
AARON CARTER America A O	70
KELLY CLARKSON A Moment Like This	68
SMASH MOUTH I'm A Believer	64
AARON CARTER Summertime	64
A*TEENS Floorfiller	38
CHRISTINA MILIAN Call Me, Beep Me	38
VANESSA CARLTON A Thousand Miles	37
JUMP5 Beauty And The Beast	37
NO SECRETS That's What Girls Do	32
BAHA MEN Move It Like This	31
MICHELLE BRANCH Everywhere	30
BAHA MEN Who Let The Dogs Out?	30
VANESSA CARLTON Ordinary Day	30
SUGAR RAY When It's Over	29
PINK Get The Party Started	28



Playlist for the week ending Oct. 12.



Lori Parkerson • 202-380-4425

### BPM (XM81)

**Blake Lawrence**  
FERRY CORSTEN Punk  
MADONNA Die Another Day

### The Boneyard (XM41)

**Charlie Logan**  
CRAZY TOWN Drowning  
JACKYL Kill The Sunshine  
KORN Alone I Break  
NIRVANA You Know You're...

### The Heart (XM23)

**Johnny Williams**  
DIANA KRALL Just The Way You Are  
PHIL COLLINS Can't Stop Loving You

### The Loft (XM50)

**Mike Marrone**  
AIMEE MANN Guys Like Me  
AIMEE MANN Humpty Dumpty  
BECK Already Dead  
BECK Golden Age  
DEVLINS Static In The Flow  
DEVLINS Five Miles To Midnight  
JAMES TAYLOR Belfast To Boston  
JAMES TAYLOR Caroline I See You  
PETER GABRIEL The Drop  
PETER GABRIEL I Grieve  
RYAN ADAMS Hallelujah

### Raw (XM66)

**Leo G**  
EMINEM Lose Yourself  
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde

### Watercolors (XM71)

**Trinity**  
DIANA KRALL The Look Of Love  
DIANA KRALL Just The Way You Are

### X Country (XM12)

**Jessie Scott**  
BROOKLYN COWBOYS Hey Juanica  
DAVID ALLEN COE Name  
DERAILERS Under Your Spell Again  
RIAN GREENE See Things Like You...  
VINCE LEGGETT The Bottom Line

### XM Cafe (XM45)

**Bill Evans**  
ELVIS COSTELLO Cruel Smile  
LISA LOEB Hello Lisa  
PRETENDERS Loose Screw

### XMLM (XM42)

**Eddie Webb**  
DERIDE First Round Knockout  
I-DEFY The Lessons Of Life's Brutality

### 20on20 (XM20)

NO DOUBT Underneath It All  
CHRISTINA AGUILERA Dirty  
JUSTIN TIMBERLAKE Like I Love You

AVRIL LAVIGNE Sk8er Boi  
EVE I/ALICIA KEYS Gangsta' Lovin'  
EMINEM Lose Yourself

VANESSA CARLTON Ordinary Day  
KELLY CLARKSON A Moment Like This  
NELLY I/KELLY Dilemma

ASHANTI Happy  
MICHELLE BRANCH Goodbye To You

ANGIE MARTINEZ If I Could Go  
DANIEL BEDINGFIELD Gotta Get Thru This

OUR LADY PEACE Somewhere Out There  
HOOBASTANK Running Away

3LW I Do (Wanna Get...)  
OAKENFOLD Starry-Eyed Surprise

P. DIDDY I/GINUWINE I Need A Girl, Pt. 1  
SANTANA I/MICHELLE BRANCH The Game Of Love

KELLY ROWLAND Stole  
CREED One Last Breath

PINK Just Like A Pill  
CAM'RON Hey Ma

AVRIL LAVIGNE Complicated  
SHAKIRA Objection

OJ SAMMY & YANOU Heaven  
KROEGER & SCOTT Hero

IRV GOTTI PRESENTS Down 4 U  
JIMMY EAT WORLD The Middle

DAVE MATTHEWS BAND Where Are You Going  
LIFEHOUSE Spin

MISSY ELLIOTT Work It  
PINK Family Portrait

DJ SAMMY The Boys Of Summer  
GOO GOO DOLLS Big Machine

BIG TYMERS Still Fly  
UNCLE KRACKER In A Little While

MARIAH CAREY Through The Rain  
JENNIFER LOVE HEWITT Barenaked

MATCHBOX 20 Disease  
NICK CARTER Help Me

N.O.R.E. Nothin'  
MADONNA Die Another Day

JENNIFER LOPEZ Jenny From The Block  
TLC Girl Talk



10 million homes 180,000 businesses  
Rick Gillette • 800-494-8863

### DMX Fashion Retail

Trevor Pronga

The hottest tracks at DMX fashion retail, targeted at 18-34 adults.

DOT ALLISON Substance (Felix da Housecat Remix)

LAYO AND BUSHWACKA Love Story (Tim Deluxe...)

LAMYA Empires (Sanders Kleinberg Mix)

MORCHEEBA Way Beyond

JAZZYFATNASTEES Compelled

DZIHAN AND KAMEN Sliding

JULIA FORDHAM Wake Up With You (Smitty...)

MIGUEL MIGS Think It Over

LLDRCA My Precious Thing

CONJURE ONE Tears From The Moon

GUS GUS Call Of The Wild

SUPREME BEINGS OF LEISURE Ghetto

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

### CHR/POP

**Jack Patterson**  
TLC Girl Talk  
UNCLE KRACKER In A Little While

### CHR/RHYTHMIC

**Mark Shands**  
TRINA B R Right  
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde

### URBAN

**Jack Patterson**  
TLC Girl Talk  
FABOLOUS This Is My Party

### ALTERNATIVE

**Dave Sloan**  
KORN Alone I Break  
DISTILLERS City of Angels

### ROCK

**Stephanie Mondello**  
AUDIOVENT Looking Down  
PAPA ROACH Time And Time Again  
SAMMY HAGAR Things've Changed  
DEFAULT Live A Lie  
EARSHOT Not Afraid

### ADULT ALTERNATIVE

**Stephanie Mondello**  
RYAN ADAMS Nuclear  
JOHN RZEZNIK I'm Still Here  
TREY ANASTASIO Cayman Review

### ADULT CONTEMPORARY

**Jason Shift**  
DAVID GRAY The Other Side  
JENNIFER LOVE HEWITT Barenaked  
JOHN RZEZNIK I'm Still Here

### INTERNATIONAL HITS

**Mark Shands**  
No Adds

### COUNTRY

**Leanne Flask**  
JOE NICHOLS Brokenheartsville  
TRACE ADKINS Chrome  
ANDY GRIGGS Practice Life

### DANCE

**Danielle Ruyschaert**  
SOULSTICE Fall Into You (Miguel Migs Mix)  
GABIN Doo Uap, Doo Uap, Doo Uap  
WHATEVER GIRL Know You Can (Rick Pier & Dave...)  
THE ONES Flawless  
THE ARMADILLOS Drop And Hope  
MADONNA Die Another Day (Randy's Dirty...)  
ROYKSOOP Poor Leno (Jakatta Mix)  
MR. JOSHUA PRESENTS ESPIRITU In Praise Of...  
ALIVE High (Highpass Mix)  
SUPERCHUMBO Irresistible

### RAP/HIP-HOP

**Mark Shands**  
LL COOL J Born To Love You  
LL COOL J Paradise  
LL COOL J Fa Ha  
LL COOL J Niggy Nuts  
LL COOL J Amazin'  
LL COOL J Clockin' G's  
LL COOL J Lollipop  
LL COOL J After School  
LL COOL J Throw Ya L's Up  
LL COOL J U Should  
LL COOL J 10 Million Stars  
LL COOL J Mirror Mirror  
LL COOL J Big Mama



### Hot AC

**Steve Nichols**  
MICHELLE BRANCH Goodbye To You  
NO DOUBT Underneath It All

### Touch

**Vern Catron**  
HEATHER HEADLEY He Is  
ANGIE STONE I/JOE More Than A Woman

### Tom Joyner Morning Show

**Vern Catron**  
HEATHER HEADLEY He Is

### Country Coast To Coast

**Kris Wilson**  
AARON LINES You Can't Hide Beautiful

### ALTERNATIVE PROGRAMMING

**Gary Knoll • 800-231-2818**

### Rock

MATCHBOX TWENTY Disease  
QUEENS OF THE STONE AGE No One Knows

### Alternative

EXIES My Goddess

### Triple A

TORI AMOS A Sorta Fairytale

### CHR

MARIAH CAREY Through The Rain

### Mainstream AC

TORI AMOS A Sorta Fairytale  
DISHWALLA Angels Or Devils

### Lite AC

A. GARFUNKEL I/M. SHARP Bounce  
GLORIA GAYNOR I Never Knew  
JOHN MAYER Your Body Is A Wonderland

### UC

MARIO Braid My Hair  
MS. JADE Ching, Ching  
MISSY ELLIOTT Work It  
ERICK SERMON I/REDMAN React

### Country

MARK WILLS Nineteen Somethin'



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

### Alternative

**Steve Young/Kristopher Jones**  
AUDIOVENT Looking Down  
EMINEM Lose Yourself  
SPARTA Cut Your Ribbon  
VINES Outathaway

### Active Rock

**Steve Young/Kristopher Jones**  
MUDVAYNE Not Falling  
RA Do You Call My Name

### Heritage Rock

**Steve Young/Kristopher Jones**  
JACKYL Kill The Sunshine  
NIRVANA You Know You're Right

### CHR

**Steve Young/Josh Hosler**  
CRAIG DAVID What's Your Flava  
JOHN MAYER Your Body Is A Wonderland  
O-TOWN These Are The Days  
TLC Girl Talk



866-MVTUNES

130 million moviegoers  
21,000 movie theaters

### WEST

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

### MIDWEST

- SANTANA I/MICHELLE BRANCH The Game Of Love
- UNCLE KRACKER In A Little While
- O-TOWN These Are The Days
- TIM MCGRAW Red Rag Top
- INDIA.ARIE Little Things

### SOUTHWEST

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

### NORTHEAST

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

### SOUTHEAST

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

### Rhythmic CHR

**Steve Young/Josh Hosler**

AMANDA PEREZ Angel

### Soft AC

**Mike Bettelli/Teresa Cook**

SANTANA I/MICHELLE BRANCH The Game Of Love

### Mainstream AC

**Mike Bettelli/Teresa Cook**

KELLIE COFFEY When You Lie Next To Me

### Delilah

**Mike Bettelli**

MARIAH CAREY Through The Rain

### Dave Wingert Show

**Mike Bettelli/Teresa Cook**

MARIAH CAREY Through The Rain

### Mainstream Country

**Ray Randall/Hank Aaron**

AARON LINES You Can't Hide Beautiful

### New Country

**Hank Aaron**

BRAD PAISLEY I Wish You'd Stay

### Lia

**Ken Moultrie/Hank Aaron**

TERRI CLARK I Just Wanna Be Mad

DIXIE CHICKS Long Time Gone

JOHN M. MONTGOMERY 'Til Nothing Comes Between Us

### 24 HOUR FORMATS

**Jon Holiday • 303-784-8700**

### Adult Hit Radio

**JJ McKay**

FAITH HILL Cry

MATCHBOX TWENTY Disease

SANTANA I/MICHELLE BRANCH The Game Of Love

JUSTIN TIMBERLAKE Like I Love You

### Rock Classics

**Adam Fendrich**

BOSTON I Had A Good Time

### CD COUNTRY

**Rick Morgan**

ANTHONY SMITH John J. Blanchard

MARK WILLS Nineteen Somethin'

LEE ANN WOMACK Forever Everyday

### US COUNTRY

**Penny Mitchell**

JAMIE LEE THURSTON It Can All Be Gone

TRICK PONY On A Mission

### GREAT AMERICAN COUNTRY

**Jim Murphy • 303-784-8700**

LONESTAR Unusually Unusual

RALPH STANLEY Girl From The Greenbriar Shore



### After Midnight

LONESTAR Unusually Unusual

SHANIA TWAIN I'm Gonna Getcha Good!

MARK WILLS Nineteen Somethin'



### Alternative

**Chris Reeves • 970-949-3339**

JIMMY EAT WORLD A Praise Chorus



Pos.	Artist	Avg. Gross (in 000s)
1		

72 million households

Tom Calderone  
VP/Programming



Plays

NELLY /KELLY ROWLAND Dilemma	39
JUSTIN TIMBERLAKE Like I Love You	31
FABOLOUS /JAGGED EDGE Trade It All, Pt. 2	30
CHRISTINA AGUILERA Dirty	30
CAM'RON Hey Ma	30
NAPPY ROOTS Po' Folks	27
LL COOL J Luv U Better	27
NO DOUBT /LADY SAW Underneath It All	26
AVRIL LAVIGNE Sk8er Boi	23
PUDDLE OF MUDD She Hates Me	21
BIG TYMERS Oh Yeah	21
CLIPSE When The Last Time...	21
SEAN PAUL Gimme The Light	20
EMINEM Cleanin' Out My Closet	19
OAKENFOLD Starry Eyed Surprise	19
GOOD CHARLOTTE Lifestyles Of The Rich...	19
FOO FIGHTERS All My Life	18
ASHANTI Baby	17
SANTANA /MICHELLE BRANCH Game Of Love	16
PINK Family Portrait	16
VANESSA CARLTON Ordinary Day	16
NIVEA Don't Mess With My Man	14
FLOETRY Floetic	13
JURASSIC 5 What's Golden?	13
DANIEL BEDINGFIELD Gotta Get Thru This	12
WHITE STRIPES Dead Leaves & The Dirty Ground	11
NICK CARTER Help Me	11
ANDREW W.K. We Want Fun	11
RED HOT CHILI PEPPERS Zephyr Song	11
STROKES Someday	10
EVE /ALICIA KEYS Gangsta Lovin'	9
3LW I Do (Wanna Get Close To You)	9
ANGIE MARTINEZ If I Could Go	9
TAPROOT Poem	9
XZIBIT Multiply	9
1 GIANT LEAP My Culture	8
MICHELLE BRANCH Goodbye To You	8
BON JOVI Everyday	8
UNCLE KRACKER In A Little While	7
STONE SOUR Bother	7
STYLES Goodtimes	6
OLEANDER Runaway Train	6
SYSTEM OF A DOWN Aerials	5
P.O.C. Satellite	5
JIMMY EAT WORLD Sweetness	5
COLDCPLAY In My Place	5
SIMPLE PLAN I'd Do Anything	5
CRAIG DAVID What's Your Flava?	5
OUR LADY PEACE Somewhere Out There	4
LUDACRIS /MYSTIKAL & I-20 Move Bitch	4
INDIA.ARIE Little Things	4
U2 Electrical Storm	4
LIFEHOUSE Spin	4
ERYKAH BADU /COMMON Love Of My Life	4
MADONNA Die Another Day	4
MS. JADE Ching Ching	4
PAPA ROACH Time And Time Again	4
RED HOT CHILI PEPPERS By The Way	3
JIMMY FALLON Idiot Boyfriend	3
DISTURBED Prayer	3
KELLY CLARKSON A Moment Like This	3
VINES Get Free	2
MUSIQ Dontchange	2
JENNIFER LOVE HEWITT Barenaked	2
P. DIDDY Diddy	2
BOWLING FOR DOPPELGANGERS Girl All The Bad Guys Want	2
AMERIE Talkin' To Me	2
MISSY ELLIOTT Work It	2
OUR LADY PEACE Innocent	2

Video playlist for the week ending Oct. 12.

David Cohn  
General Manager



CLIPSE When The Last Time...	39
CAM'RON Hey Ma	30
JURASSIC 5 What's Golden?	13
SEAN PAUL Gimme The Light	20
NAPPY ROOTS Po' Folks	27
SYSTEM OF A DOWN Aerials	5
LL COOL J Luv U Better	27
QUEENS OF THE STONE AGE No One Knows	2
FLOETRY Floetic	13
NELLY /KELLY ROWLAND Dilemma	39
NO DOUBT /LADY SAW Underneath It All	26
FOO FIGHTERS All My Life	18
XZIBIT Multiply	9
FABOLOUS /JAGGED EDGE Trade It All, Pt. 2	30
COLDCPLAY In My Place	5
SEETHER Fine Again	2
RED HOT CHILI PEPPERS Zephyr Song	11
PUDDLE OF MUDD She Hates Me	21
STROKES Someday	10
BIG TYMERS Oh Yeah	21
CHEVELLE The Red	2
TAPROOT Poem	9
ERYKAH BADU /COMMON Love Of My Life	4
P.O.C. Satellite	5
RED HOT CHILI PEPPERS By The Way	3

Video playlist for the week of Oct. 7-13.

75 million households

Paul Marszalek  
VP/Music Programming



ADDS

KELLY CLARKSON A Moment Like This	39
CREED Don't Stop Dancing	31
DANA GLOVER Thinking Over	30
KEELY ROWLAND Stole	27
JD-M RZEZNIK I'm Still Here (Jim's Theme)	26
BRUCE SPRINGSTEEN Lonesome Day	23
NO DOUBT /LADY SAW Underneath It All	24
PINK Just Like A Pill	21
SANTANA /MICHELLE BRANCH Game Of Love	21
CREED One Last Breath	20
MADONNA Die Another Day	19
BON JOVI Everyday	18
UNCLE KRACKER In A Little While	18
U2 Electrical Storm	17
FAITH HILL Cry	16
NELLY /KELLY ROWLAND Dilemma	16
VANESSA CARLTON Ordinary Day	15
JUSTIN TIMBERLAKE Like I Love You	15
JOHN MAYER Your Body Is A Wonderland	15
NORAH JONES Don't Know Why	15
NIRVANA You Know You're Right	14
RED HOT CHILI PEPPERS Zephyr Song	14
PINK Family Portrait	12
FOO FIGHTERS All My Life	11
SHERYL CROW Steve McQueen	11
DIXIE CHICKS Landslide	9
JENNIFER LOVE HEWITT Barenaked	9
LIFEHOUSE Spin	8
MICHELLE BRANCH Goodbye To You	7
LEANN RIMES Life Goes On	7
INDIA.ARIE Little Things	6
COLDCPLAY In My Place	5
HOBSTANK Running Away	5
PETER GABRIEL The Barry Williams Show	5
OUR LADY PEACE Somewhere Out There	5
LANYA Empires	5
ASHANTI Happy	5
TORI AMOS A Sorta Fairytale	4
WALLFLOWERS When You're On Top	4
EVE /ALICIA KEYS Gangsta Lovin'	2
LL COOL J Luv U Better	2
RHETT MILLER Come Around	2
DUNCAN SHEIK On A High Note	2
ERYKAH BADU /COMMON Love Of My Life	1

Video airplay for Oct. 14-21.

36 million households

Cindy Mahmoud  
VP/Music Programming  
& Entertainment



VIDEO PLAYLIST

MUSIQ Dontchange	2
NAPPY ROOTS Po' Folks	27
CLIPSE When The Last Time	21
SEAN PAUL Gimme The Light	20
MARIO Braid My Hair	2
NELLY /KELLY ROWLAND Dilemma	39
EVE /ALICIA KEYS Gangsta Lovin'	9
LL DACRIS /MYSTIKAL & I-20 Move Bitch	4
BIG TYMERS Oh Yeah	21
MISSY ELLIOTT Work It	2

RAP CITY TOP 10

EMINEM Loose Yourself	39
FIELD MOB Sick Of Being Lonely	31
MS. JADE /TIMBALAND & NELLY FURTAO Ching Ching	4
LL COOL J Luv U Better	27
ERICK SERMON React	2
BIG TYMERS Oh Yeah	21
XHIBIT /NATE DOGG Multiply	9
NELLY /KELLY ROWLAND Dilemma	39
FAT JOE /GINUWINE Crush Tonight	2
NAPPY ROOTS Po' Folks	27

Video playlist for the week ending Oct. 20.



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

ADDS

LEANN RIMES Life Goes On	39
RALPH STANLEY Girl From The Greenbriar Shore	31
ELIZABETH COOK Stupid Things	30

TOP 20

MONTGOMERY GENTRY My Town	39
KEITH URBAN Somebody Like You	31
REBECCA LYNN HOWARD Forgive	30
NICKEL CREEK This Side	27
DIXIE CHICKS Landslide	27
MARTINA MCBRIDE Where Would You Be	26
WILLIE NELSON Maria (Shut Up And Kiss Me)	23
TRAVIS TRITT Strong Enough To Be Your Man	23
LEE ANN WOMACK Something Worth Leaving Behind	21
EMERSON DRIVE Fall Into Me	21
JOE NICHOLS The Impossible	20
TOBY KEITH Who's Your Daddy	19
TAMMY COCHRAN Life Happened	19
RAONEY FOSTER Everyday Angel	18
DIAMOND RIO Beautiful Mess	18
GEORGE STRAIT She'll Leave You With A Smile	17
CLEDUS T. JUDD It's A Great Day To Be A Guy	17
PHIL VASSAR American Child	16
SHANIA TWAIN I'm Gonna Getcha Good!	16

HEAVY

DIAMOND RIO Beautiful Mess	18
DIXIE CHICKS Landslide	27
KEITH URBAN Somebody Like You	31
MONTGOMERY GENTRY My Town	39
RASCAL FLATTS These Days	30
REBECCA LYNN HOWARD Forgive	30

HOT SHOTS

FAITH HILL Cry	16
LEANN RIMES Life Goes On	39
SHANIA TWAIN I'm Gonna Getcha Good!	16
STEVE AZAR Waitin' On Joe	2
TOBY KEITH Who's Your Daddy	2

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

Information current as of Oct. 14, 2002.



Jim Murphy, VP/Programming  
19 million households

ADDS

LONESTAR Unusually Unusual	39
RALPH STANLEY Girl From The Greenbriar Shore	31

TOP 10

KEITH URBAN Somebody Like You	31
RASCAL FLATTS These Days	30
SHANIA TWAIN I'm Gonna Getcha Good!	16
FAITH HILL Cry	16
TOBY KEITH Who's Your Daddy	2
GEORGE STRAIT She'll Leave You With A Smile	17
REBECCA LYNN HOWARD Forgive	30
MONTGOMERY GENTRY My Town	39
DIXIE CHICKS Landslide	27
SHEDDISY Mine All Mine	2

Information current as of Oct. 14, 2002.

## TELEVISION

TOP TEN SHOWS

October 7-13

Total Audience  
(105.5 million households)

Teens  
12-17

1 CSI	1 Friends
2 Friends	2 Scrubs
3 E.R.	3 7th Heaven
4 Survivor: Thailand	4 CSI
5 Law & Order	(tie) Smallville
6 Will & Grace	6 Will & Grace
7 Everybody Loves Raymond	7 E.R.
8 Scrubs	8 George Lopez
9 CSI: Miami	9 Movie (Dr. Doolittle)
10 Good Morning Miami	10 8 Simple Rules For Dating...
	(tie) Everwood
	(tie) My Wife And Kids
	(tie) Survivor: Thailand

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Santana perform viewers' choices on A&E's two-hour *Live by Request* (Friday, 10/18, 9pm ET/6pm PT).

Friday, 10/18

Alanis Morissette, *The View* (ABC, check local listings for time).

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

P. Diddy, *Late Show With David Letterman* (CBS, check local listings for time).

David Bowie, *Late Night With Conan O'Brien* (NBC, check local listings for time).

Dispatch, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Gene Simmons and Enrique Iglesias, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 10/19

Shakira, *Mad TV* (FOX, 11pm ET/PT).

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

Monday, 10/21

Nick Carter, *Live With Regis & Kelly* (check local listings for time and channel).

Erykah Badu, *Jay Leno*.

Morrissey, *Craig Kilborn*.

N.E.R.D., *Carson Daly*.

Tuesday, 10/22

Tracy Chapman, *The Caroline Rhea Show* (check local listings for time and channel).

3LW, *Regis & Kelly*.

BBMak, *Jay Leno*.

The Hives, *Conan O'Brien*.

Remy Zero, *Carson Daly*.

Wednesday, 10/23

Rod Stewart, *Regis & Kelly*.

Kelly Clarkson, *Jay Leno*.

Cold, *Carson Daly*.

Thursday, 10/24

Rod Stewart, *The View*.

Jon Secada, *Caroline Rhea*.

The Doves, *Jay Leno*.

Abra Moore, *Conan O'Brien*.

Coal Chamber, *Carson Daly*.

— Julie Gidlow

## FILMS

BOX OFFICE TOTALS

Oct. 11-13

Title/Distributor	\$ Weekend	\$ To Date
1 Red Dragon (Universal)	\$17.65	\$63.27
2 Sweet Home Alabama (Buena Vista)	\$14.26	\$84.71
3 Brown Sugar (FOX Searchlight)*	\$10.73	\$10.73
4 The Transporter (FOX)*	\$9.10	\$9.10
5 My Big Fat Greek Wedding (IFC)	\$8.45	\$158.95
6 The Tuxedo (DreamWorks)	\$7.04	\$37.03
7 White Oleander (WB)*	\$5.60	\$5.60
8 Tuck Everlasting (Buena Vista)*	\$5.26	\$5.26
9 Knockaround Guys (New Line)*	\$5.01	\$5.01
10 Barbershop (MGM/UA)	\$4.01	\$65.44

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

COMING ATTRACTIONS: Moving into wide release this week is *The Rules of Attraction*, starring James Van Der Beek. The film's Lions Gate soundtrack spans the decades, with '60s songs by Harry Nilsson ("Without You") and Donovan ("Colours"); '70s tunes by Blondie ("Sunday Girl") and Starland Vocal Band ("Afternoon Delight"); '80s tracks by The Cure ("Six Different Ways"), Erasure

("Stop"), Love & Rockets ("So Alive") and Yaz ("Situation"); a '90s song by Milla Jovovich ("The Gentlemen Who Fell"); and a cut from this decade, *The Rapture's* "Out of the Races and on to the Tracks." Four cuts by tomandandy complete the ST.

Recording artist Meat Loaf has a supporting role in *Formula 51*, which opens this week and stars Samuel L. Jackson. — Julie Gidlow



**AL PETERSON**  
 .....  
 apeterson@radioandrecords.com

# Become A Better Performer

□ Tips for Talk radio hosts from a singer-songwriter

In a business where change and challenge are a regular part of daily life, the concept of thinking outside the box isn't just a good idea, it's crucial to your future success.

That's why I am always pleased when I see someone in our industry employing out-of-the-box thinking to problems and situations in radio that we all deal with each and every day. Such was the case recently when I received a copy of an e-mail written to clients by veteran programmer and consultant **Valerie Geller**, President of New York City-based Geller Media International.



Valerie Geller

In the memo, Geller recounted her recent evening at a performance by singer-songwriter **Christine Lavin**. Lavin's an artist who, over the past two decades, has released 14 solo albums (including her latest, *I Was in Love With a Difficult Man*, on Red Wing Records) and performs an average of 120 concerts annually across the U.S., Canada and Australia.

Although Geller enjoyed Lavin's musical performance, what intrigued Geller most was an item that she found later on the singer's website ([www.christinelavin.com](http://www.christinelavin.com)). "As a consultant, I'm always on the lookout for ideas that may foster or generate creativity and how I can

apply those ideas to broadcasting," Geller says.

"On Christine's website I came across a list called 'Tips for the Performing Songwriter.' While reading through them it struck me that so many of the tips, which are designed to help musical performers and songwriters improve themselves, could also easily apply to on-air hosts."

After reviewing the list, I agreed with Geller and asked her and Lavin if they would be kind enough to allow me to share it with R&R's readers. While many of Lavin's tips for singers can easily be applied to Talk hosts, others are not quite so obvious. Note that Geller has supplied her own suggestions to radio performers on how you can use the tips to improve your game.

### To Entertain, To Comfort

Here are Christine Lavin's "Tips for the Performing Songwriter":

• [Pop singer-songwriter] Livingston Taylor says, "My job is to make people feel better." Woody Guthrie says, "My job is to disturb the com-

fortable and comfort the disturbed." I think my job is to entertain audiences by making them think, making them feel, making them laugh and, if possible, teaching them something they didn't already know. Figure out what your goal is as a performer, then use your performance to work toward that goal during the course of the evening.

• [Late blues and folk singer] Dave Van Ronk once said, "When music of quality sells, it's good for all of us." Don't root against your competitor if what they are doing is good. The more good performers out there working, the larger the audience and the more work there is for all of us. Resist your impulse to criticize other musicians negatively. We all do it, but try not to.

As folk artist Megon McDonough says, "There's room for everybody who's good. We are not competing for one record deal or one concert date. If you are successful, it doesn't mean your competitor must fail. People don't have just one CD on their shelf. They have hundreds. They can have all of ours."

**"Plan your show. Making it up as you go along may, on occasion, turn into the work of a genius, but more often than not will produce an unbalanced show."**

Christine Lavin

*VG: In broadcasting, the better the field, the better we need to be—listen to more than just one radio show. Excellence raises the bar and is good for all.*

• There's no dignity in starving. If you are not presently making enough money to support yourself with your music, get a day job that will pay the bills while you work on your music at night and on weekends. I worked temp day jobs from 1976-'82, then was employed full-time at [New York's] Bellevue Hospital from 1982-'84. I performed on weekends (at one point I was a wandering minstrel in a Mexican restaurant every Friday and Saturday night for six months). Don't borrow money if you can help it. Julie Gold (author of the Bette Midler hit "From a Distance") also worked full-time day jobs and did music on nights and weekends until that song became successful.



Christine Lavin

• The performance starts for me when the audience walks in the door. Pre-concert music, mailing-list cards on tables and post-concert music are all part of the show.

*VG: The audience hears a whole station, not just your show. The au-*

*dience also hears commercials, PSAs and all the elements in between when you are on mike. As a host, you must understand the whole picture of your station that the audience is taking in.*

• Performing in a club is a team effort. Waiters, waitresses and sound people are all part of that team. Learn their names, if possible (especially the sound person).

*VG: For broadcasters, this means all support staff at the station.*

• We are in the communication business. It's important to stay on mike. If you're brilliant off-mike, nobody in the back will know. Do this enough times, and they'll start talking to each other and ignore you.

• Should you own your own microphones? Quite simply, it's one less variable to worry about.

*VG: Take responsibility! Though most radio stations have good equipment, if yours does not, take the initiative and get your own equipment. This also goes for your own CDs and tapes to aircheck your show; should the station not provide them, and any other equipment or supplies you may need to create powerful radio.*

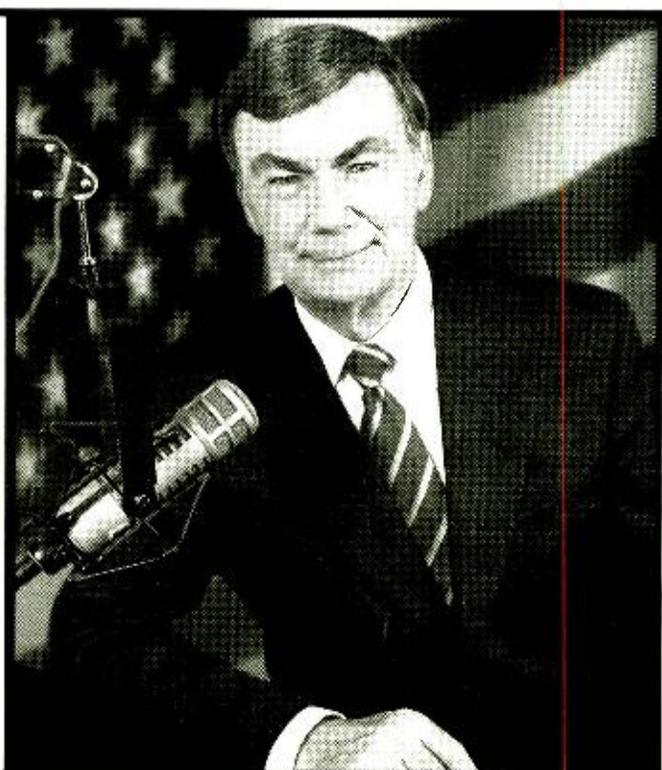
• For me, there are three kinds of performers: Liza Minelli (love me, love me, love me), Suzanne Vega (I'll let you watch me) and Bruce

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Springsteen (I'm one of you). Which one are you?

*VG: Research shows that, over the long haul, in radio it's the "I'm one of you" performer who tends to work best. But that also means you need to experience and communicate your real life in such a way that you can lead, inspire and connect with the audience by informing entertainingly and entertaining informatively.*

- I've learned from doing, from watching and from asking questions. Don't be afraid to ask. Put yourself in a position whenever you can to observe others' work.
- Tom Paxton's rule is, come right out, don't touch mikes and just start singing. That means having everything set up ahead of time.

*VG: Don't refer to any technical difficulties you may have, because the audience doesn't care what is happening behind the scenes. The audience only cares about "What's in it for me?"*

- Wear a watch — facing inside your left wrist. This way you can check the time without anyone noticing. Never obviously look at your watch. It breaks the spell you're creating.

*VG: Always keep an eye on the timing, but never let the listeners feel you are clock-watching. Then, err on the side of brevity, if you must!*

- Respect your audience — don't work "blue." If you use bad language, you automatically limit the places that will book you. Robert Klein gave me this advice back in 1975, and I never forgot it.

- If you can stand it, listen to tapes of your shows. It will be pain-

ful, but you'll learn so much that you'll progress three times as fast.

- If something weird happens in the room, try not to focus on it. The audience will look where you look, and you'll take the focus off yourself.

- Batteries. If I see one more person blow their show because of a dead \$2 battery, I'll scream. Some performers replace batteries every show. On TV, battery-run microphones get new batteries every single time they are used.

*VG: Check to make sure you are familiar with the technology and that it all works.*

- Plan your show. You must have a set list. You may want to abandon it midset, but you must start off with a plan. Making it up as you go along may, on occasion, turn into the work of a genius, but more often than not will produce an unbalanced show. It's hard to think on your feet as you're performing.

*VG: Show prep is vital. You don't always have to stick to it, but do the work and go in there with stacks of it.*

- Flow of the show: You don't want to do three flag-wavers in a row followed by three wrist-slitters. Vary things, and vary the keys of your songs.

*VG: It is crucial to understand how you are being perceived by the listeners and to understand that you are taking them on an audio journey.*

- You're on a date with the audience. Don't talk about where you played last night. They don't want to know. They want you to be in the present, for them alone. Don't talk about the airport or traffic on the way to the gig. I think that's boring (unless something unusual happened during your travels).

- You must always earn the encore. The audience must pull you back. You should never automatically take one. Resist the temptation of zooming back out there. The audience must feel that they are making it happen.

*VG: A one-time performance is different from a daily radio show. Always leave the audience wanting more. That way, they will come back tomorrow.*

- Put a lot of thought into how you dress for the stage. Whether you want to acknowledge it or not, this is show business, and how you dress will be interpreted by the audience as a statement of some sort. Keep that in mind when you dress for the stage.

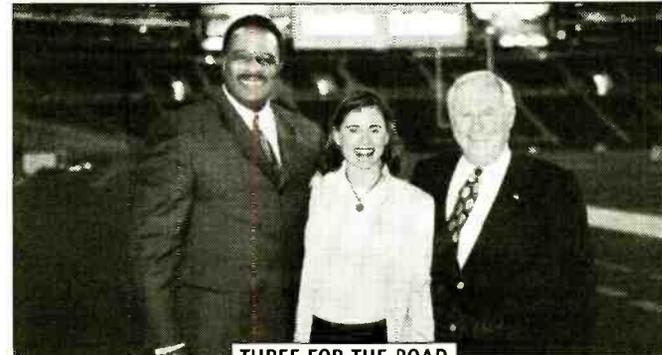
*VG: Sparkle!*

- Strength in numbers. A fun side project is to create a group show with others who do what you do. From 1990 to 1997 I was part of The Four Bitchin' Babes, and I have done other group theme shows (*Three Men and a Babe* at the Bottom Line). New audiences might not take a chance on a solo artist they don't know, but four for the price of one, they might spring for it. Creatively, it's inspiring too.

*VG: You don't always have to have the power moment yourself. It just has to happen on your show.*

- Never drink alcohol onstage. No matter how nervous you might be, drinking will not help and can possibly lead you down the wrong path. If you play in places where alcohol is served, sometimes they give you free or half-price drinks. It's easy to develop a drinking problem this way. I'm not saying you have to abstain completely, but while you are working, you must not drink. After the show is a different story.

- Be prepared for anything that might come your way. If asked to do a radio interview or a TV appearance, know exactly how long your songs are. Timing is everything. If they need a 2 1/2-minute song, you'll know what you have that fits the bill. When you make CDs, make sure that the timing of every cut is accurate and displayed in easy-to-read numbers on the back of the jewel box. I hosted a radio show



**THREE FOR THE ROAD**

This trio huddled on the field during Sporting News Radio's NAB party last month at the new Seattle Seahawks Stadium. Seen here (l-r) are Sporting News Radio and FOX TV sports broadcaster James Brown, R&R's Brooke Williams and her dad, Omni Communications owner/President Doug Williams.

and was shocked at how many CDs did not contain this information. It made my job harder.

*VG: Every musician and record producer who goes on-air as an interview guest on radio ought to read that one!*

- If you hit a dry spell or writer's block, don't panic. What I do when I don't feel any songwriting ideas coming is read more (novels, non-fiction). I go to movies. I learn a song by someone whose work I admire. Hopefully, one of these things will spark my own songwriting. Learning someone else's song seems to help most, because a new chord progression can lead in new songwriting directions.

*VG: I know one very successful writer who, when he experiences writer's block, actually transcribes the words of powerful passages of other writers' work. It helps him.*

- Learn from a bad night. No matter how good you are as a performer, no matter how big you get and how famous you are, there will be nights when things go wrong — when you have a performance that doesn't quite click.

Understand that this happens to all of us. Ask yourself why this performance didn't work or, "What can

I do to make sure this doesn't happen again?" But don't get depressed. Once you have figured out why this one particular show didn't go quite that well, you can tell yourself that it will go much better the next time. And it will.

*VG: The best way to self-correct is to listen to your own work. Aircheck! Self-check! Listen to your own work, and you will self-correct. It will be better tomorrow.*

- Make sure you pay attention to the rest of your life too. Make time for family and friends, eating healthy, exercising, reading, meditating, exploring other interests and having fun. Tom Paxton calls downtime "filling up the tanks." In order to have something to give your audience, you've got to have a full, interesting life.

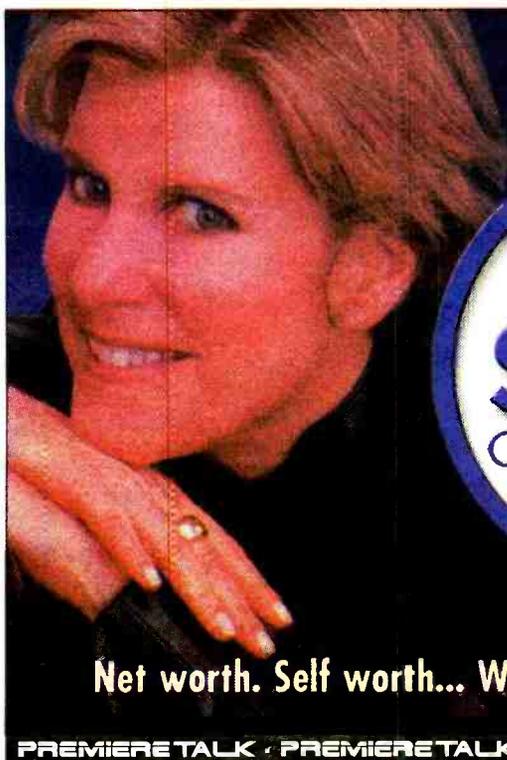
If all you do is work, work, work, you'll be missing out on all that life has to offer. Being a performing songwriter is one of the greatest careers I think one can have, but make sure you have other things in your life that make you happy too.

*Reach Valerie Geller by e-mail at [vgeller@aol.com](mailto:vgeller@aol.com) or call 212-580-3385. For more information on Christine Lavin, visit her website at [www.christinelavin.com](http://www.christinelavin.com).*

## TALK BACK TO R&R!

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

Call me at 858-486-7559 or e-mail [apeterson@radioandrecords.com](mailto:apeterson@radioandrecords.com), fax: 858-486-7232



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## 12+ SUMMER 2002 ARBITRON RESULTS

### New York - #1

Station (Format)	Owner	Sp '02	Su '02
WLTV-FM (AC)	Clear Chan.	6.4	6.2
WQHT-FM (CHR/Rhy)	Emmis	4.3	4.8
WHTZ-FM (CHR/Pop)	Clear Chan.	4.2	4.7
WCBS-FM (Oldies)	Infinity	4.1	4.5
WWPR-FM (Urban)	Clear Chan.	4.2	4.1
WSKQ-FM (Tropical)	SBS	4.1	3.9
WINS-AM (News)	Infinity	3.7	3.7
WKTU-FM (CHR/Rhy)	Clear Chan.	3.1	3.5
WABC-AM (Talk)	ABC	3.6	3.4
WCBS-AM (News)	Infinity	3.3	3.4
WXRK-FM (Alt.)	Infinity	3.2	3.4
WBLS-FM (Urban)	Inner City	3.6	3.3
WPLJ-FM (Hot AC)	ABC	2.6	3.0
WQXR-FM (Classical)	NY Times	2.4	3.0
WRKS-FM (Urban AC)	Emmis	3.6	3.0
WQCD-FM (Sm. Jazz)	Emmis	3.4	2.9
WAXQ-FM (Cl. Rock)	Clear Chan.	2.7	2.8
WOR-AM (Talk)	Buckley	2.3	2.5
WCAA-FM (Tropical)	HBC	2.2	2.3
WPAT-FM (Span. AC)	SBS	2.5	2.2
WFAN-AM (Sports)	Infinity	2.7	2.1
WADO-AM (Span. N/T)	HBC	1.5	1.3
WNEW-FM (Talk)	Infinity	1.7	1.3
WFME-FM (Christian)	Family	1.0	1.1
WLIB-AM (N/T)	Inner City	1.3	1.0

### Boston - #9

Station (Format)	Owner	Sp '02	Su '02
WBZ-AM (N/T)	Infinity	8.1	8.2
WMJX-FM (AC)	Gr. Media	5.3	5.5
WXKS-FM (CHR/Pop)	Clear Chan.	5.4	5.1
WJMN-FM (CHR/Rhy)	Clear Chan.	6.2	4.9
WEEL-AM (Sports)	Entercom	4.1	4.8
WODS-FM (Oldies)	Infinity	4.5	4.6
WRKO-AM (N/T)	Entercom	3.9	4.2
WZLX-FM (Cl. Rock)	Infinity	3.6	4.2
WBMX-FM (Hot AC)	Infinity	3.8	4.1
WBCN-FM (Alt.)	Infinity	3.6	3.7
WKLB-FM (Country)	Gr. Media	2.8	3.6
WCRB-FM (Classical)	Charles River	4.1	3.4
WQSR-FM (Hot AC)	Entercom	2.8	2.7
WROR-FM (Oldies)	Gr. Media	2.7	2.7
WPLM-FM (Soft AC)	Plymouth Rock	2.2	2.4
WAAF-FM (Act. Rock)	Entercom	2.4	2.1
WTKK-FM (Talk)	Gr. Media	2.3	2.1
WBOS-FM (Triple A)	Gr. Media	2.3	1.9
WBOT-FM (Urban)	Radio One	1.7	1.8
WXRV-FM (Triple A)	Northeast	1.2	1.4
WFEX/WFNX (Alt.)	Phoenix Media	1.3	1.3
WILD-AM (Urban AC)	Radio One	0.9	1.2
WXKS-AM (Adult Std.)	Clear Chan.	1.2	1.2
WAMG/WLLH (Tropical)	Mega	1.0	1.1
WXLO-FM (Hot AC)	Massachusetts	0.8	1.0

### Detroit - #10

Station (Format)	Owner	Sp '02	Su '02
WOMC-FM (Oldies)	Infinity	5.2	6.5
WJR-AM (Talk)	ABC	6.1	6.4
WVMV-FM (Sm. Jazz)	Infinity	5.9	5.2
WWJ-AM (News)	Infinity	5.3	5.2
WRIF-FM (Act. Rock)	Gr. Media	4.6	5.0
WJLB-FM (Urban)	Clear Chan.	5.2	4.9
WNIC-FM (AC)	Clear Chan.	3.5	4.9
WDTJ-FM (Urban)	Radio One	4.3	4.3
WDRQ-FM (CHR/Pop)	ABC	3.7	3.9
WKQI-FM (CHR/Pop)	Clear Chan.	3.1	3.8
WYCD-FM (Country)	Infinity	4.4	3.8
WMXD-FM (Urban AC)	Clear Chan.	4.0	3.5
CIMX-FM (Alt.)	CHUM	3.1	3.3
WMGC-FM (AC)	Gr. Media	3.5	3.2
WCSX-FM (Cl. Rock)	Gr. Media	3.4	3.0
WDMK-FM (Urban AC)	Radio One	2.3	2.4
WDTW-FM (Cl. Rock)*	Clear Chan.	2.6	2.4
WKRK-FM (Talk)	Infinity	2.1	2.3
WDVD-FM (Hot AC)	ABC	2.1	2.1
CKWW-AM (Adult Std.)	CHUM	2.5	2.0
WGPR-FM (Urban AC)	WGPR-FM	1.1	1.4
WDFN-AM (Sports)	Clear Chan.	1.6	1.1
WXYT-AM (Sports)	Infinity	1.6	1.1

\*Was WLLC-FM (Classic Hits) until July

### Los Angeles - #2

Station (Format)	Owner	Sp '02	Su '02
KPWR-FM (CHR/Rhy)	Emmis	4.9	5.1
KROQ-FM (Alt.)	Infinity	4.3	4.9
KIIS/KVVS (CHR/Pop)	Clear Chan.	4.0	4.8
KFI-AM (Talk)	Clear Chan.	3.8	4.5
KTWV-FM (Sm. Jazz)	Infinity	3.4	3.6
KOST-FM (AC)	Clear Chan.	3.9	3.4
KKBT-FM (Urban)	Radio One	3.5	3.3
KRTH-FM (Oldies)	Infinity	3.1	3.2
KSCA-FM (Reg. Mex.)	HBC	4.7	3.2
KLVE-FM (Span. AC)	HBC	3.6	3.0
KBUA/KBUE (Reg. Mex.)	Lieberman	2.7	2.9
KLOS-FM (Cl. Rock)	ABC	2.1	2.7
KYSR-FM (Hot AC)	Clear Chan.	2.3	2.6
KABC-AM (Talk)	ABC	2.0	2.5
KHHT-FM (Urban AC)	Clear Chan.	2.5	2.5
KCBS-FM (Cl. Rock)	Infinity	2.4	2.4
KZLA-FM (Country)	Emmis	2.3	2.4
KLAX-FM (Reg. Mex.)	SBS	2.7	2.3
KLSX-FM (Talk)	Infinity	2.2	2.3
KBIG-FM (AC)	Clear Chan.	2.8	2.2
KNX-AM (News)	Infinity	2.3	2.1
KMZT-FM (Classical)	Mt. Wilson FM	1.6	2.0
KXOL-FM (Reg. Mex.)	SBS	2.5	1.9
KFWB-AM (News)	Infinity	1.8	1.6
KRCD/KRCV (Spanish/O)	HBC	1.7	1.6
KJLH-FM (Urban AC)	Taxi	1.4	1.5
KSSC/KSSE (Span. Con.)	Entravision	1.4	1.2
KLAC-AM (Talk)	Clear Chan.	1.1	1.1
KLYY-FM (Span. Con.)	Big City	0.9	1.1
KWIZ-FM (Tropical)	Lieberman	1.1	1.0

### Riverside-San Bernardino - #28

Station (Format)	Owner	Sp '02	Su '02
KGGI-FM (CHR/Rhy)	Clear Chan.	6.8	8.6
KFRG-FM (Country)	Infinity	7.0	6.6
KFI-AM (Talk)	Clear Chan.	5.5	5.8
KOLA-FM (Oldies)	Anaheim	4.5	5.0
KCAL-FM (Rock)	Anaheim	4.9	3.8
KSSE-FM (Span. Con.)	Entravision	3.1	3.6
KIIS-FM (CHR/Pop)	Clear Chan.	2.5	3.3
KBFT-FM (Urban)	Radio One	3.6	3.1
KCXX-FM (Alt.)	All Pro	2.8	2.8
KPWR-FM (CHR/Rhy)	Emmis	2.8	2.7
KCBS-FM (Cl. Rock)	Infinity	2.3	2.6
KLOS-FM (Cl. Rock)	ABC	2.4	2.4
KXRS/KXSB (Reg. Mex.)	Lazer	2.0	2.4
KSCA-FM (Reg. Mex.)	HBC	2.7	2.3
KHHT-FM (Urban AC)	Clear Chan.	2.3	2.2
KLVE-FM (Span. AC)	HBC	2.2	2.2
KOST-FM (AC)	Clear Chan.	2.9	2.2
KWRP-FM (Adult Std.)	Magic Br.	1.3	2.2
KROQ-FM (Alt.)	Infinity	1.7	2.0
KNX-AM (News)	Infinity	1.8	1.9
KTWV-FM (Sm. Jazz)	Infinity	2.9	1.8
KBIG-FM (AC)	Clear Chan.	2.4	1.6
KLAX-FM (Reg. Mex.)	SBS	1.7	1.4
KLSX-FM (Talk)	Infinity	1.3	1.4
KRTH-FM (Oldies)	Infinity	1.1	1.3
KWVE-FM (Christian)	Calvary	1.3	1.2
KATY-FM (AC)	All-Pro	0.9	1.0
KRCD/KRCV (Spanish/O)	HBC	1.2	1.0

### Format Abbreviations

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

### Chicago - #3

Station (Format)	Owner	Sp '02	Su '02
WGN-AM (N/T)	Tribune	6.4	6.0
WGCI-FM (Urban)	Clear Chan.	4.7	5.2
WBBM-AM (News)	Infinity	4.9	4.8
WBBM-FM (CHR/Rhy)	Infinity	4.0	4.3
WNUA-FM (Sm. Jazz)	Clear Chan.	4.8	4.2
WVAZ-FM (Urban AC)	Clear Chan.	3.5	4.2
WUSN-FM (Country)	Infinity	3.4	3.8
WLS-AM (Talk)	ABC	5.0	3.7
WJMK-FM (Oldies)	Infinity	2.7	3.6
WPWX-FM (Urban)	Crawford	3.0	3.5
WTMX-FM (Hot AC)	Bonneville	2.6	3.3
WLEY-FM (Reg. Mex.)	SBS	3.6	3.1
WKSC-FM (CHR/Pop)	Clear Chan.	2.2	2.9
WLIT-FM (AC)	Clear Chan.	3.4	2.8
WOJO-FM (Reg. Mex.)	HBC	2.2	2.8
WDRV-FM (Cl. Hits)	Bonneville	2.9	2.5
WXRT-FM (Triple A)	Infinity	2.4	2.5
WKQX-FM (Alt.)	Emmis	3.1	2.3
WLUP-FM (Cl. Rock)	Bonneville	2.6	2.1
WNND-FM (AC)	Bonneville	2.3	2.1
WFMT-FM (Classical)	Chicago Ed.	2.3	2.0
WCKG-FM (Talk)	Infinity	2.1	1.9
WZZN-FM (Alt.)	ABC	1.7	1.8
WGCI-AM (Gospel)	Clear Chan.	1.3	1.5
WSCR-AM (Sports)	Infinity	1.1	1.5
WDEK/WKIE (CHR/Rhy)	Big City	0.8	1.2
WZFS-FM (Christ. AC)	Salem	0.9	1.0

### San Diego - #17

Station (Format)	Owner	Sp '02	Su '02
KHTS-FM (CHR/Pop)	Clear Chan.	4.9	5.3
KOGO-AM (N/T)	Clear Chan.	5.6	5.1
KYXY-FM (AC)	Infinity	5.4	5.1
XHTZ-FM (CHR/Rhy)	XTRA Com.	4.6	5.0
KIFM-FM (Sm. Jazz)	Jeff.-Pilot	4.6	4.3
KLNV-FM (Reg. Mex.)	HBC	4.5	4.3
KIOZ-FM (Act. Rock)	Clear Chan.	4.1	3.9
XTRA-FM (Alt.)	XTRA Com.	3.9	3.9
KFMB-AM (N/T)	Midwest TV	2.7	3.8
KFMB-FM (Hot AC)	Midwest TV	4.0	3.8
XHRM-FM (Rhy/O)	BiNational	3.2	3.8
KGB-FM (Cl. Rock)	Clear Chan.	2.7	3.7
KSON-FM (Country)	Jeff.-Pilot	3.7	3.3
KMYI-FM (Hot AC)	Clear Chan.	3.4	3.2
KPOP-AM (Adult Std.)	Clear Chan.	2.1	2.4
KOCL-FM (Oldies)	Clear Chan.	2.4	2.2
KPLN-FM (Cl. Hits)	Infinity	2.1	2.2
KFI-AM (Talk)	Clear Chan.	2.4	1.7
KPRI-FM (Triple A)*	Compass	1.5	1.7
XTRA-AM (Sports)	XTRA Com.	1.7	1.6
KFSD-FM (Alt.)	Astor	1.4	1.4
KLQV-FM (Span. AC)	HBC	1.7	1.4
KBZT-FM ('80s)	Jeff.-Pilot	1.7	1.2
XHCR-FM (Country)	XTRA Com.	1.5	1.2
KNX-AM (News)	Infinity	1.1	1.0

\*Was KXST-FM until May 24

**SAME-DAY RATINGS RESULTS**  
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### Philadelphia - #6

Station (Format)	Owner	Sp '02	Su '02
WBEB-FM (AC)	WEAZ-FM Radio	7.1	6.9
WDAS-FM (Urban AC)	Clear Chan.	6.5	6.8
KYW-AM (News)	Infinity	5.8	6.7
WUSL-FM (Urban)	Clear Chan.	6.0	5.5
WIOQ-FM (CHR/Pop)	Clear Chan.	5.7	5.2
WJZZ-FM (Sm. Jazz)	Clear Chan.	5.2	4.9
WUOL-FM (Oldies)	Infinity	5.0	4.8
WYSP-FM (Act. Rock)	Infinity	5.2	4.0
WMGK-FM (Cl. Rock)	Gr. Media	3.3	3.8
WXTU-FM (Country)	Beasley	3.7	3.8
WPEN-AM (Adult Std.)	Gr. Media	3.0	3.6
WMMR-FM (Rock)	Gr. Media	2.7	3.2
WPLY-FM (Alt.)	Radio One	3.2	3.0
WPHT-AM (Talk)	Infinity	3.0	2.9
WIP-AM (Sports)	Infinity	2.9	2.8
WPHI-FM (CHR/Rhy)*	Radio One	2.6	2.7
WPPT-FM ('80s)	Beasley	1.5	1.9
WSNI-FM (Soft AC)**	Clear Chan.	2.1	1.8
WMWX-FM (Hot AC)	Gr. Media	1.5	1.6
WEMG-A/F (Tropical)	Mega	1.1	1.4
WDAS-AM (Gospel)	Clear Chan.	1.7	1.3
WPST-FM (CHR/Pop)	Nassau	1.2	1.1

\*Evolved from Urban in June

\*\*Was WLCE-FM (Hot AC) until July 31

### Nassau-Suffolk - #18

Station (Format)	Owner	Sp '02	Su '02
WALK-FM (AC)	Clear Chan.	4.7	5.9
WBLI-FM (CHR/Pop)	Cox	4.1	4.7
WCBS-AM (News)	Infinity	4.6	4.7
WBAB/WHFM (Rock)	Cox	4.4	4.6
WXRK-FM (Alt.)	Infinity	4.0	4.6
WABC-AM (Talk)	ABC	4.4	3.7
WCBS-FM (Oldies)	Infinity	4.3	3.7
WHTZ-FM (CHR/Pop)	Clear Chan.	3.5	3.7
WAXQ-FM (Cl. Rock)	Clear Chan.	2.8	3.4
WFAN-AM (Sports)	Infinity	4.4	3.1
WINS-AM (News)	Infinity	3.2	3.0
WBZO-FM (Oldies)	Barnstable	2.7	2.9
WHLI-AM (Adult Std.)	Barnstable	2.6	2.8
WLTW-FM (AC)	Clear Chan.	3.6	2.8
WQHT-FM (CHR/Rhy)	Emmis	2.2	2.8
WPLJ-FM (Hot AC)	ABC	2.2	2.6
WBLF-FM (Urban)	Inner City	1.5	2.5
WOR-AM (Talk)	Buckley	2.5	2.5
WWPR-FM (Urban)	Clear Chan.	1.8	2.4
WKTU-FM (CHR/Rhy)	Clear Chan.	2.4	2.3
WQXR-FM (Classical)	NY Times	2.3	2.3
WNEW-FM (Talk)	Infinity	2.2	2.0
WKJY-FM (AC)	Barnstable	2.5	1.9
WQCD-FM (Sm. Jazz)	Emmis	2.4	1.8
WRKS-FM (Urban AC)	Emmis	1.6	1.6
WLIR-FM (Alt.)	Jarad	2.0	1.4
WMJC-FM (Rock AC)	Barnstable	0.8	1.2
WSKQ-FM (Tropical)	SBS	1.9	1.2
WRCN-FM (Cl. Hits)	Barnstable	1.2	1.1

### Hartford-New Britain-Middletown - #49

Station (Format)	Owner	Sp '02	Su '02
WRCH-FM (AC)	Infinity	11.5	10.6
WTIC-AM (N/T)	Infinity	10.1	9.7
WZMX-FM (CHR/Rhy)	Infinity	10.1	9.6
WWYZ-FM (Country)	Clear Chan.	6.1	6.5
WHCN-FM (Rock AC)	Clear Chan.	5.4	5.9
WDRG-FM (Oldies)	Buckley	6.0	5.8
WTIC-FM (Hot AC)	Infinity	6.9	5.6
WKSS-FM (CHR/Pop)	Clear Chan.	5.2	5.5
WCCC-FM (Act. Rock)	Marlin	3.8	3.3
WMRQ-FM (Alt.)	Clear Chan.	3.0	3.0
WAQY-FM (Cl. Rock)	Saga	2.3	2.8
WDRG/WMMW (Full Serv.)	Buckley	2.6	2.8
WLAT-AM (Tropical)	Mega	0.6	2.0
WPLR-FM (Cl. Rock)*	Cox	1.8	1.8
WKCI-FM (CHR/Pop)	Clear Chan.	0.8	1.0

\*Evolved from Rock during June



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A Perry Capital Corporation

## Stunts

Continued from Page 1

and our ability for people to want to advertise in it. People want to be associated with industries that not only get results, but that also don't cause them any problems. You have to work harder at letting the advertisers know up front the environment their spots are in. Talk radio has to deal with this all the time; clients get upset about a political or other position an on-air personality takes within the community. You have to weigh the importance of that to the format and to the success of the station vs. that individual advertiser's complaint."

Longtime Madison Avenue ad agency executive Tony Mennuto, now Creative Director at New York's Sound Lounge, says, "Clients might care because they're so worried about their public image. The only problem I have with so-called shock jocks is when they do things that are sensational but not funny. What's the point? But it's not the vehicle, it's the way it's communicated."

## Decline Of Responsible Broadcasting?

"We're way beyond what we used to call shock jocks — that's tame by today's standards," consultant Dan Vallie says. "We've seen more [negative] comments in focus groups and diaries, and you wonder if it's had an effect on the decline of listening. I'm concerned that it's already hurting radio's profile. We should be making good judgment calls before these things get on the air. We always say to our clients, 'Let's determine if this is really entertaining and what we are getting from it.'"

"But the financial pressure is there. From the sales managers' perspective, if they could get a high-profile morning show that historically pulls big numbers but does things over the line, many would want to hire that show."

Are TV's reality shows, chair-throwing talk programs and other "extreme" entertainment presentations forcing radio to step outside the boundaries of good taste and judgment? Lured.com's Sammy Simpson, a former Marketing Director of WHITZ/New York, says, "People are eating brains on *Fear Factor*, and everybody is trying to one-up the other. These stunts can definitely hurt radio, especially those that are downright mean. I always think of the Golden Rule as being, 'We don't make more fun of the listeners than we do of ourselves.' In my mind, that's where the line ends."

Crossing the line crudely can put radio at a disadvantage against competing media. Veteran programmer Mark Edwards says, "Radio has worked so hard not to be the laughingstock — the used-car salesman — of entertainment, and these things just make us look like a bunch of morons, the bottom-feeders of show business. I've seen AC and even Hot AC listeners say, 'I can't let my kids listen to these guys,' either because of the content or the kinds of ads they take. There's a huge list of advertisers who won't go near these outrageous jocks, and it's bad for the overall image of radio."

Saga Communications Exec. VP/Group PD Steven Goldstein agrees. "At the audience and agency levels,

they already think of radio morning shows as guys who put underwear on their heads and do Jell-O jumps," he says. "All we're doing when we perpetuate these stunts is degrading our own collective image."

Emmis/Phoenix VP/GM Marv Nyren witnessed Beau Duran's downfall from across the street. Duran was recently fired from Sandusky's KUPD/Phoenix after calling Flynn Kile — the widow of St. Louis Cardinals pitcher Darryl Kile, who died June 22 — and asking if she had a date for that night's playoff game between the Cardinals and the Arizona Diamondbacks.

"If you do something that is in bad enough taste, the station or personality can certainly get hurt," Nyren says. "The station will face the negative impact immediately, and then radio in general will feel some of it. We took a few calls last week from people unhappy with the state of radio and what's occurred, so we all get lumped into the same 'radio' category. It's not good for the industry."

Infinity/Phoenix VP/Market Manager Clancy Woods says radio can get hurt "only in the sense that it shifts the focus from many who do great work to a few who have demonstrated poor



Fries

Edwards

judgment." However, he warns, "Eventually, it becomes an economic issue for the stations. I want to be in the business of attracting listeners and advertisers, not sending them to other stations."

## The Responsibility Of Management

"Advertisers are aware that stations are programmed to reach specific audience groups, and what is acceptable to one is not always acceptable to another," says RAB President/CEO Gary Fries. "Stations have to establish clearly where the line is to be drawn in their specific case, as well as establish a policy of where ratings-gaining efforts end and unacceptable behavior begins."

"Stunts that cross the line can and will damage a station's image with both listeners and advertisers. Protecting the image of the station and its license are the utmost responsibility of management. There is definite room for cutting-edge stunts in some formats, but, for those who push the level of acceptability, that line must not be vague."

South Central/Knoxville VP/Market Manager Terry Gillingham agrees. "We, as managers, have to be arbiters of good taste," he says. "When you allow talent to control the station, this is what ends up happening. I don't think anybody is keeping an eye on the chicken coop."

Nyren says, "I firmly believe that when a personality makes a comment, it started before that. It's like a quar-

terback who throws a bad pass. Who called the play? What kind of training did they go through? Who were they throwing to? Rarely is anything just one isolated individual or instance. It's a much bigger picture: the type of environment they're working in and what they're allowed to do from the start. You have to make your expectations clear to the programming and sales departments."



Meyers

Woods

Yet Clear Channel Sr. VP/Plains-Northwest Jay Meyers doesn't believe the wave of transgressions will cause managers to screen their talent's bits. "To make it part of the daily discourse would cave the creativity," he says. "Having said that, is there a greater awareness among highly talented people to take a quick second look before they do something that's really close to the edge? Sure. And I'd be willing to bet that there are more controversial things walked away from than actually happening. Usually, those things that occur off the cuff are the ones that get people in trouble."

Nyren asks, "Will we make mistakes? Yeah, we will. It's how it's handled afterward that is just as, if not more, important than what occurs."

At Regent Broadcasting/St. Cloud, MN's six-station cluster, Director/Sales Dave Engberg says one outlet shelved a planned strip-club remote because of an impending advertising backlash. As for advertisers uneasy about his Classic Rock KLZZ's T&A-joke-laced morning show, Engberg says, "They just put their ads in different places — other dayparts or other stations [in the cluster]. They're torn between knowing a lot of people are listening and not going against their own ethics and morality."

Regent/St. Cloud NSM John Schroeder adds, "I get avail requests and insertion orders with notes that the ads cannot air on certain syndicated programming we might carry. A few agencies say, in effect, 'These ads cannot be in any kind of controversial programming at all.' I try to respect their need for whatever purity they want, but I say, 'For whatever reason, this market is responding to [that programming]; it's No. 1 25-54.' We're not going to change the format to get the buy, because it's working."

There seems to be general agreement with Goldstein's comment that "the moral compass is the local sensibility." He notes, "We want to do things that are interesting and, depending on the format, provocative. But we're not serving our customers or listeners by going over the bounds of good taste; I don't see that as smart business. We want to make money, but we also have another constituency, the audience, and we want to have ratings. We're constantly balancing those things out, and they're not mutually exclusive."



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Continued from Page 20

Arriving in the Big Apple is **Tom Marr**, a veteran of WCBM/Baltimore. Marr will air in the 7-9pm slot on WOR/New York, and his show will be carried on the WOR Radio Network.

**Waitt Selects  
Hunter To Lead ACs**

Waitt Radio Networks in-house programmer and air talent **Dave Hunter** will now head up the company's AC formats, while **John Glenn** (not the astronaut, but the former PD of KXKT/Omaha) has been hired to lead the company's two Country formats.

Meanwhile, the folks at Waitt's News/Talk **KKAR/Omaha** are on the intercom and repeatedly singing the lyric, "Let me introduce to you the only and only **Billy Shears**." While they may be *Sgt. Pepper* fans, a man named Billy Shears has just joined KKAR. In fact, he's now the PD. Shears arrives from WLAC-AM/Nashville. Former KKAR PD **Neil Nelkin** will now serve as Asst. PD and takes on PD chores for sister Sports KOZN/Omaha.

Although he wasn't scheduled to leave for mornings at WKSC/Chicago until the end of the year, it seems KTFM/San Antonio has bid an early farewell to longtime morning guy **Drex** and sidekick **Mel T. Joey Deee**, who departed KTFM last year for a gig at KRBV/Dallas, returns to the Alamo City to replace Drex and T.

MonarC/IDJMG artist **Mariah Carey** stopped by the WHYI (Y-100)/Miami studios on Oct. 14, where she played the meet 'n' greet game with morning



Sweet, Sweet Fantasy, Baby!

guys **Kenny & Footy** and 100 of their closest friends. One nutcase even drove four hours from Orlando just to get a glimpse of Carey. Here are Kenny (l), Carey and Footy, who briefly talked about Y-100's annual Jingle Ball concert with Carey. Could she be headed back to SoFla to perform at the special show? We'll keep you posted.

And now, our lucky **ST Leap o' the Week** winner is ... **Tom Cook**, Asst. PD/MD/afternoon driver at Clear Channel AC KRBB/Wichita. He's heading east and transfers to co-owned WSNI/Philadelphia for similar duties.

**Bob & Tom  
Bounced From 'ZPS**

Classic Rock **KZPS/Dallas** drops the Premiere-syndicated **Bob & Tom** from morning drive. The shift will remain jockless through the remainder of the year, the *Fort Worth Star-Telegram* reports. Look for afternoon driver **Jon Dillon** to move to middays, as **Jay Philpott** will be placed in an as-yet-unspecified capacity. Liners are now promoting the impending arrival of "The New KZPS."

Broadcast vets **Norman Feuer** and **Herb McCord** have reignited the formerly dark 100.9 FM frequency in Amarillo, TX as Classic Hits **KXGL (The Eagle)**. **John Larson** is named OM, and **Randy Kabrich** is brought on as a consultant.

**Horace Lee Logan**, who pioneered the seminal country-music show *Louisiana Hayride* and coined the pop-culture catch phrase "Elvis

RADIO & RECORDS



1

- **Alain Levy** appointed Chairman/CEO of EMI Recorded Music.
- **Tracy Cloherty** climbs to VP/Programming for Emmis/New York.
- **Tim Richards** recruited as PD of WKQX/Chicago.
- **Nick Francis** lands at WJZZ/Atlanta as PD.

5

- **Phil Quartararo** named President of Warner Bros. Records.
- **Eric Neumann** appointed Sr. VP for Capstar.
- **Marc McCoy** tapped as VP/GM of KFBK & KSTE/Sacramento.

10

- **Steve Rivers** promoted to VP/Programming for Pyramid Broadcasting.
- **Gary Fisher** accepts VP/GM chair at WMTG & WNIC/Detroit.
- **Greg Dunkin** set as KYSR/Los Angeles PD.

15

- **Mike Kakoyiannis** upped to Exec. VP at Metropolitan Broadcasting
- **Ric Lippincott** promoted to OM of WLS & WYTZ/Chicago.
- **WHYI/Miami OM Tony Novia** awarded VP stripes.
- **Reggie Blackwell** returns to Charlotte as PD of WBCY.
- **Cyndee Maxwell** is boosted to PD/MD at KWHL/Anchorage, AK.



Tony Novia

20

- **Robert May** becomes President of FirstCom Broadcasting.
- **Tom Mondell** named Station Manager of WYDD/Pittsburgh.
- **Gregg Swedberg** elevated to MD at WLOL/Minneapolis.



Gregg Swedberg

25

- **Jeff Pollack** named Director/Program Services for Drake-Chenault.
- **Jeff Hunter** hired for MD/mornings at KNDE/Sacramento.
- **John Leader** joins R&R as Top 40 Editor.

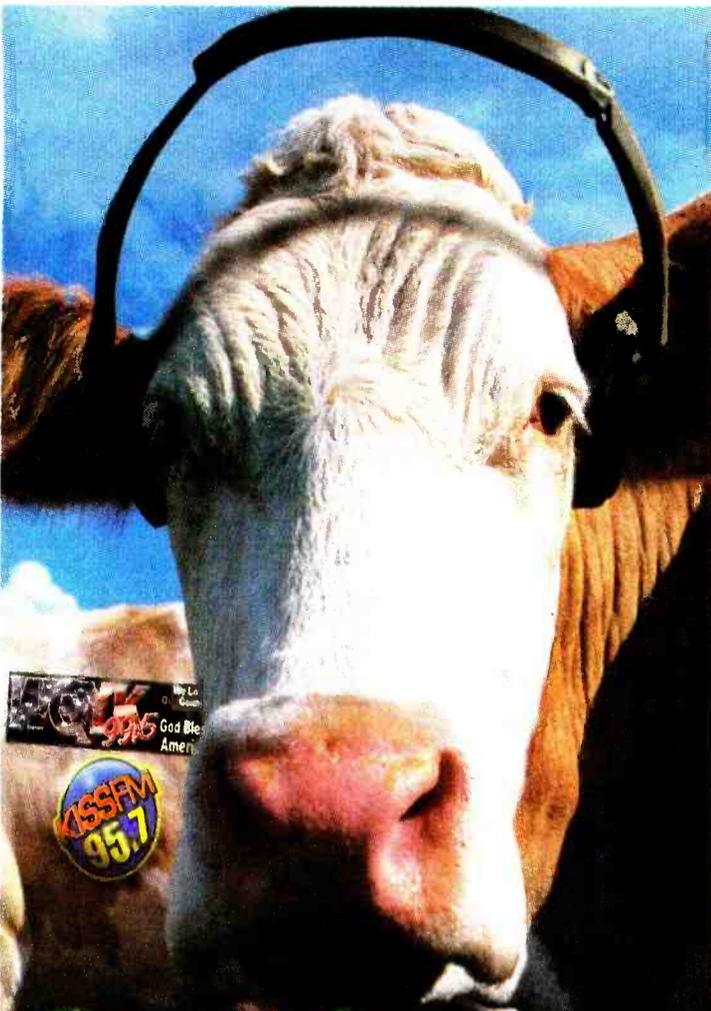


Jeff Pollack

has left the building," died Oct. 13 in Victoria, TX. He was 86. Logan began his radio career at age 16 after winning a contest to become an announcer on KWKH/Shreveport, LA.

**Kevin Dorsey**, the morning show sidekick on Classic Rock KKRW/Houston who previously worked with Stevens & Pruett at crosstown KLOL, died Oct. 9 from what is believed to be a heart attack. Dorsey was 45 and is survived by two children, his mother and four siblings.

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



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FRANK CORREIA

fcorreia@radioandrecords.com

## Chris Robinson's Solo Flight

□ The Black Crowes singer spreads his wings

**W**ith over 10 million albums sold worldwide and a dedicated following, thanks to his band's storied live shows, Black Crowes singer **Chris Robinson** has the kind of career most aspiring musicians dream of. Nevertheless, Robinson was more than happy when the opportunity came to leave the Crowes' nest behind.

"The last Crowes show was Halloween of last year, and my wife and I drove back across the country in a bus and got out in Malibu, CA," says a barefoot Robinson, relaxing in his room at the Chateau Marmont hotel, off Sunset Boulevard. "The next morning, it was about 6am, and I was awake out on the beach with no band, no management, no record company, no anything, and it felt amazing."

To those who know the Crowes' history, Robinson's sense of relief will come as no surprise. The group he formed with his brother, guitarist Rich Robinson, saw its share of infighting and rocky relationships with record labels and business partners — the kind of story that will make for a hell of a *Behind the Music* someday. After 12 years together the group decided to go on hiatus in early 2002.

### (Not So) Hard To Handle

For Robinson, it was exactly the break he needed. "I knew it was time for me to leave for whatever amount of time," he says. "It's like



Chris Robinson

any time a relationship dissolves: Each side is talking about who broke up who. It's tender. I found myself in this position where, contractually, all my obligations had been taken care of, and everything was straightforward and open.

"It was time to get off into something new and, to be honest, something where I wasn't responsible for such a big group, especially a group like the Crowes and its cult status. It's a big family, and everyone's making their living off that,

which is beautiful, and I'm so pleased it turned out that way. But I got to a place in my life where other people were making decisions for me in somewhat of a democracy. I wasn't really comfortable doing that."

Nowadays, however, Robinson seems very comfortable, something that comes through loud and clear on his solo debut, *New Earth Mud*, which he recorded in less than a month this past spring in Paris. "I'm the type of person who couldn't just make a solo record and put it out as a hobby," he says.

**"The machinery of this big music business and all the conglomerates and corporations and all the things that have sucked the life out of it, I don't live in that world."**

"All my energies went into the Crowes. The thing is, in the Crowes I didn't write any music. I wrote one song in 12 years or whatever. Basically, I did the lyrics and arranged Rich's music. With this album, I can take my lumps. To me, true success revolves around having the freedom to be the artist you want to be."

With tracks like "Katie Dear," it's clear that Robinson's 2001 marriage to actress Kate Hudson has inspired his writing. "Yeah, completely," he nods. "When love hits you, when you have something that you've never experienced before, that's a huge wellspring of inspiration.

"It's also a vantage point to look back in my life and realize that a lot of the things I wanted or gravitated

**"As proud as I am of and as much as I love everyone who was involved in The Black Crowes, in a bizarre sense I look at it as an apprenticeship."**

to in former relationships weren't love. But that's part of growing up and changing, which is always happening. Flux is something none of us can avoid."

### New Earth Sounds

While Robinson's distinctive voice is instantly associated with The Black Crowes, *New Earth Mud* shows both a mellower side and a more varied approach to his music. The disc has a decidedly psychedelic tinge to it, with a few tracks wandering into tripped-out soundscapes.

There's the Deadhead groove of "Barefoot by the Cherry Tree" on one hand, and the '70s funk booty-shake of "Ride." "Safe in the Arms of Love" blends its bluesy rock with Robinson's inner peace, while the introspective "Silver Car" settles into a laid-back vibe that cradles his wistful lyrics.

"I feel very comfortable in my own skin," Robinson says. "I feel comfortable in the presentation of this music. I can't wait to get this electric tour going. It's much easier. There's no drama, and there's no arguing.

"It's a different time for me. I have to feed my soul, and I have to focus on the things that are important to me. And what's important to me is how I'm doing it right now. I think that's what comes out of this record. Even the voice I use to sing now; I'm not competing. It's a portrait of me, sonically and lyrically."

### In The Red

After the drama Robinson endured with the Crowes, he wasn't committed to the idea of finding a major label. This summer he signed a deal with Redline Entertainment. "I didn't want to hear anything — nothing about editing. I didn't want someone asking about the single," he explains of his decision to shy away from majors.

"I wanted to make a record, and, from start to finish, I wanted it to be all my decision. It turned out to work in my favor. I want to sell millions of records, and I want it to be a successful concert attraction, but I'm not going to sell my independence to do that."

Over the years The Black Crowes have certainly done things their own way and have retained a loyal fan base that has stuck by the group regardless of their album sales or general popularity. Not surprisingly, Robinson is not at a loss for words when it comes to the

business of music. "The machinery of this big music business and all the conglomerates and corporations and all the things that have sucked the life out of it — I don't live in that world," he says.

"Some people have called me naive over the years because I refuse to bend down to that. I refuse to start making music to fit into somebody else's idea of what's now and what's cool. What's cool has always been independence. What's cool has always been being a self-made man. What's cool, to me, is being able to realize that it is us against them.

"The bottom line is, I can't sell myself. I can't prostitute myself and then talk to people and pretend that I'm an artist and everything's cool. If you're validated by your financial success and your celebrity, well, let's call it what it is — that's greed. I have enough problems in my life without letting greed be a motivating factor in what I want to do as an artist.

"You have to realize what you're in it for. I'm in this for music — the power of that music, the way songs make me feel. No matter what I go through in my life, no matter what is ahead of me and what is behind me, I know it's about the experience, and I'm lucky enough to translate my experience through music. I'm not really interested in manipulating things. I'm not that smart."

### Solo Flight

With a new marriage, a new label and a new album, Robinson is looking forward to beginning the next phase of his career. "Honestly, as proud as I am of and as much as I love everyone who was involved in The Black Crowes, in a bizarre sense I look at it as an apprenticeship," he says.

"My ambition lies in eclipsing The Black Crowes as an entity, in terms of success. But true success has already happened for me, because I made this record, and my ideas and my feelings are all there."

### TALK BACK TO R&R!

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

Call me at 310-788-1658  
or e-mail:  
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BLINDSIDE-BY-SIDE

Elektra artists Blindside recently rocked the House of Blues in Los Angeles. Snapping a photo before being escorted out of the restaurant area are (l-r) Blindside bassist Tomas Naslund; R&R Rock Editor Cyn-dee Maxwell; Blindside drummer Marcus Dahlstrom, guitarist Simon Grenhed and vocalist Christian Lindskog; Elektra's Buddy Deal; R&R Music Editor Frank Correia; and Elektra's Al Tavera.

## THE INDUSTRY'S NO. 1 RETAIL CHART October 18, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	ELVIS PRESLEY	30 #1 Hits	RCA	211,027	-36%
—	2	BON JOVI	Bounce	Island/IDJMG	166,370	—
2	3	ROLLING STONES	Forty Licks	Virgin	137,628	-58%
7	4	AVRIL LAVIGNE	Let Go	Arista	113,449	-5%
8	5	NELLY	Nellyville	Fo' Reel/Universal	103,158	-6%
5	6	DIXIE CHICKS	Home	Monument	99,779	-24%
9	7	EMINEM	Eminem Show	Aftermath/Interscope	94,422	-7%
4	8	VARIOUS	American Idol: Greatest moments	Rca	69,726	-51%
—	9	TOM PETTY...	Last DJ	Warner Bros.	68,638	—
—	10	KEITH URBAN	Golden Road	Capitol	65,768	—
3	11	XZIBIT	Man Vs Machine	Loud/Columbia	65,074	-57%
11	12	NORAH JONES	Come Away With Me	Blue Note/Virgin	62,365	-3%
10	13	DISTURBED	Believe	Reprise	60,681	-25%
—	14	CHEVELLE	Wonder What's Next	Epic	60,670	—
—	15	JURASSIC 5	Power In Numbers	Interscope	58,305	—
6	16	GOOD CHARLOTTE	Young & The Hopeless	Epic	55,880	-55%
35	17	JOSH GROBAN	Josh Groban	143/Reprise	47,969	+73%
12	18	INDIA.ARIE	Voyage To India	Motown/Universal	45,194	-29%
18	19	CLIPSE	Lord Willin'	Arista	42,520	+2%
15	20	BECK	Sea Change	Geffen/Interscope	39,641	-18%
17	21	TOBY KEITH	Unleashed	DreamWorks	39,588	-14%
19	22	ASHANTI	Ashanti	Murder Inc./IDJMG	36,829	-7%
14	23	DIANA KRALL	Live In Paris	Verve/VMG	36,545	-29%
21	24	JOHN MAYER	Room For Squares	Aware/Columbia	36,458	-5%
16	25	PETER GABRIEL	Up	Geffen/Interscope	36,208	-24%
24	26	PINK	M!Ssundaztood	Arista	35,655	-4%
20	27	COLDPLAY	Rush Of Blood To The Head	Capitol	35,634	-8%
31	28	SOUNDTRACK	Brown Sugar	MCA	34,871	+21%
30	29	JAMES TAYLOR	October Road	Columbia	33,814	+14%
26	30	BRUCE SPRINGSTEEN	Rising	Columbia	33,108	-6%
13	31	LEANN RIMES	Twisted Angel	Curb	32,619	-47%
23	32	DISTURBING THA PEACE	Golden Grain	Def Jam South/IDJMG	32,136	-14%
27	33	LIL' FLIP	Undaground Legend	Loud/Columbia	30,479	-9%
—	34	HEATHER HEADLEY	This Is Who I Am	RCA	29,998	—
—	35	JENNIFER LOVE HEWITT	Barenaked	Jive	29,809	—
22	36	NOW VOL. 10	Various	Epic	28,940	-24%
32	37	LINKIN PARK	Reanimation	Warner Bros.	27,864	-3%
36	38	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	27,629	+5%
33	39	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	27,008	-4%
44	40	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	26,319	+12%
41	41	SYSTEM OF A DOWN	Toxicity	American/Columbia	26,019	+8%
38	42	SHERYL CROW	C'mon, C'mon	A&M/Interscope	25,465	-1%
40	43	NAPPY ROOTS	Watermelon, Chicken & Gritz	Atlantic	25,321	+2%
25	44	NAS	Lost Tapes	Columbia	25,318	-31%
34	45	KENNY G	Paradise	Arista	24,931	-10%
39	46	NO DOUBT	Rock Steady	Interscope	23,957	-5%
45	47	CREED	Weathered	Wind-up	23,834	+2%
—	48	BEN FOLDS	Live	Epic	22,810	—
43	49	SOUNDTRACK	Sweet Home Alabama	Hollywood	22,496	-6%
28	50	FLOETRY	Floetic	DreamWorks	22,420	-32%

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### ON ALBUMS

#### Rock 'N' Roll Is Here To Stay

Elvis Presley is alive and well and living at the top of the album chart for the third week in a row. If death can't stop him, how can any mere mortal?

Without breaking a sweat (he hasn't perspired since August, 1977), Nicolas Cage's father-in-law withstands a serious challenge from living Island/IDJMG rockers **Bon Jovi** to



Bon Jovi

earn another hunka hunka album sales and land at No. 1 on the *HITS* Top 50. Not far behind are **Virgin's** ageless, reportedly still-breathing-hard **Rolling Stones**, slipping only slightly from last week's No. 2 bow to take the No. 3 spot.

With **Warner Bros.** veterans **Tom Petty & The Heartbreakers** at No. 9 and **Epic** newcomers **Chevelle** bowing strong at No. 14, this is a robust week for rockers of all ages and demographics. Sandwiched in the top 10 with rock at the top



Chevelle

and bottom are the usual suspects: **Arista's** **Avril Lavigne** (No. 4), **Fo' Reel/Universal's** **Nelly** (No. 5), **Open Wide/Columbia's** **Dixie Chicks** (No. 6), **Shady/Aftermath/Interscope's** **Eminem** (No. 7) and **RCA's** *American Idol: Greatest Moments* (No. 8). Odd man out is **Capitol's** curiously named **Keith Urban**, not a rapper or a rocker but a country star, who gallops into the No. 10 spot.

Double-digit sales increases are registered by **143/Reprise's** **Josh Groban** (35-17), up 73% following an *Oprah* rerun; **MCA's** *Brown Sugar* soundtrack (31-28), with a 21% hike; **Columbia's** **James Taylor** (30-29), who rises 14%; and **BNA's** **Kenny Chesney** (44-40), 12% higher than the week before.

Other increases this week are fueled by big airplay on new singles: **Arista's** No. 19 **Clipse** (+2%), **Flawless/Geffen/Interscope's** No. 38

**Puddle Of Mudd** (+5%), **Atlantic's** No. 43 **Nappy Roots** (+2%) and **Wind-up's** No. 47 **Creed** (+2%).

Also making chart bows this week are **Interscope's** **Jurassic 5** (No. 15), **RCA's** **Heather Headley** (No. 34), **Jive's** **Jennifer Love Hewitt** (No. 35) and **Epic's** **Ben Folds** (No. 48).



Jennifer Love Hewitt

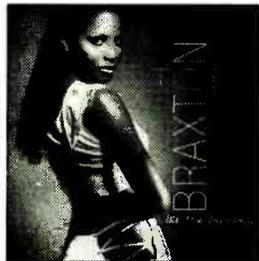
Next week: It's time to make room at the top for **Warner Bros.** country crossover queen **Faith Hill** and **Def Jam/IDJMG** hip-hop superstar **LL Cool J**.

October 18, 2002

## Radio Responds

R&R recently sent an e-mail to our monitored and Indicator reporters, asking for comments and input on our Digital Promotions Initiatives. The response was overwhelmingly positive, with hundreds of radio programmers not only praising our weekly Going for Adds e-mails and EPKs, but also offering ideas or just replying to say hi. We here at R&R would like to thank radio for its support. Watch for more exciting developments in the months ahead.

Speaking of responses, many urban artists are hoping that listeners respond well to the lead singles from their upcoming albums. **Toni Braxton** hopes to be behind the wheel of a hit at Rhythmic and Urban with "Hit the Freeway," featuring Loon. The Neptunes-produced track is from her fifth album, *More Than a Woman*, arriving in stores Nov. 19. Irv Gotti and Rodney Jerkins also serve as producers on the project. Look for Braxton to grace the cover of *Vibe* this December.



Toni Braxton

As usual, The Neptunes are everywhere this week, as they also serve as producers on **Snoop Dogg's** latest, "From Tha Chuuuch to da Palace." Snoop has changed his lifestyle in recent months. He stopped smoking marijuana (he's going on his third month of sobriety) and taken up coaching his son's football team. Cadillac is also selling a model designed in Snoop's honor, called the Snoop de Ville. *Paid tha Cost to Be da Bo\$\$* hits stores Nov. 26, and "Chuuuch" hits Rhythmic and Urban next week.

R&B crooners will cram the airwaves as **K-Ci & JoJo** and **Tyrese** debut new tracks. K-Ci & JoJo present "It's Me" to Urban and Urban AC, from their forthcoming album *Emotional*. The video for the song was filmed in Los Angeles last week, and the album will drop on the same day as Snoop Dogg's, making for an interesting competition. Singer-actor-model Tyrese also goes for adds at Rhythmic and Urban, with "How You Gonna Act Like That," the first single from his upcoming third album and first with J Records. If you're



The Pretenders

still looking to hear more R&B, check out Brian McKnight as he guest-stars on **Kenny G's** "All the Way," heading your way at Urban AC.

**The Vines** are Going for Adds at Active Rock with "Outathaway," the second single from their debut CD, *Highly Evolved*, and the followup to "Get Free." Lead vocalist Craig Nicholls should have screamed "Outathaway" this past August when the band performed on *The Late Show With David Letterman*. Toward the end of the band's song, Nicholls jumped into the drum kit, guitar and all, while drummer Hamish Rosser was still playing. Nicholls was able to "Get Free," and The Vines are currently touring Europe through early November.

The '80s are making a comeback next week. **The Pretenders** go for adds at Hot AC, Rock, Alternative and Triple A with "Complex Person," the first track from their Nov. 12 release, *Loose Screw*. The Pretenders are guests on *Live From the Lounge With Ryan Seacrest* this week, and Chrissie Hynde will be featured in Lifetime's *3rd Annual Women Rock! Girls & Guitars*. The show, hosted by Jennifer Love Hewitt, airs Oct. 25. **Daryl Hall & John Oates** continue their comeback at AC with "Forever for You," the latest from their upcoming February release. The duo start touring again in November with appearances on the East Coast. **Robert Plant** visits Rock and Triple A with "Last Time I Saw Her," the latest single from his first solo album in nearly 10 years, *Dreamland*. Plant will appear on PBS's *Austin City Limits* Nov. 9.

**Kylie Minogue** fans would be in dreamland if she asked them to come into her world, and next week she will! (Sort of.) "Come Into My World," the latest from Minogue's Platinum CD *Fever*, goes for adds at Pop and Rhythmic. Fans of the dance diva will also be able to purchase her upcoming live DVD, hitting stores in November.



Kylie Minogue

For more information on R&R's Going for Adds e-mail, EPKs and other R&R digital products, please contact Greg Maffei at 310-788-1656 or [gmaffei@radioandrecords.com](mailto:gmaffei@radioandrecords.com).

— Mike Trias

# R&R Going For Adds

Week Of 10/21/02

## CHR/POP

**BIG TYMERS** Oh Yeah! (Cash Money/Universal)  
**DEFAULT** Live A Lie (TVT)  
**KYLIE MINOGUE** Come Into My World (Capitol)  
**NIVEA** Don't Mess With My Man (Jive)  
**RED HOT CHILI PEPPERS** Zephyr Song (Warner Bros.)  
**SEAN PAUL** Gimme The Light (VP/Atlantic)

## CHR/RHYTHMIC

**3LW f/LIL WAYNE** Neva Get Enuf (Epic)  
**702** Star (Motown)  
**ANGIE MARTINEZ f/KELIS** Take You Home (Elektra/EEG)  
**JAY-Z f/BEYONCÉ** '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)  
**KYLIE MINOGUE** Come Into My World (Capitol)  
**SNOOP DOGG** From Tha Chuuuch To Da Palace (Doggy Style/Priority/Capitol)  
**TONI BRAXTON f/LOON** Hit The Freeway (Arista)  
**TYRESE** How You Gonna Act Like That (J)

## URBAN

**3LW f/LIL WAYNE** Neva Get Enuf (Epic)  
**702** Star (Motown)  
**ANGIE MARTINEZ f/KELIS** Take You Home (Elektra/EEG)  
**EVE** Satisfaction (Ruff Ryders/Interscope)  
**JAY-Z f/BEYONCÉ** '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)  
**K-CI & JOJO** It's Me (MCA)  
**SNOOP DOGG** From Tha Chuuuch To Da Palace (Doggy Style/Priority/Capitol)  
**TONI BRAXTON f/LOON** Hit The Freeway (Arista)  
**TYRESE** How You Gonna Act (J)

## URBAN AC

**K-CI & JOJO** It's Me (MCA)  
**KENNY G. f/BRIAN MCKNIGHT** All The Way (Arista)

## COUNTRY

**DEANA CARTER** There's No Limit (Arista)  
**GREAT DIVIDE** Lost In The Night (Pacific/E-92/VFR)  
**KEVIN DENNEY** It'll Go Away (Lyric Street)  
**SIXWIRE** Way Too Deep (Warner Bros.)

## AC

**BRUCE SPRINGSTEEN** Lonesome Day (Columbia)  
**DARYL HALL & JOHN OATES** Forever For You (U-Watch)

## HOT AC

**DEFAULT** Live A Lie (TVT)  
**PRETENDERS** Complex Person (Artemis)  
**RED HOT CHILI PEPPERS** Zephyr Song (Warner Bros.)

## SMOOTH JAZZ

**CRAIG CHAQUICO** Afterglow (Higher Octave)  
**JEFF LORBER** Chopsticks (GRP/VMG)  
**NORMAN BROWN f/MICHAEL McDONALD** I Still Believe (Warner Bros.)  
**PAUL HARDCASTLE** First Light (Trippin 'N' Rhythm)

## ROCK

**GARY CHERONE'S TRIBE OF JUDAH** Thanks For Nothing (Spitfire)  
**GOV'T MULE** Drivin' Rain (ATO)  
**KORN** Alone I Break (Immortal/Epic)  
**PRETENDERS** Complex Person (Artemis)  
**ROBERT PLANT** Last Time I Saw Her (Universal)  
**TAKING BACK SUNDAY** Great Romances Of The 20th Century (Victory)  
**VONRAY** Inside Out (Elektra/EEG)

## ACTIVE ROCK

**GARY CHERONE'S TRIBE OF JUDAH** Thanks For Nothing (Spitfire)  
**GOV'T MULE** Drivin' Rain (ATO)  
**KORN** Alone I Break (Immortal/Epic)  
**TAKING BACK SUNDAY** Great Romances Of The 20th Century (Victory)  
**VINES** Outathaway (Capitol)

## ALTERNATIVE

**DISTILLERS** City Of Angels (Hellcat/Epitaph)  
**DONNAS** Take It Off (Atlantic)  
**GARY CHERONE'S TRIBE OF JUDAH** Thanks For Nothing (Spitfire)  
**KORN** Alone I Break (Immortal/Epic)  
**PRETENDERS** Complex Person (Artemis)  
**TAKING BACK SUNDAY** Great Romances Of The 20th Century (Victory)

## TRIPLE A

**BLIND BOYS OF ALABAMA** Higher Ground (Real World/Virgin)  
**BONNIE RAITT** Time Of Our Lives (Capitol)  
**JACKPOT** Throw Away Your Misery (Surfdog)  
**PRETENDERS** Complex Person (Artemis)  
**ROBERT PLANT** Last Time I Saw Her (Universal)  
**ROSE SMITH** Life Changes (Paras)  
**VARIOUS ARTISTS** For The Kids (Nettwerk)  
**WACO BROTHERS** Better Everyday (Bloodshot)

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](mailto:gmaffei@radioandrecords.com).





**TONY NOVIA**  
*tnovia@radioandrecords.com*

## Is Dance Back As A National Format?

Future looks bright, but market dynamics play important role

As the CHR cycle continues to spin, many programmers feel the format's wheel of fortune may once again stop on the dance genre. Cox has successfully stepped out with dance-oriented CHRs such as WPYO/Orlando and WPYM/Miami, Entravision has just launched a new Dance format on KKDL/Dallas, and LBJ Broadcasting is beginning to see some ratings growth at its new Dance outlet, KXMG/Austin.

With continued success at such stations as WDEK & WKIE (Energy 92-7 and 5)/Chicago and the venerable WKTU/New York dancing the night away, is Dance ready to once again become a national format? Does it have enough artists and musical depth to sustain it as an ongoing format? For the answers, I went to the experts.

### Bill Tanner

Tanner serves as President of his own consultancy, Bill Tanner & Associates, and presently assists KXDC/Denver, WPOW/Miami and WPYO/Orlando. He also serves as PD of KPTI/San Francisco and is Exec. VP/Programming for PTI parent Spanish Broadcasting System.



**Bill Tanner**

My experience is that Dance works best in markets with a substantial Hispanic or ethnic population base. For example, it's popular with Asian listeners in San Francisco. It's a little too soon to tell whether a Dance station can be a strong market player on an ongoing basis. We know that the music has a very passionate following with some segments of the overall radio audience; now we have to determine if, with proper marketing, programming and a competitive signal, Dance stations can consistently deliver a strong audience.

### Chris Shebel

Shebel is PD of Big City Radio's WDEK & WKIE/Chicago and consults KNRJ (Energy Arizona)/Phoenix.

The Dance format is absolutely viable. It serves a segment of the pop audience that doesn't get to hear much of its music in CHR, which is presently dominated by medium-tempo hip-hop and rock sounds. It's important to understand that the Dance stations today are not like the stations that used to play long, obscure tracks. We play radio edits of uptempo, pop-sounding music.

Dance, or club-based, music has

been around since the '70s, so there's a lot of depth in the catalog product, and the amount of music out today is incredible. Within this genre there are artists and DJs making names for themselves who are as strong as any artists in other genres. Some are even crossing over to the mainstream, and it's no longer rare to see smart mainstream CHRs looking at the Ian Van Dahls and DJ Sammys of the world.

The format can fill a niche in most of the large markets in the U.S. and could even work in some of the smaller ones. If the expectations of a company are to be the No. 1 station, this is not the format. But if a company wants a format with an active audience that is extremely passionate about their music and radio station — not unlike fans of a strong Alternative or Active Rock station — Dance could be the right choice.

As far as the ethnic issue is concerned, it is my opinion that the format is not as driven by ethnic and other demo issues, like age and sex, as some believe. The initial view that many had about our station is that it would be female-only. But, if you average the last four books, we are 62% men and 38% women in an average quarter-hour. We are also 81% nonethnic, and 83% of our AQH audience is between the ages of 18 and 44. This is a big change from our previous mainstream format, where teens represented around 40% of our AQH audience. Passion for the music is the link that binds the audience together.

### Phil Michaels Trueba

Trueba is PD of Cox Radio's WPYM/Miami and consults co-owned WPYO/Orlando.

The Dance format will only work in markets that have the right ethnic mix. The market has to have a history with dance music and a club scene to support it. You need to program to your market and not on a national level. Most types of Dance formats are very regionalized.

The misconception about this format is that it doesn't have any artists. In this case, perception is not reality. Just be-

cause dance artists don't get any love on MTV or many radio stations doesn't mean there aren't any stars in our format. In Europe dance is mass-appeal and king of the airwaves. MTV Europe supports these artists and plays their videos. In Europe it's a culture and lifestyle like hip-hop currently is here in the States. It hasn't happened in the States yet, but it's coming ... slowly.

We do have stars. It's kind of like the Metallica analogy. Early on, they never got any love from radio stations or MTV, but they had a huge audience of rabid fans. MTV and radio finally caught on. In dance music, most artists have two turntables and a wall of amps as their tools, instead of microphones. Darude, Oakenfold and BT are all names that are mainstream, but there are many other superstars who aren't as well known: DJ Tiesto, Timo Maas, DJ Ikey, Paul Van Dyk, Sasha, John Digweed, George Acosta — the list goes on and on.

DJs are musicians with different tools than the traditional instrument. We also have talented artists who have the entire package that major labels look for, including

looks. And they can sing their asses off! Engelina for DJ Encore, Judy for Alice Deejay, Annemie Coleman for Ian Van Dahl — I could go on and on. And let's not forget one of the biggest artists in the world, who came from a dance background: Madonna.

We do have artist depth and the music to keep the format alive and well. I don't depend on the U.S. labels to keep supplying me with music; I find it on my own. Anybody heard of Daniel Bedingfield? Enough said!

### Haz Montana

Montana is VP/Programming for Entravision and interim PD for its recently launched KKDL/Dallas.

The Dance format's success depends more on the competitive mix than the ethnic mix, though, in the natural order of competitive markets, you usually have an ethnically diverse pop-



MARIAH ON THE BERT SHOW

MonarC/IDJMG recording artist Mariah Carey recently visited *The Bert Show* at WWWQ/Atlanta. Seen here afterward are (l-r) *Bert Show* co-host Lindsay Brien, co-host Melissa Carter and co-host/producer Jeff Dauter; Carey; and *Bert Show* host Bert Weiss.

ulation at hand. At this point it certainly has the hit depth to make it sustainable as a format. There's plenty of catalog at this point to make it radio-friendly.

Whether or not artists develop into superstars is a function of whether they fixate their product on appealing to a static demo window or if they are able to appeal to their initial core as they grow older while they simultaneously bring in new young fans. Not many artists and producers have that ability, which is why superstars are exceptional.

### Jay Michaels

Michaels is PD of KXMG (Mega)/Austin.

I definitely think the Dance format works, but its success depends on the market, ethnic mix and competitive landscape. The format must be adjusted to each individual market. Here in Austin we have added the biggest hip-hop music from artists like Nelly, Eminem and Cam'ron, plus pop music from Shakira, Pink, Justin Timberlake and Christina Aguilera.

That combines with the biggest dance records to create a fun, upbeat, lifestyle-oriented radio station. No station in Austin offers all this hot music on one radio station. KHFI is doing a great job of being a pop alternative-based CHR, and KQBT kicks ass by playing hip-hop and R&B, but this gives us a great niche while still appealing to the masses.

This station went down the pure dance route and found itself too niched. There are simply not enough hit dance records and dance music fans in this city to support a pure Dance station. As a station that still plays more than 60% dance product, I am always

looking for hit songs and, even better, hit artists to support here at Mega. That is why I am so happy we have Kylie Minogue, Madonna and Cher and up-and-comers like Anastasia and Daniel Bedingfield.

There is definitely very little artist development, if any, coming from the labels. On the other side of the argument, dance acts need to have strong material to back up huge hits with followups.

### Steve Bartel

Bartel serves as PD of WPYO/Orlando.

Is the Dance format viable on a national level, or does it just work in regional pockets where the competitive or ethnic mix may work in its favor? The answer is: a little of both. The ethnic makeup is definitely something that is in favor of the format. But if you are a programmer who has a staff that can understand the true loyalties and inner workings of the dance community, I believe it can work anywhere.

The key is that it has to be done correctly. It's not like you can just flip a switch and get numbers for a Dance station. It's an attitude, a feeling, that you must sell the listeners into. With that in mind, the bottom line is that if you are up for the interesting challenge of Dance radio, go for it. But if you are even one ounce lazy, you better think twice. You must hit the clubs, tap into your local community and spread the word of the feel of dance music.

As far as artist and musical depth to sustain Dance as an ongoing format are concerned, it's there, but you have to look for the music. It's out there. Don't wait for a CD to end up on your desk. Be innovative, and be creative. There are at least 10 songs a week I could be playing, and I just can't get to them. So, yes, the music is there!



**Phil Michaels**



**Jay Michaels**



**Haz Montana**



**Chris Shebel**



**Steve Bartel**

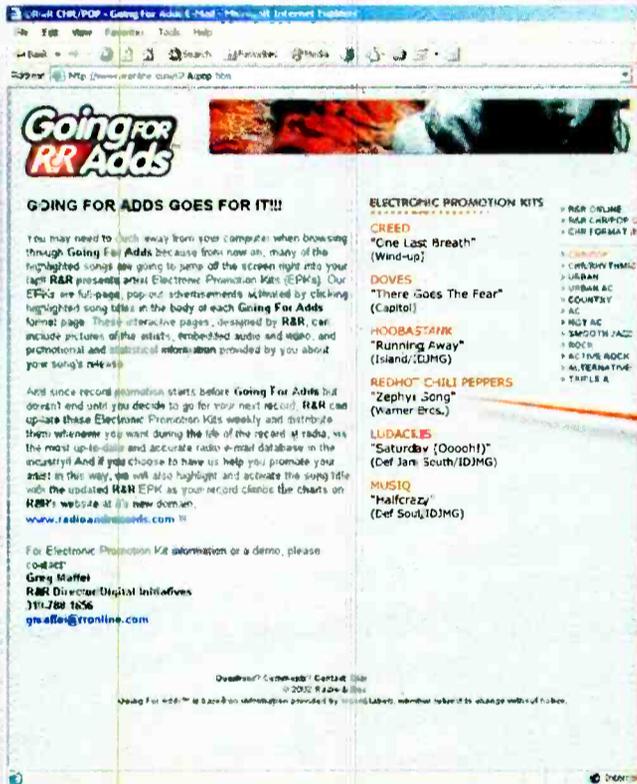
Here are the e-mail addresses for the individuals interviewed in this week's column.

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 Haz Montana *hmontana@entravision.com*  
 Chris Shebel *cshel@aol.com*  
 Bill Tanner *bill@billtanner.com*

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Label Contacts (By Format)

<b>CHR/POP</b>	<b>Hot AC</b>
Felicia Swerling Suslow 818-953-3611 felicia.swerling@wbr.com	Debbie Cerchione 212-257-4601 debbie.cerchione@wbr.com
Dale Connone 212-275-4558 dale.connone@wbr.com	

- > Vibrant Artist Album and Press Photos
- > Automatic Audio Load Of Featured Song
- > Listing Of Current Promotional Information
- > Links To Additional Audio, Video, E-Cards, AOL Buddy Icons, etc...
- > Record Label Contact Information And E-mail Links
- > Distribution To R&R Monitored And Indicator Radio Programmers By Format

For More Information  
Please Contact:

Greg Maffei (310) 788-1656 • gmaffei@radioandrecords.com

Jessica Harrell (615) 244-8822 • jharrell@radioandrecords.com (Country & Christian)

**EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 18, 2002**

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&amp;R CHR/Pop chart for the airplay week of September 22-28.

HP = Hit Potential®	ARTIST TITLE LABEL(S)	CHR/POP				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
		TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)						WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
		TW	LW	2W	3W									
HP	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.83	—	—	—	60.8	14.6	3.97	3.82	3.48	4.05	3.84	3.95	3.44
HP	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.79	3.95	—	—	43.9	9.1	3.98	3.82	3.44	3.77	3.82	4.00	3.42
	EMINEM Lose Yourself (Shady/Interscope)	3.78	—	—	—	68.0	14.1	3.95	3.80	3.37	3.79	3.66	3.87	3.81
	AVRIL LAVIGNE Complicated (Arista)	3.77	3.83	3.92	3.92	81.8	31.2	3.76	3.79	3.77	3.76	3.79	3.96	3.58
	NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.77	3.68	3.82	3.64	80.1	33.4	3.85	3.76	3.66	3.75	3.61	4.03	3.69
	AVRIL LAVIGNE Sk8er Boi (Arista)	3.75	3.94	4.05	4.03	71.8	20.2	3.92	3.73	3.46	4.01	3.59	3.91	3.42
HP	NAPPY ROOTS Po' Folks (Atlantic)	3.69	—	—	—	53.3	12.4	3.74	3.73	3.50	3.76	3.80	3.84	3.36
	HOOBASTANK Running Away (Island/IDJMG)	3.63	3.74	3.78	3.75	51.9	11.9	3.79	3.41	3.62	3.53	3.51	3.90	3.58
	N.O.R.E. Nothin' (Def Jam/IDJMG)	3.63	3.60	2.91	3.52	58.0	15.7	3.69	3.57	3.60	3.79	3.55	3.79	3.36
	KELLY CLARKSON A Moment Like This (RCA)	3.62	3.63	3.80	3.84	64.6	17.4	3.90	3.50	3.34	3.68	3.69	3.69	3.41
	NO DOUBT F/LADY SAW Underneath It All (Interscope)	3.61	3.77	3.71	3.58	69.9	20.4	3.50	3.77	3.64	3.61	3.47	3.89	3.45
	OUR LADY PEACE Somewhere Out There (Columbia)	3.60	3.59	3.65	3.71	63.3	13.5	3.82	3.42	3.46	3.58	3.64	3.72	3.47
	MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.58	3.66	3.56	3.78	60.8	15.2	3.69	3.48	3.48	3.63	3.33	3.84	3.47
	CREED One Last Breath (Wind-up)	3.56	3.71	3.82	3.67	69.1	19.3	3.58	3.51	3.60	3.41	3.31	4.00	3.47
	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3.55	3.54	3.58	3.61	63.3	17.4	3.59	3.51	3.55	3.68	3.20	3.86	3.44
	EMINEM Cleanin' Out My... (Shady/Aftermath/Interscope)	3.55	3.73	3.65	3.70	82.0	32.9	3.70	3.47	3.40	3.63	3.55	3.64	3.34
	P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.54	3.31	3.58	3.53	68.5	27.6	3.67	3.49	3.34	3.49	3.43	3.73	3.51
	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.51	3.52	3.72	3.49	71.8	29.8	3.58	3.40	3.49	3.35	3.60	3.63	3.51
	PINK Just Like A Pill (Arista)	3.51	3.59	3.74	3.61	77.6	27.6	3.24	3.57	3.88	3.46	3.50	3.42	3.66
	DJ SAMMY & YANOU Heaven (Robbins)	3.50	3.53	3.40	3.47	75.7	27.3	3.46	3.68	3.39	3.68	3.31	3.63	3.34
	MARIO Just A Friend 2002 (J)	3.50	3.28	3.59	3.49	72.7	27.9	3.54	3.48	3.42	3.36	3.59	3.75	3.29
	VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.48	3.46	3.64	3.67	57.7	19.6	3.53	3.55	3.28	3.48	3.24	3.65	3.50
	3LW I Do (Wanna Get...) (Epic)	3.41	—	—	—	53.3	16.0	3.45	3.29	3.50	3.57	3.07	3.70	3.13
	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.40	3.63	3.47	3.55	60.5	19.9	3.38	3.49	3.33	3.21	3.33	3.75	3.27
	ASHANTI Happy (Murder Inc./IDJMG)	3.39	3.49	3.56	3.49	76.0	32.3	3.54	3.14	3.40	3.41	3.35	3.55	3.22
	JOHN MAYER No Such Thing (Aware/Columbia)	3.30	3.55	3.52	3.61	69.9	28.5	3.30	3.22	3.36	3.17	3.38	3.52	3.15
	CHRISTINA AGUILERA Dirty (RCA)	3.29	3.28	3.20	—	54.1	17.7	3.44	3.21	3.02	3.16	3.36	3.32	3.33
	JUSTIN TIMBERLAKE Like I Love You (Jive)	3.28	3.47	3.39	3.55	56.1	20.4	3.28	3.50	2.93	3.33	3.20	3.27	3.30

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.

**CALLOUT AMERICA® Hot Scores**

By ANTHONY ACAMPORA

Just one week after **Puddle Of Mudd** debuted at No. 1 on *Callout America* with "She Hates Me" (Flawless/Geffen/Interscope), **Cam'ron** accomplishes the same feat with "Hey Ma" (Roc-A-Fella/IDJMG). The top three CHR Rhythmic and Urban hit debuts with a 3.83 total favorability score and ranks second among teens, first 18-24 and 11th 25-34.

**Puddle Of Mudd**, however, still come in a solid second this week. "She" ranks first with teens and ties **Cam'ron** for first place 18-24.

Along with **Cam'ron**, **Eminem** makes an impressive debut with "Lose Yourself" (Shady/Interscope). The song ranks third overall, with teens and with women 18-24.

A fourth strong debut belongs to **Nappy Roots**, whose "Po' Folks" (Atlantic) enters in an impressive seventh place overall. "Folks" ranks top 10 across all three demos: It's 10th with teens, eighth with women 18-24 and seventh with women 25-34. With over 1 million copies sold and huge research from Mediabase and RateTheMusic.com, there's a correlation here.

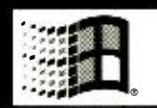
Island Def Jam Music Group has three of this week's 10 top-testing songs. Along with No. 1 **Cam'ron**, **Hoobastank** come in at No. 8, with "Running Away" (Island/IDJMG). "Running" ranks eighth with teens and fourth with women 25-34. **N.O.R.E.**'s "Nothin'" (Island/Def Jam) is tied for No. 8 overall.

Other key demo highlights: "A Moment Like This" by **Kelly Clarkson** (RCA) ranks fifth with teens, "Underneath It All" by **No Doubt** (Interscope) ranks fifth 18-24, and **Creed**'s "One Last Breath" is No. 5 25-34.

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— Tony Richards, Regional Director Of Operations/Zimmer Radio Group

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# R&R CHR/Pop Top 50

October 18, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	AVRIL LAVIGNE Sk8er Bci (Arista)	8012	+671	864922	8	135/0
1	2	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	7611	-102	749845	15	129/0
5	3	NO DOUBT F/LADY SAW Underneath It All (Interscope)	7545	+838	844348	12	133/1
2	4	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	6429	-1032	699651	15	126/0
6	5	CREED One Last Breath (Wind-up)	6356	-234	647804	21	126/1
9	6	KELLY CLARKSON A Moment Like This (RCA)	6084	+532	767768	6	88/4
4	7	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	6084	-707	641324	15	132/0
8	8	JUSTIN TIMBERLAKE Like I Love You (Jive)	5749	+112	598294	8	130/0
10	9	VANESSA CARLTON Ordinary Day (A&M/Interscope)	5552	+45	562797	14	130/0
7	10	AVRIL LAVIGNE Complicated (Arista)	5422	-833	538191	22	135/0
16	11	EMINEM Lose Yourself (Shady/Interscope)	4857	+1100	567009	4	120/8
12	12	MICHELLE BRANCH Goodbye To You (Maverick/WB)	4788	+61	562378	13	130/0
11	13	PINK Just Like A Pill (Arista)	4519	-677	455261	19	132/0
13	14	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	4425	+206	432137	11	112/0
26	15	MADONNA Die Another Day (Maverick/WB)	4138	+1766	440691	2	131/4
20	16	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3976	+687	410703	3	134/2
18	17	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	3901	+338	401063	9	127/4
21	18	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3730	+596	420968	6	97/11
15	19	ASHANTI Happy (Murder Inc./IDJMG)	3420	-666	382875	12	116/0
14	20	CHRISTINA AGUILERA Dirty (RCA)	3407	-657	324680	7	125/1
17	21	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3144	-615	334800	15	105/0
33	22	JENNIFER LOPEZ Jenny From The Block (Epic)	2949	+1203	373926	2	121/10
19	23	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	2720	-769	301821	13	126/0
22	24	OUR LADY PEACE Somewhere Out There (Columbia)	2598	-455	297281	15	107/0
24	25	HOOBASTANK Running Away (Island/IDJMG)	2535	+129	272621	13	88/0
29	26	PINK Family Portrait (Arista)	2408	+397	255726	4	124/4
27	27	KELLY ROWLAND Stole (Columbia)	2330	+199	250674	5	113/4
28	28	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	2181	+50	192188	8	97/0
25	29	3LW I Do (Wanna Get Close To You) (Epic)	2169	-234	175581	11	101/0
39	30	MATCHBOX TWENTY Disease (Atlantic)	2040	+712	198551	2	95/0
31	31	JENNIFER LOVE HEWITT BareNaked (Jive)	1917	+57	237140	10	109/1
32	32	NICK CARTER Help Me (Jive)	1776	-9	222745	6	95/1
30	33	MARIO Just A Friend 2002 (J)	1660	-330	171376	17	125/0
41	34	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1498	+258	168640	4	75/17
40	35	NAPPY ROOTS Po' Folks (Atlantic)	1481	+186	144721	7	73/3
36	36	BON JOVI Everyday (Island/IDJMG)	1447	+51	178596	7	80/0
34	37	LEANN RIMES Life Goes On (Curb)	1438	-279	109382	9	91/0
35	38	DAVE MATTHEWS BAND Where Are You Going (RCA)	1404	-267	113189	11	66/0
Debut	39	TLC Girl Talk (Arista)	1313	+586	119154	1	93/10
45	40	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1227	+218	107071	3	73/8
43	41	LIFHOUSE Spin (DreamWorks)	1218	+117	85094	4	72/4
42	42	N.O.R.E. Nothin' (Def Jam/IDJMG)	1156	-61	141759	4	46/0
37	43	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	1137	-246	129599	12	75/0
44	44	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	1120	+79	206379	2	2/1
46	45	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1106	+110	117394	4	53/1
Debut	46	O-TOWN These Are The Days (J)	1006	+520	123068	1	102/17
38	47	SHAKIRA Objection (Tango) (Epic)	995	-351	176791	15	110/0
50	48	LAS KETCHUP The Ketchup Song (Hey Hah) (Columbia)	880	+118	178764	2	41/7
Debut	49	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	827	+427	115771	1	77/18
48	50	BIG TYMERS Still Fly (Cash Money/Universal)	787	-43	81374	18	37/0

135 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/6-10/12. 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
SHAGGY Strength Of A Woman (MCA)	44
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	26
BIG TYMERS Oh Yeah (Cash Money/Universal)	19
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	18
JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)	18
1 GIANT LEAP My Culture (Palm Pictures/Reprise)	18
O-TOWN These Are The Days (J)	17
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	17
SEAN PAUL Gimme The Light (VP/Atlantic)	16
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	11

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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MADONNA Die Another Day (Maverick/WB)	+1766
JENNIFER LOPEZ Jenny From The Block (Epic)	+1203
EMINEM Lose Yourself (Shady/Interscope)	+1100
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+838
MATCHBOX TWENTY Disease (Atlantic)	+712
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+687
AVRIL LAVIGNE Sk8er Bci (Arista)	+671
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+596
TLC Girl Talk (Arista)	+586
KELLY CLARKSON A Moment Like This (RCA)	+532

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DJ SAMMY & YANOU Heaven (Robbins)	2672
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2369
JOHN MAYER No Such Thing (Aware/Columbia)	2362
NELLY Hot In Herre (Fo' Reel/Universal)	2175
JIMMY EAT WORLD The Middle (DreamWorks)	1918
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1700
LINKIN PARK In The End (Warner Bros.)	1665
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	1596
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1560
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1379
EMINEM Without Me (Shady/Aftermath/Interscope)	1349
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1301
PINK Don't Let Me Get Me (Arista)	1273
DEFAULT Wasting My Time (TVT)	1227

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# R&R CHR/Pop Top 50 Indicator

October 18, 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	<b>NO DOUBT F/LADY SAW</b> Underneath It All (Interscope)	2949	+207	85155	11	52/0
4	2	<b>AVRIL LAVIGNE</b> Sk8er Boi (Arista)	2713	+277	77909	7	50/0
7	3	<b>EVE F/ALICIA KEYS</b> Gangsta Lovin' (Ruff Ryders/Interscope)	2390	+24	66669	13	50/0
6	4	<b>VANESSA CARLTON</b> Ordinary Day (A&M/Interscope)	2390	-8	70456	14	51/0
2	5	<b>DANIEL BEDINGFIELD</b> Gotta Get Thru This (Island/IDJMG)	2359	-219	72261	14	46/0
3	6	<b>NELLY F/KELLY ROWLAND</b> Dilemma (Fo' Reel/Universal)	2292	-147	64171	13	45/1
5	7	<b>CREED</b> One Last Breath (Wind-up)	2252	-166	65524	21	47/0
8	8	<b>JUSTIN TIMBERLAKE</b> Like I Love You (Jive)	2204	+110	56832	6	50/0
9	9	<b>MICHELLE BRANCH</b> Goodbye To You (Maverick/WB)	2059	+40	63208	13	46/0
12	10	<b>KELLY CLARKSON</b> A Moment Like This (RCA)	2046	+431	53746	4	45/1
16	11	<b>SANTANA F/MICHELLE BRANCH</b> The Game Of Love (Arista)	1757	+493	48855	3	51/1
17	12	<b>OAKENFOLD</b> Starry Eyed Surprise (Maverick/Reprise)	1465	+209	41211	8	48/1
10	13	<b>PINK</b> Just Like A Pill (Arista)	1460	-340	40431	18	39/0
13	14	<b>CHRISTINA AGUILERA</b> Dirty (RCA)	1428	-172	38982	5	46/1
11	15	<b>AVRIL LAVIGNE</b> Complicated (Arista)	1320	-413	41958	21	40/0
15	16	<b>OUR LADY PEACE</b> Somewhere Out There (Columbia)	1287	-134	38109	13	38/0
18	17	<b>ANGIE MARTINEZ</b> If I Could Go (EastWest/EEG)	1284	+28	37911	10	42/0
31	18	<b>MADONNA</b> Die Another Day (Maverick/WB)	1260	+679	36999	2	47/4
19	19	<b>HOOBASTANK</b> Running Away (Island/IDJMG)	1249	-3	33782	15	41/0
14	20	<b>ASHANTI</b> Happy (Murder Inc./IDJMG)	1225	-369	34971	11	37/0
25	21	<b>PINK</b> Family Portrait (Arista)	1109	+238	30179	3	45/0
26	22	<b>EMINEM</b> Lose Yourself (Shady/Interscope)	1108	+256	32746	2	50/2
23	23	<b>UNCLE KRACKER</b> In A Little While (Top Dog/Lava/Atlantic)	1042	+43	28664	7	39/0
27	24	<b>MATCHBOX TWENTY</b> Disease (Atlantic)	1037	+217	31072	2	49/2
20	25	<b>EMINEM</b> Cleanin' Out My Closet (Shady/Aftermath/Interscope)	965	-177	27016	11	33/0
21	26	<b>LEANN RIMES</b> Life Goes On (Curb)	891	-214	24617	9	40/0
28	27	<b>KELLY ROWLAND</b> Stole (Columbia)	868	+105	21616	4	38/0
29	28	<b>LIFEHOUSE</b> Spin (DreamWorks)	813	+81	23503	5	44/1
34	29	<b>CAM'RON</b> Hey Ma (Roc-A-Fella/IDJMG)	772	+260	23177	4	35/4
24	30	<b>DAVE MATTHEWS BAND</b> Where Are You Going (RCA)	731	-235	20153	11	27/0
<b>Debut</b>	31	<b>JENNIFER LOPEZ</b> Jenny From The Block (Epic)	712	+508	17878	1	39/11
37	32	<b>JOHN MAYER</b> Your Body Is A Wonderland (Aware/Columbia)	624	+151	17839	3	34/5
30	33	<b>P. DIDDY F/GINUWINE</b> I Need A Girl (Part II) (Bad Boy/Arista)	489	-220	11188	13	21/0
39	34	<b>NICK CARTER</b> Help Me (Jive)	482	+43	10819	4	23/2
36	35	<b>3LW</b> I Do (Wanna Get Close To You) (Epic)	479	-4	11310	6	22/0
42	36	<b>JENNIFER LOVE HEWITT</b> BareNaked (Jive)	466	+69	11250	8	24/2
41	37	<b>NAPPY ROOTS</b> Po' Folks (Atlantic)	459	+29	12788	6	29/1
32	38	<b>BON JOVI</b> Everyday (Island/IDJMG)	442	-104	16139	7	29/1
<b>Debut</b>	39	<b>TLC</b> Girl Talk (Arista)	423	+239	13215	1	33/10
33	40	<b>MARIO</b> Just A Friend 2002 (J)	405	-110	9099	15	16/0
<b>Debut</b>	41	<b>PUDDLE OF MUDD</b> She Hates Me (Flawless/Geffen/Interscope)	369	+315	11899	1	35/9
45	42	<b>THICKE</b> When I Get You Alone (NuAmerica/Interscope)	359	+39	9819	2	34/3
35	43	<b>JIMMY EAT WORLD</b> Sweetness (DreamWorks)	348	-152	10346	8	21/0
47	44	<b>MARIAH CAREY</b> Through The Rain (MonarC/IDJMG)	296	+65	7542	2	25/2
44	45	<b>KYLIE MINOGUE</b> Love At First Sight (Capitol)	287	-56	7291	19	11/0
<b>Debut</b>	46	<b>CRAIG DAVID</b> What's Your Flava? (Wildstar/Atlantic)	286	+198	7938	1	31/14
<b>Debut</b>	47	<b>O-TOWN</b> These Are The Days (J)	249	+78	7575	1	20/8
38	48	<b>SHAKIRA</b> Objection (Tango) (Epic)	230	-216	5444	15	7/0
46	49	<b>LAURA PAUSINI</b> Surrender (Atlantic)	228	-36	7141	4	15/0
48	50	<b>CANDY BUTCHERS</b> You Belong To Me Now (RPM)	223	-8	5399	3	10/1

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 10/6-Saturday 10/12.

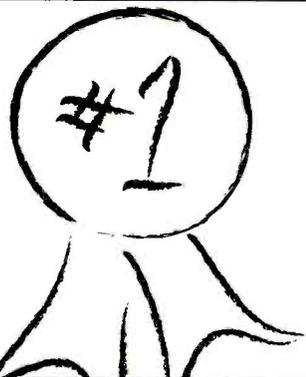
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## Most Added.

ARTIST TITLE LABEL(S)	ADDS
<b>CRAIG DAVID</b> What's Your Flava? (Wildstar/Atlantic)	14
<b>JENNIFER LOPEZ</b> Jenny From The Block (Epic)	11
<b>TLC</b> Girl Talk (Arista)	10
<b>PUDDLE OF MUDD</b> She... (Flawless/Geffen/Interscope)	9
<b>O-TOWN</b> These Are The Days (J)	8
<b>JOHN RZEZNIK</b> I'm Still Here... (Walt Disney/Hollywood)	7
<b>MISSY ELLIOTT</b> Work It (Gold Mind/Elektra/EEG)	6
<b>JOHN MAYER</b> Your Body Is A Wonderland (Aware/Columbia)	5
<b>SHAGGY</b> Strength Of A Woman (MCA)	5
<b>MADONNA</b> Die Another Day (Maverick/WB)	4
<b>CAM'RON</b> Hey Ma (Roc-A-Fella/IDJMG)	4
<b>EYRA GAIL</b> The Flame (24/7/Artemis)	4
<b>DJ SAMMY &amp; YANOU</b> Heaven (Candlelight) (Robbins)	4
<b>GREGORY SCOTT</b> Spark (Axis)	4
<b>THICKE</b> When I Get You Alone (NuAmerica/Interscope)	3
<b>KID ROCK W/SHERYL CROW</b> Picture (Top Dog/Lava/Atlantic)	3
<b>EMINEM</b> Lose Yourself (Shady/Interscope)	2
<b>MATCHBOX TWENTY</b> Disease (Atlantic)	2
<b>MARIAH CAREY</b> Through The Rain (MonarC/IDJMG)	2
<b>JENNIFER LOVE HEWITT</b> BareNaked (Jive)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MADONNA</b> Die Another Day (Maverick/WB)	+679
<b>JENNIFER LOPEZ</b> Jenny From The Block (Epic)	+508
<b>SANTANA F/MICHELLE BRANCH</b> The Game Of Love (Arista)	+493
<b>KELLY CLARKSON</b> A Moment Like This (RCA)	+431
<b>PUDDLE OF MUDD</b> She... (Flawless/Geffen/Interscope)	+315
<b>AVRIL LAVIGNE</b> Sk8er Boi (Arista)	+277
<b>CAM'RON</b> Hey Ma (Roc-A-Fella/IDJMG)	+260
<b>EMINEM</b> Lose Yourself (Shady/Interscope)	+256
<b>TLC</b> Girl Talk (Arista)	+239
<b>PINK</b> Family Portrait (Arista)	+238
<b>MATCHBOX TWENTY</b> Disease (Atlantic)	+217
<b>OAKENFOLD</b> Starry Eyed Surprise (Maverick/Reprise)	+209
<b>NO DOUBT F/LADY SAW</b> Underneath It All (Interscope)	+207
<b>CRAIG DAVID</b> What's Your Flava? (Wildstar/Atlantic)	+198
<b>JOHN MAYER</b> Your Body Is A Wonderland (Aware/Columbia)	+151
<b>JOHN RZEZNIK</b> I'm Still Here... (Walt Disney/Hollywood)	+146
<b>JUSTIN TIMBERLAKE</b> Like I Love You (Jive)	+110
<b>KELLY ROWLAND</b> Stole (Columbia)	+105
<b>DJ SAMMY &amp; YANOU</b> Heaven (Candlelight) (Robbins)	+86
<b>LIFEHOUSE</b> Spin (DreamWorks)	+81
<b>O-TOWN</b> These Are The Days (J)	+78
<b>JENNIFER LOVE HEWITT</b> BareNaked (Jive)	+69
<b>MARIAH CAREY</b> Through The Rain (MonarC/IDJMG)	+65
<b>STEREO FUSE</b> Everything (EO/Wind-up)	+51
<b>KID ROCK W/SHERYL CROW</b> Picture (Top Dog/Lava/Atlantic)	+49
<b>UNCLE KRACKER</b> In A Little While (Top Dog/Lava/Atlantic)	+43
<b>NICK CARTER</b> Help Me (Jive)	+43
<b>MICHELLE BRANCH</b> Goodbye To You (Maverick/WB)	+40
<b>THICKE</b> When I Get You Alone (NuAmerica/Interscope)	+39
<b>COLDPLAY</b> In My Place (Capitol)	+38



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**ON THE RECORD**

With **Ike Douglas**  
MD, KMXF/Fayetteville, NC

These days, in the hills of the Ozarks in a college town called Fayetteville, we can't play enough of the hits. OK, so much for the novel opening. • Eminem can be heard all over the airwaves with the heavily requested "Cleanin' Out My Closet," "Without Me" and the new hit that we're anticipating will be no less huge, "Lose Yourself." It's taking off fast. • Our biggest songs on the request lines would have to be a tie between Avril Lavigne's "Sk8er Boi" and Justin Timberlake's "Like I Love You." Also successful in pulling big phones for us are Cam'ron's "Hey Ma," Christina Aguilera's "Dirty," Hoobastank's "Running Away," Kelly Clarkson's "A Moment Like This" and Santana ft/Michelle Branch's "The Game of Love." Most recently, the new Puddle Of Mudd song, "She Hates Me," has been pulling a ton of requests. • A few songs that we've been playing that sound good during the day but that aren't big yet nationally have sparked listener interest. These include



Jack Johnson's "Flake," which is big with the females; Laura Pausini's "Surrender"; Jimmy Eat World's "Sweetness"; and Thicke's "When I Get You Alone." Also, the new Lifehouse, "Spin," sounds great; give it a try. I'm excited about the new John Mayer track, "Your Body Is a Wonderland," for a daytime record — the ladies love him. And the new one from John Rzeznik, "I'm Still Here," is also going to be big.

**T**hree acts debut on the Pop chart this week. Entering at No. 39\* is TLC's "Girl Talk" (Arista). **O-Town's** "These Are the Days" (J) enters at No. 45\* and **Craig David's** "What's Your Flava?" (Wildstar/Atlantic) debuts at No. 49\* ... Winner of the "Kicking Sand in Your Face!" award is **Madonna**, whose single "Die Another Day" (Maverick/WB) garners a whopping +1,766 plays this week and ties with J. Lo for the biggest chart move of the week. Jumping 26-15\*, I'd say Madonna is heading to No. 1 in a hurry! **Jennifer Lopez's** "set the record straight" single, "Jenny From the Block" (Epic), has a +1,203. Third is **Eminem's** "Lose Yourself" (Shady/Aftermath/Interscope), with a +1,100 ... Coming in second for biggest chart move are **Matchbox Twenty**, whose infectious "Disease" (Atlantic) spreads like wildfire with a 39-30\* jump. I'd say their prognosis looks rather promising ... What's up with **Justin Timberlake's** "Like I Love You" (Jive) and **Uncle Kracker's** "In a Little While" (Top Dog/Lava/Atlantic)? Both tracks have been shackled to their present positions for the past three weeks. Timberlake maintains his No. 8\* position, while Uncle Kracker rests at No. 28\* ... Experiencing an increase in plays but no movement are Madonna, Jennifer Lopez, Eminem and a few others. It's called a good ol' chart jam.

**CHR/Pop**  
**ON THE RADIO**

— Tanya O'Quinn/Asst. Editor

**ON THE RISE**

**ARTIST: Craig David**  
**LABEL: Wildstar/Atlantic**

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



Craig David

**A**lthough I didn't know **Craig David's** music, I certainly knew the name. My friend Teal would rave about this kid who was so dope in the U.K., and I'd listen silently, wanting him to shut up for a minute. Then, bam! *Born to Do It* was released; the debut single, "Fill Me In," hit the airwaves; former R&R Asst. Editor Renee Bell fell in love; and Teal hasn't shut his trap yet. But I now understand why.

For the "bedroom" songwriter — for that's where his initial creations took place — the dream of having a record deal has finally come true. The Wildstar/Atlantic artist became the youngest British male to score a No. 1 hit when, at age 18, "Fill Me In" entered the U.K. charts in the top spot in March 2000. His second single, "7 Days," mimicked its predecessor, and the album did a three-peat upon its summer release. *Born to Do It* is certified Platinum in Belgium, Norway, Sweden, Germany and Holland; double Platinum in Australia, New Zealand and Denmark; five-times Platinum in the U.K.; and six-times Platinum in Ireland.

David validated those certifications by winning MOBO Awards in London for Best Newcomer, Best R&B Act and Best U.K. single (for "Fill Me In"). His second album, *Slicker Than Your Average*, is slated for a November release. The leadoff single is "What's Your Flava?" Produced by Marshall and Trell for Ignorants Entertainment, this joint combines techno and tango with a hip-hop beat. Seemingly kin to Zapp's "Dance Floor," this club-friendly track enables the 20-something talent to take on a very different role than he did with his first project.

At age 14 David began spinning his favorite R&B and hip-hop records from the United States on the local radio station PCRS (People's Choice Radio Station). "It was a great learning experience for me, but also a bit daunting," he recalls. "You always thought the station would be raided and all your records were going to be taken."

Teaming up with DJ Flash, a friend of his father's, led to some club gigs. As a DJ-in-training, David's MC skills were developed to the point where Flash would allow him to do short sets on his own. Soon, a recurring DJ gig at a club called Juice would keep David's Friday nights busy. "They were always packed," he says. "It was the perfect forum for me to do my thing and express myself."

In hindsight, it seems like the perfect forum for David's expression has been, so far, *Born to Do It*. The success of that album catapulted him to universal superstardom. Will his second album achieve as much success, if not more, than its forerunner? There are many factors involved, but it seems that David and his musical team are off to a running start.

The innocent and romantic nature of the first album has been transformed into audaciously sensual self-assurance. At least that's what I'm getting from "What's Your Flava?" As David sings of his affinity for women, he likens each female to ice cream flavors. Among his selections are Pecan Deluxe, Walnut Whip and Chocolate Chip; however, it's the flava of Chocolate Chip that most satisfies his taste buds. I'd guess, by reviewing this song, that, at the dessert counter, pies, cakes and tortes are simply ignored — David prefers the smooth, melt-in-your-mouth taste of soft serve. The famous treat takes on new meaning in "What's Your Flava?" By filling the song with various ice cream toppings and flavors, the writers erotically enhance sweet lyrics that glaze a fattening beat. By the way, I think I'm Rum Raisin: sweet and slightly intoxicating.

**CAUSE OF DEATH: ECSTASY**

DEPARTMENT OF HUMAN RESOURCES  
OFFICE OF VITAL STATISTICS  
DEATH

TYPE OR PRINT IN PERMANENT BLACK INK

LOCAL DECEASED—NAME: **Danielle**

CITY, TOWN OR COUNTY: **Danville**

STATE FILE NO.:

DATE OF DEATH (Month, Day, Year): **July 20, 2000**

AGE (Years, Months, Days): **21**

SEX: **Female**

EDUCATION: **HS**

RELIGION: **None**

DATE OF BIRTH: **July 20, 1979**

PLACE OF BIRTH: **California**

DATE OF DEPARTURE: **July 20, 2000**

PLACE OF DEPARTURE: **California**

DATE OF RETURN: **July 20, 2000**

PLACE OF RETURN: **California**

DATE OF DEATH: **July 20, 2000**

PLACE OF DEATH: **California**

DATE OF BURIAL: **July 20, 2000**

PLACE OF BURIAL: **California**

DATE OF CREMATION: **July 20, 2000**

PLACE OF CREMATION: **California**

DATE OF INTERMENT: **July 20, 2000**

PLACE OF INTERMENT: **California**

DATE OF REINTERMENT: **July 20, 2000**

PLACE OF REINTERMENT: **California**

DATE OF EXHUMATION: **July 20, 2000**

PLACE OF EXHUMATION: **California**

DATE OF REINTERMENT: **July 20, 2000**

PLACE OF REINTERMENT: **California**

DATE OF REINTERMENT: **July 20, 2000**

PLACE OF REINTERMENT: **California**

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October 18, 2002

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America's Best Testing CHR/Pop Songs 12+  
For The Week Ending 10/18/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KELLY CLARKSON A Moment Like This (RCA)	4.09	4.12	90%	19%	4.09	92%	21%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	4.09	4.11	92%	18%	4.16	91%	15%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	4.08	3.91	69%	6%	3.98	70%	6%
AVRIL LAVIGNE Complicated (Arista)	4.05	3.93	98%	50%	4.02	99%	53%
AVRIL LAVIGNE Sk8er Boi (Arista)	3.99	3.99	94%	24%	3.89	94%	29%
HOOBASTANK Running Away (Island/IDJMG)	3.94	3.90	68%	12%	4.02	63%	9%
PINK Just Like A Pill (Arista)	3.88	3.85	98%	46%	3.99	98%	47%
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.85	3.82	82%	23%	3.87	82%	22%
NO DOUBT Underneath It All (Interscope)	3.84	3.86	92%	24%	3.90	93%	23%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.83	3.80	94%	41%	3.87	92%	45%
OUR LADY PEACE Somewhere Out There (Columbia)	3.83	3.86	75%	16%	3.88	74%	17%
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	3.78	3.71	74%	15%	3.78	75%	17%
CREED One Last Breath (Wind-up)	3.75	3.75	90%	33%	3.75	89%	31%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.73	3.77	94%	34%	3.71	93%	36%
DJ SAMMY & YANOU Heaven (Robbins)	3.72	3.73	88%	39%	3.73	88%	42%
PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	3.72	3.58	54%	7%	3.82	50%	7%
PINK Family Portrait (Arista)	3.70	-	63%	10%	3.69	63%	10%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.68	3.72	96%	43%	3.73	96%	45%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.65	3.64	92%	38%	3.66	92%	39%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.65	3.63	67%	19%	3.74	66%	19%
MADONNA Die Another Day (Maverick/WB)	3.57	-	48%	8%	3.65	46%	7%
ASHANTI Happy (Murder Inc./IDJMG)	3.50	3.37	89%	39%	3.52	87%	40%
CHRISTINA AGUILERA & REDMAN Dirty (RCA)	3.48	3.35	86%	20%	3.38	85%	21%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.48	3.50	65%	15%	3.42	62%	16%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.48	3.41	91%	29%	3.62	92%	28%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.45	3.45	58%	17%	3.50	58%	18%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.45	-	49%	10%	3.29	51%	11%
3LW I Do (Wanna Get Close To You) (Epic)	3.43	3.52	75%	23%	3.41	74%	23%
MARIO Just A Friend (J)	3.30	3.22	86%	44%	3.30	85%	48%
P.DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.24	3.25	92%	50%	3.37	92%	47%

Total sample size is 650 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

## New & Active

**NORAH JONES** Don't Know Why (Blue Note/Virgin)  
Total Plays: 708, Total Stations: 63, Adds: 4

**K. ROCK W/S. CROW** Picture (Top Dog/Lava/Atlantic)  
Total Plays: 627, Total Stations: 21, Adds: 2

**NIVEA** Don't Mess With My Man (Jive)  
Total Plays: 601, Total Stations: 29, Adds: 9

**THICKE** When I Get You Alone (NuAmerica/Interscope)  
Total Plays: 592, Total Stations: 55, Adds: 10

**PUDDLE...** She Hates Me (Flawless/Geffen/Interscope)  
Total Plays: 563, Total Stations: 60, Adds: 26

**MARIAH CAREY** Through The Rain (MonarC/IDJMG)  
Total Plays: 508, Total Stations: 60, Adds: 10

**STEREO FUSE** Everything (EO/Wind-up)  
Total Plays: 470, Total Stations: 41, Adds: 8

**B2K** Why I Love You (Epic)  
Total Plays: 404, Total Stations: 46, Adds: 0

**BIG TYMERS** Oh Yeah (Cash Money/Universal)  
Total Plays: 360, Total Stations: 48, Adds: 19

**JOHN RZEZNIK** I'm Still Here... (Walt Disney/Hollywood)  
Total Plays: 292, Total Stations: 45, Adds: 18

Songs ranked by total plays



YO, SHARE THE LOVE

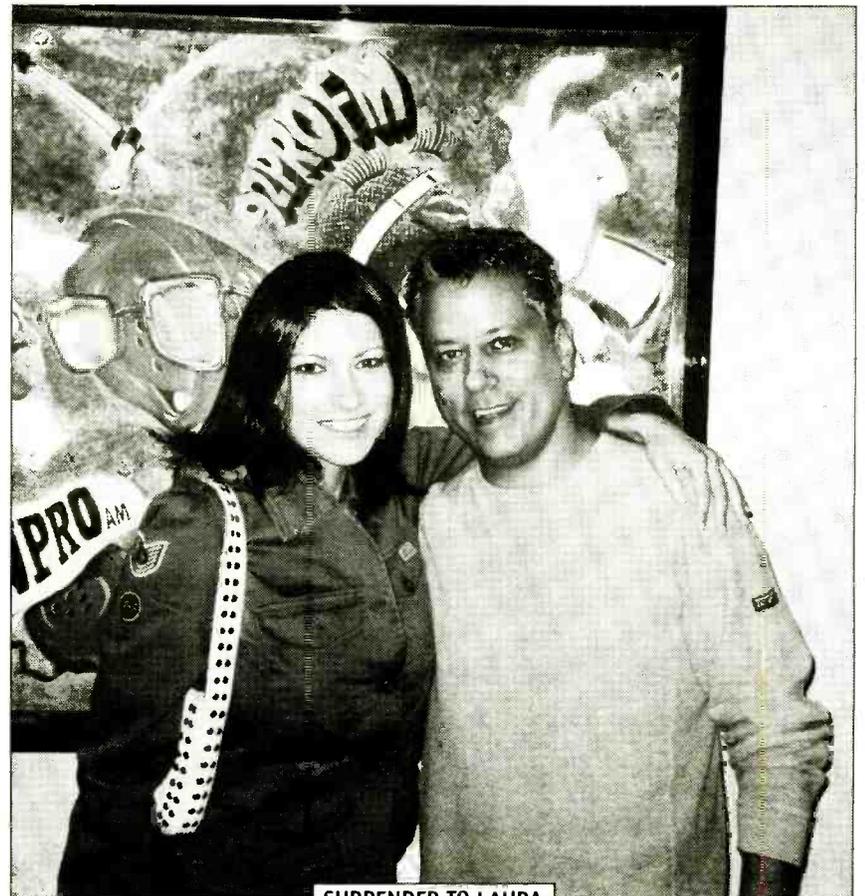
Jive recording artist Jennifer Love Hewitt visited WHYI (Y-100)/Miami to promote her latest song, "BareNaked," and take a few calls from listeners. Seen here are (l-r) WHYI PD Rob Roberts, Hewitt, WHYI MD Michael Yo and Joe Riccitelli of Jive Records.

### PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor,  
Los Angeles, CA 90067. email: mdavis@radioandrecords.com



SURRENDER TO LAURA

Atlantic recording artist Laura Pausini (l) has been visiting different radio stations around the U.S. to promote her upcoming album and latest single, "Surrender." She was recently at WPRO/Providence and is pictured here with WPRO PD Tony Bristol.

October 18, 2002

RateTheMusic.com  
BY MEDIABASE™

America's Best Testing CHR/Rhythmic Songs 12+  
For The Week Ending 10/18/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	4.25	4.24	83%	9%	4.33	83%	8%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	4.19	4.17	97%	41%	4.21	98%	43%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	4.19	4.21	90%	18%	4.29	90%	16%
FABOLOUS Trade It All (Epic)	4.09	4.03	79%	15%	4.14	79%	14%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	4.07	4.10	87%	24%	4.08	87%	26%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	4.06	4.01	99%	44%	4.08	99%	46%
IRV GOTTI PRESENTS THE INC. Down 4 You (Murder Inc./IDJMG)	3.99	4.04	90%	36%	4.01	90%	36%
NAPPY ROOTS Po' Folks (Atlantic)	3.99	3.99	79%	17%	4.00	80%	17%
CLIPSE When The Last Time (Star Track/Arista)	3.98	3.97	57%	7%	4.07	55%	5%
STYLES Goodtimes (Interscope)	3.97	3.90	67%	16%	4.03	66%	15%
LL COOL J Luv U Better (Def Jam/IDJMG)	3.97	3.80	67%	8%	3.99	65%	8%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.96	4.01	98%	39%	3.92	98%	42%
N.O.R.E. Nothin' (Def Jam/IDJMG)	3.96	3.97	78%	22%	3.98	78%	23%
NELLY Hot In Herre (Fo' Reel/Universal)	3.92	3.91	100%	56%	3.85	100%	60%
LUDACRIS Move B***h (Def Jam South/IDJMG)	3.92	3.86	93%	28%	3.96	94%	29%
SEAN PAUL Gimme The Light (VP)	3.90	3.94	57%	13%	3.97	56%	14%
ASHANTI Happy (Murder Inc./Def Jam/IDJMG)	3.90	3.88	97%	39%	3.93	97%	39%
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.87	3.75	71%	14%	3.85	69%	14%
NIVEA Don't Mess With My Man (Jive)	3.86	3.95	61%	10%	3.95	59%	9%
KELLY ROWLAND Stole (Columbia)	3.85	3.80	53%	8%	3.91	52%	7%
ASHANTI Baby (Murder Inc./IDJMG)	3.82	3.82	78%	19%	3.84	77%	17%
BIG TYMERS Oh Yeah (Cash Money/Universal)	3.79	3.82	69%	14%	3.85	68%	13%
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.78	3.83	98%	48%	3.82	99%	50%
3LW I Do (Wanna Get Close To You) (Epic)	3.77	3.88	87%	24%	3.82	88%	23%
ISYSS Single For The Rest Of My Life (Arista)	3.64	3.67	44%	6%	3.70	41%	4%
CHRISTINA AGUILERA & REDMAN Dirty (RCA)	3.59	3.53	89%	21%	3.57	90%	21%
MS. JADE Ching Ching (Beatclub/Universal)	3.51	3.54	54%	14%	3.59	51%	12%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.42	3.42	94%	32%	3.42	96%	32%

Total sample size is 565 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 12-24). Persons are screened via the internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## HEAD RUSH

ARTIST: WC  
LABEL: Def Jam/IDJMG

By MIKE TRIAS/ASSISTANT EDITOR



Most people think of rapper WC as strictly a West Coast artist, but "The Streets" (Def Jam/IDJMG), the lead single from his forthcoming CD *Ghetto Heisman*, is now climbing R&R's Rhythmic chart and on its way to becoming a national phenomenon. Sure, it's got that West Coast feel, thanks to the production wizardry of Scott Storch, but it's also got a universal appeal that's reinforced by a standout video.

What makes the Chris Robinson-directed clip unique is that, rather than centering on a huge party like most hip-hop videos, the video for "The Streets" features the "Ghetto Olympics" (and what's more universal than the Olympics?). Snoop Dogg, who lends his vocals to the remix of "The Streets," appears in the video, as does Nate Dogg, who sings the hook. Ice Cube, who, with Mack 10, partners with WC in The Westside Connection, makes a cameo appearance.

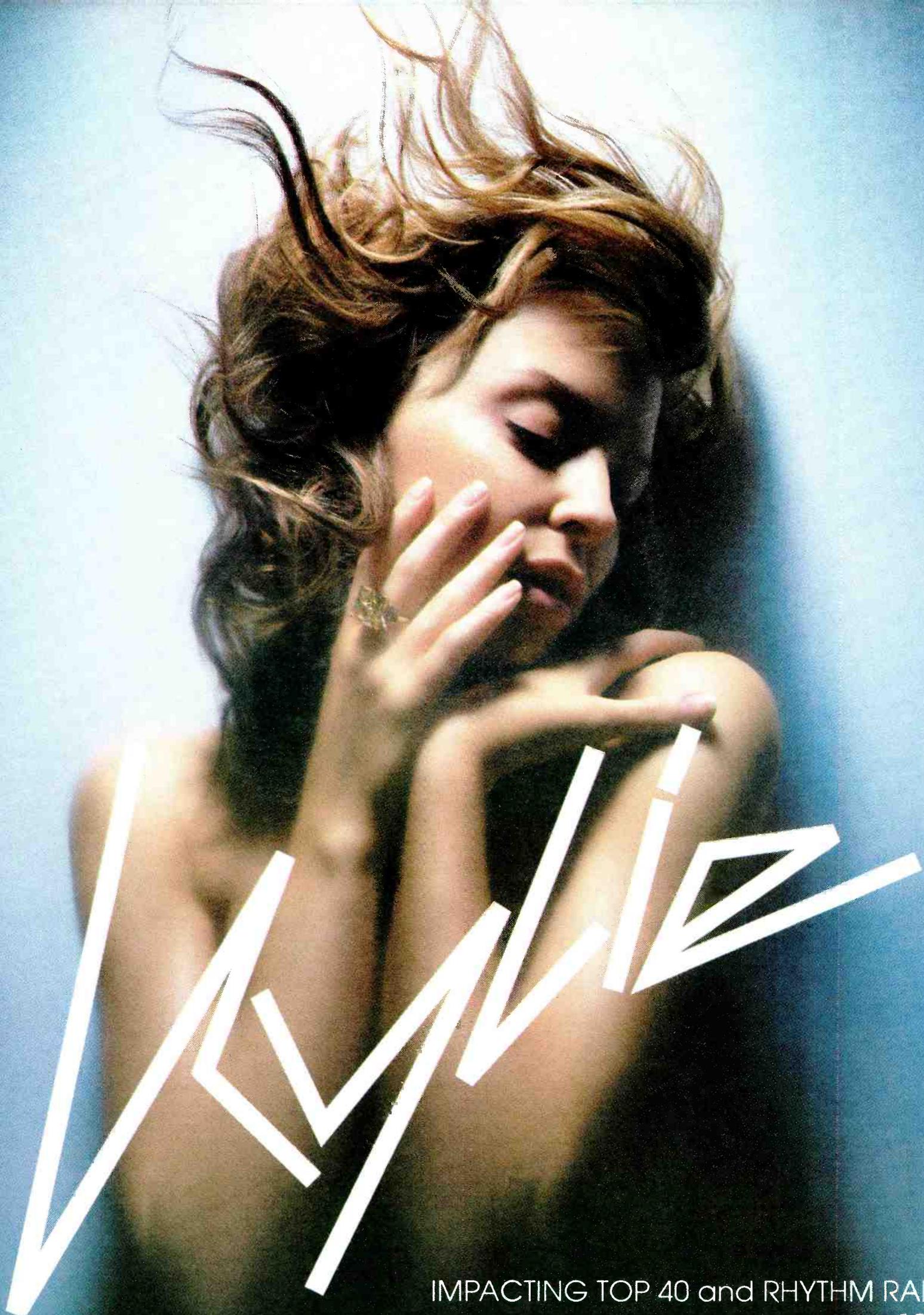
The video, filmed at the Los Angeles Coliseum, begins with the lighting of the Olympic torch by WC. The games feature fence hurdling, Kool-Aid mixing, C-walking, tattooing, a lowrider vertical leap, hair braiding, pimp walking and — the main event — the dice roll. Dub Cee (as WC is also known) wins the dice roll and stands proudly atop the podium at the closing ceremonies.

Following through with the ghetto sports theme, WC's second solo album, *Ghetto Heisman*, takes its title from college football's Heisman Trophy. Producers on the Oct. 22 release include Storch, Battlecat, Crazy Toones, Ric Rock and Buckwild. Guest appearances by Ice Cube, Mack 10, Snoop Dogg, Xzibit, MC Ren, Nate Dogg and Case help round out WC's Def Jam debut.

## Reporters

<p><b>KFAT/Anchorage, AK</b> PD: Mark Carlson PD/MD: Naryn Nugent BABY FIP, DIDDY "That"</p> <p><b>WBTS/Atlanta, GA</b> PD: Sean Phillips AP/MD: Maverick No Adds</p> <p><b>WZZB/Atlantic City, NJ</b> PD: Rob Garcia BABY FIP, DIDDY "That" ERIKAH BADO F/COMMON "Life" K-CI "J.O.D." "Me" TAL B KWELL F/BILAL "DJ"</p> <p><b>KQBT/Austin, TX</b> PD: Scooter B. Stevens MD: Preston Love BABY FIP, DIDDY "That" ERIKAH BADO F/COMMON "Life" BUSTA RHYMES "Clap" JAHMIM "Fabulous"</p> <p><b>KOMX/Austin, TX</b> PD: Jay Michaels MD: Evan Stage 56 KRED "Burn" 41 LUDACRIS "Move" 10 SANTANA F/BRANCH "Game" 8 KYLE MINOGUE "World" BUSTA RHYMES "Clap" EVE "Sais"</p> <p><b>KISV/Bakersfield, CA</b> PD: Bob Lewis AP/MD: Picazzo 8 BUSTA RHYMES "Clap" CRAIG DAVID "Flava" SEAN PAUL "Light"</p> <p><b>KKOK/Bakersfield, CA</b> PD: Nick Elliott APD: Mingo MD: Lauren Michaels No Adds</p> <p><b>WKYV/Baltimore, MD</b> PD: Thea Allicam 53 DAVYON "Friend" 15 JAHMIM "Fabulous" BABY FIP, DIDDY "That" FABOLOUS "Party"</p> <p><b>WJNH/Baton Rouge, LA</b> PD: Randy Chase 49 MARIAM CAREY "Rain" 5 LIL' ROD "Bree" SNOOP DOGG "Palace" WC "Streets"</p> <p><b>WBHI/Birmingham, AL</b> PD: Mickey Johnson AP/MD: Mary Kay 1 BUSTA RHYMES "Clap" SHEENA JONSON "Tonight" PETEY PABLO "Whistle"</p> <p><b>WJMN/Boston, MA</b> VP/Prog. PD: Cadillac Jack APD: Davina O'Hara MD: Chris Tyler 6 BUSTA RHYMES "Clap" 2 FABOLOUS "Party"</p> <p><b>WRVZ/Charleston, WV</b> PD: Shawn Powers MD: Bill Baskala 5 JAHMIM "Fabulous" 5 DRU HILL "Shout" 3 CRAIG DAVID "Flava" 1 BABY FIP, DIDDY "That"</p>	<p><b>WVBB/Charleston, SC</b> PD: Corey Hill 13 JENNIFER LOPEZ "Jenny" 3 PETEY PABLO "Whistle" 2 BABY FIP, DIDDY "That" BUSTA RHYMES "Clap"</p> <p><b>WCHH/Charlotte, NC</b> PD: Baby D MD: Baby Stu 25 JENNIFER LOPEZ "Jenny" 23 BABY FIP, DIDDY "That" 2 AMERIE "Talkin'" 13 FAT JOE "Tonight"</p> <p><b>WBWM-FM/Chicago, IL</b> PD: Todd Cavenah MD: Erik Bradley 18 SHAGGY "Woman" 10 "Clap" 2 BABY FIP, DIDDY "That" NAPPY ROOTS "Folks"</p> <p><b>WKIE/Chicago, IL</b> PD: Chris Shebet MD: Casandra May TELEPOPUSIK "Breathe"</p> <p><b>KNDA/Corpus Christi, TX</b> OM/MD: Bill Therman MD: Rick Leath 6 EVE "Sais" BABY FIP, DIDDY "That" BUSTA RHYMES "Clap" CRAIG DAVID "Flava" SHAGGY "Woman" WAKE "Wake"</p> <p><b>KZFM/Corpus Christi, TX</b> PD: Ed Ocanas MD: Arlene Madali 2 CLIPSE "Last" MARIAM CAREY "Rain"</p> <p><b>KBFB/Dallas-Ft. Worth, TX</b> OM/MD: John Candelaria 12 SNOOP DOGG "Palace" ERIKAH BADO F/COMMON "Life" WHD/Dayton, OH APD/MD: Marcel Thornton BUSTA RHYMES "Clap"</p> <p><b>KKKS/Denver-Boulder, CO</b> PD: Cat Collins MD: John E. Kaga BABY FIP, DIDDY "That" TLC "Girly" KPRR/EI Paso, TX PD: Bobby Ramos APD: Patri Diaz MD: Gina Lee Fuentes 5 LIL' ROD "Bree" FABOLOUS "Party" FAT JOE "Tonight"</p> <p><b>WBIT/Fl. Myers, FL</b> PD: No Mattews MD: Bruce The Moose 2 BABY FIP, DIDDY "That" 1 BUSTA RHYMES "Clap"</p> <p><b>WJFX/Fl. Wayne, IN</b> PD: Phil Becker MD: Wesel 23 KELLY ROWLAND "Stole" 8 SEAN PAUL "Light" 2 SHAGGY "Woman" BABY FIP, DIDDY "That" CRAIG DAVID "Flava" OBBIE F/LIL' JON "Free"</p> <p><b>KDDB/Fresno, CA</b> PD/MD: Pattie Moreno APD: Greg Hoffman 12 XZIBIT "MultiPLY" 5 ANGE MARTINEZ/KELIS "Home" 3 BABY FIP, DIDDY "That" 3 BUSTA RHYMES "Clap" CAMP L O "How" MARIAM CAREY "Rain"</p>	<p><b>KSEB/Fresno, CA</b> PD: Tommy Del Rio MD: Falls The Cat 9 FIELD MOB "Jenny" 1 PETEY PABLO "Whistle" BABY FIP, DIDDY "That" BUSTA RHYMES "Clap"</p> <p><b>WJMH/Greensboro, NC</b> OM/MD: Brian Douglas MD: Tap Money 38 JAY-Z F/BEYONCE "Bonnie" 2 AMERIE "Talkin'" 13 FAT JOE "Tonight"</p> <p><b>WHZT/Greenville, SC</b> PD: Fazer MD: Mung Dawg 3 LL COOL J "Better" 1 AMERIE "Talkin'" BABY FIP, DIDDY "That"</p> <p><b>WDSL/Greenville, NC</b> PD: Jack Spade 1 PETEY PABLO "Whistle" 1 MARIO "That" 1 AMERIE "Talkin'" 1 EVE "Sais" 1 BABY FIP, DIDDY "That" BUSTA RHYMES "Clap"</p> <p><b>WZMX/Hartford, CT</b> OM: Steve Sainany PD: Victor Starr AP/MD: David Simpson 31 NAS "Lok" 8 BENZINO "Party"</p> <p><b>KDDB/Honolulu, HI</b> PD: Leo Baldwin MD: Sam The Man 44 MARIAM CAREY "Rain" BABY FIP, DIDDY "That" BUSTA RHYMES "Clap" TAL B KWELL F/BILAL "DJ" CAMP L O "How"</p> <p><b>KIKI/Honolulu, HI</b> PD: Fred Rico MD: Tani Petegreen 8 TLC "Girly" 1 XZIBIT "MultiPLY" BABY FIP, DIDDY "That"</p> <p><b>KXME/Honolulu, HI</b> PD: K. C. MD: Kevin Akilae 21 SHAGGY "Woman" BABY FIP, DIDDY "That" MARIAM CAREY "Rain" TAL B KWELL F/BILAL "DJ"</p> <p><b>KBXX/Houston-Galveston, TX</b> PD: No Mattews APD: Draw Stone 2 PETEY PABLO "Whistle" 2 EVE "Sais" AMANDA PEREZ "Angel" BABY FIP, DIDDY "That" BUSTA RHYMES "Clap" PHRYMAY COLORZ "Only"</p> <p><b>KBTU/Monterey-Salinas, CA</b> PD: Kenny Allen MD: Diamond D BABY FIP, DIDDY "That" EVE "Sais" KDON/Monterey-Salinas, CA MD: Alex Carrillo 17 WC "Streets" 1 FABOLOUS "Party" BABY FIP, DIDDY "That" BUSTA RHYMES "Clap" MADONNA "Day"</p>	<p><b>WKIS/Johnson City, TN</b> PD: Blake Michaels MD: Todd Ambrose 1 SEAN PAUL "Light" 1 XZIBIT "MultiPLY" BABY FIP, DIDDY "That" CRAIG DAVID "Flava"</p> <p><b>KLUC/Las Vegas, NV</b> APD: Mike Spencer MD: J. B. King 1 SHAGGY "Woman" 3 SEAN PAUL "Light" 1 BABY FIP, DIDDY "That"</p> <p><b>KVEG/Las Vegas, NV</b> PD: Sherie Saubinary MD: Mung Dawg 42 SEAN PAUL "Light" 1 AMERIE "Talkin'" BABY FIP, DIDDY "That"</p> <p><b>KHTE/Little Rock, AR</b> APD: Divor MD: Peter Gunn BABY FIP, DIDDY "That" BUSTA RHYMES "Clap" SNOOP DOGG "Palace"</p> <p><b>KPWR/Los Angeles, CA</b> VP/Prog. Jimmy Steele MD: E-Man 2 BUSTA RHYMES "Clap" NIVEA "Man"</p> <p><b>WBLQ/Louisville, KY</b> PD: Mark Gunn MD: Gerald Harrison 13 JENNIFER LOPEZ "Jenny"</p> <p><b>KKHT/Memphis, TN</b> PD: Bongaloo 10 BABY FIP, DIDDY "That" 4 BUSTA RHYMES "Clap" PETEY PABLO "Whistle"</p> <p><b>WPWO/Miami, FL</b> PD: Aid Curry APD: Tony The Tiger MD: Eddie Miz 4 MARIAM CAREY "Rain" BABY FIP, DIDDY "That" TAL B KWELL F/BILAL "DJ" SHAGGY "Woman"</p> <p><b>WPYM/Miami, FL</b> PD: Phil Michaels MD: KMC "Feel" 23 FOGGY "Dreams"</p> <p><b>KTIB/Minneapolis, MN</b> PD: Dusty Hayes 16 JENNIFER LOPEZ "Jenny" 5 TLC "Girly" MD: T. Gray No Adds</p> <p><b>KHTM/Modesto, CA</b> PD: Steve Roberts APD: Draw Stone 2 PETEY PABLO "Whistle" 2 EVE "Sais" AMANDA PEREZ "Angel" BABY FIP, DIDDY "That" BUSTA RHYMES "Clap" PHRYMAY COLORZ "Only"</p> <p><b>KBTU/Monterey-Salinas, CA</b> PD: Kenny Allen MD: Diamond D BABY FIP, DIDDY "That" EVE "Sais" KDON/Monterey-Salinas, CA MD: Alex Carrillo 17 WC "Streets" 1 FABOLOUS "Party" BABY FIP, DIDDY "That" BUSTA RHYMES "Clap" MADONNA "Day"</p>	<p><b>WHY/Montgomery, AL</b> PD: Blaise Michaels 49 AVRIE LAVIGNE "Sk8er" 47 ANYANA F/BRANCH "Game" 41 CREED "Breathe" 36 NO DOUBT F/LADY SAW "Underneath" 21 KELLY CLARKSON "Moment" 55 MATCHBOX TWENTY "Dissase" 33 JIMMY EAT WORLD "Middle" 29 JOHN MAYER "Such" 28 DUR LADY PEACE "There" 26 LIFHOUSE "Spot" 23 NICK CARTER "Help" 23 UNCLE KRACKER "title" 21 AVRIE LAVIGNE "Sk8er" 17 MADONNA "Day" O-TOWN "These" SHURRIE DE MUDD "Hates" JOHN REZNIK "Star"</p> <p><b>WJWZ/Montgomery, AL</b> PD/MD: Al Irving 15 EMINEM "Lose" 15 JENNIFER LOPEZ "Jenny" 11 BUSTA RHYMES "Clap" 10 YOUNGLODDZ "Cedillac" 3 BABY FIP, DIDDY "That" 2 MARIAM CAREY "Rain" 3 PETEY PABLO "Whistle" 3 VIVIAN GREEN "Emotional" 3 SNOOP DOGG "Palace"</p> <p><b>WKTU/New York, NY</b> VP/Prog.: Frankie Blue APD/MD: Jeff Z 29 SIOULAN ASSASSIN "Italy" JENNIFER LOPEZ "Jenny"</p> <p><b>WHDH/New York, NY</b> VP/Prog.: Tracy Colety 19 FABOLOUS "Party" 17 DISTURBING THE PEACE "Growing" 4 JENNIFER LOPEZ "Jenny"</p> <p><b>WNVZ/Norfolk, VA</b> PD: Don London MD: Jay West 1 FABOLOUS "Party" 1 DRU HILL "Shout" BABY FIP, DIDDY "That"</p> <p><b>KMRK/Oessa-Midland, TX</b> PD/MD: Dana Cortez MD: Angel Garcia 3 AMANDA PEREZ "Angel" JA RULE "Thug" BABY FIP, DIDDY "That" FABOLOUS "Party"</p> <p><b>KKWO/Oklahoma City, OK</b> PD: Steve English MD: Clac King 2 FAT JOE "Tonight" 1 AMERIE "Talkin'" AVRIE LAVIGNE "Sk8er"</p> <p><b>KCOA/Omaha, NE</b> PD: Erik Johnson APD: Draw Stone 2 PETEY PABLO "Whistle" 2 EVE "Sais" AMANDA PEREZ "Angel" BABY FIP, DIDDY "That" BUSTA RHYMES "Clap"</p> <p><b>WJHM/Orlando, FL</b> PD: Steve O'Brien APD: Keith Memoly MD: Jay Love 6 YING YANG TWINS "Wysset"</p> <p><b>WPYO/Orlando, FL</b> MD: Tom J. Straub interim MD: Jill Straub CRAIG DAVID "Flava"</p> <p><b>KCAQ/Ozard-Ventura, CA</b> APD: Big Bear 3 DRU HILL "Shout" 2 VIVIAN GREEN "Emotional" 1 BABY FIP, DIDDY "That"</p>	<p><b>WPHI/Philadelphia, PA</b> PD: Calby Cole MD: Raphael "Rat" George 6 CLIPSE "Last" 3 GINUWINE "Shady" BABY FIP, DIDDY "That" ERIKAH BADO F/COMMON "Life"</p> <p><b>KNFR/Phoenix, AZ</b> PD: Brian St. James APD: Charlie Huero MD: J. Philia MD: Jay Boy 18 BABY FIP, DIDDY "That"</p> <p><b>KZZP/Phoenix, AZ</b> PD: Mark Medina MD: Corina 12 LL COOL J "Better" 11 NO DOUBT F/LADY SAW "Underneath" BABY FIP, DIDDY "That"</p> <p><b>KXIM/Portland, OR</b> Dir/Prog.: Mark Adams APD: Mario Devora MD: Alexa 4 TAL B KWELL F/BILAL "DJ" 3 ISYSS "Rest"</p> <p><b>WPKF/Poughkeepsie, NY</b> PD: Jim Janno VP/MD: C.J. McIntyre 63 ASHANTI "Baby" 15 ERIKAH BADO F/COMMON "Life" 24 JAY-Z F/BEYONCE "Bonnie" 18 MARIAM CAREY "Rain"</p> <p><b>WWX/Providence, RI</b> PD: J. Lewis MD: Bradley Ryan 2 EVE "Sais" 1 JAHMIM "Fabulous" 1 BABY FIP, DIDDY "That" CRAIG DAVID "Flava"</p> <p><b>KWNZ/Reno, NV</b> OM: Pat Clark PD: Bill Schulz MD: Matt Smith 41 ISYSS "Rest" 22 FUNK "Party" 3 FABOLOUS "Party" 3 FLOSTRY "Hoetic" 594 BOYZ "Light" VIVIAN GREEN "Emotional" TAL B KWELL F/BILAL "DJ"</p> <p><b>KWYR/Reno, NV</b> PD/MD: Angel Garcia 31 JA RULE "Thug" 9 ISYSS "Rest" 2 PETEY PABLO "Whistle" 1 FABOLOUS "Party" BABY FIP, DIDDY "That" 3 ASHANTI "Baby" 3 BUSTA RHYMES "Clap" BABY FIP, DIDDY "That"</p> <p><b>KGGI/Riverside, CA</b> PD: Jesse Duran APD/MD: ODM BUSTA RHYMES "Clap"</p> <p><b>KBMB/Sacramento, CA</b> PD: O'Ban APD/MD: J.R. 18 JENNIFER LOPEZ "Jenny" 9 VIVIAN GREEN "Emotional" 2 BUSTA RHYMES "Clap" 1 EVE "Sais" BABY FIP, DIDDY "That" PETEY PABLO "Whistle"</p> <p><b>KSFM/Sacramento, CA</b> PD: Byron Kanevsky VP/Prog.: Mark Evans MD: Tom Tazala BABY FIP, DIDDY "That" FABOLOUS "Party" BUSTA RHYMES "Clap" TLC "Girly"</p>	<p><b>KBTT/Shevport, LA</b> PD/MD: Queen Echols 26 BABY FIP, DIDDY "That" 6 SNOOP DOGG "Palace" BUSTA RHYMES "Clap"</p> <p><b>KYWL/Spokane, WA</b> PD: Steve Kiclighter MD: Chuck Wright 15 AMANDA PEREZ "Angel" BABY FIP, DIDDY "That" FIELD MOB "Lonely" PETEY PABLO "Whistle"</p> <p><b>KSPW/Springfield, MO</b> PD/MD: Chris Cannon APD: Danny B MD: Romeo 3 JA RULE "Thug" 1 EVE "Sais" 1 JURASSIC S "Golden"</p> <p><b>KWIN/Stocketon-Moesta, CA</b> PD: Amanda King 5 SEAN PAUL "Light" 1 FABOLOUS "Party" 1 BABY FIP, DIDDY "That" BUSTA RHYMES "Clap" SNOOP DOGG "Palace"</p> <p><b>WLD/Tampa, FL</b> PD: Orlando APD: Scantman MD: Beata 3 FAT JOE "Tonight"</p> <p><b>KOHT/Tucson, AZ</b> OM: Steve Kim PD/MD: R. Dudi 1 BABY FIP, DIDDY "That" AMANDA PEREZ "Angel" TAL B KWELL F/BILAL "DJ"</p> <p><b>KBLZ/Tyler-Longview, TX</b> PD: L.T. OM: Marcus Low MD: Bradley Ryan 1 BABY FIP, DIDDY "That" VIVIAN GREEN "Emotional" ERIKAH BADO F/COMMON "Life" TAL B KWELL F/BILAL "DJ"</p> <p><b>WPFG/Washington, DC</b> VP/Prog.: Jay Stevens MD: Sarah O'Connor No Adds</p> <p><b>WMBX/West Palm Beach, FL</b> PD/MD: Mark McCray MD: Jo Jo Collins 1 MOS DEF/FAITH EVANS "Sugar" BABY FIP, DIDDY "That" ERICK SERMON/REDMAN "Reast"</p> <p><b>KDGS/Wichita, KS</b> PD: Greg Williams MD: Jo Jo Collins 1 MOS DEF/FAITH EVANS "Sugar" BABY FIP, DIDDY "That" ERICK SERMON/REDMAN "Reast"</p>
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\* Monitored Reporters  
92 Total Reporters  
81 Total Monitored  
11 Total Indicator  
10 Current Indicator Playlists  
Did Not Report, Playlist Frozen (1):  
KKUU/Palm Springs, CA



IMPACTING TOP 40 and RHYTHM RADIO  
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CHR/RHYTHMIC

# RHYTHMIC OF DANCE

FROM THE CLUBS TO YOUR RADIO



DONTAY THOMPSON

... what happened? Has the dance genre taken a back seat to more popular genres? Where are the Todd Terrys and Dee-Lite's of today? Do they exist? Yes, they do! And with more radio stations flipping to the Dance format, greater numbers of these records and artists are being exposed to the mainstream. But the question remains: Will the genre ever be as big as it once was?

In this special we talk to people who have been involved with this music from its early stages until today. We start with an exclusive interview with Master At Work's "Little Louie" Vega, who, along with partner Kenny "Dope" Gonzalez, has been responsible for taking dance music to a different level through his appreciation for different musical forms and his innovative production style. Next, we talk to two radio programmers who are in the forefront of the continuing growth of the Dance format. Phil Michaels, who programs WPYM/Miami and Jay Michaels — no relation — who programs KXMG/Aus-

tin, discuss the lifestyle, the music and the philosophies behind programming a dance-driven station.

Dance music comes in many forms — electronica, house, techno, freestyle — and all are vital to the continued growth of the genre. R&R's Rob Agnoletti gives you insight into these different forms and how they developed. And, finally, we talk to an artist whose name is synonymous with dance, club diva Amber. She has a new album out, *Naked*, and a new artistic direction, and she shares some of her struggles to gain mainstream acceptance. In addition, in next week's CHR/Rhythmic column record execs look back at their roots in dance music.

Many people I've spoken to while doing this special have educated and enlightened me about dance music. They helped me get a better understanding of what those of us involved in the radio and record industries will have to do in order to take it to the next level. I hope reading this will help you gain knowledge about the rhythms of dance, just like I did.

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'Little Louie' Vega: A Master At Work	Page 38
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# Dance Diva's New Direction

AMBER GIVES YOU THE SCOOP ON HER CAREER



AMBER

When you think of dance music, a few names come immediately to mind. One of those is Tommy Boy Records dance diva Amber, whose track record of hits has given her a great reputation in the clubs, as well as on the radio. On her most recent release, *Naked*, she has taken herself to the limit creatively and vocally, displaying her growth as an artist and songwriter.

"I've been through a pretty wild ride for the past seven years, with pigeonholing," says Amber. With this album, I finally had the opportunity to get out of my old production contract."

Now, with the creative control she wants, Amber intends to take her genre of music to different levels and develop more cred-

ibility as an artist and songwriter. For this special I had a conversation with her about her new direction, her career and her future as an artist.

**R&R:** You released your third studio album in August. It's called *Naked*. Why did you give it that title?

**Amber:** This album took me two years to get out. At the end of last year I was released from my contract, and there were a lot of things going on in my life that were negative energy for me in both my private life and my business life. I decided to take my situation into my own hands and stripped all negativity off me. I said, "This album is going to be what I'm really about."

I'm a woman of layers, I am creative. Why should I offer only one side of me when I have so much to show? My being freed and stripped of everything that was bugging me is the reason why we decided to call it *Naked*.

**R&R:** On your albums prior to this one you worked with The Berman Brothers, but you've mentioned before that you felt restricted with them. Who are some of the producers you worked with on this album?

**Amber:** I worked mainly with Wolfram Dettki. He's been in my life for the past 13 years. He has this incredible creativity. We locked onto each other right away. We have been trying for so many years to do something together, but it was never the right time, never the right song, never the right place.

When I had a deal offered by The Berman Brothers, I spoke to Wolfram and said, "I don't really want to do this unless

you are involved." He told me to go ahead and not to waste my moment. So I said, "OK, but I'm going to work so hard that I'm gonna be in a situation one day to kick back and reach for you."

In the meantime, he was growing and co-writing with me. He has one song with me on the first album and more songs on the second. He's my musical soulmate. I wanted to have someone who understood the reflection of my lyrics into the musical interpretation, somebody who is on one line with me. He is the completion of me.

I have one track produced by an outside producer — The Twins, from Sweden. I don't have a problem with dance music in general, just the pigeonholing of dance music. There are so many different levels of dance music out there, including those that do not have any substance and just come and go — one-hit wonders.

**R&R:** Why are some of the more popular dance songs those with no substance?

**Amber:** It's purely formula-driven. But that doesn't scare me. I'm constantly touring. I'm very aware of my talent. If radio doesn't play me, fine, I will still have a following out there. If they do play me, of course I appreciate it — I love it. I'm very underrated. How much more do I have to prove? I have a string of hits, but I have not had as much support as I should have from radio and video stations, considering that I really have a good following out there.

**R&R:** Why hasn't that support been there?

**Amber:** There are a lot of factors. I don't have a major label supporting me

with a million dollars. They simply don't have that money for me. That's where it starts. And we have to be realistic here: This business is about, "Are you 18 or 20 years old? Are you tight and cute? We don't care too much if you can sing, but if you can show everything off on your body and shake it up with perfect choreography, it's marketable." It's what the marketing companies think the people out there want to see.

I believe there is a market out there where people want to relate to something realistic. Not every girl is a size 2; I'm a size 8. Does that mean I'm fat? I'm a normal, healthy woman who has something to say. I'm not dumb; I don't say yes to everything. On my new album there are songs where I'm being controversial. What's the problem with being controversial without giving a bad message?

**R&R:** How has dance music changed since you got into it?

**Amber:** I don't see too much of a change. I'm not driven by what other people do; I'm driven by what I think is right. But I have seen a lack of substance in dance music all along, and that makes it hard for me to take this genre seriously. So I said to myself, "I'm going to be a fore-runner; I'm gonna push the boundaries." I need some other dance artists to come out with some substance. I'm a traditional songwriter. I'm the typical European ABBA songwriter.

**R&R:** Dance music has been a very popular genre overseas. How have your

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## A Master At Work

AN INTERVIEW WITH LOUIE VEGA



MASTERS AT WORK

When you look up the many meanings of the word *master*, the one that fits Masters At Work's "Little Louie" Vega best is: a prevailing person, which means to be victorious or gain mastery. Vega and his partner, Kenny "Dope" Gonzalez, have been making their mark on the dance music scene for over a decade now. Their diverse tastes have allowed them to produce and do remixes for such artists as Janet Jackson, Tito Puente, Bjork, Daft Punk and many more.

Vega first developed an interest in music as a child. "I grew up, like everybody else, on pop music, R&B and the radio," he says. "My mother's younger brother was one of the greatest salsa singers. His name was Hector Lavoe. He was Willie Colon's partner. Colon produced the most amazing Latin music. He'd go to Africa and come back and put African instruments in Latin music. He put everything in his music. He broke a lot of barriers."

Hearing his uncle rehearse songs, listening to the records his older sisters brought home from New York clubs — records he never heard on the radio — and being introduced to break-beats by a friend's older brother led Vega to becoming a DJ. He worked first as a mobile DJ and was influenced by the music he heard other DJs spinning at parties in the South Bronx.

"I'd go to Afrika Baambata jams in the center of the projects," says Vega. "Him, Jazzy Jay, Red Alert, Afrika Islam — the whole crew was there, and they were throwing down. They played all kinds of music: hip-hop, break-beats, punk rock. I was in the middle of hip-hop; the disco, R&B, dance thing; the salsa scene; and the fusion of all those records in clubs like Loft and the Para-

dise Garage. That whole mixture of things led to me becoming what I am today."

In the '80s Vega started making a name for himself on the New York City club scene, which eventually led to him DJ-ing at every big club in the city. "By the end of the '80s I had played in every single club in the city — from the Palladium to Roseland to Studio 54 and Heartthrob," he says. "Then I started making some records."

Eventually, he crossed paths with Kenny Gonzalez, and they formed the production team Masters At Work, which would go against the grain of typical dance records by producing one-of-a-kind tracks. For this special I spoke to Vega about his passion for music, how he and Gonzalez became Masters At Work and how they intend to make dance music better.

**R&R:** When did you and Kenny hook up to form the Masters At Work?

**LV:** At the end of the '80s I had spun at all these clubs in the city. Todd Terry was a good friend of mine. I was real instrumental in his career in the beginning, because I broke a lot of his music to the younger crowd. I was playing stuff like "Can You Party?" "Bango" and "Party People." I was hitting them six to nine months before he released them. He was

blowing up worldwide, but New York was definitely his testing ground.

Kenny was also a friend of Todd's. He worked in a record store in Brooklyn and had this small label called Dope Wax. He'd done this remix where he had sampled Celia Cruz's voice. He put her on the house tip, and that was interesting to me. I called Todd and asked if he knew Kenny. He said, "Yeah, he works at Record Center in Brooklyn."

I wanted to do a remix, so I called Kenny. He couldn't believe it was me, because I was like the man in New York at that time. Kenny and I got together and started showing each other beats.

I was working on an album for Marc Anthony at the time, while he was on Atlantic. I brought Kenny to the studio to lace some records. I showed him how to work on the big boards because I had already been doing it for about five years. We hit it off well, so we started the production company. I had already done over 100 records in the freestyle scene. I needed a change. I felt I had done all I could in that scene.

**R&R:** What made you think that?

**LV:** Because I love house music so much that I felt there was so much more that I could do. I felt I could really expand on house music by making it jazzy, Brazilian, African — whatever.

Continued on Page 42

When Did You First Fall In Love With Hip-Hop?

#3  
BOX OFFICE  
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ON:	WCCH	KOHT
WQHT	WHHH	WWBZ
KMEL	KOBT	KWYL
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# Making Their Markets Dance

TWO KEY PROGRAMMERS CHAMPION DANCE MUSIC

Programming any kind of radio station can be difficult. Managing a staff, developing great air talent, coming up with one-of-a-kind promotions and maintaining ratings are just a few of the things that today's PDs are faced with — not to mention dealing with the corporate structure of some radio organizations. Add in trying to make an

impression in your market while playing music that, by most standards, isn't mainstream, and the job becomes even more difficult. This is exactly what is faced by PDs at Dance stations. For this special, we profile two programmers who keep their markets grooving by exposing listeners to the different types of dance music.

## A Passion For Dance



PHIL MICHAELS

Phil Michaels has always had a tremendous passion for dance music, so signing on WPYM (The Party)/Miami was no problem. He got his start in radio in 1991 at E-Z Communications' WHQT (Hot 105)/Miami, where he moved up in the ranks after Cox Communications acquired the station in '93.

"When Cox acquired us, a PD by the name of Tony Kidd came in from Chicago — he's now the GM at WALR/Atlanta," says Michaels. "Kidd took me under his wing and mentored me. I became his MD

and, eventually, Asst. PD. In '99 they shipped me over to Orlando to sign on WPYO (95.3 Party)."

While in Orlando, Michaels had an opportunity to work with consultant Bill Tanner, whom he considers one of his mentors. Last year, when Cox was signing on a new dance-driven station in South Florida to compete with WPOW (Power 96) and WHYI (Y100), Michaels' background in dance music and knowledge of the South Florida market landed him the job as PD.

He's been on the job for eight months, and I recently talked to him about dance music and his programming philosophies at WPYM, South Florida's Pure Dance Channel.

**R&R:** What were some of the obstacles you faced signing on a Dance station with WPOW and WHYI in your market? What did you do to make your station stand out?

**PM:** If you listen to The Party for 15 minutes, you can kind of tell that we're different from those guys. We're a pure Dance station; that's our brand. We don't try to front; we're not trying to be a hip-hop station or a Pop station. We're just a hip, mass-appeal dance music station. That's our mission. Power is a hip-hop station, Y100 is the Pop station, and we're the dance station. We're very mass-appeal. We play mixes by Shakira, Pink and

Paulina Rubio, but they're dance remixes.

**R&R:** More and more record companies are doing dance remixes of big-name artists like Pink and Shakira. Do you think those particular records are more important for the appeal of the station than some of the more underground dance artists you might play?

**PM:** Well, yeah, we have to be familiar. You're not going to turn on MTV and see a Delirium record or a Mad House record. Those are some of our biggest songs, but MTV doesn't support that kind of music. It's not mass-appeal; it's not pop culture. We need to be mass-appeal, or what we're doing wouldn't work. I don't care where you are, an underground Dance station will not work. We're already a niche, and when you have an underground Dance station, you turn that niche into a smaller niche. We need to get as much cume and as many bodies coming into the store as possible.

**R&R:** You mentioned that MTV will not play videos by some of the more underground dance artists, such as Delirium. Why do you think that is, and what can stations like yours do to change it?

**PM:** It about the record — that's what it comes down to. Getting play on MTV and getting exposure like that helps in getting the record the exposure it needs. That's what brought hip-hop to where it is now. Today, dance music is what hip-hop music was. Hip-hop was more underground, and

then it became mainstream and mass-appeal. Now you have white kids in Ohio trying to rap like Eminem. The power of TV is amazing. These kids want to emulate the artists they see on TV, and then it becomes a culture. Just like hip-hop, dance has its own lifestyle and culture.

**R&R:** Describe the lifestyle and culture of a person who listens to The Party.

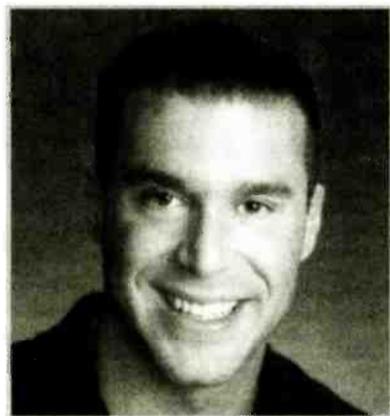
**PM:** This music appeals to everybody. We killed the Classical station to put this one on. I've gotten e-mails from 83-year-old grandmothers who said, "I hated you guys for killing my Classical station, but I love your station. There's something about this music that makes me feel young again."

So, the music appeals to everybody, but, as much as we'd like to get away from it, there are stereotypes about it. The rave culture is younger. You have kids who go to these underground parties and do drugs and things like that, but the older audience is who we're primarily attracting at The Party. Some of them are doctors and lawyers. It's the older audience that makes up a big part of our cume. It's a cool format to them.

I just got an e-mail the other day from a 15-year-old girl saying that she didn't know this music existed before, and that it was amazing. That's what I get a kick out of: bringing these records and putting

Continued on Page 42

## An Alternative For Austin



JAY MICHAELS

It's not often that you hear a station that plays some of the biggest dance and hip-hop records around the clock with a little bit of pop music mixed in. You may hear this mix of music while shaking it up on the dance floor in a club, but on a radio station?

Jay Michaels programs a station like this, KXMG (Mega 93.3)/Austin. He got his radio start as an intern at KHFI/Austin in 1989 and moved from there to KDGE/Dallas, where he did nights and held down the MD position. He went on to program KRBE/Houston, had a brief stint at Universal Records and, eventually, got back into radio, programming KXMG.

Mega 93.3 is a station where one minute you may be bobbing your head to Cam'ron's "Hey Ma" and the next minute it's Puretone's "Addicted to Bass." This unique blend has given radio listeners in Austin an alternative and allowed KXMG to break dance records in a market where dance music wasn't played too often before.

I recently spoke to Michaels about the uniqueness of his station and programming dance music for the listeners in Austin.

**R&R:** You've been at KXMG for a little over four months now. What changes have you made musically since you've been at the station?

**JM:** Basically, when it first came on, it was a very female-focused Dance station. Then it kind of veered off into being a harder Dance station. They hired me to come in to mainstream the station into kind of a pop Dance station for Austin. There are only a handful of hit records in the dance genre. We play those and then fill out the list with pop records, like dance mixes of Pink, Paul Oakenfold's "Starry Eyed Surprise" — which is huge — and the biggest pop hip-hop songs by people like Eve, Nelly and Eminem. Shakira is a huge artist for us, as well as No Doubt.

**R&R:** Do you ever find it a problem playing those different types of music when you have stations in your market like KQBT, which mainly plays hip-hop and R&B, and KHFI, which plays pop records?

**JM:** We're doing this because we have an opportunity to give the audience something they're not getting in current music. We can play the biggest dance and hip-hop and pop on one radio station. Some consider us a Pop station and some consider us a Rhythmic station, but there is

no station in the market where you can hear all this music.

KHFI is a modern AC, and KQBT does an amazing job as more of an Urban kind of a radio station. For us, the dance stuff plays a huge role on the station; it's the core of the station. When you don't have someone else in the market who is playing some of these records, it's a great opportunity.

**R&R:** Is there anything unique you do to image the station?

**JM:** We have Brian Christopher doing the voice work, who did KRBE/Houston. He also does a bunch of other stations. We also have a great British girl out of the U.K. They do very cool productions. It seems to be working, and we're always doing stuff promotionally.

**R&R:** With all the different types of music you play, do you ever have problems scheduling music in Selector and keeping your flow on point?

**JM:** Coming from a CHR background,

Continued on Page 42

# The Evolution Of Dance Music

FROM FREESTYLE TO TRANCE, A LOOK INSIDE DANCE GENRES

BY ROB AGNOLETTI

Although only a few U.S. radio stations play dance these days, its impact on today's music can still be felt. What many people don't realize is that much of what is popular on the airwaves today, from hip-hop to rock to pop, was influenced by the dance hits of yesteryear, and listeners still want to hear that sound. Here's a look back at how it all began: the history, the genres, the artists, the inventors and the way it was produced.

## FREESTYLE

The term freestyle, or Latin dance, was coined in the early 1980s. Some say it refers to a combination of Latin-flavored music with a touch of disco. After the end

**Techno is made possible by computer technology; therefore, it's often considered to be the expression of the interface between machines and human beings.**

of disco in the early '80s, New York radio stations started courtin' that music's Latin and Italian-American fans. At clubs on the East Coast, freestyle music began, and there was no turning back.

Although there were freestyle tracks in 1982 and 1983 that started the trend, it wasn't until 1984 that the genre blew up. Shannon released her famous hits "Let the Music Play" and "Give Me Tonight," which lit up the club scene in New York. Soon after, Latin artists popped up from all over the world. By 1987 freestyle music took hold at New York radio stations, and soon after, stations all over the United States followed suit. From the East Coast to the West Coast, freestyle was a hit.

Such artists as Lisa Lisa & Cult Jam, Stevie E, The Cover Girls, Noel Sa-Fire, Cynthia Exposé, Judy Torres, TKA and others made their way into the freestyle scene. These artists began touring and making appearances everywhere, allowing their fans to meet and greet the stars of this new genre of music.

With the introduction of hip-hop, techno and house in the early '90s, freestyle slowed down a bit and wasn't as prominent on the radio, but it wasn't dead ei-

ther. Toward the end of 1993 freestyle music changed a bit, and a difference between West Coast and East Coast sounds emerged.

The West Coast, particularly the San Francisco Bay Area, began introducing artists who made this distinction apparent. Such Filipino artists as Jocelyn Enriquez, Pinay and Buffy, as well as Latin artists like Angelina, Collage and Lina Santiago, helped shape this new form of freestyle. East Coast artists were still rising, including Lil Suzy, Chris and Alexia Phillips and producers Tony Moran and Adam Marano.

On radio the term "hi-NRG" replaced "freestyle," but, despite a small change in the sound, it was still freestyle, plain and simple. Awesome beats, great lyrics and a recognizably old school sound once again brought this genre to the top in various large radio markets, including Chicago and the Bay Area.

After 1999 freestyle lost its mass appeal due to the rise of various new genres at radio. It's unfortunate that this music doesn't get the airplay it once did, especially since it was such a huge success in its day. Now, old school artists like George Lamond, Shannon and Cynthia have returned, and, with help of brand-new artists such as Rockell, Kathy Phillips and M.G., are doing their best to keep freestyle alive.

## HOUSE

Like freestyle, house boomed during the post-disco dance club era. In the mid-1980s this new form of underground dance music evolved in New York and Chicago. The name "house" came from the Warehouse in Chicago, where the music was invented. Chicago house incorporated a piano loop with vocals, which separated it from New York's house sound.

Many urban DJs, mostly in gay communities, altered disco in order to make it



## DARUDE

unique and less pop-oriented. New York's most famous house DJ was Larry Levan, who mixed at an underground after-hours club called Paradise Garage. Eventually, the New York sound came to be called "garage house" or "deep house." This genre was full of soul and contained gospel-like vocals that poured emotion into the tracks.

The new beat had a mechanical sound, and the bass grooves became deeper. El-

ements of Latin soul, dub reggae, light rap, jazz and synthesizer pop were laid over the original beats. Instrumental music with a



## STEVIE B

strong vocal, usually female, drove the melodies.

House music also gave rise to other subgenres, including hip-house, ambient house and acid house. Among the first American house artists were C&C Music Factory. Their hit "Gonna Make You Sweat (Everybody Dance Now)" blew up the charts and clubs everywhere. As the music's popularity grew, radio stations all over the United States began to feature house DJs spinning records during mix shows.

In the late '90s a new wave of progressive house artists began to evolve, such as Daft Punk and Basement Jaxx. Related styles include euro-dance, tribal house, alternative dance, rave, club/dance, funk, garage techno and garage rave.

## TECHNO

In 1986 Detroit had a music scene built around a futuristic sound created by DJs who played their own music in clubs. The term "techno" has been used for many kinds of electronic music. Techno was originally thought of as an underground genre. Many people think that techno is the same as house music, but there is a difference: House grooves smoothly, while techno kicks furiously.

Techno is hard-edged, driven dance music that uses harder synthesizers and samples. Techno is made possible by computer technology; therefore, it's often considered to be the expression of the interface between machines and human beings. In the beginning techno was designed for a small, specific audience that preferred synthesized, electronic beats and sounds.

The first techno DJs and producers in the '80s were Kevin Saunderson, Juan Atkins and Derrick May, all from Detroit. The first techno artists were the German band Kraftwerk, who didn't go unnoticed in the United States. New technology allowed producers to make music without having a band in the studio. A programmable drum machine, the Roland TR-808, was released in late 1980, and it gave this entire genre of music, including electro, its distinctive sound.

Some other types of techno are hardcore and ambient. In hardcore the beats-

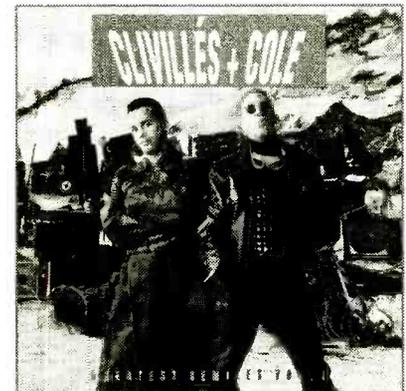
per-minute on the records are increased to extremely rapid, almost undanceable rates. Ambient is somewhat the opposite: The beats are slowed down, and electronic textures are implemented.

Techno songs are often available on 12-inch singles, and the songs themselves are usually long. The records also give the DJ more material to mix with the track in clubs. It's amazing to think that some of the originators of techno are approaching their 40s while the majority of its listeners range from their teens to their early 30s, but it makes sense, considering that that generation grew up with computers.

## TRANCE (ELECTRONICA)

Trance originated in Germany in the early 1990s. Since then it has grown popular in the United States, especially in the last few years. Trance relies on its harmonic structure, using few chords and sounds. It contains a beat that is generated by the repetition of those chords. In addition, minimal rhythmic changes and occasional synthesizer samples help distinguish this from other, similar genres. Trance artists come from around the world.

Jungle originated in London, England in 1989. It evolved between 1990-'92 from the break-beats used in techno, specifically hardcore techno. In 1995 it became



## C+C MUSIC FACTORY

a serious electronica genre. Jungle can be described as fast break-beats with a slower bassline. The speed of the drum varies from 140-170 beats per minute, while the bassline is sometimes half the speed of the drum.

Drum and bass is a variation of jungle. Drum and bass adds a third element, strings. Strings aren't violins; they are continuous electronic sounds that contain some wind instrument. The other difference is that drum and bass doesn't contain melody or harmony. One underground form of drum and bass is dark jungle, or darkside. It uses light strings.

Artists within these genres include BT, Moby, Sasha, Paul Oakenfold, Roni Size Featuring Reprazent and Darude. Not only is this type of dance music considered electronica, it can also be called industrial. Other subgenres include Goa trance, progressive trance and acid techno.

## Dance Diva's New Direction

Continued from Page 38

albums done in different countries?

**Amber:** I've had Gold and Platinum records in Australia and done very well in Canada. I know it's really huge in In-

dia; they asked me to come over. I'm going to Israel this month. We're having problems where you're very big, but nobody's buying your album. Downloading is really big issue. On my website I'm trying to make my fans aware of what

downloading does to an artist. You can't throw the Internet out; you have to make the best of it. I'm trying to get a group of people together to approach the government to see if we can bring some change regarding downloading.

So, overseas I've been doing fairly well, but we have had a lot of bad licensing deals. My last team made some strange, shady licensing deals that we just cut off.

We are in the midst of licensing my work to all kinds of countries worldwide. We just got a deal in Brazil. Of course, I'd like to have a lot of success in Europe, because it's my home place.

**R&R:** Do you feel this is the best album you've ever done?

**Amber:** Yes, and I'm only getting better. I am just starting. This is the beginning of my freedom.

## A Master At Work

Continued from Page 38

**R&R:** Do you think house music lacks a strong artist presence?

**LV:** That's what it's been lacking for years. Chicago came out with a few artists, but it only got to a certain level. It had commercial appeal, but all of a sudden it dropped. There were no real artists. I wanted to develop our sound first and then get the right acts to take it to that level, so we started doing tons of remixes. We were kind of developing ourselves.

We would take a 1951 Tito Puente record and make it into this big house hit. In the beginning we got some of our records played here, like the India records and stuff like that, but we were

getting more attention in other parts of the world. Even today a lot of people don't hear quality house music over here in the U.S. They hear what's on the radio, and it's that cheesy type of house. But there is some real music that comes out of the scene.

**R&R:** What do you think Masters At Work can do to change the state of dance music on the radio?

**LV:** First of all, the music we do has a lot of soul. You don't hear it very much, because it's done on small labels. I feel that a change can happen if we have the right acts and backup from the labels and the whole package. That's what Kenny and I have been focusing on: making albums. We have about eight of them in the works.

It can go to another level then, because you're talking about album projects with acts that are going to be able to go out there and front the records. Our previous album, *Nuyorican Soul*, was a big project for us, but we couldn't even do a show because we had so many stars in it.

**R&R:** You said you are currently working on eight different albums. Who are some of the artists you're working with?

**LV:** My next album is my solo album; it's called *Elements of Life*. Then we have a Latino one coming out, *MAW Latino*, and *MAW Electronic*, where we're doing something more with an electro-clash kind of feel, which is that '80s kind of vibe. We're using a lot more electronic sounds, synthesizers. Then we have a new Masters At Work, a new *Nuyorican Soul* — all those things are in line. For the next *Nuyorican Soul* album I want to talk to

Jill Scott and D'Angelo. We want to combine some of that with some of the heroes in the Latin jazz scene.

**R&R:** Where do you see MAW in 10 years?

**LV:** Man, I hope we just got this whole empire. I mean, it's not only dance music. We make dance, hip-hop and R&B; we do a little bit of everything, but we put our flavor into it. I really want to take it to the next level, but I want it to come naturally, as far as the way we make music.

We want our label to happen in a big way, and we want to get this music out there. We want to develop great acts. We want to take it as high as it can get. The main thing is that we keep making quality music, and that's what I'm pushing for, that we always come out with something that's quality.

## A Passion For Dance

Continued from Page 40

them on our radio station and watching them grow. I know there are not that many stations doing what we do. That what's cool about it.

**R&R:** Do you ever see a point in time when dance music will become more mainstream?

**PM:** Dance music is already mainstream. Look at records that have crossed over like Daniel Bedingfield. We were the first station to play that in this country. I brought that over as an import and started playing it, and it blew up. We do break records. We've been on the air for about eight months now, and we've broken Daniel Bedingfield, Dirty Vegas and Kylie Minogue. Those records have become huge anthems in the Top 40 world, and we've had a big hand in that.

We're No. 3 in the market 18-34. We're beating the legendary CHR heritage station in the market.

**R&R:** Do you see Dance becoming as mainstream as hip-hop?

**PM:** The Dance format can get to the level where hip-hop is today, but it's gonna take time, and it's gonna take other outlets, like other stations in other markets. The mainstream needs to embrace it, like MTV and the other video channels. If you look at my top 10 records, they are all mass-appeal hits. They're mass-appeal records with a dance beat behind them.

There's a bad perception of dance music because of groups like Milli Vanilli, Black Box and Music Factory in the early '90s. People still have the perception that it's fake people or people lip-synching. There are some talented

people out there who are musicians, and this music is an art to them. People need to be more educated about this music. In Europe this music is mainstream; you see it and hear it everywhere. Eventually, I'd love to see that happen here in the States.

**R&R:** Most CHR/Rhythmic stations play hip-hop music, but you guys chose to play strictly dance music. What are the advantages or disadvantages of that?

**PM:** I get upset that we are labeled as a Rhythmic station. In this day and age Rhythmic stations are hip-hop stations, and we don't play any of that product. Not even if they gave me a dance remix of a Nelly record would I be able to play it, because that's not what we are about. There are already three stations playing hip-hop here; we don't want to become the fourth. If anything, our label should be mainstream, because we play main-

stream records like Pink, Paulina Rubio and Kylie Minogue.

It's tough. The labels call us and don't understand what we are about and want me to play these hip-hop records. I tell them to log on to our website and listen for 15 minutes to see what we're about and then call me back. We don't play any hip-hop; that's not what we do.

There are enough stations out there that you can create a perceptive dance chart. It's just a matter of R&R giving us the credibility by saying, "Hey, these guys deserve their own chart." That way the hip-hop labels won't get frustrated that we're not playing their records. There are stations in major markets like Boston, New York, Orlando, San Antonio, San Francisco — Dallas has just signed on. There are enough stations to create a dance chart. Someone just needs to make it happen.

## An Alternative For Austin

Continued from Page 40

I'm using a lot of the same philosophies that one would use to program a CHR. At CHR you can hear Nickelback into Nelly into DJ Sammy into Justin Timberlake. Here you may hear Paul Oakenfold into Nelly into Darude into Eminem into Justin Timberlake.

It's really hot and happening, except there is no rock on the station. That's being covered by KHFI. They and our sister station KROX (101X) are kicking ass with that. I feel like we have a really special place in the market.

**R&R:** You mentioned earlier that there are only so many big dance records out there. Why is that?

**JM:** I'd love to see more dance hits coming out of the major labels. A problem is that a lot of dance artists have no artist development. Most of these artists aren't even artists; they're just DJs, and that's a problem for me. Of course we're going to play DJ Sammy's "Heaven," but it would be amazing if DJ Sammy were a real artist where we could have followup hits and embrace him like CHR does different rock acts. And hip-hop too; those are real artists. Eminem, Nelly — they're not slowing down.

I'm into embracing artists in the dance world. Madonna is huge for us, Kylie Minogue, Cher. I'm all about embracing artists who are actually artists.

It'd be great to see more support, as far as videos and artist development, for dance artists.

**R&R:** So, in order for dance music to be bigger and more mainstream, there have to be more artists attached to it.

**JM:** Yes. And there are a lot of smaller labels that have great music, but I know that a lot of stations, as far as dance music crossing over to mainstream, are not going to play something that's not going to have that big push. It's hard to get a record up and going with no video and no marketing support.

**R&R:** A lot of dance records come from small, independent labels. Do you ever have problems finding new dance music? What resources do you use to find that next big dance artist?

**JM:** We do mix shows here on Friday

and Saturday nights, so our DJs are very tapped into that scene. Plus, I have various websites that I like to go on. There's one that's great in the U.K. that has the top 100 singles over there. It's an amazing website: [www.dotmusic.com](http://www.dotmusic.com). You can listen to the No. 1 record in the U.K. online.

**R&R:** Since you've been at the station, have the ratings changed at all?

**JM:** When I started, I inherited some really low months in Arbitron, because the station had really been in left field. It wasn't playing a lot of hit records. So, we had to pull the station back to the mainstream and increase plays. A lot of the basic radio philosophies were put into play. The last month we saw, our cume had gone up about 30,000 people. That's big for Austin.

October 18, 2002

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/29-10/2/02. (C) 2002, R&R, Inc.



## PHAT MIX SIX

- MOS DEF f/FAITH EVANS Brown Sugar (Extra Sweet) (MCA)
- SNOOP DOGG From The Chuuuch To Da Palace (Doggy Style/Priority/Capitol)
- 50 CENT Wanksta (Track Masters/Columbia)
- BLU CANTRELL Breathe (Arista)
- N.O.R.E. Full Mode (Def Jam/IDJMG)
- JAY-Z f/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)



I'm feeling Benzino's "Rock the Party" (Elektra/EEG). This track does exactly what it says it's gonna do. The snare on Common & Mary J Blige's "Come Close to Me" (MCA) is soooo sexy, and it works well in my mix show. You looking for a Dirty South banger? Check out Dirty's "That's Dirty" (Universal). This is definitely a dirty Dirty South banger. For all my grimey heads, 50 Cent definitely came off on "Wankster" (Shady/Aftermath/Interscope). This song is for the streets, fa sho, but it's catchy! Missy Elliott f/50 Cent's "Work It (Remix)" (Elektra/EEG) is bangin'. The original is bangin', too, but 50 Cent brings that extra something to the table. Missy always knows how to separate herself from the rest.



Dunaway

DJ Kaye Dunaway, WFXE/Columbus, GA



Jeff G

The ladies love Craig David's "What's Your Flava" (Atlantic). Since we started playing this, the phones are ringing like I was Ms. Cleo. On Angie Martinez's "Take You Home" (EastWest/EEG), you could play just the instrumental and have heads shakin'. Angie lyrically laced this up! Play Sean Paul's "Gimme the Light" (VP/Atlantic) just once, and I promise the whole club will "lit up." Bobby Brown is back, boyee! He teamed with Ja Rule, one of music's biggest stars, and made "Thug Lovin'" (Murder Inc./IDJMG). This is a no-brainer. Shit's hot!

Jeff G, KVEG/Las Vegas



I'm feeling The Skillz's "Crew Deep (Remix)" (Rawkus/MCA) with Missy, Pharrell and Clipse. We've been playing this in the clubs and in the mix in VA, and it's getting some cool reaction. Another record that's hot right now is Xzibit's "Multiply (Remix)" (Loud/Columbia) with Busta Rhymes. The original is banging, but with Busta on the remix, it definitely adds to it. It's straight fire from the beat to the lyrics, and Busta rips it, as usual. We've been playing Snoop Dogg's "From the Chuuuch to da Palace" (Doggy Style/Priority/Capitol) in the mix, and I hope it does well for us. The Neptunes are from VA, and you can't go wrong with playing their joints this way. Clipse's "Cot Damn" (Sta: Trak/Arista) is another hot joint we're feeling out here, and be on the lookout for Technition's *Listen Vol. 2 & 3* — coming ya way soon!



DNS

DNS, WCDX/Richmond, VA



DJ Penetrate

Tow Down's "Chicken Fried Steak" (D.I.M.E.) is a great Southern record with Bum B from UGK on the hook — No. 1 phones at the station. Look for this record to break out of Texas and into your market. Snoop Dogg's "From the Chuuuch to da Palace" (Doggy Style/Priority/Capitol) is a no-brainer. Snoop over a Neptunes beat? This record is all over my mix show and is getting the clubs jumpin'. It should be a big record for the station. Who isn't playing Erick Sermon's "React" (J)? If you're not, maybe it's time for you to hang up your headphones!

DJ Penetrate, KPTY/Houston, TX

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# R&R CHR/Rhythmic Top 50

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October 18, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	<b>MISSY ELLIOTT</b> Work It (Gold Mind/Elektra/EEG)	4831	+266	645778	7	77/0
1	2	<b>NELLY F/KELLY ROWLAND</b> Dilemma (Fo' Reel/Universal)	4817	-203	705495	16	56/0
2	3	<b>CAM'RON</b> Hey Ma (Roc-A-Fella/IDJMG)	4616	-35	692225	13	74/0
4	4	<b>EVE F/ALICIA KEYS</b> Gangsta Lovin' (Ruff Ryders/Interscope)	4052	-465	585387	16	77/0
9	5	<b>EMINEM</b> Lose Yourself (Shady/Interscope)	3234	+546	428984	4	72/0
5	6	<b>LUDACRIS</b> Move Bitch (Def Jam South/IDJMG)	2993	-157	468920	21	67/1
12	7	<b>ASHANTI</b> Baby (Murder Inc./IDJMG)	2829	+305	384273	18	71/1
7	8	<b>FABOLOUS F/P. DIDDY &amp; JAGGED..</b> Trade It All (Part II) (Epic)	2768	-121	415364	14	68/0
6	9	<b>N.O.R.E.</b> Nothin' (Def Jam/IDJMG)	2731	-327	374606	21	72/0
14	10	<b>LL COOL J</b> Luv U Better (Def Jam/IDJMG)	2699	+263	419471	8	67/2
10	11	<b>BIG TYMERS</b> Oh Yeah (Cash Money/Universal)	2571	-32	294347	10	72/0
8	12	<b>EMINEM</b> Cleanin' Out My Closet (Shady/Aftermath/Interscope)	2322	-519	349130	17	67/0
18	13	<b>SEAN PAUL</b> Gimme The Light (VP/Atlantic)	2262	+338	439894	6	61/6
17	14	<b>NIVEA</b> Don't Mess With My Man (Jive)	2227	+149	288261	13	57/1
11	15	<b>P. DIDDY F/GINUWINE</b> I Need A Girl (Part II) (Bad Boy/Arista)	2227	-317	302062	21	76/0
13	16	<b>ANGIE MARTINEZ</b> If I Could Go (EastWest/EEG)	2210	-228	337809	21	52/0
25	17	<b>JENNIFER LOPEZ</b> Jenny From The Block (Epic)	2209	+834	296707	2	61/7
15	18	<b>NAPPY ROOTS</b> Po' Folks (Atlantic)	2059	-98	225807	18	59/1
16	19	<b>STYLES</b> Goodtimes (Interscope)	1947	-158	256177	15	64/0
21	20	<b>CLIPSE</b> When The Last Time... (Star Trak/Arista)	1811	+161	339925	6	65/2
23	21	<b>JUSTIN TIMBERLAKE</b> Like I Love You (Jive)	1418	-48	185676	8	43/0
28	22	<b>ISYSS</b> Single For The Rest Of My Life (Arista)	1415	+202	114784	8	51/4
22	23	<b>IRV GOTTI</b> Down 4 U (Murder Inc./IDJMG)	1302	-233	170198	20	70/0
32	24	<b>TLC</b> Girl Talk (Arista)	1254	+292	135990	3	68/5
27	25	<b>KELLY ROWLAND</b> Stole (Columbia)	1245	+1	121305	5	61/1
24	26	<b>3LW</b> I Do (Wanna Get Close To You) (Epic)	1187	-209	125537	15	40/0
26	27	<b>CHRISTINA AGUILERA</b> Dirrty (RCA)	1175	-87	110531	6	42/0
31	28	<b>FAT JOE F/GINUWINE</b> Crush Tonight (Terror Squad/Atlantic)	1060	+91	170391	3	56/4
38	29	<b>WC</b> The Streets (Def Jam/IDJMG)	979	+152	176249	5	35/3
35	30	<b>AALIYAH</b> I Care 4 U (BlackGround)	976	+51	214416	11	6/0
37	31	<b>SMILEZ AND SOUTHSTAR</b> Tell Me (ARTISTdirect)	949	+97	63784	4	49/0
39	32	<b>ERICK SERMON F/REDMAN</b> React (J)	948	+144	228355	4	45/1
33	33	<b>BENZINO</b> Rock The Party (Elektra/EEG)	944	+1	113280	6	47/1
Debut	34	<b>JAY-Z F/BEYONCE</b> '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	941	+826	263498	1	3/1
36	35	<b>B2K</b> Why I Love You (Epic)	895	+37	85790	5	50/0
45	36	<b>AMANDA PEREZ</b> Angel (Powerhowse/Mad Chemistry)	861	+157	77847	3	34/6
29	37	<b>MS. JADE</b> Ching, Ching (Beatclub/Interscope)	826	-375	90893	10	58/0
42	38	<b>MARIO</b> Braid My Hair (J)	825	+101	135372	3	48/3
30	39	<b>TRICK DADDY</b> In Da Wind (Slip 'N Slide/Atlantic)	795	-181	77497	19	40/0
40	40	<b>XZIBIT</b> Multiply (Loud/Columbia)	783	+1	144428	7	39/3
46	41	<b>MUSIQ</b> Dontchange (Def Soul/IDJMG)	763	+63	108862	8	23/0
34	42	<b>DANIEL BEDINGFIELD</b> Gotta Get Thru This (Island/IDJMG)	758	-172	105189	16	30/0
41	43	<b>YING YANG TWINS</b> By Myself (Koch)	732	-5	86255	6	24/1
43	44	<b>PASTOR TROY</b> Are We Cuttin' (Universal)	648	-67	100452	9	37/0
44	45	<b>GINUWINE</b> Stingy (Epic)	619	-92	84985	17	27/1
Debut	46	<b>FIELD MOB</b> Sick Of Being Lonely (MCA)	555	+40	39932	1	24/2
Debut	47	<b>NELLY</b> Air Force Ones (Fo' Reel/Universal)	538	+90	55990	1	2/0
Debut	48	<b>CRAIG DAVID</b> What's Your Flava? (Wildstar/Atlantic)	507	+176	62480	1	33/8
49	49	<b>FLOETRY</b> Floetic (DreamWorks)	503	-47	30543	4	37/1
Debut	50	<b>MADONNA</b> Die Another Day (Maverick/WB)	502	+143	92495	1	16/1

## Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
<b>BABY F/P. DIDDY</b> Do That... (Cash Money/Universal)	49
<b>BUSTA RHYMES</b> Make It Clap (J)	29
<b>FABOLOUS</b> This Is My Party (Elektra/EEG)	12
<b>PETEY PABLO</b> Blow Your Whistle (Jive)	10
<b>CRAIG DAVID</b> What's Your Flava? (Wildstar/Atlantic)	8
<b>EVE</b> Satisfaction (Ruff Ryders/Interscope)	8
<b>JENNIFER LOPEZ</b> Jenny From The Block (Epic)	7
<b>SEAN PAUL</b> Gimme The Light (VP/Atlantic)	6
<b>AMANDA PEREZ</b> Angel (Powerhowse/Mad Chemistry)	6
<b>MARIAH CAREY</b> Through The Rain (Monarc/IDJMG)	6
<b>TALIB KWELI F/BILAL</b> Waitin' For The DJ (Rawkus/MCA)	6
<b>SHAGGY</b> Strength Of A Woman (MCA)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>JENNIFER LOPEZ</b> Jenny From The Block (Epic)	+834
<b>JAY-Z F/BEYONCE</b> '03 Bonnie... (Roc-A-Fella/IDJMG)	+826
<b>EMINEM</b> Lose Yourself (Shady/Interscope)	+546
<b>SEAN PAUL</b> Gimme The Light (VP/Atlantic)	+338
<b>ASHANTI</b> Baby (Murder Inc./IDJMG)	+305
<b>TLC</b> Girl Talk (Arista)	+292
<b>MISSY ELLIOTT</b> Work It (Gold Mind/Elektra/EEG)	+266
<b>LL COOL J</b> Luv U Better (Def Jam/IDJMG)	+263
<b>JA RULE</b> Thug Lovin' (Murder Inc./IDJMG)	+229
<b>ISYSS</b> Single For The Rest Of My Life (Arista)	+202

## New & Active

- AMERIE** Talkin' To Me (Rise/Columbia)  
Total Plays: 453, Total Stations: 35, Adds: 4
- JURASSIC 5** What's Golden? (Interscope)  
Total Plays: 400, Total Stations: 29, Adds: 1
- FABOLOUS** This Is My Party (Elektra/EEG)  
Total Plays: 357, Total Stations: 40, Adds: 12
- OOBIE F/LIL' JON...** Nothin's Free (TVT)  
Total Plays: 324, Total Stations: 22, Adds: 2
- SNOOP DOGG** From Tha Chuuch... (No Limit/Priority)  
Total Plays: 316, Total Stations: 29, Adds: 5
- JAHEIM** Fabulous (Divine Mill/WB)  
Total Plays: 307, Total Stations: 25, Adds: 3
- ERYKAH BADU F/COMMON** Love... (Magic Johnson/MCA)  
Total Plays: 291, Total Stations: 15, Adds: 5
- DRU HILL** I Should Be... (Def Soul/IDJMG)  
Total Plays: 286, Total Stations: 28, Adds: 2
- DISTURBING THA PEACE** Growing... (Def Jam South/IDJMG)  
Total Plays: 270, Total Stations: 22, Adds: 1
- LIL' JON & THE EASTSIDE BOYZ** I Don't Give A @#\$% (TVT)  
Total Plays: 235, Total Stations: 11, Adds: 0

Songs ranked by total plays

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
www.radioandrecords.com.

81 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/6-10/12. 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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# JAY-Z

## THE NEW SMASH HIT "03 BONNIE & CLYDE" FEATURING BEYONCÉ

Crossover Monitor: 29\* +1090 #1 Greatest Gainer!

R&B Monitor: 28\* +1035 #1 Greatest Gainer!

R&R Rhythm: D **34** +826 #2 Most Increased!

R&R Urban: D **47** +425 #1 Most Increased!

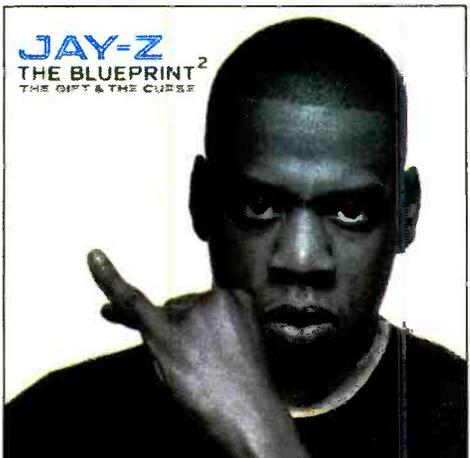
Already On: **Hot 97, WJMN, WJMH**

In Rotation:

**KPWR KBXX WPOW KUBE  
KZZP WXYV WLLD and more!**

Not even a CD pro out yet!

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**GOING FOR ADDS  
THIS WEEK!  
10/14 - 10/15**

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**PARENTAL  
ADVISORY**  
EXPLICIT CONTENT

EDITED  
VERSION ALSO  
AVAILABLE.

## ON THE RECORD

### This Week's Hottest Music Picks

#### Mary K

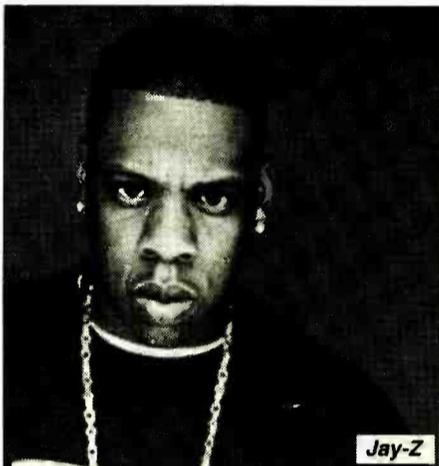
MD, WBHJ/Birmingham

Tela's "Incredible" (Rap-A-Lot): The Dirty South does it again! Top five in callout and No. 1 in requests for four weeks straight.

#### Mark Medina

PD, KZZP/Phoenix

Jay-Z featuring Beyonce's "'03 Bonnie & Clyde" (Roc-A-Fella/IDJMG): This will be big. Great hook and great star power.



Jay-Z

Santana featuring Michelle Branch's "Game of Love" (Arista): What an amazing song.

Craig David's "What's Your Flava?" (Atlantic): It's nice to have an uptempo male record, and Craig is a superstar.

#### Kevin Akitake

MD, KXME/Honolulu

Shaggy's "Strength of a Woman" (MCA): Shaggy performed this song live at our summer kickoff concert and set it off. The crowd went apeshit for this song.

Jay-Z featuring Beyonce's "'03 Bonnie & Clyde": Hot joint! It follows in the footsteps of Dilemma.

Craig David's "What's Your Flava?": This record sounds blazin' on the air. Big sound.

#### Mark Adams

PD, KXJM/Portland, OR

Jay-Z featuring Beyonce's "'03 Bonnie & Clyde": Tight. Two important artists for our format; we're already on it.

Angie Martinez featuring Kelis' "Take U Home"

(EastWest/EEG): This is blowin' up in the mix. Strong second single. Lovin' Angie.

Eve's "Satisfaction" (Ruff Ryders/Interscope): Love Dre's production. It's already bangin' in the mix.

Fabolous' "This Is My Party" (Elektra/EEG): Fab's sound consistently works for us. Good party record.

Madonna's "Die Another Day" (Maverick/Warner Bros.): This is a little left of center for us, but a killer track.

Craig David featuring Sting's "Rise and Fall" (Atlantic): From Craig's upcoming CD. Totally insane record. Love it.

#### David Simpson

MD, WZLX/Hartford

Wayne Wonder's "No Letting Go" (Independent): A smash!

50 Cent's "Wankster" (Aftermath/Interscope): No. 1 phones!

Benzino's "Rock the Party" (Elektra/EEG): This is huge in mix show.

Toshamakia's "Be Yourself" (Independent): A Bridgeport, CT artist — lots of local love for this.

#### Greg Williams

PD, K06S/Wichita

Jay-Z featuring Beyonce's "'03 Bonnie & Clyde": This is the shit!

Ja Rule featuring Bobby Brown's "Thug Lovin'" (Murder Inc./IDJMG): Ja Rule makes this.

Trick Daddy's "Thug Holiday" (Slip-N-Slide/Atlantic): A top five record for the format.

702's "Star" (Motown/Universal): This is a smash!

#### John E. Kage

MD, KQKS/Denver

Jay-Z featuring Beyonce's "'03 Bonnie & Clyde": This record really has a unique feel while, at the same time, retaining the signature Jay-Z sound that has worked so many times in the past. The hook is strong and done both male and female. This one sounds like a winner to me.

Paul Oakenfold featuring Shifty Shellshock's "Starry Eyed Surprise" (Maverick/Reprise): If you know KQKS, then you know we don't touch dance records with a 10-foot pole, but this is different. Crazy Town's Shifty brings instant familiarity from the song "Butterfly," and this song has definite hip-hop sensibilities. We put it in callout on a hunch and have seen it come back in the top eight three out of four weeks. "Starry Eyed Surprise" is a smash!

Nivea's "Don't Mess With My Man" (Jive): I think it's important to say, "I was wrong," as many times as we all love to say, "I told you so." So, to every person I told that this record wouldn't make it: I was wrong. It's No. 3 phones after one weekend, and I can't believe how obvious this record sounds after hearing it on the air. I'm a believer now.

#### Preston Lowe

MD, KQBT/Austin

Fat Joe featuring Ginuwine's "Crush Tonight" (Terror Squad/Atlantic): This one should crush the charts.

Jennifer Lopez's "Jenny From the Block" (Epic): Yet another hit for J. Lo.

TLC's "Girl Talk" (Arista): This is not a sympathy pick for the listeners or me; this is a true hot record.

#### Phil Becker

PD, WJFX/Ft. Wayne, IN

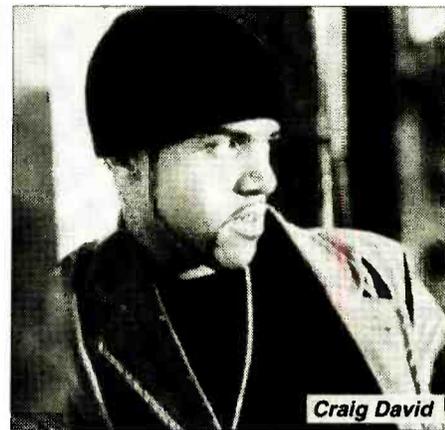
Craig David's "What's Your Flava?": Craig has proven that he can bring it hit after hit, and the ladies love him. Do it for the ladies, do it for the English, and do it for the love of God!

Amanda Perez's "Angel" (Powerhouse/Mad Chemistry): We are three months into this song, and it's still No. 1 phones.

TLC's "Girl Talk": Penis references in songs equal hits.



Busta Rhymes



#### Tony Tecate

Asst. PD, KFSN/Sacramento

Angie Martinez featuring Kelis' "Take You Home": I think Angie's learned how to make a hit. The hook is banging, and I can't wait to put it on the air.

Baby featuring P. Diddy's "Do That" (Cash Money/Universal): Cash Money and Bad Boy hook up on this, and it's ridiculous! One of my favorites.

Craig David's "What's Your Flava?": A little on the pop side, but it will definitely balance out my station. A no-brainer.

Christina Milian's "Spending Time" (Def Soul/IDJMG): Are people deaf? This song is a hit! Play that shit!

#### Jay Michaels

PD, KXMG/Austin

Kreo's "Burn for You" (Strictly Rhythm): This is one of the biggest reaction dance records I've seen in a long time. Bona fide hit — if it were on a major label it would be a mainstream smash.

Thicke's "When I Get You Alone" (NuAmerica/Interscope): Great early reaction; it's quirky enough, like the Oakenfold.

Busta Rhymes' "Make It Clap" (J): Great hook. This one will be big.

#### Diamond Dave

MD, KBTU/Monterey

Baby featuring P. Diddy's "Do That...": Wow! Still flingin' it from the South!

Craig David's "What's Your Flava?": All he knows is great music.

LL Cool J 10 (Def Jam/IDMG): It's on fire. Where was this CD five years ago?

Scavenjazz's "Your Girl" (SP Entertainment): West Coast undacova — I love this track!

# ANGIE MARTINEZ TAKE YOU HOME FEATURING KELIS

THE NEXT SINGLE AND VIDEO FROM HER NEW ALBUM  
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**IMPACTS THIS WEEK**

**ALREADY BLAZING AT:  
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# EVE-EVOLUTION

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## EVE

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NOW!**

## "SATISFACTION"

Produced by Dr. Dre and Mike Elizondo

**EARLY ADDS AT:**

WWKX/Providence	KBMB/Sacramento
KBBT/San Antonio	WJNH/Baton Rouge
WQSL/Greenville	KNDA/Corpus Christi
KWYL/Reno	KWNZ/Reno
KWIN/Stockton	KHTN/Modesto
KBTU/Monterey	KXMG/Austin
WPKF/Poughkeepsie	

**EARLY AIRPLAY AT:**

KMEL/San Francisco	KKFR/Phoenix
WJMN/Boston	KXJM/Portland
KOHT/Tucson	WWBZ/Charleston
WKPO/Madison	KKXX/Bakersfield
KCAQ/Oxnard	WMBX/West Palm Beach



[www.ruffryders.com/eve](http://www.ruffryders.com/eve)

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**KASHON POWELL**

kpowell@radioandrecords.com

## Keep In Touch

### □ E-mail addresses for the Urban radio community

In this ever-changing business, it's sometimes hard to keep up with everyone. This week we present the e-mail addresses of many people in the Urban radio community to encourage you to communicate and keep in touch.

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**WGZB/Louisville**

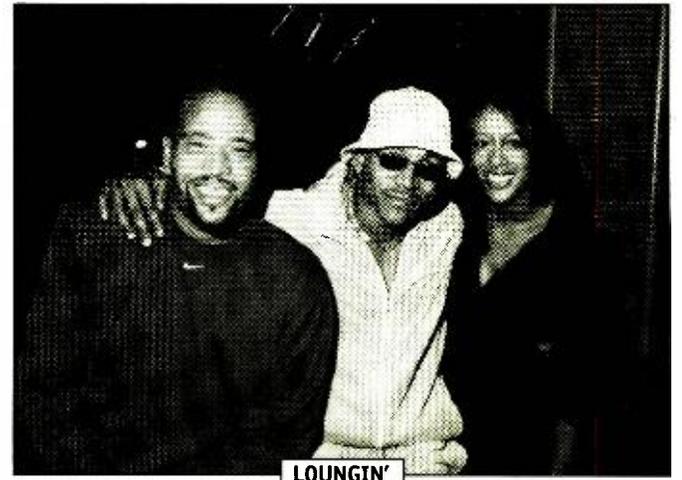
PD: Mark Gunn  
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MD: Gerald Harrison  
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**WHRK/Memphis**

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LOUNGIN'

Doug Banks and DeDe McGuire of *The Doug Banks Morning Show* recently hung out with LL Cool J. Seen here are (l-r) Banks, LL Cool J and McGuire.

**WKKV/Milwaukee**

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**WBLS/New York**

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**WOWI/Norfolk**

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**WKYS/Washington**

PD: Darryl Huckaby  
dhuckaby@radio-one.com  
MD: P-Stew  
pstewart@radio-one.com

"This is a great ballad! Females will really feel this record!!!"  
- Robert Scorpio PD KKBT/Los Angeles

Impacting  
10/21

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WHUR/Washington DC  
KRRQ/Lafayette

WEMX/Baton Rouge  
WKKV/Milwaukee  
KMJJ/Shreveport  
WIZF/Cincinnati  
KKBT/Los Angeles  
WFXE/Columbus  
WDXR/Rochester

Just to name a few...

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# R&R Urban Top 50

Powered By



October 18, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LL COOL J Luv U Better (Def Jam/IDJMG)	3331	+204	557634	10	68/0
1	2	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3109	-105	465474	14	11/0
4	3	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	2956	+290	448755	6	67/0
3	4	GINUWINE Stingy (Epic)	2656	-125	401871	17	63/0
6	5	MUSIQ Dontchange (Def Soul/IDJMG)	2503	+165	453939	11	64/0
7	6	AALIYAH I Care 4 U (BlackGround)	2259	+30	435037	16	8/0
5	7	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2198	-339	298568	14	63/0
8	8	ASHANTI Baby (Murder Inc./IDJMG)	2178	+14	326813	18	62/0
9	9	NAPPY ROOTS Po' Folks (Atlantic)	2033	-74	300353	18	63/1
13	10	SEAN PAUL Gimme The Light (VP/Atlantic)	1901	+300	328807	7	17/0
12	11	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1841	+91	243087	9	54/0
14	12	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	1838	+238	272181	10	60/2
10	13	LUDACRIS Move Bitch (Def Jam South/IDJMG)	1722	-366	240657	23	55/0
15	14	MARIO Braid My Hair (J)	1624	+124	256137	5	64/1
11	15	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1550	-228	212321	13	56/0
18	16	CLIPSE When The Last Time... (Star Trak/Arista)	1521	+113	208294	7	56/0
17	17	B2K Why I Love You (Epic)	1484	+24	236700	7	62/0
19	18	BIG TYMERS Oh Yeah (Cash Money/Universal)	1351	-18	169644	10	55/1
16	19	N.O.R.E. Nothin' (Def Jam/IDJMG)	1351	-132	185345	19	65/0
20	20	STYLES Goodtimes (Interscope)	1219	-121	191916	16	51/0
24	21	FLOETRY Floetic (DreamWorks)	1163	+3	176260	9	56/0
21	22	WYCLEF JEAN Two Wrongs (Columbia)	1068	-249	188630	19	52/0
26	23	YING YANG TWINS By Myself (Koch)	1023	-13	113577	8	44/0
22	24	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1023	-236	163489	11	35/0
23	25	TANK One Man (BlackGround)	990	-195	169389	14	46/0
32	26	ERICK SERMON F/REDMAN React (J)	980	+288	137565	3	58/2
29	27	SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	908	+45	120949	5	51/0
39	28	TLC Girl Talk (Arista)	896	+326	115597	2	61/0
27	29	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	881	-141	115474	18	47/0
25	30	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	870	-181	145416	20	50/0
35	31	JAHEIM Fabulous (Divine Mill/WB)	861	+217	149980	3	52/0
31	32	INDIA.ARIE Little Things (Motown)	739	+13	109855	5	44/0
28	33	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	711	-181	74375	18	55/0
37	34	KELLY ROWLAND Stole (Columbia)	697	+78	99403	4	49/1
42	35	NELLY Air Force Ones (Fo' Reel/Universal)	690	+171	125286	2	1/0
33	36	MS. JADE Ching, Ching (Beatclub/Interscope)	670	-14	64959	6	41/0
45	37	AMERIE Talkin' To Me (Rise/Columbia)	663	+179	96695	2	43/0
30	38	FAITH EVANS Burnin' Up (Bad Boy/Arista)	649	-126	105174	14	29/0
34	39	PASTOR TROY Are We Cuttin' (Universal)	636	-27	74479	8	31/0
48	40	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	601	+149	70612	2	55/1
38	41	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	587	-17	98421	13	30/0
40	42	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	586	+28	48964	9	35/1
47	43	FIELD MOB Sick Of Being Lonely (MCA)	557	+99	42906	2	23/1
43	44	BENZINO Rock The Party (Elektra/EEG)	552	+42	72191	2	31/1
41	45	HEATHER HEADLEY He Is (RCA)	541	+17	62409	4	40/0
46	46	DISTURBING THA PEACE Growing Pains (Def Jam South/IDJMG)	522	+38	67809	3	31/0
Debut	47	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	513	+425	97493	1	1/0
44	48	DEBORAH COX Up & Down (In & Out) (J)	480	-19	68982	2	41/2
Debut	49	DRU HILL I Should Be... (Def Soul/IDJMG)	474	+212	70590	1	51/3
49	50	BLACKSTREET F/MYSTIKAL Wizzy Wow (DreamWorks)	448	+11	40742	3	38/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BUSTA RHYMES Make It Clap (J)	53
EMINEM Lose Yourself (Shady/Interscope)	40
BABY F/P. DIDDY Do That... (Cash Money/Universal)	40
JENNIFER LOPEZ Jenny From The Block (Epic)	39
PETEY PABLO Blow Your Whistle (Jive)	35
VIVIAN GREEN Emotional Rollercoaster (Columbia)	29
MARIAH CAREY Through The Rain (Monarc/IDJMG)	27
YOUNGBLOODZ Cadillac Pimpin' (Arista)	19
SNOOP DOGG From Tha Chuuch... (No Limit/Priority)	12
TOO SHORT Quit Hatin' Pt. 1 (Short/Jive)	5
SWIZZ BEATZ Bigger Business (DreamWorks)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+425
TLC Girl Talk (Arista)	+326
SEAN PAUL Gimme The Light (VP/Atlantic)	+300
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+290
ERICK SERMON F/REDMAN React (J)	+288
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+238
JAHEIM Fabulous (Divine Mill/WB)	+217
DRU HILL I Should Be... (Def Soul/IDJMG)	+212
LL COOL J Luv U Better (Def Jam/IDJMG)	+204
AMERIE Talkin' To Me (Rise/Columbia)	+179

## New & Active

XZIBIT Multiply (Loud/Columbia) Total Plays: 361, Total Stations: 30, Adds: 0
MOS DEF F/FAITH EVANS Brown Sugar (Extra Sweet) (MCA) Total Plays: 343, Total Stations: 31, Adds: 1
OOBIE F/LIL' JON... Nothin's Free (TVT) Total Plays: 335, Total Stations: 19, Adds: 0
GERALD LEVERT Funny (Elektra/EEG) Total Plays: 320, Total Stations: 26, Adds: 2
3RD STOREE Get With Me (Def Soul/IDJMG) Total Plays: 295, Total Stations: 35, Adds: 1
JENNIFER LOPEZ Jenny From The Block (Epic) Total Plays: 286, Total Stations: 39, Adds: 39
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect) Total Plays: 248, Total Stations: 35, Adds: 2
PETEY PABLO Blow Your Whistle (Jive) Total Plays: 235, Total Stations: 35, Adds: 35
SNOOP DOGG From Tha Chuuch... (No Limit/Priority) Total Plays: 233, Total Stations: 12, Adds: 12
TWEET Smoking Cigarettes (Gold Mind/Elektra/EEG) Total Plays: 225, Total Stations: 20, Adds: 3

Songs ranked by total plays

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
www.radioandrecords.com.

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/6-10/12. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002. R&R, Inc.

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## ON THE RECORD

With **Rob Neal**,  
PD, WJZD/Biloxi-Gulfport, MS



I'm curious to see how well our listeners embrace the new TLC song "Girl Talk." I'm wondering if they will have genuine admiration for the song or simply show their respect for the tragic passing of Lisa "Left Eye" Lopes. It's typical TLC, but I think knowing that you won't see Left Eye on the tour subconsciously makes you like the tune more than you actually might. But I do like the audacity in the song. • The new Dru Hill ("I Should Be...") is pretty good. A nice ballad with a strong harmony and romantic lyrics — the women should love it. • Fabolous comes with something new with "This Is My Party." I'm wondering how well his fans will adjust to this new sound. I don't know if his album is completely filled with songs of this sort, but it's nonetheless different from what's on *Ghetto Fabulous*. • The collaboration of Erick Sermon and Redman is gaining momentum. "React" is doing just that. Floetry's "Floetic" is a nice something different that our listeners seem to enjoy. And Sean Paul's "Gimme the Light" has blown up and taken control.

It's two for two! The mainstream and the Adult format both welcome two new acts to their respective charts this week. At Urban AC, Nelly debuts at No. 28\* with "Dilemma" (Fo' Reel/Universal), featuring Kelly Rowland, while Jaheim's "Fabulous" (Divine Mill/Warner Bros.) enters at No. 30\* ... Nelly also manages to come in third on the Most Increased list with a +81. Gerald Levert's "Funny" (Elektra/EEG) comes in second with a +83, and Aaliyah's "I Care 4 U" (BlackGround) tops both of them with a +86 ... Stepping over to the Urban side, we see Jay-Z featuring Beyonce debut on the chart at No. 47\* with "Bonnie & Clyde" (Roc-A-Fella/IDJMG), while Dru Hill's "I Should Be..." (Def Soul/IDJMG) comes in at No. 49\* ... A +425 makes Jay-Z the artist gettin' the Most Increased love this week. TLC's "Girl Talk" (Arista) gets about a hundred fewer added plays (99, to be exact) with a +326, and just below them is Sean Paul with +300 for "Gimme the Light" (VP/Atlantic). Speaking of TLC, they also make the biggest chart move, skipping 11 slots to yield new stats of 39-28\* ... Fat Joe's "Crush Tonight" (Terror Squad/Atlantic) and Amerie's "Talkin' to Me" (Rise/Columbia) tie for second place at Urban as both rise eight positions ... DreamWorks has something new for ya: Floetry! This duo is tight and gives hip-hop a neo-soul tinge with R&B sprinkles. Their "Floetic" is at 1,163 plays this week and rises from 24-21\*.

## Urban ON THE RADIO

— Tanya O'Quinn/Asst. Editor

# FUNDAMENTALLY phat

ARTIST: Vivian Green  
LABEL: Columbia

By TANYA O'QUINN / ASSISTANT EDITOR

What a great time to be writing about the ups and downs of being in love — because I'm not! That means I can give an objective view of the cul-de-sacs, one-way streets and dark alleys that love can lead you down and analyze the speed bumps and potholes your heart, as the vehicle of love, can experience and be damaged by. The cul-de-sac is the relationship that is not nurturing, it becomes stagnant; the one-way street is the relationship where you're in love, and your mate is elsewhere; and the dark alley is the relationship that is based on lies, for you know not what truly exists in your romantic situation. Columbia's newest singer-songwriter, Vivian Green, focuses on such emotional trauma on her debut single, "Emotional Rollercoaster," from the forthcoming album *A Love Story*. This tender ballad, which sails on a melody that seems to be vocally guided, marries insight with hindsight, pride with passion, and purpose with passivity.

At age 5, Green did her first musical performance at a church talent show. Three years later piano lessons became part of her musical repertoire. Songwriting developed in this young musical spirit at the age of 11, and by 13 she was in a quintet called Younique. "We performed some of my early material," she recalls. "We were not very good, but we had fun." Obviously, the fun transcended into aspiration, as Green began to pursue music seriously by sending out demos and writing for other artists.

It was singing, however, that filled most of her time. Wherever there was an audience, Green performed. Wedding receptions, banquets — whatever the occasion — Vivian Green headlined. "The bandleaders couldn't believe that, at 18, I knew 'Bye, Bye Black Bird,' 'Ipanema,' 'Misty,' 'All of Me' and 'Moonance,'" reveals the talented vocalist. "I knew all the popular standards, and I love to sing that stuff." Performing as a background singer for Jill Scott got her the attention required for *Love Story* to be



Vivian Green

told. While Green was on tour in Amsterdam with Scott, her manager called and told her to come home, record executives wanted to meet her. They met, terms were agreed upon, and Columbia is now the recording home of the young lady whose mom used to sing to her all the time, even making up a song containing the names of the books of the Bible.

"The album actually is a love story," explains Green. "I wear my heart on my sleeve." Though the album is love-themed, simple it is not. As the emotion itself can be quite profound, delving into the deep, dark and muddy waters of one's own spirit, so does the album. (Wow! I need therapy). It focuses on failed relationships, self-love and love found. "Emotional Rollercoaster" is a ride well worth taking. Green's vocals are strong yet tender, controlled yet free-flowing. While expressing gentle, sincere lyrics of love and pain, Green's voice tends to guide the melody as a maestro would an orchestra. This autobiographical admission of emotional heartache exudes the appearance of an emotionally embattled lovelorn artist, gazing out into a smoke-filled room and melodically and passionately releasing intense pain while caressing the mike stand as the dim lights of the room allow only for shadowy figures to serve as the band. Yeah, it's that hypnotic.

## Urban AC Reporters

Stations and their adds listed alphabetically by market

<b>WALR/Atlanta, GA *</b> DM: Trefia Charmont PD: Ron Davis No Adds	<b>WVAZ/Chicago, IL *</b> PD: Elroy Smith APD: Armando Rivera MD: GINUWINE "Strong"	<b>WWMX/Detroit, MI *</b> PD: Janet G. APD: Onell Stevens MD: Sheila Little MARIAN CAREY "Rain" VIVIAN GREEN "Emotional"	<b>WKXI/Jackson, MS *</b> PD/MD: Stan Branson 6 MICHELLE WILLIAMS "You're" MARIAN CAREY "Rain" VIVIAN GREEN "Emotional"	<b>WRBV/Macon, GA</b> PD/MD: Lisa Charles VIVIAN GREEN "Emotional"	<b>WYBC/New Haven, CT *</b> DM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc-P No Adds	<b>WDAS/Philadelphia, PA *</b> Sls. Mgr./PD: Joe Tamburro MD: Joann Gamble 6 LATTIMORE & MOORE "Loveable"	<b>KMJM/St. Louis, MO *</b> DM/PD: Chuck Atkins No Adds
<b>WWIN/Baltimore, MD *</b> VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher AALIYAH "Care"	<b>WZAK/Cleveland, OH *</b> PD: Kim Johnson LATTIMORE & MOORE "Loveable"	<b>WUKS/Fayetteville, NC *</b> PD: Rod Cruise APD: Garrett Davis MD: Calvin Pee 5 HEATHER HEADLEY "He"	<b>WSOL/Jacksonville, FL *</b> APD/MD: K.J. No Adds	<b>KJMS/Memphis, TN *</b> DM/PD: Nate Bell APD/MD: Eileen Collier 13 BRIAN MCKNIGHT "Let" VIVIAN GREEN "Emotional"	<b>WYLD/New Orleans, LA *</b> DM: Carla Boatner PD/APD/MD: Aaron "A.J." Apple INDIARIE "Lime"	<b>WFXC/Raleigh-Durham, NC *</b> DM/PD: Cy Young APD/MD: Joel Berry No Adds	<b>WLWH/Savannah, GA</b> PD: Gary Young 3 MARIAN CAREY "Rain" 3 VIVIAN GREEN "Emotional"
<b>KQXL/Baton Rouge, LA *</b> DM: James Alexander PD/MD: Mya Vernon VIVIAN GREEN "Emotional"	<b>WLXC/Columbia, SC *</b> Int. PD: Doug Williams MD: Tre Taylor MARIAN CAREY "Rain" DEBORAH COX "Down" VIVIAN GREEN "Emotional"	<b>WFLM/Ft. Pierce, FL *</b> PD/MD: Michael James 13 SYLEENA JOHNSON "Tonight" 3 MARIAN CAREY "Rain"	<b>KMLJ/Kansas City, MO *</b> PD: Greg Love MD: Trey Michaels 6 VIVIAN GREEN "Emotional"	<b>WHQT/Miami, FL *</b> PD: Derrick Brown APD/MD: Karen Vaughn 28 ERYKAH RADU "COMMON "Life" 14 LEWIS & LARRIELUX "Come" BRIAN MCKNIGHT "Let"	<b>WRKS/New York, NY *</b> PD: Tony Beasley MD: Julie Gustines No Adds	<b>WKSJ/Richmond, VA *</b> MD: Clavia Lawrence 1 ANGIE STONE "Woman" 1 BOYZ II MEN/ EVANS "Real"	<b>WHUR/Washington, DC *</b> PD/MD: David A. Dickinson 6 VIVIAN GREEN "Emotional" 2 MARIAN CAREY "Rain"
<b>WBHK/Birmingham, AL *</b> PD: Jay Dixon MD: Darryl Johnson No Adds	<b>WAGH/Columbus, GA</b> PD: Rasheeda MD: Ed Lewis KENNY G "MCKNIGHT "All" VICTOR FIELDS "Love"	<b>WQMG/Greensboro, NC *</b> PD: Alvin Stowe No Adds	<b>KNEK/Lafayette, LA *</b> DM: James Alexander PD/MD: John Kinnel VIVIAN GREEN "Emotional"	<b>WJMR/Milwaukee-Racine, WI *</b> PD/MD: Lauri Jones 4 VIVIAN GREEN "Emotional"	<b>WSVY/Norfolk, VA *</b> PD/MD: Michael Muzzone No Adds	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 1 VIVIAN GREEN "Emotional" MARIAN CAREY "Rain"	<b>WMMJ/Washington, DC *</b> PD: Kathy Brown MD: Mike Chase 3 VIVIAN GREEN "Emotional"
<b>WMGL/Charleston, SC *</b> PD: Terry Base APD/MD: Belinda Parker MARIAN CAREY "Rain" VIVIAN GREEN "Emotional"	<b>KRNB/Dallas-Ft. Worth, TX *</b> DM/PD: Sam Weaver MD: Rudy V 1 HEATHER HEADLEY "He"	<b>KMJQ/Houston-Galveston, TX *</b> PD: Carl Conner MD: Sam Chiles VIVIAN GREEN "Emotional"	<b>KOKY/Little Rock, AR *</b> PD: Mark Dyan MD: Jamal Quarles MARIAN CAREY "Rain" VIVIAN GREEN "Emotional"	<b>WMCS/Milwaukee, WI</b> DM: Steve Scott PD/MD: Tyrone Jackson 5 MICHELLE WILLIAMS "You're" MARIAN CAREY "Rain"	<b>WVCL/Norfolk, VA *</b> DM: Don London PD/MD: DC 9 WYCLEF JEAN "Wrong" 6 HEATHER HEADLEY "He"	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 1 VIVIAN GREEN "Emotional" MARIAN CAREY "Rain"	
<b>WBAV/Charlotte, NC *</b> PD/MD: Terri Avery 11 VIVIAN GREEN "Emotional"	<b>WDMK/Detroit, MI *</b> VP/Prog.: Lance Patton DM/PD: Monica Starr APD: Benita "Lady B" Gray MD: Sunny Anderson VIVIAN GREEN "Emotional"	<b>WTLC/Indianapolis, IN *</b> DM/PD: Brian Wallace MD: Garth Adams VIVIAN GREEN "Emotional"	<b>KHHT/Los Angeles, CA *</b> PD: Michelle Santososso 26 MARIAN CAREY "Rain"	<b>WDLT/Mobile, AL *</b> PD: Steve Crumbley MD: Kathy Barlow No Adds	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 1 VIVIAN GREEN "Emotional" MARIAN CAREY "Rain"	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 1 VIVIAN GREEN "Emotional" MARIAN CAREY "Rain"	
<b>WLOV/Chattanooga, TN *</b> PD/MD: Jimmy Rush 1 MARIAN CAREY "Rain" VIVIAN GREEN "Emotional"	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 1 VIVIAN GREEN "Emotional" MARIAN CAREY "Rain"	<b>KJLH/Los Angeles, CA *</b> PD/MD: Andrea Russell No Adds	<b>WDDK/Nashville, TN *</b> PD/MD: D.C. 1 JAH'EM "Fabulous"	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 1 VIVIAN GREEN "Emotional" MARIAN CAREY "Rain"	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 1 VIVIAN GREEN "Emotional" MARIAN CAREY "Rain"	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 1 VIVIAN GREEN "Emotional" MARIAN CAREY "Rain"	

\*Monitored Reporters

48 Total Reporters

44 Total Monitored

4 Total Indicator



# R&R Urban AC Top 30

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October 18, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	RUFF ENDZ Someone To Love You (Epic)	999	-41	143562	31	36/0
2	2	GERALD LEVERT Funny (Elektra/EEG)	934	+83	123362	12	39/0
4	3	MUSIQ Dontchange (Def Soul/IDJMG)	808	+78	123886	8	40/0
3	4	JAHEIM Anything (Divine Mill/WB)	736	+4	108385	44	33/0
6	5	LUTHER VANDROSS I'd Rather (J)	685	+20	110596	39	39/0
7	6	ANGIE STONE More Than A Woman (J)	665	+32	72495	8	38/1
5	7	MUSIQ Halfcrazy (Def Soul/IDJMG)	634	-93	129283	30	42/0
8	8	DONELL JONES You Know That I Love You (Untouchables/Arista)	540	-32	89498	30	33/0
10	9	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	535	-6	76558	9	36/1
11	10	MAXWELL Lifetime (Columbia)	533	+6	92273	67	33/0
9	11	JOE What If A Woman (Jive)	510	-60	91786	32	34/0
14	12	INDIA.ARIE Little Things (Motown)	479	+34	67257	7	37/2
12	13	MARY MARY In The Morning (Columbia)	437	-46	58191	21	32/0
16	14	AALIYAH I Care 4 U (BlackGround)	434	+86	99530	5	11/1
13	15	KEITH SWEAT One On One (Elektra/EEG)	411	-52	42174	15	30/0
15	16	TANK One Man (BlackGround)	410	+7	51832	7	25/0
17	17	HEATHER HEADLEY He Is (RCA)	405	+62	68445	3	32/4
19	18	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	380	+76	67448	5	18/1
18	19	GLENN JONES I Wonder Why (Peak)	341	+33	29830	6	25/0
21	20	DAVE HOLLISTER Baby Do Those Things (Motown)	275	+5	33275	5	23/0
23	21	BRIAN MCKNIGHT Let Me Love You (Motown)	267	+54	37497	2	29/3
20	22	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	264	-13	24535	16	28/0
22	23	DEBORAH COX Up & Down (In & Out) (J)	227	+2	27181	3	23/1
24	24	WYCLEF JEAN Two Wrongs (Columbia)	200	-8	25764	10	15/1
27	25	AL JARREAU Secrets Of Love (GRP/VMG)	192	+23	15756	4	17/0
25	26	KELLY PRICE Someday (Def Soul/IDJMG)	191	-12	10563	4	14/0
26	27	THEO Get Your Groove On (TWP Productions)	186	+8	6090	5	11/0
Debut	28	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	178	+81	51612	1	2/0
28	29	STREETWIZE Rock The Boat (Shanachie)	156	-11	27804	10	16/0
Debut	30	JAHEIM Fabulous (Divine Mill/WB)	144	+42	11417	1	18/1

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/6-10/12. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## New & Active

### GINUWINE Stingy (Epic)

Total Plays: 128, Total Stations: 5, Adds: 1

### RUFF ENDZ Will You Be Mine (Epic)

Total Plays: 102, Total Stations: 11, Adds: 0

### JEFF MAJORS Somebody Bigger (Music One)

Total Plays: 102, Total Stations: 8, Adds: 0

### DRU HILL I Should Be... (Def Soul/IDJMG)

Total Plays: 85, Total Stations: 17, Adds: 0

### KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)

Total Plays: 75, Total Stations: 17, Adds: 2

### MARIAH CAREY Through The Rain (MonarC/IDJMG)

Total Plays: 55, Total Stations: 12, Adds: 11

### KAREN CLARK-SHEARD Be Sure (Elektra/EEG)

Total Plays: 50, Total Stations: 4, Adds: 0

### VIVIAN GREEN Emotional Rollercoaster (Columbia)

Total Plays: 46, Total Stations: 22, Adds: 19

### MICHELLE WILLIAMS Heart To Yours (Music World/Columbia)

Total Plays: 41, Total Stations: 5, Adds: 1

### NARAE Truly Yours (Independent)

Total Plays: 33, Total Stations: 4, Adds: 0

## Most Added

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ARTIST TITLE LABEL(S)	ADDS
VIVIAN GREEN Emotional Rollercoaster (Columbia)	19
MARIAH CAREY Through The Rain (MonarC/IDJMG)	11
HEATHER HEADLEY He Is (RCA)	4
BRIAN MCKNIGHT Let Me Love You (Motown)	3
INDIA.ARIE Little Things (Motown)	2
KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AALIYAH I Care 4 U (BlackGround)	+86
GERALD LEVERT Funny (Elektra/EEG)	+83
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+81
DRU HILL I Should Be... (Def Soul/IDJMG)	+80
MUSIQ Dontchange (Def Soul/IDJMG)	+78
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+76
MONICA All Eyes On Me (J)	+75
MICHAEL JACKSON Butterflies (Epic)	+73
HEATHER HEADLEY He Is (RCA)	+62
KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	+56

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	400
GERALD LEVERT Made To Love Ya (EastWest/EEG)	352
YOLANDA ADAMS The Battle Is The Lords (Verity)	324
ANGIE STONE Wish I Didn't Miss You (J)	268
MICHAEL JACKSON Butterflies (Epic)	239
MAXWELL This Woman's Work (Columbia)	233
GINUWINE Differences (Epic)	229
ASHANTI Foolish (Murder Inc./IDJMG)	228
JILL SCOTT The Way (Hidden Beach/Epic)	223
ANGIE STONE Brotha (J)	212
DONNIE MCCLURKIN We Fall Down (Verity)	205
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	202

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
www.radioandrecords.com.

Songs ranked by total plays

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LON HELTON

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## The King Of Classic Country

□ All-gold KKNQ is Oklahoma City's Country leader

There's only one city in the USA where a Classic Country outlet beats its mainstream Country competition. That market is Oklahoma City, and the station is KKNQ. And KKNQ's Classic Country format isn't besting just one mainstream FM Country competitor — it's whipping *three* of 'em.

Like the music it plays, KKNQ is rich in tradition. First and foremost, KKNQ owner Tyler Broadcasting patriarch Ralph Tyler owned the market's legendary Country outlet, KEBC ("Keep Everybody Country"), in the '70s and '80s. (KEBC was sold to Clear Channel, which flipped it to Alternative in July 1996 after 28 years as a Country outlet.) KKNQ PD **Kevin Christopher** says the Tylers' involvement in KKNQ has been invaluable.

"Ralph Tyler has been instrumental in helping structure the sound of KKNQ," he explains. "The Tyler family's knowledge of this market and knowing what doing good radio is all about have been key to KKNQ's success." Tyler's sons, Tony and Ty, are co-owners and heavily involved in the day-to-day operations of KKNQ. They also own Talk KTLR-AM and Spanish-language KTUZ-FM in Oklahoma City.

Beyond that, Christopher says KKNQ's triumphs have resulted from two other principal factors: "There's a tremendous hunger for this music from people in this market; it really is unbelievable. It's also exciting to know that what we do is not some



Kevin Christopher

cookie-cutter format. We created our own identity and brand and have been original with it. One of the most important factors in doing that is the people we have on the air."

### The Staff's The Thing

Christopher, who handles the 9am-noon airshift, says he's the rookie of the bunch: KKNQ is his first foray into Country. He was with Tyler Broadcasting's stations in Ada, OK and was PD of KKNQ — a move-in from Ada — when it flipped from AC to Classic Country in the spring of 1998.

As for his staff, it could easily be argued that KKNQ has, talent for talent, the most Country-knowledgeable airstaff in the nation. KKNQ was built with personalities synonymous with O.K.C. Country radio and country music. Morning personality Lynn Waggoner programmed and was on the air at KEBC and did afternoons at crosstown KXXY in the late '80s and mid-'90s. His partner, Bill Thomas, has been in the market for more than 20 years.

Olen Wells does noon-3pm and is the Production Director; he's been in the market for more than 30 years, including stints on KEBC and KXXY

before coming to KKNQ. Afternoon driver Joe McIntosh has 30-plus years in O.K.C. radio, including terms at KEBC and KXXY, and evening personality James Ayers is another former KEBC personality who has more than 20 years in the market.

"These guys give the music and the station credibility," says Christopher. "We couldn't have this kind of success with some 18-year-old kid on the air. Listeners feel like this is KEBC from 30 years ago; it's like looking back in time for them." KKNQ is live and local seven days a week, except overnights, which are automated with wall-to-wall music.

The weekends are also home to a pair of specialty shows hosted by Jay Shankle, who, Christopher says, has been in the market forever. From 6pm-midnight Saturday Shankle hosts *Jukebox Saturday Night*. "He digs back deeper in the gold than we do during the week," Christopher says. "He also takes requests and has thematic shows."

Shankle returns at 7am Sunday for *The Sunday Morning Gospel Show*, a mix of country and Southern gospel music. Following that is Oklahoma legend Red Steagall's *Cowboy Corner*, an hour of cowboy poetry and music.

### Ratings & Revenue

According to Arbitron numbers published by R&R, KKNQ has been Oklahoma City's top Country outlet in the last five Arbitron sweeps. In the spring '02 book the station ranked fourth 12+ with a 6.5. Clear Channel's KXXY was seventh with a 5.7, and Country sister KTST was ninth with a 5.4. Citadel's KQBL, launched in mid-April, had a .5 in the spring book. KKNQ was No. 3 35-64, No. 9 25-54 and No. 10 18-49 this spring.

Christopher says that KKNQ draws listeners from a variety of O.K.C. radio stations. "We take the top end of KXXY's listeners, who are disenfranchised by today's country music," he explains. "The news, information and community service on the local level that we're able to offer with our five-person news department — something you don't see too often in Country radio these days —

## KKNQ's Top 10

Below are KKNQ/Oklahoma City's 10 top-testing songs.

1. **PATSY CLINE** Crazy
2. **DAVID FRIZZELL & SHELLY WEST** You're The Reason...
3. **RONNIE MILSAP** Smokey Mountain Rain
4. **ALABAMA** Mountain Music
5. **CHARLIE RICH** The Most Beautiful Girl
6. **JOHNNY LEE** Looking For Love
7. **ANNE MURRAY** Danny's Song
8. **CONWAY TWITTY** Hello Darlin'
9. **PATSY CLINE** I Fall To Pieces
10. **WAYLON JENNINGS & WILLIE NELSON** Luckenbach, Texas

helps us take some listeners from the News/Talk station here as well."

As you might expect at a station delivering 35+ demos, sales has been a challenge. "We've only been on the air four years, and we're doing OK," says Christopher. "It's been tough changing some advertisers' minds about the demo. But there's a changing perception about people over 35 today, especially at the upper range.

"Those are the people who have the money. Look at the leading edge of today's baby boomers: Their kids are gone, and they have as much spendable income as ever. Radio is heading that way in advertising range, and I think we will ultimately benefit from it, although we may be a bit ahead of the curve right now."



### Music Is King

The heart and soul of KKNQ is, of course, the music. The library has 700-800 songs at any given time, with a certain portion always being platoon in and out. "The core is from the '70s and '80s, with occasional trips to the '90s, '50s and '60s," Christopher says. "Our core artists are George Strait, George Jones, Merle Haggard, Conway Twitty and Patsy Cline."

He adds that the newest music on the air is from 1998 and early '99, but that wasn't always the case. "When we first signed on, we played currents," he admits. "At first, we didn't want to be pigeonholed. We wanted to have an out in case we wanted to become a mainstream Country player. But we found out in a hurry that there was a huge passion for the music, so we decided to dive in head-first and play nothing but classic country."

KKNQ's normal hour contains about 14 songs: three or four cuts from the '90s, five or six from the '80s and three or four from the '70s. Rounding out the hour are "a handful from the

'50s and '60s," according to Christopher, who adds, "There are lots of songs from the early eras you have to be careful with because of the sound quality. People here love Hank Williams Sr., but the fidelity of much of the music makes it tough to play."

As for separating songs from different eras, Christopher says, "We use sweepers to do that. We have rules to set up the hours as we're looking for a particular sound and how a song feels with the song next to it, but we move a lot of music around after it's scheduled."

Contributing to KKNQ's musical feel are lots of songs from folks with Oklahoma roots, both national stars and regional acts who are huge there but who have perhaps had only a modicum of success on the national stage.

KKNQ's 10 top-testing songs are listed elsewhere on this page, but among the interesting elements of its playlist are the 15 or 20 old pop songs that test well with the Classic Country audience. Coming in at No. 11 in the music tests is Roy Orbison's "Oh, Pretty Woman." Also testing very high are Elvis Presley's "Suspicious Minds" and "Don't Be Cruel," Pure Prairie League's "Amie," Linda Ronstadt's "Love Is a Rose" and Brenda Lee's "I'm Sorry."

KKNQ's slogans, liners and positioners center around its music position. The primary slogan is "King Country, 93.3, Oklahoma's Country station." Positioners and liners also include "This is the music that made country great — Oklahoma's No. 1 choice for country," "Country's all-time greatest stars play here," "Country's all-time greatest songs," "The legends play here" and "We brought the legends back to Oklahoma City."

### The Viability Of Classic Country

The amazing — and continued — success of KKNQ leads to two questions: Is Classic Country a viable format, and why hasn't it been able to gain traction in a number of the markets where it's been tried?

"I wouldn't presume to have the answer to why it hasn't been a success everywhere it's been tried," Christopher says. "But I do know that

Continued on Page 60

## KKNQ Sample Hour

Here's a recent 2pm hour of programming on Tyler Broadcasting's KKNQ/Oklahoma City.

**KENNY ROGERS** Daytime Friends

**CHARLEY PRIDE** Kaw-Liga

**CHARLEY MCCLAIN** Who's Cheatin' Who

**MICKEY GILLEY** You Don't Know Me

**BROOKS & DUNN** That Ain't No Way To Go

**CHARLIE DANIELS BAND** The Devil Went Down To Georgia

**RICKY VAN SHELTON** Statue Of A Fool

**OAK RIDGE BOYS** Elvira

**MARK CHESNUTT** I Just Wanted You To Know

**REBA MCENTIRE** Little Rock

**WAYLON JENNINGS** Just To Satisfy You

**CLINT BLACK** Burn One Down For Me

**BOBBY BARE** Detroit City

**JOHN ANDERSON** Straight Tequila Night

**GEORGE JONES** The King Is Gone





ANGELA KING

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## The Grand Ole Opry's Growing Pains

□ GM Pete Fisher works to find the middle ground between yesterday and today

**G**rand Ole Opry GM Pete Fisher is having some success growing the Opry's audience and brand, but in doing so he's had to weather many storms in his three-year tenure at the legendary organization. While he says that some of the disputes have been difficult, he notes, "We're heading in the right direction."

That direction includes a set renovation in conjunction with the Opry's 75th anniversary in 2001, an increased commitment to incorporating more of today's hitmakers into the show and efforts to expand the show's television and radio audience. Fisher continues to ruffle feathers with these adjustments; he most recently came under fire in local newspapers for not giving legendary artists their due.

Fisher says that is an unfair accusation. "The *Tennessean* recently had a story about how certain legends were fuming about changes at the Opry," he says. "A statement was attributed to me that I would work as hard as possible until no gray-hairs were onstage or in the audience. I flat-out disagree with that philosophy. Our lineups show a balanced mix."

In fact, Fisher says he's trying to serve many constituencies. "We have three cultures co-existing in one place," he explains. "I feel like we're doing a good job of achieving a balance with the heritage values of the Opry. The majority of programming time is dedicated to the legends, and at the same time we are doing a good job of offering the audience today's hitmakers and exposing new artists."

### The Voice Of Miss Minnie

Fisher believes that the controversies and newspaper debates about the changes he has made are unavoidable, but he has no doubts about the direction in which the organization is moving. "Things that don't change die," he says. "It's absolutely necessary that the Opry continue to evolve to stay relevant. It certainly has been a challenge, but it has almost brought us greater resolve to pursue the course we are pursuing."

"We are trying to broaden the Opry's audience. In addition to being a very entertaining show, at the same time we're staying true to what the Opry's about. We're seeing positive



Pete Fisher

attendance growth and improvement in our television ratings. Those are the things you look to to gauge your success."

Fisher maintains that he isn't the first to face these battles. "It seems like the 'too pop, too country' debate has been present through the last 40 or 50 years of the Opry's history," he says. "I know the challenges have been difficult for previous Opry managers, and I feel that as well, but we stay focused on our core programming philosophy."

At times that can be personally difficult. "You become a close friend of so many of the artists who perform on the Opry," Fisher says. "But at the same time you find yourself making decisions that reflect the direction in which the Opry needs to go. That doesn't always include the artists you've gotten to know and respect."

**"There are so many artists here who have supported the Opry for 30, 40 or 50 years. I want to make sure the changes we make ensure that such 30-year commitments have not been in vain."**

"It's difficult. There are so many artists here who have supported the Opry for 30, 40 or 50 years. I want to make sure the changes we make ensure that such 30-year commitments have not been in vain."

"My office is surrounded by photos of legendary artists like Bill Monroe and Minnie Pearl. I sometimes feel like I can hear them. They tell you, 'Don't forget about us,' but also,

'Make sure the lights don't go out on your shift.' It's our job on the Opry to find the middle ground."

### Expansion Opportunities

Fisher expects to complete radio syndication negotiations within the next two months and have syndication underway on a few hundred stations within the next year. The Opry show is currently broadcast in its entirety on WSM-AM/Nashville and in part on its FM sister. It has also secured a deal with Sirius Satellite Radio.

"Satellite radio is in its infancy, but, at the same time, it's important to be on the cutting edge of new technology," Fisher says. "The Opry's founding fathers used new technology to bring it to the largest audience possible; we will utilize current technology to bring this country music show to the world."

The show is also streamed via the Internet on two sites, [www.wsmonline.com](http://www.wsmonline.com) and [www.opry.com](http://www.opry.com). And Fisher is excited about the Opry's new television broadcast partner, CMT. "One quality move we've made is moving the show from TNN to CMT," he says.

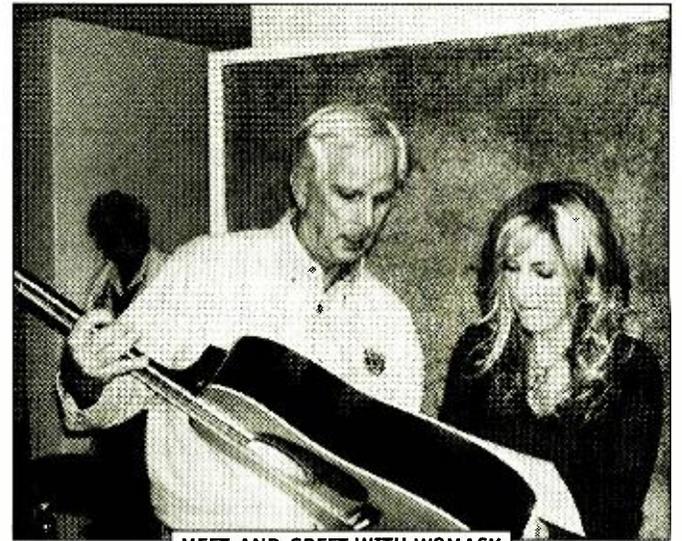
"It put the Opry squarely in front of the country music target consumer. The participation of country hitmakers of today has never been higher. It's proven to be a good move."

In the coming year the number of Opry shows is going up: Instead of 12 Tuesday-night shows, there will be more than 30. "That's another indication of success," Fisher says. "We're adding shows."

### If You Build It, They Will Come

In fact, Fisher has made several adjustments to the Opry to better accommodate the format's current hitmakers. "We focused early on changing the Opry from the inside out," he says. "You have to look at the performance environment. We focused early on evolving the Opry performance environment to suit the needs of today's artists."

Along with technological improvements, Fisher believes the overall aesthetic quality of the Opry is luring more contemporary stars. "We made up-



MEET-AND-GREET WITH WOMACK

MCA recording artist Lee Ann Womack (r) stopped by WHKR/Melbourne for a meet-and-greet with listeners. Seen here getting an autograph is WHKR PD Ted Turner.

grades to the production to appeal to today's consumer, who has higher expectations for entertainment," he says.

"We unveiled a new set in May 2001 to launch the Opry's 75th-anniversary celebration. It was the first change in the scenery in 22 years. But, in doing that, we were building upon tradition. We approached it in a way that didn't deviate from the signature Opry barn, but built upon it. The barn changes color and has real-time projections in the center."

**"Things that don't change die. It's absolutely necessary that the Opry continue to evolve to stay relevant."**

At the center of the changes for Fisher, however, is the knowledge that he needs to keep the artists happy. "We recognize that we need to deliver value to artists in country music to compete with the Saturday-night paycheck they make on the road," he says. "We recognize that our bread is buttered with the artists. We ultimately need to serve their needs in order to have value to the consumer."

Fisher believes that this year has served as a breakout year for the Opry in terms of luring more of today's artists to the stage. He says, "The statement for 2002 for the Opry was that the superstars of country music came out and came out in a big way, including Brooks & Dunn, The Dixie Chicks, Willie Nelson and Dolly Parton. We also want to applaud our Opry members, some of whom are here every weekend."

"And we get great support from Martina McBride, Vince Gill and Diamond Rio. Across the board, the participation of artists at the Grand Ole Opry is very strong. At the same time,

we consider it a week-to-week challenge. We are talking about Friday and Saturday nights."

### Drawn To The Roots

Fisher admits that he was late in developing a love of country music. "I was born in Maine, but I don't say that too loud around the Opry," he says. He transferred from his school in Baltimore to Middle Tennessee State University in 1985 strictly because he liked the name of the degree: Recording Industry Management. "Just by the name of the program alone, I thought, 'That's what I want to do,'" he says.

"My naive plan was to finish my degree and move to Los Angeles. My perception of country music at the time was colored by *Hee Haw*. But when I came here and truly discovered what country music was about, I found myself intrigued by its history and drawn to the roots of the music."

After spending some time as Director/Creative Services at WarnerSongs and managing a joint publishing operation between Warner/Reprise Records and Warner/Chappell Music, Fisher went into artist management, working with artists like Paul Brandt and Christian artist Carolyn Arends. He was lured to the Opry in 1999, after meeting Gaylord Entertainment's Steve Buchanan, who was recently appointed Sr. VP/Media & Entertainment for the company.

Fisher says, "After several months of looking at the assets of the Opry and the brand recognition, I saw there was tremendous potential to help the Opry become a central brand for country music. I have not regretted the decision one bit. I find myself, 17 years after moving here, doing a job I never thought I would do and loving it more than I ever imagined."

### TALK BACK TO R&R!

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

Call me at 615-244-8822 or e-mail:

aking@radioandrecords.com

# R&R Country Top 50

October 18, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ AODS
1	1	KEITH URBAN Somebody Like You (Capitol)	17867	+32	6277	-22	17	150/0
2	2	DIAMOND RIO Beautiful Mess (Arista)	15922	-488	5726	-205	27	149/0
4	3	MARTINA MCBRIDE Where Would You Be (RCA)	13443	-180	4940	-30	25	149/0
7	4	ALAN JACKSON Work In Progress (Arista)	13421	+625	4925	+207	18	149/0
3	5	JOE NICHOLS The Impossible (Universal South)	13073	-1537	4663	-520	31	150/0
6	6	PHIL VASSAR American Child (Arista)	12835	-32	4577	+46	26	148/0
9	7	DIXIE CHICKS Landslide (Monument)	12621	+1340	4291	+449	8	150/0
8	8	MONTGOMERY GENTRY My Town (Columbia)	12457	+643	4344	+139	20	150/0
10	9	RASCAL FLATTS These Days (Lyric Street)	11489	+731	4100	+258	18	150/0
12	10	GEORGE STRAIT She'll Leave You With A Smile (MCA)	10983	+956	3704	+289	8	150/0
11	11	TOBY KEITH Who's Your Daddy? (DreamWorks)	10601	+352	3732	+121	12	149/0
14	12	TIM MCGRAW Red Ragtop (Curb)	9838	+564	3347	+235	6	142/3
21	13	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	9700	+4234	3193	+1443	2	143/16
13	14	FAITH HILL Cry (Warner Bros.)	9610	-230	3337	-145	10	148/0
15	15	REBECCA LYNN HOWARD Forgive (MCA)	9008	+118	3336	+68	23	147/1
20	16	EMERSON DRIVE Fall Into Me (DreamWorks)	6791	+754	2446	+195	15	139/1
17	17	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	6709	+318	2592	+127	14	142/1
18	18	BROOKS & DUNN Every River (Arista/RLG)	6556	+179	2312	+113	7	141/7
22	19	TERRI CLARK I Just Wanna Be Mad (Mercury)	6263	+906	2194	+338	9	131/2
19	20	TAMMY COCHRAN Life Happened (Epic)	6191	+23	2400	+65	20	142/3
24	21	KENNY CHESNEY A Lot Of Things Different (BNA)	5593	+994	1997	+304	7	134/7
23	22	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	4771	+164	1857	+74	13	132/3
25	23	BRAD PAISLEY I Wish You'd Stay (Arista)	4382	+467	1698	+170	9	121/4
26	24	LONESTAR Unusually Unusual (BNA)	4211	+296	1562	+152	8	117/5
27	25	AARON LINES You Can't Hide Beautiful (RCA)	3988	+205	1363	+83	10	117/8
28	26	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	3676	-16	1456	+4	13	114/1
31	27	MARK WILLS Nineteen Somethin' (Mercury)	3614	+1221	1312	+428	4	109/16
29	28	KELLIE COFFEY At The End Of The Day (BNA)	3264	+154	1230	+34	11	113/5
30	29	TRICK PONY On A Mission (H2E/WB)	2938	+135	1142	+26	7	101/2
Breaker	30	GARY ALLAN Man To Man (MCA)	2475	+415	939	+137	4	104/20
35	31	STEVE HOLY I'm Not Breakin' (Curb)	2426	+459	939	+170	7	95/4
32	32	STEVE AZAR Waitin' On Joe (Mercury)	2314	+88	955	+45	12	101/1
Breaker	33	JENNIFER HANSON Beautiful Goodbye (Capitol)	2034	+143	805	+46	10	92/5
37	34	TRACE ADKINS Chrome (Capitol)	1871	+312	774	+116	4	81/7
38	35	TANYA TUCKER A Memory Like... (Tuckertime/Capitol)	1442	+90	473	+57	6	48/8
39	36	ANDY GRIGGS Practice Life (RCA)	1307	-13	537	-14	5	82/10
40	37	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	1080	-4	418	+14	6	48/0
47	38	DARRYL WORLEY Family Tree (DreamWorks)	1045	+411	391	+154	2	52/8
43	39	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	1037	+143	333	+39	4	31/2
42	40	ANTHONY SMITH John J. Blanchard (Mercury)	1030	+91	374	+12	3	43/4
41	41	RADNEY FOSTER Everyday Angel (Dualtone)	1004	+39	333	+24	5	32/2
49	42	RODNEY ATKINS My Old Man (Curb)	675	+88	316	+46	4	53/8
46	43	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	654	-37	198	+7	2	31/10
48	44	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	586	-46	239	0	3	43/7
50	45	JOSH TURNER She'll Go On You (MCA)	563	-16	267	-16	3	47/0
45	46	KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)	549	-151	269	-24	3	6/0
—	47	KELLY CLARKSON A Moment Like This (RCA)	517	+22	126	+58	2	3/0
—	48	HOMETOWN NEWS Wheels (VFR)	507	-26	252	-18	3	36/1
—	49	HOLLY LAMAR These Are The Days (Universal South)	502	+15	199	-15	3	32/0
Debut	50	BRAD MARTIN Rub Me The Right Way (Epic)	456	+194	218	+97	1	36/7

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LEE ANN WOMACK Forever Everyday (MCA)	36
GARY ALLAN Man To Man (MCA)	20
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	16
MARK WILLS Nineteen Somethin' (Mercury)	16
CHALEE TENNISON Lonesome Road (DreamWorks)	15
ANDY GRIGGS Practice Life (RCA)	10
TOMMY SHANE STEINER What We're Gonna... (RCA)	10
MARK CHESNUTT I Want My Baby Back (Columbia)	9
AARON LINES You Can't Hide Beautiful (RCA)	8
RODNEY ATKINS My Old Man (Curb)	8
DARRYL WORLEY Family Tree (DreamWorks)	8
TANYA TUCKER A Memory Like... (Tuckertime/Capitol)	8

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+4234
DIXIE CHICKS Landslide (Monument)	+1340
MARK WILLS Nineteen Somethin' (Mercury)	+1221
KENNY CHESNEY A Lot Of Things Different (BNA)	+994
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+956
TERRI CLARK I Just Wanna Be Mad (Mercury)	+906
EMERSON DRIVE Fall Into Me (DreamWorks)	+754
RASCAL FLATTS These Days (Lyric Street)	+731
MONTGOMERY GENTRY My Town (Columbia)	+643
ALAN JACKSON Work In Progress (Arista)	+625

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+1443
DIXIE CHICKS Landslide (Monument)	+449
MARK WILLS Nineteen Somethin' (Mercury)	+428
TERRI CLARK I Just Wanna Be Mad (Mercury)	+338
KENNY CHESNEY A Lot Of Things Different (BNA)	+304
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+289
RASCAL FLATTS These Days (Lyric Street)	+258
TIM MCGRAW Red Ragtop (Curb)	+235
ALAN JACKSON Work In Progress (Arista)	+207
EMERSON DRIVE Fall Into Me (DreamWorks)	+195

## Breakers.

**GARY ALLAN**  
Man To Man (MCA)  
20 Adds • Moves 34-30

**JENNIFER HANSON**  
Beautiful Goodbye (Capitol)  
5 Adds • Moves 36-33

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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150 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 10/6-10/12. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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# R&R Country Top 50 Indicator

October 18, 2002

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KEITH URBAN Somebody Like You (Capitol)	3557	-27	2811	-23	17	75/0
2	2	ALAN JACKSON Work In Progress (Arista)	3381	-19	2667	-31	18	75/0
5	3	MARTINA MCBRIDE Where Would You Be (RCA)	3279	+6	2572	-6	26	74/0
3	4	PHIL VASSAR American Child (Arista)	3269	-33	2554	-52	25	72/0
6	5	MONTGOMERY GENTRY My Town (Columbia)	3177	+79	2493	+40	19	75/0
7	6	RASCAL FLATTS These Days (Lyric Street)	3119	+115	2444	+79	17	75/0
8	7	DIXIE CHICKS Landslide (Monument)	3021	+175	2417	+146	8	75/0
4	8	DIAMOND RIO Beautiful Mess (Arista)	2968	-333	2317	-279	29	68/0
9	9	TOBY KEITH Who's Your Daddy? (DreamWorks)	2762	+141	2192	+115	10	75/0
12	10	GEORGE STRAIT She'll Leave You With A Smile (MCA)	2641	+138	2082	+103	8	75/0
13	11	REBECCA LYNN HOWARD Forgive (MCA)	2385	-8	1897	-11	25	74/0
14	12	TIM MCGRAW Red Ragtop (Curb)	2287	+106	1815	+82	6	75/0
10	13	FAITH HILL Cry (Warner Bros.)	2257	-317	1798	-261	10	65/0
15	14	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	2167	+94	1692	+55	14	73/0
11	15	JOE NICHOLS The Impossible (Universal South)	2142	-366	1698	-309	32	63/0
16	16	BROOKS & DUNN Every River (Arista/RLG)	2096	+51	1658	+59	8	74/0
18	17	TAMMY COCHRAN Life Happened (Epic)	1985	+41	1592	+22	20	71/1
20	18	BRAD PAISLEY I Wish You'd Stay (Arista)	1849	+48	1443	+46	11	75/2
19	19	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	1828	+18	1444	+24	14	73/1
22	20	KENNY CHESNEY A Lot Of Things Different (BNA)	1803	+173	1413	+130	6	73/4
21	21	EMERSON DRIVE Fall Into Me (DreamWorks)	1779	+64	1421	+71	16	72/1
32	22	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	1739	+997	1360	+754	2	72/11
24	23	TERRI CLARK I Just Wanna Be Mad (Mercury)	1566	+83	1260	+83	7	66/2
23	24	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1550	+55	1261	+50	13	69/0
26	25	LONESTAR Unusually Unusual (BNA)	1507	+137	1189	+112	8	72/1
27	26	TRICK PONY On A Mission (H2E/WB)	1234	+26	1002	+30	8	62/1
33	27	MARK WILLS Nineteen Somethin' (Mercury)	1070	+334	875	+262	2	63/5
28	28	KELLIE COFFEY At The End Of The Day (BNA)	995	+17	812	+14	10	53/2
31	29	GARY ALLAN Man To Man (MCA)	976	+171	808	+117	4	63/5
29	30	STEVE AZAR Waitin' On Joe (Mercury)	970	+74	820	+60	13	53/0
30	31	AARON LINES You Can't Hide Beautiful (RCA)	964	+80	783	+58	10	54/4
34	32	ANDY GRIGGS Practice Life (RCA)	699	-7	593	-2	5	43/1
37	33	TRACE ADKINS Chrome (Capitol)	685	+106	537	+70	3	43/2
35	34	JENNIFER HANSON Beautiful Goodbye (Capitol)	648	+6	545	+5	8	48/8
36	35	STEVE HOLY I'm Not Breakin' (Curb)	579	-2	445	+5	6	38/2
44	36	DARRYL WORLEY Family Tree (DreamWorks)	571	+232	471	+170	2	40/10
38	37	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	484	+19	397	+16	7	29/1
41	38	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	453	+43	374	+30	5	29/0
39	39	JOSH TURNER She'll Go On You (MCA)	447	-14	352	-13	8	33/0
42	40	RADNEY FOSTER Everyday Angel (Dualtone)	352	-43	268	-36	7	22/0
45	41	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	347	+27	285	+19	3	26/0
43	42	HOMETOWN NEWS Wheels (VFR)	327	-12	264	-12	2	23/0
46	43	ANTHONY SMITH John J. Blanchard (Mercury)	305	+31	252	+29	2	24/1
48	44	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	206	+11	173	+12	2	27/8
50	45	BRAD MARTIN Rub Me The Right Way (Epic)	184	+43	163	+41	2	16/2
—	46	MARK CHESNUTT I Want My Baby Back (Columbia)	158	+24	125	+20	2	11/1
49	47	HOLLY LAMAR These Are The Days (Universal South)	157	-7	133	-10	2	13/0
Debut	48	RODNEY ATKINS My Old Man (Curb)	150	+13	94	+13	1	8/0
Debut	49	LEE ANN WOMACK Forever Everyday (MCA)	126	+119	125	+119	1	24/21
Debut	50	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	109	+52	88	+39	1	10/4

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 10/6-Saturday 10/12.

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## Most Added.

ARTIST TITLE LABEL(S)	ADDS
LEE ANN WOMACK Forever Everyday (MCA)	21
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	11
DARRYL WORLEY Family Tree (DreamWorks)	10
JENNIFER HANSON Beautiful Goodbye (Capitol)	8
NEAL MCCOY The Luckiest Man... (Warner Bros.)	8
CYNDI THOMSON If You Could Only See (Capitol)	6
JOE NICHOLS Brokenheartsville (Universal South)	6
GARY ALLAN Man To Man (MCA)	5
MARK WILLS Nineteen Somethin' (Mercury)	5
KENNY CHESNEY A Lot Of Things Different (BNA)	4
AARON LINES You Can't Hide Beautiful (RCA)	4
TOMMY SHANE STEINER What We're Gonna... (RCA)	4
CHALEE TENNISON Lonesome Road (DreamWorks)	4
BRAD PAISLEY I Wish You'd Stay (Arista)	2
TERRI CLARK I Just Wanna Be Mad (Mercury)	2
KELLIE COFFEY At The End Of The Day (BNA)	2
TRACE ADKINS Chrome (Capitol)	2
STEVE HOLY I'm Not Breakin' (Curb)	2
BRAD MARTIN Rub Me The Right Way (Epic)	2
CRAIG MORGAN Almost Home (Broken Bow)	2

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+997
MARK WILLS Nineteen Somethin' (Mercury)	+334
DARRYL WORLEY Family Tree (DreamWorks)	+232
DIXIE CHICKS Landslide (Monument)	+175
KENNY CHESNEY A Lot Of Things Different (BNA)	+173
GARY ALLAN Man To Man (MCA)	+171
TOBY KEITH Who's Your Daddy? (DreamWorks)	+141
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+138
LONESTAR Unusually Unusual (BNA)	+137
LEE ANN WOMACK Forever Everyday (MCA)	+119

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+754
MARK WILLS Nineteen Somethin' (Mercury)	+262
DARRYL WORLEY Family Tree (DreamWorks)	+170
DIXIE CHICKS Landslide (Monument)	+146
KENNY CHESNEY A Lot Of Things Different (BNA)	+130
LEE ANN WOMACK Forever Everyday (MCA)	+119
GARY ALLAN Man To Man (MCA)	+117
TOBY KEITH Who's Your Daddy? (DreamWorks)	+115
LONESTAR Unusually Unusual (BNA)	+112
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+103
TERRI CLARK I Just Wanna Be Mad (Mercury)	+83
TIM MCGRAW Red Ragtop (Curb)	+82
RASCAL FLATTS These Days (Lyric Street)	+79
EMERSON DRIVE Fall Into Me (DreamWorks)	+71
TRACE ADKINS Chrome (Capitol)	+70
STEVE AZAR Waitin' On Joe (Mercury)	+60
BROOKS & DUNN Every River (Arista/RLG)	+59
AARON LINES You Can't Hide Beautiful (RCA)	+58
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	+55
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	+52
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	+50

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## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 18, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 9-15.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
JOE NICHOLS The Impossible (Universal South)	35.0%	73.5%	14.8%	97.8%	4.0%	5.5%
KEITH URBAN Somebody Like You (Capitol)	35.8%	72.3%	18.5%	98.0%	4.3%	3.0%
DIAMOND RIO Beautiful Mess (Arista)	30.3%	72.3%	14.0%	98.5%	5.3%	7.0%
MARTINA MCBRIDE Where Would You Be (RCA)	36.0%	69.8%	14.0%	98.0%	8.3%	6.0%
PHIL VASSAR American Child (Arista)	29.5%	68.3%	18.5%	99.3%	6.3%	6.3%
ALAN JACKSON Work In Progress (Arista)	31.5%	65.8%	21.3%	99.0%	6.3%	5.8%
RASCAL FLATTS These Days (Lyric Street)	22.3%	65.3%	21.3%	96.8%	6.8%	3.5%
GEORGE STRAIT She'll Leave You With A Smile (MCA)	24.0%	64.8%	20.3%	90.5%	4.3%	1.3%
TOBY KEITH Who's Your Daddy (DreamWorks)	33.8%	63.8%	16.3%	94.5%	12.5%	2.0%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	22.5%	63.0%	26.8%	94.3%	3.0%	1.5%
MONTGOMERY GENTRY My Town (Columbia)	23.3%	62.8%	21.8%	98.0%	7.5%	6.0%
EMERSON DRIVE Fall Into Me (DreamWorks)	24.8%	62.5%	21.3%	94.8%	7.0%	4.0%
JOHN MICHAEL MONTGOMERY 'Til Nothin'... (Warner Bros.)	20.5%	62.5%	22.5%	94.0%	8.8%	0.3%
TERRI CLARK I Just Want To Be Mad (Mercury)	22.0%	61.5%	23.0%	93.5%	6.3%	2.8%
DIXIE CHICKS Landslide (Monument)	27.8%	60.5%	23.3%	93.8%	7.3%	2.8%
GARTH BROOKS Thicker Than Blood (Capitol)	24.0%	58.8%	26.5%	94.0%	7.5%	1.3%
TAMMY COCHRAN Life Happened (Epic)	24.5%	58.5%	25.0%	91.5%	6.8%	1.3%
SHEDAISY Mine All Mine (Lyric Street)	16.3%	58.0%	23.5%	93.5%	9.5%	2.5%
BRAD PAISLEY I Wish You'd Stay (Arista)	18.8%	57.8%	25.5%	91.3%	7.0%	1.0%
TRICK PONY On A Mission (H2E/WB)	20.0%	56.8%	19.3%	89.5%	12.5%	1.0%
TIM MCGRAW Red Ragtop (Curb)	22.3%	56.3%	24.5%	88.3%	6.8%	0.8%
MARK WILLS Nineteen Something (Mercury)	21.5%	56.0%	23.5%	85.5%	5.0%	1.0%
REBECCA LYNN HOWARD Forgive (MCA)	21.3%	56.0%	23.5%	92.3%	10.0%	2.8%
FAITH HILL Cry (Warner Bros.)	20.3%	55.8%	22.8%	91.3%	11.0%	1.8%
BROOKS & DUNN Every River (Arista)	16.8%	55.0%	29.0%	90.5%	6.3%	0.3%
KELLIE COFFEY At The End Of The Day (BNA)	16.3%	54.5%	28.3%	91.0%	7.0%	1.3%
JENNIFER HANSON Beautiful Goodbye (Capitol)	15.0%	54.0%	22.3%	83.5%	6.8%	0.5%
AARON TIPPIN If Her Loving Don't Kill Me (Lyric Street)	22.5%	53.5%	18.0%	85.3%	13.0%	0.8%
KENNY CHESNEY A Lot Of Things Different (BNA)	16.0%	50.3%	22.5%	86.0%	11.5%	1.8%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	14.5%	49.3%	28.8%	87.8%	9.5%	0.3%
LONESTAR Unusually Unusual (BNA)	14.0%	47.0%	28.3%	84.0%	7.3%	1.5%
STEVE HOLY I'm Not Breaking (Curb)	11.8%	45.0%	24.8%	79.3%	8.0%	1.5%
GARY ALLAN Man To Man (MCA)	10.8%	42.5%	23.0%	73.3%	7.3%	0.5%
AARON LINES You Cant Hide Beautiful (RCA)	14.5%	42.3%	25.3%	75.5%	6.8%	1.3%
STEVE AZAR Waitin' On Joe (Mercury)	10.5%	40.5%	28.3%	78.5%	8.3%	1.5%



**Password of the Week: Mahon**  
**Question of the Week:** Think about country music in general — your favorite Country radio station, the music, the stars, the TV shows, the videos, the image, etc. How do you feel country music is doing overall?

**Total**  
 It's better than ever: 24%  
 It's somewhat better: 36%  
 It's about the same: 30%  
 It's not as good: 9%  
 It's worse than ever: 1%

**P1**  
 It's better than ever: 35%  
 It's somewhat better: 30%  
 It's about the same: 25%  
 It's not as good: 10%  
 It's worse than ever: 0%

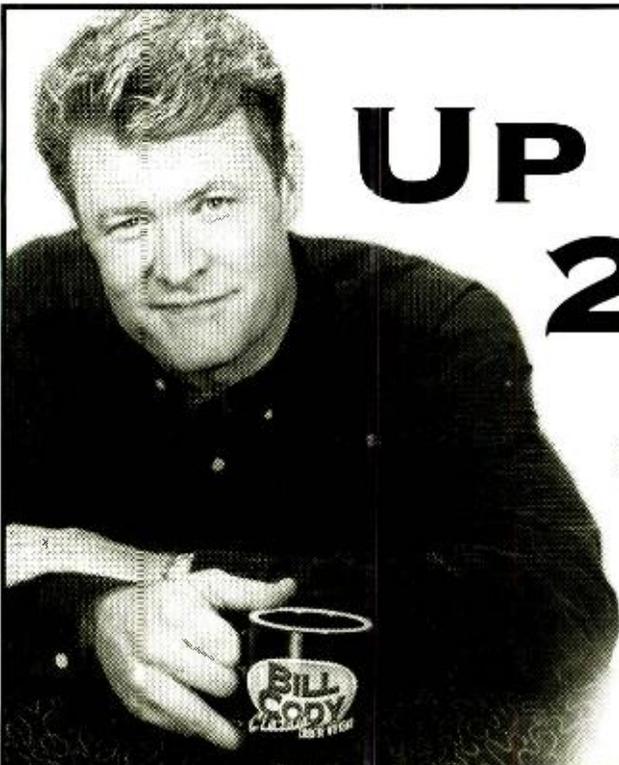
**P2**  
 It's better than ever: 16%  
 It's somewhat better: 34%  
 It's about the same: 40%  
 It's not as good: 8%  
 It's worse than ever: 2%

**Male**  
 It's better than ever: 29%  
 It's somewhat better: 36%  
 It's about the same: 27%  
 It's not as good: 8%  
 It's worse than ever: 0%

**Female**  
 It's better than ever: 20%  
 It's somewhat better: 37%  
 It's about the same: 32%  
 It's not as good: 9%  
 It's worse than ever: 2%

**25-34**  
 It's better than ever: 27%  
 It's somewhat better: 26%  
 It's about the same: 36%  
 It's not as good: 11%  
 It's worse than ever: 0%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.



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For The Week Ending 10/18/02

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KEITH URBAN Somebody Like You (Capitol)	4.44	4.30	96%	13%	4.38	95%	14%
KENNY CHESNEY The Good Stuff (BNA)	4.34	4.38	99%	35%	4.25	99%	38%
DIAMOND RIO Beautiful Mess (Arista)	4.31	4.35	99%	24%	4.21	99%	26%
RASCAL FLATTS These Days (Lyric Street)	4.31	4.24	92%	14%	4.33	94%	13%
JOE NICHOLS The Impossible (Universal South)	4.26	4.25	97%	27%	4.09	98%	34%
DARRYL WORLEY I Miss My Friend (DreamWorks)	4.24	4.26	98%	32%	4.00	98%	39%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.19	4.17	75%	5%	4.11	73%	6%
GEORGE STRAIT She'll Leave With... (MCA)	4.18	4.15	90%	10%	4.06	90%	12%
MONTGOMERY GENTRY My Town (Columbia)	4.17	4.21	98%	21%	4.12	98%	22%
MARTINA MCBRIDE Where Would You Be (RCA)	4.17	4.16	97%	26%	4.01	97%	29%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.14	4.24	99%	32%	4.01	99%	35%
REBECCA LYNN HOWARD Forgive (MCA)	4.12	4.06	89%	15%	4.07	90%	18%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.07	3.98	78%	9%	4.06	76%	8%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.05	4.04	83%	12%	4.04	82%	13%
J. M. MONTGOMERY 'Til Nothing... (Warner Bros.)	4.04	3.98	72%	6%	3.95	68%	8%
KENNY CHESNEY A Lot Of Things Different (BNA)	4.02	3.96	74%	9%	3.92	73%	11%
BROOKS & DUNN Every River (Arista)	4.02	4.05	69%	6%	3.96	65%	7%
TAMMY COCHRAN Life Happened (Epic)	4.02	3.98	89%	18%	3.89	89%	21%
AARON LINES You Can't Hide Beautiful (RCA)	4.02	-	49%	4%	4.01	47%	4%
TRAVIS TRITT Strong Enough... (Columbia)	4.00	3.92	92%	15%	3.78	92%	20%
ALAN JACKSON Work In Progress (Arista)	3.96	4.06	95%	23%	3.74	95%	29%
PHIL VASSAR American Child (Arista)	3.95	3.93	97%	38%	3.86	97%	38%
TOBY KEITH Who's Your Daddy (DreamWorks)	3.94	3.96	96%	18%	3.84	95%	20%
CAROLYN DAWN JOHNSON One Day... (Arista)	3.93	3.92	77%	12%	3.92	77%	12%
LONESTAR Unusually Unusual (BNC)	3.89	3.86	69%	9%	3.84	71%	11%
KELLIE COFFEY At The End Of The Day (BNA)	3.84	3.78	68%	10%	3.75	67%	12%
TIM MCGRAW Red Ragtop (Curb)	3.80	3.82	84%	16%	3.79	84%	17%
DIXIE CHICKS Landslide (Monument)	3.68	3.65	91%	27%	3.69	92%	27%
GARTH BROOKS Thicker Than Blood (Capitol)	3.53	3.56	94%	34%	3.47	93%	36%
FAITH HILL Cry (Warner Bros.)	3.47	3.54	92%	27%	3.47	92%	28%

Total sample size is 675 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## Most Played Recurrents

TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	3779
KENNY CHESNEY The Good Stuff (BNA)	3181
DARRYL WORLEY I Miss My Friend (DreamWorks)	2954
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	2255
SARA EVANS I Keep Looking (RCA)	2193
TIM MCGRAW Unbroken (Curb)	2095
GEORGE STRAIT Living And Living Well (MCA)	1977
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1882
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1764
GARTH BROOKS Thicker Than Blood (Capitol)	1763
TOBY KEITH My List (DreamWorks)	1630
DIXIE CHICKS Long Time Gone (Monument)	1568
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1494
MARK CHESNUTT She Was (Columbia)	1393
TOMMY SHANE STEINER What If She's An Angel (RCA)	1246
PHIL VASSAR That's When I Love You (Arista)	1135
LONESTAR Not A Day Goes By (BNA)	1124
STEVE HOLY Good Morning Beautiful (Curb)	1117
KENNY CHESNEY Young (BNA)	1073
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	1030

## New & Active

MARK CHESNUTT I Want My Baby Back (Columbia)  
Total Plays: 196, Total Stations: 38, Adds: 9

CRAIG MORGAN Almost Home (Broken Bow)  
Total Plays: 178, Total Stations: 32, Adds: 5

LEE ANN WOMACK Forever Everyday (MCA)  
Total Plays: 135, Total Stations: 36, Adds: 36

CHALEE TENNISON Lonesome Road (DreamWorks)  
Total Plays: 40, Total Stations: 17, Adds: 15

Songs ranked by total points.

## C O U N T R Y FLASHBACK

### 1 YEAR AGO

• No. 1: "Only In America" — Brooks & Dunn

### 5 YEARS AGO

• No. 1: "Everywhere" — Tim McGraw (second week)

### 10 YEARS AGO

• No. 1: "Seminole Wind" — John Anderson

### 15 YEARS AGO

• No. 1: "Crazy From The Heart" — Bellamy Bros.

### 20 YEARS AGO

• No. 1: "He Got You" — Ronnie Milsap (Second week)

### 25 YEARS AGO

• No. 1: "Heaven's Just A Sin Away" — The Kendalls (Third week)

## The King Of Classic Country

Continued from Page 54

you have to treat it like a real radio station. I'm not sure everyone who's tried it has done that.

"Some have put it on inferior signals or on AM, where we have a good FM signal. Being live and local so there are people to entertain and interact with the audience is critical. And you have to spend some money, especially on marketing and research.

"One of the things we have consciously done is be sure the imaging is not old-sounding. While we're not afraid of the fiddle and steel guitar, our sound is contemporary. We don't make life 30 years ago the centerpiece of the station. Our jocks are in the now. They're living and talking about the lifestyle of today's Country listener.

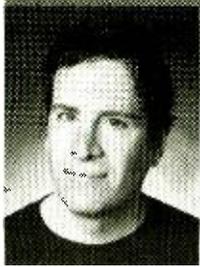
"I'm not saying Classic Country can be successful everywhere. But if a main-

**"We found out in a hurry that there was a huge passion for the music, so we decided to dive in headfirst and play nothing but classic country."**

stream Country station has been in the format a long time, I think that some disenfranchised listeners would really like this format. Especially given the state of current country music and the confusion about what is and what isn't country, Classic Country can have legs. If pop Oldies has legs, why can't country Oldies have legs?"

## Stations and their adds listed alphabetically by market

<b>KEAN/Abilene, TX</b> PD: Marisa Bailey 5 KD ROCKS/HERLY CROW "Future" 6 BRAD MARTIN "Rub" 7 CYNDI THOMPSON "Could"	<b>WZZK/Birmingham, AL *</b> PD/MD: Brian Driver No Adds	<b>WHOK/Columbus, OH *</b> OM/MD: Charley Lake APD/MD: George Wolf 1 MARK WILLIS "Nineteen" 2 TRACE ADKINS "Chrome" 3 GARY ALLAN "Man" 4 ANDY GRIGGS "Life"	<b>WXFL/Florence, AL</b> PD/MD: Gary Murock 10 SHANIA TWAIN "Getcha"	<b>WMSI/Jackson, MS *</b> PD: Rick Adams MD: Van Haze 1 STEVE HOLY "Breakin" 2 LEE ANN WOMACK "Forever" 3 GARY ALLAN "Man"	<b>KSSN/Little Rock, AR *</b> PD: Chad Heritage 1 STEVE HOLY "Breakin" 2 TANYA TUCKER "Memory" 3 MARK WILLIS "Nineteen" 4 CHALEE TENNISON "Lonesome"	<b>WNOE/New Orleans, LA *</b> PD: Les Acree MD: Casey Carter 2 SHANIA TWAIN "Getcha"	<b>KOUT/Rapid City, SD</b> PD/MD: Mark Houston 22 SHANIA TWAIN "Getcha"	<b>WTQS/Sarasota, FL *</b> PD/MD: Mark Wilson APD: Tracy Clark 2 STEVE HOLY "Breakin" 3 LONESTAR "Unusual"	<b>KIIM/Tucson, AZ *</b> PD: Buzz Jackson MD: John Collins No Adds
<b>WQMX/Akron, OH *</b> OM/MD: Kevin Mason 4 TIM MCGRAW "Red" 1 SHANIA TWAIN "Getcha" ANDY GRIGGS "Life"	<b>WPSK/Blacksburg, VA</b> PD: Jack Douglas MD: Nicole Williams 25 SHANIA TWAIN "Getcha"	<b>WGSQ/Cookeville, TN</b> PD: Gator Harrison MD: Stewart James 8 SHANIA TWAIN "Getcha" GARY ALLAN "Man"	<b>KUAD/Ft. Collins, CO *</b> PD: Mark Callaghan MD: Brian Gary No Adds	<b>WQIK/Jacksonville, FL *</b> MD: John Scott 1 MARK WILLIS "Nineteen"	<b>KZLA/Los Angeles, CA *</b> OM/MD: R.J. Curtis APD/MD: Tanya Campos RODNEY ATKINS "Man"	<b>WCMS/Norfolk, VA *</b> 1 KELLIE COFFEY "End"	<b>KBUL/Reno, NV *</b> OM/MD: Tom Jordan APD: JJ Christy MD: Chuck Reeves 15 SHANIA TWAIN "Getcha"	<b>WJCL/Savannah, GA</b> PD/MD: Bill West JENNIFER HANSON "Goodbye" GARY ALLAN "Man" NEAL MCCOY "Luckiest"	<b>KVVO/Tulsa, OK *</b> OM: Moon Mullins APD/MD: Scott Woodson 1 TANYA TUCKER "Memory" 4 KEVIN DENNEY "Go" 3 CHALEE TENNISON "Lonesome"
<b>WGNA/Albany, NY *</b> OM/MD: Buzz Brindle MD: Bill Earley 2 JOE NICHOLS "Broken" 1 LEE ANN WOMACK "Forever"	<b>WBWN/Bloomington, IL</b> PD: Dan Westhoff MD: Buck Stevens 10 MARK WILLIS "Nineteen" 10 KENNY CHESNEY "Things"	<b>WKRY/Corpus Christi, TX *</b> PD: Clayton Allen MD: Cactus Lou 5 SHANIA TWAIN "Getcha" 2 AARON LINES "Beautiful" MARK WILLIS "Nineteen"	<b>WCKT/Ft. Myers, FL *</b> PD: Kerry Babb MD: Dave Logan 1 NEAL MCCOY "Luckiest"	<b>WROO/Jacksonville, FL *</b> MD: Dixie Jones 1 BROOKS & DUNN "River" 1 TIM MCGRAW "Red" GARY ALLAN "Man"	<b>WAMZ/Louisville, KY *</b> PD: Coyote Calhoun MD: Nightrain Lane 9 MARK WILLIS "Nineteen" 6 TOMMY SHANE STEINER "Gonna"	<b>KNFM/Oessa-Midland, TX</b> PD: John Moesch MD: Dan Travis LONESTAR "Unusual" JENNIFER HANSON "Goodbye" NEAL MCCOY "Luckiest"	<b>WKHK/Richmond, VA *</b> PD: Jim Tice KENNY CHESNEY "Things"	<b>KMPS/Savannah, VA *</b> PD: Becky Brenner MD: Tony Thomas 2 LEE ANN WOMACK "Forever"	<b>WWZD/Tupelo, MS</b> PD/MD: Paul Stone 17 SHANIA TWAIN "Getcha" 4 KEVIN DENNEY "Go" 4 TRACE ADKINS "Chrome"
<b>KBQI/Albuquerque, NM *</b> PD: Tommy Carrera MD: Sammy Cruise 1 DEANA CARTER "Limit" TRACE ADKINS "Chrome" TOMMY SHANE STEINER "Gonna" LEE ANN WOMACK "Forever"	<b>KIZN/Boise, ID *</b> OM: Rich Summers PD/MD: Spencer Burke ANDY GRIGGS "Life" BRAD MARTIN "Rub" ANTHONY SMITH "Blanchard"	<b>KPLX/Dallas-Ft. Worth, TX *</b> PD: Paul Williams APD: Smokey Rivers MD: Cody Alan No Adds	<b>WWGR/Ft. Myers, FL *</b> PD: Mark Phillips MD: Steve Hart MARK CHESNUTT "Baby"	<b>WXBQ/Johnson City, TN *</b> PD/MD: Bill Hagy 15 SHANIA TWAIN "Getcha"	<b>KLTL/Lubbock, TX</b> OM/MD: Jay Richards MD: Kelly Greene 9 LEE ANN WOMACK "Forever" 9 AARON LINES "Beautiful"	<b>KTST/Oklahoma City, OK *</b> PD/MD: Russ Crash 21 SHANIA TWAIN "Getcha" CHALEE TENNISON "Lonesome"	<b>WWSL/Phoenix-Lynchburg, VA *</b> PD: Brett Sharp MD: Robin James No Adds	<b>KKXS/Shreveport, LA *</b> OM: Gary McCoy PD/MD: Russ Winston 1 SHANIA TWAIN "Getcha" 1 GARY ALLAN "Man" DARRYL WORLEY "Tree"	<b>KJUG/Visalia, CA *</b> PD: Dave Daniels KEVIN DENNEY "Go" CHALEE TENNISON "Lonesome" LEE ANN WOMACK "Forever"
<b>KRST/Albuquerque, NM *</b> PD: John Richards 1 BRAD MARTIN "Rub" LEE ANN WOMACK "Forever"	<b>WKLB/Boston, MA *</b> PD: Mike Brophy APD/MD: Ginny Rogers No Adds	<b>KAGG/Bryan, TX</b> PD/MD: Jennifer Allen 20 DARRYL WORLEY "Tree"	<b>WQHF/Wayne, IN *</b> OM/MD: Dean McNeil APD/MD: Mark Allen 1 BRAD MARTIN "Rub" 1 GARY ALLAN "Man"	<b>WMTZ/Johnstown, PA</b> PD: Steve Walker MD: Lara Mosby 5 MARK WILLIS "Nineteen" 1 KELLIE COFFEY "End" BRAD PAISLEY "Stay"	<b>WDEW/Macon, GA</b> APD/MD: Laura Starling JENNIFER HANSON "Goodbye" NEAL MCCOY "Luckiest" GARY ALLAN "Man"	<b>KXXY/Oklahoma City, OK *</b> PD: L.J. Smith APD/MD: Bill Reed 9 SHANIA TWAIN "Getcha" 7 LONESTAR "Unusual"	<b>WYFF/Phoenix-Lynchburg, VA *</b> PD: Chris D'Kelley No Adds	<b>KKKT/Omaha, NE *</b> PD: Tom Goodwin MD: Craig Allen No Adds	<b>WACO/Waco, TX</b> PD/MD: Chuck Owen 10 JOHN M. MONTGOMERY "Nothing" 10 MARK WILLIS "Nineteen"
<b>KRRV/Alexandria, LA</b> PD/MD: Steve Casey 2 LEE ANN WOMACK "Forever" 2 DARRYL WORLEY "Tree"	<b>KQFC/Boise, ID *</b> OM: Rich Summers PD: Lance Tidwell MD: Cory Mikhals No Adds	<b>WYGO/Daytona Beach, FL *</b> PD: Jeff Davis MARK CHESNUTT "Baby" LEE ANN WOMACK "Forever"	<b>WQMG/Madison, WI *</b> PD: Gerry Marshall APD/MD: Laura Starling JENNIFER HANSON "Goodbye" NEAL MCCOY "Luckiest" GARY ALLAN "Man"	<b>KIXQ/Joplin, MO</b> PD/MD: Cody Carlson 5 BRAD MARTIN "Rub" 5 CYNDI THOMPSON "Could"	<b>KWQA/Mason City, IA</b> PD/MD: J. Brooks JENNIFER HANSON "Goodbye"	<b>WXXQ/Rockford, IL</b> OM/MD: Jesse Garcia MD: Shadow Stevens 3 CAROLYN DAWN JOHNSON "Dancer" 3 JOHN M. MONTGOMERY "Nothing" GARY ALLAN "Man"	<b>WYFF/Phoenix-Lynchburg, VA *</b> PD: Chris D'Kelley No Adds	<b>WBEW/Rochester, NY *</b> OM: Dave Symonds No Adds	<b>WMZQ/Washington, DC *</b> DM/MD: Jeff Wyatt APD/MD: Jon Anthony GARY ALLAN "Man"
<b>KRRV/Alexandria, LA</b> PD/MD: Steve Casey 2 LEE ANN WOMACK "Forever" 2 DARRYL WORLEY "Tree"	<b>KQFC/Boise, ID *</b> OM: Rich Summers PD: Lance Tidwell MD: Cory Mikhals No Adds	<b>WYGO/Daytona Beach, FL *</b> PD: Jeff Davis MARK CHESNUTT "Baby" LEE ANN WOMACK "Forever"	<b>KWQA/Mason City, IA</b> PD/MD: J. Brooks JENNIFER HANSON "Goodbye"	<b>KBEQ/Kansas City, MO *</b> PD: Mike Kennedy MD: T.J. McEntire 2 LEE ANN WOMACK "Forever" DEANA CARTER "Limit" ANTHONY SMITH "Blanchard"	<b>KIAT/Mason City, IA</b> PD/MD: J. Brooks JENNIFER HANSON "Goodbye"	<b>WXXQ/Rockford, IL</b> OM/MD: Jesse Garcia MD: Shadow Stevens 3 CAROLYN DAWN JOHNSON "Dancer" 3 JOHN M. MONTGOMERY "Nothing" GARY ALLAN "Man"	<b>WYFF/Phoenix-Lynchburg, VA *</b> PD: Chris D'Kelley No Adds	<b>WBEW/Rochester, NY *</b> OM: Dave Symonds No Adds	<b>WMOZ/Washington, DC *</b> DM/MD: Jeff Wyatt APD/MD: Jon Anthony GARY ALLAN "Man"
<b>KRST/Albuquerque, NM *</b> PD: John Richards 1 BRAD MARTIN "Rub" LEE ANN WOMACK "Forever"	<b>WKLB/Boston, MA *</b> PD: Mike Brophy APD/MD: Ginny Rogers No Adds	<b>KAGG/Bryan, TX</b> PD/MD: Jennifer Allen 20 DARRYL WORLEY "Tree"	<b>KWQA/Mason City, IA</b> PD/MD: J. Brooks JENNIFER HANSON "Goodbye"	<b>KBCT/Grand Rapids, MI *</b> OM/MD: Doug Montgomery APD/MD: Dave Taft 1 RODNEY ATKINS "Go" KEVIN DENNEY "Go" CHALEE TENNISON "Lonesome"	<b>KXKT/Omaha, NE *</b> PD: Tom Goodwin MD: Craig Allen No Adds	<b>WXXQ/Rockford, IL</b> OM/MD: Jesse Garcia MD: Shadow Stevens 3 CAROLYN DAWN JOHNSON "Dancer" 3 JOHN M. MONTGOMERY "Nothing" GARY ALLAN "Man"	<b>WYFF/Phoenix-Lynchburg, VA *</b> PD: Chris D'Kelley No Adds	<b>WBEW/Rochester, NY *</b> OM: Dave Symonds No Adds	<b>WMOZ/Washington, DC *</b> DM/MD: Jeff Wyatt APD/MD: Jon Anthony GARY ALLAN "Man"
<b>KRRV/Alexandria, LA</b> PD/MD: Steve Casey 2 LEE ANN WOMACK "Forever" 2 DARRYL WORLEY "Tree"	<b>KQFC/Boise, ID *</b> OM: Rich Summers PD: Lance Tidwell MD: Cory Mikhals No Adds	<b>WYGO/Daytona Beach, FL *</b> PD: Jeff Davis MARK CHESNUTT "Baby" LEE ANN WOMACK "Forever"	<b>KWQA/Mason City, IA</b> PD/MD: J. Brooks JENNIFER HANSON "Goodbye"	<b>KBCT/Grand Rapids, MI *</b> OM/MD: Doug Montgomery APD/MD: Dave Taft 1 RODNEY ATKINS "Go" KEVIN DENNEY "Go" CHALEE TENNISON "Lonesome"	<b>KXKT/Omaha, NE *</b> PD: Tom Goodwin MD: Craig Allen No Adds	<b>WXXQ/Rockford, IL</b> OM/MD: Jesse Garcia MD: Shadow Stevens 3 CAROLYN DAWN JOHNSON "Dancer" 3 JOHN M. MONTGOMERY "Nothing" GARY ALLAN "Man"	<b>WYFF/Phoenix-Lynchburg, VA *</b> PD: Chris D'Kelley No Adds	<b>WBEW/Rochester, NY *</b> OM: Dave Symonds No Adds	<b>WMOZ/Washington, DC *</b> DM/MD: Jeff Wyatt APD/MD: Jon Anthony GARY ALLAN "Man"
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<b>KRST/Albuquerque, NM *</b> PD: John Richards 1 BRAD MARTIN "Rub" LEE ANN WOMACK "Forever"	<b>WKLB/Boston, MA *</b> PD: Mike Brophy APD/MD: Ginny Rogers No Adds	<b>KAGG/Bryan, TX</b> PD/MD: Jennifer Allen 20 DARRYL WORLEY "Tree"	<b>KWQA/Mason City, IA</b> PD/MD: J. Brooks JENNIFER HANSON "Goodbye"	<b>KBCT/Grand Rapids, MI *</b> OM/MD: Doug Montgomery APD/MD: Dave Taft 1 RODNEY ATKINS "Go" KEVIN DENNEY "Go" CHALEE TENNISON "Lonesome"	<b>KXKT/Omaha, NE *</b> PD: Tom Goodwin MD: Craig Allen No Adds	<b>WXXQ/Rockford, IL</b> OM/MD: Jesse Garcia MD: Shadow Stevens 3 CAROLYN DAWN JOHNSON "Dancer" 3 JOHN M. MONTGOMERY "Nothing" GARY ALLAN "Man"	<b>WYFF/Phoenix-Lynchburg, VA *</b> PD: Chris D'Kelley No Adds	<b>WBEW/Rochester, NY *</b> OM: Dave Symonds No Adds	<b>WMOZ/Washington, DC *</b> DM/MD: Jeff Wyatt APD/MD: Jon Anthony GARY ALLAN "Man"
<b>KRRV/Alexandria, LA</b> PD/MD: Steve Casey 2 LEE ANN WOMACK "Forever" 2 DARRYL WORLEY "Tree"	<b>KQFC/Boise, ID *</b> OM: Rich Summers PD: Lance Tidwell MD: Cory Mikhals No Adds	<b>WYGO/Daytona Beach, FL *</b> PD: Jeff Davis MARK CHESNUTT "Baby" LEE ANN WOMACK "Forever"	<b>KWQA/Mason City, IA</b> PD/MD: J. Brooks JENNIFER HANSON "Goodbye"	<b>KBCT/Grand Rapids, MI *</b> OM/MD: Doug Montgomery APD/MD: Dave Taft 1 RODNEY ATKINS "Go" KEVIN DENNEY "Go" CHALEE TENNISON "Lonesome"	<b>KXKT/Omaha, NE *</b> PD: Tom Goodwin MD: Craig Allen No Adds	<b>WXXQ/Rockford, IL</b> OM/MD: Jesse Garcia MD: Shadow Stevens 3 CAROLYN DAWN JOHNSON "Dancer" 3 JOHN M. MONTGOMERY "Nothing" GARY ALLAN "Man"	<b>WYFF/Phoenix-Lynchburg, VA *</b> PD: Chris D'Kelley No Adds	<b>WBEW/Rochester, NY *</b> OM: Dave Symonds No Adds	<b>WMOZ/Washington, DC *</b> DM/MD: Jeff Wyatt APD/MD: Jon Anthony GARY ALLAN "Man"
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KID KELLY

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## Comic Relief

### □ The 'Weenie' Returns

**A**fter the seriousness of last week's Amber Alert column, I thought you might need a touch of comic relief and would enjoy some old-school humor from back in the day, before overnight, express and e-mail. A simpler time, when broadcasters — many secretly — received a packet of jokes via snail mail that were written and compiled by radio's comedy and one-liner guru, **Tom Adams**, the former head writer and proprietor of the comedy service known as the Electric Weenie.

Second-generation broadcaster and comedy guru **Tom Adams Jr.** currently co-hosts mornings at WHLG (Coast 101.3) on the sunny Treasure Coast of South Florida, covering Vero Beach to West Palm Beach. According to him, Tom Sr. was, at one point, an accomplished athlete with the St. Louis Cardinals, as well as a veteran air talent and savvy PD in a host of markets ranging from Kansas City to Miami.

He even owned a radio station in Pearl City, HI in the early '80s. His passion, though, was his Electric Weenie comedy service and the material he would write and compile each month for broadcasters around the world.

Continuing to follow in his late father's footsteps, Tom Jr. has decided to revive the Electric Weenie for 2003. His plans call for an update to the classic comedy service with humor relatable and relevant to today; it will also be rechristened the Digital Weenie.

Below is some classic material from the first incarnation of the Weenie. If you previously subscribed to the service, I hope this mixed bag of one-liners brings back fond memories or a fuzzy yesteryear feeling. And if you've never heard of the Electric Weenie, maybe you'll appreciate the different style of humor from way back when.

#### Weenie From Back In The Day

- A cop stopped (name) last night. Asked him to blow up a balloon. (Name) did. Then made a giraffe out of it.

- (Name) is so boring, you fall asleep while he's talking about you.

- I came from a much better neighborhood, myself. Our high school cheer was "Thank you, Paine Weber!"

- At our hospital, if they need a sample, they give you a carafe.

- (Name) has such a big nose, when he's lying on the beach, you can tell time by its shadow.

- Hey, (name), a new outfit today? (Whisper): Gee, I'm glad *someone* finally bought that!

- Boy did I get polluted last weekend. I went swimming in (nearby bad body of water).

- Your horoscope: Beware if you and your date attend a dog show and she wins.

- How come the kids who get expelled from school are the ones who hang around it late at night?

- I'm working to develop alkaline umbrellas to protect us from acid rain.

- Gentlemen prefer blondes ... or anyone who says yes.

- We had a tough time getting through sex education at my school.

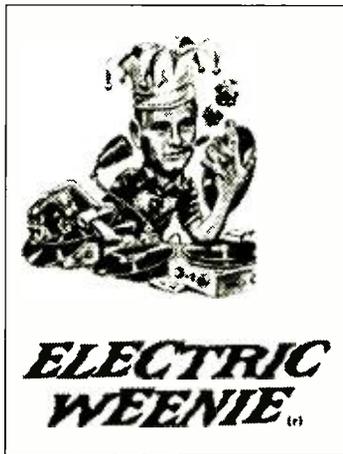
Teacher was always getting a headache.

- High school cheerleaders are nature's way of showing us that she's always making improvements in the newer models.

- You're growing older when "getting a little action" means your prune juice just kicked in.

- (Name) is so ugly, even Big Brother isn't watching her.

- He thinks "heavy metal" is a '56 Buick.



- Dating tip: If you tell a loved one you have picked up a case of Slurpees, be sure you mention you just came from 7-Eleven.

- (About the boss) As a baby, he went right from the bottle (or breast feeding) to raw meat ... Put it this way: The boss' birthstone is granite ... When he was born, his parents asked if they could keep the stork instead.

- Dining Tip: Once a year, unplug your refrigerator. Four hours later, open the door. Whatever glows, toss it out.

- Coming up next, (air talent), who kind of reminds you of a 4-H project that got out of hand.

- Actually, having (air talent) on the air here at (station) is our way of keeping the streets clean and safe for the rest of you.

- Such a bad doctor, he has his own scab collection ... And no class! On my chart, under "condition," he wrote *ugly*.

- One thing you can say about her cooking: She broke the dog of begging at the table.

- Just got a note from the phone company, "If payment has already



LIKE FATHER, LIKE SON

Here's Tom Adams Jr., son of Electric Weenie founder Tom Adams, on the air at WHLG (Coast 101.3)/Ft. Pierce-Stuart, FL.

been made, please disregard the words *Jerk* and *Deadbeat*."

- I remember when I saw *The Godfather* for the first time on TV. The next morning, I made my wife start the car.

- To raise money for our telethon, (air talent) is attempting to walk barefoot through any crack house in town.

- (Name) just got married and asked me for some advice. I said, "Remember that breakfast is a very important meal. Your wife may get upset if you're not home by then."

- Beautify America: Send the wife and kids to Europe.

- Aerosol cans have been banned in (city). The police are now using roll-on mace.

- Some tips for medical interns: Don't try to save money by suggesting community bedpans!

- The Sherwin Williams Co. just voted (name) this year's poster boy for the color gray.

- After our first baby, the nurse was showing me how to make him burp,

and it ticked my wife off. She said, "I don't care what you're doing, get off her shoulder!"

- My spouse and I go over our budget every week; this week we went over about 200 bucks!

- At the office, we all got together and bought him a leather briefcase so he could keep his ex-wife categorized.

- I have a great watchdog. I yell, "Attack," and he has one!

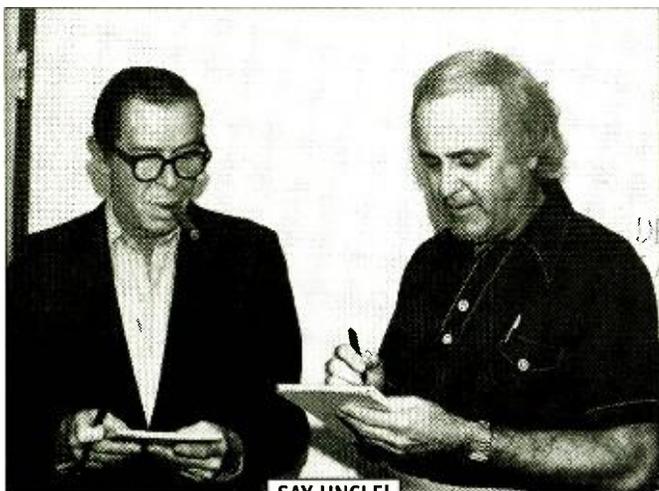
- It's hard to cope. Right now I'm saving for a tube of toothpaste so my neighbors will talk to me.

- My wife claims her OB is coming on to her. When he asks her to remove her clothes, he dims the lights and whistles "Strangers in the Night."

- I discovered a new way to save money: staple it to your underwear.

- I told my wife we needed a new bed; I'm tired of climbing into the upper bunk every night.

- What I hate most about divorce is that you have to drop out of mixed-league bowling.



SAY UNCLE!

Legendary comedian Milton Berle, a.k.a. Uncle Miltie (l), trades a few one-liners with the one and only Tom Adams, creator of the Electric Weenie comedy service, circa 1969.



X-MAS IN OCTOBER

Here's McVay Media's Mike McVay presenting Chip Davis of Mannheim Steamroller with a double-Platinum CD for his role in *Christmas Extraordinaire*, which has sold over 2 million copies since last Christmas. Talk about holiday cheer!



October 18, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	<b>1</b> VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2413	+77	313309	25	111/1
	3	<b>2</b> FAITH HILL Cry (Warner Bros.)	2103	+154	281354	7	113/2
	5	<b>3</b> PHIL COLLINS Can't Stop Loving You (Atlantic)	1984	+201	274393	4	111/1
	2	4 FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1879	-97	236198	48	116/0
	4	5 DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	1746	-63	175229	22	106/0
	6	6 ENRIQUE IGLESIAS Hero (Interscope)	1714	-31	218172	52	118/0
	7	7 JOSH GROBAN To Where You Are (143/Reprise)	1688	-35	187895	29	110/0
	8	8 SHERYL CROW Soak Up The Sun (A&M/Interscope)	1617	-21	253379	23	97/2
	9	9 CELINE DION A New Day Has Come (Epic)	1552	-72	193212	36	114/0
	10	10 CELINE DION I'm Alive (Epic)	1510	-111	191097	18	99/0
	15	<b>11</b> KELLY CLARKSON A Moment Like This (RCA)	1425	+395	235008	6	82/14
	12	<b>12</b> JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)	1355	+91	135428	10	97/2
	14	<b>13</b> LEANN RIMES Life Goes On (Curb)	1267	+66	165622	9	103/1
	13	<b>14</b> JOHN MAYER No Such Thing (Aware/Columbia)	1266	+44	169912	21	80/1
	11	15 BRYAN ADAMS Here I Am (A&M/Interscope)	1035	-252	108460	21	99/0
	16	<b>16</b> KELLIE COFFEY When You Lie Next To Me (BNA)	1024	+27	103245	9	91/3
	18	<b>17</b> SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	941	+221	147508	3	80/9
	17	18 NORAH JONES Don't Know Why (Blue Note/Virgin)	839	-38	95334	12	75/1
	19	<b>19</b> AVRIL LAVIGNE Complicated (Arista)	663	+55	126743	11	31/1
	24	<b>20</b> MARIAH CAREY Through The Rain (MonarC/IDJMG)	564	+298	62777	2	68/10
	20	21 KENNY G F/CHANTE MOORE One More Time (Arista)	479	-80	59095	10	59/0
	21	22 MICHAEL BOLTON Dance With Me (Jive)	409	-49	45822	8	58/0
	23	<b>23</b> CHRIS EMERSON All Because Of You (Monomoy)	357	+55	33120	4	59/4
	22	24 ELTON JOHN Original Sin (Rocket/Universal)	328	-114	91826	20	31/0
Debut	<b>25</b>	JAMES TAYLOR Whenever You're Ready (Columbia)	307	+147	63183	1	52/8
Debut	<b>26</b>	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	263	+162	63684	1	17/5
	26	<b>27</b> JACKSON BROWNE The Night Inside Me (Elektra/EEG)	263	+30	24861	3	43/1
	27	<b>28</b> JACK RUSSELL For You (Knight)	247	+16	19618	2	46/4
	25	29 BBMAK Out Of My Heart (Into Your...) (Hollywood)	222	-14	23518	5	21/0
Debut	<b>30</b>	GLORIA GAYNOR I Never Knew (Logic)	181	+20	19600	1	26/0

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/6-10/12. 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**

**ANASTACIA** You'll Never Be Alone (Epic)  
Total Plays: 169, Total Stations: 43, Adds: 6

**GARFUNKEL/SHARP/MONDOCK** Bounce (Manhattan)  
Total Plays: 162, Total Stations: 35, Adds: 3

**GRAHAM NASH** I'll Be There For You (Artemis)  
Total Plays: 145, Total Stations: 22, Adds: 2

**SERAH** Crazy Love (Great Northern)  
Total Plays: 122, Total Stations: 29, Adds: 4

**JULIA FORDHAM** It's Another You Day (Vanguard)  
Total Plays: 86, Total Stations: 28, Adds: 8

**JOHN TESH** This Is Your Gift (Garden City/Tesh Media/WB)  
Total Plays: 49, Total Stations: 15, Adds: 5

**2 Angel** (Albertine)  
Total Plays: 47, Total Stations: 15, Adds: 4

**TAMARA WALKER** If Only (Curb)  
Total Plays: 0, Total Stations: 19, Adds: 19

Songs ranked by total plays

**Most Added**  
www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TAMARA WALKER If Only (Curb)	19
KELLY CLARKSON A Moment Like This (RCA)	14
MARIAH CAREY Through The Rain (MonarC/IDJMG)	10
BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	10
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	9
MARC ANTHONY Everything You Do (Columbia)	9
JAMES TAYLOR Whenever You're Ready (Columbia)	8
JULIA FORDHAM It's Another You Day (Vanguard)	8
ANASTACIA You'll Never Be Alone (Epic)	6
DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	5
JOHN TESH This Is Your Gift (Garden City/Tesh Media/WB)	5
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	5

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON A Moment Like This (RCA)	+395
MARIAH CAREY Through The Rain (MonarC/IDJMG)	+298
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+221
PHIL COLLINS Can't Stop Loving You (Atlantic)	+201
DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	+162
FAITH HILL Cry (Warner Bros.)	+154
JAMES TAYLOR Whenever You're Ready (Columbia)	+147
BENNY MARDONES I Need A Miracle (Crazy Boy/Go-Kart)	+138
ANASTACIA You'll Never Be Alone (Epic)	+94
J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)	+91

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1203
LONESTAR I'm Already There (BNA)	1049
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1017
DIDO Thankyou (Arista)	1013
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	973
ENYA Only Time (Reprise)	967
MARC ANTHONY I Need You (Columbia)	878
SAVAGE GARDEN I Knew I Loved You (Columbia)	864
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	806
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	796
'N SYNC This I Promise You (Jive)	785
JO DEE MESSINA Bring On The Rain (Curb)	751
LEANN RIMES I Need You (Curb)	748

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# DJ sammy & yanou

## "heaven"

:: feat. **DO**

the **Candlelight Mix**  
from the debut album **Heaven**  
**R&R AC Chart Debut 26**

**NEW ADDS:** KOST/Los Angeles, WWLI/Providence, WLRQ/Melbourne, WBBQ/Augusta, KVKI/Shreveport  
**ALREADY ON:** WLTW/New York, KVIL/Dallas, KLSY/Seattle, WALK/Nassau, KGBY/Sacramento, WRCH/Hartford,  
WOOD/Grand Rapids, WMGS/Wilkes Barr, WRVF/Toledo, KKDJ/Bakerfield, KRBB/Wichita, WFMK/Lansing

"'Heaven' has been a smash for us on KBIG and we are confident the Candlelight mix will be just as big on KOST."  
- Chachi Denes, OM, KBIG/KOST Los Angeles

"They loved it then, they love it now - instant reaction." - Kurt Johnson, PD, KVIL/Dallas



RateTheMusic.com

America's Best Testing AC Songs 12+ For The Week Ending 10/18/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like Phil Collins, Jim Brickman, Bryan Adams, etc.

Total sample size is 227 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

- MARC ANTHONY Everything You Do (Columbia)
PHIL COLLINS Can't Stop Loving You (Atlantic)
LEANN RIMES Life Goes On (Curb)
KELLY CLARKSON A Moment Like This (RCA)
JOHN MAYER No Such Thing (Aware/Columbia)
SANTANA F/M. BRANCH The Game Of Love (Arista)
AVRIL LAVIGNE Complicated (Arista)
MARIAH CAREY Through The Rain (MonarC/IDJMG)
JAMES TAYLOR Whenever You're Ready (Columbia)
ANASTACIA You'll Never Be Alone (Epic)
MICHELLE BRANCH Goodbye To You (Maverick/WB)
JULIA FORDHAM It's Another You Day (Vanguard)
DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)
MATCHBOX TWENTY Disease (Atlantic)
TAMARA WALKER If Only (Curb)

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor Los Angeles, CA 90067

Reporters

Grid of reporter information by state, including station call letters, reporter name, and phone number.

137 Total Reporters

120 Total Monitored

17 Total Indicator





If we've learned one thing over the course of the past year, it's to never underestimate our listeners. Our listeners at WMT/Cedar Rapids, IA have shown their sophistication by asking for a diverse lineup, with such artists as Norah Jones, John Mayer, Pink, Creed and LeAnn Rimes, and we've responded by playing the hits. • Hail the return of the singer-songwriter, and welcome home to the Hot AC format, Michelle Branch, Alanis Morissette and John Mayer. You will always have a place to stay with us! The one universal truth I have found (that is actually true) is that our female listeners are all about the lyrics. That's why the artists who stand the test of time, like Bruce Springsteen and U2, are those who have something to say. • It's a great time for artists on Hot AC. We're stepping out and taking chances, regardless of what the record folks believe. Three years ago they fought tooth and nail to get Creed airplay. Today we play Linkin Park without a whimper. That's why Hot AC is here to stay!



Andrea Ganis and Danny Buch are spreading a "Disease," and there's no apparent antidote, as the latest from Matchbox Twenty grabs Hot AC's Most Increased honors for another week. "Disease" is up 346 plays and already at No. 16. Colossal gains also continue for Santana f/Michelle Branch's "Game of Love," already at No. 3 and poised to grab the brass ring. No Doubt f/Lady Saw's "Underneath It All" (Interscope) powers to No. 18, up 275 plays ... Debuts: Madonna's "Die Another Day" (Maverick/Warner Bros.), John Rzeznik's "I'm Still Here" (Hollywood/Walt Disney), Tonic's "Take Me As I Am" (Universal) and The Wallflowers' "When You're on Top" (Interscope) ... At AC, Phil Collins' "Can't Stop Loving You" (Atlantic) nails top three status ... American Idol's Kelly Clarkson prepares to snatch a place in the top 10 with "A Moment Like This" (RCA), up 395 plays ... Faith Hill's "Cry" (Warner Bros.) moves to No. 2, right behind Vanessa Carlton's "A Thousand Miles" (A&M/Interscope) ... Mariah Carey continues to make it "Through the Rain" (MonarC/IDJMG), moving to No. 20 and up 298 plays ... Debuting at AC: James Taylor's "Whenever You're Ready" (Columbia) and DJ Sammy & Yanou's "Heaven (Candlelight Mix)" (Robbins).



— Kid Kelly, AC/Hot AC Editor

## artist activity

ARTIST: John Rzeznik  
 LABEL: Walt Disney/Hollywood

By KID KELLY/AC-HOT AC EDITOR



John Rzeznik

John Rzeznik? Isn't he the lead singer of The Goo Goo Dolls? Why, yes, he is. And he's the man behind a bunch of songs you've had — and have — on your playlists. Rzeznik penned the Goos' most successful singles: the *City of Angels* soundtrack's "Iris," which nabbed three Grammy nominations, "Name," "Slide" and a battery of other songs that have made their way up the AC, Hot AC, CHR/Pop and Rock charts since the band burst on the scene in 1995.

Given his track record with the Goos, it's no wonder Hollywood Records is excited about Rzeznik's first solo single, "I'm Still Here (Jim's Theme)," from the soundtrack to the upcoming movie *Treasure Planet*. The animated feature is an adaptation of Robert Louis Stevenson's *Treasure Island* — but as a musical, set in outer space. Rzeznik also serves as the singing voice of the film's young hero, Jim Hawkins.

Rzeznik has been touring with The Goo Goo Dolls since 1985, but fame didn't find the band until '95, when "Name" rocketed up the charts. They followed up that success with 1998's "Iris" and came back with "Slide" later that year. A four-year hiatus followed before the release of *Gutterflower* earlier this year.

So, beyond The Goo Goo Dolls, who is John Rzeznik? Born Dec. 5, 1965, John Joseph Theodore Rzeznik is a Grammy-winning songwriter, for starters, but he's also a person who's seen his share of pain. He lost both par-

ents when he was very young — his father to alcoholism and his mother to a heart attack — leaving young Johnny to be raised by his four older sisters in Buffalo. He and his wife of many years recently divorced, although, he says, "We're still great friends."

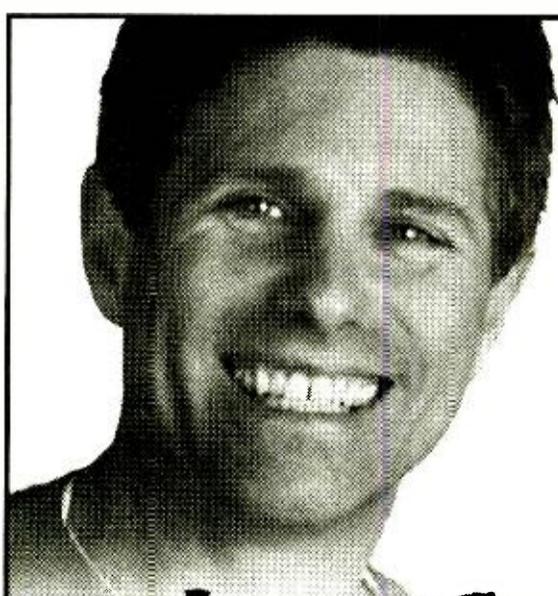
Rzeznik has also just moved to Los Angeles. He says, "I went there to be completely invisible. I sat there for a couple of weeks just drinking Jack Daniel's and ginger ales and smoking cigarettes and trying to figure out what I was going to do now that I was rotated back into the world." To cope, he began to write.

A genuine understanding of life seems to be the catalyst behind Rzeznik's writing skills. He's more concerned with writing good music than hit records, and he's not a fan of the fame that, in his view, only feeds musicians' egos. In a recent *Newsweek* profile, Rzeznik lashed out at rock stardom: "I've spent time with rock stars, and they're a\*\*holes, and I don't want to be like them. You need to be grateful for having a cool job." He continued, "I hate to be abrasive about this, but it really pisses me off. I want to be a good songwriter. That's all I care about."

Rzeznik is not only a good songwriter, he's a genuinely talented artist and a good bet for your listeners. Behind every great singer, there is a great songwriter, and John Rzeznik is both.

### TELL US WHAT YOU THINK!

Share your opinion about this column — go to [www.rronline.com](http://www.rronline.com) and click the Message Boards button.



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# R&R Hot AC Top 40

October 18, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE Complicated (Arista)	3566	-54	359956	27	86/0
2	2	CREED One Last Breath (Wind-up)	3092	+59	282997	21	74/0
7	3	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2631	+304	283064	4	87/0
3	4	DAVE MATTHEWS BAND Where Are You Going (RCA)	2553	-62	257108	22	74/0
5	5	JOHN MAYER No Such Thing (Aware/Columbia)	2502	-75	231702	35	71/0
4	6	JIMMY EAT WORLD The Middle (DreamWorks)	2502	-99	241897	31	80/0
6	7	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2492	-43	255557	33	75/0
8	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2139	+26	226259	34	79/0
13	9	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2091	+109	233664	10	77/3
9	10	NORAH JONES Don't Know Why (Blue Note/Virgin)	1995	-85	224211	17	69/0
14	11	CALLING Wherever You Will Go (RCA)	1934	+15	205599	56	81/0
12	12	OUR LADY PEACE Somewhere Out There (Columbia)	1925	-2	179605	18	70/0
15	13	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1913	+129	176774	9	78/1
10	14	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1842	-141	175734	23	73/0
11	15	JACK JOHNSON Flake (Enjoy/Universal)	1810	-168	187997	23	65/0
19	16	MATCHBOX TWENTY Disease (Atlantic)	1799	+346	213059	3	77/2
16	17	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1610	-38	147967	13	71/2
22	18	NO DOUBT F/LADY SAW Underneath It All (Interscope)	1347	+275	161139	4	62/11
20	19	U2 Electrical Storm (Interscope)	1166	+3	124763	6	53/0
17	20	SHERYL CROW Steve McQueen (A&M/Interscope)	1135	-379	131386	10	67/0
21	21	PINK Just Like A Pill (Arista)	1125	+36	125094	11	26/0
18	22	GOO GOO DOLLS Big Machine (Warner Bros.)	1057	-390	92880	13	58/0
23	23	DUNCAN SHEIK On A High (Atlantic)	1027	+24	108226	12	54/0
25	24	COLDPLAY In My Place (Capitol)	955	+84	115637	13	53/2
24	25	LIFEHOUSE Spin (DreamWorks)	949	+13	73437	7	44/3
26	26	SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	928	+155	92441	4	58/6
27	27	LEANN RIMES Life Goes On (Curb)	697	+44	47644	8	41/0
28	28	DANA GLOVER Thinking Over (DreamWorks)	659	+103	44099	6	36/2
29	29	AVRIL LAVIGNE Sk8er Boi (Arista)	616	+167	77139	5	31/3
33	30	KELLY CLARKSON A Moment Like This (RCA)	556	+160	48236	2	23/0
Debut	31	MADONNA Die Another Day (Maverick/WB)	517	+214	47015	1	23/3
35	32	TORI AMOS A Sorta Fairytale (Epic)	511	+152	63793	2	36/6
32	33	FAITH HILL Cry (Warner Bros.)	491	+45	39474	3	38/1
30	34	HOOBASTANK Running Away (Island/IDJMG)	436	-34	42857	8	19/3
Debut	35	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Hollywood/Walt Disney)	364	+264	57884	1	45/13
Debut	36	TONIC Take Me As I Am (Universal)	338	+79	35322	1	23/2
Debut	37	WALLFLOWERS When You're On Top (Interscope)	327	+64	59749	1	25/4
37	38	ENRIQUE IGLESIAS Escape (Interscope)	327	-1	44867	19	5/0
39	39	VANESSA CARLTON Ordinary Day (A&M/Interscope)	320	+39	47525	2	13/2
34	40	JENNIFER LOVE HEWITT BareNaked (Jive)	318	-60	27755	11	26/0

## Most Added

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ARTIST TITLE LABEL(S)	ADDS
JOHN RZEZNIK I'm Still Here... (Hollywood/Walt Disney)	13
NO DOUBT F/LADY SAW Underneath It All (Interscope)	11
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	8
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	8
LISA LOEB Underdog (Artemis)	7
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	6
TORI AMOS A Sorta Fairytale (Epic)	6
WALLFLOWERS When You're On Top (Interscope)	4
STEREO FUSE Everything (EO/Wind-up)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Disease (Atlantic)	+346
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+304
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+275
JOHN RZEZNIK I'm Still Here... (Hollywood/Walt Disney)	+264
MADONNA Die Another Day (Maverick/WB)	+214
AVRIL LAVIGNE Sk8er Boi (Arista)	+167
KELLY CLARKSON A Moment Like This (RCA)	+160
SIXPENCE NONE THE RICHER Breathe... (Reprise)	+155
TORI AMOS A Sorta Fairytale (Epic)	+152
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+129

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1551
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1301
LIFEHOUSE Hanging By A Moment (DreamWorks)	1188
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1122
NO DOUBT Hella Good (Interscope)	1107
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1013
MICHELLE BRANCH All You Wanted (Maverick/WB)	989
PINK Don't Let Me Get Me (Arista)	938
JEWEL Standing Still (Atlantic)	901
GOO GOO DOLLS Here Is Gone (Warner Bros.)	748
SUGAR RAY When It's Over (Lava/Atlantic)	728
DIDO Thankyou (Arista)	716
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	682
DEFAULT Wasting My Time (TVT)	670
SMASH MOUTH I'm A Believer (Interscope)	668
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	659

R&R Station Playlists have moved to the web.  
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88 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/6-10/12. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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America's Best Testing Hot AC Songs 12+  
For The Week Ending 10/18/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
OUR LADY PEACE Somewhere Out There (Columbia)	4.14	4.10	86%	18%	4.11	87%	20%
LIFEHOUSE Spin (DreamWorks)	4.09	4.05	64%	7%	4.05	71%	6%
GOO GOO DOLLS Big Machine (Warner Bros.)	3.97	4.07	81%	11%	3.89	83%	15%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.94	3.94	89%	21%	3.94	92%	26%
MATCHBOX TWENTY Disease (Atlantic)	3.93	3.99	59%	6%	3.98	63%	5%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.90	3.91	65%	8%	3.92	69%	10%
CALLING Wherever You Will Go (RCA)	3.88	3.89	96%	44%	3.85	98%	48%
JIMMY EAT WORLD The Middle (DreamWorks)	3.86	3.91	96%	46%	3.87	97%	50%
NINE DAYS Good Friend (Epic)	3.85	3.90	48%	6%	3.83	54%	7%
COLDPLAY In My Place (Capitol)	3.85	3.85	69%	13%	3.84	71%	14%
JOHN MAYER No Such Thing (Aware/Columbia)	3.85	3.91	91%	38%	3.93	93%	42%
AVRIL LAVIGNE Sk8er Boi (Arista)	3.83	-	85%	21%	3.77	87%	25%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.82	3.81	78%	17%	3.90	84%	18%
AVRIL LAVIGNE Complicated (Arista)	3.81	3.87	98%	49%	3.79	99%	54%
CREED One Last Breath (Wind-up)	3.81	3.87	94%	35%	3.72	94%	38%
JACK JOHNSON Flake (Enjoy/Universal)	3.79	3.81	67%	22%	3.85	72%	24%
DAVE MATTHEWS BAND Where Are You Going (RCA)	3.75	3.81	92%	33%	3.81	96%	36%
NO DOUBT Underneath It All (Interscope)	3.74	3.82	84%	23%	3.89	87%	22%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.66	3.69	95%	52%	3.67	97%	56%
DUNCAN SHEIK On A High (Atlantic)	3.64	3.66	52%	10%	3.59	54%	10%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.61	3.72	95%	55%	3.62	94%	57%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.50	3.53	67%	21%	3.59	74%	21%
U2 Electrical Storm (Interscope)	3.50	3.56	62%	14%	3.49	64%	15%
PINK Just Like A Pill (Arista)	3.45	3.47	92%	45%	3.52	94%	50%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.42	3.48	71%	18%	3.44	73%	18%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.33	3.41	97%	59%	3.25	98%	62%
LEANN RIMES Life Goes On (Curb)	3.31	3.25	57%	15%	3.30	58%	17%
SHERYL CROW Steve McQueen (A&M/Interscope)	3.25	3.31	78%	29%	3.15	79%	34%

Total sample size is 905 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 4818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## Indicator

### Most Added

- JOHN RZEZNIK I'm Still Here (Jim's Theme) (Hollywood/Walt Disney)
- MAOONNA Die Another Day (Maverick/WB)
- FAITH HILL Cry (Warner Bros.)
- MATCHBOX TWENTY Disease (Atlantic)
- NO DOUBT F/LADY SAW Underneath It All (Interscope)
- AVRIL LAVIGNE Sk8er Boi (Arista)
- TORI AMOS A Sorta Fairytale (Epic)
- TRACY CHAPMAN You're The One (Elektra/EEG)

### New & Active

- DISHWALLA Angels Or Devils (Immergent)  
Total Plays: 302, Total Stations: 26, Adds: 3
- BON JOVI Everyday (Island/IDJMG)  
Total Plays: 276, Total Stations: 16, Adds: 0
- STEREO FUSE Everything (EO/Wind-up)  
Total Plays: 244, Total Stations: 22, Adds: 4
- PHIL COLLINS Can't Stop Loving You (Atlantic)  
Total Plays: 225, Total Stations: 15, Adds: 2
- TRACY CHAPMAN You're The One (Elektra/EEG)  
Total Plays: 210, Total Stations: 19, Adds: 0
- RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)  
Total Plays: 210, Total Stations: 15, Adds: 8
- TITIYO Come Along (Lava/Atlantic)  
Total Plays: 196, Total Stations: 21, Adds: 1
- LUCE Good Day (Nettwerk)  
Total Plays: 163, Total Stations: 9, Adds: 0
- JULY FOR KINGS Normal Life (MCA)  
Total Plays: 151, Total Stations: 12, Adds: 0
- RHETT MILLER Come Around (Elektra/EEG)  
Total Plays: 120, Total Stations: 16, Adds: 1

Songs ranked by total plays

## Reporters

<p>WKDD/Akron, OH * PD: Keith Kennedy 3 VANESSA CARLTON "Ordinary" 1 STEREO FUSE "Everything" WALLFLOWERS "Top"</p> <p>WRVE/Albany, NY * PD: Randy McCartan MD: Tred Hulse 1 SIXPENCE "Breathe" TONIC "Take"</p> <p>KPEK/Albuquerque, NM * OM: Bill May PD: Mike Parsons MD: Deyea APD: Jaimey Barreras 15 3 DOORS DOWN "Gone" 6 RED HOT CHILI "Song" 1 JOHN RZEZNIK "SB"</p> <p>KMYS/Anchorage, AK MD: Rocky Lennox MD: Monika Thomas FAITH HILL "Day"</p> <p>KAMX/Austin, TX * PD: Scooter B. Stevens MD: Clay Culver FAITH HILL "Day" LIFEHOUSE "Spin"</p> <p>KLLY/Bakerfield, CA * PD/MD: E.J. Tyler APD: Erik Fox 17 PINK "Party" LISA LOEB "Underdog" BRUCE SPRINGSTEEN "Lonesome" WALLFLOWERS "Top"</p> <p>WWMX/Baltimore, MD * VP/Prog: Bill Pasha PD: Steve Monz MD: Tyron Sampson No Adds</p> <p>WMLJ/Birmingham, AL * PD/MD: Tom Hanrahan NO DOUBT FLADY SAW "Underneath" WALLFLOWERS "Top"</p> <p>WBXN/Boston, MA * VP/Prog: Greg Strassell MD: Mike Mulaney No Adds</p> <p>WTSS/Buffalo, NY * PD: Sue O'Neil MD: Rob Lucas BENNY MARONES "Want"</p> <p>WMT/Cedar Rapids, IA PD/MD: Erin Bristol NO DOUBT FLADY SAW "Underneath" JOHN RZEZNIK "SB" TRACY CHAPMAN "One"</p>	<p>WALD/Charleston, SC * 39 NO DOUBT FLADY SAW "Underneath" JOHN RZEZNIK "SB"</p> <p>WLNK/Charlotte, NC * OM: Tom Jackson PD: Neal Sharpe APD: Chris Allen MD: Derek James 8 JOHN RZEZNIK "SB" COLDPLAY "Place"</p> <p>WTMX/Chicago, IL * PD: Mary Ellen Kachlinski Station Mgr: Barry James TORI AMOS "Sorta"</p> <p>WKRD/Cincinnati, OH * OM: Chuck Finney PD: Tommy Frank APD: Grover Collins MD: Brian Douglas LIFEHOUSE "Spin" JOHN RZEZNIK "SB"</p> <p>WVMX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett 16 NO DOUBT FLADY SAW "Underneath" 16 MARIAN CASH "Rain" 11 AVRIL LAVIGNE "Sk8er" 4 SIXPENCE "Breathe"</p> <p>WMOV/Cleveland, OH * PD: Allan Fee MD: Rebecca Wilde No Adds</p> <p>WQAL/Cleveland, OH * No Adds</p> <p>KVJL/Colorado Springs, CO * PD/MD: Andy Carlisle LISA LOEB "Underdog" PEARL JAM "Mine"</p> <p>WMOX/Colorado Springs, CO * PD/MD: Phil Thomas JOHN RZEZNIK "SB"</p> <p>WMOX/Oothan, AL OM/MD: Phil Thomas JOHN RZEZNIK "SB"</p> <p>WNUK/Elmira, NY OM/MD: Bob Quick MARIAN CASH "Rain" MADONNA "Day"</p> <p>KSJL/E Paso, TX * OM/MD: Courtney Nelson APD/MD: Eli Molano 3 NO DOUBT FLADY SAW "Underneath"</p> <p>WIK/K.F. Myers, FL * OM/MD: Boys Grissinger BETH ORTON "Concrete" BRUCE SPRINGSTEEN "Lonesome"</p>	<p>KDMX/Dallas-Ft. Worth, TX * PD: Pat McMahon MD: Lisa Thomas LISA LOEB "Underdog"</p> <p>WDAQ/Danbury, CT PD: Bill Trotta MD: Sharon Kelly 35 MADONNA "Day" 25 "Pink Family" 10 BELLYKELLY ROWLAND "Dilemma" 10 KUSTIN TIMBERLAKE "Like" 10 KENNIFER LOPEZ "Jenny"</p> <p>WMMX/Dayton, OH * PD: Jeff Stevens MD: Shaun Vincent No Adds</p> <p>KALC/Denver-Boulder, CO * OM: Mike Stein PD: Tom Gjerdrum APD/MD: Kozman 3 NO DOUBT FLADY SAW "Underneath"</p> <p>KINW/Denver-Boulder, CO * PD: Ron Harrell APD/MD: Michael Gifford 3 MICHELLE BRANCH "Goodbye"</p> <p>KSTZ/Des Moines, IA * OM/MD: Jim Schaefer MD: Jimmy Wright 16 "KOSBASTANK" "Running" 11 JOHN RZEZNIK "SB" LIFEHOUSE "Breathe"</p> <p>WCVQ/Detroit, MI * Interim PD: Alex Teer APD: Rob Hazelton MD: Ann Delisi No Adds</p> <p>WMOX/Oothan, AL OM/MD: Phil Thomas JOHN RZEZNIK "SB"</p> <p>WNUK/Elmira, NY OM/MD: Bob Quick MARIAN CASH "Rain" MADONNA "Day"</p> <p>KSJL/E Paso, TX * OM/MD: Courtney Nelson APD/MD: Eli Molano 3 NO DOUBT FLADY SAW "Underneath"</p> <p>WIK/K.F. Myers, FL * OM/MD: Boys Grissinger BETH ORTON "Concrete" BRUCE SPRINGSTEEN "Lonesome"</p>	<p>WMEF/Ft. 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 RED HOT CHILI "Song"</p> <p>WVTI/Grand Rapids, MI * OM/MD: Jeff Andrews APD: Ken Evans 1 RED HOT CHILI "Song" DISHWALLA "Devils"</p> <p>WOZN/Greensboro, NC * PD: Steve Williams MD: Eric Gray 6 SIXPENCE "Breathe" 1 NO DOUBT FLADY SAW "Underneath" DANA GLOVER "Over" HOBASITANK "Running" LIFEHOUSE "Spin" BRUCE SPRINGSTEEN "Lonesome"</p> <p>WIKZ/Hagerstown, MD MD: Jeff Roteman AVRIL LAVIGNE "Sk8er"</p> <p>WNNK/Harrisburg, PA * PD: John O'Dea MD: Denny Logan JOHN RZEZNIK "SB" BRUCE SPRINGSTEEN "Lonesome"</p> <p>WTTG/Hartford, CT * Interim PD: Steve Sallihany APD/MD: Jeannine Jersey 9 MADONNA "Day" TORI AMOS "Sorta" DISHWALLA "Devils" BRUCE SPRINGSTEEN "Lonesome"</p> <p>KHMX/Houston-Galveston, TX * PD: Marc Sherman 10 JOHN RZEZNIK "SB" 6 SIXPENCE "Breathe"</p> <p>WENS/Indianapolis, IN * OM/MD: Greg Dunkin MD: Jim Clonzo JOHN MAYER "Body" NO DOUBT FLADY SAW "Underneath"</p> <p>WZPL/Indianapolis, IN * OM/MD: Scott Serris MD: Dave Decker No Adds</p>	<p>KMXB/Las Vegas, NV * OM/MD: Cal Thomas APD/MD: Charese Fruge No Adds</p> <p>WMXL/Lexington-Fayette, KY * PD: Jill Meyer JOHN MAYER "Body" SIXPENCE "Breathe"</p> <p>KURB/Little Rock, AR * PD: Randy Cain PD/MD: Kramer LISA LOEB "Underdog"</p> <p>KYSR/Los Angeles, CA * PD: John Ivey APD/MD: Chris Patyk 3 JACK JOHNSON "Bubble"</p> <p>WMBZ/Memphis, TN * OM: Jerry Dean PD/MD: Wm. Kramer 1 PEARL JAM "Mink" DEFAULT "Live" NO DOUBT FLADY SAW "Underneath"</p> <p>WMC/Memphis, TN * PD: Chris Taylor MD: Tom St. James No Adds</p> <p>WKTJ/Milwaukee, WI * OM: Rick Belcher PD: Bob Walker No Adds</p> <p>WMYX/Milwaukee, WI * PD: Brian Kelly APD/MD: Mark Richards No Adds</p> <p>KSTP/Minneapolis, MN * OM: Lexington Peck MD: Jill Roen No Adds</p> <p>KOSO/Modesto, CA * PD: Max Miller MD: Donna Miller No Adds</p> <p>WHTG/Monmouth-Ocean, NJ * PD: Darrin Smith MD: Brian Zanyor No Adds</p>	<p>WJLK/Monmouth-Ocean, NJ * OM/MD: Lou Fusco MD: Debbie Mazella No Adds</p> <p>KCDU/Monterey-Salinas, CA * PD/MD: Mike Skott VANESSA CARLTON "Ordinary" LISA LOEB "Underdog"</p> <p>WKRN/New Orleans, LA * OM/MD: John Roberts APD: Duncan James MD: Steve G No Adds</p> <p>WPLJ/New York, NY * VP/Prog: Tom Cuddy PD: Scott Shannon APD/MD: Tony Mascaro No Adds</p> <p>WPTE/Norfolk, VA * PD: Steve McKay 11 HOBBASITANK "Running"</p> <p>KYIS/Oklahoma City, OK * OM: Chris Baker PD/MD: Ray Kalusa No Adds</p> <p>KSRZ/Omaha, NE * PD: Erik Johnson MD: Dave Swen No Adds</p> <p>WOMX/Olando, FL * Interim PD/MD: Jeff Cushman MD: Laura Francis JOHN RZEZNIK "SB"</p> <p>KBBY/Oxnard-Ventura, CA * OM/MD: Mark Elliott MD: Darren McPeak 7 MADONNA "Day"</p> <p>WMMX/Philadelphia, PA * PD: Chris Ebbott No Adds</p> <p>KMXP/Phoenix, AZ * PD: Ron Price MD: Trent Edwards 2 RHETT MILLER "Come"</p>	<p>WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds</p> <p>WMMX/Portland, ME PD: Randi Kirshbaum APD/MD: Ethan Minton LISA LOEB "Underdog" BETH ORTON "Concrete" MELISSA ETHERIDGE "Weakness" MATCHBOX TWENTY "Disease"</p> <p>KRSK/Portland, OR * PD: Dan Persigehl MD: Sheryl Stewart 3 RED HOT CHILI "Song"</p> <p>WSNE/Providence, RI * PD: Bill Hest MD: Gary Truss No Adds</p> <p>WRFY/Reading, PA * PD/MD: Al Burke PHIL COLLINS "Stop" BRUCE SPRINGSTEEN "Lonesome"</p> <p>KLCA/Reno, NV * PD: Beej MD: Connie Wray 1 RED HOT CHILI "Song" DISHWALLA "Devils" WALLFLOWERS "Top"</p> <p>KNEV/Reno, NV * OM/MD/MD: Carlos Campos DIXIE CHICKS "Landslide" STEREO FUSE "Everything"</p> <p>KWVO/Reno, NV * PD: Carmy Ferrari MD: Heather Combs JOHN RZEZNIK "SB" BETH ORTON "Concrete"</p> <p>WMMX/Richmond, VA * PD: Tim Baldwin MD: Michelle Prosser No Adds</p> <p>WVOR/Rochester, NY * PD: Dave Lefrots MD: Joe Bonacci TONIC "Take"</p> <p>KZZO/Sacramento, CA * PD: Mark Thomas APD/MD: Jim Matthews TORI AMOS "Sorta"</p>	<p>KYKY/St. Louis, MO * PD: Smokey Rivers APD/MD: Greg Hewitt 1 UNCLE KRACKER "Like" AVRIL LAVIGNE "Sk8er"</p> <p>WVRV/St. Louis, MO * MD: David J 1 LISA LOEB "Underdog" 1 JOHN RZEZNIK "SB"</p> <p>KOMB/Salt Lake City, UT * OM: Alan Hogue PD: Mike Nelson APD/MD: J.J. Riley JOHN RZEZNIK "SB"</p> <p>KFMB/San Diego, CA * VP/Prog: Tracy Johnson APD: Jen Sewell 5 MICHELLE BRANCH "Goodbye" DEF LEPPARD "Git" NELLYKELLY ROWLAND "Dilemma" RED HOT CHILI "Song"</p> <p>KMYI/San Diego, CA * OM: Dan Poyton APD/MD: Mel McKay No Adds</p> <p>KLCA/Reno, NV * PD: Beej MD: Connie Wray 1 RED HOT CHILI "Song" DISHWALLA "Devils" WALLFLOWERS "Top"</p> <p>KNEV/Reno, NV * OM/MD/MD: Carlos Campos DIXIE CHICKS "Landslide" STEREO FUSE "Everything"</p> <p>KWVO/Reno, NV * PD: Carmy Ferrari MD: Heather Combs JOHN RZEZNIK "SB" BETH ORTON "Concrete"</p> <p>WMMX/Richmond, VA * PD: Tim Baldwin MD: Michelle Prosser No Adds</p> <p>WVOR/Rochester, NY * PD: Dave Lefrots MD: Joe Bonacci TONIC "Take"</p> <p>KZZO/Sacramento, CA * PD: Mark Thomas APD/MD: Jim Matthews TORI AMOS "Sorta"</p>	<p>WHYN/Springfield, MA * OM/MD: Pat McKay MATCHBOX TWENTY "Disease" NO DOUBT FLADY SAW "Underneath" STEREO FUSE "Everything"</p> <p>WSSR/Tampa, FL * OM: Jeff Kapugi PD: Rick Schmitt APD: Kurt Schreiner MD: Kristy Knight 7 RED HOT CHILI "Song" JOHN RZEZNIK "SB"</p> <p>WMMW/Toledo, OH * OM: Tim Roberts MD: Sunny Wyde MADONNA "Day" NO DOUBT FLADY SAW "Underneath"</p> <p>WKPK/Traverse City, MI MD: Heather Leigh TORI AMOS "Sorta" PUDDLE OF GEM "Hates"</p> <p>KZPT/Tucson, AZ * PD: Carey Edwards APD/MD: Leslie Lott 18 DIXIE CHICKS "Landslide" TORI AMOS "Sorta"</p> <p>KLLO/San Francisco, CA * PD: John Peake MD: Derek Madden No Adds</p> <p>KEZR/San Jose, CA * PD: Jim Murphy APD/MD: Michael Martinez AVRIL LAVIGNE "Sk8er"</p> <p>KRUZ/Santa Barbara, CA MD: Mandye Thomas No Adds</p> <p>KMHX/Santa Rosa, CA * PD: Mark Thomas 34 DANIEL BEDINFIELD "Gotta" BRUCE SPRINGSTEEN "Lonesome"</p> <p>KPLZ/Seattle-Tacoma, WA * PD: Kent Phillips MD: Alisa Hashimoto 1 DIXIE CHICKS "Landslide" RED HOT CHILI "Song"</p>	<p>WRQX/Washington, DC * Dir./Ops: Steve Kosbau OM/MD: Kenny King MD: Carol Parker No Adds</p> <p>WWZZ/Washington, DC * PD: Mike Edwards APD/MD: Sean Sellers No Adds</p> <p>WFMF/West Palm Beach, FL * PD: Barry McKay APD/MD: Amy Navarro PHIL COLLINS "Stop"</p> <p>KFBZ/Wichita, KS * PD: Barry McKay MD: Sunny Wyde STEREO FUSE "Everything"</p> <p>WXLO/Worcester, MA * OM/MD: Pete Falconi APD/MD: Becky Nichols BRUCE SPRINGSTEEN "Lonesome" TITIYO "Come"</p> <p>WMMY/Wyoming-Heaven, OH * MD: Mark French MATCHBOX TWENTY "Disease" JOHN MAYER "Body"</p>
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**\* Monitored Reporters**  
99 Total Reporters

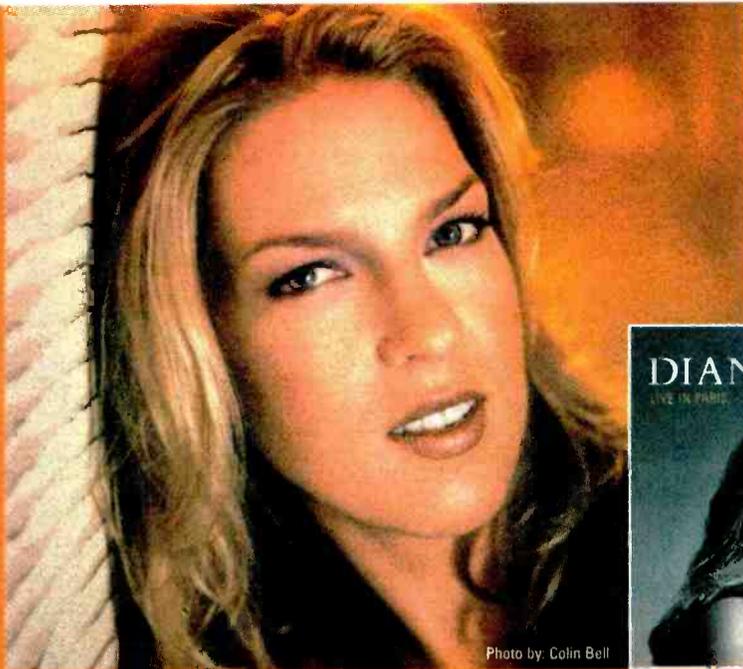
**88 Total Monitored**

**11 Total Indicator**  
9 Current Indicator Playlists

**Did Not Report, Playlist Frozen (1):**  
WCOD/Cape Cod, MA

**Did Not Report For Six Consecutive Weeks; Data Not Used (1):**  
WVVV/Savannah, SC

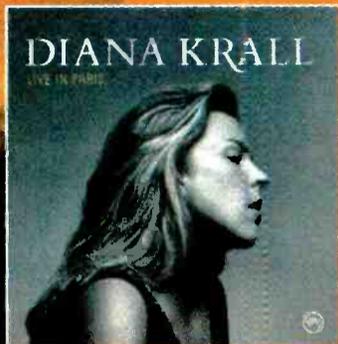
**Note: KVSF/Fresno, CA and WZKL/Canton, OH move from Hot AC to CHR/Pop.**



# DIANA KRALL

## "Just the Way You Are"

The first single from *Live in Paris*, the follow-up to her platinum-selling album *The Look of Love*  
In Stores Now!



#1 New and Active!

#1 Most Increased!

Already on:

KTWV  
WVMV  
KIFM

WNUA  
WJZZ  
and more!

# NATALIE COLE

## "Tell Me All About It"

from the album *Ask a Woman Who Knows*  
In stores Now!

### Top 10!

Don't miss Natalie on:  
**The Oprah Winfrey Show - October 16th**  
**The Wayne Brady Show - October 22nd**

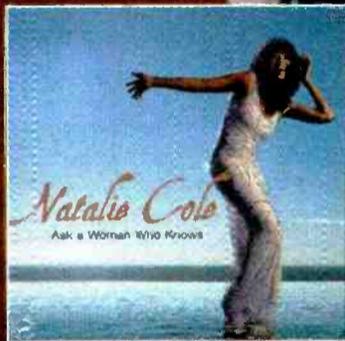


Photo by Kwaku Alston

# AL JARREAU

## "Lost and Found"

from the album *All I Got*  
In stores Now!

Don't miss Al on:  
**BET Tonight with Ed Gordon - October 25th**  
**Emeril Live's Thanksgiving Special**

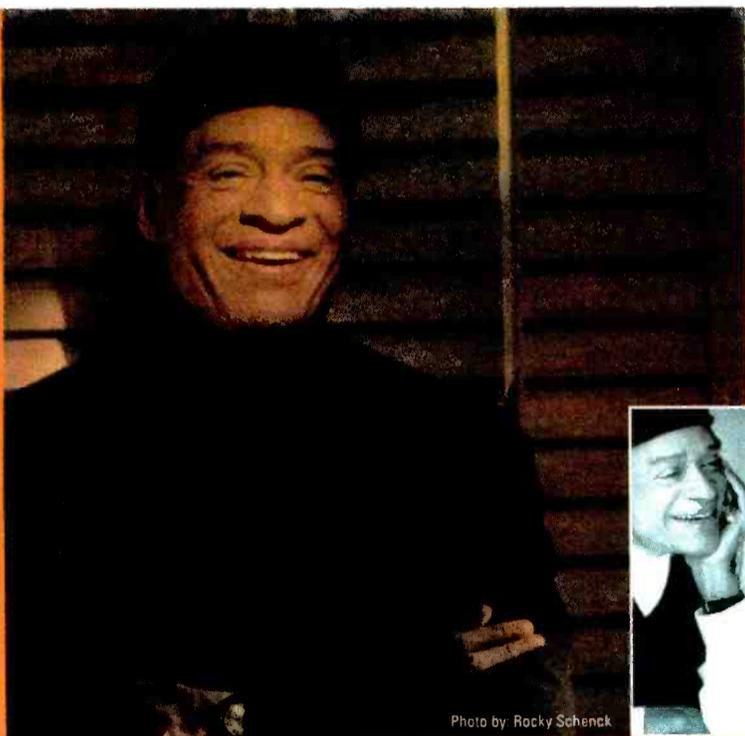


Photo by Rocky Schenck



#### US Tour Dates

11/1	W. Palm Beach	11/16	Columbus
11/2	Clearwater	11/17	St. Louis
11/8	Dallas	11/20	Purchase, NY
11/9	Houston	11/22	Philadelphia
11/10	New Orleans	11/23	Washington, DC
11/13	Kansas City	11/29	Fresno
11/15	Chicago	11/30	Palm Desert

Al Jarreau has been named the National Spokesperson for the Verizon Reads Program!  
A portion of the proceeds from *All I Got* will be donated to the program.  
[www.verizonreads.net](http://www.verizonreads.net)

visit the [new www.ververecords.com](http://www.ververecords.com)

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CAROL ARCHER

carcher@radio-records.com

## Smooth Jazz On TV

□ WJZK/Columbus, OH's George Scantland has one of those 'Why didn't I think of that?' ideas

The phrase "uniquely independent" doesn't begin to describe WJZK & WJZA/Columbus, OH Chairman/CEO George Scantland III. He is among a handful of independent radio owners — and a successful one, at that. He is a philanthropist who awards scholarships to talented young jazz musicians. And now he is changing Smooth Jazz's equation by presenting Smooth Jazz station concerts on TV.

When Fourplay's Bob James and other artists began raving to me about the scene that Scantland is creating, I knew I owed it to you to explore this cool, imaginative marketing approach.

### In The Beginning

"I've loved jazz from the time I was a kid," Scantland says. "I can still remember buying my first jazz album, Dave Brubeck's *Take Five*, in 1958. I was hooked on Miles Davis' *Sketches of Spain* and all the jazz I was discovering.

"My mom didn't want me to become a musician because her parents forced her to study cello and she wanted to spare me the rigors of learning to play an instrument. Also, my aunt attended Juilliard and was an accomplished violinist. My mother had a great appreciation for music, though, and she encouraged my love of it.

"Originally, I was a third-generation homebuilder and land developer. I had a friend who turned down an opportunity to start a new radio station in Marion, a town just north of Columbus. I was 27 and didn't know a thing about radio, but that sounded great. My dad even encouraged me to leave the family business and go out to do my own thing.

"By my 30th birthday I had a license and the call letters WDIF, as in 'different.' We played rock 'n' roll until 7pm, then progressive rock



George Scantland III

and jazz at night. The station was profitable in its first year. Then I bought a newspaper in my hometown. I had a radio station and a paper at 33. I felt like the king of my little town of 70,000. I was having a good time, but I always wanted a radio station in Columbus, because it was a big city.

"Columbus is market No. 34, with a million and a half people, but, in terms of radio revenue, it's ranked market No. 28, because it's somewhat under-radioed. In 1993 I learned of a class A FM drop-in in the suburbs. My wife and I applied for the station, moved it closer to Columbus, and, even with a suburban signal, we were getting a 2 share with Smooth Jazz WZJZ.

"WJZK & WJZA PD Bill Harman and I have been friends for 27 years, since we were in the Army together. I'm very involved with the music, too, and Bill and I both really love doing our own thing. I have a lifelong interest in the entertainment business; I even own a low-power TV station."

### The Bottom Line

I ask Scantland how business is in Columbus for him. "A lot of people can't make money in the concert business, but we figured out a way," he says. "Our concert series is a classic NTR source that I originally kind of stumbled into. The idea was to present summer concerts at

a lakeside development that was trying to attract the right kind of people. The developer understood that smooth jazz would attract them.

"The main trick is to control your costs, and I keep learning new things, like providing elite 'Gold Circle' seating. Many smooth jazz fans are absolutely star-struck, so I asked around to learn what someone would be willing to pay for the chance to come backstage afterward and have a party with the stars. Everybody said, 'A hundred dollars would be cheap!'"



"Frankly, the VIP seating and party passes that we sell for \$100 provide the base we need to pay for the whole concert. Everything else is gravy. Our outdoor concerts include a catered dinner, and we do a great job with that — spectacular waiters and great service.

"Then we came up with another pricing level, \$60, which doesn't include the party, but you get pretty good, close seats. We also have general admission — \$20 to \$40. The point is, this kind of event is just what people were looking for. They spend a few bucks, rub elbows with stars, get a photo op or an autograph and have a blast.

"Those folks go right into our database, and, guess what, we work the database like crazy. Our website, [www.columbusjazz.com](http://www.columbusjazz.com), is full of all the stuff we're doing — concerts, clubs and lots more."

### Mission: Cultural Enrichment

"We work really hard to connect with our audience in all sorts of ways," Scantland continues. "Even if we're not putting on a concert, we're asked to host other events, because we now stand for all things



IN THE GREEN ROOM

Verve artist saxophonist Richard Elliot was delighted after his performance was videotaped to be aired on Columbus, OH cable TV and simulcast on WJZK & WJZA/Columbus. Seen here backstage are (l-r) Elliot; his wife, Christiane; and WJZK & WJZA Chairman/CEO George Scantland III.

jazz after seven years on the air.

"Columbus has a huge community of talented jazz musicians, plus two universities with jazz studies programs — Ohio State University and Capitol University. A lot of musicians stay here because, more and more, this is becoming an all-American city.

"We encourage, champion and support local artists to a tremendous extent. I wish every broadcaster would look at radio as a mission to enrich a city with jazz — America's unique art form — rather than just a business. We definitely keep an eye on the bottom line, but you really can do both.

"The company that owns Victoria's Secret and the Limited stores developed a kind of city within the city here, called Easton — retail stores, entertainment and restaurants. It was eager to present weekly smooth jazz concerts all summer. We started with up-and-coming artists like Pamela Williams and Jimmy Sommers. I was willing to pay back-line and hotels, plus we make them Artist of the Week on the air.

"Fourplay, Marc Antoine, Richard Elliot and Marion Meadows have all performed, and Al Jarreau is coming soon. Label executives know this, but programmers may not realize that Columbus is always a top 10 smooth jazz sales market — I think it's No. 1 for Jarreau — because we present music to an audience that's really interested, and we present it in a way that sounds much different from any other Smooth Jazz station."

### From Mall To Cable

The 13-week Easton series proved so successful that Scantland's idea to present the Dave Koz & Friends Christmas Tour on Time-Warner cable and a regional, four-state cable group, Insight, was an easy sell. "We'd love to!" the cable providers said.

"We knew they had a great production company," Scantland says. "The result is a terrific smooth jazz show that gets out to virtually every household in Columbus. Now the local NBC O&O is involved too. We're exposing our radio station to lots of new people who come to these concerts or watch them on television and who never knew we existed.

"Television has helped us in the ratings, plus we have clients dying to advertise or become sponsors — anything to be part of this program. We've exposed our station in a glamorous way without the cost of producing a 90-minute infomercial. The cable companies love the concerts so much that they give each six to eight replays.

"Our audience loves it, but we also give sponsors a whole new avenue, because they get extra mentions, prestige, sales and sampling booths on-site and signage. We support charities and causes at the shows. We get to shake hands, meet people and share incredible music while we make money and further the station's goals and those of smooth jazz artists at the same time. It's a perfect win-win that I recommend others consider."

"We get to shake hands, meet people and share incredible music while we make money and further the station's goals and those of smooth jazz artists at the same time. It's a perfect win-win."

"The result is a terrific smooth jazz concert that gets out to virtually every household in Columbus. We're exposing our radio station to lots of new people who never knew we existed."

# R&R Smooth Jazz Top 30

October 18, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	<b>EUGE GROOVE</b> Slam Dunk (Warner Bros.)	885	+7	130729	17	41/0
1	2	<b>NORMAN BROWN</b> Just Chillin' (Warner Bros.)	864	-42	125447	18	41/0
4	3	<b>LARRY CARLTON</b> Morning Magic (Warner Bros.)	713	-98	97352	21	38/0
3	4	<b>SPECIAL EFX</b> Cruise Control (Shanachie)	695	-117	106951	21	35/0
5	5	<b>KIM WATERS</b> In The House (Shanachie)	622	-135	107232	24	33/0
8	6	<b>CHUCK LOEB</b> Sarao (Shanachie)	598	+35	97885	17	37/0
10	7	<b>FOURPLAY</b> Rollin' (Bluebird/RCA Victor)	589	+49	80753	15	38/0
7	8	<b>GERALD ALBRIGHT</b> Ain't No Stoppin' (GRP/VMG)	581	-12	81384	19	32/0
6	9	<b>KENNY G F/CHANTE MOORE</b> One More Time (Arista)	564	-42	65831	11	37/0
11	10	<b>NATALIE COLE</b> Tell Me All About It (GRP/VMG)	532	+20	59003	7	35/0
9	11	<b>JOE SAMPLE</b> X Marks The Spot (PRA/GRP/VMG)	510	-51	80330	23	35/0
12	12	<b>RICHARD ELLIOT</b> Q.T. (GRP/VMG)	498	+60	77816	11	36/1
16	13	<b>STEVE OLIVER</b> High Noon (Native Language)	445	+87	52566	7	35/2
13	14	<b>JEFF GOLUB</b> Cold Duck Time (GRP/VMG)	429	+6	65143	11	36/0
15	15	<b>DAVID BENOIT</b> Then The Morning Comes (GRP/VMG)	411	+33	60090	13	32/0
14	16	<b>GREG ADAMS</b> Roadhouse (Blue Note)	389	-17	55329	16	30/0
21	17	<b>PETER WHITE</b> Who's That Lady? (Columbia)	365	+100	52380	5	31/1
23	18	<b>BWB</b> Groovin' (Warner Bros.)	364	+107	52499	3	36/4
20	19	<b>STEVE COLE</b> Off Broadway (Warner Bros.)	295	+29	54635	5	27/3
17	20	<b>JOE MCBRIDE</b> Woke Up This Morning (Heads Up)	295	-54	21379	19	24/0
18	21	<b>AL JARREAU &amp; JOE COCKER</b> Lost And Found (GRP/VMG)	284	-22	20108	8	19/0
22	22	<b>LUTHER VANDROSS</b> I'd Rather (J)	280	+18	40636	20	20/1
19	23	<b>JONATHAN BUTLER</b> Wake Up (Warner Bros.)	258	-18	37373	17	22/0
25	24	<b>BOB JAMES</b> Morning, Noon & Night (Warner Bros.)	256	+22	24784	4	24/1
26	25	<b>MAYSA</b> Friendly Pressure (N-Coded)	254	+22	29796	6	18/0
24	26	<b>MICHAEL MANSON</b> Outer Drive (A440 Music Group)	250	+10	38867	8	25/2
29	27	<b>MARION MEADOWS</b> Tales Of A Gypsy (Heads Up)	193	+11	14135	3	19/1
<b>Debut</b>	28	<b>BONEY JAMES</b> Grand Central (Warner Bros.)	191	+99	30879	1	26/9
<b>Debut</b>	29	<b>JOAN OSBORNE</b> I'll Be Around (Compendia)	190	+38	20489	1	13/0
28	30	<b>JEFF KASHIWA</b> 3-Day Weekend (Native Language)	189	-35	14547	11	15/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 10/6-10/12. 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

**DIANA KRALL** Just The Way You Are (Verve/VMG)

Total Plays: 145, Total Stations: 19, Adds: 6

**PIECES OF A DREAM** Turning It Up (Heads Up)

Total Plays: 133, Total Stations: 13, Adds: 1

**NESTOR TORRES** Rhythm Is Gonna Get You (Shanachie)

Total Plays: 132, Total Stations: 11, Adds: 0

**PAUL HARDCASTLE** Desire (Trippin' 'n Rhythm)

Total Plays: 125, Total Stations: 8, Adds: 1

**BONA FIDE** Willie Don (N-Coded)

Total Plays: 124, Total Stations: 11, Adds: 1

**LEE RITENOUR** Module 105 (GRP/VMG)

Total Plays: 122, Total Stations: 13, Adds: 1

**RICK DERRINGER** Jazzy Koo (Rock And Roll...) (Big3)

Total Plays: 83, Total Stations: 11, Adds: 2

**THOM ROTELLA** Look But Don't Touch (Trippin' 'n Rhythm)

Total Plays: 83, Total Stations: 9, Adds: 1

**N. BROWN & M. MCDONALD** I Still Believe (Warner Bros.)

Total Plays: 75, Total Stations: 7, Adds: 1

**NORAH JONES** Come Away With Me (Blue Note/Virgin)

Total Plays: 71, Total Stations: 8, Adds: 1

Songs ranked by total plays

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
<b>BONEY JAMES</b> Grand Central (Warner Bros.)	9
<b>DIANA KRALL</b> Just The Way You Are (Verve/VMG)	6
<b>KENNY G</b> Paradise (Arista)	6
<b>BWB</b> Groovin' (Warner Bros.)	4
<b>MICHAEL LINGTON</b> Still Thinking Of You (3 Keys)	4
<b>B. BROMBERG/E. MARIENTHAL</b> Come... (A440 Music Group)	4
<b>STEVE COLE</b> Off Broadway (Warner Bros.)	3
<b>CLUB 1600</b> To The Point (N-Coded)	3
<b>STEVE OLIVER</b> High Noon (Native Language)	2
<b>MICHAEL MANSON</b> Outer Drive (A440 Music Group)	2
<b>RICK DERRINGER</b> Jazzy Koo (Rock And Roll...) (Big3)	2
<b>WARREN HILL</b> Fallen (Narada)	2
<b>SERAH</b> Crazy Love (Great Northern)	2
<b>CRAIG CHAQUICO</b> Afterglow (Higher Octave)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>DIANA KRALL</b> Just The Way You Are (Verve/VMG)	+113
<b>BWB</b> Groovin' (Warner Bros.)	+107
<b>PETER WHITE</b> Who's That Lady? (Columbia)	+100
<b>BONEY JAMES</b> Grand Central (Warner Bros.)	+99
<b>STEVE OLIVER</b> High Noon (Native Language)	+87
<b>RICHARD ELLIOT</b> Q.T. (GRP/VMG)	+60
<b>FOURPLAY</b> Rollin' (Bluebird/RCA Victor)	+49
<b>JOAN OSBORNE</b> I'll Be Around (Compendia)	+38
<b>CHUCK LOEB</b> Sarao (Shanachie)	+35
<b>THOM ROTELLA</b> Look But Don't... (Trippin' 'n Rhythm)	+34

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>NORAH JONES</b> Don't Know Why (Blue Note/Virgin)	230
<b>DOWN TO THE BONE</b> Electra Glide (GRP/VMG)	195
<b>BRIAN CULBERTSON</b> Without Your Love (Warner Bros.)	194
<b>JOYCE COOLING</b> Daddy-O (GRP/VMG)	127
<b>CRAIG CHAQUICO</b> Luminosa (Higher Octave)	125
<b>PETER WHITE</b> Bueno Funk (Columbia)	123
<b>BONEY JAMES</b> RPM (Warner Bros.)	109
<b>ALFONZO BLACKWELL</b> Funky Shuffle (Shanachie)	69
<b>STEVE COLE</b> So Into You (Atlantic)	64
<b>JEFF GOLUB</b> Cut The Cake (GRP/VMG)	64
<b>GREGG KARUKAS</b> Night Shift (N-Coded)	59
<b>BOZ SCAGGS</b> Miss Riddle (Virgin)	59
<b>JEFF LORBER</b> Ain't Nobody (Samson/Gold Circle)	53
<b>JIMMY SOMMERS</b> Lowdown (Higher Octave)	51

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## ON THE RECORD

With  
**Carl Anderson**  
PD, WJZW/Washington



"Theater of the mind." That overused phrase effectively describes this business we all love. You've probably heard of this theater. Remember? It was the place we would all go to be entertained, fascinated and engrossed by images on the big screen of our minds. It's still open in many cities. • My favorite oldie but goodie is the one about the air personality who painted pictures with words. You remember the part where you couldn't turn off the radio, or where that one actor

made you laugh hysterically and also made you cry? I know you've seen it, maybe even more than once. It's probably why you are in this movie ... er, radio business. • I hope there's still one of those "theaters" where you live. I was fortunate enough to recently come from a beautiful city that showed fascinating movies on the air all the time. I am even more excited about coming to the nation's capital to see what kind of fascinating movies we can create. They've made some pretty good ones here. The actors are terrific, and we've already begun shooting. The cameras are always rolling, the actors are always acting, and there's tape strewn about the floor. • Many of the other "theaters" in town are still showing the same flicks every day. We're always trying to create something new for the big screen. Sure, it takes unmatched dedication and creative initiative, and it means that our actors are constantly in rehearsal, but we still believe in the old theater. As a matter of fact, the cameras are rolling right now, and I have to get back to the director's chair.

**W**hat a week! Two-part coverage of last week's Smooth Jazz Label Summit begins in next week's issue of R&R. Thanks to those who attended, contributed generous underwriting and so openly shared solution-oriented ideas ... The 16th Catalina JazzTrax Festival "industry weekend" followed the Summit. It was a family affair, all about good vibes and great music, including **Down To The Bone** (who stole the show, hands-down); astonishing sets by **Gerald Albright**, **Tommy Emmanuel**, **Club 1600**, **Joyce Cooling**, **Bona Fide** and **Paul Taylor**; and a performance from **Greg Adams** that blew me away with innovative arrangements and an awesomely tight band. Art Good should be given a key to the city of Avalon! ... And now, check this chart: Warner Bros. dominates the top three positions as **Euge Groove's** "Slam Dunk" rises to No. 1. The "little indie that could," **Shanachie**, takes the next three slots ... **BWB's** "Groovin'" (Warner Bros.) moves 23-18\*, earns No. 2 Most Increased plays with +107 and picks up four new adds, including **WLVE/Miami** and **WJZZ/Atlanta**. Home run! ... No. 1 Most Added with nine, **Eoney James'** "Grand Central" debuts at 28\* and picks up such key stations as **WJZZ/Philadelphia** and **WVMV/Detroit** (and increases by 99 plays) ... No. 1 Most Increased with a gain of 113 plays, No. 1 New & Active and six new adds, including **WJZZ**: The countdown on **Diana Krall's** "Just the Way You Are" (Verve) and its liftoff into deep space is underway ... **Club 1600's** "To the Point" (N-Coded) is added by **JRN** and in Orlando; **Michael Lington's** "Still Thinking of You" (3 Keys) is added by **KWJZ/Seattle** and three others

## Smooth Jazz ON THE RADIO

— Carol Archer, Smooth Jazz Editor

## Reporters

Stations and their adds listed alphabetically by market

<b>WZMR/Albany, NY</b> PD/MD: Tim Durkee <small>1 DIANA KRALL "Way" SERAH "Crazy"</small>	<b>KOAS/Las Vegas, NV</b> DM: Vic Clemons PD/MD: Erik Foxx <small>DIANA KRALL "Way" RICK DERRINGER "Jazz"</small>	<b>KSSJ/Sacramento, CA</b> PD: Lee Hanson APD: Ken Jones <small>PAUL HARDY "As I'll Desire" KENNY G "Paradise" CRAIG CHADQUIC "Afterglow"</small>
<b>KRQS/Albuquerque, NM</b> PD: Paul Lavoie MD: Jeff Young <small>MICHAEL LINGTON "Thinking" CRAIG CHADQUIC "Afterglow"</small>	<b>KTWW/Los Angeles, CA</b> PD: Chris Brodie APD/MD: Ralph Stewart No Adds	<b>WSSM/St. Louis, MO</b> DM: Mark Edwards PD: David Myers No Adds
<b>KNIK/Anchorage, AK</b> DM/MD: Aaron Wallender MD: Jennifer Summers <small>BONEY JAMES "Central" DIANA KRALL "Way" BROWN &amp; MCDONALD "Believe"</small>	<b>WJZN/Memphis, TN</b> PD: Norm Miller <small>12 PIECES OF A DREAM "Turning"</small>	<b>KBZN/Salt Lake City, UT</b> PD/MD: Rob Riesen No Adds
<b>WJZZ/Atlanta, GA</b> PD/MD: Nick Francis <small>1 DIANA KRALL "Way" 1 MICHAEL MANSON "Drive" 1 BWB "Groovin'"</small>	<b>WLVE/Miami, FL</b> PD: Rich McMillan <small>STEVE COLE "OH" BWB "Groovin'"</small>	<b>KIFM/San Diego, CA</b> PD: Mike Vasquez APD/MD: Kelly Cole No Adds
<b>KSMJ/Bakersfield, CA</b> PD/MD: Chris Townshend <small>WARREN HILL "Fallen"</small>	<b>WJZ/Milwaukee, WI</b> DM/MD: Steve Scott <small>3 BONEY JAMES "Central" 4 KENNY G "Paradise"</small>	<b>KKSF/San Francisco, CA</b> PD: Steve Williams APD/MD: Samantha Wiedmann <small>10 LUTHER VANDROSS "Raher" 8 AL JARREAU "Random" 7 RICHARD ELLIOT "Q.T."</small>
<b>WNUA/Chicago, IL</b> OM: Bob Kaake PD: Steve Stiles <small>BONEY JAMES "Lite"</small>	<b>KSBR/Mission Viejo, CA</b> OM/MD: Terry Wedel MD: Logan Parris <small>BROMBERG/MARIENTHAL "Come"</small>	<b>KMGQ/Santa Barbara, CA</b> PD: Mark De Anda APD/MD: Steve Bauer <small>DIANA KRALL "Way" BWB "Groovin'"</small>
<b>WNWV/Cleveland, OH</b> PD/MD: Bernie Kimble <small>KENNY G "Paradise"</small>	<b>KRVR/Modesto, CA</b> PD: Jim Bryan MD: Doug Wulff <small>10 DRAH JONES "Come" BROMBERG/MARIENTHAL "Come"</small>	<b>KJZY/Santa Rosa, CA</b> PD: Gordon Zlot APD/MD: Rob Singleton <small>2 BONEY JAMES "Central"</small>
<b>WJZA/Columbus, OH</b> OM/PO/MD: Bill Harman APD: Gary Wotter <small>WARREN HILL "Fallen"</small>	<b>WQCD/New York, NY</b> OM: John Mullen PD/MD: Charley Connolly <small>MICHAEL MANSON "Drive"</small>	<b>KWJZ/Seattle-Tacoma, WA</b> PD: Carol Handley MD: Dianna Rose <small>LEE RITENOUR "Module" MICHAEL LINGTON "Thinking"</small>
<b>KOAI/Dallas-Ft. Worth, TX</b> PD: Maxine Todd APD/MD: Bret Michael <small>KENNY G "Paradise"</small>	<b>WJCD/Norfolk, VA</b> OM: Daisy Davis APD/MD: Larry Hollowell No Adds	<b>WEIB/Springfield, MA</b> PD: Ben Casey MD: Darrel Cutting <small>BROMBERG/MARIENTHAL "Come" CLUB 1600 "Point" PAUL DOZIER "Journey" SERAH "Crazy" BRADLEY YOUNG "Together"</small>
<b>KVJZ/Des Moines, IA</b> PD: Mike Blakemore MD: Becky Taylor No Adds	<b>WJZ/Philadelphia, PA</b> OM: Anne Gress PD: Michael Tozzi MD: Joe Proke <small>BON JAMES "Good" BONEY JAMES "Central"</small>	<b>WSJT/Tampa, FL</b> OM/MD: Ross Block MD: Kathy Curtis No Adds
<b>WVMV/Detroit, MI</b> PD: Tom Sleeker MD: Sandy Kovach <small>BONEY JAMES "Central" KENNY G "Paradise"</small>	<b>KUJZ/Eugene, OR</b> PD: Chris Crowley <small>STEVE OLIVER "High" RICK DERRINGER "Jazz"</small>	<b>WJZW/Washington, DC</b> OM: Kenny King PD: Carl Anderson <small>10 CLUB 1600 "Point" 10 THOM POLELLA "Lite"</small>
<b>KEZL/Fresno, CA</b> DM: Scott Keith PD/MD: J. Weidenheimer <small>1 STEVE COLE "OH" 1 BONEY JAMES "Central"</small>	<b>WYJZ/Indianapolis, IN</b> PD/MD: Carl Frye <small>WJZZ "Just the Way You Are" KENNY G "Paradise"</small>	<b>JRN/(Jones NAC)/National</b> PD: Steve Hibbard MD: Cheri Marquart <small>2 PAUL DOZIER "Journey" MICHAEL LINGTON "Thinking" CLUB 1600 "Point" BROMBERG/MARIENTHAL "Come"</small>
<b>KCIY/Kansas City, MO</b> PD: Mark Edwards MD: Michelle Chase No Adds	<b>WJZV/Richmond, VA</b> OM/MD: Reid Snider <small>5 STEVE COLE "OH" 8 STEVE OLIVER "High" 8 BWB "Groovin'" 8 PETER WHITE "Lady" BONEY JAMES "Central"</small>	42 Total Reporters  41 Current Indicator Playlists  Did Not Report For Two Consecutive Weeks: Data Not Used (1): KJCD/Denver-Boulder, CO

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# Smooth Jazz Playlists

**MARKET #1**

**WDCD/New York**  
Emmis  
(212) 352-1019  
Connolly  
12+ Cume 1,871,200



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
21	28	SPECIAL FX/Cruise Control	32144
23	27	NORMAN BROWN/Just Chillin'	30996
20	26	KIM WATERS/In The House	29848
20	25	CHUCK LOEB/Sarao	28700
21	23	RICHARD ELLIOT/Q.T.	26404
21	22	GERALD ALBRIGHT/Ain't No Stoppin'	25256
16	17	EUGE GROOVE/Slam Dunk	19516
16	17	GROUP 3/Roll With It	18368
16	16	PETER WHITE/Who's That Lady?	18368
15	15	NESTOR TORRES/Rhythm Is Gonna	17220
14	14	FOURPLAY/Rollin'	16072
22	14	DAVID BENOIT/Then The Morning	16072
6	9	BONA FIDE/Wide Don	10332
9	9	RICK BRAUN/Grow's Groove	10332
8	8	ANDRE WARD/Night Moves	9184
8	8	KEM NAVARRO/Healing Hands	9184
7	7	PIECES OF A DREAM/Turning It Up	8036
7	7	JEFF GOLUB/Cold Duck Time	8036
7	7	LEE RITENOUR/Module 105	8036
7	7	BONEY JAMES/Grand Central	8036
7	7	STEVE OLIVER/High Noon	8036
7	7	JONATHAN BUTLER/Wake Up	8036
7	7	GREG ADAMS/Roadhouse	8036
6	6	KENNY G F.C. MOORE/One More Time	6888
6	6	NATALIE COLE/Tell Me All About It	6888
6	6	CLIFFORD ADAMS/24/7/365	6888
6	6	STEVE COLE/Off Broadway	6888
7	6	MAYSA/Friendly Pressure	6888
6	6	BWB/Groovin'	6888
6	6	MICHAEL MANSON/Outer Drive	0

**MARKET #2**

**KTWV/Los Angeles**  
Infinity  
(310) 840-7180  
Brode/Stewart  
12+ Cume 946,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
22	26	LARRY CARLTON/Morning Magic	17004
25	25	JOE SAMPLEX/Marks The Spot	16350
25	25	EUGE GROOVE/Slam Dunk	16350
22	24	KIM WATERS/In The House	15696
25	23	FOURPLAY/Rollin'	15042
18	19	STEVE COLE/Off Broadway	12426
21	19	JONATHAN BUTLER/Wake Up	12426
21	19	MICHAEL MANSON/Outer Drive	12426
19	19	BOB JAMES/Morning, Noon...	12426
17	19	BWB/Groovin'	12426
20	18	GREG ADAMS/Roadhouse	11772
19	18	GERALD ALBRIGHT/Ain't No Stoppin'	11772
18	18	DOWN TO THE BONE/Electra Glide	11772
20	18	CHUCK LOEB/Sarao	11772
19	18	DAVID BENOIT/Then The Morning	11772
16	18	BONEY JAMES/Grand Central	11178
21	17	NORMAN BROWN/Just Chillin'	11178
16	16	JEFF GOLUB/Cold Duck Time	10464
16	14	SPECIAL FX/Cruise Control	9156
11	12	JOAN OSBORNE/It'll Be Around	7848
12	11	MAYSA/Friendly Pressure	7194
13	11	NORAH JONES/Don't Know Why	7194
12	11	KENNY G F.C. MOORE/One More Time	7194
12	11	NATALIE COLE/Tell Me All About It	7194
11	11	BROWN & MCDONALD/Still Believe	7194
5	7	DIANA KRALL/Just The Way You Are	4578

**MARKET #3**

**WNUA/Chicago**  
Clear Channel  
(312) 645-9550  
Siles  
12+ Cume 871,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
25	25	CHUCK LOEB/Sarao	13450
23	24	EUGE GROOVE/Slam Dunk	12912
18	23	FOURPLAY/Rollin'	12374
24	21	PAUL HARDCASTLE/Desire	11298
19	19	JEFF GOLUB/Cold Duck Time	10222
10	17	PETER WHITE/Who's That Lady?	9146
11	17	WHALUM F/WHITE/Playing With Fire	9146
21	17	STEVE COLE/Off Broadway	9146
11	14	MICHAEL MANSON/Outer Drive	7532
10	14	GREG ADAMS/Roadhouse	7532
12	12	MAYSA/Friendly Pressure	6456
11	12	JARREAU & COCKER/Lost And Found	6456
10	12	BONA FIDE/Wide Don	6456
20	11	STEVE OLIVER/High Noon	5918
15	11	NATALIE COLE/Tell Me All About It	5918
11	10	REMY SHAND/Take A Message	5380
10	10	JOE SAMPLEX/Marks The Spot	5380
8	10	JOAN OSBORNE/It'll Be Around	5380
13	10	MARION MEADOWS/Tales Of A Gypsy	5380
24	10	NORMAN BROWN/Just Chillin'	5380
8	8	DIANA KRALL/Just The Way You Are	4304
8	8	BWB/Groovin'	4304
8	8	BONEY JAMES/This Is The Life	4304

**MARKET #4**

**KKSF/San Francisco**  
Clear Channel  
(415) 975-5555  
Williams/Wiedmann  
12+ Cume 577,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
18	32	RUSS FREEMAN/Brighter Day	9344
27	32	CHUCK LOEB/Sarao	9344
25	32	WALTER BEASLEY/Good Times	9344
26	31	EUGE GROOVE/Slam Dunk	9052
25	30	PETER WHITE/Bueno Funk	8760
17	16	KENNY G F.C. MOORE/One More Time	4672
13	16	STEVE OLIVER/High Noon	4672
15	15	JOE SAMPLEX/Marks The Spot	4380
4	15	BONEY JAMES/Grand Central	4380
16	15	SADE/Lovers Rock	4380
24	15	NATALIE COLE/Tell Me All About It	4380
25	14	JOYCE COOLING/Daddy-O	4088
14	14	LARRY CARLTON/Morning Magic	4088
13	12	BWB/Groovin'	3504
14	12	NORMAN BROWN/Just Chillin'	3504
12	12	DAVID BENOIT/Then The Morning	3504
12	12	MICHAEL MANSON/Outer Drive	3504
16	12	SPECIAL FX/Cruise Control	3504
14	12	GREG ADAMS/Roadhouse	3504
10	12	LUTHER VANDROSS/Id Rather	2920
9	8	PETER WHITE/Who's That Lady?	2336
8	8	AL JARREAU/Random Acts Of Love	2336
7	7	RICHARD ELLIOT/Q.T.	2044

**MARKET #5**

**KOAI/Dallas-Ft. Worth**  
Infinity  
(214) 526-9870  
Todd/Michael  
12+ Cume 351,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
28	29	NORMAN BROWN/Just Chillin'	5467
18	28	DOWN TO THE BONE/Electra Glide	6244
25	28	JOE SAMPLEX/Marks The Spot	6244
27	28	SPECIAL FX/Cruise Control	6244
18	27	GERALD ALBRIGHT/Ain't No Stoppin'	6021
25	25	JOYCE COOLING/Daddy-O	5575
17	19	LUTHER VANDROSS/Id Rather	4237
6	17	NATALIE COLE/Tell Me All About It	3791
16	17	NORAH JONES/Don't Know Why	3791
17	17	SADE/Somebody Already...	3791
12	14	KIM WATERS/In The House	3122
13	13	BWB/Groovin'	2899
13	13	STEVE OLIVER/High Noon	2899
10	13	PIECES OF A DREAM/Night Vision	2899
8	12	STEVE COLE/Off Broadway	2676
13	12	RICHARD ELLIOT/Q.T.	2676
12	12	JOE MCBRIDE/Keeping It Real	2676
12	12	LARRY CARLTON/Morning Magic	2676
10	12	EUGE GROOVE/Slam Dunk	2676
22	12	STEVE COLE/Off Broadway	2676
13	12	BONEY JAMES/RPM	2676
20	12	PETER WHITE/Bueno Funk	2676
11	11	JEFF GOLUB/Cold Duck Time	2453
13	11	JOSEPH VINCELLI/Step Six	2453
6	6	KENNY G/Paradise	0

**MARKET #6**

**WJZZ/Philadelphia**  
Clear Channel  
(215) 508-1200  
Tozzo/Proke  
12+ Cume 667,800



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
28	28	RICHARD ELLIOT/Q.T.	12628
28	28	WARREN HILL/Fallen	12628
28	28	LARRY CARLTON/Morning Magic	12628
26	26	SPECIAL FX/Cruise Control	11726
26	26	KIM WATERS/In The House	11726
26	26	JEFF GOLUB/Cold Duck Time	11726
20	20	LUTHER VANDROSS/Id Rather	9020
19	19	BOYZ II MEN/The Color Of Love	8569
18	19	KENNY G F.C. MOORE/One More Time	8118
13	14	JOE SAMPLEX/Marks The Spot	6314
15	14	EUGE GROOVE/Slam Dunk	6314
14	14	JEFF KASHIWA/3-Day Weekend	6314
13	14	BRIAN CULBERTSON/Without Your Love	6314
13	13	NORMAN BROWN/Just Chillin'	5863
12	13	JOE MCBRIDE/Wake Up This Morning	5863
10	12	GERALD ALBRIGHT/Ain't No Stoppin'	5412
14	12	CLUB 180/Tease	5412
12	12	STEVE COLE/Off Broadway	5412
12	12	GROUP 3/Roll With It	5412
15	11	WARREN HILL/September Morning	4961
11	11	MARC ANTOINE/Crusin'	4961
10	10	RICHARD ELLIOT/Shotgun	4510
6	6	BOB JAMES/Morning, Noon...	0
6	6	BONEY JAMES/Grand Central	0

**MARKET #7**

**WJZW/Washington, DC**  
ABC  
(202) 895-2300  
Anderson  
12+ Cume 408,200



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
28	28	PAUL HARDCASTLE/Desire	7000
28	28	WHALUM F/WHITE/Playing With Fire	7000
10	28	JOE SAMPLEX/Marks The Spot	7000
12	27	STEVE OLIVER/High Noon	6750
28	26	EUGE GROOVE/Slam Dunk	6500
27	26	NORMAN BROWN/Just Chillin'	6500
12	18	LUTHER VANDROSS/Id Rather	4500
12	17	MAYSA/Friendly Pressure	4250
16	14	OIDO/Thankyou	4000
13	15	NORAH JONES/Don't Know Why	3750
15	14	BOZ SCAGGS/Miss Riddle	3500
11	14	PETER WHITE/Who's That Lady?	3500
14	13	KENNY G/Malibu Dreams	3500
12	13	STEVE COLE/Off Broadway	3250
11	13	GERALD ALBRIGHT/Ain't No Stoppin'	3250
12	12	BONA FIDE/Wide Don	3000
12	12	RICHARD ELLIOT/Q.T.	3000
27	12	KIM WATERS/In The House	3000
11	11	FOURPLAY/Rollin'	2750
10	11	LARRY CARLTON/Morning Magic	2750
10	10	THOM ROTELLA/A Day In The Life	2500
28	10	SPECIAL FX/Cruise Control	2500
10	9	MICHAEL MANSON/Outer Drive	2250
10	9	CHUCK LOEB/Sarao	2250

**MARKET #10**

**WVWV/Detroit**  
Infinity  
(248) 855-5100  
Sleeker/Kovach  
12+ Cume 464,700



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
22	19	EUGE GROOVE/Slam Dunk	6042
21	19	GREG ADAMS/Roadhouse	6042
19	19	SPECIAL FX/Cruise Control	6042
17	18	NORMAN BROWN/Just Chillin'	5724
18	18	LARRY CARLTON/Morning Magic	5724
6	12	BRIAN CULBERTSON/Without Your Love	3816
9	12	GERALD ALBRIGHT/Ain't No Stoppin'	3816
9	11	CRAIG CHADQUICO/Luminosa	3498
10	11	PETER WHITE/Bueno Funk	3498
10	11	DAVID BENOIT/Then The Morning	3498
11	11	JEFF GOLUB/Cold Duck Time	3498
11	11	RICHARD ELLIOT/Q.T.	3498
9	11	DOWN TO THE BONE/Electra Glide	3498
11	11	CHUCK LOEB/Sarao	3498
8	10	ERIC MARIEN/Thal/Let's Lounge	3498
10	10	JOYCE COOLING/Daddy-O	3180
10	10	JOE SAMPLEX/Marks The Spot	3180
9	10	BOYZ II MEN/The Color Of Love	3180
9	10	JONATHAN BUTLER/Wake Up	3180
13	10	JOE MCBRIDE/Wake Up This Morning	3180
12	10	FOURPLAY/Rollin'	3180
10	10	BWB/Groovin'	3180
10	10	KIM WATERS/In The House	3180
11	10	JIMMY SOMMERS/Lowdown	3180
9	9	BONEY JAMES/RPM	2862
9	9	KENNY G F.C. MOORE/One More Time	2862
8	9	LUTHER VANDROSS/Id Rather	2862
11	9	PIECES OF A DREAM/Turning It Up	2862
11	9	DIANA KRALL/Just The Way You Are	2862
10	9	BRAXTON BROTHERS/Whenever I See You	2862

**MARKET #11**

**WJZZ/Atlanta**  
Radio One  
(404) 765-9750  
Francis  
12+ Cume 282,200



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
28	28	LARRY CARLTON/Morning Magic	4452
28	28	PAUL HARDCASTLE/Desire	4452
27	27	SPECIAL FX/Cruise Control	4293
27	27	NORMAN BROWN/Just Chillin'	4293
28	26	KIM WATERS/In The House	4134
28	26	EUGE GROOVE/Slam Dunk	4134
16	16	NATALIE COLE/Tell Me All About It	2544
15	16	BOYZ II MEN/The Color Of Love	2544
16	16	KENNY G F.C. MOORE/One More Time	2544
16	16	LUTHER VANDROSS/Id Rather	2544
2	15	SADE/Somebody Already...	2385
12	12	CHRIS BOTTI/Lisa	1908
10	12	NESTOR TORRES/Rhythm Is Gonna	1908
11	12	BOB JAMES/Morning, Noon...	1908
10	12	MIKE PHILLIPS/Will You Stick...	1908
12	11	RICHARD ELLIOT/Q.T.	1749
25	11	GERALD ALBRIGHT/Ain't No Stoppin'	1749
12	11	LEE RITENOUR/Module 105	1749
2	11	STEVE OLIVER/High Noon	1749
2	10	PETER WHITE/Who's That Lady?	1590
11	10	DAVID BENOIT/Then The Morning	1590
10	10	JEFF GOLUB/Cold Duck Time	1590
11	10	FOURPLAY/Rollin'	1590
2	10	CHUCK LOEB/Sarao	1590
1	1	DIANA KRALL/Just The Way You Are	159
1	1	MICHAEL MANSON/Outer Drive	159
1	1	BWB/Groovin'	159

**MARKET #12**

**WLVE/Miami**  
Clear Channel  
(954) 862-2000  
McMillan  
12+ Cume 348,800



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
27	27	KIM WATERS/In The House	5886
26	27	LARRY CARLTON/Morning Magic	5886
27	27	SPECIAL FX/Cruise Control	5886
26	26	NESTOR TORRES/Rhythm Is Gonna	5668
26	26	NORMAN BROWN/Just Chillin'	5668
10	24	EUGE GROOVE/Slam Dunk	5232
15	16	NATALIE COLE/Tell Me All About It	3488
15	16	MAYSA/Friendly Pressure	3488
15	15	JARREAU & COCKER/Lost And Found	3270
16	15	LUTHER VANDROSS/Id Rather	3270
16	15	KENNY G F.C. MOORE/One More Time	3270
9	11	GREG ADAMS/Roadhouse	2398
11	11	GERALD ALBRIGHT/Ain't No Stoppin'	2398
11	11	PIECES OF A DREAM/Turning It Up	2398
10	11	PETER WHITE/Who's That Lady?	2398
10	10	RICHARD ELLIOT/Q.T.	2180
10	10	FO	



**CYNDEE MAXWELL**  
*cmaxwell@radiorc.drecords.com*

## Rock Family E-Directory

Keeping in touch with industry contacts, friends and acquaintances

It's been said that you need a score card to keep track of the various people in the industry as they move around from one job to another. This is part of our attempt to provide updates at least annually of the various label reps, consultants and independents who work in rock.

### Label Promoters & Indies

#### 360 Music Group

Partner: Kenny Ornberg  
*kenny@360musicgroup.com*  
 IM: keno360music

#### Arista Records

Sr. Director/Rock & Alternative Promotion:  
 Dave Lombardi  
*dave.lombardi@bmg.com*  
 IM: lombardiarista

#### Artemis Records

VP/Rock Promotion: Jann Hendry  
*jhendry@artemisrecords.com*  
 IM: jhendry392@aol.com

#### ARTISTdirect Records

VP/Promotion: Dawn Juel  
*dawn.juel@artistdirect.com*  
 IM: dawnjuel

Sr. Director/Rock Promotion: Jimmy Barnes  
*jimmy.barnes@artistdirect.com*  
 IM: srfpnk22

#### Atlantic Records

National Rock Director: Jon Nardachone  
*nardachone@aol.com*

#### Capitol Records

VP/Rock & Alternative Promotion: Gary Spivack  
*gary.spivack@capitolrecords.com*

#### Columbia Records

VP/Alternative & Rock Promotion:  
 Jeff Sodikoff  
*jeff\_sodikoff@sonymusic.com*  
 VP/Rock Promotion: Joe Guzik  
*joe\_guzik@sonymusic.com*  
 IM: joeguzik

#### DreamWorks Records

Head of Rock Promotion: Laura Curtin  
*curtin@dreamworksrecords.com*

#### Elektra Entertainment Group

VP/Rock Promotion: George Cappellini  
*george.cappellini@elektra.com*  
 IM: grcapp  
 VP/West Coast Promotion: Al Tavera  
*al.tavera@elektra.com*  
 IM: altteg

#### Epic Records

VP/Rock Promotion: Cheryl Valentine  
*cheryl\_valentine@sonymusic.com*  
 Director/Rock Promotion:  
 Adan Armandariz  
*adan\_armandariz@sonymusic.com*  
 IM: epicrockjedi

#### Epitaph

Radio Promotion: Tami Shomoassey  
*tami@epitaph.com*  
 IM: flshpic  
 Radio Promotion: Krystal Pistol  
*krystal@epitaph.com*  
 IM: krystalmasonp

### First Floor Specialty Radio Promotion

Owner: Rich Michalowski  
*rich@firstfloorradio.com*  
 IM: firstfloorpromo  
 East Coast Office: Liz Koch  
*notorious@firstfloorradio.com*  
 IM: fingwanker

### Heavy Lenny Promotions

President: Lenny Bronstein  
*heavylenny@aol.com*  
 IM: heavylenny

### Hollywood Records

VP/Rock & Alternative: Joey Scoleri  
*joey.scoleri@disney.com*  
 IM: rockstarjoey

### Idlis Communications

President: Michael Idlis  
*saturn5@webspan.net*  
 IM: michael idlis

### Interscope/Geffen/A&M

Head of Rock Promotion: Ron Cerrito  
*ron.cerrito@umusic.com*  
 IM: roncerrito1  
 National Rock Promotion: Rob Tarantino  
*rob.tarantino@umusic.com*  
 IM: badabing99

### Immergent Records

VP/Promotion: Michelle St. Clair  
*mstclair@5point1.net*

### Island Def Jam Music Group

Sr. Director/National Rock Promotion:  
 David McGilvray  
*david.mcgilvray@umusic.com*  
 IM: dmackidjmg  
 Sr. Director/National Rock Promotion:  
 Patrick O'Connor  
*patrick.oconnor@umusic.com*  
 IM: paddy00

### KDCH Records

VP/Promotion: Chuck Oliner  
*chuck.oliner@kochent.com*

### Lava Records

Head of Rock Promotion: Tommy Daley  
*tommydaley@lavarecords.com*  
 IM: starmack

### Libow Unlimited

President: Judy Libow  
*libowunlimited@yahoo.com*  
 IM: libowbo

### MCA Records

VP/Rock Promotion: Kim Langbecker  
*kim.langbecker@umusic.com*  
 IM: kimlmca

### McGathy Promotions

Phin Daly  
*phin@mcgathypromotions.com*  
 Adam Lebensfeld  
*adrock@mcgathypromotions.com*  
 IM: adrock1492

### Midwest Music Alliance

President/CEO: Michael VanOrsdale  
*mmapromo@hotmail.com*  
 IM: vanomidwest  
 CFO: Lynn VanOrsdale  
*mmapromo@hotmail.com*  
 IM: lynnmidwest

### National Music Marketing

COO: Jeff Deane  
*jeff@natmusic.com*

### Palm Pictures

National Radio Promotion: Greg Seese  
*greg.seese@palmpictures.com*  
 IM: gregseese358

### Razor & Tie Entertainment

VP/Promotion: Jeff Appleton  
*jappleton@razorandtie.com*  
 IM: jammedup3  
 Assoc. Director/Promotion:  
 Maryelizabeth Carter  
*mcarter@razorandtie.com*  
 IM: rukiddngme

### RCA Records

VP/Rock Music: Bill Burrs  
*bill.burrs@bmg.com*  
 IM: elvisnyc11

### Red Hat 22

Paul Brown  
*redhat22@aol.com*  
 IM: redhat22

### Redline Entertainment

VP/Promotions: Sky Daniels  
*sky.daniels@redline-entertainment.com*  
 IM: skyboyrox

### Rent A Label

Head Strategist: Barry Lyons  
*barry@rentalabel.net*

### Reprise Records

VP/Rock Promotion: Raymond McGlamery  
*raymond.mcglamery@wbr.com*  
 IM: rmcglamery

### Roadrunner Records

Sr. VP/Promotions: Dave Loncao  
*loncao@roadrunnerrecords.com*  
 VP/Promotions: Mark Abramson  
*abramson@roadrunnerrecords.com*  
 IM: abramark2

### Sanctuary Records Group

Sr. VP/Promotion: Drew Murray  
*drew.murray@sanctuarygroup.com*  
 IM: dmurray98

### Set-Up Promotions

Sudi Gaasche-Gill  
*sudisetup@earthlink.net*  
 IM: sudisetup

### Southwest Album Network

Owner/President: Ronnie Raphael  
*rjrswan@earthlink.net*  
 Director: Bonnie Stacy  
*bonster7@swbell.net*  
 IM: bonsta45

### Spitfire Records

Sr. Director/Promotions: Tom Smith  
*smitty@spitfirerecords.com*  
 IM: lickythecrown  
 VP/Promotions & Marketing: Rob Gill  
*rgill@spitfirerecords.com*  
 IM: spitgill

### Tone-Cool Records

Director/Radio Promotion: Greg Reisch  
*greg@tonecool.com*

### TVT Records

Sr. Director/Rock Promotions:  
 Joanne Grand  
*joanne@tvtreports.com*  
 Sr. Director/National Promotion,  
 West Coast: Kerry Marsico  
*kerry@tvtreports.com*

### Universal Records

VP/Rock Formats: Howard Leon  
*howard.leon@umusic.com*  
 National Director/Rock Formats:  
 Suzanne Perl  
*suzanne.perl@umusic.com*  
 IM: universalperl

### V2 Records

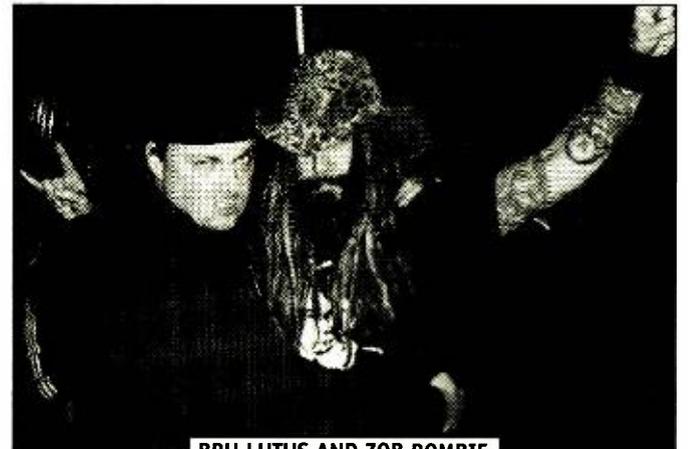
VP/Promotion: Doug Ingold  
*doug.ingold@v2music.com*  
 IM: bluedoug9

### Virgin Records America

VP/Promotion: Ray Gmeiner  
*ray.gmeiner@virgin-records.com*  
 IM: stretch1virgin

### Warner Bros. Records

VP/Rock Formats: Mike Rittberg  
*mike.rittberg@wbr.com*  
 IM: rckguy  
 National Manager/Rock Formats:  
 Heather Luke  
*heather.luke@wbr.com*  
 IM: promochick



**BRU LUTUS AND ZOB ROMBIE**

United Stations *hardDrive* host Lou Brutus (l) caught up with Rob Zombie on the main stage during one of last month's performances at Ozzfest 2002. Zombie joined the Ozzfest tour this summer by filling the slot vacated by Audioslave. *hardDrive*, a staple on the extreme rock circuit, featured the news and major buzz of Ozzfest 2002 in addition to the latest new rock on the radio.

### Wind-up Records

Sr. VP/Promotion: Shanna Fischer  
*sfischer@wind-upent.com*  
 IM: shanfish  
 VP/Promotion, Rock Formats:  
 Alan Galbraith  
*agalbraith@winduprecords.com*  
 IM: windupx

### Rock Consultants

#### Steve Casey Research

President: Steve Casey  
*scasey@upyourratings.com*

#### Coleman

VP: Warren Kurtzman  
*warrenkurtzman@colemaninsights.com*

#### DeMers Programming Media Consultants

President: Alex DeMers  
*alex@demersrocks.com*  
 Music Director: Nolly Evans  
*nolly@demersrocks.com*

#### Bob Harper & Co.

Partner: Bob Harper  
*bob@bobharper.com*  
 Partner: Bill Curtis  
*bill@bobharper.com*

#### Jacobs Media

Fred Jacobs  
*fredjacobs@jacobsmedia.com*  
 Bill Jacobs  
*billjacobs@jacobsmedia.com*

#### Lund Consultants to Broadcast Management

President: John Lund  
*john@lundradio.com*

#### McVay Media

VP/Rock & Alternative: Greg Gillispie  
*ggillispie@aol.com*  
 IM: ggillispie

#### Mediathink

Founder: Tom Barnes  
*tom@mediathink.com*

#### Pollack Media Group

CEO/Chairman: Jeff Pollack  
*pollackmg@aol.com*  
 President: Tommy Hedges  
*pollackmg@aol.com*

#### The Positioning Works

Consultant: Don Hallett  
*dwhallett@aol.com*

#### Radio Think Tank

President: Ken Anthony  
*radiott@aol.com*

#### Alan Sneed

Programming Consultant  
*asradio@aol.com*

# R&R Rock Top 30

October 18, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NICKELBACK Never Again (Roadrunner/IDJMG)	706	-3	64362	14	33/1
4	2	3 DOORS DOWN When I'm Gone (Republic/Universal)	555	+52	49973	3	36/2
6	3	PEARL JAM I Am Mine (Epic)	519	+40	49434	4	31/0
3	4	ROLLING STONES Don't Stop (Virgin)	500	-15	44067	7	27/0
11	5	NIRVANA You Know You're Right (Geffen/Interscope)	495	+153	45044	2	34/2
10	6	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	495	+72	44686	11	31/0
2	7	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	493	-30	49877	20	29/0
7	8	STONE SOUR Bother (Roadrunner/IDJMG)	491	+23	41884	8	32/0
5	9	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	430	-60	42334	26	32/0
8	10	THEORY OF A DEAMON Nothing Could... (Roadrunner/IDJMG)	415	-29	33246	11	31/0
9	11	SYSTEM OF A DOWN Aerials (American/Columbia)	394	-31	35090	18	22/0
12	12	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	378	+38	33037	6	24/0
13	13	CREED One Last Breath (Wind-up)	341	+6	37786	27	22/0
17	14	DISTURBED Prayer (Reprise)	330	+31	26280	10	20/0
20	15	AUDIOSLAVE Cochise (Interscope/Epic)	322	+110	27906	2	28/2
14	16	U2 Electrical Storm (Interscope)	321	+5	36605	6	21/0
15	17	FOO FIGHTERS All My Life (Roswell/RCA)	314	+1	24165	5	28/0
16	18	BON JOVI Everyday (Island/IDJMG)	294	-19	27051	8	22/0
18	19	CHEVELLE The Red (Epic)	256	+19	20639	10	24/2
21	20	SALIVA Always (Island/IDJMG)	229	+19	18729	3	21/2
22	21	SEETHER Fine Again (Wind-up)	210	0	22298	12	16/0
19	22	DEF LEPPARD Now (Island/IDJMG)	187	-31	13860	14	14/0
23	23	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	171	+13	15428	3	18/3
29	24	SAMMY HAGAR Things've Changed (33rd Street)	141	+16	13089	2	14/2
24	25	KORN Thoughtless (Immortal/Epic)	136	-12	10483	15	12/0
Debut	26	JACKYL Kill The Sunshine (Humidity)	123	+12	9873	1	16/1
Debut	27	EARSHOT Not Afraid (Warner Bros.)	121	+7	11350	1	16/0
30	28	TAPROOT Poem (Velvet Hammer/Atlantic)	119	+3	10019	4	15/1
26	29	BREAKING BENJAMIN Polyamorous (Hollywood)	119	-13	9578	6	12/0
25	30	MUST Freechild (Wind-up)	116	-25	9410	12	11/0

## Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BOSTON I Had A Good Time (Artemis)	6
RUSH Sweet Miracle (Anthem/Atlantic)	5
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	5
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	4
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	3
MUDVAYNE Not Falling (No Name/Epic)	3
CKY Flesh Into Gear (Island/IDJMG)	3
3 DOORS DOWN When I'm Gone (Republic/Universal)	2
NIRVANA You Know You're Right (Geffen/Interscope)	2
AUDIOSLAVE Cochise (Interscope/Epic)	2
CHEVELLE The Red (Epic)	2
SALIVA Always (Island/IDJMG)	2
SAMMY HAGAR Things've Changed (33rd Street)	2
EXIES My Goddess (Virgin)	2
RA Do You Call My Name (Republic/Universal)	2
CRAZY TOWN Drowning (Columbia)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NIRVANA You Know You're Right (Geffen/Interscope)	+153
AUDIOSLAVE Cochise (Interscope/Epic)	+110
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+72
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	+71
3 DOORS DOWN When I'm Gone (Republic/Universal)	+52
DEFAULT Live A Lie (TVT)	+50
PEARL JAM I Am Mine (Epic)	+40
TOM PETTY... The Last DJ (Warner Bros.)	+38
EXIES My Goddess (Virgin)	+34
DISTURBED Prayer (Reprise)	+31

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK I Stand Alone (Republic/Universal)	254
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	234
LINKIN PARK In The End (Warner Bros.)	195
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	191
NICKELBACK Too Bad (Roadrunner/IDJMG)	176
DEFAULT Wasting My Time (TVT)	174
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	167
STAIN'D For You (Flip/Elektra/EEG)	166
DEFAULT Deny (TVT)	162

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

36 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/6-10/12. 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

**QUEENS OF THE STONE AGE** No One Knows (Interscope)  
Total Plays: 111, Total Stations: 11, Adds: 0

**JERRY CANTRELL** Angel Eyes (Roadrunner/IDJMG)  
Total Plays: 105, Total Stations: 10, Adds: 0

**DEFAULT** Live A Lie (TVT)  
Total Plays: 89, Total Stations: 13, Adds: 1

**BLINDSIDE** Pitiful (Elektra/EEG)  
Total Plays: 88, Total Stations: 10, Adds: 0

**AUDIOVENT** Looking Down (Atlantic)  
Total Plays: 80, Total Stations: 11, Adds: 0

**PAPA ROACH** Time And Time Again (DreamWorks)  
Total Plays: 77, Total Stations: 10, Adds: 1

**BRUCE SPRINGSTEEN** Lonesome Day (Columbia)  
Total Plays: 74, Total Stations: 12, Adds: 4

**RUSH** Sweet Miracle (Anthem/Atlantic)  
Total Plays: 68, Total Stations: 13, Adds: 5

**TRAPT** Headstrong (Warner Bros.)  
Total Plays: 66, Total Stations: 9, Adds: 1

**EXIES** My Goddess (Virgin)  
Total Plays: 65, Total Stations: 11, Adds: 2

Songs ranked by total plays

## Reporters

<p><b>WONE/Akron, OH *</b> OM: Nick Anthony DirProg: Debbie Wykle APD: Tim Daugherty No Adds</p>	<p><b>KIOC/Beaumont, TX *</b> DirProg: Debbie Wykle PD/M: Mike Davis 11: MUDVAYNE "Falling" EXIES "Goddess" PACIFER "Bull"</p>	<p><b>WVRK/Columbus, GA</b> OM: Brian Waters RED HOT CHILI "Song" PACIFER "Bull"</p>	<p><b>KFRQ/McAllen, TX *</b> PD: Alex Duran MD: Keith West BOSTON "Time" CKY "Gear" CRAZY TOWN "Drowning" CHRIS ROBINSON "Arms"</p>	<p><b>WWCT/Peoria, IL</b> PD: Jamie Markley MD: Debbie Hunter BOSTON "Time" CHRIS ROBINSON "Arms"</p>	<p><b>WCMF/Rochester, NY *</b> PD: John McCree MD: Dave Kane BOSTON "Time" CHRIS ROBINSON "Arms"</p>	<p><b>KXUS/Springfield, MO</b> PD: Tony Hettro MD: Mark McClain No Adds</p>	<p><b>KMOD/Tulsa, OK *</b> PD/M: Rob Hurt BOSTON "Time" RED HOT CHILI "Song" CHRIS ROBINSON "Arms"</p>
<p><b>KZRR/Albuquerque, NM *</b> DirProg: Bill May PD: Phil Maloney MD: Rob Brothers 1: NIRVANA "Right"</p>	<p><b>WKGB/Binghamton, NY</b> PD: Jim Free MD: Tim Boland TRAPT "Headstrong"</p>	<p><b>KNCP/Corpus Christi, TX *</b> PD: Paula Howell MD: Monte Montana 1: PAPA ROACH "Time"</p>	<p><b>WCLG/Morgantown, WV</b> PD: Jeff Miller MD: Dave Murdoch 6: MUDVAYNE "Falling" TRUSTCOMPANY "Me"</p>	<p><b>WMMR/Philadelphia, PA *</b> PD: Sam Millman APD/M: Ken Zepeto RUSH "Miracle"</p>	<p><b>WXRK/Rockford, IL</b> PD/M: Jim Stone No Adds</p>	<p><b>WAQX/Syracuse, NY *</b> PD/M: Bob O'Dell APD: Dave Frisano 3 DOORS DOWN "Gone"</p>	<p><b>WRQR/Wilmington, NC</b> OM: John Stevens APD/M: Gregg Stepp BOSTON "Time" PACIFER "Bull"</p>
<p><b>KZMZ/Alexandria, LA</b> PD: Terry Manning MD: Pat Cloud 5: BOSTON "Time"</p>	<p><b>WBUF/Bufalo, NY *</b> PD: John Paul SAMMY HAGAR "Changed"</p>	<p><b>WTUE/Dayton, OH *</b> PD: Tony Telford APD/M: John Beaudieu No Adds</p>	<p><b>WJHA/Morristown, NJ *</b> PD/M: Steve Carr 2: CKY "Gear" RA "Call"</p>	<p><b>KDKB/Phoenix, AZ *</b> PD: Joe Bonadonna MD: Dock Ellis JACKYL "Sunshine" 3 DOORS DOWN "Gone"</p>	<p><b>KBER/Salt Lake City, UT *</b> OM: Bruce Jones PD: Kelly Hammer APD/M: Helen Powers No Adds</p>	<p><b>WIOT/Toledo, OH *</b> OM: Cary Pali PD/M: Dave Rossi BOSTON "Time" SAMMY HAGAR "Changed"</p>	<p><b>KATS/Yakima, WA</b> OM: Ron Harris No Adds</p>
<p><b>WZZO/Allentown, PA *</b> PD: Robin Lee MD: Keith Meyer No Adds</p>	<p><b>WRQK/Canton, OH *</b> PD/M: Todd Downard 1: MUDVAYNE "Falling"</p>	<p><b>KLAQ/El Paso, TX *</b> PD: Magic Mike Ramsey APD/M: Glenn Garza 7: TRUSTCOMPANY "Me" EXIES "Goddess" KORN "Bleak" RED HOT CHILI "Song" BRUCE SPRINGSTEEN "Lonesome"</p>	<p><b>WBAB/Nassau-Suffolk, NY *</b> PD: John Olson APD/M: John Parise 16: BRUCE SPRINGSTEEN "Lonesome" 5: RUSH "Miracle" 3: NICKELBACK "Never"</p>	<p><b>WHEB/Portsmouth, NH *</b> PD/M: Alex James No Adds</p>	<p><b>KJSJO/San Francisco, CA *</b> OM: Gary Schoenwetter MD: Zakk Tyler No Adds</p>	<p><b>WKLT/Traverse City, MI</b> PD/M: Terri Ray AUDIOSLAVE "Cochise"</p>	<p><b>WNCD/Youngstown, OH *</b> PD: Chris Patrick AUDIOSLAVE "Cochise" RUSH "Miracle"</p>
<p><b>KWHL/Anchorage, AK</b> PD: Larry Snider MD: Kathy Mitchell RED HOT CHILI "Song" 3 DOORS DOWN "Gone"</p>	<p><b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CKY "Gear" DEFAULT "Live" CHRIS ROBINSON "Arms"</p>	<p><b>WPHO/Elmira-Corning, NY</b> GM/PD: George Harris MD: Stephen Shamer 31: PEARL JAM "Mini" 28: 3 DOORS DOWN "Gone" 22: NIRVANA "Right" SAMMY HAGAR "Changed"</p>	<p><b>KFZX/Odessa-Midland, TX</b> PD/M: Mike Allen 4: CHRIS ROBINSON "Arms" BOSTON "Crosby" JEFF PITCHELL "One"</p>	<p><b>WHJY/Providence, RI *</b> PD: Joe Bevilacqua APD: Doug Palmieri MD: John Lauranti 1: CHEVELLE "Red" TAPROOT "Pier"</p>	<p><b>KZQZ/San Luis Obispo, CA</b> PD: David Atwood APD: London Fields MD: Jordan Black No Adds</p>	<p><b>KXFX/Santa Rosa, CA *</b> PD: Don Harrison MD: Howard Friesle 4: SALIVA "Always" 1: CRAZY TOWN "Drowning" CINDER "Soul" CHRIS ROBINSON "Arms"</p>	<p><b>WNCN/Youngstown, OH *</b> PD: Chris Patrick AUDIOSLAVE "Cochise" RUSH "Miracle"</p>
<p><b>WAPL/Appleton, WI *</b> PD: Joe Calgero APD/M: Cramer BOSTON "Time" RED HOT CHILI "Song" RUSH "Miracle"</p>	<p><b>WKLC/Charleston, WV</b> PD/M: Mike Reppoport CHRIS ROBINSON "Arms" CKY "Gear"</p>	<p><b>KLDL/Houston, TX *</b> OM/PD: Vince Richards MD: Steve Fizz No Adds</p>	<p><b>KEZO/Omaha, NE *</b> PD/M: Bruce Patrick BOSTON "Time"</p>	<p><b>KCAL/Riverside, CA *</b> PD: Steve Hoffman MD: M.J. Matthews 12: AUDIOSLAVE "Cochise" 11: LINKIN PARK "Paperhead" MUDVAYNE "Falling"</p>	<p><b>KISW/Seattle-Tacoma, WA *</b> PD: Dave Richards APD/M: Kyle Brooks MUDVAYNE "Falling" RA "Call"</p>	<p><b>KTUX/Shreveport, LA *</b> PD: Kevin West MD: Flynn Stone SALIVA "Always"</p>	<p><b>WRKR/Kalamazoo, MI</b> OM: Mike McElroy OM/PD: Jay Deacon BOSTON "Time" EXIES "Goddess"</p>
<p><b>KLBJ/Austin, TX *</b> OM: Jeff Carroll PD/M: Lorin Lowe 1: BRUCE SPRINGSTEEN "Lonesome" ULTRASONIC "Break"</p>	<p><b>WEBN/Cincinnati, OH *</b> OM/PD: Scott Reinhart MD: Rick "The Dude" Vaisa No Adds</p>	<p><b>WRRX/Pensacola, FL *</b> OM/PD: Dan McClintock TRAPT "Headstrong"</p>	<p><b>KCLB/Palm Springs, CA</b> PD/M: Tiah Lacy No Adds</p>	<p><b>WRDV/Roanoke-Lynchburg, VA *</b> PD: Aaron Roberts MD: Heidi Krummert 1: RUSH "Miracle" OUR LADY PEACE "Immortal" BRUCE SPRINGSTEEN "Lonesome"</p>	<p><b>*Monitored Reporters 56 Total Reporters</b></p>	<p><b>36 Total Monitored</b></p>	<p><b>20 Total Indicator 18 Current Indicator Playlists</b></p>

# R&R Active Rock Top 50

October 18, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	<b>DISTURBED</b> Prayer (Reprise)	1911	+37	153933	11	59/0
2	2	<b>SYSTEM OF A DOWN</b> Aerials (American/Columbia)	1726	-42	156389	21	58/0
5	3	<b>PUDDLE OF MUDD</b> She Hates Me (Flawless/Geffen/Interscope)	1596	+166	127687	12	57/0
3	4	<b>STONE SOUR</b> Bother (Roadrunner/IDJMG)	1531	+26	123784	11	55/0
6	5	<b>NIRVANA</b> You Know You're Right (Geffen/Interscope)	1520	+292	126432	3	58/0
4	6	<b>NICKELBACK</b> Never Again (Roadrunner/IDJMG)	1435	-16	119674	16	54/0
7	7	<b>AUDIOSLAVE</b> Cochise (Interscope/Epic)	1346	+152	114256	3	57/0
8	8	<b>CHEVELLE</b> The Red (Epic)	1277	+90	109062	16	58/0
12	9	<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	1241	+125	114218	4	59/1
11	10	<b>FOO FIGHTERS</b> All My Life (Roswell/RCA)	1146	+22	93512	7	56/0
9	11	<b>KORN</b> Thoughtless (Immortal/Epic)	1082	-87	107118	19	55/0
10	12	<b>TRUSTCOMPANY</b> Downfall (Geffen/Interscope)	1060	-92	75125	24	55/0
15	13	<b>PEARL JAM</b> I Am Manne (Epic)	1043	+36	83263	5	51/0
13	14	<b>THEORY OF A DEADMAN</b> Nothing Could... (Roadrunner/IDJMG)	1016	-22	79467	13	54/0
17	15	<b>SALIVA</b> Always (Island/IDJMG)	1002	+69	88184	5	58/2
16	16	<b>GODSMACK</b> I Stand Alone (Republic/Universal)	954	-1	91707	37	53/0
14	17	<b>RED HOT CHILI PEPPERS</b> By The Way (Warner Bros.)	837	-193	68963	20	52/0
19	18	<b>BLINDSIDE</b> Pitiful (Elektra/EEG)	764	+35	68294	12	58/1
22	19	<b>TAPROOT</b> Poem (Velvet Hammer/Atlantic)	726	+59	63159	8	56/0
21	20	<b>BREAKING BENJAMIN</b> Polyamorous (Hollywood)	686	-32	41437	15	51/0
23	21	<b>SEETHER</b> Fine Again (Wind-up)	661	-3	54357	15	46/0
24	22	<b>EARSHOT</b> Not Afraid (Warner Bros.)	660	+17	55220	8	53/0
26	23	<b>RED HOT CHILI PEPPERS</b> Zephyr Song (Warner Bros.)	592	+73	37849	5	43/4
18	24	<b>P.O.D.</b> Satellite (Atlantic)	558	-196	50029	10	47/0
25	25	<b>PAPA ROACH</b> Time And Time Again (DreamWorks)	536	-4	38575	4	43/0
35	26	<b>MUDVAYNE</b> Not Falling (No Name/Epic)	450	+160	38476	3	46/5
28	27	<b>HOOBASTANK</b> Remember Me (Island/IDJMG)	449	+29	34649	6	38/1
32	28	<b>RA</b> Do You Call My Name (Republic/Universal)	379	+43	33629	5	35/1
29	29	<b>FILTER</b> American Cliche (Reprise)	356	-39	24934	5	36/0
38	30	<b>TRAPT</b> Headstrong (Warner Bros.)	341	+95	23572	3	39/5
27	31	<b>ROB ZOMBIE</b> Demcn Speeding (Geffen/Interscope)	336	-100	22584	17	27/0
36	32	<b>QUEENS OF THE STONE AGE</b> No One Knows (Interscope)	323	+33	28310	4	35/6
31	33	<b>3RD STRIKE</b> Redemption (Hollywood)	289	-70	16354	8	31/0
30	34	<b>30 SECONDS TO MARS</b> Capricorn (Immortal/Virgin)	277	-91	20497	12	38/0
34	35	<b>OUR LADY PEACE</b> Innocent (Columbia)	266	-36	14466	7	30/1
37	36	<b>JERRY CANTRELL</b> Angel Eyes (Roadrunner/IDJMG)	259	-17	23954	5	19/1
40	37	<b>AUDIOVENT</b> Looking Down (Atlantic)	250	+32	16678	3	30/1
33	38	<b>MAD AT GRAVITY</b> Walk Away (ARTISTdirect)	230	-88	14818	16	22/0
41	39	<b>NONPOINT</b> Development (MCA)	210	-3	19958	4	22/0
<b>Debut</b>	40	<b>EXIES</b> My Goddess (Virgin)	189	+83	13037	1	37/9
50	41	<b>DEFAULT</b> Live A Lie (TVT)	154	+44	9364	2	20/4
42	42	<b>VINES</b> Get Free (Capitol)	146	-45	10096	19	15/0
<b>Debut</b>	43	<b>KORN</b> Alone I Break (Immortal/Epic)	140	+125	13240	1	16/5
44	44	<b>U2</b> Electrical Storm (Interscope)	140	-19	9023	6	9/0
49	45	<b>HIVES</b> Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	128	+14	7467	16	10/0
<b>Debut</b>	46	<b>CRAZY TOWN</b> Drowning (Columbia)	124	+60	10241	1	24/22
48	47	<b>JACKYL</b> Kill The Sunshine (Humidity)	118	+2	10342	2	9/0
45	48	<b>DRAGPIPE</b> Simple Minded (Interscope)	118	-20	10922	9	16/0
47	49	<b>JIMMY EAT WORLD</b> Sweetness (DreamWorks)	108	-25	7594	16	7/0
39	50	<b>INCUBUS</b> Circles (Immortal/Epic)	94	-126	5413	10	13/0

59 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/6-10/12. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
<b>CRAZY TOWN</b> Drowning (Columbia)	22
<b>CKY</b> Flesh Into Gear (Island/IDJMG)	16
<b>EXIES</b> My Goddess (Virgin)	9
<b>TRUSTCOMPANY</b> Running From Me (Geffen/Interscope)	9
<b>PACIFIER</b> Bullitproof (Arista)	8
<b>CINDER</b> Soul Creation (Geffen/Interscope)	7
<b>QUEENS OF THE STONE AGE</b> No One Knows (Interscope)	6
<b>MUDVAYNE</b> Not Falling (No Name/Epic)	5
<b>TRAPT</b> Headstrong (Warner Bros.)	5
<b>KORN</b> Alone I Break (Immortal/Epic)	5

## Robert Plant "Last Time I Saw Her" (Remix)

And we do mean remix  
featuring James Iha from  
Smashing Pumpkins on guitar  
Going for airplay now

UNIVERSAL  
RECORDS

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>NIRVANA</b> You Know You're Right (Geffen/Interscope)	+292
<b>PUDDLE OF MUDD</b> She... (Flawless/Geffen/Interscope)	+166
<b>MUDVAYNE</b> Not Falling (No Name/Epic)	+160
<b>AUDIOSLAVE</b> Cochise (Interscope/Epic)	+152
<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	+125
<b>KORN</b> Alone I Break (Immortal/Epic)	+125
<b>TRAPT</b> Headstrong (Warner Bros.)	+95
<b>CHEVELLE</b> The Red (Epic)	+90
<b>EXIES</b> My Goddess (Virgin)	+83
<b>RED HOT CHILI PEPPERS</b> Zephyr Song (Warner Bros.)	+73

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>PUDDLE OF MUDD</b> Drift... (Flawless/Geffen/Interscope)	594
<b>STAIN D</b> For You (Flip/Elektra/EEG)	593
<b>KORN</b> Here To Stay (Immortal/Epic)	532
<b>LINKIN PARK</b> In The End (Warner Bros.)	510
<b>SYSTEM OF A DOWN</b> Toxicity (American/Columbia)	502
<b>EARSHOT</b> Get Away (Warner Bros.)	471
<b>TOOL</b> Schism (Volcano)	462
<b>DISTURBED</b> Down With The Sickness (Giant/Reprise)	432
<b>HOOBASTANK</b> Running Away (Island/IDJMG)	426
<b>P.O.D.</b> Youth Of The Nation (Atlantic)	418
<b>P.O.D.</b> Alive (Atlantic)	413
<b>LINKIN PARK</b> One Step Closer (Warner Bros.)	389
<b>PAPA ROACH</b> She Loves Me Not (DreamWorks)	389

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— Tony Richards, Regional Director Of Operations/Zimmer Radio Group

# Powergold 2002



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America's Best Testing Active Rock Songs 12+  
For The Week Ending 10/18/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>DISTURBED</b> Prayer (Reprise)	4.34	4.27	89%	10%	4.32	90%	10%
<b>SYSTEM OF A DOWN</b> Aerials (American/Columbia)	4.11	4.05	96%	29%	4.05	97%	31%
<b>STONE SOUR</b> Bother (Roadrunner/IDJMG)	4.09	4.06	73%	12%	4.03	79%	15%
<b>TRUSTCOMPANY</b> Downfall (Geffen/Interscope)	4.08	3.93	83%	18%	4.02	89%	20%
<b>CHEVELLE</b> The Red (Epic)	4.01	3.99	78%	14%	3.94	80%	16%
<b>GODSMACK</b> I Stand Alone (Republic/Universal)	3.99	3.91	97%	42%	4.00	98%	45%
<b>ROB ZOMBIE</b> Demon Speeding (Geffen/Interscope)	3.95	3.90	83%	18%	3.95	89%	19%
<b>NIRVANA</b> You Know You're Right (Geffen/Interscope)	3.94	-	68%	9%	3.82	73%	12%
<b>KORN</b> Thoughtless (Immortal/Epic)	3.93	3.91	93%	25%	3.83	94%	29%
<b>FOO FIGHTERS</b> All My Life (Roswell/RCA)	3.87	3.72	75%	12%	3.83	79%	13%
<b>SEETHER</b> Fine Again (Wind-up)	3.87	3.76	66%	10%	3.77	71%	12%
<b>TAPROOT</b> Poem (Velvet Hammer/Atlantic)	3.87	3.75	58%	7%	3.92	60%	7%
<b>EARSHOT</b> Not Afraid (Warner Bros.)	3.86	3.76	59%	8%	3.79	62%	10%
<b>AUDIOSLAVE</b> Cochise (Epic)	3.79	-	47%	6%	3.94	59%	8%
<b>SALIVA</b> Always (Island/IDJMG)	3.78	3.72	69%	11%	3.67	72%	13%
<b>NICKELBACK</b> Never Again (Roadrunner/IDJMG)	3.76	3.73	93%	36%	3.58	95%	40%
<b>PUDDLE OF MUDD</b> She Hates Me (Flawless/Geffen/Interscope)	3.75	3.73	94%	30%	3.52	95%	36%
<b>STAIN'D</b> For You (Flip/Elektra/EEG)	3.73	3.66	93%	41%	3.50	96%	48%
<b>THEORY OF A DEADMAN</b> Nothing Could... (Roadrunner/IDJMG)	3.73	3.67	61%	10%	3.60	65%	13%
<b>HOOBASTANK</b> Remember Me (Island/IDJMG)	3.70	3.57	72%	15%	3.49	73%	19%
<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	3.68	3.66	68%	12%	3.56	71%	15%
<b>PUDDLE OF MUDD</b> Drift & Die (Flawless/Geffen/Interscope)	3.66	3.67	94%	43%	3.48	97%	49%
<b>30 SECONDS TO MARS</b> Capricorn (Immortal/Virgin)	3.64	3.67	52%	10%	3.63	52%	9%
<b>BLINDSIDE</b> Pitiful (Elektra/EEG)	3.61	3.60	56%	9%	3.52	56%	9%
<b>BREAKING BENJAMIN</b> Polyamorous (Hollywood)	3.61	3.57	55%	11%	3.44	59%	13%
<b>PAPA ROACH</b> Time And Time Again (DreamWorks)	3.51	3.38	65%	14%	3.42	68%	17%
<b>PEARL JAM</b> I Am Mine (Epic)	3.49	3.43	72%	17%	3.37	74%	21%
<b>RED HOT CHILI PEPPERS</b> By The Way (Warner Bros.)	3.40	3.46	96%	52%	3.22	98%	58%
<b>P.O.D.</b> Satellite (Atlantic)	3.33	3.33	88%	35%	3.28	90%	37%
<b>RED HOT CHILI PEPPERS</b> Zephyr Song (Warner Bros.)	3.33	3.36	67%	23%	3.15	68%	27%

Total sample size is 615 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

**SPARTA** Cut Your Ribbon (DreamWorks)  
Total Plays: 86, Total Stations: 9, Adds: 0

**CINDER** Soul Creation (Geffen/Interscope)  
Total Plays: 59, Total Stations: 13, Adds: 7

**TRUSTCOMPANY** Running From Me (Geffen/Interscope)  
Total Plays: 58, Total Stations: 11, Adds: 9

**CKY** Flesh Into Gear (Island/IDJMG)  
Total Plays: 19, Total Stations: 19, Adds: 16

**PACIFIER** Bullitproof (Arista)  
Total Plays: 15, Total Stations: 10, Adds: 8

Songs ranked by total plays

## Indicator

### Most Added

- CRAZY TOWN** Drowning (Columbia)
- CKY** Flesh Into Gear (Island/IDJMG)
- MUDVAYNE** Not Falling (No Name/Epic)
- EXIES** My Goddess (Virgin)
- CHRIS ROBINSON** Safe In The Arms Of Love (Redline)
- QUEENS OF THE STONE AGE** No One Knows (Interscope)
- RED HOT CHILI PEPPERS** Zephyr Song (Warner Bros.)
- AUDIOVENT** Looking Down (Atlantic)
- KORN** Alone I Break (Immortal/Epic)
- DEFAULT** Live A Lie (TVT)
- JIMMY EAT WORLD** A Praise Chorus (DreamWorks)
- NOISE THERAPY** Get Up (Redline)
- TRUSTCOMPANY** Running From Me (Geffen/Interscope)
- BOSTON** I Had A Good Time (Artemis)
- CREED** Don't Stop Dancing (Wind-up)
- STROKES** Someday (RCA)

## Reporters

<b>WGBK/Albany, NY *</b> PD/MD: Phil Corn No Adds	<b>KROR/Chicago, CA</b> PD/MD: Dain Sandoval 14 MUDVAYNE "Talking" 11 KORN "Break"	<b>WRCC/Fayetteville, NC *</b> OM: Paul Michels PD: Mark Arsen MD: AJ Field 2 CHEVELLE "Red" 1 EXIES "Goddess" DEFAULT "Live"	<b>WTPT/Greenville, SC *</b> PD/MD: Mark Hendrix 22 NIRVANA "Right" 16 AUDIOSLAVE "Cochise" 4 EXIES "Goddess" 3 MUDVAYNE "Talking" DEFAULT "Live"	<b>KOMP/Las Vegas, NV *</b> PD: John Griffin MD: Big Marty SEETHER "Fire"	<b>KMRQ/Modesto, CA *</b> PD/MD: Jack Paper APP: Matt Foley EXIES "Goddess"	<b>KUPD/Phoenix, AZ *</b> PD: J.J. Jeffries MD: Larry McFeele RED HOT CHILI "Song"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas MD: C.J. Cruz 3 SALIVA "Always" OUR LADY PEACE "Innocent" PAPA ROACH "Time"	<b>WLXZ/Springfield, MA *</b> PD: Scott Laudani MD: Becky Pohotaky KORN "Break"
<b>KZRX/Amarillo, TX</b> PD/MD: Eric Slayter SEETHER "Fire" DEFAULT "Live" KORN "Break"	<b>WMMS/Cleveland, OH *</b> PD: Jim Trapp 3 AUDIOSLAVE "Cochise" 2 TAPROOT "Poem" 1 SALIVA "Always"	<b>WWBN/Ft. Worth, TX *</b> OM/MD: Brian Beckow MD: Tony LaBrie AUDIOSLAVE "Talking" EXIES "Goddess" MUDVAYNE "Talking"	<b>WQXA/Harrisburg, PA *</b> PD: Claudine DeLorenzo MD: Nibon No Adds	<b>WQXX/Lexington-Fayette, KY *</b> OM/MD: Lee Reynolds MD: Suzy Boe CHEVELLE "Red" DEFAULT "Live" QUEENS OF "Knows"	<b>WRAT/Monmouth-Ocean, NJ *</b> OM/MD: Carl Craft APP/MD: Robyn Lane RA "Call" SEETHER "Fire"	<b>KUFO/Portland, OR *</b> OM: Dave Numme APP/MD: AJ Scott No Adds	<b>KIOZ/San Diego, CA *</b> Dir/Prog: Jim Richards PD: Shauna Moran-Brown APP/MD: Sharon Leder 6 STONE SOUR "Bother" CRAZY TOWN "Drowning"	<b>KZRO/Springfield, MO</b> OM: Dave DeFranzo MD: George Spenkmeister DEFAULT "Live" EXIES "Goddess"
<b>WWJZ/Grand Rapids-Green Bay, WI *</b> PD/MD: Guy Dark MUDVAYNE "Talking"	<b>KLDO/Colorado Springs, CO *</b> PD: Ross Ford APP: Matt Gentry No Adds	<b>KRZR/Fresno, CA *</b> OM/MD: E. Curtis Johnson MD: Rick Riddman 3 DOORS DOWN "Core"	<b>WCCC/Hartford, CT *</b> PD: Michael Picozzi APP/MD: Mike Karolyi 1 KORN "Break" DEFAULT "Live"	<b>KIBZ/Lincoln, NE</b> OM: Julie Gade APP: E.J. Marshall PD: Sparky MD: Samantha Knight KORN "Break" SEETHER "Fire" QUEENS OF "Knows"	<b>WKQZ/Myrtle Beach, SC</b> PD: Brian Rickman APP/MD: Charley RA "Call" SEETHER "Fire"	<b>KORB/Quad Cities, IA-IL *</b> OM: Danny Sullivan PD: Darren Pitts MD: Dave Levora KORN "Break"	<b>KURO/San Luis Obispo, CA</b> PD/MD: Adam Burns No Adds	<b>WXTB/Tampa, FL *</b> OM: Brad Hardin PD: Rick Schmidt APP: Carl Harris MD: Laura Phillips CRAZY TOWN "Drowning" KORN "Break" RED HOT CHILI "Song"
<b>WCHZ/Augusta, GA *</b> OM: Harley Drew PD/MD: Chuck Williams MUDVAYNE "Talking" QUEENS OF "Knows"	<b>WBZZ/Columbus, OH *</b> PD: Hal Fish APP/MD: Ronald Hunter 2 MUDVAYNE "Talking" EXIES "Goddess"	<b>WRQC/Rt. Myers, FL *</b> PD/MD: Fritz EXIES "Goddess" OUR LADY PEACE "Innocent"	<b>KPOI/Honolulu, HI *</b> Interim PD: Kid Leo Interim MD: FR Slash No Adds	<b>WTFX/Louisville, KY *</b> OM: Michael Lee MD: Frank Webb No Adds	<b>WNDR/Norfolk, VA *</b> PD: Harvey Kolan APP/MD: Tim Parker CREED "Dancing" KORN "Break"	<b>WBBB/Raleigh-Durham, NC *</b> OM: Andy Meyer 21 NIRVANA "Right" 17 AUDIOSLAVE "Cochise" STONE SOUR "Bother"	<b>WRBR/South Bend, IN</b> OM: Ron Stryker MD: Eric Meier KORN "Break" DEFAULT "Live"	<b>KRTQ/Tulsa, OK *</b> PD: Chris Kelly APP: Kelly Garrett SALIVA "Always"
<b>KRAB/Bakersfield, CA *</b> PD/MD: Danny Spinks No Adds	<b>KEGL/Dallas-Ft. Worth, TX *</b> PD: Max Dugan APP: Chris Ryan MD: Cindy Scull No Adds	<b>WBYS/Rt. Wayne, IN *</b> OM: Jim Fox KORN "Break"	<b>WAMX/Huntington, WV</b> PD/MD: Paul Oakland 30 NIRVANA "Right" KORN "Break" DEFAULT "Live"	<b>KFMX/Lubbock, TX</b> OM: Wes Nessmann OUR "Leaves" DEFAULT "Live"	<b>KATT/Oklahoma City, OK *</b> OM: Chris Baker MD: Jake Daniels No Adds	<b>WBBB/Rochester, NY *</b> PD: Erick Anderson MD: Don Vincent EXIES "Goddess" KORN "Break"	<b>KHTO/Brockton, WA *</b> OM: Brock Michaels PD: Ken Richards MD: Barry Bennett SAMMY HAGAR "Charger" RED HOT CHILI "Song"	<b>KICT/Wichita, KS *</b> PD: D.C. Carter MD: Rick Thomas No Adds
<b>WYYY/Baltimore, MD *</b> OM: Kerry Plackmeyer PD: Dave Hill APP/MD: Rob Heckman MUDVAYNE "Talking"	<b>KBPI/Denver-Boulder, CO *</b> PD: Bob Richards APP/MD: Willie B. 4 MUDVAYNE "Talking" CRAZY TOWN "Drowning"	<b>WRUF/Gainesville-Ocala, FL *</b> PD: Harry Guccotti MD: Ryan North 1 KORN "Break" EXIES "Goddess" 1 TRAPT "Headstrong"	<b>WRTT/Huntsville, AL *</b> OM: Rob Harder PD/MD: Jimbo Wood MUDVAYNE "Talking" BRUCE SPRINGSTEEN "Lonesome"	<b>WJQJ/Madison, WI *</b> PD: Randy Hawke APP/MD: Blake Patton AUDIOSLAVE "Talking" EXIES "Goddess"	<b>KROC/Omaha, NE *</b> PD: Tim Sheridan MD: Josh Terry RED HOT CHILI "Song" TRAPT "Headstrong"	<b>WVNE/Rochester, NY *</b> PD: Erick Anderson MD: Don Vincent EXIES "Goddess" KORN "Break"	<b>WQLZ/Springfield, IL</b> PD: Ray Lytle MD: Rocky 11 BREAKING BENJAMIN "Medicine" 7 EPIDEMIC "War"	<b>WBSX/Wilkes-Barre, PA *</b> OM: Jules Riley APP: Chris Lloyd MD: Freddie No Adds
<b>WCPR/Biloxi-Gulfport, MS *</b> OM: Wayne Watkins PD: Scott Fox MD: Mitch Cry 1 PACIFIER "Bull" TRUSTCOMPANY "Me" CINDER "Soul"	<b>KAZR/Des Moines, IA *</b> PD: Sean Elliott MD: Jo Michaels 1 MUDVAYNE "Talking"	<b>WKLO/Grand Rapids, MI *</b> PD: Mark Faurie MD: Tom Stavrou 1 MUDVAYNE "Talking" TRAPT "Headstrong" VINES "Outs"	<b>KQRC/Kansas City, MO *</b> PD: Neal Minsky APP/MD: Don Janzian 5 KORN "Break"	<b>WGR/Manchester, NH</b> PD: Valerie Knight MD: Megan Collier 4 HOOBASTANK "Remember" MUDVAYNE "Talking" KORN "Break"	<b>WTXQ/Pensacola, FL *</b> Dir/Prog: Joel Sampson APP/MD: Mark "The Shark" Dybe No Adds	<b>KRXQ/Sacramento, CA *</b> Str. Mgr.: Curtiss Johnson PD: Pat Martin APP/MD: Paul Marshall 9 SALIVA "Always"	<b>WSPY/Philadelphia, PA *</b> OM/MD: Tim Sabean APP: Gil Edwards MD: Nancy Palumbo No Adds	
<b>WAAF/Boston, MA *</b> PD: Keith Hastings MD: Mike Brangfortie AUDIOSLAVE "Cochise" CINDER "Soul" EXIES "Goddess"	<b>WRIF/Detroit, MI *</b> OM/MD: Doug Podell APP/MD: Mark Pennington DEFAULT "Live" RED HOT CHILI "Song" TRAPT "Headstrong"	<b>WZOR/Green Bay, WI</b> PD: Roxanne Steele NIRVANA "Right" QUEENS OF "Knows" PAPA ROACH "Time" TRAPT "Headstrong" RA "Call"	<b>KLFX/Gilbert-Tempe, TX</b> PD/MD: Bob Fonda QUEENS OF "Knows" PAPA ROACH "Time" KORN "Break" NIRVANA "Right"	<b>WLZR/Milwaukee, WI *</b> PD: Mike Stern MD: Marilyn Mae 26 AUDIOSLAVE "Cochise" 24 NIRVANA "Right" 1 BUZZOVEN "Taste" MUDVAYNE "Talking"	<b>WYSP/Philadelphia, PA *</b> OM/MD: Tim Sabean APP: Gil Edwards MD: Nancy Palumbo No Adds	<b>WKQZ/Saginaw, MI *</b> PD: Hunter Scott APP/MD: Sean Kelly 1 DRY "Sea" SPARTA "Ribbon"	<b>WZBH/Salisbury, MD</b> PD: Shawn Murphy APP/MD: Miki Hunter 14 NIRVANA "Right"	
<b>WRXR/Chattanooga, TN *</b> PD: Bones MD: Dave Spain 2 TRUSTCOMPANY "Me" CINDER "Soul" PACIFIER "Bull"	<b>WGBF/Evansville, IN</b> OM/MD: Mike Sanders APP/MD: Fatboy KORN "Break" TRAPT "Headstrong"	<b>WXQR/Greenville, NC *</b> PD: Brian Rickman APP: Wes Adams MD: Kevin Conrad FILTER "Clutch" KORN "Break" QUEENS OF "Knows"	<b>WJXQ/Lansing, MI *</b> OM: Bob Olson MD: Kevin Conrad 2 MUDVAYNE "Talking" EXIES "Goddess"	<b>KOKR/Minneapolis, MN *</b> OM: Dave Hamilton PD: Wade Linder MD: Pablo 1 KORN "Break" 1 CRAZY TOWN "Drowning" DRY "Sea"				

\* Monitored Reporters

75 Total Reporters

59 Total Monitored

16 Total Indicator



## ON THE RECORD

With  
**Jay Deacon**  
PD, WRKR/Kalamazoo, MI



Queens Of The Stone Age's *Songs for the Deaf*, Bruce Springsteen's *The Rising* and The Red Hot Chili Peppers' *By the Way* are three of the most important, and best, albums of the year. I can't picture any rock fan over the age of 25 not owning these CDs. • Outside the format and a little on the "girl with a skinned knee" side, Coldplay's *A Rush of Blood to the Head*

gives a nice emotional rush that doesn't make you blubber as hard as the debut album but still serves up an inner longing for something or someone we're missing in all of our lives. • It's funny how Dave Matthews' *Busted Stuff* is his best album since *Crash*. They abandoned the Steve Lillywhite sessions because of the mood of the album and then created *Everyday*. *Busted Stuff* proves more than ever that, if it ain't broke, don't fix it. • I am still having trouble removing Tool's *Lateralus* from the CD player. These guys could save rock and roll — if they wanted to. Queens Of The Stone Age could as well — if we allowed them to. • A refreshing treat is Sparta's *Wiretap Scars*. I saw these guys with Jimmy Eat World and was overwhelmed. It's Jane's Addiction mixed with Blink-182 with a Filter chaser. If you haven't checked it out because you don't recognize the name — or whatever excuse we programmers who don't listen to everything that crosses our desk use — go through the pile and find this full-length. It's absolutely marvelous.

The differences between the Rock and Active Rock charts are very evident this week, with Nirvana's "You Know You're Right" (Geffen/Interscope) the only song appearing in the top five on both ... On the Rock side: Nickelback's "Never Again" is No. 1 (again), and 3 Doors Down have just one more door to knock down, as "When I'm Gone" (Republic/Universal) is No. 2 ... It was a relatively light add week. Legendary rockers Boston are Most Added with "I Had a Good Time" (Artemis) ... Over at Active, Crazy Town's "Drowning" (Columbia) is the top add getter, with 21. CKY's "Flesh Into Gear" (Island/IDJMG) comes in second with 16 ... The Exies continue their momentum with nine more adds at Active for "My Goddess" (Virgin) and a chart debut at No. 40 ... Disturbed are No. 1 again with "Prayer" (Reprise) ... Taproot's "Poem" (Velvet Hammer/Atlantic) vaults into the top 20 this week with solid RateTheMusic.com results, and the buzz remains solid on "Not Falling" by Mudvayne (No Name/Epic) as they move 35-26\*. **MAX PIX: KORN "Alone I Break" (Epic)**

— Cyndee Maxwell, Active Rock/Rock Editor



## Record Of The Week

**ARTIST:** Reverse  
**Title:** *The Jersey Switch*  
**Label:** Curve of the Earth



Reverse's greatness is no secret in their hometown of Boston, where they've received heaps of critical acclaim and a few local band awards. Now it's time the rest of us caught on. This power trio made their first impact in 2000 with a debut EP titled *Five Songs*, and soon the accolades were pouring in. Now, Beantown indie Curve of the Earth gives us *The Jersey Switch*, a delicious 11-track collection of power pop brimming with big hooks and catchy-as-hell songwriting. There's a wide spectrum of sounds here, everything from Cheap Trick and The Pixies to hints of Radiohead and post-grunge pop. "Loud" is a delirious romp with elastic guitars and swooning falsetto. The melancholy "Overhead" wanders wistfully before giving way to the guitar blast of "Ridiculous." Great band with even greater potential.

— Frank Correia

# active INSIGHT

**ARTIST:** Boy Sets Fire

**LABEL:** Wind-up

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Boy Sets Fire

Politics can make for strange bedfellows. Such is the case with Delaware hardcore quintet **Boy Sets Fire**, who, after years of blasting out politically charged rock to the punk underground, now find themselves labelmates with Creed, thanks to a deal with Wind-up. Sellout? Hardly. BSF are currently at work on *Tomorrow Comes Today*, set for April 2003 release, but, in the meantime, they've delivered a tasty appetizer EP called *Live for Today* that whets our appetites for the main course.

Long story short, BSF have been grinding their way through the underground with a handful of self-released demos, self-booked shows and self-destructed touring vans. Throughout it all they've built up a grass-roots following with an incendiary blend of melody, mayhem and mind. *Live for Today* is their first new music since the group's 2000 breakthrough release, *After the Eulogy*, which was released originally on Victory Records and then rereleased with an additional track, "Timothy," by Wind-up.

The six-track EP continues BSF's tradition of guitar heroics alongside working-class hero lyrics. There are three new tracks here — "Release the Dogs," "Bathory's Sainthood" and "Curtain Call." The first two are a preview of the new album, while "Curtain Call" is exclusive to the EP. Also included are three live tracks

recorded before a packed house at South Amboy, NJ's Club Krome. The new song, "Handful of Redemption," is an exclusive live track, and fans are treated to live versions of *After the Eulogy* highlights "Rookie" and the title track. For an idea of the passion this band ignite in their audience, just listen to the audience chant, "Where's your anger? Where's your fuckin' rage?" during "After the Eulogy."

The new tracks show BSF moving forward without losing the fury that garnered their steadfast following. "Release the Dogs" is the group's response to the wave of militarism following 9/11. Frontman Nathan Gray lays bare his emotions as he tears through lyrics like, "Blowback has blown back into our face and ignited a war/On home turf between control and our free will lines are drawn/Decide — right now — which side you're on." Consider this the new form of freedom rock.



## Top 20 Specialty Artists

October 18, 2002

1. **DOWNTHE SUN** (Roadrunner/IDJMG) "Medicated," "Enslaved"
2. **STONE SOUR** (Roadrunner/IDJMG) "Get Inside," "Bother"
3. **PROJECT 86** (Atlantic) "S.M.C.," "Hollow Again"
4. **SHADOWS FALL** (Century Media) "Destroyer Of Senses," "Thoughts Without..."
5. **QUEENS OF THE STONE AGE** (Interscope) "Millionaire," "No One Knows"
6. **IN FLAMES** (Nuclear Blast) "Reroute To Remain," "Cloud Connected"
7. **TAPROOT** (Atlantic) "Poem," "Myself"
8. **MUDVAYNE** (Epic) "Not Falling"
9. **DISTURBED** (Reprise) "Prayer," "Liberate"
10. **BLINDSIDE** (Elektra/EEG) "Pitiful," "Caught A Glimpse"
11. **SNAPCASE** (Victory) "Coagulate," "Believe, Revolt"
12. **KORN** (Epic) "Thoughtless," "Blame"
13. **SEPULTURA** (Roadrunner/IDJMG) "Refuse/Resist (Live)," "Arise (Live)"
14. **MURDERDOLLS** (Roadrunner/IDJMG) "Dead In Hollywood," "197666"
15. **DERIDE** (TMC) "Life Before Death," "First Round Knockout"
16. **BOY SETS FIRE** (Wind-up) "Release The Dogs," "Bathory's Sainthood"
17. **DILLINGER ESCAPE PLAN** (Epitaph) "Pig Latin," "Hollywood Squares"
18. **HOPE CONSPIRACY** (Equal Vision) "Departed," "Holocaust"
19. **CKY** (Island/IDJMG) "Flesh Into Gear," "Escape From Hellview"
20. **LIVING SACRIFICE** (Solid State) "Send Your Regrets"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.



JIM KERR

jkerr@radioandrecords.com

## Expectations Exceeded

□ Jack Johnson's manager discusses his artist's breakthrough year

One of the more interesting stories over the past year was the development of Enjoy Universal artist Jack Johnson. With an astronomical correlation between airplay and sales, Johnson's "Flake" was clearly one of the most reactive songs of the year. It is this type of scenario that labels salivate over, but Johnson found himself in an extra-nice position: His record was so reactive that it sold 150,000 units before he'd even signed an agreement with a major label. As a result, he was in the driver's seat.

The result of Johnson's early success was that he was able to find a major-label partner that would work under his terms, a situation that's extremely rare in the record industry. The fun part for Johnson and his friend and manager, Emmett Malloy, was that it was all so unexpected, starting, as it did, with a love of surfing.



Emmett Malloy

"For us, it was pretty simple," Malloy explains. "Jack and I are pretty good friends, and we had done surf films in the past. Our surf films had already sold about 20,000 copies. They were done via friends of ours who surfed. We traveled, and Jack's music started to become a big part of it."

**"Fortunately, when you go out and sell 150,000 records yourself, you don't really have to take the first thing that comes along or get involved in a partnership that is anything less than ideal."**

"Our fan base started to grow, and so did people's awareness of Jack's music. When we made this record, our expectations were that we would, hopefully, sell as many records as we had sold surf films. We wanted to kind of hit that audience and see what happened from there."

### Surfer Fan Base

While Johnson was primarily known for his work with Malloy on surf films, he also wrote a song for G. Love And Special Sauce that did well enough to encourage him and Malloy.

our name and Jack's name were pretty good down there. We also felt that the radio stations would be helpful if Jack put out an album, and we came up with some songs that we felt pretty good about." So, with a strong base of surf fans familiar with Johnson's music and a market in which radio indicated it would be supportive, the initial feeling about Johnson's album was positive. Still, Malloy and Johnson were realistic: Their effort was the first release on a new indie label, Enjoy Records, and Johnson's fan base was primarily centered around surfing, not music.

"All in all, expectations were very, very small," Malloy says. "I remember telling Jack that if we sold 5,000 records, we should be pretty happy."

How long did it take for these modest expectations to be exceeded? "To be honest, as soon as we put the record out," Malloy says. "There was an immediate impact. XTRA (91X)/San Diego jumped right on 'Flake' pretty much immediately, and it was the No. 1 record at the coolest indie store in San Diego almost right out of the gate."

Malloy points out that Johnson's surfing background gave him a much stronger base for his music than either of them had expected. "Another thing is that the films we have done are pretty widely known," he says. "They are nothing compared to what his album has done, but there were a lot of people who were fans of his before anything came out. Also, *Surfer* magazine did a very nice profile on him. That really got the album out of the gate."

### West Coast Incubator

Johnson's story spread as you would expect it to for someone with a surfing base: from the West Coast. Malloy explains the early develop-

ment of album sales: "The album pretty much started on the West Coast. The 91X airplay really brought it out, and then it grew up to L.A., and then to San Francisco."

As mentioned before, the early success put Johnson in an enviable position with regard to courting offers from major labels. In the meantime, Enjoy Records had to handle the rising tide of record orders, which was a daunting task. "What happened was that we kept getting the complaint of 'I can't find the record anywhere,' even in stores we had supposedly shipped it to," Malloy says.

"We were shipping out a lot, and it was very difficult to stay on top of it, because this was Enjoy's first album. It's difficult when the one project where you're learning as you go is taking off. Every week we would have to double the amount we had shipped the prior week, and it became rather hard for all of us to stay on top of it."

It was a problem that most artists would love to have, but it was still a problem. At this point it became clear that partnering with a major label was a necessity. Malloy says, "Fortunately, when you go out and sell 150,000 records yourself, you don't really have to take the first thing that comes along or get involved in a partnership that is anything less than ideal."

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### Universal Help

Malloy and Johnson found an ideal partner in Universal. "Universal is great, even though it seems like an odd match," Malloy says. "They live in a world of huge acts, like Nelly, where you need to take advantage of the moment, which is great for that artist, but for Jack it's a whole different approach."

**"Jack's an artist people like to discover. His music speaks for itself"**

### LETTER TO THE EDITOR

## Access Limited To Core Artists, Not New Music

I just finished reading Dave Beasing's open letter regarding the Internet "leak" of the new Nirvana song (R&R 10/4). I am in the unique position, as the alternative programmer for a leading Internet radio service, of being part of both the Internet and the radio business.

I have to take issue with a couple of Dave's points. Dave says, radio must "demand that record labels stop deliberately using the Internet to introduce new music." I can only assume that his definition of "new music" is limited to big-name artists. It's not really about new music at all, but limiting access to ownership of the core artists.

Fine, Nirvana are the Holy Grail of Alternative, and I agree that the cease-and-desist order was an unnecessary and mostly insulting action against radio. But let's be honest: I don't hear anyone at radio complaining about smaller bands going to the Internet first to prove themselves.

Contrary to what was written in Dave's letter, radio has not been the source for new music for quite some time. Politics, consolidation and the resulting limited playlists usurped that power from radio long ago. The Internet is not the enemy. The multitude of law-abiding Internet music services have simply filled the void that terrestrial radio's limited play slots left for diehard new-music fans.

Another point at issue is the notion of boycotting up-and-coming artists' records in order to make a point to the labels. This is interesting to me, because, by-and-large, these records are relegated to lunar or almost-nil rotations as it is. Is this really a threat — to squeeze out the one record a month that radio will actually deem worthy of specialty airplay?

**Radio has not been the source for new music for quite some time.**

Few stations will add something truly new and interesting and support it with a regular rotation (and I applaud those that still do). The radio industry — and, more importantly, music fans — would be greatly served by returning to the notion that programmers are pioneering taste-

makers who support new music. You don't have to allow your signal to be the dumping ground for everything that comes across your desk in order to offer great, new, quality music to your listeners.

Radio is a great medium, but let's not be so quick to get up on a pedestal against the labels for taking advantage of new avenues for artists. As Dave points out with his example of AOL First Listen getting the new Pearl Jam track before radio, the Internet has become a very successful medium for getting new music by established and new artists out to listeners. You can't ignore the level of success that these kinds of programs have had, and the labels haven't.

Perhaps if radio began to open up its playlists and truly spin more new music and give artists a chance, issues such as the one brought on by the Nirvana leak would be moot. Artists and labels wouldn't ignore conventional methods when creating their marketing plans. All of radio — Internet and terrestrial — would benefit. Until then, labels should continue to send records to those of us who actually look forward to being a source for new music.

— Name withheld by request

*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.*

Universal won Johnson over with a simple promise: You make the music; we'll sell it. "We got a good personality vibe off of them," Malloy explains. "Jack; his wife, Kim; and myself are a pretty creative unit, and what Universal offered us was the freedom to do what we do. We felt confident of our own creative abilities, and they basically did too. They just wanted to put the stuff out there and have us be secure in what we are doing."

With Universal on board, Malloy and Johnson could fulfill their philosophy toward Johnson's music. As Malloy describes it, "We truly have always maintained a philosophy of not pushing this out on anybody. Jack's an artist people like to discover. His

music speaks for itself, and it's a really strong album from top to bottom. No matter what style of music you are into, you're going to find something redeeming in it. There seems to be a little bit for everybody there."

Malloy's enthusiasm for Johnson's music is shared by hundreds of thousands of fans. With Johnson's album, *Brushfire Fairytales*, approaching Platinum sales and the reaction to his newest single, "Bubble Toes," proving to be just as strong as that for "Flake," those fans should number a lot more by the end of the year. From an expectation of 5,000 sales to the impending reality of 1 million, Johnson is proof that good music alone still matters today.

# R&R Alternative Top 50

October 18, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	NIRVANA You Know You're Right (Geffen/Interscope)	2767	+421	351452	3	77/1
1	2	SYSTEM OF A DOWN Aerials (American/Columbia)	2570	-110	291409	21	74/1
3	3	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2534	+187	260010	12	71/0
2	4	DISTURBED Prayer (Reprise)	2469	+40	265937	11	72/1
5	5	FOO FIGHTERS All My Life (Roswell/RCA)	2363	+131	272438	7	73/0
8	6	STONE SOUR Bother (Roadrunner/IDJMG)	1988	+185	206589	10	69/2
7	7	PEARL JAM I Am Mine (Epic)	1961	+37	220261	4	77/0
6	8	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1907	-213	242488	20	76/0
11	9	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1855	+169	203938	12	73/2
14	10	AUDIOSLAVE Cochise (Interscope/Epic)	1711	+292	224210	3	70/0
9	11	TRUSTCOMPANY Downfall (Geffen/Interscope)	1673	-125	150181	22	61/0
16	12	SALIVA Always (Island/IDJMG)	1507	+131	157677	5	71/0
12	13	CHEVELLE The Red (Epic)	1494	+57	159656	16	66/0
17	14	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1464	+169	177000	8	71/5
10	15	JIMMY EAT WORLD Sweetness (DreamWorks)	1451	-334	180069	25	67/0
20	16	3 DOORS DOWN When I'm Gone (Republic/Universal)	1341	+134	135603	3	65/0
18	17	SEETHER Fine Again (Wind-up)	1337	+46	123833	15	58/3
15	18	HOOBASTANK Running Away (Island/IDJMG)	1247	-150	133477	29	63/0
23	19	STROKES Someday (RCA)	1178	+137	152844	9	61/1
13	20	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	1156	-266	126570	19	63/0
21	21	OUR LADY PEACE Innocent (Columbia)	1134	-29	94110	9	55/0
24	22	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	1112	+115	159368	14	62/5
22	23	KORN Thoughtless (Immortal/Epic)	1073	-79	131600	18	59/0
26	24	EMINEM Lose Yourself (Shady/Interscope)	1011	+161	156042	3	44/3
28	25	QUEENS OF THE STONE AGE No One Knows (Interscope)	1000	+168	162525	6	66/6
25	26	OK GO Get Over It (Capitol)	938	+56	90235	10	56/1
27	27	TAPROOT Poem (Velvet Hammer/Atlantic)	927	+92	108351	6	59/3
30	28	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	842	+22	82732	9	51/3
34	29	SR-71 Tomorrow (RCA)	841	+102	78795	6	53/1
29	30	USED The Taste Of Ink (Reprise)	838	+13	80856	7	56/3
33	31	HOOBASTANK Remember Me (Island/IDJMG)	819	+56	70777	5	54/2
35	32	PAPA ROACH Time And Time Again (DreamWorks)	799	+101	77921	4	60/1
47	33	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	661	+234	92665	2	50/7
32	34	U2 Electrical Storm (Interscope)	635	-178	58909	7	46/0
39	35	BLINDSIDE Pitiful (Elektra/EEG)	616	0	51198	8	48/2
42	36	BOX CAR RACER There Is (MCA)	611	+30	72285	6	46/2
43	37	AUTHORITY ZERO One More Minute (Lava/Atlantic)	589	+43	49256	5	38/3
38	38	NICKELBACK Never Again (Roadrunner/IDJMG)	579	-82	44711	14	30/0
40	39	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	554	-59	44840	10	33/0
37	40	COLDPLAY In My Place (Capitol)	516	-156	75553	16	39/0
41	41	LINKIN PARK Pts Of A Hrty (Remix) (Warner Bros.)	481	-125	75489	14	26/0
36	42	P.O.D. Satellite (Atlantic)	468	-224	39209	10	48/0
44	43	EARSHOT Not Afraid (Warner Bros.)	431	-32	29411	4	38/0
46	44	WEEZER Keep Fishin' (Geffen/Interscope)	363	-80	48859	16	21/0
Debut	45	SUM 41 Still Waiting (Island/IDJMG)	348	+315	65581	1	55/44
50	46	INCUBUS Are You In (Immortal/Epic)	337	-36	83448	3	10/0
Debut	47	VINES Outtathaway (Capitol)	322	+195	48592	1	43/10
49	48	SPARTA Cut Your Ribbon (DreamWorks)	320	-76	24965	6	30/0
48	49	LIFEHOUSE Spin (DreamWorks)	307	-101	24629	12	18/0
Debut	50	JACK JOHNSON Bubble Toes (Enjoy/Universal)	306	+15	34706	1	25/2

77 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/6-10/12. 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
SUM 41 Still Waiting (Island/IDJMG)	44
CRAZY TOWN Drowning (Columbia)	25
VINES Outtathaway (Capitol)	10
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	7
QUEENS OF THE STONE AGE No One Knows (Interscope)	6
NEW FOUND GLORY Head On Collision (MCA)	6
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	5
WHITE STRIPES Dead Leaves... (Third Man/V2)	5
EXIES My Goddess (Virgin)	4
KORN Alone I Break (Immortal/Epic)	4

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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NIRVANA You Know You're Right (Geffen/Interscope)	+421
SUM 41 Still Waiting (Island/IDJMG)	+315
AUDIOSLAVE Cochise (Interscope/Epic)	+292
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	+234
VINES Outtathaway (Capitol)	+195
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+187
STONE SOUR Bother (Roadrunner/IDJMG)	+185
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+169
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+169
QUEENS OF THE STONE AGE No One Knows (Interscope)	+168
EMINEM Lose Yourself (Shady/Interscope)	+161

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
INCUBUS Warning (Immortal/Epic)	1080
311 Amber (Volcano)	807
STAIN'D For You (Flip/Elektra/EEG)	778
HOOBASTANK Crawling In The Dark (Island/IDJMG)	765
HIVES Hate To Say I... (Burning/Epitaph/Sire/Reprise)	735
PAPA ROACH She Loves Me Not (DreamWorks)	695
LINKIN PARK In The End (Warner Bros.)	675
VINES Get Free (Capitol)	662
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	659
JIMMY EAT WORLD The Middle (DreamWorks)	651
SYSTEM OF A DOWN Toxicity (American/Columbia)	639
INCUBUS I Wish You Were Here (Immortal/Epic)	628
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	595

R&R Station Playlists have moved to the web.  
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## ON THE RECORD

With **Tim Pyles**  
Weekends, Loudspeaker and  
The Lab host, XTRA/San Diego



On my new music show, *The Lab*, I've really enjoyed playing Mclusky, Yeah Yeah Yeahs, Liars, The Donnas, No Knife, Nickel Creek, Hot Hot Heat, Cato Salsa Experience, Sahara Hot Nights, The Flaming Lips, Maroon 5, Interpol — and they told two friends, and they told two friends, and.... ♦ My favorite record at the moment is Rocket From The Crypt's *Live From Camp X Ray*, due Oct. 22 on Vagrant. ♦ The best shows I've seen lately were Sleater-Kinney, Coldplay, Ash, Wire, Sin Sin 77, John Spencer Blues Explosion, Liars, Yeah Yeah Yeahs and Queens Of The Stone Age. ♦ I'm really looking forward to hearing the West Memphis Three Black Flag cover disc, *Rise Above*; Hot Hot Heat's *Make Up the Breakdown* on Sub Pop; Peaches; and anything by the band Gunfighter (no new releases in sight, yet) — [www.gunfightermusic.com/](http://www.gunfightermusic.com/)

**Y**ou know it's the fourth quarter when 11 out of the top 15 bands on the chart have a bullet. That's what I call traffic ... Nirvana's "You Know You're Right" may actually have set a new format record for quickest climb to No. 1 — three weeks from release to the top of the chart. Audioslave's "Cochise" has a similar story, in that it took the song only three weeks to get into the top 10 ... Just because we are awash in superstar releases doesn't mean that there aren't any other quality releases coming out. This week is the perfect example. Sum 41 come back with an outstanding song in "Still Waiting," which, even with clogged musical lanes, pulls in a stellar 55 stations in its first week (including 44 adds) and debuts at No. 45 on the chart ... One of my absolute favorite new songs is The Exies' "My Goddess," which continues to make headway each week. This week the band pick up four adds, including KEDJ/Phoenix and WRZX/Indianapolis ... While getting a nice debut add week is difficult, continuing to build support for new bands is also proving to be exceptionally hard right now. Capitol proves that it will not be denied as The Vines debut at No. 47 and grab a very healthy 10 new adds this week for "Outtathaway," bringing the total to 43. **RECORD OF THE WEEK: Coldplay "Clocks"**

— Jim Kerr, Alternative Editor

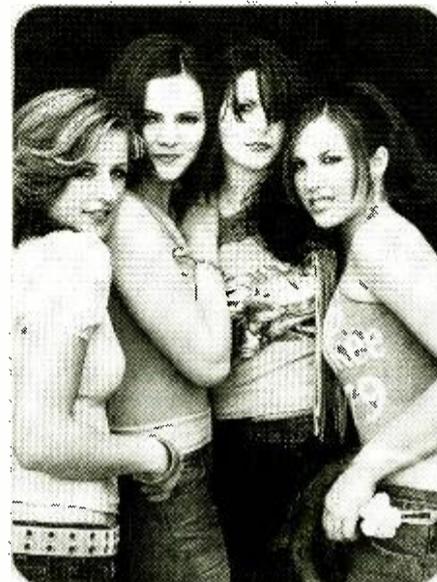


## COMING RIGHT UP

ARTIST: **The Donnas**

LABEL: **Lookout/Atlantic**

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR



The Donnas

If you are an obsessive Pavement fan, a subscriber to *Harper's* or a Dave Eggers stalker, you might have read a certain rant Eggers wrote a while back on the subject of "keeping shit real." He talks about buying R.E.M.'s *Chronicle Town* when it first came out and then being horrified as more and more people became fans of the band: "Old people liked them, and stupid people, and my moron neighbor who had sex with truck drivers. I wanted these phony R.E.M.-lovers dead."

I can't print the whole thing here, lest I offend my many truck-driving readers, but somebody sent it out to a Pavement mailing list, so it's pretty easy to find on the Internet with a little Googling. Come to think of it, you should probably put this paper down right now and go find that article, because it relates directly to The Donnas.

Wow! That was fast.

Well, no, there isn't actually any mention of The Donnas. Not even an oblique reference to them. Not even a little shout-out.

But if Eggers had written that article, say, two years from now instead of two years ago, the part of R.E.M. would be played by The Donnas. Get me? The Donnas are poised on the precipice. They are dangling one foot over the edge. And they are waving that foot around to test the air, and the pink flip-flop that was on that foot has gone fluttering down into the giant chasm and is currently floating somewhere on that mightiest of all rivers, the Mainstream.

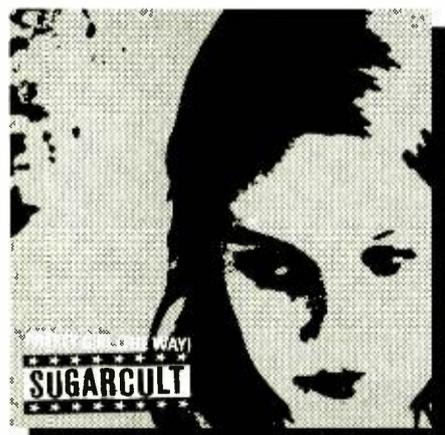
Sure, they started out as bratty teenagers, plucked from Palo Alto High School by Darrin Raffaelli, who wrote some songs for them and put out their first record on his label, Super\* Teem Records. But soon they got signed to Berkeley-based Lookout Records — you know, the breeding ground of Green Day and Rancid —

and started getting serious. By the time they released *The Donnas Turn 21*, it was obvious that their sound was maturing, as they graduated from Basic Ramones and enrolled in AC/DC 101.

Now they're out in the big, wide world, and Atlantic has given them their first real job. *Jobs*, actually — The Donnas' music is currently featured in TV ads for Sprite and Target and will be in an upcoming radio spot for Budweiser. The girls themselves appear in print ads for Levi's and Urban Outfitters. It doesn't get any more mainstream than that, my friends.

So, yes, you will soon find yourself in the company of old people, stupid people and a whole army of khaki-clad newfound fans of The Donnas. But don't be scared. Everyone will know that you liked them from way back. You put them into super-heavyweight gold rotation! You added all the songs on *Spend the Night*, not just "Take It Off"! You changed your name to Donna, damn it!

Wait. You haven't done all that stuff yet? Well, hurry up, I don't have all day.



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October 18, 2002

**RateTheMusic.com**  
BY MEDIABASE™

America's Best Testing Alternative Songs  
12+ For The Week Ending 10/18/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
STONE SOUR Bother (Roadrunner/IDJMG)	4.16	4.04	58%	7%	4.14	60%	6%
NIRVANA You Know... (Geffen/Interscope)	4.16	-	62%	6%	4.12	64%	7%
DISTURBED Prayer (Reprise)	4.08	3.99	79%	12%	4.08	80%	12%
TRUSTCOMPANY Downtall (Geffen/Interscope)	4.07	4.11	82%	16%	4.03	80%	15%
SUGARCULT Pretty Girl... (Ultimatum/Artemis)	4.03	4.10	53%	5%	3.92	47%	5%
SEETHER Fine Again (Wind-up)	4.02	3.91	58%	7%	3.90	61%	7%
CHEVELLE The Red (Epic)	4.00	3.97	68%	10%	3.89	67%	11%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.97	-	42%	4%	3.90	41%	5%
HOOBASTANK Running Away (Island/IDJMG)	3.95	4.04	97%	38%	3.95	97%	38%
FOO FIGHTERS All My Life (Roswell/RCA)	3.94	3.86	74%	7%	3.94	75%	7%
OUR LADY PEACE Innocent (Columbia)	3.93	3.87	72%	12%	3.88	75%	13%
INCUBUS Warning (Immortal/Epic)	3.93	4.01	94%	35%	3.88	94%	38%
GOOD CHARLOTTE Lifestyles Of The... (Epic)	3.92	3.83	79%	13%	3.76	79%	16%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.91	3.89	93%	24%	3.91	93%	25%
JIMMY EAT WORLD Sweetness (DreamWorks)	3.91	3.94	94%	36%	3.90	94%	36%
NEW FOUND GLORY My Friends... (Drive Thru/MCA)	3.89	3.91	90%	31%	3.81	88%	30%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.86	-	59%	8%	3.81	62%	8%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.85	3.95	95%	36%	3.78	95%	38%
QUEENS OF THE... No One Knows (Interscope)	3.85	-	54%	7%	3.79	55%	8%
SALIVA Always (Island/IDJMG)	3.79	3.77	56%	8%	3.76	59%	8%
KORN Thoughtless (Immortal/Epic)	3.74	3.75	87%	23%	3.65	88%	23%
RED HOT CHILI... By The Way (Warner Bros.)	3.72	3.69	96%	47%	3.69	96%	48%
311 Amber (Volcano)	3.67	3.64	90%	39%	3.70	92%	38%
RED HOT CHILI... Zephyr Song (Warner Bros.)	3.62	3.63	77%	21%	3.56	81%	23%
O.K. GO Get Over It (Capitol)	3.57	3.61	49%	8%	3.47	49%	9%
HIVES Hate To Say... (Burning/Epitaph/Sire/Reprise)	3.52	3.55	87%	35%	3.43	86%	35%
PEARL JAM I Am Mine (Epic)	3.50	3.58	61%	11%	3.56	62%	11%
WHITE STRIPES Dead Leaves... (Third Man/V2)	3.49	3.44	69%	19%	3.37	71%	23%
STROKES Someday (RCA)	3.39	3.46	68%	22%	3.28	71%	25%

Total sample size is 659 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TC = Target Demo (Persons 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.



## Top 20 Specialty Artists

October 18, 2002

1. DONNAS (Atlantic) "Take It Off"
2. HOT HOT HEAT (Sub Pop) "Bandages"
3. D4 (import) "Get Loose"
4. BURNING BRIDES (V2) "Arctic Snow"
5. BRIGHT EYES (Saddle Creek) "Lover"
6. SOUNDTRACK OF OUR LIVES (Universal) "Sister Surround"
7. SNAPCASE (Victory) "Coagulate"
8. BOY SETS FIRE (Wind-up) "Release The Dogs"
9. SAHARA HOT NIGHTS (Jetset) "Alright Alright"
10. INTERPOL (Matador) "PDA"
11. INSANE CLOWN POSSE (Psychopathic) "Homies"
12. J MASCIS AND THE FOG (Ultimatum) "Set Us Free"
13. NO KNIFE (Better Looking) "The Red Bedroom"
14. DOUG MARTSCH (Warner Bros.) "Heart"
15. APPLES IN STEREO (SpinArt) "Please"
16. MINUTEMAN (Ignition) "Big Boy"
17. HOT WATER MUSIC (Epitaph) "Trusty Chords," "Remedy"
18. BAD ASTRONAUT (Honest Don's) "The Passenger"
19. JOSH JOPLIN GROUP (Artemis) "Not The Only Cowboy"
20. GUIDED BY VOICES (Matador) "Back To The Lake"

Ranked by total number of shows reporting artist.

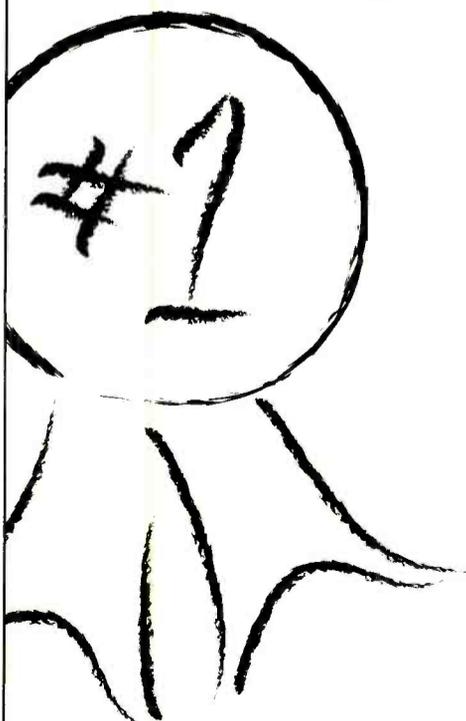
## Record Of The Week

ARTIST: HOT HOT HEAT  
LABEL: SUB POP

In honor of the kickass new Hot Hot Heat album, *Make Up the Breakdown*, I hereby decree that, from this day forward, all adjectives shall appear in duplicate. \* Ready? \* Hot Hot Heat write such incredibly catchy catchy tunes and deliver them with such irrepressible irrepressible charm, you could literally drop the needle anywhere on the 10-song disc and have yourself a killer killer single. Start with "Bandages," and you're a Hot Hot Heat slave for life. \* You're right. This is way too much like that irritating McDonald's guy. \* But can you at least play the album through twice? That would be rad rad.



— Katy Stephan, Alternative Specialty Editor



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## Stations and their adds listed alphabetically by market

### Reporters

<p><b>WHRL/Albany, NY *</b> DM/PO/AD/MD: Lisa Biello 22 MAROON 5 "Breathe" 1 SUM 41 "Still" EMINEM "Lose" WHITE STRIPES "Leaves"</p>	<p><b>WEDG/Buffalo, NY *</b> PD: Lenny Diana MD: Ryan Patrick 11 SUM 41 "Still" JIMMY EAT WORLD "Praise" WHITE STRIPES "Leaves"</p>	<p><b>WXEG/Dayton, OH *</b> PD: Steve Kramer MD: Boomer 6 GOOD CHARLOTTE "Famous" 5 SUM 41 "Still"</p>	<p><b>WMRO/Hartford, CT *</b> PD: Todd Thomas MD: Chaz Kelly 1 SUM 41 "Still"</p>	<p><b>KXTE/Las Vegas, NV *</b> PD: Dave Wellington APO/MD: Chris Ripley QUEENS OF "Knows"</p>	<p><b>WRRV/Newburgh, NY</b> PO/MD: Andrew Boris SUM 41 "Still"</p>	<p><b>WXDX/Pittsburgh, PA *</b> PD: John Moschitta MD: Winnie 1 CRAZY TOWN "Drowning" 1 JIMMY EAT WORLD "Praise" 1 SUM 41 "Still"</p>	<p><b>KPNT/St. Louis, MO *</b> PD: Tommy Mattern MD: Jeff Frisse APO: Jeff "Woody" Fite 3 SUM 41 "Still" TRAPT "Headstrong"</p>	<p><b>WXSR/Tallahassee, FL</b> PD: Steve King MD: Meathead 9 SOCIAL BURN "Down" TRAPT "Headstrong" SUM 41 "Still"</p>
<p><b>KTEG/Albuquerque, NM *</b> PD: Ellen Flaherty MD: Adam T2 1 CRAZY TOWN "Drowning" EXIES "Goddess"</p>	<p><b>WAVF/Charleston, SC *</b> PD: Greg Patrick APO/MD: Danny Villalobos AUTHORITY ZERO "Minute" PACIFIER "Bullit" SUM 41 "Still"</p>	<p><b>KTCL/Denver-Boulder, CO *</b> PD: Mike D' Connor MD: Sabrina Saunders 4 NIRVANA "Right" 4 JIMMY EAT WORLD "Praise" 3 STONE SOUR "Bother"</p>	<p><b>KUCD/Honolulu, HI *</b> PD: Jamie Hyatt MD: Ryan Sean 18 RED HOT CHILI "Song" 8 SYSTEM OF A DOWN "Aerials" 7 DISTURBED "Prayer" 7 CRAZY TOWN "Drowning" SUM 41 "Still"</p>	<p><b>KLEC/Little Rock, AR *</b> Dir./Prog.: Larry LeBlanc MD: Peter Gunn NEW FOUND GLORY "Collision" SUM 41 "Still" TRAPT "Headstrong"</p>	<p><b>KKND/New Orleans, LA *</b> DM/PO: Rob Summers APO/MD: Sig 4 SUM 41 "Still" TAPROOT "Poem"</p>	<p><b>WCYY/Portland, ME</b> PD: Herb Ivy MD: Brian James 6 CRAZY TOWN "Drowning" CREED "Dancing" BOX CAR RACER "There"</p>	<p><b>KXRK/Salt Lake City, UT *</b> PD/VP/Ops. &amp; Prog.: Mike Summ APO: Corey O'Brien MD: Artie Fulkin 1 SUM 41 "Still" SEETHER "Fine"</p>	<p><b>WSUN/Tampa, FL *</b> DM: Chuck Beck PO: Shark No Adds</p>
<p><b>WNNX/Atlanta, GA *</b> PD: Leslie Fram APO: Chris Williams MD: Jay Haren 1 JACK JOHNSON "Bubble" 1 HOOBASTANK "Remember" 1 JIMMY EAT WORLD "Praise" SUGARCULT "Pretty"</p>	<p><b>WEND/Charlotte, NC *</b> PD: Jack Daniel APO/MD: Kristen Honeycutt WHITE STRIPES "Leaves"</p>	<p><b>CIMX/Detroit, MI *</b> PD: Murray Brookshaw APO: Vince Cannova MD: Matt Franklin AVRIL LAVIGNE "Losing"</p>	<p><b>KTBZ/Houston-Galveston, TX *</b> PD: Vince Richards APO: Eric Schmidt 4 SUM 41 "Still" TRUSTCOMPANY "Me"</p>	<p><b>KROD/Los Angeles, CA *</b> VP/Prog.: Kevin Weatherly APO: Gene Sandblom MD: Lisa Worden BLINDSIDE "Pitiful"</p>	<p><b>WXRK/New York, NY *</b> PD: Steve Kingston MD: Mike Peer No Adds</p>	<p><b>WCRY/Portland, OR *</b> PD: Mark Hamilton APO/MD: Jayn 9 SUM 41 "Still" 2 MUDVAYNE "Falling" 1 QUEENS OF "Knows" KORN "Break" NEW FOUND GLORY "Collision"</p>	<p><b>XTRA/San Diego, CA *</b> PD: Bryan Schock MD: Chris Muckley 2 USED "Ink" NO KNIFE "Brush"</p>	<p><b>KFMA/Tucson, AZ *</b> PD: Libby Carstensen APO: Bob Spry 7 TRANSPLANTS "Diamonds" QUEENS OF "Knows"</p>
<p><b>WJSE/Atlantic City, NJ *</b> DM: Lou Romanini PD: Al Parinello MD: Jason Ulanet 1 SUM 41 "Still" CRAZY TOWN "Drowning"</p>	<p><b>WKQX/Chicago, IL *</b> PD: Tim Richards APO/MD: Mary Shuminas AMD: Nicole Churninatho SUM 41 "Still"</p>	<p><b>KMRO/Eugene-Springfield, OR</b> PD: Chris Crowley APO/MD: Stu Allen SUM 41 "Still" SEETHER "Fine" CHEVELLE "Red"</p>	<p><b>WRZX/Indianapolis, IN *</b> PD: Scott Jameson MD: Michael Young 1 QUEENS OF "Knows" EXIES "Goddess" RED HOT CHILI "Song"</p>	<p><b>WLRS/Louisville, KY *</b> Dir./Prog.: J.D. Kunes PD: Lance MD: Annrae Fitzgerald USED "Ink" VINES "Outta"</p>	<p><b>WROX/Norfolk, VA *</b> PD: Michele Diamond MD: Mike Powers NEW FOUND GLORY "Collision" SUM 41 "Still"</p>	<p><b>WBRU/Providence, RI *</b> PD: Tim Schiavelli MD: Alicia Mullin COLDFEEL "Clocks" DAVE MATTHEWS BAND "Street"</p>	<p><b>KITS/San Francisco, CA *</b> PD: Sean Demery MD: Aaron Axtelsen 2 SUM 41 "Still" AUTHORITY ZERO "Minute" USED "Ink"</p>	<p><b>KMYZ/Tulsa, OK *</b> PD: Lynn Barstow MD: Corbin Pierce 1 WHITE STRIPES "Leaves" 1 SUM 41 "Still"</p>
<p><b>WJWB/Ft. Myers, FL *</b> PD: John Rozz APO: Fitz Madrid MD: Jeff Zito 2 CRAZY TOWN "Drowning" 1 VINES "Outta" 1 SUM 41 "Still"</p>	<p><b>WZZN/Chicago, IL *</b> PD: Bill Gamble APO: Steve Levy MD: James VanOsdol 16 SUM 41 "Still" 3 DISTILLERS "City" 3 SYSTEM OF A DOWN "Psycho"</p>	<p><b>KXNA/Fayetteville, AR</b> PD: Margot Smith CRAZY TOWN "Drowning" SUM 41 "Still" MARDON 5 "Breathe"</p>	<p><b>WPLA/Jacksonville, FL *</b> PD: Scott Pettibone APO/MD: Chad Chumley SUM 41 "Still"</p>	<p><b>WMAD/Madison, WI *</b> PD: Pat Frawley MD: Amy Hudson No Adds</p>	<p><b>KQRX/Odesa-Midland, TX</b> PD: Michael Todd Mobley 24 WHITE STRIPES "Leaves" 24 DISTURBED "Prayer" 17 TELEPOPMUSIK "Breathe" 17 BECK "Lost" 17 INCUBUS "Are" 17 UNDERWORLD "Off"</p>	<p><b>WBRU/Providence, RI *</b> PD: Tim Schiavelli MD: Alicia Mullin COLDFEEL "Clocks" DAVE MATTHEWS BAND "Street"</p>	<p><b>KJEE/Santa Barbara, CA</b> GM/PO: Eddie Gutierrez MD: Dakota EMINEM "Lose" FLAMING LIPS "Realize" CRAZY TOWN "Drowning"</p>	<p><b>WHFS/Washington, DC *</b> PD: Robert Benjamin APO: Bob Waugh MD: Pat Ferrise 7 STONE SOUR "Bother" DISTILLERS "City"</p>
<p><b>KROX/Austin, TX *</b> PD: Melody Lee MD: Toby Ryan BOX CAR RACER "There" TRAPT "Headstrong"</p>	<p><b>WAQC/Cincinnati, OH *</b> PD: John Michael APO/MD: Shaggy CRAZY TOWN "Drowning" STROKES "Someday" SUGARCULT "Pretty" TRANSPLANTS "Diamonds"</p>	<p><b>KXNA/Fayetteville, AR</b> PD: Margot Smith CRAZY TOWN "Drowning" SUM 41 "Still" MARDON 5 "Breathe"</p>	<p><b>WRZK/Johnson City, TN *</b> VP/Prog. Ops.: Mark E. McKinn OURS "Leaves" SUM 41 "Still"</p>	<p><b>WMFS/Memphis, TN *</b> PD: Rob Cressman MD: Mike Killabrew QUEENS OF "Knows"</p>	<p><b>WJRR/Orlando, FL *</b> PD: Pat Lynch MD: Dickerman 9 SUGARCULT "Pretty" 1 CRAZY TOWN "Drowning"</p>	<p><b>WBYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dakin 16 SUM 41 "Still" CRAZY TOWN "Drowning"</p>	<p><b>WWDG/Washington, DC *</b> PD: Buddy Rizer MD: LeeAnn Curtis No Adds</p>	<p><b>WPEZ/West Palm Beach, FL *</b> DM/PO: John O'Connell MD: Eric Kristensen 1 SUM 41 "Still" CRAZY TOWN "Drowning"</p>
<p><b>KNXX/Baton Rouge, LA *</b> PO/MD: Randy Chase APO: Bill Jackson No Adds</p>	<p><b>WXTM/Cleveland, OH *</b> PD: Kim Monroe APO: Pete Schieck MD: Dom Nardella 18 SUM 41 "Still" 4 NEW FOUND GLORY "Collision" 1 VINES "Outta" 1 CRAZY TOWN "Drowning"</p>	<p><b>KFRR/Fresno, CA *</b> PD: Chris Squires MD: Reverend 3 GOOD CHARLOTTE "Famous" 1 KORN "Break" CRAZY TOWN "Drowning" SEETHER "Fine"</p>	<p><b>KRBB/Kansas City, KS *</b> DM/PO: Mike Kaplan APO: Andy West MD: Todd Violette 14 SEV "Same" 8 SEETHER "Fine" SUM 41 "Still"</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APO/MD: Lee Daniels 8 CRAZY TOWN "Drowning" 2 VINES "Outta"</p>	<p><b>WOCF/Orlando, FL *</b> PD: Alan Amith APO/MD: Bobby Smith 14 JIMMY EAT WORLD "Praise"</p>	<p><b>WBYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dakin 16 SUM 41 "Still" CRAZY TOWN "Drowning"</p>	<p><b>WWDG/Washington, DC *</b> PD: Buddy Rizer MD: LeeAnn Curtis No Adds</p>	<p><b>WPEZ/West Palm Beach, FL *</b> DM/PO: John O'Connell MD: Eric Kristensen 1 SUM 41 "Still" CRAZY TOWN "Drowning"</p>
<p><b>WRAX/Birmingham, AL *</b> PD: Susan Groves APO: Hurricane Shane MD: Mark Lindsey 1 SUM 41 "Still" TAPROOT "Poem"</p>	<p><b>WGRD/Grand Rapids, MI *</b> PD: Bobby Duncan MD: Michael Grey JIMMY EAT WORLD "Praise" SUM 41 "Still"</p>	<p><b>KFTE/Lafayette, LA *</b> PD: Rob Summers MD: Chris Oliver APO/MD: Dpie Taylor 1 WHITE STRIPES "Leaves" 1 QUEENS OF "Knows" TAPROOT "Poem"</p>	<p><b>WNFZ/Knoxville, TN *</b> PD: Dan Bozyk APO/MD: Anthony Proffitt AMD: Dpie Hines No Adds</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APO/MD: Lee Daniels 8 CRAZY TOWN "Drowning" 2 VINES "Outta"</p>	<p><b>WPLY/Philadelphia, PA *</b> PD: Jim McGuinn MD: Dan Fein 16 SUM 41 "Still" AUTHORITY ZERO "Minute" NEW FOUND GLORY "Collision"</p>	<p><b>WBYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dakin 16 SUM 41 "Still" CRAZY TOWN "Drowning"</p>	<p><b>WWDG/Washington, DC *</b> PD: Buddy Rizer MD: LeeAnn Curtis No Adds</p>	<p><b>WPEZ/West Palm Beach, FL *</b> DM/PO: John O'Connell MD: Eric Kristensen 1 SUM 41 "Still" CRAZY TOWN "Drowning"</p>
<p><b>KQXR/Boise, ID *</b> PD: Jacent Jackson APO/MD: Kallao 2 SUM 41 "Still"</p>	<p><b>WARO/Columbia, SC *</b> DM/PO: Gina Juliano MD: Dave Farra 17 INSANE CLOWN POSSE "Homes" 1 EMINEM "Lose" 1 CRAZY TOWN "Drowning" GOOD CHARLOTTE "Famous" SUM 41 "Still"</p>	<p><b>WXRN/Greenville, NC *</b> PD: Jeff Sanders APO: Turner Watson GOOD CHARLOTTE "Famous" OK GO "Over" VINES "Outta"</p>	<p><b>WVWX/Lansing, MI *</b> PD: Chili Walker MD: Kelly Brady 12 SALIVA "Click" 6 SUM 41 "Still" 3 CRAZY TOWN "Drowning" 1 HOOBASTANK "Remember" PAPA ROACH "Time"</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APO/MD: Lee Daniels 8 CRAZY TOWN "Drowning" 2 VINES "Outta"</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APO/MD: Lee Daniels 8 CRAZY TOWN "Drowning" 2 VINES "Outta"</p>	<p><b>WBYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dakin 16 SUM 41 "Still" CRAZY TOWN "Drowning"</p>	<p><b>WWDG/Washington, DC *</b> PD: Buddy Rizer MD: LeeAnn Curtis No Adds</p>	<p><b>WPEZ/West Palm Beach, FL *</b> DM/PO: John O'Connell MD: Eric Kristensen 1 SUM 41 "Still" CRAZY TOWN "Drowning"</p>
<p><b>WBCN/Boston, MA *</b> DM: Tony Berardini VP/Programming: Dedipus APO/MD: Steven Strick EMINEM "Lose" SUM 41 "Still"</p>	<p><b>WWCD/Columbus, OH *</b> PD: Andy Davis MD: Jack DeVoss BOX CAR RACER "There"</p>	<p><b>WXRN/Greenville, NC *</b> PD: Jeff Sanders APO: Turner Watson GOOD CHARLOTTE "Famous" OK GO "Over" VINES "Outta"</p>	<p><b>WVWX/Lansing, MI *</b> PD: Chili Walker MD: Kelly Brady 12 SALIVA "Click" 6 SUM 41 "Still" 3 CRAZY TOWN "Drowning" 1 HOOBASTANK "Remember" PAPA ROACH "Time"</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APO/MD: Lee Daniels 8 CRAZY TOWN "Drowning" 2 VINES "Outta"</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APO/MD: Lee Daniels 8 CRAZY TOWN "Drowning" 2 VINES "Outta"</p>	<p><b>WBYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dakin 16 SUM 41 "Still" CRAZY TOWN "Drowning"</p>	<p><b>WWDG/Washington, DC *</b> PD: Buddy Rizer MD: LeeAnn Curtis No Adds</p>	<p><b>WPEZ/West Palm Beach, FL *</b> DM/PO: John O'Connell MD: Eric Kristensen 1 SUM 41 "Still" CRAZY TOWN "Drowning"</p>
<p><b>WFNX/Boston, MA *</b> PD: Cruze APO/MD: Kevin Mays 19 SUM 41 "Still" 7 CRAZY TOWN "Drowning"</p>	<p><b>KDGE/Dallas-Ft. Worth, TX *</b> PD: Duane Doherty APO/MD: Alan Ayo 9 JIMMY EAT WORLD "Praise" 3 SUM 41 "Still" SR-71 "Tomorrow" VINES "Outta"</p>	<p><b>WXRN/Greenville, NC *</b> PD: Jeff Sanders APO: Turner Watson GOOD CHARLOTTE "Famous" OK GO "Over" VINES "Outta"</p>	<p><b>WVWX/Lansing, MI *</b> PD: Chili Walker MD: Kelly Brady 12 SALIVA "Click" 6 SUM 41 "Still" 3 CRAZY TOWN "Drowning" 1 HOOBASTANK "Remember" PAPA ROACH "Time"</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APO/MD: Lee Daniels 8 CRAZY TOWN "Drowning" 2 VINES "Outta"</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APO/MD: Lee Daniels 8 CRAZY TOWN "Drowning" 2 VINES "Outta"</p>	<p><b>WBYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dakin 16 SUM 41 "Still" CRAZY TOWN "Drowning"</p>	<p><b>WWDG/Washington, DC *</b> PD: Buddy Rizer MD: LeeAnn Curtis No Adds</p>	<p><b>WPEZ/West Palm Beach, FL *</b> DM/PO: John O'Connell MD: Eric Kristensen 1 SUM 41 "Still" CRAZY TOWN "Drowning"</p>

\* Monitored Reporters

86 Total Reporters

77 Total Monitored

9 Total Indicator



## Stroke 9

Is pleased to  
Announce their  
"Latest Disaster"

The new track  
from their CD  
Rip It Off  
In stores now

Early at: WBUZ/Nashville

Going for Airplay 10/29

UNIVERSAL  
RECORDS



## New & Active

**BREAKING BENJAMIN** Polyamorous (Hollywood)  
Total Plays: 301, Total Stations: 25, Adds: 0

**TRAPT** Headstrong (Warner Bros.)  
Total Plays: 235, Total Stations: 27, Adds: 3

**AUDIOVENT** Looking Down (Atlantic)  
Total Plays: 231, Total Stations: 21, Adds: 2

**EXIES** My Goddess (Virgin)  
Total Plays: 203, Total Stations: 28, Adds: 4

**NEW FOUND GLORY** Head On Collision (MCA)  
Total Plays: 197, Total Stations: 26, Adds: 6

**MUDVAYNE** Not Falling (No Name/Epic)  
Total Plays: 165, Total Stations: 15, Adds: 2

**DEFAULT** Live A Lie (TVT)  
Total Plays: 139, Total Stations: 15, Adds: 1

**DISTILLERS** City Of Angels (Hellcat/Epitaph)  
Total Plays: 124, Total Stations: 11, Adds: 3

**KORN** Alone I Break (Immortal/Epic)  
Total Plays: 115, Total Stations: 10, Adds: 4

**CRAZY TOWN** Drowning (Columbia)  
Total Plays: 93, Total Stations: 27, Adds: 25

Songs ranked by total plays

## Indicator

### Most Added\*

- SUM 41 Still Waiting (Island/IDJMG)
- CRAZY TOWN Drowning (Columbia)
- TRAPT Headstrong (Warner Bros.)
- BECK Lost Cause (Geffen/Interscope)
- DISTURBED Prayer (Reprise)
- CHEVELLE The Red (Epic)
- EXIES My Goddess (Virgin)
- TAPROOT Poem (Velvet Hammer/Atlantic)
- WHITE STRIPES Dead Leaves... (Third Man/V2)
- SEETHER Fine Again (Wind-up)
- DEFAULT Live A Lie (TVT)
- EMINEM Lose Yourself (Shady/Interscope)
- BOX CAR RACER There Is (MCA)
- CREED Don't Stop Dancing (Wind-up)
- INCUBUS Are You In (Immortal/Epic)
- PACIFIER Bullitproof (Arista)
- FLAMING LIPS Do You Realize? (Warner Bros.)
- MAROON 5 Harder To Breathe (Octone)
- SOCIAL BURN Down (Elektra/EEG)
- TELEPOPMUSIK Breathe (Capitol)

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> The Last DJ (Warner Bros.)	282	+24	8316	5	19/0
1	2	<b>COLDPLAY</b> In My Place (Capitol)	282	+7	7815	15	19/0
3	3	<b>ROLLING STONES</b> Don't Stop (Virgin)	254	+3	6196	6	19/0
13	4	<b>BRUCE SPRINGSTEEN</b> Lonesome Day (Columbia)	250	+41	7139	2	19/0
8	5	<b>TRACY CHAPMAN</b> You're The One (Elektra/EEG)	249	+26	6729	5	20/0
6	6	<b>JACKSON BROWNE</b> The Night Inside Me (Elektra/EEG)	246	+13	7523	8	18/0
9	7	<b>U2</b> Electrical Storm (Interscope)	235	+14	4034	6	16/0
4	8	<b>PETER GABRIEL</b> The Barry Williams Show (Geffen/Interscope)	232	-15	5802	10	17/0
14	9	<b>DAVE MATTHEWS BAND</b> Grace Is Gone (RCA)	219	+11	4549	6	18/0
12	10	<b>WALLFLOWERS</b> When You're On Top (Interscope)	215	+4	5262	5	18/0
5	11	<b>BETH ORTON</b> Concrete Sky (Astralwerks/Heavenly/Capitol)	215	-30	6346	16	18/0
7	12	<b>SHERYL CROW</b> Steve McQueen (A&M/Interscope)	212	-17	3391	13	13/0
16	13	<b>RYAN ADAMS</b> Nuclear (Lost Highway/IDJMG)	200	+6	6957	5	19/0
15	14	<b>TREY ANASTASIO</b> Cayman Review (Elektra/EEG)	198	+1	4570	7	18/0
18	15	<b>KIM RICHEY</b> This Love (Lost Highway/IDJMG)	193	+16	5475	8	17/0
10	16	<b>COUNTING CROWS</b> Miami (Geffen/Interscope)	192	-21	3409	7	15/0
17	17	<b>TORI AMOS</b> A Sorta Fairytale (Epic)	187	+6	3477	6	17/0
11	18	<b>ELVIS COSTELLO</b> 45 (Island/IDJMG)	181	-32	5017	12	16/0
22	19	<b>DAVID GRAY</b> The Other Side (ATO/RCA)	180	+28	5793	2	19/0
19	20	<b>JOSH JOPLIN GROUP</b> (I Am Not The Only) Cowboy (Artemis)	178	+9	4926	7	16/0
21	21	<b>JOHN MAYER</b> Your Body Is A Wonderland (Aware/Columbia)	156	0	3026	17	9/0
30	22	<b>MARK KNOPFLER</b> Why Aye Man (Warner Bros.)	153	+47	5996	2	18/1
20	23	<b>RHETT MILLER</b> Come Around (Elektra/EEG)	152	-9	3650	10	16/1
24	24	<b>PEARL JAM</b> I Am Mine (Epic)	150	+5	3076	3	12/0
26	25	<b>CHUCK PROPHET</b> I Bow Down & Pray Every Day (New West/Red Ink)	149	+13	4494	4	15/0
23	26	<b>AIMEE MANN</b> Humpty Dumpty (SuperEgo/United Musicians)	140	-10	5973	11	14/0
27	27	<b>SHEMOKIA COPELAND</b> Livin' On Love (Alligator)	134	+4	5560	2	17/0
28	28	<b>DELBERT MCCLINTON</b> Same Kind Of Crazy (New West/Red Ink)	128	+2	4920	4	15/1
25	29	<b>HOWIE DAY</b> Ghost (Epic)	125	-11	2667	14	10/0
—	30	<b>WILCO</b> Jesus, Etc. (Nonesuch)	112	+9	4620	6	10/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 10/6-Saturday 10/12.  
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## Most Added.

ARTIST TITLE LABEL(S)	ADDS
JOHNNY CASH Personal Jesus (Lost Highway/IDJMG)	8
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	5
GOV'T MULE Beautifully Broken (ATO)	4
ZERO 7 In The Waiting Line (Quango/Palm)	3
BECK Lost Cause (Geffen/Interscope)	2
DINAH WASHINGTON Is You Is... (Remix) (Verve/VMG)	2
MARK KNOPFLER Why Aye Man (Warner Bros.)	1
RHETT MILLER Come Around (Elektra/EEG)	1
DELBERT MCCLINTON Same Kind... (New West/Red Ink)	1
FEEL Won't Stand In Your Way (Curb)	1
MAIA SHARP Crimes Of The Witness (Concord)	1
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1
PETER CASE Something's Coming (Vanguard)	1
JACK JOHNSON Rodeo Clowns (Sanctuary/SRG)	1
MATCHBOX TWENTY Disease (Atlantic)	1
BUDDY MILLER When It Comes To You (Hightone)	1
SINEAD O'CONNOR My Lagan Love (Vanguard)	1
TRAGICALLY HIP Silver Jet (Zoe/Rounder)	1
BADLY DRAWN BOY You Were Right (XL/ARTISTdirect)	1
BECK Golden Age (Geffen/Interscope)	1

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAIA SHARP Crimes Of The Witness (Concord)	+52
MARK KNOPFLER Why Aye Man (Warner Bros.)	+47
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	+41
DAVID GRAY The Other Side (ATO/RCA)	+28
1 GIANT LEAP My Culture (Palm Pictures)	+27
TRACY CHAPMAN You're The One (Elektra/EEG)	+26
TOM PETTY... The Last DJ (Warner Bros.)	+24
BECK Lost Cause (Geffen/Interscope)	+18
JOHNNY CASH Personal Jesus (Lost Highway/IDJMG)	+18
KIM RICHEY This Love (Lost Highway/IDJMG)	+16
BRAD Shinin' (Redline)	+16
L. KOTTKE/M. GORDON Clone (Private Music/RCA Victor)	+16
TODD SNIDER Close Enough To You (Oh Boy)	+16

## Reporters

<b>WAPR/Akron, OH</b> PD/MD: Bill Gruber No Adds	<b>KBCO/Denver-Boulder, CO</b> PD: Scott Arbough MD: Keefer LISA LOEB "Underdog"	<b>WMMM/Madison, WI</b> PD: Tom Teuber MD: Gabby Parsons 1 MARK KNOPFLER "Why Beck" "Lost"	<b>WCLZ/Portland, ME</b> PD: Herb Ivy MD: Brian James No Adds	<b>KOTR/San Luis Obispo, CA</b> PD: Drew Ross MD: Rick Williams 5 JOHNNY CASH "Personal" 4 CHRIS ROBINSON "Arms" 4 WARREN ZEVON "Genius"
<b>KTZO/Albuquerque, NM</b> PD: Scott Souhrada MD: Don Kelley 1 FEEL "Stand"	<b>WOET/Detroit, MI</b> PD: Judy Adams MD: Martin Bandyke AMO: Chuck Horn 3 DAVID BOWIE "Sage" 3 BADLY DRAWN BOY "Side" 3 JOHNNY CASH "Personal"	<b>WMPS/Memphis, TN</b> PD/MD: Alexandra Inzer No Adds	<b>KINK/Portland, OR</b> PD: Dennis Constantine MD: Kevin Welch 1 FEEL "Stand" RHETT MILLER "Come"	<b>KBAC/Santa Fe, NM</b> GM/MD: Ira Gordon APD: Sam Ferrara 10 PETER BRUNNELL "Tabloid" BECK "Age" HAZELDINE "Broken"
<b>KCSR/Austin, TX</b> GM: Jeff Carroll PD: Jody Denberg APD: Jyl Herstein-Ross MD: Susan Castello 7 CHRISTIAN FLOVETT "Deal" 3 LOS LOBOS "Action"	<b>WVOD/Elizabeth City, NC</b> PD: Matt Cooper MD: Tad Abbey ZERO 7 "Waiting" MATCHBOX TWENTY "Disease" GURU "Leaves" TRAGICALLY HIP "Deal" RHETT MILLER "Come"	<b>KTCZ/Minneapolis, MN</b> PD: Lauren MacLeash APD/MD: Mike Wolf 8 JOHN RZEMNIK "Shit"	<b>WOST/Poughkeepsie, NY</b> GM/GM: Gary Chetkof PD: Greg Gattine APD: Christine Martinez MD: Roger Menall 5 GOV'T MULE "Broken" DELBERT MCCLINTON "Same" ZERO 7 "Waiting" CHRIS ROBINSON "Arms" SHANNON MCNALLY "Bitter"	<b>KTAO/Santa Fe, NM</b> PD: Brad Hockmeyer APD/MD: Michael Dean CHRIS ROBINSON "Arms" BECK "Lost" BILL MILLER "Rain" JOHNNY CASH "Personal" LISA LOEB "Underdog" KOTTKE & GORDON "Pizza" INCLUBUS "Are"
<b>WRNR/Baltimore, MD</b> GM: Jon Paterson PD: Alex Cortright MD: Damian Einstein PETER CASE "Coming" MAIA SHARP "Witness" ZERO 7 "Waiting"	<b>WNCW/Greenville, SC</b> PD: Mark Keefe APD/MD: Kim Clark 4 TODD THIBAU "One" JOHNNY CASH "Personal" GOV'T MULE "Broken" SINEAD O'CONNOR "My Asylum Street" STEVE ROBERT "Deal" PORK TORNADO "Cambi"	<b>WGVK/Minneapolis, MN</b> GM: Dave Hamilton PD: Jeff Collins 13 BADLY DRAWN BOY "Side"	<b>KTHX/Reno, NV</b> PD: Harry Reynolds MD: Dave Harold 1 JOHNNY CASH "Personal" CHRIS ROBINSON "Arms" RON SEXSMITH "Days" MAIA SHARP "Witness"	<b>KRSH/Santa Rosa, CA</b> PD: Bill Bowker MD: Pam Long 3 STEVE EARLE "Jerusalem" BECK "Lost" 1 JOHNNY CASH "Personal" GOV'T MULE "Broken" CHRIS ROBINSON "Arms"
<b>KFVB/Boise, ID</b> GM/MD: Dan McColly RYAN ADAMS "Nuclear"	<b>WTTN/Indianapolis, IN</b> PD: Brad Holtz MD: Todd Berryman GOV'T MULE "Broken" NORAH JONES "Come"	<b>KPIG/Monterey, CA</b> PD/MD: Laura Ellen Hopper 7 JOHNNY CASH "Personal" RAMSAY MIDWOOD "Chicago"	<b>KENZ/Salt Lake City, UT</b> GM/MD: Bruce Jones MD: Kari Bushman 1 DEFAULT "Love" COUNTING CROWS "Miami"	<b>KMTT/Seattle-Tacoma, WA</b> GM/MD: Chris Mays APD/MD: Shawn Stewart No Adds
<b>WSDS/Boston, MA</b> PD: Chris Harrmann APD/MD: Michele Williams NORAH JONES "Come"	<b>WOKI/Knoxville, TN</b> PD: Shane Cox MD: Sarah McClure NORAH JONES "Come" MARK KNOPFLER "Why"	<b>WRLT/Nashville, TN</b> GM/MD: David Hall APD/MD: Keith Coos 14 CHRIS ROBINSON "Arms" 10 GOV'T MULE "Broken" 6 STEVE EARLE "Theory" 4 JACK JOHNSON "Rodeo"	<b>KPRI/San Diego, CA</b> PD/MD: Dona Shaleb 1 MARK KNOPFLER "Why"	<b>KAEP/Spokane, WA</b> PD: Tim Colter MD: Kari Bushman No Adds
<b>WKRW/Boston, MA</b> PD: Joanne Doody MD: Dana Marshall No Adds	<b>WVUW/New York, NY</b> PD: Chuck Singleton MD: Rita Houston AMO: Russ Borris BEN FOLDS "Tiny" SONORE LEROUCHE "Nature" DAN ZANES "Money" PAUL SIMON "Father"	<b>WFCB/San Francisco, CA</b> PD: Dave Benson APD/MD: Haley Jones 22 TOM PETTY & HB "Have" 1 JACK JOHNSON "Bubble"	<b>WRNX/Springfield, MA</b> GM/MD: Tom Davis MD: Donnie Moorhouse 1 MARK KNOPFLER "Why" JOHNNY CASH "Personal" GOV'T MULE "Broken" LISA LOEB "Underdog" MARION S "Breath" PEARL JAM "Mine" CHRIS ROBINSON "Arms"	<b>WNCN/Burlington, VT</b> PD/MD: Mark Abuzzahau MARK KNOPFLER "Why" RED HOT CHILI "Song"
<b>WVYV/Cape Cod, MA</b> PD/MD: Barbara Dacey No Adds	<b>KMTN/Jackson, WY</b> PD/MD: Mark Fishman DINAH WASHINGTON "Is" CHRIS ROBINSON "Arms" MARION S "Breath" GOV'T MULE "Broken"	<b>WKOC/Norfolk, VA</b> PD: Paul Shugrue MD: Kristen Croot 29 JAY "Amber" 3 MATCHBOX TWENTY "Disease" NO DOUBT FRADY SAW "Underneath" CHRIS ROBINSON "Arms"	<b>WVUW/San Francisco, CA</b> PD: Dave Benson APD/MD: Haley Jones 22 TOM PETTY & HB "Have" 1 JACK JOHNSON "Bubble"	<b>WVUW/Springfield, MA</b> GM/MD: Tom Davis MD: Donnie Moorhouse 1 MARK KNOPFLER "Why" JOHNNY CASH "Personal" GOV'T MULE "Broken" LISA LOEB "Underdog" MARION S "Breath" PEARL JAM "Mine" CHRIS ROBINSON "Arms"
<b>WDDO/Chattanooga, TN</b> GM/MD: Danny Howard 16 NIRVANA "High" 11 DAVID GRAY "Side" 5 CHRIS ROBINSON "Arms" TONIC "Take"	<b>WVUW/Springfield, MA</b> GM/MD: Tom Davis MD: Donnie Moorhouse 1 MARK KNOPFLER "Why" JOHNNY CASH "Personal" GOV'T MULE "Broken" LISA LOEB "Underdog" MARION S "Breath" PEARL JAM "Mine" CHRIS ROBINSON "Arms"	<b>KCTY/Omaha, NE</b> PD: Brian Burns 9 BRUCE SPRINGSTEEN "Lonesome" 8 RYAN ADAMS "Nuclear" JOHN RZEMNIK "Shit" DAVID GRAY "Side" ROLLING STONES "Stop"	<b>WVUW/Springfield, MA</b> GM/MD: Tom Davis MD: Donnie Moorhouse 1 MARK KNOPFLER "Why" JOHNNY CASH "Personal" GOV'T MULE "Broken" LISA LOEB "Underdog" MARION S "Breath" PEARL JAM "Mine" CHRIS ROBINSON "Arms"	<b>WVUW/Springfield, MA</b> GM/MD: Tom Davis MD: Donnie Moorhouse 1 MARK KNOPFLER "Why" JOHNNY CASH "Personal" GOV'T MULE "Broken" LISA LOEB "Underdog" MARION S "Breath" PEARL JAM "Mine" CHRIS ROBINSON "Arms"
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**JOHN SCHOENBERGER**  
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## The Human Side Of Satellite Radio

### Putting faces to the names

For the past few years we've heard about satellite radio as some big monster that was looming on the horizon. The two companies — Sirius, based in New York City, and XM, located in Washington, DC — have been major investment entities that have dominated the interest of Wall Street, automobile manufacturers, electronics companies and the press. They have also been the topic of much discussion in the world of traditional broadcasting.

Over the course of this year both companies have rolled out their services to the public, and I thought it would be interesting to get a more inside, more human view of this thing called satellite radio. To do so, I talked with two terrestrial-radio veterans who spent several years in Triple A before deciding to take the plunge into a brave new world.

**Meg Griffin** (most recently an air personality at WFUV/New York) programs Sirius' Triple A-oriented eclectic channel, E 1-7, and its Alt Country channel. **Bill Evans** (most recently Asst. PD/MD at KFOG/San Francisco) programs XM's Triple A-leaning Café channel, as well as The Music Lab, which is a cross of progressive rock, jazz fusion and some new jam-band stuff.

These two people, who have always loved radio and, equally important, love to turn the public on to great music, feel that their decisions to join their respective companies were natural extensions of their 25-year careers.

#### The Lure

Sirius offers 60 commercial-free, originally programmed music channels and 40 others that are News, Talk, Sports, weather, Disney, A&E, NPR and so on. Some of these have commercials, but fewer than you'd hear on terrestrial radio. XM offers a similar selection.

**"Most of the people getting satellite radio are not abandoning the terrestrial dial."**

Meg Griffin

The companies have very different imaging, however. Sirius is more direct and to the point in the way it presents its programming choices, while XM takes a more theater-of-the-mind approach in imaging its channels.

Although the channels are very genre-specific, there is still plenty of



Meg Griffin



Bill Evans

room for creativity and musical depth. This chance for creative expression proved to be a tempting lure. "It was a very hard decision for me," says Griffin. "I was creatively happy at WFUV, and I'm sure you know how rare that is in today's radio world.

"Even though I had quite a bit of freedom at WFUV, the freedom to do these channels as I saw fit was a big lure. The other big part was the opportunity to bring the people some really great music that isn't heard in many markets."

For Evans, XM seemed like the ultimate radio gig. "When Dave Logan and Lee Abrams called — the programming execs who put the music channels together — the idea they presented was the opportunity to go back and do radio like we used to, when passion and excitement had more room to flourish," he says.

"Plus, it could be approached on a grander scale, in terms of programming, because the equation of Arbitron was completely out of the picture. But probably the most enticing element for me was the promise of an atmosphere that promoted creativity and the desire to expose great music, and lots of it."

#### Programming Mind-Set

Sirius' and XM's studios are state of the art. Griffin and Evans describe them with enthusiasm and awe: the most modern studios, big performance spaces, lots of data-storage space and amazing digital quality that takes production worries out of the picture.

This allows them to concentrate on programming their channels. But just because they have many freedoms not afforded to them at terrestrial radio doesn't mean they take a free-for-all approach.

"I certainly don't play everything that comes in the door, but, because of

the nature of Sirius, having 60 music channels, I can be open to more artists while staying focused on the styles my channels represent," says Griffin.

"Sure, there are still rotations, and we'll concentrate on new releases by bigger-name acts when they first come out, but the number of currents getting airplay on these channels is a lot larger than at most terrestrial stations, including Triple A's."

One of the things that attracts people to satellite radio and whatever channels interest them is the desire to hear more of a particular genre of music. They want to be entertained, but they also want to learn. If folks make the investment of time and money to get satellite radio, they expect to get more than they can get from traditional radio.

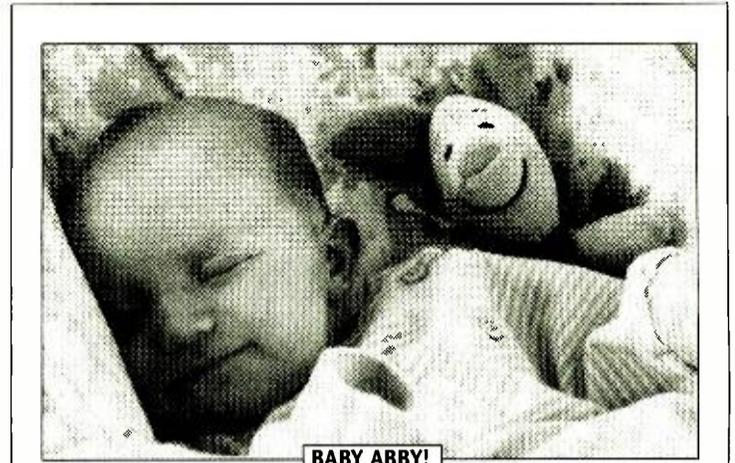


"There was a lot of thought put into the philosophy of each channel, especially the music ones," says Evans. "Each channel has a particular architecture that we try not to stray from. There have to be some definitive and obvious differences, so that, when someone goes from one to the other, they can determine which channel they're on very quickly.

"It comes down to the fact that you have the opportunity to take people on a musical journey, which you couldn't do if you were trying to maintain quarter-hours. This, of course, fits in with our assumption that people who are buying into the service want more depth and want to be challenged. We have already discovered that time spent listening is huge."

#### More Options

One can liken the advent of satellite radio to that of cable television. Suddenly, people had many more options at their disposal, but this didn't mean the death of broadcast TV. Yes, satellite radio attracts disenfranchised listeners and people who live in areas of



BABY ABBY!

Here's our first peek at KTCZ/Minneapolis PD Lauren MacLeasch's brand-new baby daughter, Abigail, pictured here with her close personal friend, Piglet.

limited reception, but it is more about choice and enhancement than the replacement of terrestrial radio.

"There are disenfranchised radio listeners who feel they are being underserved in the group of folks who have come in, but it really is a wide mix of people who are trying it for many reasons," says Griffin.

"Most of the people getting satellite radio are not abandoning the terrestrial dial. They have their favorite stations and shows and they'll continue to listen to them in addition to the channels we offer that interest them."

XM is a little further along in the subscription process than Sirius at this point, and Evans has been amazed by the response. "I must say that my eyes have been opened by the people who are willing to pay \$10 a month for the service. They are very willing to express what they like and don't like.

"By the nature of the service, we have a database of all who subscribe, so we try to encourage them in various ways to give us feedback. And, of course, there are the active folks who are motivated to e-mail us on their own."

Both Evans and Griffin are quick to point out that they don't feel they are here to put terrestrial radio out of business. It's important to them that people — especially people in the broadcast industry — understand that the public can have both.

"I will say, however, that terrestrial radio — even with public radio included — cannot offer the variety that we can simply because of the competitive framework it is in," Evans says. "We can offer more choice. If you want a diet of music you are not tired of, XM is perfect to give you those choices. It's really about a balance."

#### Long-Term View

Coming from a world where everyone has a short-term, gotta-have-it-right-now, quarter-to-quarter mentality, was it tough to stay motivated in a paradigm where everything is based on a long-term plan?

"It has been an amazing experience to deal within a mind-set that is long-term by nature," Griffin says. "Radio is usually very immediate. We have been setting this up for two years now, actually 'broadcasting' the channels for some time before the public could access them to get out the bugs and as demos. And it's going to take a few more years before we are in full swing and know if it's going to work.

"Sometimes I feel like I am in space — literally — and it's like, 'Who's listening? Who am I talking to?' Then you go, 'The reason you have all of these questions is because you are in on the startup of a giant idea.' Hey, it's music lovers talking to music lovers. Of course, it's still radio we are doing, but in our case it is really just a medium to connect music fans together."



Evans echoes this, saying, "We are in it for the long haul, and you have to be careful not to lose sight of that. The old model that I used to work under constantly challenged you to question what you were doing and how you could do it better. Well, certainly, everything I have done for the two years I have been here — and I'd say this is true for everyone here — has changed and evolved, but the motivation to make things better is a little different.

**"There was a lot of thought put into the philosophy of each channel, especially the music ones."**

Bill Evans

"We've been doing our on-air work religiously for a year and half, and you have to remember that early on there really wasn't anybody out there hearing it. Every morning when I get up, I have to remind myself that if one person is listening and I am making a difference in their life at that moment, what I am doing is important."

You can check out how Meg Griffin's and Bill Evans' channels sound at [www.siriusradio.com](http://www.siriusradio.com) and [www.xmradio.com](http://www.xmradio.com), respectively.

For Once, Radio SHOULD play "SAFE"

# CHRIS ROBINSON

"Safe In The Arms Of Love"

## R&R Triple A

**#1 Most Added!**

<b>WKOC</b>	<b>WDOO</b>	<b>WRLT</b>
<b>WYEP</b>	<b>KRSH</b>	<b>KOTR</b>
<b>KTHX</b>	<b>WRNX</b>	<b>WDST</b>
<b>KTAO</b>	<b>KMTN</b>	<b>KXPN</b>

## R&R Rock

**Most Added!**

<b>KLBJ</b>	<b>WCMF</b>	<b>KFRQ</b>
<b>KMOD</b>	<b>KLAQ</b>	<b>WYBB</b>
		<b>KKFX</b>

**SEE**  
CHRIS

Letterman!  
Conan!

**HEAR**  
CHRIS

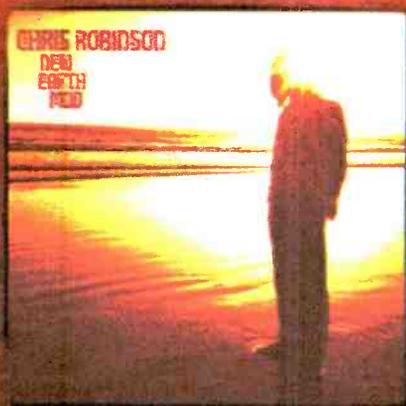
Rockline!  
2 Nights! Oct. 21st & 23rd  
World Cafe!

**READ**  
CHRIS

Stories IN...  
Rolling Stone!  
Spin! People!

**FEEL**  
CHRIS

On Tour!  
Beginning Nov. 14th!



# R&R Triple A Top 30

Powered By



October 18, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	U2 Electrical Storm (Interscope)	572	+65	33340	6	25/0
1	2	COLDPLAY In My Place (Capitol)	571	-20	35882	15	27/0
2	3	SHERYL CROW Steve McQueen (A&M/Interscope)	483	-35	28733	13	22/0
4	4	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	450	-29	32102	19	22/0
7	5	PEARL JAM I Am Mine (Epic)	424	+19	21798	4	24/1
8	6	JACK JOHNSON Flake (Enjoy/Universal)	414	+10	34425	35	26/0
9	7	WALLFLOWERS When You're On Top (Interscope)	412	+25	21500	6	24/0
5	8	ROLLING STONES Don't Stop (Virgin)	407	-21	24246	6	23/1
16	9	MATCHBOX TWENTY Disease (Atlantic)	404	+101	25956	2	21/1
6	10	NORAH JONES Don't Know Why (Blue Note/Virgin)	402	-9	33964	24	23/0
12	11	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	393	+55	25777	7	19/0
11	12	COUNTING CROWS Miami (Geffen/Interscope)	358	+4	18525	7	22/1
13	13	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	348	+16	29796	4	21/1
14	14	DAVE MATTHEWS BAND Grace Is Gone (RCA)	337	+6	19583	3	23/0
10	15	DAVE MATTHEWS BAND Where Are You Going (RCA)	330	-35	27165	22	26/0
17	16	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	317	+23	19976	8	21/0
18	17	TRACY CHAPMAN You're The One (Elektra/EEG)	313	+48	25070	5	21/0
19	18	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	281	+17	23723	3	14/0
23	19	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	276	+44	14002	5	18/0
21	20	TORI AMOS A Sorta Fairytale (Epic)	272	+19	11823	6	21/0
25	21	DAVID GRAY The Other Side (ATO/RCA)	261	+51	22869	2	22/3
20	22	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	234	-28	19549	10	20/0
24	23	311 Amber (Volcano)	230	+2	14794	11	9/1
15	24	HOWIE DAY Ghost (Epic)	227	-91	14723	16	21/0
22	25	JACK JOHNSON Bubble Toes (Enjoy/Universal)	207	-39	11581	10	20/1
—	26	OUR LADY PEACE Somewhere Out There (Columbia)	176	+36	4758	2	4/0
27	27	DUNCAN SHEIK On A High (Atlantic)	175	+11	9251	3	10/0
Debut	28	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	163	+20	8803	1	16/2
30	29	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	150	-2	6238	2	16/0
29	30	CREED One Last Breath (Wind-up)	150	-5	6771	8	5/0

27 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/6-10/12. 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

**FEEL** Won't Stand In Your Way (Curb)  
Total Plays: 137, Total Stations: 15, Adds: 2

**RHETT MILLER** Come Around (Elektra/EEG)  
Total Plays: 124, Total Stations: 12, Adds: 1

**DELBERT MCCLINTON** Same Kind Of Crazy (New West/Red Ink)  
Total Plays: 117, Total Stations: 10, Adds: 0

**WILCO** Jesus, Etc. (Nonesuch)  
Total Plays: 114, Total Stations: 10, Adds: 0

**CHUCK PROPHET** I Bow Down & Pray Every Day (New West/Red Ink)  
Total Plays: 100, Total Stations: 8, Adds: 0

**DISHWALLA** Angels Or Devils (Immergent)  
Total Plays: 96, Total Stations: 9, Adds: 0

**NORAH JONES** Come Away With Me (Blue Note/Virgin)  
Total Plays: 94, Total Stations: 13, Adds: 3

**NICKEL CREEK** This Side (Sugar Hill)  
Total Plays: 91, Total Stations: 7, Adds: 0

**MARK KNOPFLER** Why Aye Man (Warner Bros.)  
Total Plays: 88, Total Stations: 11, Adds: 4

**DINAH WASHINGTON** Is You Is... (Remix) (Verve/VMG)  
Total Plays: 86, Total Stations: 9, Adds: 0

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	6
MARK KNOPFLER Why Aye Man (Warner Bros.)	4
GOV'T MULE Beautifully Broken (ATO)	4
DAVID GRAY The Other Side (ATO/RCA)	3
NORAH JONES Come Away With Me (Blue Note/Virgin)	3
JOHNNY CASH Personal Jesus (Lost Highway/IDJMG)	3
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	2
FEEL Won't Stand In Your Way (Curb)	2
BECK Lost Cause (Geffen/Interscope)	2
LISA LOEB Underdog (Artemis)	2
JOHN RZEZNIK I'm Still Here... (Hollywood/Walt Disney)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Disease (Atlantic)	+101
U2 Electrical Storm (Interscope)	+65
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+55
DAVID GRAY The Other Side (ATO/RCA)	+51
TRACY CHAPMAN You're The One (Elektra/EEG)	+48
TOM PETTY... The Last DJ (Warner Bros.)	+44
OUR LADY PEACE Somewhere Out There (Columbia)	+36
TOM PETTY... Have Love, Will Travel (Warner Bros.)	+31
WALLFLOWERS When You're On Top (Interscope)	+25
PETE YORN Life On A Chain (Columbia)	+25
WILCO Jesus, Etc. (Nonesuch)	+25

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER No Such Thing (Aware/Columbia)	204
JIMMY EAT WORLD The Middle (DreamWorks)	181
SHERYL CROW Soak Up The Sun (A&M/Interscope)	147
PETE YORN Strange Condition (Columbia)	144
PETE YORN Life On A Chain (Columbia)	138
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	137
AFRO-CELT... F/P. GABRIEL When... (Real World/Virgin)	125
BRUCE SPRINGSTEEN The Rising (Columbia)	125
DAVE MATTHEWS BAND Everyday (RCA)	122
LIFHOUSE Hanging By A Moment (DreamWorks)	121
CHRIS ISAAK Let Me Down Easy (Reprise)	117
GOO GOO DOLLS Here Is Gone (Warner Bros.)	115
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	110

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See all of our monitored reporters at  
[www.radioandrecords.com](http://www.radioandrecords.com).

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— Tony Richards, Regional Director Of Operations/Zimmer Radio Group

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## ON THE RECORD

With  
**Jon Hart**  
PD, KTBG/Kansas City



Jackson Browne's *Naked Ride Home* delivers another set of songs, both personal and political, that are intimate, direct and poetic. In his first collection in over six years Browne is still searching, and it is in their ability to make his continued questioning universal that his songs find their value. • In "The Night Inside Me," when Browne sings, "I walk around inside the questions of my day/ I navigate the inner reaches of my disarray," he might as well be describing his song-

writing process. I interviewed him last month, and, describing the title track, he said, "You know, the guy is doomed as soon as he says the word *dare*. Even if she would take off her clothes and ride home naked, if it's a dare, he's completely on the wrong side. What starts to have the tinge of a leering sexual account of some adventure comes around to those fundamental truths in life having to do with justice, what's right and what's wrong, what works and what doesn't work." • I've always admired Browne's desire for justice in personal relationships and the application of love in his politics. As an activist and humanitarian, the industry doesn't have better than Jackson Browne. His is an important voice. • Pick your own tracks. Go deep. I hope that *Naked Ride Home* will serve to remind us of Jackson's stature as an artist. No eligible candidate is more deserving of future induction into the Rock and Roll Hall of Fame than he.

It was a little weird this week, due to Columbus day; however, in the Most Added category **Johnny Cash** (tied No. 1 Indicator, No. 3 monitored) and **Chris Robinson** (No. 1 monitored, tied No. 1 Indicator) tied overall with 11 adds ... **Gov't Mule** also had a good first week with eight total adds (No. 2 on both panels) ... **Zero 7**, **Beck**, **Mark Knopfler**, **Dinah Washington**, **Norah Jones**, **David Gray**, **Ryan Adams**, **Feel**, **Rhet Miller**, **Maia Sharp** and **John Rzeznik** closed some important holes ... On the Triple A monitored airplay chart, **U2** take the top slot, **Coldplay** slip to No. 2, **Pearl Jam** move 7\*-5\*, **The Wallflowers** increase 9\*-7\*, and **Matchbox Twenty** leap 16\*-9\* ... The center of the chart is packed, with **The Red Hot Chili Peppers** (11\*), **Counting Crows** (12\*), **Bruce Springsteen** (13\*), **Dave Matthews Band** (14\*), **Jackson Browne** (16\*), **Tracy Chapman** (17\*), **Santana** (18\*), **Tom Petty & The Heartbreakers** (19\*), **Tori Amos** (20\*) and **David Gray** (21\*) ... **Our Lady Peace** re-enter the chart at 26\*, and **Ryan Adams** debuts at 28\* ... On the Indicator chart, **Petty** moves up to 1\*, **Coldplay** dip to 2\*, **The Rolling Stones** hold at 3\*, **Springsteen** leaps 13\*-4\*, **Chapman** goes 8\*-5\*, **Browne** holds at 6\*, **U2** gain to 7\*, **DMB** and **The Wallflowers** crack the top 10 at 9\* and 10\*, respectively ... Other movers include **Adams** (16\*-13\*), **Gray** (22\*-19\*) and **Knopfler** (30\*-22\*) ... **Wilco** debut ... Projects that deserve more attention include **Feel**, **Wilco**, **Dishwalla**, **Lisa Loeb**, **Delbert McClinton**, **Chuck Prophet**, **Nickel Creek**, **Alice Peacock**, **Steve Earle** and **1 Giant Leap**.

## Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

# AAA ARTIST OF THE WEEK

ALBUM: **Ryan Adams**  
LABEL: **Lost Highway/IDJMG**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Ryan Adams

Since the release of his former band Whiskeytown's 1996 debut, *Faithless Sweet*, **Ryan Adams** has revealed himself as an endless source of inspiration and insight. From the get-go, critics recognized his seemingly uncontrollable and unique penchant for songwriting. Even though his personal life appeared volatile and unpredictable, his band cranked out three more albums in as many years before disbanding.

By 2000 Adams was off and running on his own with the release of *Heartbreaker* on Bloodshot Records, which attracted enough attention to motivate **Luke Lewis** to sign Adams to his then-forming endeavor, *Lost Highway*. In 2001 we saw the release of *Gold*, which catapulted Adams' career to a much higher plane.

In addition to furthering his own career, Adams' endless quest to create music has led him to guest on several other artist's projects, including efforts by **Beth Orton**, former Whiskeytown bandmate **Caitlin Cary**, **Counting Crows**, **Alejandro Escovedo** and **Lucinda Williams**. Adams' songs have also been recorded by **The Coors** and the aforementioned **Counting Crows** and **Orton**. On top of that, he has been touring constantly for several years running.

Yet, in the midst of all of this, Adams found time over the course of 10 months (December 2000 through October 2001) to enter a studio five different times to lay down songs that were gushing forth from his creative well. Some were from a series of sessions that would become known as "The Suicide Handbook," which he recorded with lap-steel legend **Bucky Baxter** and a string section. Others ended up being re-recorded for *Gold*.

Almost immediately after finishing *Gold*, Adams entered the studio again with producer **Ethan Johns** and an all-star group of players. In

just two days he recorded and mixed a batch of songs titled *48 Hours*. In addition, he recorded more raucous material with his touring band, **The Pinkhearts**. Add to that some tunes he laid down in Sweden, and you had enough material for a boxed set!

Since Adams, of course, is already working on material for his followup to *Gold*, he and his label decided to put together a "greatest hits" collection of sorts from some of the best material culled from the stacks of tapes at their disposal. The result is *Demolition*. It's important to understand that every song on this album is an untouched demo, cut live in the studio with no overdubs, fixes or tweaking.

As you listen to "Nuclear," "Hallelujah," "You Will Always Be the Same," "Dear Chicago," "Tomorrow" and "Jesus (Don't Touch My Baby)," you can't help but be impressed by Adams' prolific songwriting genius and his ability to make a variety of styles and genres his own.

As we await his new album — to be released sometime in the new year — we have been given a gift of songs that can easily hold us over. "I don't think I should slow down until it is time to," says Adams. "Then I can always go back to my old songs."

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## Even The Best Need Direction

□ PDs need to refocus on their true responsibilities to their stations

By Greg Gillispie, McVay Media

**G**reg Gillispie knows that the buck stops at the PD's door where focus and determination are concerned. Having been in the business for over 29 years, he has seen radio go through multiple transformations. But one thing stays true: Everyone in radio needs direction from time to time. Below you'll find Gillispie's four-step process to helping your talent be the best they can be.

"PDs don't coach talent anymore; they just schedule shifts." Those sobering words came from a larger-market air talent friend of mine, and his opinion is not an isolated one. Sadly, those feelings are becoming the norm at many stations.

I asked my friend, who is one of the most talented, content-driven non-morning air talents you can hear on the radio today, if he would send me a tape that I could share with a smaller-market air talent who is trying hard to be content-driven but is not yet as sharp as he could potentially be.

My friend said, "I'll have to look around and see what I can find. I think I have a tape from about a year ago." I asked when he last did an aircheck, and he replied, "1998. My PD and OM don't say anything to me, except the occasional editing comment."

I was stunned. While my friend should roll tape on a regular basis and critique himself, even the best talent need direction, coaching, challenges and information about the sta-



Greg Gillispie

tion's strategy and goals. Yet PDs today are so burdened with the multitude of duties that fall under the broad umbrella of multitasking, they have gotten away from their primary duty: programming the radio station. When you listen closely, there are a lot of radio stations across the country that sound like they are on autopilot.

### Starving For Talent

In the past months a few of my client stations have had openings for a variety of shows. The applications have been pouring in, but a couple of these stations have still not filled the positions. The quality of the applicants has not been up to the stations' standards, and the reasons are obvious.

About 14 years ago I wrote an article titled "We Ate Our Young." Even then it was clear that radio stations had walked away from their talent-development programs, and radio has been feeling the effects ever since. The result was the concept of voicetracking, and, since its advent, the talent pool has all but dried up.

Voicetracking is another issue for my friend. He has had numerous opportunities to earn additional income by supplying voicetracks to other stations, but PDs

in the satellite markets accuse him of trying to be too local. "I don't have time to tell you about my station and market. Just shut up and read the liners I send you," was the comment from more than one satellite-market PD.

As analog radio is slowly but surely being replaced by new technologies, including digital — both broadband and IBOC — and satellite, content drives, and will always drive, usage. And who better to help air talent develop and properly execute content than the PD?

While I completely understand the changing role of the PD, he or she is still, first and foremost, fully responsible for the station's product. With the technology available today, music has become the easy part of creating the product. That leaves all the stuff in between the music needing the PD's attention. That's where the content comes from, and, since content is the driving factor, it sits on the top rung of the attention ladder.

### DJs And Airchecks

Whether they admit it or not, most air personalities are not fond of aircheck sessions. It's an ego thing, you know.

Over the years I've found air talent to be much more receptive to practical criticism when they are involved in their own critique and development sessions. Using the following four steps can improve your air talent and get them directly involved in their own development and appraisal process.

#### Step One

During this aircheck session, the PD sits in his or her chair and the talent sits in the guest chair. The PD runs the tape of one show, listening closely to each break and then stopping the tape to discuss them.

Obviously, the first thing the PD should look for is proper execution of basic formatics. Next, particular attention should be paid to the development and delivery of the content. Was it compelling and entertaining? Was it pertinent and appropriately targeted? Was it delivered naturally and in the listener's language?

The PD should discuss the execution of these elements with the talent, isolating strong performance elements and positively reinforcing them or showing the talent how to make a weak element better.



GRANT AND FOUR FISH

Word Recording artist Amy Grant takes a break with KFIS (The Fish)/Portland, OR, staffers before going onstage in Portland. She has been touring the country in support of her new project, *Legacy ... Hymns and Faith*. Seen here (l-r) are KFIS Promotions Assistant Lauree Austin and Asst. PD/MD Dave Arthur, Grant and KFIS PD Andy West and Promotions Director Leslie Pfau.

As the critique progresses, the PD should make note of areas that need improvement. At the end of the session the PD should distill his notes to the three most important points that the talent needs to work on and give the talent a bullet-point agenda.

#### Step Two

This aircheck session works just like the first one, but this time the talent sits in the PD's chair and the PD sits in the guest chair. Prior to rolling the tape, the talent and PD discuss the three improvement points from the previous session. Then, the talent plays the role that the PD played in the first session, running the tape and critiquing each break. Particular attention should be paid to the improvement points.

If the improvement points have not been improved upon, a more serious discussion should address the reasons why and outline steps to achieve improvement. At the end of the session the talent should give the PD a list of three areas that need improvement, whether they are old or new areas. The talent should also keep a copy of the list.

Before leaving this session, the PD tells the talent to bring to the next session what the talent feels are her best 12 breaks from the next week or two.

#### Step Three

This is the "gloves off" session. Remember, the talent is bringing 12 "greatest hits" to the session, and the expectations of both parties will be high.

Once again, the PD sits in his chair and runs the tape. The critique should be thorough and more pointed than at the previous sessions — firm but fair, not mean. The talent is telling the PD that this tape represents her absolute best work.

If each break is truly great, the PD must offer high praise, pointing out the elements that make the breaks great. If a break is less than great, the PD and the talent should have a frank discussion about why it was less than a hit and what can be done to rectify it.

At the end of the critique the PD and talent should discuss the bigger-picture plan for the talent's development. Both parties should weigh in with their thoughts on where the talent is and should be and how to get there. This time also gives the PD and talent the opportunity to discuss any other issues and plan promotional activity for the talent.

The talent should leave the session with a note that enthusiastically supports the elements and style that were

great and offers specific recommendations on how to avoid future "non-hits." This note should also outline the big-picture plan for the talent.

#### Step Four

This is the fun session. The PD should either have a tape of the talent's direct in-market competition or a tape of an out-of-market personality from which the talent can learn or be inspired.

If the tape is from a competitor, pay close attention to her strengths and weaknesses. Determine if a pattern of content or style develops and what your talent is doing during that time in relation to the competition.

If the tape is from an out-of-market talent, explain to your talent what she should listen for and why. While you don't want your talent to emulate the other personality, she can take the essence of the other talent's performance and integrate it into her own style.

#### Conclusion

Before you begin this four-step process, personally talk with each talent and explain what you hope to accomplish. Preparing them in advance will further reduce the talent's trepidation about going through the aircheck process.

After these four steps, start the process all over again. You will see steady and consistent growth in your air talent. You will also see great enthusiasm for the aircheck process, as your talent appreciate the opportunity to be involved in designing their destiny.

Sure, PDs are very busy these days, but an assistant or secretary can schedule shifts or give talent liners. If the PD is not doing at least one talent session or aircheck per week, regardless of market size or talent level, the PD is not doing his job.

Make a commitment to your station's talent. Imagine how much better your station can sound with focused, entertaining and compelling talent. And while you're imagining, think about how better talent can improve your station's ratings and income. Suddenly, all the other stuff you have to do could become that much easier.

*Greg Gillispie is McVay Media's VP/Rock & Alternative. His experience includes over 15 years of consulting radio and television stations. Internet companies and networks. Gillispie is also co-author of the textbook The Process & Practice of Radio Programming. You can e-mail Gillispie at greggillispie@aol.com.*

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Christian Retail, Radio & Records Newsweekly

## The CCM Update

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## OPENING ACT

### Take A Spin With Daily Planet

**Band 411:** Jesse Butterworth, 24, vocals and acoustic guitar; Seth Davis, 25, bass and vocals; Bobby Reinsch, 27, electric guitar and vocals; Danny Lund, 25, drums and vocals.

**Current digs:** Nashville.

**New album:** *Hero*, released Aug. 20, features more than a hint of classic '70s rock and funk. "We usually say it's like Matchbox Twenty meet Dave Matthews Band, or Dave Matthews Band meet Creed," says Butterworth, who writes the bulk of Daily Planet's material.

**Influences:** Daily Planet's musical touchstones range from George Gershwin to glam 1980s metal bands. Additionally, Butterworth says, "I'm a huge Beatles fan, and I absolutely love James Taylor. I tried to emulate him when I was learning to play guitar."

**Favorite cut:** Butterworth says "Six String Rocketeer," a reaction to his parents' divorce, was the most difficult song he's ever written, but also the most rewarding. He says,

"That was a very tough time in my life, and I felt like the writing of the song was a real capping of the healing process for me."

**Back story:** The quartet who became Daily Planet met at Azusa Pacific University in California and released two independent CDs under the name HouseBlanc. After a sabbatical in 2000, they reunited to open a show for the band Jake — and soon found themselves being courted by Reunion Records. They signed with the label in 2001, moved to Nashville and began recording *Hero* that fall.

**On the road:** Daily Planet are on the ShoutFest tour with Salvador, Jeff Deyo and The Rock 'N' Roll Worship Circus.

**Lessons learned:** The band at one point had to wait longer than they expected to get back in the studio, and Butterworth says, "We were kind of getting mooney. We had to press into the Lord and learn some valuable lessons about downtime and how it is very valuable."

**Goal:** "We want to cause people to crave a firsthand experience with God," Butterworth says. "Christianity is about a relationship; it's not about secondhand news that you got from your pastor."

— Anthony DeBarros



Daily Planet

## CCM UPDATE GALLERY



WRLG & WYB (The One)/Nashville morning co-host/PD Don Burns (l) caught up with recording artist Michael W. Smith at the recent Nashville premiere of *Jonah*, the first-ever full-length VeggieTales movie.

## SPINWORTHY

### Bebo, Intimate And Raw

Bebo Norman *Myself When I Am Real* (Essential)

**File under:** Folk pop

Following up on his folk-revival, singer-songwriter debut and a sophomore foray into more radio-friendly production, Bebo Norman's third album, *Myself When I Am Real*, finds a middle ground between upbeat pop and introspective storytelling.

Despite occasional musical predictability (Bebo has a handful of favorite chord progressions that were already overused by the end of his first album), most of the songs on Norman's new project achieve a satisfying blend of accessible hooks and expressive poetry.

As a lyricist and performer, Norman's work on *Myself When I Am Real* equals or surpasses his earlier releases. Even the most hardened listener will soften to the intimate, raw vocals and lines like "I may not be your place to run/I may not be your kingdom come ... But I will not give up on you."

— Lisa Tedder



## In The News....

- Christian Hit Radio WAYJ (88.7 WAFM)/Ft. Myers was honored recently with five trophies at the March of Dimes' sixth annual Achievement in Radio Awards. WAYJ's Marcia & Jeff took Best Morning Show, Ace McKay was honored for Best Evening Show, Michael Wilson of Maddancer Media won Best Website for WAYJ's <http://wayj.wayfm.com>, and the Best Spot That Never Aired honor went to Jeff Brown for "Why My Mom's the Best." WAYJ also received the Mike Curb Award for outstanding community service; the trophy is the first station award ever sponsored by the Curb Records President.

- Michael W. Smith and StarOne Networks debut Friends Online, a subscription-based premium fan website offering exclusive benefits and features. The new site follows the recent relaunch of [www.michaelwsmith.com](http://www.michaelwsmith.com) by StarOne. Friends Online, available through the Smith site, offers members the opportunity to purchase advance concert tickets and to attend meet-and-greets with Smith at selected performances, as well as news, interviews, exclusive backstage video and the chance to interact with the artist online.

### Additions & Promotions

- Reunion Records adds Steve Strout to its radio department as Manager/Radio Promotions. He will work primarily with CHR stations nationwide, along with a few AC outlets. Strout most recently spent three years as PD of WHMX/Bangor, ME.

- Jim Grundberg is named VP/Sales for Chordant Distribution. He joins Chordant from Nashville-based Gibson Guitar, where he has been Exec. VP/Sales for the past three years. Grundberg's business background also includes time as a sales rep and Business Manager at Wilson Sporting Goods/Gold Division, as Product Marketing Manager at Taylor Made and as VP/Sales for Odyssey Golf/Calaway.

- Jeff Taylor is named Station Manager of WAY-FM Media Group's WAYJ-FM (88.7 The Way)/Ft. Myers. He was most recently WAYJ's PD.

## WORTH QUOTING

"When you are filled up with God's love, compassion and grace, showing kindness to your fellow man is as natural as breathing."

— Leigh Nash of Sixpence None The Richer, CCM MAGAZINE

**CHR Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	<b>SOULJAHZ</b> All Around The World (Warner Bros.)	1032	+28	13
3	2	<b>AUDIO ADRENALINE</b> Ocean Floor (Forefront)	971	+37	13
1	3	<b>NEWSBOYS</b> Million Pieces (Sparrow)	957	-117	17
4	4	<b>JARS OF CLAY</b> Fly (Essential)	811	-49	20
5	5	<b>AVALON</b> Undeniably You (Sparrow)	804	0	10
6	6	<b>SARAH SADLER</b> Beautiful (Essential)	774	+81	9
7	7	<b>AARON SPIRO</b> Sing (Sparrow)	718	+39	11
9	8	<b>JEFF DEYO</b> More Love, More Power (Gotee)	664	+36	7
13	9	<b>LIFEHOUSE</b> Spin (Sparrow/DreamWorks)	642	+48	6
10	10	<b>LARUE</b> Peace To Shine (Reunion)	639	+14	9
14	11	<b>SIXPENCE NONE THE RICHER</b> Breathe... (Warner Bros.)	632	+83	4
11	12	<b>RACHAEL LAMPA</b> I'm All Yours (Warner Bros.)	629	+14	12
12	13	<b>ZOEGIRL</b> Even If (Sparrow)	618	+23	7
19	14	<b>THIRD DAY</b> 40 Days (Essential)	568	+83	5
15	15	<b>BEBO NORMAN</b> Great Light Of The World (Essential)	564	+25	6
8	16	<b>BENJAMIN GATE</b> The Calling (Forefront)	562	-109	17
16	17	<b>GINNY OWENS</b> With Me (Rocketown)	553	+40	4
21	18	<b>NICHOLE NORDEMAN</b> Holy (Sparrow)	511	+74	6
20	19	<b>EVERYDAY SUNDAY</b> Stand Up (Flicker)	477	+6	7
24	20	<b>JOY WILLIAMS</b> Surrender (Reunion)	471	+82	5
18	21	<b>REBECCA ST. JAMES</b> Song Of Love (Forefront)	448	-53	17
22	22	<b>BIG DADDY WEAVE</b> In Christ (Fervent)	418	+8	8
17	23	<b>DAILY PLANET</b> Flying Blind (Reunion)	389	-113	22
27	24	<b>DC TALK</b> Let's Roll (TMB)	353	+33	3
23	25	<b>PLUS ONE</b> I Don't Care (Atlantic)	345	-48	15
Debut	26	<b>JEREMY CAMP</b> Understand (BEC)	322	+81	1
28	27	<b>MARY MARY</b> In The Morning (Columbia)	283	-20	4
29	28	<b>JUMP 5</b> Joyride (Sparrow)	261	-16	2
Debut	29	<b>SUPERCHICK</b> So Bright (Stand Up) (Inpop)	244	+4	1
26	30	<b>THIRD DAY</b> It's Alright (Essential)	241	-83	31

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/6-Saturday 10/12. © 2002 Radio & Records.

**Rock Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	<b>PILLAR</b> Echelon (Flicker)	393	+11	8
2	2	<b>LIFEHOUSE</b> Spin (Sparrow/DreamWorks)	359	+10	4
3	3	<b>SUPERCHICK</b> So Bright (Stand Up) (Inpop)	332	-5	7
4	4	<b>BLEACH</b> We Are Tomorrow (BEC)	330	-7	11
6	5	<b>DC TALK</b> Let's Roll (TMB)	319	+24	4
5	6	<b>KUTLESS</b> Your Touch (BEC)	312	-10	16
7	7	<b>NEWSBOYS</b> Fad Of The Land (Sparrow)	287	-1	4
8	8	<b>SKILLET</b> Kill Me, Heal Me (Ardent)	273	-14	12
9	9	<b>THIRD DAY</b> 40 Days (Essential)	268	-5	6
12	10	<b>38TH PARALLEL</b> Horizon (Warner Bros.)	238	+6	17
11	11	<b>TOBYMAC</b> Get This Party Started (Forefront)	236	+1	7
15	12	<b>ALL TOGETHER SEPARATE</b> I'll Rise (Asteroid) (Ardent)	214	+5	14
13	13	<b>AUDIO ADRENALINE</b> Summertime (Forefront)	214	-2	9
29	14	<b>P.O.D.</b> Satellite (Atlantic)	210	+75	2
14	15	<b>JARS OF CLAY</b> Whatever She Wants (Essential)	209	-6	13
10	16	<b>BY THE TREE</b> Change (Fervent)	204	-44	12
17	17	<b>DENISON MARRS</b> What Life Has (Floodgate)	191	-2	9
16	18	<b>TREE 63</b> The Glorious Ones (Inpop)	188	-6	4
21	19	<b>EVERYDAY SUNDAY</b> Mess With Your Mind (Flicker)	180	+8	6
18	20	<b>AM DRIVE</b> Stones (Independent)	180	-7	4
19	21	<b>ECHOCAST</b> Ignite (XS)	179	-4	11
20	22	<b>JEFF DEYO</b> More Love, More Power (Gotee)	163	-9	7
24	23	<b>GS MEGAPHONE</b> Electric (Spindust)	162	+4	4
22	24	<b>STRANGE OCCURENCE</b> Reach (Steelroots)	159	-12	18
27	25	<b>JUGGERNAUTZ</b> The Reach (Metro One)	158	+17	13
—	26	<b>SEVENTH DAY SLUMBER</b> When... (American Dream)	153	+29	2
30	27	<b>PAX217</b> I'll See You (Forefront)	152	+22	2
25	28	<b>APOLOGETIX</b> Smooth Grandmama (Parodudes)	149	-3	7
—	29	<b>BLINDSIDE</b> Pitiful (Elektra)	142	+17	3
Debut	30	<b>CADET</b> Change My Name (BEC)	131	+74	1

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/6-Saturday 10/12. © 2002 Radio & Records.

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### AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
3	1	NICHOLE NORDEMAN Holy (Sparrow)	1825	+109	10
1	2	AVALON Undeniably You (Sparrow)	1790	+32	13
2	3	NEWSBOYS Million Pieces (Sparrow)	1618	-105	18
5	4	TRUE VIBE See The Light (Essential)	1447	+3	15
4	5	RACHAEL LAMPA I'm All Yours (Warner Bros.)	1404	-189	16
7	6	PAUL COLMAN TRIO Fill My Cup (Essential)	1383	+22	11
6	7	CAEDMON'S CALL We Delight (Essential)	1351	-45	16
10	8	POINT OF GRACE Yes, I Believe (Warner Bros.)	1235	+105	11
8	9	J. HANSON & S. GROVES Traveling... (Creative Trust Workshop)	1227	-20	15
9	10	SARA GROVES First Song That I Sing (INO)	1225	+27	12
13	11	MERCY ME Spoken For (INO)	1223	+181	5
11	12	JODY MCBRAYER To Ever Live Without Me (Sparrow)	1200	+77	6
14	13	BEBO NORMAN Great Light Of The World (Essential)	1176	+138	8
12	14	BIG DADDY WEAVE In Christ (Fervent)	951	-141	18
19	15	JOY WILLIAMS Surrender (Reunion)	779	+104	4
15	16	AUDIO ADRENALINE Ocean Floor (Forefront)	729	-19	22
20	17	GINNY DWENS With Me (Rockettown)	723	+65	6
22	18	SARAH SADLER Beautiful (Essential)	721	+104	7
26	19	4HIM I Know You Now (Warner Bros.)	667	+154	3
17	20	JARS OF CLAY Fly (Essential)	658	-72	19
25	21	THIRD DAY Nothing Compares (Essential)	650	+113	3
16	22	LINCOLN BREWSTER All I Really Want (Vertical)	649	-87	16
18	23	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	610	-82	26
21	24	REBECCA ST. JAMES Song Of Love (Forefront)	600	-39	21
23	25	FFH Fly Away (Essential)	547	-46	25
24	26	GREG LONG I Won't Take You For Granted (Warner Bros.)	537	-4	9
27	27	MARK SCHULTZ Think Of Me (Warner Bros.)	526	+16	2
29	28	AARON SPIRO Sing (Sparrow)	464	-38	9
Debut	29	JANNA LONG Greater Is He (Sparrow)	449	+173	1
28	30	SHAUN GROVES Move Me (Rockettown)	427	-78	21

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/6-Saturday 10/12. © 2002 Radio & Records.

### Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	POINT OF GRACE Yes, I Believe (Warner Bros.)	374	0	12
2	2	SARA GROVES First Song That I Sing (INO)	330	-29	13
3	3	FERNANDO ORTEGA Sing To Jesus (Warner Bros.)	317	-4	12
5	4	KATHY TROCCOLI All For The Life Of Me (Reunion)	269	+7	6
9	5	WATERMARK Friend For Life (Rockettown)	260	+26	8
6	6	FFH We Sing Alleluia (Essential)	255	-7	13
10	7	STEVE GREEN If We Answer (Sparrow)	248	+22	8
4	8	SELAH Timeless (Curb)	245	-22	14
8	9	ALLEN ASBURY All About Grace (Doxology)	236	-19	14
7	10	MICHELLE TUMES The Light (Sparrow)	225	-32	11
15	11	BROTHER'S KEEPER In His Love (Ardent)	183	+29	4
16	12	MERCY ME Spoken For (INO)	182	+29	3
11	13	LENNY LEBLANC All For You (Integrity)	180	-26	12
18	14	NICHOLE NORDEMAN Holy (Sparrow)	162	+21	3
17	15	TOMMY COOMES BAND My Hope (Vertical)	158	+13	2
Debut	16	4HIM Who You Are (Warner Bros.)	143	+17	1
12	17	MICHAEL W. SMITH Purified (Reunion)	143	-51	17
—	18	GINNY OWENS All I Want To Do (Rockettown)	140	+12	2
—	19	MARTINS You Are Holy (Spring Hill)	135	+18	2
13	20	JOHN TESH Open The Eyes Of My Heart (Garden City)	135	-49	9

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/6-Saturday 10/12. © 2002 Radio & Records.

### Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KNOWDAVERBS What You Rock Now (Gotee)
2	GRITS Here We Go (Gotee)
3	KJ-52 Dear Slim (Uprok)
4	SOULJAHZ All Around The World (Warner Bros.)
5	RAPHI Connect (Uprok)
6	TRIN-I-TEE 5:7 Holla (Gospo Centric)
7	BIG UNC Christcyde (BRx2)
8	EPIC Stress (BRx2)
9	DJ MAJ I/DJ FORM 7 Factors (Gotee)
10	TOBYMAC Irene (Forefront)

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## OPENINGS

## OPENINGS

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### NATIONAL

### WEST

### MIDWEST

### POSITIONS SOUGHT

### SOUTH

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### RADIO & RECORDS 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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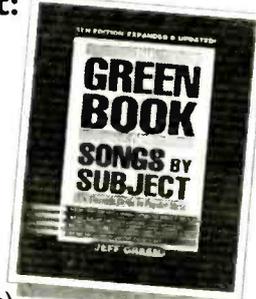
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**THE YEARS IN REVIEW**



## Monitored Airplay Overview: October 18, 2002

### CHR/POP

LW	TW	ARTIST	SON	Label
3	1	AVRIL LAVIGNE	Sk8er Boi	(Arista)
1	2	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
5	3	NO DOUBT F/LADY SAW	Underneath It All	(Interscope)
2	4	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
6	5	CREED	One Last Breath	(Wind-up)
9	6	KELLY CLARKSON	A Moment Like This	(RCA)
4	7	DANIEL BEDINGFIELD	Gotta Get Thru This	(Island/IDJMG)
8	8	JUSTIN TIMBERLAKE	Like I Love You	(Jive)
10	9	VANESSA CARLTON	Ordinary Day	(A&M/Interscope)
7	10	AVRIL LAVIGNE	Complicated	(Arista)
16	11	EMINEM	Lose Yourself	(Shady/Interscope)
12	12	MICHELLE BRANCH	Goodbye To You	(Maverick/WB)
11	13	PINK	Just Like A Pill	(Arista)
13	14	ANGIE MARTINEZ	If I Could Go	(EastWest/EEG)
26	15	MADONNA	Die Another Day	(Maverick/WB)
20	16	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
18	17	OAKENFOLD	Starry Eyed Surprise	(Maverick/Reprise)
21	18	CAM'RON	Hey Ma	(Roc-A-Fella/IDJMG)
15	19	ASHANTI	Happy	(Murder Inc./IDJMG)
14	20	CHRISTINA AGUILERA	Dirrty	(RCA)
17	21	P. DIDDY F/GINUWINE	I Need A Girl (Part II)	(Bad Boy/Arista)
33	22	JENNIFER LOPEZ	Jenny From The Block	(Epic)
19	23	EMINEM	Cleanin' Out My Closet	(Shady/Aftermath/Interscope)
22	24	OUR LADY PEACE	Somewhere Out There	(Columbia)
24	25	HOOBASTANK	Running Away	(Island/IDJMG)
29	26	PINK	Family Portrait	(Arista)
27	27	KELLY ROWLAND	Stole	(Columbia)
28	28	UNCLE KRACKER	In A Little While	(Top Dog/Lava/Atlantic)
25	29	3LW	I Do (Wanna Get Close To You)	(Epic)
39	30	MATCHBOX TWENTY	Disease	(Atlantic)

**#1 MOST ADDED**

SHAGGY Strength Of A Woman (MCA)

**#1 MOST INCREASED PLAYS**

MAONNA Die Another Day (Maverick/WB)

**TOP 5 NEW & ACTIVE**

- NORAH JONES Don't Know Why (Blue Note/Virgin)
- KID ROCK W/SHERYL CROW Picture (Top Dog/Lava/Atlantic)
- NIVEA Don't Mess With My Man (Jive)
- THICKE When I Get You Alone (NuAmerica/Interscope)
- PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)

CHR/POP begins on Page 27.

### AC

LW	TW	ARTIST	SON	Label
1	1	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
3	2	FAITH HILL	Cry	(Warner Bros.)
5	3	PHIL COLLINS	Can't Stop Loving You	(Atlantic)
2	4	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)
4	5	DARYL HALL & JOHN OATES	Do It For Love	(BMG/Heritage)
6	6	ENRIQUE IGLESIAS	Hero	(Interscope)
7	7	JOSH GROBAN	To Where You Are	(143/Reprise)
8	8	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
9	9	CELINE DION	A New Day Has Come	(Epic)
10	10	CELINE DION	I'm Alive	(Epic)
15	11	KELLY CLARKSON	A Moment Like This	(RCA)
12	12	J. BRICKMAN F/J. KRAKOWSKI	You	(Windham Hill/RCA Victor)
14	13	LEANN RIMES	Life Goes On	(Curb)
13	14	JOHN MAYER	No Such Thing	(Aware/Columbia)
11	15	BRYAN ADAMS	Here I Am	(A&M/Interscope)
16	16	KELLIE COFFEY	When You Lie Next To Me	(BNA)
18	17	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
17	18	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
19	19	AVRIL LAVIGNE	Complicated	(Arista)
24	20	MARIAH CAREY	Through The Rain	(Monarc/IDJMG)
20	21	KENNY G F/CHANTE MOORE	One More Time	(Arista)
21	22	MICHAEL BOLTON	Dance With Me	(Jive)
23	23	CHRIS EMERSON	All Because Of You	(Monomoy)
22	24	ELTON JOHN	Original Sin	(Rocket/Universal)
—	25	JAMES TAYLOR	Whenever You're Ready	(Columbia)
—	26	DJ SAMMY & YANOU	Heaven	(Candlelight)
26	27	JACKSON BROWNE	The Night Inside Me	(Elektra/EEG)
27	28	JACK RUSSELL	For You	(Knight)
25	29	BBMAK	Out Of My Heart	(Into Your...)
—	30	GLORIA GAYNOR	I Never Knew	(Logic)

**#1 MOST ADDED**

TAMARA WALKER If Only (Curb)

**#1 MOST INCREASED PLAYS**

KELLY CLARKSON A Moment Like This (RCA)

**TOP 5 NEW & ACTIVE**

- ANASTACIA You'll Never Be Alone (Epic)
- GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)
- GRAHAM NASH I'll Be There For You (Artemis)
- SERAH Crazy Love (Great Northern)
- JULIA FORHAM It's Another You Day (Vanguard)

AC begins on Page 62.

### CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
3	1	MISSY ELLIOTT	Work It	(Gold Mind/Elektra/EEG)
1	2	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
2	3	CAM'RON	Hey Ma	(Roc-A-Fella/IDJMG)
4	4	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
9	5	EMINEM	Lose Yourself	(Shady/Interscope)
5	6	LUDACRIS	Move Bitch	(Def Jam South/IDJMG)
12	7	ASHANTI	Baby	(Murder Inc./IDJMG)
7	8	FABOLOUS F/P. DIDDY & JAGGED..	Trade It All (Part II)	(Epic)
6	9	N.O.R.E.	Nothin' (Def Jam/IDJMG)	
14	10	LL COOL J	Luv U Better	(Def Jam/IDJMG)
10	11	BIG TYMERS	Oh Yeah	(Cash Money/Universal)
8	12	EMINEM	Cleanin' Out My Closet	(Shady/Aftermath/Interscope)
18	13	SEAN PAUL	Gimme The Light	(VP/Atlantic)
17	14	NIVEA	Don't Mess With My Man	(Jive)
11	15	P. DIDDY F/GINUWINE	I Need A Girl (Part II)	(Bad Boy/Arista)
13	16	ANGIE MARTINEZ	If I Could Go	(EastWest/EEG)
25	17	JENNIFER LOPEZ	Jenny From The Block	(Epic)
15	18	NAPPY ROOTS	Po' Folks	(Atlantic)
16	19	STYLES	Goodtimes	(Interscope)
21	20	CLIPSE	When The Last Time...	(Star Trak/Arista)
23	21	JUSTIN TIMBERLAKE	Like I Love You	(Jive)
28	22	ISYSS	Single For The Rest Of My Life	(Arista)
22	23	IRV GOTTI	Down 4 U	(Murder Inc./IDJMG)
32	24	TLC	Girl Talk	(Arista)
27	25	KELLY ROWLAND	Stole	(Columbia)
24	26	3LW	I Do (Wanna Get Close To You)	(Epic)
26	27	CHRISTINA AGUILERA	Dirrty	(RCA)
31	28	FAT JOE F/GINUWINE	Crush Tonight	(Terror Squad/Atlantic)
38	29	WC	The Streets	(Def Jam/IDJMG)
35	30	AALIYAH	I Care 4 U	(BlackGround)

**#1 MOST ADDED**

BABY F/P. DIDDY Do That... (Cash Money/Universal)

**#1 MOST INCREASED PLAYS**

JENNIFER LOPEZ Jenny From The Block (Epic)

**TOP 5 NEW & ACTIVE**

- AMERIE Talkin' To Me (Rise/Columbia)
- JURASSIC 5 What's Golden? (Interscope)
- FABOLOUS This Is My Party (Elektra/EEG)
- OOBIE F/LIL' JON... Nothin's Free (TVT)
- SNOOP DOGG From Tha Chuuuch To Da Palace (No Limit/Priority)

CHR/RHYTHMIC begins on Page 37.

### HOT AC

LW	TW	ARTIST	SON	Label
1	1	AVRIL LAVIGNE	Complicated	(Arista)
2	2	CREED	One Last Breath	(Wind-up)
7	3	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
3	4	DAVE MATTHEWS BAND	Where Are You Going	(RCA)
5	5	JOHN MAYER	No Such Thing	(Aware/Columbia)
4	6	JIMMY EAT WORLD	The Middle	(DreamWorks)
6	7	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
18	8	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
13	9	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
9	10	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
14	11	CALLING	Wherever You Will Go	(RCA)
12	12	OUR LADY PEACE	Somewhere Out There	(Columbia)
15	13	UNCLE KRACKER	In A Little While	(Top Dog/Lava/Atlantic)
10	14	C. KROEGER F/J. SCOTT	Hero	(Roadrunner/Columbia/IDJMG)
11	15	JACK JOHNSON	Flake	(Enjoy/Universal)
19	16	MATCHBOX TWENTY	Disease	(Atlantic)
16	17	MICHELLE BRANCH	Goodbye To You	(Maverick/WB)
22	18	NO DOUBT F/LADY SAW	Underneath It All	(Interscope)
20	19	U2	Electrical Storm	(Interscope)
17	20	SHERYL CROW	Steve McQueen	(A&M/Interscope)
21	21	PINK	Just Like A Pill	(Arista)
18	22	GOO GOO DOLLS	Big Machine	(Warner Bros.)
23	23	DUNCAN SHEIK	On A High	(Atlantic)
25	24	COLDPLAY	In My Place	(Capitol)
24	25	LIFEHOUSE	Spin	(DreamWorks)
26	26	SIXPENCE NONE THE RICHER	Breathe Your Name	(Reprise)
27	27	LEANN RIMES	Life Goes On	(Curb)
28	28	DANA GLOVER	Thinking Over	(DreamWorks)
29	29	AVRIL LAVIGNE	Sk8er Boi	(Arista)
33	30	KELLY CLARKSON	A Moment Like This	(RCA)

**#1 MOST ADDED**

JOHN RZEZNIK I'm Still Here (Jim's Theme) (Hollywood/Walt Disney)

**#1 MOST INCREASED PLAYS**

MATCHBOX TWENTY Disease (Atlantic)

**TOP 5 NEW & ACTIVE**

- DISHWALLA Angels Or Devils (Immergent)
- BON JOVI Everyday (Island/IDJMG)
- STEREO FUSE Everything (EQ/Wind-up)
- PHIL COLLINS Can't Stop Loving You (Atlantic)
- TRACY CHAPMAN You're The One (Elektra/EEG)

AC begins on Page 62.

### URBAN

LW	TW	ARTIST	SON	Label
2	1	LL COOL J	Luv U Better	(Def Jam/IDJMG)
1	2	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
4	3	MISSY ELLIOTT	Work It	(Gold Mind/Elektra/EEG)
3	4	GINUWINE	Stingy	(Epic)
6	5	MUSIQ	Dontchange	(Def Soul/IDJMG)
7	6	AALIYAH	I Care 4 U	(BlackGround)
5	7	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
8	8	ASHANTI	Baby	(Murder Inc./IDJMG)
9	9	NAPPY ROOTS	Po' Folks	(Atlantic)
13	10	SEAN PAUL	Gimme The Light	(VP/Atlantic)
12	11	CAM'RON	Hey Ma	(Roc-A-Fella/IDJMG)
14	12	ERYKAH BADU F/COMMON	Love Of My Life	(Magic Johnson/MCA)
10	13	LUDACRIS	Move Bitch	(Def Jam South/IDJMG)
15	14	MARIO	Braid My Hair	(J)
11	15	FABOLOUS F/P. DIDDY & JAGGED..	Trade It All (Part II)	(Epic)
18	16	CLIPSE	When The Last Time...	(Star Trak/Arista)
17	17	B2K	Why I Love You	(Epic)
19	18	BIG TYMERS	Oh Yeah	(Cash Money/Universal)
16	19	N.O.R.E.	Nothin' (Def Jam/IDJMG)	
20	20	STYLES	Goodtimes	(Interscope)
24	21	FLOETRY	Floetic	(DreamWorks)
21	22	WYCLEF JEAN	Two Wrongs	(Columbia)
26	23	YING YANG TWINS	By Myself	(Koch)
22	24	EMINEM	Cleanin' Out My Closet	(Shady/Aftermath/Interscope)
23	25	TANK	One Man	(BlackGround)
32	26	ERICK SERMON F/FREDMAN	React	(J)
29	27	SYLEENA JOHNSON	Tonight I'm Gonna Let Go	(Jive)
29	28	TLC	Girl Talk	(Arista)
27	29	TRICK DAODY	In Da Wind	(Slip 'N Slide/Atlantic)
25	30	P. DIDDY F/GINUWINE	I Need A Girl (Part II)	(Bad Boy/Arista)

**#1 MOST ADDED**

BUSTA RHYMES Make It Clap (J)

**#1 MOST INCREASED PLAYS**

JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)

**TOP 5 NEW & ACTIVE**

- XZIBIT Multiply (Loud/Columbia)
- MOS DEF F/FAITH EVANS Brown Sugar (Extra Sweet) (MCA)
- OOBIE F/LIL' JON... Nothin's Free (TVT)
- GERALD LEVERT Funny (Elektra/EEG)
- 3RD STOREE Get With Me (Def Soul/IDJMG)

URBAN begins on Page 48.

### ROCK

LW	TW	ARTIST	SON	Label
1	1	NICKELBACK	Never Again	(Roadrunner/IDJMG)
4	2	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
6	3	PEARL JAM	I Am Mine	(Epic)
3	4	ROLLING STONES	Don't Stop	(Virgin)
11	5	NIRVANA	You Know You're Right	(Geffen/Interscope)
10	6	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
2	7	RED HOT CHILI PEPPERS	By The Way	(Warner Bros.)
7	8	STONE SOUR	Bother	(Roadrunner/IDJMG)
5	9	PUDDLE OF MUDD	Drift & Die	(Flawless/Geffen/Interscope)
8	10	THEORY OF A DEADMAN	Nothing Could ...	(Roadrunner/IDJMG)
9	11	SYSTEM OF A DOWN	Aerials	(American/Columbia)
12	12	TOM PETTY & THE HEARTBREAKERS	The Last DJ	(Warner Bros.)
13	13	CREED	One Last Breath	(Wind-up)
17	14	DISTURBED	Prayer	(Reprise)
20	15	AUDIOSLAVE	Cochise	(Interscope/Epic)
14	16	U2	Electrical Storm	(Interscope)
15	17	FOO FIGHTERS	All My Life	(Roswell/RCA)
16	18	BON JOVI	Everyday	(Island/IDJMG)
18	19	CHEVELLE	The Red	(Epic)
21	20	SALIVA	Always	(Island/IDJMG)
22	21	SEETHER	Fine Again	(Wind-up)
19	22	DEF LEPPARD	Now	(Island/IDJMG)
23	23	RED HOT CHILI PEPPERS	Zephyr Song	(Warner Bros.)
29	24	SAMMY HAGAR	Things've Changed	(33rd Street)
24	25	KORN	Thoughtless	(Immortal/Epic)
—	26	JACKYL	Kill The Sunshine	(Humidity)
—	27	EARSHOT	Not Afraid	(Warner Bros.)
30	28	TAPROOT	Poem	(Velvet Hammer/Atlantic)
26	29	BREAKING BENJAMIN	Polyamorous	(Hollywood)
25	30	MUST	Freechild	(Wind-up)

**#1 MOST ADDED**

BOSTON I Had A Good Time (Artemis)

**#1 MOST INCREASED PLAYS**

NIRVANA You Know You're Right (Geffen/Interscope)

**TOP 5 NEW & ACTIVE**

- QUEENS OF THE STONE AGE No One Knows (Interscope)
- JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)
- DEFAULT Live A Lie (TVT)
- BLINDSIDE Pitiful (Elektra/EEG)
- AUDIOVENT Looking Down (Atlantic)

ROCK begins on Page 73.



## Monitored Airplay Overview: October 18, 2002

### URBAN AC

LW	TW	ARTIST	SON	Label
1	1	<b>RUFF ENDZ</b>	Someone To Love You	(Epic)
2	2	<b>GERALD LEVERT</b>	Funny	(Elektra/EEG)
4	3	<b>MUSIQ</b>	Dontchange	(Def Soul/IDJMG)
3	4	<b>JAHEIM</b>	Anything	(Divine Mill/WB)
6	5	<b>LUTHER VANDROSS</b>	I'd Rather (J)	
7	6	<b>ANGIE STONE</b>	More Than A Woman	(J)
5	7	<b>MUSIQ</b>	Halfcrazy	(Def Soul/IDJMG)
8	8	<b>DONELL JONES</b>	You Know That I Love You	(Untouchables/Arista)
10	9	<b>BOYZ II MEN/FAITH EVANS</b>	Relax Your Mind	(Arista)
11	10	<b>MAXWELL</b>	Lifetime	(Columbia)
9	11	<b>JOE</b>	What If A Woman	(Jive)
14	12	<b>INDIA ARIE</b>	Little Things	(Motown)
12	13	<b>MARY MARY</b>	In The Morning	(Columbia)
16	14	<b>AALIYAH</b>	I Care 4 U	(BlackGround)
13	15	<b>KEITH SWEAT</b>	One On One	(Elektra/EEG)
15	16	<b>TANK</b>	One Man	(BlackGround)
17	17	<b>HEATHER HEADLEY</b>	He Is	(RCA)
19	18	<b>ERYKAH BADU F/COMMON</b>	Love Of My Life	(Magic Johnson/MCA)
18	19	<b>GLENN JONES</b>	I Wonder Why	(Peak)
21	20	<b>DAVE HOLLISTER</b>	Baby Do Those Things	(Motown)
23	21	<b>BRIAN MCKNIGHT</b>	Let Me Love You	(Motown)
20	22	<b>KIRK FRANKLIN</b>	Brighter Days	(Gospo Centric/Jive)
22	23	<b>DEBORAH COX</b>	Up & Down (In & Out)	(J)
24	24	<b>WYCLEF JEAN</b>	Two Wrongs	(Columbia)
27	25	<b>AL JARREAU</b>	Secrets Of Love	(GRP/VMG)
25	26	<b>KELLY PRICE</b>	Someday	(Def Soul/IDJMG)
26	27	<b>THEO</b>	Get Your Groove On	(TWP Productions)
—	28	<b>NELLY F/KELLY ROWLAND</b>	Dilemma	(Fo' Reel/Universal)
28	29	<b>STREETWIZE</b>	Rock The Boat	(Shanachie)
—	30	<b>JAHEIM</b>	Fabulous	(Divine Mill/WB)

#### #1 MOST ADDED

VIVIAN GREEN Emotional Rollercoaster (Columbia)

#### #1 MOST INCREASED PLAYS

AALIYAH I Care 4 U (BlackGround)

#### TOP 5 NEW & ACTIVE

GINUWINE Stingy (Epic)

RUFF ENDZ Will You Be Mine (Epic)

JEFF MAJORS Somebody Bigger (Music One)

DRU HILL I Should Be... (Def Soul/IDJMG)

KENNY LATTIMORE/CHANTE MOORE Loveable... (Arista)

URBAN begins on Page 48

### COUNTRY

LW	TW	ARTIST	SON	Label
1	1	<b>KEITH URBAN</b>	Somebody Like You	(Capitol)
2	2	<b>DIAMOND RIO</b>	Beautiful Mess	(Arista)
4	3	<b>MARTINA MCBRIDE</b>	Where Would You Be	(RCA)
7	4	<b>ALAN JACKSON</b>	Work In Progress	(Arista)
3	5	<b>JOE NICHOLS</b>	The Impossible	(Universal South)
6	6	<b>PHIL VASSAR</b>	American Child	(Arista)
9	7	<b>DIXIE CHICKS</b>	Landslide	(Monument)
8	8	<b>MONTGOMERY GENTRY</b>	My Town	(Columbia)
10	9	<b>RASCAL FLATTS</b>	These Days	(Lyric Street)
12	10	<b>GEORGE STRAIT</b>	She'll Leave You With A Smile	(MCA)
11	11	<b>TOBY KEITH</b>	Who's Your Daddy?	(DreamWorks)
14	12	<b>TIM MCGRAW</b>	Red Ragtop	(Curb)
21	13	<b>SHANIA TWAIN</b>	I'm Gonna Getcha Good!	(Mercury)
13	14	<b>FAITH HILL</b>	Cry	(Warner Bros.)
15	15	<b>REBECCA LYNN HOWARD</b>	Forgive	(MCA)
20	16	<b>EMERSON DRIVE</b>	Fall Into Me	(DreamWorks)
17	17	<b>TRAVIS TRITT</b>	Strong Enough To Be Your Man	(Columbia)
18	18	<b>BROOKS &amp; DUNN</b>	Every River	(Arista/RLG)
22	19	<b>TERRI CLARK</b>	I Just Wanna Be Mad	(Mercury)
19	20	<b>TAMMY COCHRAN</b>	Life Happened	(Epic)
24	21	<b>KENNY CHESNEY</b>	A Lot Of Things Different	(BNA)
23	22	<b>JOHN MICHAEL MONTGOMERY</b>	'Til Nothing...	(Warner Bros.)
25	23	<b>BRAD PAISLEY</b>	I Wish You'd Stay	(Arista)
26	24	<b>LONESTAR</b>	Unusually Unusual	(BNA)
27	25	<b>AARON LINES</b>	You Can't Hide Beautiful	(RCA)
28	26	<b>CAROLYN DAWN JOHNSON</b>	One Day Closer To You	(Arista)
31	27	<b>MARK WILLS</b>	Nineteen Somethin'	(Mercury)
29	28	<b>KELLIE COFFEY</b>	At The End Of The Day	(BNA)
30	29	<b>TRICK PONY</b>	On A Mission	(H2E/WB)
34	30	<b>GARY ALLAN</b>	Man To Man	(MCA)

#### #1 MOST ADDED

LEE ANN WOMACK Forever Everyday (MCA)

#### #1 MOST INCREASED PLAYS

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

#### TOP NEW & ACTIVE

MARK CHESNUTT I Want My Baby Back (Columbia)

CRAIG MORGAN Almost Home (Broken Bow)

LEE ANN WOMACK Forever Everyday (MCA)

CHALEE TENNISON Lonesome Road (DreamWorks)

COUNTRY begins on Page 54.

### SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
2	1	<b>EUGE GROOVE</b>	Slam Dunk	(Warner Bros.)
1	2	<b>NORMAN BROWN</b>	Just Chillin'	(Warner Bros.)
4	3	<b>LARRY CARLTON</b>	Morning Magic	(Warner Bros.)
3	4	<b>SPECIAL FX</b>	Cruise Control	(Shanachie)
5	5	<b>KIM WATERS</b>	In The House	(Shanachie)
8	6	<b>CHUCK LOEB</b>	Sarao	(Shanachie)
10	7	<b>FOURPLAY</b>	Rollin'	(Bluebird/RCA Victor)
7	8	<b>GERALD ALBRIGHT</b>	Ain't No Stoppin'	(GRP/VMG)
6	9	<b>KENNY G F/CHANTE MOORE</b>	One More Time	(Arista)
11	10	<b>NATALIE COLE</b>	Tell Me All About It	(GRP/VMG)
9	11	<b>JOE SAMPLE X</b>	Marks The Spot	(PRA/GRP/VMG)
12	12	<b>RICHARD ELLIOT Q.T.</b>		(GRP/VMG)
16	13	<b>STEVE OLIVER</b>	High Noon	(Native Language)
13	14	<b>JEFF GOLUB</b>	Cold Duck Time	(GRP/VMG)
15	15	<b>DAVID BENOIT</b>	Then The Morning Comes	(GRP/VMG)
14	16	<b>GREG ADAMS</b>	Roadhouse	(Blue Note)
21	17	<b>PETER WHITE</b>	Who's That Lady?	(Columbia)
23	18	<b>BWB</b>	Groovin'	(Warner Bros.)
20	19	<b>STEVE COLE</b>	Off Broadway	(Warner Bros.)
17	20	<b>JOE MCBRIDE</b>	Woke Up This Morning	(Heads Up)
18	21	<b>AL JARREAU &amp; JOE COCKER</b>	Lost And Found	(GRP/VMG)
22	22	<b>LUTHER VANDROSS</b>	I'd Rather (J)	
19	23	<b>JONATHAN BUTLER</b>	Wake Up	(Warner Bros.)
25	24	<b>BOB JAMES</b>	Morning, Noon & Night	(Warner Bros.)
26	25	<b>MAYSA</b>	Friendly Pressure	(N-Coded)
24	26	<b>MICHAEL MANSON</b>	Outer Drive	(A440 Music Group)
29	27	<b>MARION MEADOWS</b>	Tales Of A Gypsy	(Heads Up)
—	28	<b>BONEY JAMES</b>	Grand Central	(Warner Bros.)
—	29	<b>JOAN OSBORNE</b>	I'll Be Around	(Compendia)
28	30	<b>JEFF KASHIWA</b>	3-Day Weekend	(Native Language)

#### #1 MOST ADDED

BONEY JAMES Grand Central (Warner Bros.)

#### #1 MOST INCREASED PLAYS

DIANA KRALL Just The Way You Are (Verve/VMG)

#### TOP 5 NEW & ACTIVE

DIANA KRALL Just The Way You Are (Verve/VMG)

PIECES OF A DREAM Turning It Up (Heads Up)

NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)

PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)

BONA FIDE Willie Don (N-Coded)

Smooth Jazz begins on Page 69.

### ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	<b>DISTURBED</b>	Prayer	(Reprise)
2	2	<b>SYSTEM OF A DOWN</b>	Aerials	(American/Columbia)
5	3	<b>PUDDLE OF MUDD</b>	She Hates Me	(Flawless/Geffen/Interscope)
3	4	<b>STONE SOUR</b>	Bother	(Roadrunner/IDJMG)
6	5	<b>NIRVANA</b>	You Know You're Right	(Geffen/Interscope)
4	6	<b>NICKELBACK</b>	Never Again	(Roadrunner/IDJMG)
7	7	<b>AUDIOSLAVE</b>	Cochise	(Interscope/Epic)
8	8	<b>CHEVELLE</b>	The Red	(Epic)
12	9	<b>3 DOORS DOWN</b>	When I'm Gone	(Republic/Universal)
11	10	<b>FOO FIGHTERS</b>	All My Life	(Roswell/RCA)
9	11	<b>KORN</b>	Thoughtless	(Immortal/Epic)
10	12	<b>TRUSTCOMPANY</b>	Downfall	(Geffen/Interscope)
15	13	<b>PEARL JAM</b>	I Am Mine	(Epic)
13	14	<b>THEORY OF A DEADMAN</b>	Nothing Could... (Roadrunner/IDJMG)	
17	15	<b>SALIVA</b>	Always	(Island/IDJMG)
16	16	<b>GODSMACK</b>	I Stand Alone	(Republic/Universal)
14	17	<b>RED HOT CHILI PEPPERS</b>	By The Way	(Warner Bros.)
19	18	<b>BLINDSIDE</b>	Pitiful	(Elektra/EEG)
22	19	<b>TAPROOT</b>	Poem	(Velvet Hammer/Antastic)
21	20	<b>BREAKING BENJAMIN</b>	Polyamorous	(Hollywood)
23	21	<b>SEETHER</b>	Fine Again	(Wind-up)
24	22	<b>EARSHOT</b>	Not Afraid	(Warner Bros.)
26	23	<b>RED HOT CHILI PEPPERS</b>	Zephyr Song	(Warner Bros.)
18	24	<b>P.O.D.</b>	Satellite	(Atlantic)
25	25	<b>PAPA ROACH</b>	Time And Time Again	(DreamWorks)
35	26	<b>MUDVAYNE</b>	Not Falling	(No Name/Epic)
28	27	<b>HOOBASTANK</b>	Remember Me	(Island/IDJMG)
32	28	<b>RA</b>	Do You Call My Name	(Republic/Universal)
29	29	<b>FILTER</b>	American Cliche	(Reprise)
36	30	<b>TRAPT</b>	Headstrong	(Warner Bros.)

#### #1 MOST ADDED

CRAZY TOWN Drowning (Columbia)

#### #1 MOST INCREASED PLAYS

NIRVANA You Know You're Right (Geffen/Interscope)

#### TOP 5 NEW & ACTIVE

SPARTA Cut Your Ribbon (DreamWorks)

CINDER Soul Creation (Geffen/Interscope)

TRUSTCOMPANY Running From Me (Geffen/Interscope)

CKY Flesh Into Gear (Island/IDJMG)

PACIFIER Bullitproof (Arista)

ROCK begins on Page 73.

### ALTERNATIVE

LW	TW	ARTIST	SON	Label
4	1	<b>NIRVANA</b>	You Know You're Right	(Geffen/Interscope)
1	2	<b>SYSTEM OF A DOWN</b>	Aerials	(American/Columbia)
3	3	<b>PUDDLE OF MUDD</b>	She Hates Me	(Flawless/Geffen/Interscope)
2	4	<b>DISTURBED</b>	Prayer	(Reprise)
5	5	<b>FOO FIGHTERS</b>	All My Life	(Roswell/RCA)
8	6	<b>STONE SOUR</b>	Bother	(Roadrunner/IDJMG)
7	7	<b>PEARL JAM</b>	I Am Mine	(Epic)
6	8	<b>RED HOT CHILI PEPPERS</b>	By The Way	(Warner Bros.)
11	9	<b>RED HOT CHILI PEPPERS</b>	Zephyr Song	(Warner Bros.)
14	10	<b>AUDIOSLAVE</b>	Cochise	(Interscope/Epic)
9	11	<b>TRUSTCOMPANY</b>	Downfall	(Geffen/Interscope)
16	12	<b>SALIVA</b>	Always	(Island/IDJMG)
12	13	<b>CHEVELLE</b>	The Red	(Epic)
17	14	<b>GOOD CHARLOTTE</b>	Lifestyles Of The Rich And... (Epic)	
10	15	<b>JIMMY EAT WORLD</b>	Sweetness	(DreamWorks)
20	16	<b>3 DOORS DOWN</b>	When I'm Gone	(Republic/Universal)
18	17	<b>SEETHER</b>	Fine Again	(Wind-up)
15	18	<b>HOOBASTANK</b>	Running Away	(Island/IDJMG)
23	19	<b>STROKES</b>	Someday	(RCA)
13	20	<b>NEW FOUND GLORY</b>	My Friends Over You	(Drive-Thru/MCA)
21	21	<b>OUR LADY PEACE</b>	Innocent	(Columbia)
24	22	<b>WHITE STRIPES</b>	Dead Leaves And Dirty Ground	(Third Man/V2)
22	23	<b>KORN</b>	Thoughtless	(Immortal/Epic)
26	24	<b>EMINEM</b>	Lose Yourself	(Shady/Interscope)
28	25	<b>QUEENS OF THE STONE AGE</b>	No One Knows	(Interscope)
25	26	<b>OK GO</b>	Get Over It	(Capitol)
27	27	<b>TAPROOT</b>	Poem	(Velvet Hammer/Antastic)
30	28	<b>SUGARCULT</b>	Pretty Girl (The Way)	(Ultimatum/Artemis)
34	29	<b>SR-71</b>	Tomorrow	(RCA)
29	30	<b>USED</b>	The Taste Of Ink	(Reprise)

#### #1 MOST ADDED

SUM 41 Still Waiting (Island/IDJMG)

#### #1 MOST INCREASED PLAYS

NIRVANA You Know You're Right (Geffen/Interscope)

#### TOP 5 NEW & ACTIVE

BREAKING BENJAMIN Polyamorous (Hollywood)

TRAPT Headstrong (Warner Bros.)

AUDIOVENT Looking Down (Atlantic)

EXIES My Goddess (Virgin)

NEW FOUND GLORY Head On Collision (MCA)

ALTERNATIVE begins on Page 78.

### TRIPLE A

LW	TW	ARTIST	SON	Label
3	1	<b>U2</b>	Electrical Storm	(Interscope)
1	2	<b>COLDPLAY</b>	In My Place	(Capitol)
2	3	<b>SHERYL CROW</b>	Steve McQueen	(A&M/Interscope)
4	4	<b>JOHN MAYER</b>	Your Body Is A Wonderland	(Aware/Columbia)
7	5	<b>PEARL JAM</b>	I Am Mine	(Epic)
8	6	<b>JACK JOHNSON</b>	Flake	(Enjoy/Universal)
9	7	<b>WALLFLOWERS</b>	When You're On Top	(Interscope)
5	8	<b>ROLLING STONES</b>	Don't Stop	(Virgin)
16	9	<b>MATCHBOX TWENTY</b>	Disease	(Atlantic)
6	10	<b>NORAH JONES</b>	Don't Know Why	(Blue Note/Virgin)
12	11	<b>RED HOT CHILI PEPPERS</b>	Zephyr Song	(Warner Bros.)
11	12	<b>COUNTING CROWS</b>	Miami	(Geffen/Interscope)
13	13	<b>BRUCE SPRINGSTEEN</b>	Lonesome Day	(Columbia)
14	14	<b>DAVE MATTHEWS BAND</b>	Grace Is Gone	(RCA)
10	15	<b>DAVE MATTHEWS BAND</b>	Where Are You Going	(RCA)
17	16	<b>JACKSON BROWNE</b>	The Night Inside Me	(Elektra/EEG)
18	17	<b>TRACY CHAPMAN</b>	You're The One	(Elektra/EEG)
19	18	<b>SANTANA F/MICHELLE BRANCH</b>	The Game Of Love	(Arista)
23	19	<b>TOM PETTY &amp; THE HEARTBREAKERS</b>	The Last DJ	(Warner Bros.)
21	20	<b>TORI AMOS</b>	A Sorta Fairytale	(Epic)
25	21	<b>DAVID GRAY</b>	The Other Side	(ATO/RCA)
20	22	<b>PETER GABRIEL</b>	The Barry Williams Show	(Geffen/Interscope)
24	23	<b>311</b>	Amber	(Volcano)
15	24	<b>HOWIE DAY</b>	Ghost	(Epic)
22	25	<b>JACK JOHNSON</b>	Bubble Toes	(Enjoy/Universal)
—	26	<b>OUR LADY PEACE</b>	Somewhere Out There	(Columbia)
—	27	<b>DUNCAN SHEIK</b>	On A High	(Atlantic)
—	28	<b>RYAN ADAMS</b>	Nuclear	(Lost Highway/IDJMG)
30	29	<b>JOSH JOPLIN GROUP</b>	(I Am Not The Only) Cowboy	(Artemis)
29	30	<b>CREED</b>	One Last Breath	(Wind-up)

#### #1 MOST ADDED

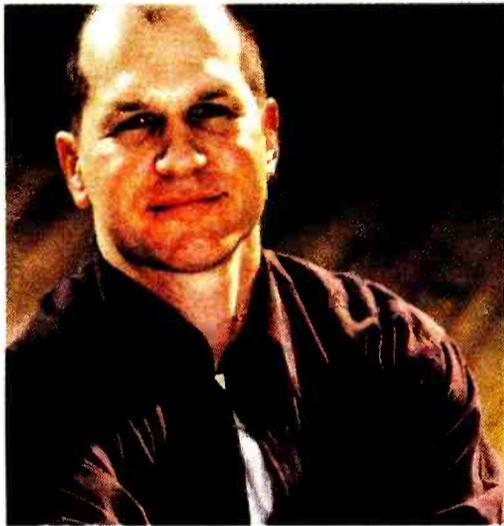
CHRIS ROBINSON Safe In The Arms Of Love (Redline)

#### #1 MOST INCREASED PLAYS

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# Publisher's Profile

By Erica Farber



## CORY ROBBINS

Owner/President, Robbins Entertainment

**T**his week, as we delve into the topic of Dance and its viability as a full-blown format, we feature an individual who heads one of dance music's most important labels, Cory Robbins, head of Robbins Entertainment. Robbins was also the co-founder of Profile Records, home to such artists as Run-DMC, DJ Quik, Rob Base and many more.

**Getting into the business:** "I started trying to write songs and took them around to labels when I was about 16. I met Bob Reno, President of Midland Records. He didn't like the songs, but we developed a friendship, and he gave me a summer job when I was 17. That was my first job. Midland Records had Silver Convention, Carol Douglas and John Travolta. That was in '75.

"I went to college for a year, then left to go back to Midland. I worked there about nine months, then went to MCA Music Publishing. I was also an independent producer at that time, producing disco records and selling them to different labels, and I was a club DJ. I worked at MCA for about four years, and, in '81, me and another guy started Profile Records. I sold my half in '94. We were the biggest rap label for years."

**Founding Robbins Entertainment:** "I decided to start a new label in '96. I wanted major distribution, so I met with several of the major companies and wound up making a deal with BMG. BMG is my partner and distributor. It didn't start out to be a dance label; it was going to be more like Profile. We were going to do rock artists, which we did, and hip-hop, dance and R&B. We had all that, but the stuff that kept doing the best was the dance stuff. About two years ago we decided to become a pure dance label."

**Defining dance music:** "It's a broad category, but it's something that would fit on WKTU/New York, WPYM/Miami, WPYO/Orlando or WKIE/Chicago. They play some hip-hop on those stations too. We tend to do more commercial dance. We know it when we hear it. I don't know how you define dance music exactly. We do trance, house — there are many kinds: Euro, techno, progressive house. Any of that is something we would do. It all falls into the category of dance."

**How radio fits with dance:** "We put out commercial songs, and we want them to become hits. There are about 12 or 13 stations in the country that are either Dance or dance-friendly stations. Those are the ones we go after first, and we service them very diligently. They really want to hear our records right away. If you look at the playlists of some of those stations, you'll see three to five of our records at any given time. Those are our bread-and-butter stations that we go to first to build a story. If it gets big enough, we can, hopefully, get other, more mainstream Pop stations. When we have a big WKTU hit, we tend to get WHITZ (Z100)/New York. That can work in other markets too."

**What he looks for in artists:** "We just look for something that we think is great. I love a good record, and when one comes along, we jump at it. About two-thirds of our records come from overseas. You really can't do any research. Recently, there were a couple of records on a lot of Dance stations that were still unsigned. We didn't sign them, either, because I just don't think they're great. They've been offered to us, but I just don't feel it. It's weird: That never used to happen. If you got major airplay, you'd have 10 labels trying to sign it. Now, you could have none.

"I do A&R, and I have two other people and a consultant. We have an A&R meeting every Monday night. We play all the records we've come across that week that we think we should play for one another, then we talk about them. If one of us really loves a record, we'll sign it."

**Biggest challenges:** "Coming up with billing every month; that's always the thing. My job is to keep the company successful and maintain and increase billing. We do a lot of compilations, and when we're extremely lucky, we catch a record like 'Heaven' that just sweeps the country. That's a bonus."

**State of radio:** "I like that more Dance stations are signing on lately. That's been the most positive change for me. But I still see a couple of holes. Los Angeles should have one. Miami's only had one for about eight months, and look how good it's doing. If you had a commercial Dance station in L.A., you'd get a tremendous audience for it. A lot of the best stations we work with are relatively new. It's good for dance labels. And there aren't a lot of good dance labels either. That's another thing. The competition in dance is not tremendous. There are only a few other labels that I would consider to be real competitors."

**The reason for the scarcity of dance labels:** "I don't think the majors know how to make money with dance music. The main way you do it is from compilations, and the majors can't accept the fact that you need to license your brand-new records to third-party compilations. You can't wait till they're 6 months old; they want them when they're fresh. These records are so immediate, in six months there's a whole new crop of records.

"You have to accept that these records have to be licensed from the day you own them. Sometimes before you even release them, you have to put them on compilations. That's where you really make your money. If you get a song on 15 compilations and the average one sells 50,000-75,000 copies, you've sold a lot of units. It's not the same as if you sold them all yourself, but it's the way to do it.

"The majors can't accept that they're going to give their hot new record to a third-party label when it's brand-new. You can't sell enough singles to make your money back, and, in most cases, you can't sell enough copies of an artist's album to make your money unless you get a big hit, like a Daniel Bedingfield or Dirty Vegas. The only way you make money is with compilations, and you have to create compilation brands of your own and be very open to licensing your new product to third parties."

**Something about his company that might surprise our readers:** "We have eight employees. I think we're one of the smallest companies to have a top 10 record. We do all our own marketing, promotion — everything. We do use independents, and BMG does our distribution and manufacturing, but that's really it. I think it's cool that a label this small can have a top 10 record."

**Career highlight:** "Having Run-D.M.C. was a great thrill. They were the biggest artists I've had in my career.

We had a triple-Platinum album with them, which, at that point, was by far the biggest rap album there had ever been. But I'm starting to like this just as much, having this little company and doing it again. I like keeping it small but being able to have big hits every now and then."

**Career disappointment:** "This company put out some great rock records that nobody paid attention to. We had two great rock artists, Meg Henches and H2SO4, who made what I thought were really great albums, and we were not able to break them. That was part of the reason we decided to become a dance label. We're not going to get better artists than them, and if we can't break them, we shouldn't be in that business. In a bigger company some of those artists would have been more successful, but I learned the hard way. I'm glad I was involved with making those rock records, but if we had become a dance label from the beginning, we'd be that much bigger now."

**Most influential individual:** "Bob Reno, my first real boss. He died a couple of years ago. He was the owner of Midland Records. There are A&R executives I really admire, especially Clive Davis. I've met him a couple times, but I don't know him. My best friends have always been people who have companies similar to mine. We tend to hang out together, and we have a lot to talk about. Even though we compete, it's very friendly."

**Favorite radio format:** "Top 40 and Dance."

**Favorite television show:** "I try to see *David Letterman* every day. *The Sopranos*, *Curb Your Enthusiasm* and *Friends*."

**Favorite movie:** "*It's a Wonderful Life*, *That Thing You Do* and *Almost Famous*."

**Favorite song:** "Let's Get It On' by Marvin Gaye."

**Favorite artist:** "Jimmy Buffett, Randy Newman, Barry White and Ray Charles."

**Favorite book:** "Joel Woodburn's *Top Pop* is probably my favorite book. I've probably looked at it every day since I was 16."

**Favorite restaurant:** "In New York, El Teddy's in Tribeca."

**Beverage of choice:** "Diet Coke and margaritas."

**Hobbies:** "I like to watch TV and go to the gym sometimes. I collect jukeboxes, but it's not an active hobby. I also have a large record collection."

**E-mail address:** "crobbs@robbsent.com."

**Advice for radio:** "Play my records. I admire programmers who are willing to be first and early on a record, and I wish there were more people like that. The best programmers are the ones with a passion for new records who aren't afraid to play them and to be wrong sometimes."

**Advice for the record industry:** "The business as a whole should figure out a way to give the people what they want. If people want to be able to download and make their own CDs of any music they want, you have to do that. That's the only way it's going to work. Otherwise, they're going to continue to find a way to get it for free. The position that we want people to buy CDs is wrong. Sure, I'd like people to buy CDs, but if that's not what they want to buy, we have to figure out how to give them what they want."

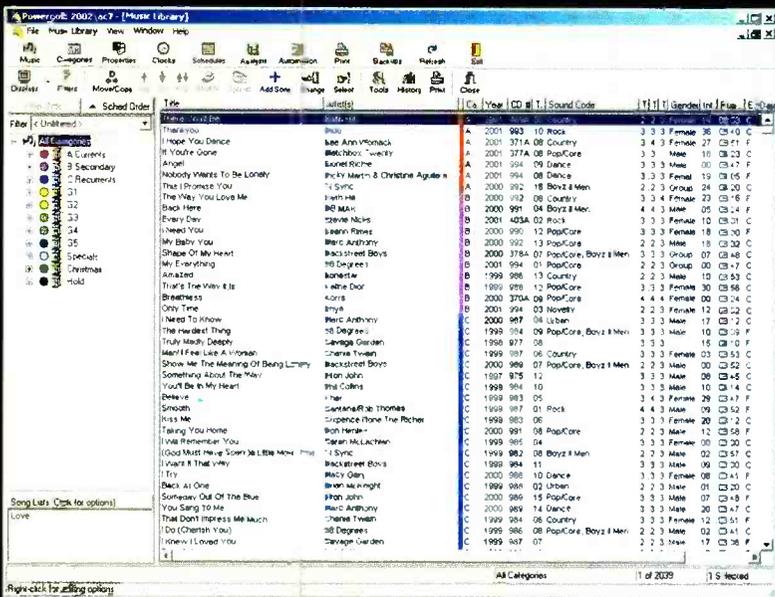
"It's letting the tail wag the dog. People have said what they want, and the record business is fighting them. You can't change their mind. There is now a more convenient way to get your music. I'm not against downloading; there are a lot of good things about it. I'm sure I lose some sales, but I'm sure I gain some sales too. I throw this out for discussion: Will a child born today ever buy a CD? I think, probably, no."

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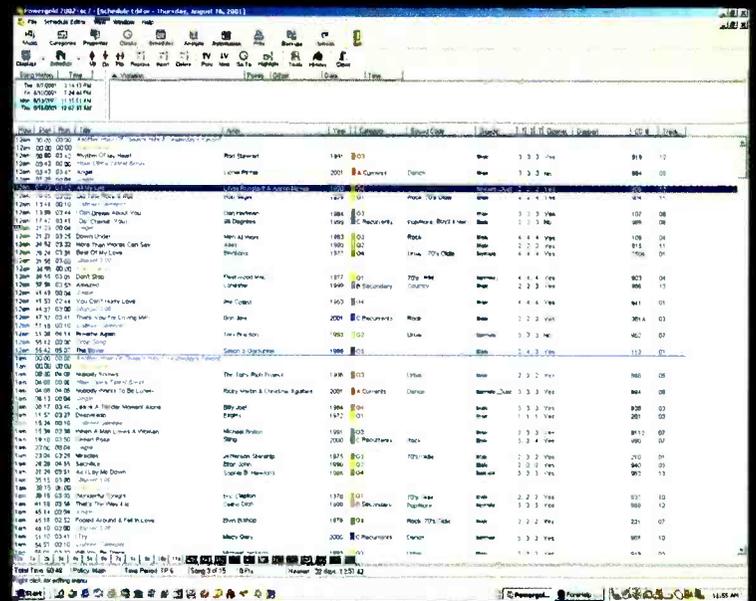
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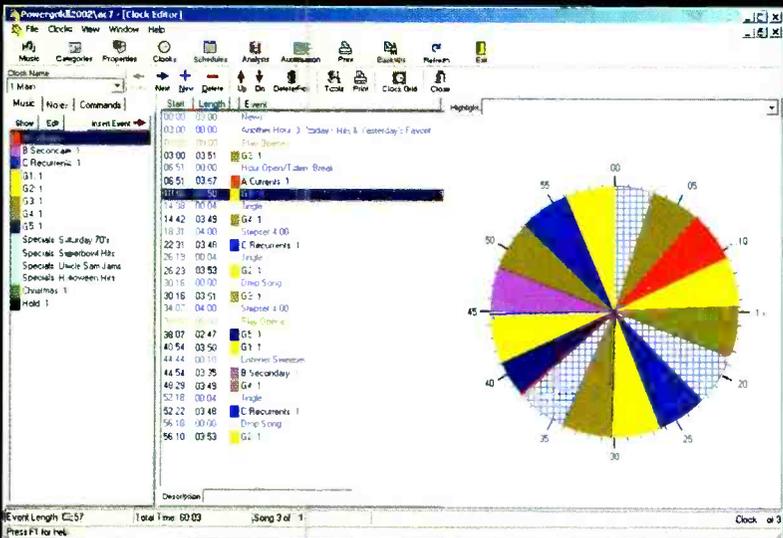
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