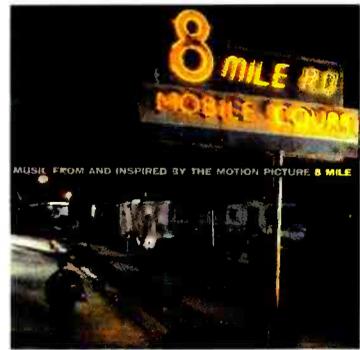


NEWSSTAND PRICE \$6.50

### Eminem Remains Miles Ahead

What a week for **Eminem**! His Shady/Interscope single



"Lose Yourself" tops **F&R's** CHR/Pop chart. His movie, *8 Mile*, topped the box office last weekend, the *8 Mile* soundtrack is No. 1 on the **HITS** album chart, and he's No. 1 on **Callout America**.



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**NOVEMBER 15, 2002**

### KOST/L.A. Celebrates Its 20th!

AC radio's perennial success, KOST/Los Angeles, turns 20 years old this month, and **R&R** brings you the amazing tale in a 20-page special.

Kid Kelly visits with the station's Jhani Kaye and some of the other people who have helped write the KOST success story.



# FLATT OUT AWESOME!

**CMA HORIZON AWARD WINNER**

# RASCAL FLATTS

**#1 SOUNSCAN COUNTRY ALBUM "MELT"**

**#5 SOUNSCAN TOP 200 "MELT"**

**#1 SOUNSCAN COUNTRY CATALOG SALES "RASCAL FLATTS"**

**#2 BDS/MEDIABASE SPINS "THESE DAYS"**

**THANKS COUNTRY RADIO**



**LYRIC STREEY RECORDS**

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Two must-have compilations!

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Seasoned classics and wintry originals by

Coldplay, Jimmy Eat World, Vanessa Carlton  
 Barenaked Ladies with Sarah McLachlan,  
 Phantom Planet, Jack Johnson, Ben Folds  
 Dan Wilson (Semisonic), Neil Finn  
 and more!



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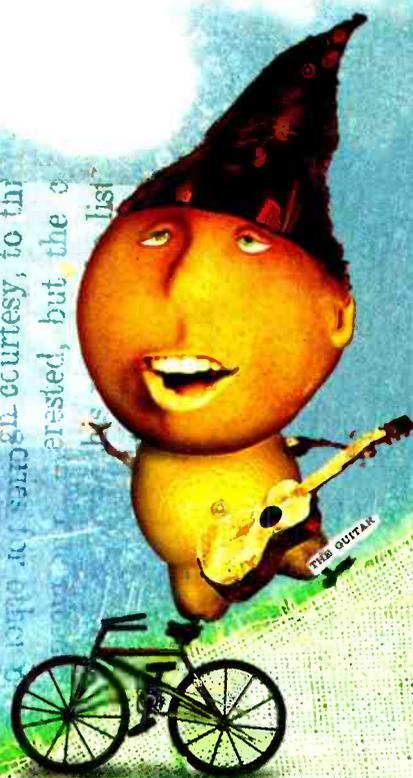
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An All-Star Album Of Children's Songs As Performed By:

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**John Ondrasik (Of Five For Fighting)**  
**Sixpence None The Richer Tom Waits**  
**Cake Guster Darius Rucker**  
**Billy Bragg w/Wilco Remy Zero**  
 & many more...



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**RADIO'S BIG GAMBLE**

Some 53 million Americans flock to commercial casinos operating in 11 states and tribal casinos in 23 states every year. That means gambling is big business. It's an industry worth nearly a quarter-billion dollars in advertising to the radio industry. Are you getting your fair share? **Jeff Green** this week breaks down the casino-gambling business. He shows you where the action is, who's getting the dollars and who's not. The Management, Marketing & Sales section also features a key player in this week's issue: Jhani Kaye, Station Manager of KOST/Los Angeles, reflects on his 20 years in AC radio and the key elements of his ongoing success.

Pages 6-8

**RADIO MÚSICA**

**SPANISH-LANGUAGE PAGES DEBUT**

At long last, **R&R** this week debuts the first section devoted to Spanish-language formats to grace the pages of a radio publication on a regular basis. *Radio y Música* Editor **Jackie Madrigal** will serve as Editor of this new section. Each week she'll have news and views emanating from these important formats that will be of interest to broadcasters of all stripes. We'll have the industry's most trusted Spanish-language music charts as well.

Pages 96-99

**IN THE NEWS**

• **Max Dugan, Joe Bevilacqua** are latest Clear Channel Regional VPs/Programming

Page 3

**THIS #1 WEEK**

**CHR/POP**

• **EMINEM** Lose You self (*Shady/Aftermath/Interscope*)

**CHR/RHYTHMIC**

• **MISSY ELLIOTT** Work It (*Gold Mind/Elektra/EEG*)

**URBAN**

• **MISSY ELLIOTT** Work It (*Gold Mind/Elektra/EEG*)

**URBAN AC**

• **MUSIQ** Dontchange (*Def Soul/IDJMG*)

**COUNTRY**

• **KEITH URBAN** Somebody Like You (*Capitol*)

**AC**

• **VANESSA CARLTON** A Thousand Miles (*A&M/Interscope*)

**HOT AC**

• **SANTANA I/M. BRANCH** The Game Of Love (*Arista*)

**SMOOTH JAZZ**

• **EUGE GROOVE** Slam Dunk (*Warner Bros.*)

**ROCK**

• **3 DOORS DOWN** When I'm Gone (*Republic/Universal*)

**ACTIVE ROCK**

• **DISTURBED** Prayer (*Reprise*)

**ALTERNATIVE**

• **NIRVANA** You Know You're Right (*Geffen/Interscope*)

**TRIPLE A**

• **U2** Electrical Storm (*Interscope*)



**Arbitron Advisory Council Puts Focus Back On Response Rates**

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

The Portable People Meter may be the measurement device of the future, but the Arbitron Advisory Council is mighty concerned about a problem of the present — plunging response rates. The council changed its focus from the PPM to what it calls a response-rate crisis.

Response rates have two components: consent rates and return rates. The former is the process by which Arbitron convinces a household to accept a diary, while the latter involves retrieving a diary after it's been filled out.

Arbitron needs to make millions of phone calls each year to place diaries in listeners' homes. These days that process is made difficult when

consumers choose to screen out telemarketers with caller ID, call blocking and answering machines.

"The country is in a consent crisis," remarked outgoing Advisory Council Chairman

David Pearlman of Infinity Broadcasting.

Arbitron is dealing with response rates that dip below 30% in many markets, well below rates achieved as recently as the

mid-1990s. Company executives have already admitted that response rates for the People Meter are even lower, going into single digits in some cases. The Council pointedly withheld any support or endorsement of the People Meter until Arbitron completes the battery of response-rate and lifestyle tests it has scheduled for next year.

- Advisory Council withholds PPM support.
- Station Information forms get slimmer.
- Language-preference to get weighting.

ARBITRON/See Page 11

**Goldstein Set To Program KTWV**

By CAROL ARCHER  
R&R SMOOTH JAZZ EDITOR  
carcher@radioandrecords.com

In a move that will bring him full circle, **Paul Goldstein** has been tapped as PD and VP/Pro-



Goldstein

gramming for Infinity's heritage Smooth Jazz **KTWV (The Wave)/ Los Angeles**. Goldstein, who was part of the team that founded Smooth Jazz on The Wave in February 1987,

will succeed Chris Brodie, who, as **R&R** previously reported, will step down in January 2003 after 13 1/2 years as PD.

"I am excited to have someone with Paul's experience and tenure in the Smooth Jazz arena

GOLDSTEIN/See Page 11

**Making Magic**

■ The secrets of KOST's success

By JHANI KAYE  
SPECIAL TO R&R

*KOST/Los Angeles, currently owned by Clear Channel and headed up by L.A. Regional VP Roy Laughlin, began broadcasting its new*

*format, Adult Contemporary, at midnight on Nov. 15, 1982, with current Radio One COO Mary Catherine Sneed at the helm. The first song played on the AC was America's "You Can Do Magic," and Bryan Simmons did the first station ID.*

*The rest of the original airstaff consisted of David K. Jones in morning drive, Mike Sakellarides in middays, Jhani Kaye driving the*

*Southland home in the afternoon and Jan Marie hosting the station's original nighttime love songs show.*

*Sneed had been the driving force behind the flip of WSB-FM/Atlanta from Beautiful Music to AC under the supervision of Cox Radio chief Jim Wesley and WSB GM Mike Faherty. The gains in audience share were immediate. She was the perfect person, along with then-KOST GM Don Dalton, to bring the AC format to Los Angeles.*

*Sneed's first hire was Sakellarides for middays, a shift he retains to this day. The next phase of the*



KOST/See Page 51

**Infinity Promotes Weatherly, Logan To Key Programming Posts**

■ Weatherly stays at KROQ; Logan moves to N.Y.

By JIM KERR  
R&R ALTERNATIVE EDITOR  
jkerr@radioandrecords.com

Infinity Broadcasting has bolstered its corporate programming staff with the promotions of **Kevin Weatherly** to the newly created position of Sr. VP/Programming and **Eric Logan** to VP/Programming. Weatherly and Logan will report to Infinity President/Programming Andy Schuon.

Weatherly is elevated from VP/Programming of Infinity Radio/Los Angeles. He will remain based in L.A. and continue to serve as PD of Alternative KROQ. He will work with Schuon on national programming initiatives, as well as with individual stations on their local programming strategies.

Logan, most recently OM of Country WUSN/Chicago, will



Weatherly



Logan

relocate to New York and work side-by-side with Schuon, concentrating on strategy, research, talent development and branding of the individual stations.

"Kevin and Eric have distinguished themselves as two of our industry's most important radio programmers," Schuon said. "Kevin has continued, year after year, to grow the KROQ brand in

INFINITY/See Page 23

**New EEO Regulations Adopted By FCC**

■ Rules should go into effect early next year

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

With a unanimous vote, the FCC commissioners on Nov. 7 approved a new set of equal employment opportunity rules for broadcasters and cable companies, taking another swing at enacting EEO rules after their last two attempts were struck down by the courts.

"Sometimes, lost in the complexities of the kind of work we do, we lose sight of the fact that some things are just right," FCC Chairman Michael Powell said

about the new rules. "In my opinion, in this area, this thing is just right." Powell also voiced support for other efforts, such as tax certificates for minorities and small businesses, and urged Congress to consider those and other options.

The FCC's new EEO regulations consist of a three-pronged rule regimen in which stations will be required to disseminate information widely on each full-time job vacancy (30 hours or

EEO/See Page 23

**Latest Quarterly Numbers Marked By Ups & Downs**

While **Cumulus** in Q3 reported its eighth straight quarter of EBITDA growth, and **Salem** posted significant revenue and cash-flow gains, both companies' earnings per share came in below Wall Street estimates.

Cumulus' EBITDA soared 93%, to \$22.1 million, and broadcast cash flow improved 64%, to \$25.5 million. While the company posted a net loss of \$4.1 million (7 cents per share), that's an improvement over the loss of \$11.5 million (33 cents) it reported a year ago. However, the consensus estimate of analysts polled by Thomson First Call was a 2 cent loss, so the company missed Street forecasts by a nickel.

Net revenue increased 31%, to \$66.5 million, which Cumulus

EARNINGS/See Page 11

# IT'S OFFICIAL...THIS RECORD IS A HIT!

**Top 40 BDS 44\* /+158 spins**  
**Mediabase CHR 43 /+166 spins**

**Mediabase Mainstream Callout:**  
**#1 Females Ranked By Positives!!**

**New this week at these stations:**

**KHKS/Dallas**      **KIOI/San Francisco**  
**WBLI/Long Island**      **WKCI/New Haven**  
**WFBC/Greenville**      **WQAL/Cleveland**  
**WBBO/Monmouth**      **and many more!!**

**WBMX/Boston**  
**KYKY/St. Louis**  
**KKMG/Colorado Springs**

**ALBUM SALES**  
**UP 31%**  
**IN JUST 3**  
**WEEKS!!**

**Already on these majors:**

**WDRQ**    **WKQI**    **WNCI**    **KZZO**  
**WSTR**    **KZHT**    **WENS**    **WSSR**  
**WKRQ**    **KLZR**    **WKZN**    **KLLC**

# KID ROCK

## "PICTURE"

**F/SHERYL CROW**  
From the Double Platinum Album  
**COCKY**

"The American Bad Ass proves he has a soft spot. 'Picture' delivers big time in the female request dept. We started playing it and monster, Top 5 phones and a nice sales spike already"

**- Michael Chase, MD/WSTR - 28 spins this week**

"Doing great for the Zone, Huge Phones!!! Could be a future Power."

**- Mr. Ed Lambert, PD/KZZO - 39 spins this week**

"#1 Most Requested. Out-requesting the next biggest songs 10 to 1."

**- Ken Wall, PD/KQAR - 71 spins this week**

"Power Rotation - It's annoying how many requests this song gets!"

**- Nick Vance & Kris Fisher, PD & MD/WYOY - 95 spins this week**

"Never seen phone reaction like this in 12 years"

**- Chris Calloway, PD/KRUF - 55 spins this week**

"#1 Most Requested song by far all dayparts! Every time we play it, the phones go crazy!"

**- John E. Quest, PD/WCIL - 41 spins this week**

**KRBV**    **Dallas**      **#1 phones**  
**WNKS**    **Charlotte**      **#1 phones**  
**WABB**    **Mobile**      **#1 callout 18-34**  
**KRUF**    **Shreveport**      **#1 callout ALL cells**  
**WVSR**    **Charleston**      **#1 phones**  
**WNOK**    **Columbia**      **#1 potential**  
**WKRZ**    **Wilkes-Barre**      **#1 phones**  
**WKZL**    **Greensboro**      **Huge callout**  
**WLNK**    **Charlotte**      **#4 phones**  
**KJYO**    **Oklahoma City**      **#4 phones**  
**WAPE**    **Jacksonville**      **#5 phones**

## Johnson To OM/PD At KOAI & KVIL; Todd Now KHJZ PD

Infinity has promoted Kurt Johnson to OM/PD of KOAI & KVIL/Dallas. He rises from OM of



Johnson Todd

AC KVIL and takes over at Smooth Jazz KOAI for Maxine Todd, who has transferred from "The Oasis" to the PD post at Infinity's newly launched Smooth Jazz KHJZ/Houston.

"Kurt is one of the best programmers in the country," KOAI VP/GM Dave Siebert told R&R. "He has done an outstanding job with KVIL. We look forward to Kurt leading the highly acclaimed KOAI programming staff."

A 27-year radio veteran, Johnson

JOHNSON/See Page 23

## KBZT/San Diego Goes Alternative

Jefferson-Pilot on Monday flipped '80s KBZT/San Diego to Alternative under new PD Garrett Michaels and Asst. PD/MD Michael Hälloran. Michaels replaces Mike Bushey, who has exited.

Billing itself simply as "FM 94.9," the station will compete directly with Clear Channel-operated Alternative XTRA (91X)/San Diego. Jacobs Media is consulting.

"We will not sound like your average Alternative station," Michaels told R&R. "We will be more broad. You will hear some hard stuff, as well as acoustic songs."

Taking an avowedly anti-corporate approach, the station is using liners on the air that overtly target Clear Channel's large San Diego cluster: "Not one of those Clear Channel corporate Rock stations — as if you couldn't tell," one liner reads. Michaels describes the station similarly: "Our music library, much of which has not been available from the large corporate stations."

KBZT/See Page 23

## R&R Observes Thanksgiving

R&R's Los Angeles, Nashville and Washington, DC offices will be closed Thursday, Nov. 28 and Friday, Nov. 29 for the Thanksgiving holiday.



## Salkowitz Gets Sirius VP Stripes

Sirius Satellite Radio PD/Internal Talk Programming Joel Salkowitz has been promoted to VP/Music Content & Programming. Salkowitz's extensive radio background includes programming stints at WTJM/New York (where he was also "Jammin' Oldies" Format Director), KTXQ/Dallas, WQHT/New York and KPWR/Los Angeles. He has also worked for ABC Radio Networks, ABC/Wa-



Salkowitz

termark, NBC Radio Network and Westwood One.

"I'm thrilled to be joining CEO Joe Clayton, Exec. VP Guy Johnson, the rest of the Sirius management team and a great group

of programmers," Salkowitz told R&R. "The creative environment here reminds me of why I got into this business in the first place, and it's a breath of fresh air! With 60 channels of 100% commercial-free music, Sirius offers listeners an unprecedented alternative to the ever-increasing commercial loads and homogenous programming that have resulted from consolidation at terrestrial radio.

"I also hope that artists and the record community will come to recognize Sirius as a place to break new music and develop

SALKOWITZ/See Page 23

## Clear Channel Taps Two More RVPPs

### Dugan, Bevilacqua promoted to regional roles

Clear Channel has named two more Regional VPs/Programming: Max Dugan and Joe Bevilacqua. Dugan, who will serve the Dallas region, will continue as PD of KEGE & KZPS/Dallas. Bevilacqua, who will work in the Eastern North East trading area, retains his duties as Rock Brand Manager for the company and PD of WHJY/Providence.



Bevilacqua

Dugan will work with Dallas Regional VP Brian Purdy and Sr. VP/Programming Bill Richards in overseeing the programming of 29 Clear Channel radio stations. Dugan arrived in Dallas in July after serving as a Rock Format Lieutenant for Citadel and as PD of that company's KKFM/Colorado Springs.

Dugan said, "I am excited to be working with this group of professionals to continue a standard of excellence in our region, with John

Cullen, Bill Richards, Brian Purdy and the talented people we have operating these important stations."

Bevilacqua will work in tandem with North East Division Sr. VP/Programming Dave Lange and North East Division Regional VP Jake Karger and will assist in the overall programming needs of Clear Channel's stations in Massachusetts, Rhode Is-

land, New Hampshire and Maine. He will remain based in Providence.

"Joe established himself long ago as a talented program director," Karger said. "He's been delivering great ratings for years. We selected Joe as our new RVPP for many reasons, among them his creativity and ability to stay focused on the outcome."

Bevilacqua said, "I'm thrilled to be working with Dave, Jake and an overflow of energetic, talented people who all possess the fire."

## Arbitron Acquires Licenses For MeasureCast Webcast-Ratings System

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

Arbitron has licensed MeasureCast's webcast-ratings system and related technology and will use its former rival's system to produce what will be called "Arbitron's MeasureCast Ratings." With the deal, under which Arbitron has also purchased the MeasureCast name and trademarks, Arbitron becomes the sole provider of ratings information for audio streamed over the Internet.

Asked why Arbitron decided to make this move now, Arbitron Webcast Services VP/GM Bill Rose said that as digital-rights and other issues are beginning to be resolved, the future of Internet audio is looking a little brighter.

He told R&R, "I think that, at this stage of the game in particular, the industry is going to need a standard

for audience measurement, or what we call currency — the common data buyers and sellers use to transact business. Webcasters are going to need that now more than ever as they start to say, 'OK, we're going to have to figure out our business models and find the right mix of subscription and advertising that works in the marketplace.' They need that currency to drive the ad sales."

About the advantages of a single ratings system, Rose said, "What we [and MeasureCast] have been doing up until now is providing very similar sets of audience estimates to the marketplace, from similar sources of data, with similar results, in a marketplace that hadn't really developed. It got really confusing for the advertiser market and

MEASURECAST/See Page 10

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## Regis Now Ryko Label Group President

Joe Regis has been recruited as President of Ryko Label Group. He will be based in Los Angeles and manage Ryko's label operations in L.A., New York and Massachusetts.



Regis

"Joe Regis will play a vital role in developing the Ryko Label Group into a broad-based alternative for career-oriented artists outside the major-label system," Ryko Group Chairman/CEO Sam Holdsworth said. "We are thrilled to have Joe at the helm of this company as we embark upon our 20th-anniversary year in 2003."

Regis joins the label after serving as President of Restless Records since 1991. He has also been COO of Enigma Records. "I have admired Ryko since its inception 20 years ago, and I am genuinely excited to join the Ryko family," Regis said. "I have always thought Restless and Ryko shared a kindred and complementary spirit. I am honored to be given the opportunity to lead the label group and work with its incredible assets

REGIS/See Page 10

## Mega Makes Grullon EVP/Operations

### Villalona to Tampa GM; Stein manages Orlando

Rafael Grullon has been given expanded duties as Exec. VP/Operations at Mega Communications. In his new role Grullon will oversee all of the company's 16 radio stations, assisting President/CEO Adam Lindemann. He will remain based in Orlando.

Grullon joined Mega in 1997 and was most recently GM of the company's WLCC-AM & WMGG-AM/Tampa and WNUE/Orlando. He has also served as GM of Mega's Boston properties, and he directed the launches of the Tampa stations, as well as the company's WEMG-FM/Philadelphia and three-station Washington, DC cluster. Before joining Mega Grullon was PD of WTEL-AM/Philadelphia under Beasley Broadcasting.

Assuming Grullon's previous duties are Ricardo Villalona, who has risen from OM to GM in Tampa, and Jeff Stein, who has been promoted from Director/Sales for Tampa and Orlando to GM of WNUE. Villalona joined Mega in 1998. Before joining Mega in 2000 Stein worked for Cox Communications and Nationwide Communications and spent nine years with rep firm Katz Radio.

Meanwhile, WNUE has elevated Paul Stanley from LSM to GSM and Margaret Arroyave to Regional Accounts Manager.

# Tichenor Speaks Out On EAS At Media Council Meeting

□ Urges immediate action to improve Emergency Alert System

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

At the second meeting of the FCC's **Media Services Reliability Council**, held Nov. 6, Hispanic Broadcasting President/CEO Mac Tichenor expressed his frustration at the news that an FCC working group plans to spend an additional six months developing recommendations for the future of the Emergency Alert System, which he has long maintained is inadequate.

"Is there no way to speed up fixing the existing EAS?" Tichenor asked. "I'd hate to see it languish for another six months before we grab the bull by the

horns and fix the system that's out there."

NBC President/Broadcast & News Operations John Eck, who oversees the working group, said he shares Tichenor's frustration. "I think your point is right on," Eck said. "The team has done a lot of work and has been very aggressive in looking at the capabilities. We're anxious to get things moving forward."

Meanwhile, Texas Association of Broadcasters Exec. Director Ann Arnold bemoaned the fact that there is no agency directly responsible for the EAS. "There is very little oversight," she told **R&R**, noting that, although several states don't have EAS programs, all broadcast stations are required to install EAS equipment. She

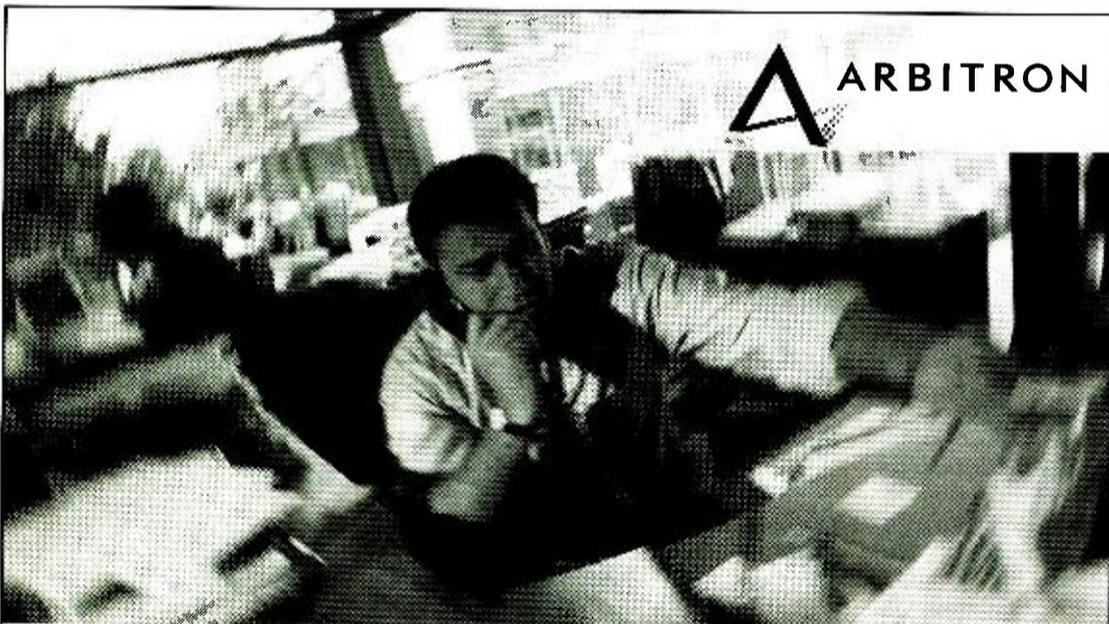
said, "Something needs to be done to make it operational."

Despite the grumbling about the EAS, FCC Chairman Michael Powell took advantage of the meeting to drive home the reason the Media Services Reliability Council was formed, pointing to the media's response during the recent Washington, DC-area sniper attacks. "We've had a very trying time here recently with the sniper attacks, and I was continually struck by how important a role media played," Powell said at the start of the meeting.

Noting how law-enforcement officials made use of the media during the attacks, Powell credited the media with "being an important source of managing what was one of the most distressing, anxiety-ridden situations I've ever experienced." He continued, "It only reminds me of the importance of communications, and particularly the media, to the kinds of continued challenges our country faces."

## R&R's Washington, DC Office Relocates

Effective immediately, the new address for **R&R's** office in the Washington, DC area is 7900 Wisconsin Ave., Suite 400, Bethesda, MD 20814. The new phone number is 301-951-9050; the fax number is 301-951-9051. DC Bureau Assoc. Editor Joe Howard's e-mail address is [jhoward@radioandrecords.com](mailto:jhoward@radioandrecords.com).



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To find out how PD Advantage 4.0 can help you get your station on top, call your Arbitron representative or send an e-mail to [bob.michaels@arbitron.com](mailto:bob.michaels@arbitron.com) or [gary.marince@arbitron.com](mailto:gary.marince@arbitron.com).

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When You Know More, You Program Better

## BUSINESS BRIEFS

### Levin Takes Clear Channel Lobbying Post

The *Wall Street Journal's* WSJ.com reported Tuesday that **Clear Channel Communications** will open a new Washington, DC office and name **Andy Levin Sr.** VP/Government Relations. **R&R** told you in September that Levin, who works for Rep. John Dingell as telecommunications counsel for the House Energy & Commerce Committee, was on the shortlist of people being considered the post of Clear Channel's chief DC lobbyist. "I don't think there's been anyone in Washington to present facts that would dispel the myths about how Clear Channel operates its business," Levin told WSJ.com. "That's what I'll be doing." Levin had been considered for a Democratic slot as an FCC commissioner, but the still-pending nomination went to Jonathan Adelstein, an aide to Sen. Tom Daschle. Clear Channel representatives were unavailable for comment by **R&R's** press time.

### Will Clear Channel Spin Off Its Entertainment Unit?

A story in Monday's *New York Post* suggested that **Clear Channel Communications** may be considering spinning off its entertainment unit, but Clear Channel VP/Investor Relations Randy Palmer told **R&R** that Clear Channel Entertainment "is still a business that we are excited about and believe has promise for 2003 and future years." The *Post* story pointed out that Clear Channel may want to exit concert promotion because of that division's Q3 declines — 18% in revenue and 20% in cash flow — but Palmer said the concert business is still recovering from Sept. 11, 2001. "That cut the knees right out from under the entertainment business," he said. "It's no secret that 2002 has been a recovery year for the entertainment group. During 2002 many artists entered the year concerned about their security and welfare and concerned about the overall U.S. economy. Clear Channel continues to invest in venues, innovative products and new ways to drive revenue, aside from our portion of ticket sales." Clear Channel acquired its concert-promotion business two years ago in a \$4 billion stock deal.

### Amex Seeks To Delist Big City Radio

The American Stock Exchange has notified **Big City Radio** that it intends to file an application with the Securities & Exchange Commission to remove YFM from the Amex listings. Big City has a market cap of \$5.8 million and has seen a 64% year-to-date drop in stock value. Amex cited Big City's failure to satisfy listing requirements or to submit a plan that will bring it into compliance. Big City said it intends to appeal the decision.

### Fisher Prepares For Possible Merger

**Fisher Communications** has retained Goldman Sachs to advise it on strategic alternatives to strengthen the company — and those alternatives, Fisher spokesman Christopher Wheeler told **R&R**, could include merging with or being acquired by another company, along with selling some noncore assets. Wheeler said Fisher is striving to "tighten up its portfolio" and focus primarily on the Northwestern U.S., which is why it is in negotiations to sell its two TV stations in Georgia and some of its real estate holdings. Those moves, combined with Fisher's recent acquisition of rights to Seattle Mariners baseball, are "tied to the idea of being a regional broadcaster," Wheeler said. He continued, "We want to develop our holdings consistently with what we're doing as a company."

### Dial/Global Joins RADAR Service

**Dial Communications/Global Media** will be included in **Arbitron's** RADAR network-radio ratings service, beginning with RADAR 76, in March 2003. "They are the newest provider to RADAR, and we're delighted to have them," Arbitron Sr. VP/Communications Thom Mocarsky told **R&R**. He added that Dial/Global is the first new participant in RADAR since Arbitron acquired the service in July 2001.

### Interep Closes \$10 Million Senior Credit Facility

**Interep** has closed a \$10 million senior credit facility; the note has a five-year term, matures in November 2007 and carries a coupon of 8.125%. In connection with the transaction, Interep issued warrants for the purchase of 225,000 shares of its class A common stock at a penny a share. Interep Sr. VP/CFO Bill McEntee said the financing provides "increased liquidity and working capital for the growth of our businesses."

### AccuWeather Buys Competitor's Media Division

Weather-data supplier **AccuWeather** has expanded its customer base

Continued on Page 5

## R&R Stock Index

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

	Change Since				
	11/8/01	11/1/02	11/8/02	11/8/01	11/1/02-11/8/02
<b>R&amp;R Index</b>	197.28	208.07	207.63	+5%	-0.2%
<b>Dow Industrials</b>	9587.52	8517.64	8537.06	-11%	+0.2%
<b>S&amp;P 500</b>	1118.54	900.96	894.77	-20%	-0.7%

## BUSINESS BRIEFS

Continued from Page 4

in the radio and newspaper industries by acquiring **WeatherData's** media division for an undisclosed price. AccuWeather already services radio stations previously served by WeatherData.

### NBG Radio Network Changes Auditors

**NBG Radio Network** has ended its relationship with Moss Adams of Portland, OR and retained Marcum & Kliegman of New York to serve as independent auditor for the fiscal year ending Nov. 30, 2002.

### iBiquity Execs Named To CEA Boards

iBiquity President/CEO **Robert Struble** has been elected to the **Consumer Electronics Association's** board of directors through 2005. Additionally, iBiquity VP/Marketing **David Salemi** has been added to the CEA's mobile electronics board. The two were elected at the CEA's annual fall conference, held last month in San Francisco.

### XM Makes Scientific American List

**XM Satellite Radio** is among four communications-related honorees in *Scientific American's* list of the 50 individuals and businesses that have contributed most to the growth of new technologies in the past year. The other honorees in communications are two individuals who made contributions to wireless technology and a Stanford University law professor whom the magazine selected for "arguing against copyright-law interpretations that could stifle innovation and discourse online." Others on the top 50 list were selected from the fields of agriculture, computers and medical technology.

### Medialink Worldwide Launches Feature-Programming Service

**Medialink Worldwide** has introduced the new Eartime programming service, offering radio stations around the world feature content created for local broadcasters. Eartime supplies programs in English, Arabic, Brazilian Portuguese, Russian and Spanish for Latin American nations. The service is being produced at Medialink's London studios. Eartime Editorial Director Nick Hirst said a targeted sponsorship model allows the programs to be made available to broadcasters free of charge.

### RAB2003 Further Extends Early-Bird Registration

The **RAB** has extended through Nov. 28 its early-bird registration rate of \$425 for RAB2003. The deadline had already been extended through Nov. 8, and now the special rate will be offered through Thanksgiving to accommodate requests from stations that are in the final stages of the budgeting process. After Nov. 28 the member rate increases to \$525. The RAB said registration for the conference, set for Jan. 30-Feb. 2, 2003 at New Orleans' Hyatt Regency, is pacing 50%-70% ahead of the last two years' events.

## FCC ACTIONS

### Will Republican-Led Senate Speed FCC's Deregulation Efforts?

Referring to the **FCC's** review of media-ownership limits and its possible action on access to local telephone networks, a Legg Mason report last week said the results of the Nov. 5 elections — in which Republicans gained control of the House and the Senate — "should make it easier politically for the FCC to take the two biggest actions it has teed up for next year." Additionally, **Sen. John McCain** is expected to reclaim the chairmanship of the Senate Commerce Committee, which he relinquished when the Democrats gained control of the Senate last year; the Commerce Committee oversees the FCC. Tribune Co. CEO Dennis FitzSimons observed to reporters, "Chairman McCain has been perhaps more deregulatory in certain areas than others on the committee."

### Furchtgott-Roth Says Don't Expect Major Changes To Law

Former FCC Commissioner **Harold Furchtgott-Roth** told **R&R** this week that he doesn't expect any major legislation affecting broadcasters to pass in the newly Republican-controlled Congress. He also said that, in his opinion, some legislation already introduced — such as Sen. John McCain's bill that would give free airtime to political candidates — never stood much of a chance of passing even before balance of power shifted.

## TRANSACTIONS AT A GLANCE

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

- **KHTE-FM/England and KLEC-FM/Lonoke (Little Rock), AR** \$8 million
- **KVAY-FM/Lamar, CO** \$825,000
- **WTHX-FM/Lebanon Junction, KY** \$900,000
- **WKCU-AM & WXRZ-FM/Corinth, MS** \$350,000
- **KTRI-FM/Mansfield, MO** \$200,000
- **WIQO-FM/Covington, VA** \$650,000
- **WKCJ-FM/Lewisburg and WSLW-AM/White Sulphur Spring, WV** \$600,000

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

## DEAL OF THE WEEK

### • Bonneville/Simmons Media Multistate Deal

**PRICE: \$173.5 million**

**BUYER: Bonneville International Corp.**

**SELLER: Simmons Media**

**BROKER: Peter Handy of Star Media Group**

**COMMENT: Bonneville is acquiring 14 stations from Simmons, listed below. It is also purchasing a construction permit for an AM station at 860 kHz that is licensed to Salt Lake City. The CP is valued at \$3.5 million and is factored in to the total price of the transaction.**

**STATIONS: KBLI-AM, KZNR-AM, KCVI-FM & KLCE-FM/Blackfoot and KZNI-AM, KFTZ-FM & KPLV-FM/Idaho Falls, ID; and KREC-FM/Brian Head, KQMB-FM/Midvale, KRSP-FM & KSFI-FM/Salt Lake City, KDXU-AM & KSNN-FM/St. George and KUNF-AM/Washington, UT.**

## 2002 DEALS TO DATE

<b>Dollars to Date:</b>	<b>\$5,084,988,579</b> <i>(Last Year: \$3,860,861,228)</i>
<b>Dollars This Quarter:</b>	<b>\$306,935,510</b> <i>(Last Year: \$477,504,373)</i>
<b>Stations Traded This Year:</b>	<b>712</b> <i>(Last Year: 1,046)</i>
<b>Stations Traded This Quarter:</b>	<b>115</b> <i>(Last Year: 171)</i>



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# MARCH 6-8, 2003



JEFF GREEN

jgreen@radioandrecords.com

## Industry X-Ray: Casinos

□ You can bet on growth in this advertising category

You'd have to have been living under a roulette wheel not to have noticed the proliferation of casinos across America. Gaming is no longer confined to the cities of Las Vegas, Reno-Lake Tahoe, NV and Atlantic City, NJ: There are now 433 commercial casinos operating in 11 states and tribal casinos in 23 states. And that doesn't include the lotteries, parimutuel wagering and charitable gaming that can be found in most states. With the lifting of long-standing laws restricting broadcast advertisements of casino gambling, this week's X-Ray is intended to help you improve the odds of generating your fair share of casinos' estimated \$248 million in radio advertising.

Approximately 53 million adult Americans (27%) now travel to casinos each year, and in the past 10 years business in these venues has tripled, to \$25.7 billion in 2001. That's slightly more than we spend as a nation playing golf but three times as much as we spend at the movies. Casino visitors will stop by to wager about every two months, and as many people visit casinos as visit amusement and theme parks. In short, except in Nevada, casino business is growing every year — whatever is happening to the economy overall.

### Gamblers Not So Anonymous

While there are some noticeable differences, casino customers overall mirror the general American population fairly well. They are more likely to have higher incomes, are slightly better educated (55% attended college or have a degree) and are more likely to own a home and hold a white-collar job than the average person. About 83% of casino visitors are white, 11.7% are black and 13% are of Hispanic origin, and the typical visitor is 46 years old. Although there is a sizable segment of lower-income people who venture into casinos, visitors are more often fairly affluent; 60% have a household income of \$50,000 or more per year. Some income stats for casino visitors:

Income	Percentage
\$75,000-plus	39.2%
\$50,000-74,999	21.1%
\$40,000-49,999	9.2%
\$30,000-39,999	8.6%
\$20,000-29,999	8.6%
Less than \$20,000	13.2%
Median	\$49,753*

\*U.S. average income is \$41,343.

### Radio-Spending Profile

Miller, Kaplan, Arase & Co. research on casinos can be extrapolated from the company's "Entertainment/Other" category, of which casino business comprises 75%. Here's radio's percentage of this category's total media spending:

Median	37.1%
High	69.3%
Mean	40.0%
Low	18.6%

- 2002 overall radio growth rate (through August): -4%
- 2002 Entertainment/other overall radio growth rate (through August): +3%
- Entertainment/other as a percentage of total radio expenditures: 1.8%

Source: Miller, Kaplan, Arase & Co.

Here's the demo breakdown of adults 18+ who visited any casino in the past year:

18-24	10.6%
25-34	18.9%
35-44	22.6%
45-54	19.3%
55-64	13.2%
65+	15.4%

Source: Simmons, 2001

### Psychographics Of Casino Gamblers

Casino visitors are more likely than the average American to be involved in civic or patriotic activities and are more likely to vote, fly the American flag and read the newspaper daily. Media Audit reports that casino-goers love attending pro sports of all kinds, are active online, eat out often, drive luxury cars, drink a lot of beer, play golf, hunt and fish.

Despite their relative prosperity, casino visitors don't blow huge wads of cash or (usually) go home in a barrel. The American Gaming Association reports that a sizable majority set a budget before they walk in

the casino door. Fifty-five percent of gamblers budget less than \$100 per visit, 32% set aside \$100-\$249, and the remaining 13% will risk \$250 or more per trip. Research shows that 65% of Nevada's casino business comes from slot machines (which can by themselves cover a casino's overhead), with the rest raked in at the tables or games.

Because casino visitors who are heavily exposed to media index lower with radio (107) than they do with the Internet (118), newspapers (115) outdoor (112) and television (108), look to connect with casino-minded listeners through concerts and relevant lifegroup NTR events (see "Seeding & Selling Points"); game-oriented contests, like radio bingo; or casino-themed charity events.

### Where The Bucks Stop

Here are the top casino markets, based on 2000 revenue. The states with the largest growth in gaming revenues in 2001 were Michigan (+34.5%), South Dakota (+13.1%), Missouri (+10.3%), Illinois (+5.9%), Indiana (+5.9%) and Iowa (+4%).

Market	Revenue*
Las Vegas	6,070
Atlantic City, NJ	4,300
Chicago area	2,000
Connecticut	1,900
Detroit/Windsor	1,200
Tunica, MS	1,200
Mississippi Gulf Coast	1,100
Reno-Sparks, NV	1,000
Southern Indiana	697
Shreveport, LA	685
St. Louis	684
Kansas City	560

\*In millions of dollars

Source: 2002 American Gaming Association

## Seeding & Selling Points

• Copywriter heads-up: Radio commercials that were formerly allowed to tout only such amenities as spacious accommodations, tasty buffets or "Vegas-style" entertainment can now promote blackjack, slot machines and other casino games, even in states where gambling is illegal. Casino ads may now include references to jackpot sizes and payout ratios, specific odds at a particular casino and whether slot machines are more liberal than those of another venue. However, state laws may still dictate the types of casino ads that can be aired in certain areas, so don't roll the dice on spots without doing your homework.

• Look for regional hot spots: Radio stations in Missouri should note that there is tremendous competition among commercial riverboat casinos. In markets where Native American casinos have been running unrestricted ads promoting gaming activity, commercial casinos are likely to try to level the advertising playing field now that the restrictions on their spots have been lifted.

• Pump up the "fun factor": Eighty-two percent of American adults believe that casino gambling can be a fun night out. It's not just about the prospect of winning; most people don't go home ahead. Talk in your casino spots about the excitement, the music and entertainment, the great food and other elements that can help listeners get away from it all. Most Americans have no objections to casino gambling as a form of recreation: Fifty-one percent find it "perfectly acceptable for anyone," while 28% say it's fine for other people but not for them personally. Only 16% are opposed to casino gambling.

• Going to a casino is a very social experience: Forty-one percent visit casinos with a spouse, 14% with family members and 32% with friends. Only 7% venture into casinos alone, so emphasize the camaraderie of visiting a casino in your copy. This is especially applicable if your station targets black listeners: African-Americans are more likely than the general population to visit casinos with a group of people.

• Work the market year-round. Although there are seasonal peaks in four-season markets, casino business is steady throughout the calendar: No single month gets more than 9.5% or less than 7.2% of annual revenue. The number of summer gamblers is increasing, however, having risen from 19% in 1998 to 29% in 2002.

• Pursue the online-gambling business: Greenfield Online says only 4% of Internet gamblers will risk \$100 or more, but a Christiansen Capital Advisors study estimates that online-gambling profits will soar from \$3.0 billion in 2001 to \$10.2 billion by 2005. More than 1,400 gambling websites have been launched since 1995. Jupiter Media Metrix reports that online advertising by virtual casinos increased 170% from 2000 to 2001, jumping from 900 million ads to 2.5 billion. Is your station's website getting any of that money?

• Music tie-ins are strong. Recording artists get a lot of casino bookings, and you can see the results: Casino visitors who have seen a country concert in the past 12 months index at a whopping 146, while those seeing a rock or pop act come in at 132. Music stations can capitalize on trips to see artists at the nearest casino, and if you're a Country station or share significant come with Country, tie-ins with country acts performing at nearby gambling venues can be a powerful alliance.

• Know American Gaming Association protocol. The AGA offers voluntary guidelines for casino advertising. (These guidelines do not pertain to the advertising and marketing of hotels, restaurants and casino entertainment.) Some of the rules:

All casino advertising and marketing will contain a responsible-gaming slogan and a toll-free telephone number for individuals in need of assistance. Ads are intended for adults who are of legal age to gamble in casinos. These ads should reflect generally accepted contemporary standards of good taste and should not imply or suggest any illegal activity. Ads and marketing will comply with state and federal standards and not make false or misleading claims that individuals are guaranteed social, financial or personal success. Casino ads and marketing will not feature current collegiate athletes. Casinos will avoid marketing through media where most of the audience is expected to be below the legal age to participate in gaming activities, and they will not use celebrity or entertainer endorsements or language designed to appeal specifically to children and minors.

• Tie in casinos to your auto, travel, home, financial or sports NTR events: Casino visitors are huge on pro and college sports (index 136) and are much more likely to fly around the country frequently (150), trade stocks or securities (129), be in the market for a home within the next two years (127) and spend \$20,000 or more on their next car (136). The AGA guidelines do not prohibit marketing regarding job-fair participation, college-scholarship offerings or other legitimate business, scholarship or employment relationships.

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# Management Spotlight: Jhani Kaye

Station Mgr. & Dir./AC Programming, Los Angeles; PD of KBIG & KOST/Los Angeles (Clear Channel)

In conjunction with R&R's commemoration of the 20th anniversary of KOST/Los Angeles, this special Management Spotlight shines on one of America's great AC format leaders and visionaries: **Jhani Kaye**, who has been with KOST since it launched in 1982. Renowned for nurturing staff stability, Kaye is also a "detail man" who takes great pride in excellence of execution. Accessible, competitive and full of heart, he is constantly finding new ways to reach out to listeners, and his approach has brought KOST a long-standing and loyal audience. Congratulations!

**R&R:** What led you to get into broadcasting?

**JK:** The local station in my hometown, KHSJ/Hemet, CA, gave my high school a 15-minute program every Saturday morning. I met the host once in the school office, and months later she called early one morning to say she couldn't host the program that day and asked that I substitute.

I really didn't want to do it, but she finally talked me into it by saying that she had already written all the copy and that there would be an engineer to handle the technical side of things. Imagine my surprise when I discovered she had only written about five minutes of material for a 15-minute program! I did my best to ad-lib the rest and took my leave. I still recall seeing the three AM directional towers in my rearview mirror as I drove away, thinking, "Boy, I never want to do that again."

KHSJ GM Larry Shields heard me that fateful day and took the time to locate me through the high school principal. He offered me my first job in commercial radio, which was terrific, as I was only 16. Larry originally hired me to be a board operator so that his PD, Jack Sands, could have another day off. As with many of my generation, the day came when Jack had forgotten to record a commercial for me to play back. In a panic, I called Larry at home and asked him what I should do. He replied, "Well, you have a microphone, don't you?" and that was it. I found myself on the air and hooked as a broadcaster.

Soon after being promoted to announcer, I was hosting the local CHR show [KHSJ was block programmed]. I believe I made \$3 an hour, but that was great in those days since minimum wage was \$1.50!

**R&R:** What do you regard as career highlights?

**JK:** The first would be making it to Los Angeles as an air talent. My best friend in radio is Chris Roberts, and we were both working as jocks on CHR KFXM/San Bernardino, CA. Chris and I had the same dream: to make it to L.A. as jocks by the time we were 30. We considered that a real mark of success. As luck would have

it, we both made our dream come true at age 22. I have Chris to thank for that, in large part due to his constant pitching of me to then-KUTE/Los Angeles PD Larry Williams.

Another highlight was being offered the PD position at KOST by then-GM Don Dalton and consultant Mary Catherine Sneed. I love both of these people, and to be given the opportunity to be the architect of the station was an amazing compliment. Working for Don and Mary Catherine was simply the best.

Additionally, I would say the success I've enjoyed here in my hometown of Los Angeles and being given the opportunity to remain at the helm of KOST and, now, KBIG all these years. That, and many other special moments, like directing Dick Clark in our TV commercials, have made my professional life a gifted one.

**R&R:** The most challenging aspect of being Station Manager is...

**JK:** Finding the time to continue to program KBIG & KOST. The corner office brings with it many fires that require extinguishing on a daily basis. All of that can sometimes interfere with giving undivided attention to the products.

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

**JK:** I liken myself to a cross between Bill Drake and Walt Disney: insistent that the format and details be executed flawlessly and, at the same time, maintaining a high sense of ethics. Disney prided himself on keeping his guests happy and providing an experience the whole family could enjoy. When we hire air talents, I tell each of them that they're to conduct themselves as if Walt were still alive and owned the property. It's the best way I've found of communicating our attention on customer focus.

**R&R:** If you weren't in the radio business, what would you be doing?

**JK:** I would have pursued acting. I've been lucky enough to delve into the world of television and motion pictures through my radio experience. In addition to Dick Clark, I've worked with Walter Matthau, Rob Reiner, Dan Aykroyd, Ed McMahon, Jane Wyman, Merv Griffin and

many others simply because I was the successful AC programmer in Hollywood. Radio provided many of those opportunities.

**R&R:** What were the best words of advice you ever received?

**JK:** Personally, it would be not to let anyone convince you that you can't accomplish something, because that comes from their own sense of envy.

Professionally, A&M Records promoter Jan Basham scolded me early on, saying, "Don't give away something that has taken you a lifetime to learn." She was referring to the free advice I was offering a radio station prior to charging a fee for consulting — and I wasn't even a PD yet.

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

**JK:** That I have a great sense of charity. One of my favorites is Best Friends Animal Sanctuary in Kanab, UT. They take in abused and neglected animals and give them a home for life near beautiful Angel Canyon. You can find dogs, cats, pigs, horses and many more animals there.

There's also PAWS in Los Angeles. This group cares for the pets of those suffering from the symptoms of AIDS when the pet owners are no longer able to look after them. They'll walk the animal, provide free food and — when the time comes — place the beloved pet in a loving home.

**R&R:** Where is your favorite place to travel?

**JK:** Hawaii. It's close, clean, quiet and the one place on the planet where I can turn off the cell phone and truly relax.

**R&R:** What would you regard as the key to your long record of success?

**JK:** It's different for every person, but for me, it was simple: I was born in Los Angeles. I could fail elsewhere, but I wasn't going to fail in my hometown. I had to make KOST work. Luckily, I was provided the support, talented folks and tools to do so.

**R&R:** Do you have a favorite book?

**JK:** It would be *We Don't Die* by Joel Martin and Patricia Romanowski. It's about George Anderson, who has had a profound effect on my life.

**R&R:** Who have been your mentors during your career?

## DEEP MOTIVATOR

### Courage Under Fire

By Tim Moore

History is filled with people who have had the courage to stand firm when all the signs pointed to the wisdom of bugging out. Great battles have been won by people who saw through overwhelming odds and found ways to defeat opponents of superior strength.

Time has faded the memory of the battle of Midway, without a doubt the United States' most decisive Naval victory. Rear Adm. Raymond Spruance was a pinch hitter for the ailing Adm. Halsey. Spruance had never commanded a carrier force, but, just the same, he was Adm. Nimitz's choice to command the carrier task force at Midway. Against the advice of his staff, Spruance waited before launching his counterattack, but he then put into motion a precisely timed offensive that sank four Japanese heavy carriers in 20 minutes and put Japan on the defensive for the rest of World War II.

In the movie *Hoosiers*, Gene Hackman portrays the coach in the true story of a basketball team from the tiny Indiana town of Hickory (the movie takes place before college sports programs were classed by school size) whose players rise far beyond their apparent capabilities and defeat a large city's school in the state championship game. The coach of that miracle team began the season as an unwelcome newcomer who earned fans' ire through his rigid discipline and unwavering expectations.

Radio needs more Hickory, IN coaches and more Rear Adm. Spruances. We think we know about pressure in our business, and it's fair to say that we have plenty. But all too often we see the chaos when a station gives up on a plan in the face of criticism or bugs out on a strategic commitment too soon. Now, more than ever, radio demands courage under fire and people who won't give in to second-guessing and self-doubt. Always expect that:

1. Things will go wrong.
2. Many days will start with a surprise.
3. The objectives of corporate headquarters may not correspond with the threats you're facing or with today's crisis.
4. You will ultimately have to decide when to stand firm and when to give in.

When you're faced with a choice, ask yourself why you're committed to a plan. Why did it seem like a good idea when you drew it up? Why does it seem workable even in the face of opposition? What would be the consequences of caving in or of staying the course?

Management — and life itself — is a series of commitments and their consequences. That's why life requires leaders and why you're a manager in radio.

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).

**JK:** I've had so many, but Joe Culton was the first to tout my talent; he is simply terrific. Larry Shields and Jack Sands at KHSJ were instrumental because they provided me with my introduction to the business and helped instill a high set of ethics by which to conduct myself. Larry gave me the confidence to pursue my dream at KFXM.

Jim Taber, former KROQ/Los Angeles PD and ultimately owner and President of KINT-AM & FM/El Paso, together with David Martin, of Chicago fame at WCFL and WFYR, expressed their belief in me early on and proved it by offering me some prime opportunities.

Rod Roddy of *The Price Is Right* and my attorney, John Tierney, have provided me encouragement and direction for years. John is simply the best dealmaker there is.

Don Dalton and Mary Catherine Sneed had the most profound effect on my career. If it weren't for them, there never would have been a Jhani Kaye at KOST.

I'd also like to mention Ernie Wallengren, the brother of [longtime KOST morning co-host] Mark Wallengren. Ernie was recently diagnosed with amyotrophic lateral sclerosis, and he has been the stellar example in my life of great strength and bravery.

## Industry X-ray

Continued from Page 6

### Competitive Media Spending: Casinos

To offer a sense of where the money goes when it's not going into radio's pockets, this list represents a cross section of 20 casinos and casino operators that spent at least \$500,000 on advertising during the first six months of 2002 with newspapers (daily and Sunday), outdoor and spot TV. Only one, the Mohegan Sun Casino in Connecticut, spends significantly on national spot radio (7.7% of its ad budget). Radio's main competitors are outdoor and spot TV, although newspapers are a sizable force with certain operators. The market listed is generally the closest Arbitron metro.

Casino/Metro	Total*	Newspaper	Outdoor	Spot TV
Barona Casino/San Diego	2,295	171	1,547	577
Cache Creek/Sacramento	554	0	30	524
Casino At Salt River/Phoenix	541	541	0	0
Casino Magic/Biloxi, MI; St. Louis	523	0	478	21
Casino Niagara/Buffalo	1,294	0	275	1,020
Cliff Castle Casino/Phoenix	512	0	244	267
Ft. McDowell Casino/Phoenix	1,033	377	184	472
Grand Victoria Hyatt/Cincinnati	1,074	267	745	0
Harrah's Entertainment/various	1,024	94	397	750
Ho-Chunk Nation/Madison	1,434	0	491	943
Hollywood Casino/various	1,214	0	830	384
Horseshoe Gaming/various	2,279	0	954	1,325
Isle Of Capri/Biloxi, MS	1,279	175	1,089	0
Majestic Star Casino/Chicago	674	131	194	349
Mandalay Resort/Las Vegas	849	51	592	184
Mohegan Sun/New London, CT	6,315	1,474	224	3,565
Morongo Bingo/Riverside	617	232	0	385
Potawatomi/Milwaukee	962	97	385	480
Sycuan Casino/San Diego	1,878	519	630	728
Table Mountain/Fresno	601	0	85	515

\*All dollar figures are in thousands.

Source: Competitive Media Reporting, January-June 2002

### Top Casino Players' Markets

It's no surprise that Las Vegas and Reno, NV top the list of cities whose residents like to visit casinos. Here are the leading markets, with percentages of 18+ adults who have been to a casino at least once in the past year, along with the market's index. Nearly all these metros are within a few hours' drive of a commercial or tribal casino, with some 30 minutes or less away. Note how high Salt Lake City ranks, despite the fact that Utah does not allow gambling of any kind.

Market	Pct.	Index
Las Vegas	68.5	246
Reno, NV	61.0	219
Sacramento	43.5	156
New Orleans	40.6	146
San Diego	40.7	146
Memphis	40.5	145
Detroit	39.4	141
Omaha	39.0	140
Phoenix	37.7	135
Jackson, MS	36.6	131
Kansas City	36.2	130
Albuquerque	36.0	129
Milwaukee	35.5	127
San Jose	35.1	127
St. Louis	35.1	126
Hartford	34.7	125
Denver	34.4	124
Buffalo	34.4	123
Los Angeles	34.4	123
New Haven	34.3	123
Minneapolis	34.0	122
Spokane	33.9	122
Des Moines	33.8	121
Tucson	33.7	121
Salt Lake City	33.2	119
Providence	32.2	115
Seattle	31.9	114
Colorado Springs	31.6	113
San Francisco	31.4	113
Portland, OR	30.7	110

Source: The Media Audit, March 2001-February 2002

### Where The Casinos Are



★ American Indian Casinos    ■ Riverboat Casinos    ○ Land-Based Casinos

### Commercial Casinos, Revenues & Visitors

Below are the 11 states with commercial casinos (other than tribal casinos), the number of venues, gross gaming revenues and, where available, the number of annual admissions.

State	Venues	Revenue*	Admissions+
Colorado	43	632	—
Illinois	9	1,800	18.8
Indiana	10	1,800	19.8
Iowa	13	923	19.4
Louisiana	16	1,800	45.9
Michigan	3	219	—
Mississippi	30	323	56.8
Missouri	11	1,100	47.5
Nevada	247	9,500	49.6^
New Jersey	12	4,300	32.4
South Dakota	40	58.6	—

\*In millions of dollars

+In millions

^Measured in visitor volume

Source: American Gaming Association, 2001

**PART ONE OF A TWO-PART SERIES**

## The SWAA Is Not The Answer

□ That's the belief of at least one group formed to oppose the bill

By Brida Connolly  
Assistant Managing Editor

**W**hen the Senate adjourned last month without voting on HR 5469, the Small Webcasters Amendment Act, many webcasters were disappointed. The bill would have let webcasters whose revenues fell below certain limits pay performance royalties as a percentage of revenue and pay back royalties in installments. It seemed like it would end — at least for small webcasters — the long-standing uncertainty over streaming costs.

But the SWAA was based on last-minute negotiations between the RIAA and the then-obscure Voice of Webcasters trade group, and all parties had been strongly encouraged to reach a settlement by SWAA sponsor Rep. James Sensenbrenner. Now, as the bill is set to be reintroduced in the Senate, it is attracting some serious opposition.

The newly formed Webcaster Alliance trade organization has quickly become one of the most visible opponents of the SWAA. I spoke with **Ann Gabriel**, CEO of Gabriel Media and a co-founder of Webcaster Alliance, about the group and its goals.

**R&R:** Why did you and your co-founders decide to form a new group?

**AG:** We decided to form Webcaster Alliance because of what happened with 5469, the bill that was introduced by [House Judiciary Committee] Chairman Sensenbrenner. The bill originally was a six-month stay on royalties, and then it morphed into 28-plus pages of legislation that didn't fairly represent the entire webcasting community. So,

that's why we decided to form the Webcaster Alliance.

**R&R:** What are your specific objections to the SWAA?

**AG:** Aside from the entire bill? First of all, we specifically object to the way that the legislation happened and, of course, also to the terms of the legislation, which do not include the entire webcasting community. Overall, it's bad legislation, and we object to the entire thing.

**R&R:** Is what happened the fault of the Voice of Webcasters group?

**AG:** It's not our position to lay blame on anybody. We believe that the 13 people who sat down to negotiate with the RIAA — who began their negotiations back in late spring — did so independently and under the assumption that they were trying to avoid the Oct. 20 deadline for the retroactive fees.

We understand that, and we accept that. Where we have the problem is that an individual negotiation session was turned into a piece of legislation that is now supposed to apply to the entire webcasting community, and the people the legislation is supposed to apply to did not have much of a chance to have their voices heard.

I don't want to lay blame on the negotiating team. They were negotiating under duress, in a bad situation, and they were trying to obtain some relief from those back royalties. What happened with the negotiation, of course, I take issue with. I believe it could have been handled in a different way, and I advised several of the negotiators to handle it in a different way, but they chose not to, and that was their choice.

**R&R:** The bill will be reintroduced in the lame-duck session, and I imagine it will be tinkered with. Is it salvageable?

**AG:** At this point, the only thing that is salvageable is the bill number and the original one-paragraph language. What we would like to see is for it to be reintroduced and to be passed in its original form, not in its amended form, and we'd look to the new year for better, more fair legislation.

At this point, to try to use these few weeks while Congress and the Senate are in this lame-duck session to negotiate anything would be completely unfair, because all of the parties involved and all the parties it would affect won't have a chance to be heard. That's what we're asking for.

**R&R:** Is membership in Webcaster Alliance growing?

**AG:** Yes, we're getting new members joining every day, and we're very happy with that. However, our concern right now is not so much to grow the membership, but to focus on whatever it is that the existing members and the founding members can do to work to stop 5469 in its amended form from passing in the Senate.

That's our hurdle right now. We just want to make it through the end of the year without having this piece of horrible legislation shoved down our throats.

*Next week: The RIAA, the Internet Radio Fairness Act and the best solution to the royalties dilemma.*

### TALK BACK TO R&R!

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

Contact me at  
[bcconnolly@radioandrecords.com](mailto:bcconnolly@radioandrecords.com)



[www.gracenote.com](http://www.gracenote.com)  
[charts@gracenote.com](mailto:charts@gracenote.com)

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

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

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	The Eminem Show	26
2	2	VARIOUS ARTISTS	8 Mile	2
—	3	U2	The Best Of 1990-2000	1
—	4	JUSTIN TIMBERLAKE	Justified	1
7	5	NORAH JONES	Come Away With Me	29
4	6	NELLY	Nellyville	20
5	7	RED HOT CHILI PEPPERS	By The Way	18
3	8	ROLLING STONES	Forty Licks	6
6	9	COLDPLAY	A Rush Of Blood To The Head	11
12	10	CHRISTINA AGUILERA	Stripped	2
9	11	SANTANA	Shaman	3
8	12	SYSTEM OF A DOWN	Toxicity	62
10	13	AVRIL LAVIGNE	Let Go	22
11	14	NIRVANA	Nirvana	2
—	15	DAVE MATTHEWS BAND	Live at Folsom Field...	1
16	16	ELVIS PRESLEY	Elvis 30 #1 Hits	7
17	17	ENYA	A Day Without Rain	88
15	18	JOHN MAYER	Room For Squares	32
18	19	CREED	Weathered	51
13	20	TORI AMOS	Scarlet's Walk	2
—	21	INSANE CLOWN POSSE	The Wraith: Shangri-La	1
24	22	PINK	Missundaztood	45
25	23	LINKIN PARK	Reanimation	15
26	24	PUDDLE OF MUDD	Come Clean	49
23	25	NICKELBACK	Silver Side Up	61
30	26	ALICIA KEYS	Songs In A Minor	72
21	27	FAITH HILL	Cry	4
20	28	ASHANTI	Ashanti	32
19	29	FOO FIGHTERS	One By One	3
39	30	MAI KURAKI	Fairy Tale	3
31	31	SHAKIRA	Laundry Service	52
—	32	DAVID GRAY	A New Day At Midnight	1
34	33	STROKES	Is This It	28
32	34	JOSH GROBAN	Josh Groban	19
28	35	PINK FLOYD	Echoes (The Best Of Pink Floyd)	53
29	36	INCUBUS	Morning View	33
36	37	SIGUR ROS	Untitled	2
41	38	BLINK-182	Take Off Your Pants & Jacket	74
22	39	JACK JOHNSON	Brushfire Fairytales	22
48	40	TOOL	Lateralus	72
33	41	BECK	Sea Change	7
27	42	JURASSIC 5	Power In Numbers	
40	43	CELINE DION	A New Day Has Come	33
50	44	MOBY		18
44	45	ORIGINAL SOUNDTRACK	Moulin Rouge	54
46	46	P.O.D.	Satellite	47
38	47	LUDACRIS	Word Of Mouf	50
45	48	DIXIE CHICKS	Home	11
—	49	KYLIE MINOGUE	Fever	35
—	50	CRAIG DAVID	Born To Do It	39

## DIGITAL BITS

### Liquid, Alliance Merger Falls Through

The shareholder groups that have been fighting **Liquid Audio's** proposed merger with media distributor **Alliance Entertainment** have succeeded: In a brief statement released Monday, Liquid said the management of both companies would prefer to pursue the merger, but significant public shareholder opposition has led them to drop the deal. The dissident shareholders — led by representatives of MM Companies and Steel Partners, which were rejected in a bid to buy Liquid outright earlier this year — have been fighting since the Alliance merger was announced in June to cash out Liquid's assets and close the company, but it's not yet clear whether that will happen.

### Christian Pirate Radio Takes A Break

Salem Communications-owned webcaster **Christian Pirate Radio** is celebrating its fifth anniversary by taking its seven Internet-only music streams offline until Jan. 1, 2003. In their announcement, site operators Tom Larson, Trevor Kientz and Jim Tinker said they're taking a "well-earned and deserved vacation" and added, "We want to take the next 60 days to revamp, retool, rebuild, rethink and re-energize our mission." They said they'll be using the time to improve CPR's content, audio quality and listening options and add a video-on-demand service. The [www.mycpr.com](http://www.mycpr.com) website remains online and will be regularly updated while the audio is down.

## WSJZ Returns To New Orleans As WXXM Goes Gospel

Wilks Broadcasting's Talk/Active Rock **WXXM/New Orleans** flipped on Nov. 6 to Gospel as "The New Praise 94.9, New Orleans' Inspirational Station" and has readopted the call letters **WSJZ**. **LeBron Joseph**, PD of Wilks' Urban Oldies **KMEZ/New Orleans**, adds similar duties at **WSJZ**. **Rob Summers**, OM/PD of Wilks' **KKND/New Orleans**, and consultant **Alan Sneed** will also assist with programming.

"This is the first Gospel FM in the New Orleans market, and our approach is to be music-intensive," Joseph told **R&R**. "We intend to program it essentially like an Urban AC." Core artists include **Kirk Franklin**, **Yolanda Adams**, **Donnie McClurkin** and **The Winans**.

"**WSJZ** is a very good-sounding station, and we're very proud of it," Joseph said. "This is a testament to the fact that the gospel genre has grown to where the music can sustain a radio station in and of itself."

"We're definitely going to be out in the community, especially the re-

## Power Adds Duties As Salem RVP/Ops

**Allen Power** has been elevated to Regional VP/Operations for **Salem Communications**, overseeing the company's Southeastern radio markets. Power will also continue in his role as GM for Salem's Georgia stations.

"Allen has already provided leadership well beyond the scope of his Atlanta responsibilities," Salem Exec. VP **Joe Davis** said. "At the same time, he has led a local staff to extraordinary achievement for the betterment of the community. He will be a welcome addition to the ranks of senior management within Salem."

Before joining Salem in 2000

Power spent 10 years as VP/Programming for Broadcasting Company of the Carolinas and has also worked for Clear Channel, Capstar and Benchmark Communications.

"After 24 years in general-market radio, it has been rewarding to apply what I learned there to the quickly growing Christian-radio genre," Power said. "The continued growth of Salem is unfaltering and a true testament to successful radio. To be included among the distinguished ranks of Salem's senior management is both an honor and an exhilarating challenge. I feel privileged to be a part of what I believe to be radio history."

ligious community. Right now it's just music and imaging, but we will eventually have live air personalities. We probably won't add a lot of new music, because it's new to the area, and we want to give people a chance to get used to the new format."

Before joining **KMEZ**, Joseph was PD at **WYLD/New Orleans**.

## Regis

Continued from Page 3  
to build a great home for our next generation of artists."

The label also announced that former **Rykodisc** label President and **Slow River** founder **George Howard** and **Rykodisc** GM **Jill Christiansen** have resigned their posts to pursue other opportunities.

## UPDATE

### Cooper To Clear Channel/Tucson VP/Market Mgr.

**Kent Cooper** has been named VP/Market Manager for Clear Channel's **KNST, KTZR, KXEW, KOHT, KOYT, KRQQ & KWFM/Tucson**, effective Dec. 2. Cooper currently holds a similar post at Clear Channel's Corpus Christi, TX cluster.

Cooper will replace **Mike Madigan**, who exited in September. Clear Channel Southwest Sr. VP **J.D. Freeman** has been standing in in the interim.

"Kent's experience and effective leadership with Clear Channel will greatly enhance our stations in Tucson," Freeman said. "I'm pleased we were able to promote from within the company for this important market."

### Citadel Moves McConnell To Albuquerque VP/GM

**Milt McConnell** has been appointed VP/GM for Citadel/Albuquerque, overseeing **KNML, KTBL, KKOJ-AM & FM, KBZU, KMG, KRST & KTZO**, as well as **KHFM**, which Citadel operates via a joint sales agreement with American General Media. He was previously VP/National Sales for Citadel's 207 stations.

"Milt and I know each other very well," Citadel COO **Bob Proffitt** said. "As always, I expect he will bring his patented enthusiasm and professionalism to the general-manager position. He is highly qualified."

A 34-year broadcast veteran, McConnell has also served as VP/Affiliate & Agency Relations for **broadcastspots.com** and been VP/GM of six Albuquerque-area stations once owned by **Trumper Communications**.

### NRG Welcomes Winfield As Director/Programming

Newly launched **NewRadio Group** has tapped veteran Iowa programmer **Jeff Winfield** as Director/Programming. Winfield will oversee what will be a 22-radio-station group in Wisconsin and Illinois when the company closes on acquisitions from **Marathon Media**.

"We are excited to have Jeff on the team," NRG CEO **Mary Quass**, CFO **Tami Gillmore** and COO **Lindsay Wood Davis** said in a joint statement. "He brings experience as an air personality, MD and PD and has a broad knowledge of many formats."

A 17-year radio veteran, Winfield has spent the past 14-plus years at **KHAK/Cedar Rapids, IA** — the last 10 as PD. Earlier in his career Winfield was instrumental in the launch of **KDAT/Cedar Rapids** for **Quass Broadcasting**. He also worked with **KRNA-FM/Cedar Rapids** under **Central Star Communications**.

### Caplan, Miller Form Indie Label 'Or'

Industry veterans **Michael Caplan** and **Larry Miller** have founded **Or Music**, a New York-based indie imprint to be distributed by **RED**. The label is targeting adult fans of various music genres.

"As an industry, we've done so little lately to nurture and promote artists who have the capacity to develop a long career," Caplan said. "We've made sure all these new acts have one hit single and forgotten totally about what happens after that single's gone. And nobody's targeting those music fans 25 and older who actually remember artists with real careers. Or Music is about changing that."

Caplan, who will serve as Or Music President, was previously Sr. VP/A&R at **Epic Records**. He spent 17 years with the label. Miller will be CEO of the company. He has previously worked at **a2b Music**, **WHTZ/New York**, **WQCD/New York** and **NBC Radio Entertainment**.

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## MeasureCast

Continued from Page 3

the advertising-agency market at a time when confusion wasn't helping anybody."

Rose said Arbitron has already made the change to **MeasureCast's** technology and that some information that was previously offered only by **MeasureCast**, such as approximate cume figures, will now be available through **Arbitron**.

He said, "From what we've heard from our customers, the unique

number of people tuning, or cume, as we call it, and the Internet metrics are all things that they're pretty excited about. [The license] gives us things that **Arbitron** didn't have at its disposal before to make sure customers get what they need to transact business."

The Portland, OR-based **MeasureCast** will continue to exist under an as-yet-unannounced name and will shift its focus to new-product development. Its technology partnerships, including deals with **Nielsen Media Research** and **Net-Ratings**, remain in place.

## National Radio

• **MTV RADIO NETWORK** offers the hourlong *MTV's Live From the Rock and Roll Hall of Fame*, with Avril Lavigne, Vanessa Carlton, John Mayer and Our Lady Peace, on the weekend of Dec. 19, exclusively through Westwood One. For more info, contact Abby Krasny at Westwood One, 212-641-2052 or [abby\\_krasny@westwoodone.com](mailto:abby_krasny@westwoodone.com).

• **SUPERADIO** offers the four-hour *Retro Country U.S.A. Christmas Special* commercial-free to existing affiliates and to nonaffiliate stations on a market-exclusive basis. For more info, contact Rich O'Brien of Superadio at [rich@superadio.com](mailto:rich@superadio.com) or go to [www.retrocountry.com](http://www.retrocountry.com).

• **WESTWOOD ONE** presents the 90-minute *Dave Matthews Band Retrospective Special* from Dec. 7-9. For more info, contact Abby McDorman at Westwood One, 212-641-2009 or [amcdorman@westwoodone.com](mailto:amcdorman@westwoodone.com).

## Industry

• **TOM VERSEN** returns to the helm of Blue Sky Productions, a full-service audio-production company. He was formerly head of Production & Creative Services for Sirius Satellite Radio.

## Changes

**Adult Standards: Carter B. Smith** returns to KABL-AM/San Francisco for afternoon drive.

Arbitron will also use an ascription technique in situations where the diary credit reflects listening to a program airing on two different frequencies in a market. If two or more stations meet the 1% in-tab criterion, credit is determined based on a statistical technique that assigns diary credit based upon each station's historical diary mentions in the county from which the diary is received. The diary mentions are transformed into probability ranges for purposes of assigning credit.

Arbitron points out that a minute percentage of diary mentions list a program or personality without also listing a station's call letters, dial position or station name.

Finally, Arbitron said it will implement weighting by the language preference of Hispanic diarykeepers after it has reprogrammed its computers.

"We see the addition of weighting by language preference as one more incremental enhancement in the services we offer our subscribers," Arbitron U.S. Media Services President Owen Charlebois said. "Weighting by language preference would allow stations and advertisers that target specific segments in the Hispanic community to reach those consumers more effectively." Currently, Arbitron applies weighting to age, sex and geography in order to have its sample panel replicate the composition of a particular market. In some cases it also applies weighting to race or ethnicity, but that weighting does not take into account the language spoken in a particular household.

In the future, Arbitron plans to divide the Hispanic sample into two language-preference groups: Spanish-dominant and non-Spanish-dominant. Arbitron will weight the returned diaries for each of these groups against a predetermined estimate of the language preference of the Hispanic population in each market.

Arbitron currently reports radio-audience estimates by language preference, but it does not do so on a weighted basis. It plans to announce a start date for language-preference ratings early next year.

## Earnings

Continued from Page 1

attributed primarily to acquisitions it completed during Q1 2002, as well as growth from last year in local and national revenue. On a pro forma basis, Q3 net revenue increased 8%, to \$66.2 million, while BCF increased 19%, to \$25.5 million.

Looking ahead, Cumulus expects more pro forma EBITDA growth in Q4, predicting an increase of 14%-15%. It also expects pro forma revenue will rise 7%-8%. However, Cumulus still expects to report a loss per share of approximately 8 cents. The average estimate of Thomson First Call analysts for Cumulus' Q4 is for a profit of 5 cents a share.

Salem's pro forma net income came in at a penny per share — a penny shy of the 2 cent EPS consensus estimate of analysts polled by Thomson First Call — but the company's net broadcasting revenue increased 16%, to \$38.7 million, and BCF rose 13%, to \$14 million.

EBITDA climbed 17%, to \$10.3 million; after-tax cash flow was up 27%, to \$6.6 million (28 cents per share); and free cash flow increased 49%, to \$5.5 million (23 cents). On a same-station basis, revenue rose 15%, and BCF grew 26%.

For Q4 Salem projects net broadcast revenue of \$40 million-\$40.5 million, BCF of \$15 million-\$15.5 million and EBITDA of \$11.5 million-\$12 million. Per share, ATCF is projected to be 30 cents-32 cents, FCF is predicted to be 25 cents-27 cents, and EPS is forecast to come in at 5 cents-6 cents.

• Contributing to the company's woes, revenue and income at **Disney's** broadcasting division declined in its fiscal Q4 and full fiscal year, which both ended Sept. 30. Revenue for the broadcasting unit of Disney's Media Networks segment, which includes the ABC radio divisions, was down 4% in fiscal Q4, to \$1.2 billion, and down 15% for the full fiscal year, to \$5.1 billion. Operating income for broadcasting dropped from a gain of \$87 million in Q4 2001 to a loss of \$23 million in Q4 2002 and from a gain of \$783 million in fiscal 2001 to a loss of \$36 million this year.

The company said its broadcasting results reflected diminished advertising revenue caused by lower ratings and advertising rates, as well

as higher programming costs at ABC-TV. Overall, Disney earned \$222 million (11 cents per share) during fiscal Q4. That's compared to \$53 million (3 cents) during the same period last year. The results matched the consensus expectations of analysts surveyed by Thomson First Call.

• **Spanish Broadcasting System's** net loss improved from \$1.6 million (3 cents per share) to \$93,000 (0 cents); excluding discontinued operations (the barter agreement with AOL Time Warner, which ended on Aug. 25) the company reported a loss of \$1.9 million (3 cents).

Net revenue from continuing operations climbed 7%, to \$34.7 million, while BCF was up 15%, to \$16.3 million. EBITDA rose 13%, to \$12.7 million, and FCF soared 75%, to \$4.2 million. On a same-station basis, net revenue increased 7%, and BCF improved 14%. For Q4 SBS expects revenue growth of 11%-12% and BCF of \$14 million-\$14.5 million.

• "Our ratings success story has continued into the third quarter," **Entravision** Chairman/CEO Walter Ulloa said last week during a conference call in which he also noted that Entravision's radio group "continued to show positive momentum" by posting a Q3 revenue gain of 21%, to \$21.2 million, and a BCF increase of 25%, to \$7.7 million. At the same time, the company saw its third consecutive quarter of double-digit growth in national radio sales — "an amazing 65% increase in Q3," Ulloa said.

As a whole, Entravision narrowed its Q3 loss applicable to common stock from \$15.1 million (13 cents per share) to \$1.7 million (1 cent); analysts polled by Thomson First Call estimated Entravision's loss would range from 1 cent to flat. ATCF rose from 7 cents per share to 9 cents. On a same-station basis, overall net revenue climbed 22%, and BCF gained 32%. For Q4 Entravision anticipates a 16%-19% improvement in net revenue for radio and a 12%-18% gain in overall BCF.

• **Susquehanna's** radio revenue was up 9% in Q3, coming in at \$59.5 million, while BCF climbed 12%, to \$23 million. Operating income rose 29%, to \$17 million, and was concentrated in Susquehanna's Dallas, Kansas City, Houston and Atlanta markets; about \$1.5 million

of the increase was due to the adoption of a change in accounting rules in which the company no longer amortizes goodwill.

Adjusted EBITDA improved 14%, to \$20.1 million. Susquehanna said improved ratings, better economic conditions and expense controls implemented last year contributed to the Q3 results.

• In **NextMedia's** radio division, Q3 net revenue increased 14%, to \$16.8 million, while BCF rose 21%, to \$6.4 million. Overall, including the company's outdoor division, NextMedia's net revenue improved 19%, to \$23.9 million; EBITDA grew 26%, to \$6.7 million; and the Q3 net loss narrowed from \$3.9 million to \$1.2 million. For Q4 NextMedia expects net revenue to grow 10%-12% and BCF to rise 20%-25%.

• **DG Systems** posted a turnaround in Q3: Net income was \$1.2 million (2 cents per share), compared to a loss of \$2.5 million (4 cents) in Q3 2001. Consolidated revenue increased 3%, to \$16.4 million, reflecting growth in DG's media-distribution division. That was offset by lower satellite-receiver sales at the company's Starguide division. EBITDA rose 50%, to \$3.5 million. DG CEO Matthew Devine pointed out that since Jan. 1 DG has lowered its debt by about 25%, to \$12.7 million, and that the company expects to eliminate its debt obligations in the first part of 2004.

• **American Tower's** Q3 revenue decreased 3%, to \$266.6 million, while its net loss widened from \$124.9 million (65 cents per share) to \$353.9 million (\$1.81). However, the company recorded a \$271 million charge during the quarter. \$188 million of which was a writedown on certain assets. EBITDA increased 25%, to \$84.4 million, and tower cash flow increased 33%, to \$86.8 million.

Still, due to lost revenue and cash flow tied to the sale of its corporate headquarters, American Tower for Q4 revised its net loss guidance from 27 cents-33 cents to 26 cents-31 cents and expects revenue of \$246 million-\$264 million. For 2002 the company adjusted its EPS-loss estimate from \$1.36-\$1.48 to \$2.86-\$2.91 and predicts revenue of \$1.02 billion-\$1.04 billion.

By Joe Howard, with additional reporting by Julie Gidlow and Adam Jacobson.

## Arbitron

Continued from Page 1

Meanwhile, the Council elected KZST/Santa Rosa, CA VP/GM **Tom Skinner** as its new Chairman, succeeding Pearlman.

In other Arbitron news, the company said it has redesigned its Station Information Form to exclude program and personality information. Beginning with the winter 2003 survey, Arbitron will rely on diary-keepers and its own research to determine the proper crediting of radio programs to a particular station in the market — a decision that eliminates a station's responsibility for listing each station's air talent and shift in the quarterly Station Information Packet.

Arbitron will still send out the packets, but it will ask about station name, broadcast hours, network affiliation and power output. Arbitron spokeswoman Jessica Benbow told **R&R** the change was made simply because radio stations were not sending complete information updates to Arbitron. "Diarykeepers are very accurate in what they've been sending us," she said. "They tend to be more accurate and more current."

Should Arbitron need to review diary entries in order to properly credit a radio station in the market, it will do the following: If all diary-keepers have submitted entries that combine, for instance, a morning show name with a station's frequency, credit will be assigned to that station. If there are discrepancies — for instance, Rush Limbaugh's daily program appears in market diaries with two different frequencies listed — Arbitron will conduct the research to properly determine which station should get credit.

If multiple stations available in the market broadcast a program, credit will be assigned using Arbitron's 1% in-tab criterion. Under that definition, a station meets the criterion in a county if it was mentioned in at least 1% of the in-tab diaries from that county in the preceding available survey year.

## CHRONICLE

### BIRTHS

Dixie Chick **Emily Robison**, husband Charlie Robison, son Charles Augustus, Nov. 11.

### CONDOLENCES

Former KMOX/St. Louis News Director **John Angelides**, 65, Nov. 8.

Longtime Seattle air personality **Bobby Simon**, Nov. 2.

## Goldstein

Continued from Page 1

joining The Wave's awesome team of talent," KTWV VP/GM Tim Pohlman commented. "Paul will bring many fresh new ideas to the station, helping us continue to grow our ratings and revenue."

Goldstein most recently programmed KKSJ/San Francisco. Before that he was PD at WNUA/Chicago, where he hired jazz icon Ramsey Lewis for morning drive and innovated the most successful promotion in Smooth Jazz history — Trip-A-Day — now emulated at

other formats, including AC. Goldstein, who also created Grammy-nominated saxophonist Dave Koz's successful syndicated radio show, has also served as PD at KOAI (The Oasis)/Dallas.

"Coming to work for an inspirational, world-class executive like Tim Pohlman made this an easy decision," Goldstein told **R&R**. "Being reunited with my many talented friends at The Wave made it even sweeter. Chris Brodie's record of enormous success makes these big shoes to fill, but I'm looking forward to the challenge."

## Music Choice\*

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

### SOFT ROCK

Seth Neiman  
DJ SAMMY & YANOU Heaven (Candlelight Mix)  
HALL & OATES Forever For You

### R&B & HIP-HOP

Damon Williams  
3LW Neva Get Enuf  
BLACKSTREET Deep  
CRAIG DAVID What's Your Flava?  
DONELL JONES Where You Are...  
LL COOL J Paradise  
JENNIFER LOPEZ Jenny From The Block

### RAP

Damon Williams  
JURASSIC 5 A Day At The Races  
LIL' FLIPP U See It  
LL COOL J Niggly Nuts  
NAPPY ROOTS Headz Up  
YOUNGBLOODZ Cadillac Pimpin'

### ROCK

Gary Susalis  
BLANK THEORY Addicted

### ALTERNATIVE

Adam Neiman  
COLDPLAY Clocks

### TODAY'S COUNTRY

Liz Opoka  
ANDY GRIGGS Practice Life  
JENNIFER HANSON Beautiful Goodbye

### PROGRESSIVE

Liz Opoka  
NICOLAI DUNGER Something New  
GEORGE HARRISON Stuck Inside A Cloud  
SINEAD O'CONNOR My Lagan Love

## DMX MUSIC

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

### DMX Hospitality

Jeanne Destro  
The hottest tracks at DMX hospitality, which includes restaurants, bars, hotels and cruise ships, targeted at 25-54 adults.  
CHUCK LOEB True Or False  
CLUB 1600 /GEORGE FONTENETTE Blow Like The Wind  
JOE SAMPLE Hot And Humid  
SANTANA /MICHELLE BRANCH Game Of Love  
311 Amber  
DAVID GRAY The Other Side  
DIXIE CHICKS Landslide  
LAS KETCHUP The Ketchup Song  
SIXPENCE NONE THE RICHER Breathe Your Name  
PINMONKEY I Drove All Night

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

### CHR/POP

Jack Patterson  
No Adds

### CHR/RHYTHMIC

Mark Shands  
JUSTIN TIMBERLAKE Senorita  
JUSTIN TIMBERLAKE Cry Me A River  
JUSTIN TIMBERLAKE Rock Your Body  
JUSTIN TIMBERLAKE Never Again

### URBAN

Jack Patterson  
No Adds

### ALTERNATIVE

Dave Sloan  
DONNAS Take It Off

### ROCK

Stephanie Mondello  
RA Do You Call My Name  
TRUST COMPANY Running From Me

### ADULT ALTERNATIVE

Stephanie Mondello  
DROPLINE Best Thing  
FEEL Won't Stand In Your Way  
BRAD Shinin'  
COLDPLAY Clocks  
CHRIS ROBINSON Safe In The Arms Of Love

### ADULT CONTEMPORARY

Jason Shift  
CHRISTINA AGUILERA Beautiful

### INTERNATIONAL HITS

Mark Shands  
CRAIG DAVID What's Your Flava?

### COUNTRY

Leanne Flask  
PINMONKEY I Drove All Night  
LEE ANN WOMACK Forever Everyday

### DANCE

Danielle Ruysschaert  
STERBINSKZY & TRANZIDENT Gates Of Mind

### RAP/HIP-HOP

Mark Shands  
2PAC Thugz Mansion  
BONE THUGZ-N-HARMONY Bad Weed Blues  
BONE THUGZ-N-HARMONY Set It Straight  
BONE THUGZ-N-HARMONY Home  
BONE THUGZ-N-HARMONY Get Up & Get It  
BONE THUGZ-N-HARMONY Bone, Bone, Bone  
BONE THUGZ-N-HARMONY Guess Who's Back

## RADIO DISNEY

Artist/Title	Total Plays
HILARY DUFF I Can't Wait	76
AARON CARTER America A O	75
AVRIL LAVIGNE Complicated	75
LMNT Juliet	75
KELLY CLARKSON A Moment Like This	75
SIMON AND MILO Get A Clue	74
PLAY Us Against The World	72
A*TEENS Floorfiller	72
CHRISTINA MILIAN Call Me, Beep Me	68
JUMP5 Beauty And The Beast	35
NICK CARTER Help Me	34
NO SECRETS That's What Girls Do	34
BAHA MEN Who Let The Dogs Out?	32
SUGAR RAY When It's Over	31
PINK Get The Party Started	31
SMASH MOUTH I'm A Believer	30
A*TEENS Bouncing Off The Ceiling	30
VANESSA CARLTON Ordinary Day	30
NINE DAYS Absolutely (Story Of A Girl)	30
VANESSA CARLTON A Thousand Miles	29



Playlist for the week ending Nov. 9.



SATELLITE RADIO  
Lori Parkerson  
• 202-380-4425

### 20on20 (XM20)

Kane  
CHRISTINA AGUILERA Beautiful  
KID ROCK /SHERYL CROW Picture  
KYLIE MINOGUE Come Into My World  
SEAN PAUL Gimme The Light

### BPM (XM81)

Blake Lawrence  
SUPREME BEINGS OF LEISURE Ovine  
SUPERCHUMBO Irresistible  
THICK DICK /LATANZA WATERS Insatiable

### The Heart (XM23)

Johnny Williams  
CELINE DION Goodbye's (The Saddest Word)

### Raw (XM66)

Leo G  
E-40 Fallin' Rain  
JAY-Z Hovi Baby  
PROJECT PAT Weak Niggaz

### Watercolors (XM71)

Trinity  
DENNY JIOSA Body 2 Body  
DENNY JIOSA Europa  
MICHAEL LINGTON Off The Hook  
MICHAEL LINGTON Still Thinking Of You

### X Country (XM12)

Jessie Scott  
SUSAN GIBSON Sourpuss  
NANCI GRIFFITH White Freight Liner  
STAN MARTIN I'm Leaving Town  
BEAVER NELSON Baloney Bay  
WILLIE NELSON & SHERYL CROW Whiskey River

### XM Cafe (XM45)

Bill Evans  
BADLY DRAWN BOY Have You Fed The Fish

### The Loft (XM50)

BRUCE SPRINGSTEEN You're Missing  
BRUCE SPRINGSTEEN Lonesome Day  
BRUCE SPRINGSTEEN Into The Fire  
BRUCE SPRINGSTEEN Countin' On A Miracle  
BRUCE SPRINGSTEEN Paradise  
BRUCE SPRINGSTEEN Empty Sky  
BRUCE SPRINGSTEEN The Rising  
BRUCE SPRINGSTEEN Nothing Man  
BRUCE SPRINGSTEEN Waitin' On A Sunny Day  
NICKEL CREEK Spit On A Stranger  
NICKEL CREEK This Side  
NORAH JONES Feelin' The Same Way  
NORAH JONES The Nearness Of You  
NORAH JONES Cold Cold Heart  
NORAH JONES Don't Know Why  
NORAH JONES Come Away With Me  
NORAH JONES I've Got To See You Again  
NORAH JONES Turn Me On  
NORAH JONES Nightingale  
NORAH JONES Shoot The Moon  
GEORGE HARRISON Stuck In The Clouds  
MARK KNOPFLER Devil Baby  
MARK KNOPFLER A Place Where We Used To Live  
TORI AMOS A Sorta Fairytale  
GRAHAM NASH Lost Another One  
GRAHAM NASH Blizzard Of Lies  
GRAHAM NASH Where Love Lies Tonight  
GRAHAM NASH I'll Be There For You  
GRAHAM NASH Pavanne  
GRAHAM NASH Orty Little Secret  
GRAHAM NASH Nothing In The World  
GRAHAM NASH The Chelsea Hotel  
ALICE PEACOCK I'll Be The One  
ALICE PEACOCK Leading With My Heart  
ALICE PEACOCK I'll Start With Me  
COUNTING CROWS If I Could Give All My Love  
COUNTING CROWS Big Yellow Taxi  
COUNTING CROWS Hard Candy  
COUNTING CROWS Why Should You Come When I Call  
COUNTING CROWS Holiday In Spain  
COUNTING CROWS Butterfly In Reverse  
COUNTING CROWS Up All Night  
COUNTING CROWS Goodnight L.A.  
COUNTING CROWS Carriage  
DAVID GRAY The Other Side  
JACKSON BROWNE The Night Inside Me  
JACKSON BROWNE Don't You Want To Be There  
JACKSON BROWNE About My Imagination  
JACKSON BROWNE Sergio Leone  
JACKSON BROWNE For Taking The Trouble  
JACKSON BROWNE Casino Nation  
JACKSON BROWNE My Stunning Mystery Companion  
JACKSON BROWNE The Naked Ride Home  
ART GARFUNKEL Bounce  
ART GARFUNKEL The Thread  
ART GARFUNKEL Perfect Moment  
BECK Already Dead  
BECK Golden Age  
JAMES TAYLOR On The 4th Of July  
JAMES TAYLOR Raised Up Family  
JAMES TAYLOR My Traveling Star  
JAMES TAYLOR Caroline I See You  
JAMES TAYLOR Bellast To Boston  
JAMES TAYLOR Baby Buffalo  
JAMES TAYLOR September Grass  
JAMES TAYLOR October Road  
JAMES TAYLOR Carry Me On My Way  
AIMEE MANN It's Not  
AIMEE MANN Humpty Dumpty  
AIMEE MANN Guys Like Me  
AIMEE MANN The Moth  
AIMEE MANN This Is How It Goes  
ANNE MCCUE Always  
ANNE MCCUE Angel Inside  
PETER GABRIEL The Drop  
PETER GABRIEL Growing Up  
PETER GABRIEL I Grieve  
TOM PETTY & THE HEARTBREAKERS The Last DJ  
TOM PETTY & THE HEARTBREAKERS Can't Stop The Sun  
TOM PETTY & THE HEARTBREAKERS Blue Sunday  
TOM PETTY & THE HEARTBREAKERS Like A Diamond  
TOM PETTY & THE HEARTBREAKERS Dreamville  
TRACY CHAPMAN You're The One  
TRACY CHAPMAN Let It Rain  
TRACY CHAPMAN Another Sun  
TRACY CHAPMAN Broken  
MELISSA ETHERIDGE The Weakness In Me  
PETER CASE Something's Coming  
PETER CASE If You Got A Light To Shine  
RYAN ADAMS Nuclear  
RYAN ADAMS Hallelujah  
RYAN ADAMS Desire  
JDAN OSBORNE Only You Know & I Know  
JOAN OSBORNE I'll Be Around  
THE DEVLINS Static In The Flow  
THE DEVLINS Five Miles To Midnight

## abc RADIO NETWORKS

Phil Hall • 972-991-9200

### StarStation

Peter Stewart  
ROD STEWART These Foolish Things  
SHANIA TWAIN I'm Gonna Getcha Good!  
Touch

### Vern Catron

WHITNEY HOUSTON One Of Those Days  
Tom Joyner Morning Show  
Vern Catron  
WHITNEY HOUSTON One Of Those Days

### ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

### Rock

KORN Alone I Break  
CHRIS ROBINSON Safe In The Arms Of Love

### Alternative

AUDIOVENT Looking Down  
KORN Alone I Break  
TRUST COMPANY Running From Me

### Triple A

BRAD Shinin'  
GEORGE HARRISON Stuck Inside A Cloud  
PAUL SIMON Father & Daughter

### CHR

DJ SAMMY & YANOU Heaven  
NORAH JONES Don't Know Why  
NELLY Air Force Ones  
NIVEA Don't Mess With My Man

### Mainstream AC

SHANIA TWAIN I'm Gonna Getcha Good!

### Lite AC

CELINE DION Goodbye's (The Saddest Word)  
HALL & OATES Forever For You  
UNCLE KRACKER In A Little While

### NAC

GREGG KARUKAS Your Sweet Smile

### Christian AC

SIXPENCE NONE THE RICHER Breathe Your Name

### UC

PETEY PABLO Blow Your Whistle  
SNOOP DOGG From Tha Chuuch To Da Palace

### Country

CHRIS CAGLE What A Beautiful Day  
OARON NORWOOD In God We Trust  
MICHAEL PETERSON Lesson In Goodbye  
PINMONKEY I Drove All Night



### Music Programming/Consulting

Ken Moultrie • 800-426-9082

### Alternative

Steve Young/Kristopher Jones  
COLDPLAY Clocks  
SYSTEM OF A DOWN Innersivion  
TRUST COMPANY Running From Me

### Active Rock

Steve Young/Kristopher Jones  
CINDER Soul Creation  
SYSTEM OF A DOWN Innersivion  
TRUST COMPANY Running From Me

### Heritage Rock

Steve Young/Kristopher Jones  
CHEVELLE The Red

### Hot AC

Steve Young/Josh Hosler  
LIFEHOUSE Spin

### CHR

Steve Young/Josh Hosler  
GOOD CHARLOTTE Lifestyles Of The...  
AVRIL LAVIGNE I'm With You  
NIVEA Don't Mess With My Man

### Rhythmic CHR

Steve Young/Josh Hosler  
B2K I/P. DIDDY Bump, Bump, Bump  
ANGIE MARTINEZ Take You Home  
SNOOP DOGG From Tha Chuuch To Da Palace

### Mainstream AC

Mike Bettelli/Teresa Cook  
DIXIE CHICKS Landslide

### Delilah

Mike Bettelli  
HALL & OATES Forever For You  
BENNY MARDONES I Want It All

### Dave Wingert Show

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

### Mainstream Country

Ray Randall/Hank Aaron  
BLAKE SHELTON The Baby

### New Country

Hank Aaron  
AARON LINES You Can't Hide Beautiful

### Lia

Ken Moultrie/Hank Aaron  
AARON LINES You Can't Hide Beautiful

### 24 HOUR FORMATS

Jon Holiday • 303-784-8700

### Adult Hit Radio

JJ McKay  
KELLY ROWLAND Stole  
JOHN RZEZNIK I'm Still Here (Jim's Theme)

### US COUNTRY

Penny Mitchell  
CHRIS CAGLE What A Beautiful Day

### GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700

CHARLIE DANIELS BAND Southern Boy  
DELBERT MCCLINTON Lone Star Blues  
AARON LINES You Can't Hide Beautiful



Charlie Cook • 661-294-9000

### Soft AC

Andy Fuller  
DJ SAMMY & YANOU Heaven

### Bright AC

Jim Hays  
TORI AMOS A Sorta Fairytale

### Mainstream Country

David Felker  
FAITH HILL When The Lights Go Down

### Hot Country

Jim Hays  
FAITH HILL When The Lights Go Down  
BLAKE SHELTON The Baby

### Young & Elder

David Felker  
FAITH HILL When The Lights Go Down



### After Midnight

KELLIE COFFEY At The End Of The Day  
CAROLYN DAWN JOHNSON One Day Closer To You  
BLAKE SHELTON The Baby  
TRICK PONY On A Mission



### Alternative

Chris Reeves • 402-952-7600

BOX CAR RACER There Is  
COLDPLAY Clocks  
MUDVAYNE Not Falling  
NEW FOUND GLORY Head On Collision  
SYSTEM OF A DOWN Innersivion

### Country

Jim West  
KEVIN DENNEY It'll Go Away  
VINCE GILL Next Big Thing  
JENNIFER HANSON Beautiful Goodbye

## POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours
1	PAUL MCCARTNEY	\$2,107.7	
2	BRUCE SPRINGSTEEN	\$1,224.1	BON JOVI
3	THE WHO	\$995.0	BOYZ II MEN
4	OZZFEST 2002	\$968.8	DEF LEPPARD
5	AEROSMITH	\$933.4	JAMES TAYLOR
6	CHER	\$861.0	QUEENS OF THE STONE AGE
7	GEORGE STRAIT	\$852.7	SNEAKER PIMPS
8	NEIL DIAMOND	\$808.6	
9	CREED	\$508.3	
10	ANGER MANAGEMENT TOUR	\$482.8	
11	TOM PETTY	\$457.2	
12	SANTANA	\$382.3	
13	LENNY KRAVITZ	\$376.0	
14	LUTHER VANDROSS	\$344.7	
15	BOW WOW	\$323.9	

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

72 million households

 Tom Calderone  
VP/Programming


Plays

EMINEM Lose Yourself	38
JUSTIN TIMBERLAKE Like I Love You	28
SEAN PAUL Gimme The Light	25
MISSY ELLIOTT Work It	24
AVRIL LAVIGNE Sk8er Boi	22
CLIPSE When The Last Time...	21
GOOD CHARLOTTE Lifestyles Of The Rich...	21
LL COOL J Luv U Better	20
PUDDLE OF MUDD She Hates Me	19
FOO FIGHTERS All My Life	19
FAT JOE Crush Tonight	18
CHRISTINA AGUILERA Durrty	16
NIRVANA You Know You're Right	15
MARIAH CAREY Through The Rain	15
MADONNA Die Another Day	15
SANTANA I/MICHELLE BRANCH Game Of Love	15
JENNIFER LOPEZ Jenny From The Block	15
AUDIOSLAVE Cochise	14
PINK Family Portrait	13
SUM 41 Still Waiting	13
KELLY CLARKSON A Moment Like This	12
KELLY ROWLAND Stole	12
NORAH JONES Don't Know Why	12
SNOOP DOGG From Tha Chuuuch To Da Palace	11
NAPPY ROOTS Po' Folks	10
ERYKAH BADU I/COMMON Love Of My Life	10
KORN Alone I Break	10
NIVEA Don't Mess With My Man	9
AKENFOLD Starry Eyed Surprise	8
STONE SOUR Bother	8
JA RULE I/BOBBY BROWN Thug Lovin'	8
LIFEHOUSE Spin	7
JOHN MAYER Your Body Is A Wonderland	7
ASHANTI Baby	6
SALIVA Always	6
CRAIG DAVID What's Your Flava?	6
SIMPLE PLAN I'd Do Anything	6
BRUCE SPRINGSTEEN Lonesome Day	6
CAM'RON Hey Ma	6
N.O.R.E. Full Mode	6
QUEENS OF THE STONE AGE No One Knows	6
EVE Satisfaction	6
TLC Girl Talk	6
NO DOUBT I/LADY SAW Underneath It All	5
CHEVELLE The Red	5
VINES Outathaway	5
TAPROOT Poem	5
RED HOT CHILI PEPPERS Zephyr Song	5
ORU HILL I Should Be...	5
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde	5
BIG TYMERS Oh Yeah	4
JOHN RZEZNIK I'm Still Here	4
STROKES Someday	3
ANDREW W.K. We Want Fun	3
FABOLOUS This Is My Party	3
VANESSA CARLTON Pretty Baby	3
JUSTIN TIMBERLAKE Cry Me A River	3
FLOETRY Floetic	2
ERICK SERMON I/REDMAN React	2
MS. JADE Ching, Ching	2
PAPA ROACH Time And Time Again	2
SEETHER Fine Again	2
BABY I/P. DIDDY Do That	2
BUSTA RHYMES Make It Clap	2
INDIA.ARIE Little Things	2
JAHEIM Fabulous	2
ANGIE MARTINEZ I/KELIS Take You Home	2
D-TOWN These Are The Days	2
P.O.D. Satellite	2
STAIN'D Epiphany	2
SYSTEM OF A DOWN Aerials	2
USED The Taste Of Ink	2
XZIBIT X	2

Video playlist for the week ending Nov. 9

75 million households

 Paul Marszalek  
VP/Music Programming


## ADDS

TLC Girl Talk	
BON JOVI Misunderstood	
ROLLING STONES Don't Stop	
MISSY ELLIOTT Work It	
SAMMY HAGAR Things've Changed	
QUEENS OF THE STONE AGE No One Knows	
Plays	
SANTANA I/MICHELLE BRANCH Game Of Love	24
NO DOUBT I/LADY SAW Underneath It All	23
MADONNA Die Another Day	21
PINK Family Portrait	21
SHANIA TWAIN I'm Gonna Getcha Good!	21
JOHN RZEZNIK I'm Still Here (Jim's Theme)	18
MATCHBOX TWENTY Disease	18
JOHN MAYER Your Body Is A Wonderland	18
JENNIFER LOPEZ Jenny From The Block	17
MARIAH CAREY Through The Rain	16
RED HOT CHILI PEPPERS Zephyr Song	16
DIXIE CHICKS Landslide	15
NIRVANA You Know You're Right	15
BRUCE SPRINGSTEEN Lonesome Day	14
FAITH HILL Cry	14
JUSTIN TIMBERLAKE Like I Love You	12
U2 Electrical Storm	10
LIFEHOUSE Spin	9
CRICED Don't Stop Dancing	8
FOO FIGHTERS All My Life	8
UNCLE KRACKER In A Little While	8
KELLY ROWLAND Stole	8
WALLFLOWERS When You're Dn Top	7
TORI AMOS A Sorta Fairytale	7
WHITNEY HOUSTON One Of Those Days	6
SIXPENCE NONE THE RICHER Breathe Your Name	4
DANA GLOVER Thinking Over	3
CRAIG DAVID What's Your Flava?	2
ERYKAH BADU I/COMMON Love Of My Life	2
AUDIOSLAVE Cochise	2
3 DOORS DOWN When I'm Gone	2
PUDDLE OF MUDD She Hates Me	2
LL COOL J Luv U Better	2
TORI AMOS A Sorta Fairytale	1
HEATHER HEADLEY He Is	1
INDIA.ARIE Little Things	1

Video airplay for Nov. 18-24.

36 million households

 Cindy Mahmoud  
VP/Music Programming  
& Entertainment


## VIDEO PLAYLIST

MUSIC Dontchange
JENNIFER LOPEZ Jenny From The Block
CLIPSE When The Last Time
SEAN PAUL Gimme The Light
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde
NELLY I/KELLY ROWLAND Dilemma
EMINEM Lose Yourself
TLC Girl Talk
ERYKAH BADU I/COMMON Love Of My Life
ASHANTI Baby

## RAP CITY TOP 10

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

Video playlist for the week ending Nov. 17.


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

## ADDS

 CHARLIE DANIELS BAND/TRAVIS TRITT Southern Boy  
CROSS CANADIAN RAGWEED 17

## TOP 20

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

## HEAVY

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

## HOT SHOTS

BRUCE SPRINGSTEEN Lonesome Day
CROSS CANADIAN RAGWEED 17
LEANN RIMES Life Goes On
SHANIA TWAIN I'm Gonna Getcha Good!
STEVE AZAR Waitin' On Joe

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

Information current as of Nov. 11.

# TELEVISION

## TOP TEN SHOWS

 Total Audience  
(105.5 million households)

- 1 *CSI*
- 2 *Friends*
- 3 *E.R.*
- 4 *Will & Grace*
- 5 *Everybody Loves Raymond*
- 6 *NFL Monday Night Football*  
(Miami vs. Green Bay)
- 7 *Survivor: Thailand*
- 8 *Law & Order*
- 9 *CSI: Miami*
- 10 *36th Annual CMA Awards*

## November 4-10

 Teens  
12-17

- 1 *The Simpsons*
- 2 *Malcolm In The Middle*
- 3 *Friends*
- 4 *King of the Hill*
- (tie) *Malcolm In The Middle* (9:30pm)
- 6 *The Simpsons* (7:30pm)
- 7 *Scrubs*
- 8 *E.R.*
- (tie) *Smallville*
- 10 *Will & Grace*

Source: Nielsen Media Research

## COMING NEXT WEEK

### Tube Tops

Marc Anthony, Phil Collins and **Destiny's Child** are slated to perform when CBS presents *The Victoria's Secret Fashion Show* (Wednesday, 11/20, 9pm ET/PT).

### Friday, 11/15

- **3 Doors Down**, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- **Pearl Jam**, *Late Show With David Letterman* (CBS, check local listings for time).
- **LL Cool J**, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- **Papa Roach**, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- **Jay-Z** and **Spoon**, *Last Call With Carson Daly* (NBC, check local listings for time).

### Saturday, 11/16

- **The Strokes**, *Mad TV* (FOX, 11pm ET/PT).
- **Nelly**, *Saturday Night Live* (NBC, 11:30pm ET/PT).
- **Kelly Rowland**, *Showtime at the Apollo* (check local listings for time and channel).

### Monday, 11/18

- **Lifehouse**, *Live With Regis &*

*Kelly* (check local listings for time and channel).

- **Ashanti**, *The View* (ABC, check local listings for time).
- **Ja Rule**, *The Daily Show With Jon Stewart* (Comedy Central, 11pm ET/PT).
- **Busta Rhymes**, *Jay Leno*.
- **Matchbox Twenty**, *David Letterman*.
- **OK Go**, *Conan O'Brien*.
- **3 Doors Down**, *Craig Kilborn*.
- **David Bowie**, *Carson Daly*.

### Tuesday, 11/19

- **Toni Braxton**, *Regis & Kelly*.
- **Avril Lavigne**, *The View*.
- **Alanis Morissette**, *The Caroline Rhea Show* (check local listings for time and channel).
- **Shania Twain**, *David Letterman*.
- **Good Charlotte**, *Carson Daly*.

### Wednesday, 11/20

- **John Rzeznik**, *Regis & Kelly*.
- **Ozzy** and **Kelly Osbourne**, *Jay Leno*.
- **Steve Earle**, *Conan O'Brien*.
- **Ja Rule**, *Carson Daly*.

### Thursday, 11/21

- **Craig David**, *Regis & Kelly*.
- **Norah Jones**, *Jay Leno*.
- **Phil Collins**, *Carson Daly*.

— Julie Gidlow

# FILMS

## BOX OFFICE TOTALS

Nov. 8-10

Title	Distributor	\$ Weekend	\$ To Date
1	<i>8 Mile</i> (Universal)*	\$51.24	\$51.24
2	<i>The Santa Clause 2</i> (Buena Vista)	\$24.73	\$60.03
3	<i>The Ring</i> (DreamWorks)	\$15.50	\$85.60
4	<i>I Spy</i> (Sony)	\$8.80	\$24.48
5	<i>Jackass: The Movie</i> (Paramount)	\$7.10	\$53.22
6	<i>My Big Fat Greek Wedding</i> (IFC)	\$5.85	\$192.85
7	<i>Sweet Home Alabama</i> (Buena Vista)	\$3.81	\$118.54
8	<i>Ghost Ship</i> (Warner Bros.)	\$3.15	\$26.17
9	<i>Femme Fatale</i> (WB)*	\$2.77	\$3.43
10	<i>Frida</i> (Miramax)	\$2.75	\$4.50

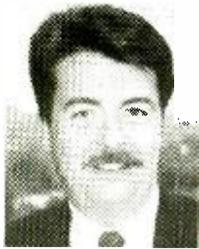
\*First week in release. All figures in millions. Source: ACNielsen EDI

**COMING ATTRACTIONS:** This week's openers include *Half Past Dead*, starring Steven Seagal and recording artist **Ja Rule**. Look sharp for recording act **Kurupt** in a supporting role. The film showcases **Irv Gotti Presents'** "The Pledge (Remix)" (**Murder Inc./DJMG**), which features **Ja Rule**, **Ashanti**, **Nas** and **2Pac**.

Now playing in exclusive engagements is *Standing in the Shadows of Motown*, a documentary on **The**

**Funk Brothers** and their work as the studio band for such artists as Diana Ross and The Temptations. The film's **Hip-O** soundtrack sports original, previously unreleased recordings by The Funk Brothers, as well as live versions of Funk Brothers-backed Motown cover tunes by **Bootsy Collins**, **Joan Osborne**, **Me'Shell Ndegeocello**, **Gerald Levert**, **Ben Harper**, **Chaka Khan** and **Montell Jordan** — all of whom appear in the film.

— Julie Gidlow



**AL PETERSON**  
apeterson@radioandrecords.com

# The Little Show That Could

□ Doug Stephan celebrates 15 years in national syndication

In today's consolidated radio business, where a "bigger is better" philosophy is generally the norm, stories of individuals who have single-handedly achieved success without big corporations behind them can often be overlooked.

Many Talk radio hosts have tried to grab the brass ring of national success, but relatively few have succeeded, especially without the assistance of a major network or a chain of owned-and-operated stations to use as a launch platform. One notable exception is **Doug Stephan**.



Doug Stephan

For the past 15 years Stephan has self-syndicated his daily *Doug Stephan's Good Day* to a network of stations that now numbers more than 300 affiliates. In an arrangement unique in our industry, Stephan's show is distributed by and available from three different networks: Radio America, Talk America and i.e. America.

In a business where a majority of hosts lean to the right, politically speaking, Stephan's easygoing on-air style and hard-to-pin-down political ideology only add to the mystique of his decade and a half of success.

Born and raised in and around Cambridge, MA, Stephan cites WBZ-AM/Boston's Dick Summers as his earliest career influence. Af-

ter graduating from college Stephan took jobs at as many stations as would have him, including WBZ-FM, WJIB and WKOX in Boston and WJAR in Providence. At one point he actually hosted Sunday mornings on WKOX, Sunday afternoons on WJIB and Sunday evenings on WJAR.

In the early 1980s he moved over to the management side of the business, serving as OM for then all-News WEEI-AM/Boston.

It was in 1987 that Stephan was offered the opportunity that would change his life. What was then the American Radio Network tapped him to host a new show, *Good Day USA*. The program went through several network owners until Stephan took ownership and changed the show's name to *Doug Stephan's Good Day*.

In its early days Stephan served as host and staff for the fledgling show, purchasing his own satellite time, building a studio in his home, working the phones to sign affiliates and selling advertising. Stephan esti-

mates that, since its inception, his program has been heard on more than a thousand radio stations in cities all across the country.

**R&R:** Describe your show for those who may not be familiar with it.

**DS:** There is a need for a show like ours that reflects the sort of attitude that I have — not always serious, but certainly not always silly. Listeners and stations want a show that is reliable, and I think I have proven over the past 15 years that

**"There's more to being creative than being outrageous and making a lot of noise, and there's more to being heard than yelling at people."**



WRITE BY DAY, TALK BY NIGHT

WABC/New York talk host Paul Alexander recently celebrated the release of his new book, *Man of the People: The Life of John McCain*, with ABC execs John McConnell and Chris Berry at New York City's famed Elaine's restaurant. Seen here are (l-r) McConnell, Alexander and Berry.

our show is that. We make it available some 12 hours a day through feeds, so it's there to solve any number of problems a station might have, whether that is early in the morning, in morning drive or in midmorning.

One of the primary things we provide, especially in the smaller and medium markets, is a quality, highly produced show that is substantially better than anything the stations could afford to produce themselves. It's user-friendly and comes to a station with plenty of local avails, something that is of very practical value to stations in today's radio environment.

I think people have found that it is a show that has kept up with the times and the changes in our world, and that's why I believe the show is more relevant today than ever.

**R&R:** What do you think has contributed to your longevity on the air?

**DS:** Yes, I have been around for a while. I believe that Rush, Dr.

Dean Edell and Bruce Williams are the only ones out there who have had syndicated talk shows on the air longer than I have. One of the main reasons I've been successful is that our show is very family-friendly. We present material in a way that would not be deemed offensive by anyone with a brain.

Also, our show is very caller-driven. Everything we do is designed to evoke a response, and we try to offer a balanced perspective on every issue we discuss on the program. I also think that it has to do somewhat with who I am. People who meet me soon realize that I am the same guy off the air as I am on the air.

I've been doing this for a long time and have had the great fortune to meet and work with a lot of great people. I love what I do, and every single day I come to the show ready to give it everything I've got.

Continued on Page 16

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\*Source: '02 ESPN Sports Poll)

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**The Little Show That Could**

Continued from Page 14

**R&R:** Recently, you added a co-host, Nancy Skinner, to the program. What is it you feel Nancy brings to the party?

**DS:** One of the things I really admire about Nancy, and what helped bring us together, is her passion. She's very passionate about her beliefs, she is very articulate, and she is someone who, when it comes to politics, is perhaps more passionate than anyone I have ever come across. But what she is really best at is that she has a wonderfully quick wit and is great at teasing me and putting me in my place in a fun way. People seem to enjoy listening to us banter back and forth.

**R&R:** You have a unique arrangement in syndicated radio, in that you own your show and are offered by three different networks. In our highly competitive business, how did that come about?

**DS:** I own the show because, from a business point of view, I want the longevity I have achieved to continue, and I want to protect myself and my own interests. From a practical standpoint, I want to make sure that the show is readily available to as many stations as possible, so that is the "why" behind my association with several networks. I also think that all three of the networks understand, as do many of the stations that carry the show, that we are producing a show that would be too expensive for any of them to do individually.

Consequently, we have made deals together that are good for the networks and good for me. Frankly, over the years, several of the networks I have been on have come and gone, but our show has outlasted all of them while continuing to grow and prosper. As one of the few surviving independents out there, I always figured, why not work to-

gether with several networks distributing the show, rather than having them all compete and water down the overall impact of what we can do collectively?

**R&R:** There's an old saying, "When elephants dance, it's the ants that get trampled." In a radio world of massive consolidation over the past several years, how has an independent like you been able to survive?

**DS:** Not to be too redundant, but longevity and reliability are a big part of our success. I try to be as accessible as I can possibly be to affil-

**"I love what I do,  
and every single day  
I come to the show  
ready to give it  
everything I've got."**

iates so they know what they can expect from me and what I can do for them. I think I try to go way beyond what most syndicated-show hosts will do for a station. I feel that's just part of the job.

When I first started this show, I did everything myself — I produced the show, sold it, hosted it and was my own affiliate-relations guy. I worked from 5am-8pm every day for most of the first seven years. That investment has paid off, especially when it comes to affiliate loyalty. Many of my stations have carried this show since Day One, and that is a testament to our service. If you have two choices, and one gives you lousy service and the other gives you great service, the guy who

gives you bad service isn't going to last very long.

It's been hard at times, because, especially in the early years, we just didn't have the bodies to do it all. But I think you'll find that any affiliate who asks me to do something finds that I will go overboard to accommodate them if it's at all possible. You can never get too big to treat your affiliates that way. That has always been, and will always be, my attitude. Radio stations and advertisers are the customers, and, to me, the customer is king.

**R&R:** From your veteran's perspective, what's good and what's not so good about Talk radio today?

**DS:** Talk radio is the most intimate and dramatic connection you can have with an audience. And when people actually learn something by listening or are challenged to think by something you say, that is the greatest opportunity that we, as talk hosts, have to be a factor in people's lives. When you reach a point with a listener where they feel like you are their friend and that they can pick up the phone and call you to be heard, it doesn't get any better than that.

On the downside, we are in a cycle now where stations are sort of afraid of sticking their feet into unfamiliar waters. There's an attitude of not putting anything on that hasn't been tested already and proven to work somewhere else. There are still a lot of people who believe that Talk radio has to be conservative to be successful, and I don't believe that. We know as a format what we can get from a focus on political talk because we already have that audience. I say let's look beyond that and seek out hosts and shows that bring new ideas and new approaches to the airwaves.

**R&R:** Does that, in your opinion, include hosts who seek to be outrageous and gain their notoriety from shocking the audience?

**"One of the main reasons I've been successful is that our show is very family-friendly. We present material in a way that would not be deemed offensive by anyone with a brain."**

**DS:** Look, are there things I've said that I wish I hadn't? Sure. I've said some things after being on the air for five or six hours that have made some people's hair stand on end, but I didn't say it to shock. There are those who say things that are more calculated — like the recent Opie & Anthony thing, for example. These guys were hired and paid to do what they did, so why was anyone surprised? That might work for some, but it's certainly not my shtick. There's more to being creative than being outrageous and making a lot of noise, and there's more to being heard than yelling at people.

**R&R:** What you have accomplished in your career is not something that most people would consider possible in today's radio business. Any advice for up-and-coming talk hosts?

**DS:** I still believe that whether

you want to develop a niche-oriented show or a general-issues-oriented program, Talk radio needs you. Getting on the air, anytime and anyplace, is still the key. Unfortunately, we don't have as many farm-team stations out there as we once did, so you don't have as many places as there were when I started out where you can go and be bad and practice so you can get better.

Radio has become a lot more like television, in that you have to hit a home run out of the box or you're gone. But there are still opportunities out there, and, although it may be an old story, I think it's still true: People who are willing to do anything and go anywhere to work at a station are the ones who will be most likely to succeed.

In the end, my advice is to have fun and not take it all so seriously. Hey, it's only radio; nobody gets hurt.

**TALK BACK TO R&R!**

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

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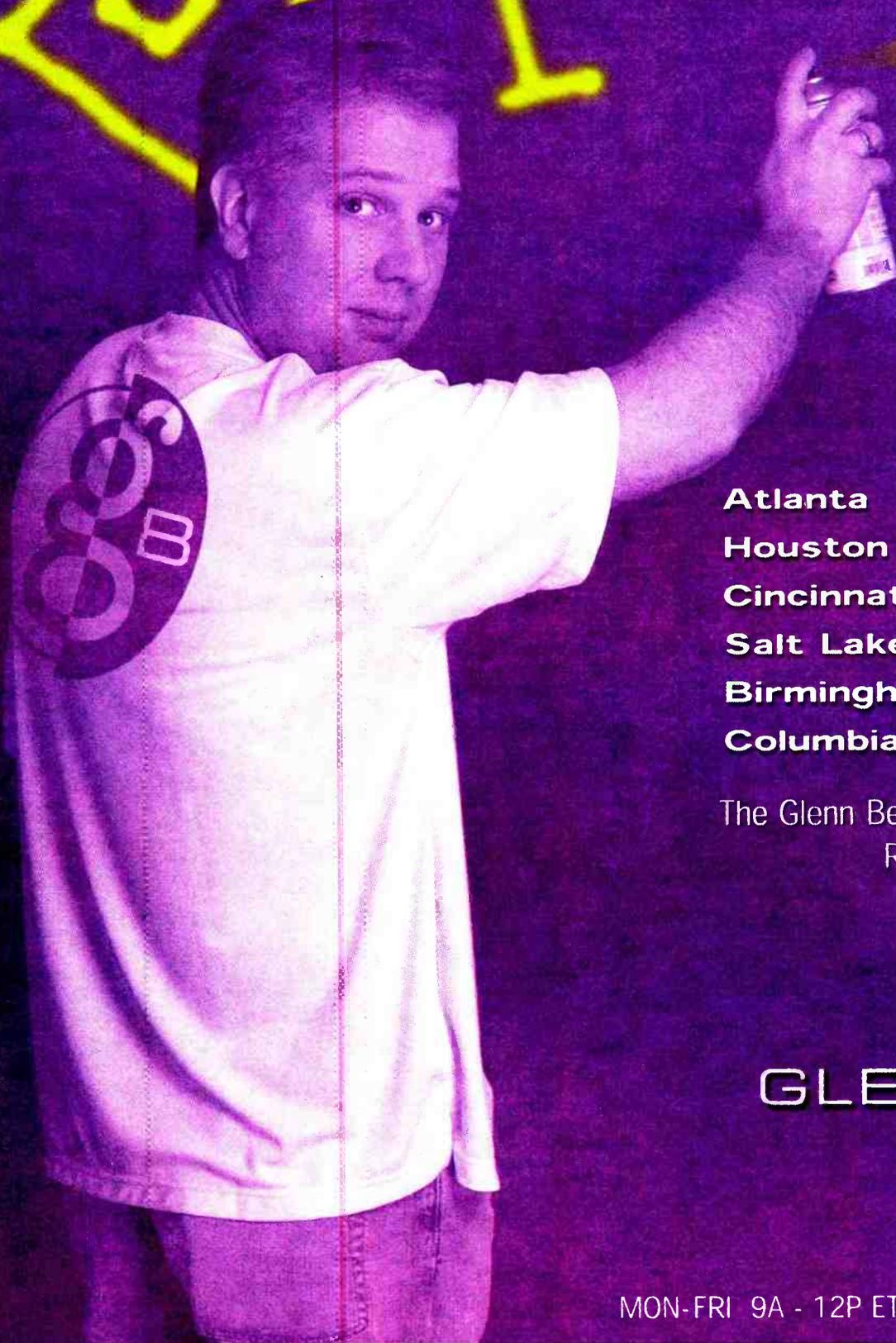
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# PREMIERE TALENT



## Street Talk®

# Wrap Your Lips Around Big Boy!

If you live in Southern California or plan on vacationing in sunny L.A. anytime soon, be prepared to experience a sensory overload of all things **Big Boy**. KPWR (Power 106)/Los Angeles Promo Princess **Dianna Obermeyer** enlightens us on the big man's latest big deal by explaining, "Big Boy now has his face plastered on the labels of 5 million 20-ounce bottles of Sprite as part of our Blueprint to Win promotion. And, unlike most other soda contests, where you twist the cap only to be disappointed when it says, 'Sorry, you're a loser,' every bottle in our contest is a winner." Winners can score tickets to a private **Jay-Z** concert being put on by Power, free Sprite and discount coupons for Wherehouse Music. "It's going to be pretty hard to avoid seeing Big Boy," Obermeyer tells **ST**. "We have displays in grocery-store chains throughout Southern California, as well as in 7-Eleven stores and AMPM mini-markets. And, we now have Big Boy cinema slides in more than 200 movie theaters in the market."



One sprightly fellow

Veteran radio exec **Jimmy de Castro** has quit as President of AOL Interactive Services after just eight months in the post. No official reason was given, but in his farewell statement de Castro indirectly linked his departure to the August arrival of Jon Miller as AOL's CEO. Upon his arrival, Miller shifted the responsibilities for AOL's advertising sales division from de Castro to himself — a move that reportedly offended de Castro. "With Jon Miller's arrival and the restructuring of the management team," said de Castro, "I'm now looking for an opportunity to run a company." AOL Vice Chairman **Ted Leonsis** will assume de Castro's former responsibilities. Is Jimmy already plotting a return to radio? Stay tuned.



Sign out of AOL

Budget cuts at XM Satellite Radio have resulted in the departure of one of the company's original members: VP/Program Operations **Dave Logan**. XM Chief Programming Officer **Lee Abrams** says the elimination of Logan's position is "strictly economics." To fill the void created by Logan's departure, VP/External Programming **Steve Harris** rises to VP/Music Programming.

In what Clear Channel/Philadelphia Market Manager Rick Lewis calls a "budgetary reduction," WJZZ & WUSL OM **Anne Gress** exits after seven years at the stations.

**George Toulas**, the programming frontman behind Salem's Christian AC "Fish" stations, exits the company's Sr. VP/Special Projects post.

Add financial talker **Suze Orman** to the list of those getting pink-slipped by Premiere Radio Networks. Orman's weekly show will cease production at the end of December.

### OK To Steal These Winona Bits

Minutes after **Winona Ryder's** recent shoplifting conviction in a Beverly Hills, CA court, Clifton Promo Ranch unleashed its promotional fury on radio. "All I can say is thank God for celebrity felons," says CPR's **Paige Nienaber**, who twisted today's headlines for his clients' promotional gain. "**Weasel** from the KLUC/Las Vegas *Morning Zoo* tested the security at a local store and almost got away with walking out with more than \$600 in merchandise before being tackled by security," Nienaber tells **ST**. At KDWB/Minneapolis, a newly hired promo intern named Winona made off with a bunch of concert tickets — but decided to share them with station listeners. KZIA/Cedar Rapids, IA conducted a Stolen Winona Weekend in which listeners scored a DVD of Ryder's film *Mr. Deeds*, along other Winona movies that were "found in a sack on Fifth Avenue." Not to be outdone, WPLJ/New York has come up with the Winona Ryder Holiday Shoplifting Spree. One lucky winner walks away from Saks Fifth Avenue with \$5,000 worth of stuff. Morning guys **Scott & Todd** "will cover the cameras, distract the security guards and take care of clipping security tags," reads the promo — because, unlike Ms. Ryder, 'PLJ will actually pay for the stuff.

And now, **ST** presents its Lawsuit of the Week award. This week's recipient is a Tampa dentist accused of murder who sued Clear Channel for slander. Randy Puryear claims he was painfully dissed two years ago by former WSSR/Tampa morning hosts **Carmen & Chris** while they discussed his arrest for possibly murdering Jemale Wells. The *St. Petersburg Times* reports that, according to Puryear, on Nov. 16, 2000 Carmen & Chris called him a racist and referred to him as a "rich white man who murdered a black man." The suit also alleges that the long-departed 'SSR hosts intentionally "attached unprofessionalism and racism to Puryear, placing him in an unfavorable light in the community." WSSR GM Dave Reinhart did not return **ST's** call seeking comment.

In a scene reminiscent of the classic 1963 slapstick comedy *It's a Mad Mad Mad Mad*

Continued on Next page

### Rumbles

- **Karen Wild** replaces Julie Pilat as KUBE/Seattle's MD.
- **KBFM/McAllen** Asst. PD/morning co-host **Tony Forina** is upped to PD. Down the hall, MD **Jeff "Hitman" DeWitt** inherits Forina's old Asst. PD stripes.
- Midday personality **Jeanne Sparrow** exits WGCI-FM/Chicago after a decade of service. Her replacement: **Kesha Monk**, who segues from middays at KKBT/Los Angeles and will start Dec. 9.
- Former Sirius VP/Industry & Talent Affairs **Cindy Sivak** forms Sivak Entertainment. She can be reached at 212-721-8620 or at [sivakent@aol.com](mailto:sivakent@aol.com)

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## Street Talk®

World, KIXY/San Angelo, TX dispatched hordes of shovel-wielding listeners to several local parks to search for \$1,000 in cash as part of a station promotion. PD **John Flint** tells **ST**, "It was your basic treasure hunt game. We gave out clues each day about the location of the money." While some minor landscape damage might have occurred during KIXY's Dash for Cash, the local press treated the promotion like the crime of the century. The *San Angelo Standard Times* breathlessly reported that "small chunks were pulled away from the park's rock walls and flowers, and other plants were trampled before the money was found early Thursday." Flint responded to that newspaper's report by explaining, "The kid who wrote the story, **John Boyd**, is a part-timer that I fired last year."

### Airport Security Reaches New Low

Noted publicity aficionado **Rich Stevens**, now Asst. PD/MD/afternoon personality at WAEV/Savannah, GA, recently generated some executive-level attention for himself. He tells **ST**, "President Bush flew in to campaign for the Republican candidate for governor." During the visit, the enterprising Stevens somehow managed to get close enough to Air Force One to snap a

couple of unforgettable pictures. "It's all about connections," Stevens says. During his



Stevens' secret pic

creative, uh, wandering, Stevens also somehow managed to score a book of matches bearing the presidential seal. Stevens then got quite a scare. "Someone taps me on the shoulder, and I'm thinking, 'It's over,'" he says. "This Secret Service agent says to me, 'Here, these make a better souvenir,' and hands me a box of presidential M&Ms. How cool was that!" Stevens also arrived home sporting an authentic Secret Service lapel pin. He swears they gave it to him.

Four MTV programming execs now have even *more* juice: Former radio dude **Tom Calderone** is upped to Exec. VP/Music & Talent Programming for MTV & MTV2; **Lois Curren** is now MTV's Exec. VP/Series & Movie Development; **John Miller** moves up to Exec. VP/Series & Animation; and Exec. VP/News & Production **Dave Sirulnick** will now take on some additional programming duties.

The female half of the disgraced couple that made headlines in the Opie & Anthony "Sex in St. Patrick's" scandal now denies that the sacrilegious act ever took place. Although Virginia resident **Loretta Lynn Harper** apologized for the act, she tells the TV show *Celebrity Justice* (naturally) that she and boyfriend **Brian Florence** never actually did the deed. "We didn't mean to come up there and have disrespect for the church," she said. "We really didn't realize how serious this was." Harper said the stunt has ruined her life and claimed she went to the church only to use the restroom.

It's a homecoming for **Jamie Hyatt**, PD of Clear Channel Alternative KUCD/Honolulu. Hyatt adds Programming Consultant duties for co-owned CHR/Rhythmic KIKI (I-94) — the place where Hyatt cemented his island rep. By the way, Hyatt took I-94 to No. 1 nearly a decade ago. **Fred Rico** remains KIKI's PD as

RADIO & RECORDS



1

- **Ron Chapman** is elevated to VP/Programming for Infinity/Dallas.
- **Jayson Jackson** appointed GM for Virgin Records Urban.
- **Cy Young** boosted to OM for Radio One/Raleigh.
- **Kevin O'Neal** returns to WSM-FM/Nashville as PD.

5

- **Vince Fruge** recruited as VP/GM of WTLC-AM & FM/Indianapolis.
- **Tony Bristol** returns to WPRO-FM/Providence as PD.

10

- **Tom McKinley** named Executive VP/GM of WTOP & WASH/Washington.
- **Susan Hoffman** tapped as VP/GM of KSDO & KCLX/San Diego.
- **Neal Mirsky** becomes PD of WZTA/Miami; Pete Bolger to program sister WINZ.



Susan Hoffman

15

- **Ty Bell** becomes PD of WYLD-AM & FM/New Orleans.
- **Brent Alberts** named PD of WQFM/Milwaukee.
- **Haz Montana** named MD of WXLP/Davenport, IA.
- **John Schoenberger** recruited by Relativity Records as West Coast Album Promo.

20

- **Bill Campbell** promoted to VP/GM of WMJX/Boston.
- WEZB/New Orleans GM **Bob Reich** is given duties at WBZZ/Pittsburgh — and some airfare.
- **Kevin Metheny** is elevated to Director of Programs & Ops. for WNBC/New York.
- **Lorin Palagi** named Asst. PD at KDWB/Minneapolis.



Kevin Metheny

25

- **Dan Mason** advances to Director/Programming for First Media.
- **Jack Minkow** appointed VP/GM of WDAI/Chicago.
- **Rusty Walker** tapped as PD of WQIK/Jacksonville.

KUCD MD **Ryan Sean (Kawamoto)** adds similar duties at I-94. Former I-94 MD **Tati Paligreen** is now Music Coordinator. Meanwhile, **ST** would like to send its heartfelt condolences to Kawamoto, whose 23-year-old younger brother died Nov. 10 in a car accident. Funeral arrangements are pending.

**ST** also sends its condolences to radio vet and voiceover specialist **Jay Beau Jones** on the Nov. 9 death of his father, **John Dowd Sr.** He was 81.

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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**PART TWO OF A TWO-PART SERIES**

## Branding With Branson

□ The record label of the future, downloading, Virgin frontiers and more

Two weeks ago we caught up with Virgin Entertainment Group owner/CEO **Sir Richard Branson** as he celebrated the 10th anniversary of the Virgin Megastores in the U.S. This week we present the second half of our two-part interview with Branson and Virgin Entertainment Group President/CEO **Glen Ward**.

As a businessman who's been on both the label side and the retail side, Branson sees a change in attitude when it comes to the record labels of the future. "People say, 'Christ, we only sold 2.5 million copies of this album,'" he notes. "If you were in a book-publishing company and you sold 2.5 million books, you'd be really pleased. You would have made a fortune.

"A reason that the record industry is not doing as well as, say, a book-publishing company, is that these people get paid the most incredible sums of money. Realism has to come into the industry, both in salaries and in the amount of money spent on promotions, advances, etc.

"We've got to start reflecting the new era that the industry finds itself in. Instead of a hit album selling 5 million, it may only sell 2.5 million. There's still good money to be made if you act accordingly."

Ward agrees that the label of the future has to be lean and mean, but he adds that hindsight can help shape labels' paths to their next phase. "Look back at successful labels, the independents — Island, Motown — where there were few artists on the roster but real quality," he says. "Careers were developed; it wasn't short-term. We have to be looking at long-term and sensible investment."

"We in the industry need to get more excited," says Branson. "We need to find more credible bands that will, ideally, be around in 10 years' time. That's a challenge for all of us. Of course, a lot of record companies are not really signing new bands, and a lot of radio stations are not playing new bands, so it's a type of vicious circle."

### The Original Virgin

In terms of the original Virgin Records, Branson admits initial regret at its sale. "But if I hadn't sold it, Virgin Atlantic wouldn't exist today," he says. "It was the right decision, and, for a while, Virgin Records went from strength to strength.

"I'm delighted that Phil Quartararo is going to back to work there. He's a fantastic guy. When we did sell Virgin, we kept the right to get back into the music industry three



Richard Branson



Glen Ward

years later. Actually, building a company from scratch is even more fun than running an established company. I suspect that we've had as much fun building V2 as we would have had if we had just carried on with Virgin Records."

Branson also denies rumors that he is reacquiring Virgin Records. "Well, first of all, it's not for sale," he says, laughing. "With Phil there, I can trust that he will protect the Virgin brand well. He's got great taste. I was very, very sad when we sold Virgin that he left and went to Warner, but it's great that Virgin/EMI got him back."

### Strengths & Weaknesses

While the music industry is undoubtedly facing tough times, Ward believes that its past is perhaps its greatest asset. "The greatest strength is that there are enough of us who can remember the good days, so we know that it's possible to get things back on track," he says. "It's going to take a lot of hard work and creative thinking and spirit.

"The best thing we can do is use that experience and put a positive spin on things. We've got to dig deep and get the quality artists to the forefront, not quantity. Don't just pop 20 boy bands out there; let's get quality artists like Norah Jones, India.Arie and some of these other wonderful artists. And we need to let the public know about them, then consumers will come and buy them."

Ward notes that communication can help overcome the industry's weakest aspects. "We've been saddled with this sort of arrogance where we almost ignore the market forces," he says. "We have to engen-

der a healthy dialogue within the industry so the retailers, record companies, artists and management start to talk about these issues in a less adversarial fashion.

"At the moment, whenever there's some sort of public debate, whether it's in the press or some other forum, it consists of finger-pointing. That's not going to get us anywhere.

### The Lowdown On The Download

Regarding downloading, Ward agrees that there's a widespread perception among consumers that music should be free, but he also notes that, in general, people do not want to be thieves.

"If we find the price level at which people feel comfortable with downloading, people may come to it," he says. "We need to find the quality and the package where it's worth their time and money to spend \$2, \$4 or \$6 to download a track or album.

"There's still value to having the inlay card and the stuff that goes with it, but how do we add more to that? Yes, CD burning is an issue, but I'm in the very small minority that doesn't think it's overly detrimental to sales. It may be in certain instances and certain genres, but what that tells me is that customers still want to consume music. So, the challenge for us is, how do we package music so that people will still want to buy it?"

When it comes to new technology and music, Branson believes that Virgin has to roll with the times. "If there's technology that's legitimate and that we are allowed to sell, we ought to be selling it, even if it damages another part of our business," he says. "Obviously, if it was illegal, we wouldn't sell it. But I don't think you can hold back new technology and a different way of doing things."

### New Frontiers

With the Virgin stamp on everything from airlines and Megastores to cola drinks and bridal wear, don't be surprised if someday you find yourself watching movies on a Virgin-brand DVD player.

"We have a small group of people looking at what Sony has done with



**BRaille LESSONS**

Aezra recording artists Before Braille stopped by Club R&R recently to play some tracks from their new album, *The Rumor*. Pictured are (top, l-r) Before Braille's David Jensen; R&R Music Editor Frank Correia; bandmembers Kelly Reed, Hans Ringger and Reggie Patel; Jensen Communications publicist Sonia Sanchez; (bottom, l-r) R&R sales reps Steve Resnik and Paul Colbert and Before Braille's Brandon Smith.

electrical goods, and we're trying to decide whether we can move into that area and produce our own electrical goods," Branson says. "We only want to do it if we could actually come out with quality products that enhance the Virgin brand."

Megastore-wise, Ward points to further expansion into products that define a lifestyle, including clothes and footwear. Both Ward and Branson also note that if it wasn't for DVDs, it would have been a very tough year for the stores. Nevertheless, expect them to retain music as their core.

"We'll always keep music as the core," Branson says. "Ten years from now, people will still be buying music. For a lot of people, if you've got a bit of money, the trouble of having to copy music is the same as when cassettes came out — it's a chore.

**"A lot of record companies are not really signing new bands, and a lot of radio stations are not playing new bands, so it's a type of vicious circle."**

Richard Branson

"For other people, they'd much rather come into a music shop and buy it. But music may not be where our main profits come from, which is why we're diversifying the brand into other areas.

"What we've realized is that the average consumer who buys music is getting older — I think 29 years old is the average — and that there is a generation that opted out of buying music. So, as far as selling music is concerned, we've got to aim at the generation that actually buys music."

### Virgin Radio U.S.?

With the success of Radio Free Virgin on the Internet, the question

arises: Would Virgin consider getting into the U.S. market as an alternative to commercial radio? "Radio Free Virgin, with 4 million subscribers, has done really well," Ward says.

"What that tells us is that there is a need for a better offering on the radio. You know the stranglehold that Infinity and Clear Channel have. It's the sort of situation Virgin excels at: When there's a gap in the market, we can offer the customers something better. That's what Radio Free Virgin can do online."

As for a terrestrial model, Branson says it's a tangible possibility. "We've got a team of people in the Far East who are launching Virgin Radio at the moment," he says. "We just signed a deal to launch in Beijing in about three months' time. Once they finish there we might well get them to America and see if there are any openings here."

With so many successful business and personal ventures, particularly in music, Branson remains passionate. "I love challenging myself; I love challenging the people around me," he says.

"The idea of seeing whether we can re-create Virgin through V2, especially in this awful marketplace, is very challenging. I get enormously excited when we sign a new band like Stereophonics and see whether we can educate people in America about a great band they're missing at the moment."

And don't expect him to retire anytime soon. "As long as I'm enjoying it, I'll continue to set challenges," he says. "I love it enormously. If Ahmet Ertegun can still get out there and party in his 80s, I should be able to do the same."

Since American adventurer Steve Fossett has already circumnavigated the globe in a hot-air balloon, Branson is looking to fly even higher with his next adventure. "Space would be something I'd love to do one day," he says.

"We're working a little bit with some people where we can get reusable rockets going, so we can take passengers up into space one day and build a Virgin hotel up there. I hope in my lifetime to be on the first flights there."

## THE INDUSTRY'S NO. 1 RETAIL CHART November 15, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	SOUNDTRACK	8 Mile	Shady/Interscope	505,039	-32%
—	2	JUSTIN TIMBERLAKE	Justified	Jive	446,704	—
—	3	U2	Best Of 1990-2000	Interscope	203,967	—
2	4	CHRISTINA AGUILERA	Stripped	RCA	168,603	-51%
5	5	SANTANA	Shaman	Arista	136,166	-18%
6	6	FAITH HILL	Cry	Warner Bros.	112,174	-21%
3	7	NIRVANA	Nirvana	Geffen/Interscope	111,985	-54%
—	8	ANDREA BOCELLI	Sentimento	Philips	107,894	—
8	9	EMINEM	Eminem Show	Shady/Aftermath/Interscope	106,084	+4%
—	10	DAVE MATTHEWS BAND	Live At Folsom Field	RCA	104,583	—
—	11	JAHEIM	Still Ghetto	Warner Bros.	101,759	—
9	12	AVRIL LAVIGNE	Let Go	Arista	100,054	+5%
—	13	INSANE CLOWN POSSE	Wraith Shangri-La	Riviera	96,602	—
14	14	ROD STEWART	Great American Songbook	J	85,007	+11%
11	15	DIXIE CHICKS	Home	Monument	83,919	-4%
4	16	RASCAL FLATTS	Melt	Lyric Street	76,359	-55%
—	17	DAVID GRAY	New Day At Midnight	ATO/RCA	76,002	—
13	18	NELLY	Nellyville	Fo' Reel/Universal	74,190	-4%
12	19	ELVIS PRESLEY	30 #1 Hits	RCA	71,823	-16%
15	20	ROLLING STONES	Forty Licks	Virgin	68,996	-8%
19	21	NORAH JONES	Come Away With Me	Blue Note	68,343	+11%
28	22	TOBY KEITH	Unleashed	DreamWorks	53,604	+45%
—	23	ALAN JACKSON	Drive	Arista	49,716	—
22	24	LL COOL J	10	Def Jam/IDJMG	45,004	-4%
7	25	TORI AMOS	Scarlet's Walk	Epic	44,658	-59%
—	26	VARIOUS	Irv Gotti Presents The Remixes	Murder Inc./IDJMG	44,619	—
18	27	FOO FIGHTERS	One By One	RCA	44,221	-28%
—	28	WALLFLOWERS	Red Letter Days	Interscope	42,607	—
10	29	BONE THUGS-N-HARMONY	Thug World Order	Epic	42,328	-54%
—	30	TONY BENNETT/K.D. LANG	What A Wonderful World	Columbia	42,303	—
25	31	JOHN MAYER	Room For Squares	Aware/Columbia	41,402	+6%
26	32	GOOD CHARLOTTE	Young & The Hopeless	Epic	41,093	+7%
23	33	KELLY ROWLAND	Simply Deep	Columbia	39,204	-14%
—	34	ALISON KRAUSS	Live	Rounder/IDJMG	38,182	—
29	35	PINK	M!\$sundaztood	Arista	36,488	+3%
30	36	JOSH GROBAN	Josh Groban	143/Reprise	36,236	+2%
39	37	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	35,561	+30%
21	38	SHAGGY	Lucky Day	MCA	35,347	-29%
17	39	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	34,296	-49%
—	40	BOSTON	Corporate America	Artemis	32,272	—
20	41	VARIOUS	Totally Hits 2002 More Platinum Hits	WSM	32,031	-36%
27	42	DISTURBED	Believe	Reprise	31,986	-14%
—	43	MS. JADE	Girl, Interrupted	Beat Club/Interscope	30,250	—
32	44	DIANA KRALL	Live In Paris	Verve/VMG	29,238	-5%
34	45	VARIOUS	American Idol: Greatest Moments	RCA	28,319	-5%
—	46	DEBORAH COX	Morning After	J	28,237	—
—	47	ERIC CLAPTON	One More Car, One More Rider	Reprise	26,808	—
—	48	BRIAN MCKNIGHT	From There To Here 1998-2002	Motown	26,228	—
37	49	CHEVELLE	Wonder What's Next	Epic	24,252	-14%
35	50	ASHANTI	Ashanti	Murder Inc./IDJMG	23,872	-18%

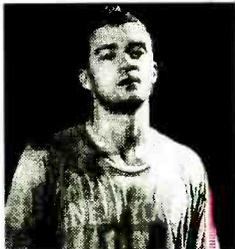
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### ON ALBUMS

#### Worshipping His Eminence

Eminem is not only a movie star, he's dominating the record charts with two hit albums, giving Jimmy Iovine's Interscope label group four entries in the top 10.

Shady/Interscope's *8 Mile* spends its second week at No. 1, topping the debut from 'N Sync's Justin Timberlake on Jive



Justin Timberlake

at No. 3 with *Best of 1990-2000*, while *The Eminem Show* remains strong at No. 9. Geffen/Interscope's Nirvana retrospective holds at No. 7, making it the fourth top 10 Interscope entry.

The HITS list is rounded out by RCA's Christina Aguilera (No. 4); Arista's Santana (No. 5); Warner Bros.' Faith Hill (No. 6); Philips' Andrea Bocelli, debuting at No. 8; and RCA's Dave Matthews Band, whose live album enters at No. 10, giving Nipper a pair of top 10s.

The Q4 release slate kicks into high gear this



David Gray

week, with 12 albums scoring more than 100,000 in sales, including Warner Bros.' Jaheim, debuting at No. 11. Riviera's *Insane Clown Posse* just miss the magic six-figure mark, with 96,000 and a No. 13 bow.

Other chart debuts are scored by ATO/RCA's David Gray (No. 17), Murder Inc./IDJMG's Irv Gotti Presents the Remixes (No. 26), Interscope's Wallflowers (No. 28), Columbia's Tony Bennett/k.d. lang (No. 30), Rounder/IDJMG's Alison Krauss (No. 34), Artemis' Boston (No. 40), Beat Club/Interscope's Ms. Jade (No. 43), J's Deborah Cox (No. 45), Reprise's Eric Clapton (No. 47) and Motown's Brian McKnight (No. 48).

Double-digit sales increases are registered by J's Rod Stewart (11%) and Blue Note/Virgin's Norah Jones (11%), whose Top 40 and video play are kicking in. Meanwhile, the na-

tionally televised CMAs boosted BNA's Kenny Chesney (30%), DreamWorks Nashville's Toby Keith (45%) and Arista Nashville's top award winner, Alan Jackson, who returns to the charts at No. 23.

Next week: It's all about Elektra's Missy Elliott, Roc-A-Fella/IDJMG's Jay-Z and Arista's TLC, with debuts expected from Epic's Pearl Jam, Republic/Universal's 3 Doors Down, Island/IDJMG's Saliva, Atlantic's Phil Collins and J's O-Town.



U2

November 15, 2002

## Strange Coincidences

There are a lot of strange coincidences happening in GFA-ville next week, so let's just jump into the action. Sev are Going for Adds at Pop and Alternative with "Same Old Song," the lead single from their major-label debut, *All These Dreams*. "Same Old Song" is also featured in Pepsi Blue commercials running through Dec. 31.

While we're on the subject of the same old song, both Jay-Z and Toni Braxton decided to re-make 2Pac's "Me and My Girlfriend" for their latest projects (Braxton's is called "Me and My Boyfriend"). Jay-Z's version, featuring Beyoncé, "'03 Bonnie & Clyde," is currently at No. 6\* at both Rhythmic and Urban, and it's hitting Pop radio next week. Coincidentally, 2Pac is also Going for Adds at Rhythmic and Urban with "Thugz Mansion," the first cut from *Better Days*. The Nov. 26 release is the second of two double albums featuring material from 2Pac's "Makaveli" period.

Keeping with the sameness theme, Blu Cantrell borrows the beat from Dr. Dre's "What's the Difference" for her latest, "Breathe," which hits Rhythmic and Urban, while Telepopmusik happen to be Going for Adds at Alternative with a track also called "Breathe." Here's something even stranger: Mario presents "C'Mon," the third single from his self-titled Gold debut, to Pop and Rhythmic radio next week, and Sheryl Crow will be reaching out to Hot AC programmers with her latest track, "C'mon, C'mon."

And then we've got song titles that link together like some sort of musical puzzle. Sevendust prepare for the upcoming holiday season with "Xmas Day," arriving at Rock, Active Rock and Alternative next week. Trick Daddy gets ready for the season by offering "Thug Holiday." This song about remembering lost loved ones goes for adds at Rhythmic and Urban. On the other hand, Something Corporate are trying to "Forget December" altogether with their latest, hitting Hot AC and Alternative. Van Morrison, however, holds on to the memories as he presents his version of the classic "Georgia on My Mind," impacting Hot AC and Triple A next week.

Dave Matthews Band roll along the path of success as they present "Grey Street" to Rock radio, the latest single from their CD *Busted Stuff*. The boys are hitting mostly East Coast markets on their December tour, with opening acts Jason Mraz and Karl Denson's Tiny Universe joining them on various dates.

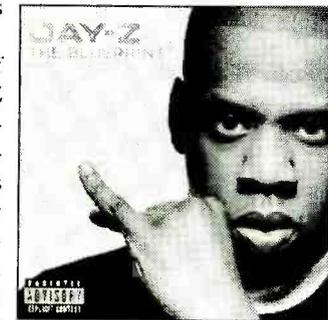


R. Kelly

ing them on various dates. Saxophonist Mike Phillips tries to pave his way to stardom with "Huron Avenue" from his album *You Have Reached Mike Phillips*. The Mount Vernon, NY native goes for adds at Smooth Jazz next week.

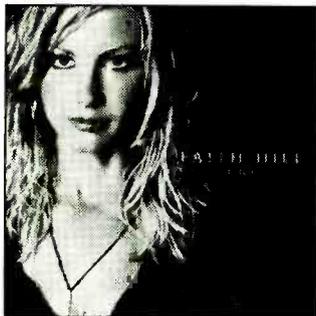
R. Kelly's "Ignition" has already caught fire at Urban radio, even though the track officially goes for adds at Rhythmic and Urban next week. "Ignition," from Kelly's upcoming CD *Chocolate Factory*, debuted at No. 36\* on R&R's Urban chart last week and climbed 12 places to land at No. 24\* this week. Blountstown, FL upstarts Socialburn are hoping to burn up the Rock, Active Rock and Alternative charts with "Down," the lead single from their forthcoming Feb. 18 release, *Where You Are*. John Kurzweg (Creed, Puddle Of Mudd) served as producer on the project.

Speaking of down, Faith Hill goes for adds at Country with "When the Lights Go Down" from her latest effort, *Cry*. But don't look for the limelight to dim on this superstar anytime soon. Hill will be featured on CMT's *Inside Fame* on Nov. 15-16 and *Best of Showcase* on Nov. 30. She will also be a guest on *The Tonight Show With Jay Leno* on Nov. 27. To top it all off, she will present a concert on NBC on Nov. 28. Eric Heatherly also goes for adds at Country with the title track from his upcoming Feb. 4 release, *Sometimes It's Just Your Time*. And, just like that, it looks like I'm out of space, so it's my time to say goodbye.



Jay-Z

Speaking of down, Faith Hill goes for adds at Country with "When the Lights Go Down" from her latest effort, *Cry*. But don't look for the limelight to dim on this superstar anytime soon. Hill will be featured on CMT's *Inside Fame* on Nov. 15-16 and *Best of Showcase* on Nov. 30. She will also be a guest on *The Tonight Show With Jay Leno* on Nov. 27. To top it all off, she will present a concert on NBC on Nov. 28. Eric Heatherly also goes for adds at Country with the title track from his upcoming Feb. 4 release, *Sometimes It's Just Your Time*. And, just like that, it looks like I'm out of space, so it's my time to say goodbye.



Faith Hill

— Mike Trias

# R&R Going For Adds

Week Of 11/18/02

## CHR/POP

3 DOORS DOWN When I'm Gone (Republic/Universal)  
 AVRIL LAVIGNE I'm With You (Arista)  
 DIXIE CHICKS Landslide (Monument/Columbia)  
 JAY-Z I/BEYONCÉ '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)  
 K-CI & JOJO This Very Moment (MCA)  
 MARIO C'mon (J)  
 RIC SANDLER Rubies (Rich ID)  
 SEV Same Old Song (Geffen/Interscope)  
 TRACY LYONS It's Not My Imagination (Vapor)  
 VONRAY Inside Out (Elektra/EEG)

## CHR/RHYTHMIC

2PAC Thugz Mansion (Amaru/Tha Row/Interscope)  
 BLU CANTRELL Breathe (Arista)  
 LIL WAYNE Where You At (Cash Money/Universal)  
 MARIO C'mon (J)  
 R. KELLY Ignition (Jive)  
 TRICK DADDY Thug Holiday (Slip N Slide/Atlantic)

## URBAN

2PAC Thugz Mansion (Amaru/Tha Row/Interscope)  
 BLU CANTRELL Breathe (Arista)  
 BONE THUGS-N-HARMONY Money, Money, Money (Epic)  
 R. KELLY Ignition (Jive)  
 TRICK DADDY Thug Holiday (Slip N Slide/Atlantic)

## URBAN AC

TONY TERRY In My Heart (Golden Boy)

## COUNTRY

ERIC HEATHERLY Sometimes It's Just Your Time (DreamWorks)  
 FAITH HILL When The Lights Go Down (Warner Bros.)  
 RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)

## AC

3 DOORS DOWN When I'm Gone (Republic/Universal)  
 TRACY LYONS It's Not My Imagination (Vapor)  
 VAN MORRISON Georgia On My Mind (Universal)

## HOT AC

3 DOORS DOWN When I'm Gone (Republic/Universal)  
 AVRIL LAVIGNE I'm With You (Arista)  
 OK GO Get Over It (Capitol)  
 SHERYL CROW C'mon, C'mon (A&M/Interscope)  
 SOMETHING CORPORATE Forget December (Drive-Thru/MCA)  
 TRACY LYONS It's Not My Imagination (Vapor)  
 VAN MORRISON Georgia On My Mind (Universal)  
 VONRAY Inside Out (Elektra/EEG)

## SMOOTH JAZZ

DONNA GARDIER How Sweet It Is (Dome)  
 MIKE PHILLIPS Huron Avenue (Hidden Beach)  
 NESTOR TORRES Watermelon Man (Shanachie)

## ROCK

DAVE MATTHEWS BAND Grey Street (RCA)  
 DEF LEPPARD Four Letter Word (Island/IDJMG)  
 SEVENDUST Xmas Day (TVT)  
 SOCIALBURN Down (Elektra/EEG)

## ACTIVE ROCK

SEVENDUST Xmas Day (TVT)  
 SOCIALBURN Down (Elektra/EEG)

## ALTERNATIVE

DONNAS Take It Off (Lookout/Atlantic)  
 SEV Same Old Song (Interscope)  
 SEVENDUST Xmas Day (TVT)  
 SOCIALBURN Down (Elektra/EEG)  
 SOMETHING CORPORATE Forget December (Drive-Thru/MCA)  
 TELEPOPMUSIK Breathe (Capitol)

## TRIPLE A

ANDY STOCHANSKY Stutter (Private Music/RCA Victor)  
 HOWIE DAY Sorry So Sorry (Epic)  
 STEVE EARLE Jerusalem (E-Squared/Artemis)  
 VAN MORRISON Georgia On My Mind (Universal)

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).



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A Perry Capital Corporation

## Infinity

Continued from Page 1

new and exciting ways. In a brief time, Eric rebranded WUSN and set it on a remarkable course. Their exceptional knowledge, vision, programming instincts and business savvy will be a great complement to our strong management team. I am confident that they will continue to demonstrate their talents in these new positions."

Weatherly told R&R, "I'm looking forward to working with Andy, Eric and the other Infinity PDs and to assisting whenever and wherever needed. We have some amazing programmers in the company, and I'm eager to get involved with some of our other formats. Meanwhile, I'm thrilled to continue the day-to-day programming of the world-famous KROQ."

Logan told R&R, "When I was Chuck the Duck at a car-lot remote for KXXY/Oklahoma City, I never dreamed I'd have an opportunity to work with people like [Infinity Radio Chairman/CEO] John Sykes and Andy Schuon day-to-day in New York. I'm excited about the progress we've made in Chicago, and I'm confident GM Steve Ennen and PD Justin Case will be able to continue the accelerated growth curve we have here at WUSN. It's a very exciting time at Infinity."

*Additional reporting by Angela King.*

## KBZT

Continued from Page 3

is personally tailored to the tastes of San Diego radio listeners."

Michaels will be handling morning drive on the air, while Halloran will return to the afternoon-drive airshift that he's held on numerous stations in San Diego through the years. KBZT night host **Stu** moves to middays, and the night shift remains open.

## Salkowitz

Continued from Page 3  
new artists. We have an incredible platform covering just about every kind of music imaginable, and, along with our channels that play the hits, we offer our audience wide-ranging alternatives to restrictive playlists, as well as musical niches that commercial radio simply can't provide."

## Johnson

Continued from Page 3

previously worked at WLCE/Philadelphia, WLTW/New York, WAXQ/New York and WFYR/Chicago. "I'm thrilled to be working with The Oasis staff," Johnson told R&R. "They've built a great on-air, promotion and production team, and I'm looking forward to writing the next chapter in the station's success story. I'm a huge fan of the Smooth Jazz format."

Regarding Todd's move to KHJZ, Infinity/Houston Market Manager and Houston Texans Radio Network Manager Laura Morris told R&R, "Working with Maxine on our launch was an awesome experience. She is an incredible broadcaster. Leading the launch team, she made it almost easy — if it's ever possible to do these things under the cloak of secrecy. She has impressed everyone on our staff;

it's very exciting to hear them say, 'This woman's the goods!'"

"Maxine's not only talented, she's an incredible person who has integrity, character and all the things that matter to our organization. I'm just thrilled that Dave Siebert and I were able to work together to make this happen."

Todd told R&R, "Houston is so ready for this change. When I got here, The Oasis was 14th 25-54, and today we're fifth. It's been a long haul, but a glorious one. I have very bittersweet feelings about leaving, but this staff is very strong — a bunch of seasoned professionals — and we're on to the next level."

"I'm making the move to KHJZ very quickly because we're in the process of looking for airstaff. Finally, Smooth Jazz in nine of the top 10 metros! Where is the other one? It's just a matter of time."

## EEO

Continued from Page 1

more), send notification of job vacancies to all recruitment organizations that request such notice and participate in a set number of long-term recruitment efforts — such as job fairs, internships and scholarship programs — every two years.

Stations with five to 10 employees operating in smaller markets must participate in two such events every two years; stations employing 10 or more people in larger markets must participate in four such events every two years.

While he voted in favor of the new rules, Commissioner Michael Copps believes adoption of the FCC's latest EEO rules "may not be the easiest or the most ideal way to go, but it just may be workable and effective until such time as we can do better." He added, "Once these rules are fully implemented, the commission would consider pushing its equal opportunity program further."

The FCC proposed the new rules in December 2001, marking its third attempt at EEO: Its previous guidelines, adopted in 1999, were declared unconstitutional by a Washington, DC Circuit Court at the beginning of 2001, and the original set of rules — which had been in place since 1969 — was declared unconstitutional by

a U.S. Appeals Court in 1998.

Addressing parties who might mount a court challenge to the new rules, Copps said, "I would surely be immensely disappointed if anyone challenged this modest proposal." On the flip side, Commissioner Kathleen Abernathy recently told reporters that she would be surprised if a court challenge to the new EEO rules wasn't posed.

While it remains to be seen if someone will take the FCC to court over its latest EEO regulations, the NAB has already expressed some concern over the rules. "Broadcasters share with the commission the goal of increasing opportunities for minorities and women," NAB President/CEO Eddie Fritts said after the new rules were adopted. "However, the NAB has long been concerned about over-regulatory EEO rules that create undue paperwork burdens, particularly on small-market broadcasters. It appears today's new rules have done little to reduce these burdens. The NAB will closely study the text of the item before commenting further."

Fritts added that the NAB and local stations have instituted "new and innovative programs" to help increase opportunities for women and minorities.

Meanwhile, Minority Media & Telecommunications Treasurer Dr. Everett Parker — who in 1967 filed the petition that led to the FCC's original EEO rules in 1969 — called the decision "an encouraging example of responsible governmental regulation." He added, "The FCC's straightforward new rules will contribute substantially to the diversity and competitiveness of our electronic mass media industries."

One question that has yet to be answered is whether the FCC should adopt EEO guidelines for part-timers, and the agency is seeking additional comment on the issue. FCC Media Bureau Chief Ken Ferree told R&R the comment period for part-time recruitment won't delay implementation of the new full-time rules, which he says should take place early next year — 60 days after the rules' publication in the Federal Register.

## He's So Smooth



Matchbox Twenty singer-songwriter Rob Thomas recently visited EMI Music Publishing's world headquarters in New York to re-sign with the company and accept an award for worldwide album sales of more than 20 million units. Seen here smiling are (l-r) Matchbox Twenty manager Michael Lippman, EMI Music Publishing President/U.S. Bob Flax and CEO Martin Bandier, Thomas and EMI Music Publishing EVP/Creative, North America Evan Lamberg.



TONY NOVIA

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## PART ONE OF A TWO-PART SERIES

# A Callout Reality Check

## □ Research experts speak their minds

**C**allout's validity will only be maintained if those who offer it keep in mind some important factors and avoid certain pitfalls. In Part One of this two-part series on callout, we'll look at actionable and reliable options to callout and examine the effect or non-effect of homogenized playlists. In Part Two we'll go in-depth on issues surrounding Internet research.

For this series, R&R talked with a cross section of top researchers and consultants to get the definitive reality check on what's really going on in the world of callout.

Our panelists include Core Call Out VP/GM, Research **Jodie Renk**; Zapoleon Media Strategies and Promosquad.com President/CEO **Guy Zapoleon**; Audience Research International's **Michael Dorn**; Coleman Music VP **Warren Kurtzman**; Clear Channel Critical Mass Media Exec. VP/GM **Carolyn Gilbert**; Alan Burns & Associates and PickTheHits.com President/CEO **Alan Burns**; and ComQuest/NetQuest Callout President **Garry Mitchell**.

**R&R:** *With audiences getting harder and harder to reach, record labels' overall dislike of callout and broadcast owners cutting costs, are there actionable and reliable alternatives to callout?*

**JR:** The record industry's relationship with radio has nothing to do with how radio researches its listeners. The record companies may be unhappy that radio's listeners don't want to hear new music as quickly as the record companies like, but that's not the job of radio, and the record companies shouldn't get a vote in how radio works with its listeners.

Now, if you are asking if there are cheaper or faster ways to get listener opinions than by telephone, the answer is yes. There is web research, national callout or even simply going without, but each has its own serious pitfalls. The alternatives can be either too active — the respondents, that is — or not relevant to the local market competitors. It is important to understand what these pitfalls may be and then be realistic in your expectations before you interpret the results.

For those who still see the phone as the best of the options, there are a num-



Jodie Renk

ber of things that can be done to keep costs from escalating. First, look at your target. Is it unnecessarily tight? The idea is to get a look at your average listener. Being too restrictive on specs or too focused on your PIs is not a good idea. Also, look at sample size. Do you really gain that much from interviewing 100 women instead of 90? Finally, look at the number of reports. Could every-other-week results work?

**GZ:** Internet music research is the future. Promosquad.com ([www.promosquad.com](http://www.promosquad.com)), an incredibly accurate hit-predictive music site, is now offering callout, and Zapoleon Media Strategies is doing Internet music research for clients, as well as other stations, through it. Why Internet music research? Because people who don't have time to take surveys on the phone will spend 10 minutes on the Internet at their convenience — if you reward them handsomely. That is where the station-web-site reward concept comes in, and research should be part of it.

**MD:** I don't know what to do about the record industry's relationship with radio, but the record folks have bigger problems than airplay. I also think that the record industry should have nothing to do with how a station does callout. As for people being harder to reach and owners demanding cost reductions, both concerns can now be addressed by Internet testing. It is not a fad. Many people will be slow to realize it, but it is here.

Remember, telephone methodology had to overcome the "door-to-door intercept" mentality 20 years ago. Internet usage is over 80% in some sectors, and broadband availability is increasing rapidly. It's a technical breakthrough that is just in time for today's radio stations.

What program directors need is a way to get feedback from listeners on a particular group of songs. The Internet makes that feedback more cost-effective and faster to obtain than phone methodology. And it is just as reliable. Keep in mind, it's not as if the phone

makes songs sound better or provides a more natural listening experience than computer speakers.

**WK:** First, the idea that audiences are getting harder to reach is largely a myth. Yes, we have seen a small drop-off in our ability to get listeners to participate in research in general, and the callout companies we often speak with report the same. A less-expensive approach would certainly be welcome, but we have yet to encounter one that provides information comparable to that obtained through good callout.

Everything else we've encountered — such as Internet collection — can only be used as a supplement to good callout as of today.

**CG:** It never ceases to amaze me how penny-wise and pound-foolish some operators can be. We conduct millions of calls per year to help our stations play the right music. If the ratings go up, what's a single rating point worth in a major market? The math is simple. Accurate and actionable research is not an expense, it's an investment. The return on that investment has been proven again and again. Alternatives to callout? We're working on a number of tests now. Clear Channel will be the first beneficiary of those that pan out.

**AB:** Internet research will eventually replace callout. It's cheaper, and, when done right, it's accurate. In many, if not most, markets right now, Internet participation is already much higher than the percentage of people who will answer the phone and take a survey. Major marketers like Procter & Gamble have run parallel studies and concluded that Internet and traditional research lead to virtually the same business decisions. You've got to take care of security, respondent identification and some other issues, but it can work. PickTheHits' results in testing songs for labels have been very on-target.

**GM:** We've been successful in the development of a hybrid callout mod-



Michael Dorn



Guy Zapoleon



Warren Kurtzman

## The Burn Factor: How Much Is Too Much?

■ A new way to think about song fatigue

By Ken Benson

Burn may be the most misunderstood and misused factor in music research. We often hear programmers debate the burn threshold — is it 25% or 30% or more or less? Frankly, what programmers really need to know is how their audience will react the next time that song plays on their station. How many listeners will turn it up, leave it on or turn it off?

During the early development of digital-dial technology, one of the world's leading researchers, George Gallup of the Gallup Organization, made a startling proclamation: "The best research asks only one question at a time. If your goal is to find the most appealing songs to play on the radio, it doesn't matter why songs do or don't test well." Wow!

In other words, Gallup believed that a song's negative qualities, whether that's burn or unfamiliarity, will be reflected in its overall appeal score. So why ask? Why confuse your respondents with four or five separate questions in a seven-second period, especially during auditorium testing, where songs are racing by them at NASCAR speed?

### Want-To-Hear

In Hollywood, movie studios measure only what we want to see. Either we want to see a movie or we don't. But in radio we measure all kinds of things that don't necessarily correlate with what we really need to know, which is what we want to hear. If you buy into the "want-to-hear" logic, perhaps the best thing to do is simply ask respondents how often they want to hear each song on the radio. This eliminates burn altogether and makes the preference score far more relevant — namely, do we play it or not, and how much?

What we continue seeing is many programmers either reducing the rotations or dropping high-testing songs based only on a burn score. We have learned how big a mistake this actually is. If a song is testing in the top 10 week after week in callout or Pinnacle's OnlineTRACKER, does burn really matter?

Burn becomes an issue when the overall appeal score begins to trend downward. When reviewing the trending in your callout, you can see a direct correlation between burn and appeal. As the burn score increases, the overall appeal score decreases. A downward trend in appeal — for true hit product — is the best indicator for reducing a song's rotation. And when the appeal score of a song finally drops below minimum acceptable levels, it is at that point that we recommend pulling the song from current rotations.

If you are not ready to do away with burn scores just yet, consider this: Burn is a function of current music. Library songs don't burn; they either test well enough to be played or they don't and should be rotated based on overall appeal.

Here's how we would recommend modifying the burn question for your research: After the respondents score a song based on its appeal, we would ask the burn question as follows: "Are you A) not at all tired of hearing the song, B) somewhat tired of the song or C) very tired of hearing the song?"

We believe that response C) is truly the only actionable response. Burn scores in the 30%-plus range for "very tired" responses, along with decreasing appeal-score trending, would be reason to consider a lesser rotation.

What do you think about burn? We would love to hear your comments.

*Ken Benson is VP/International of Pinnacle Media Management, one of the industry's fastest-growing research companies. Its products, such as Digital Music Test, Digital Content Analyzer and the OnlineTRACKER Internet tracking system, are part of the programming arsenal at many of the world's leading stations. Contact Benson at 360-883-0092, kenbradio@aol.com or [www.pinnaclemediamanagement.com](http://www.pinnaclemediamanagement.com).*

el. Respondents are initially screened and recruited from our call center in the traditional manner — over the phone — but are then able to take the actual music test, at their leisure, online. We find many people who are too busy to bother with callout research on the phone but are otherwise qualified are more than willing to score the songs online. And as many people now have high-speed Internet access at work, this is where they will generally complete the test.

Obviously, reducing the sample size and the number of research cycles per year, relaxing the use of panels and employing a looser screener are other op-

tions that will reduce the cost of callout without severely skewing the results.

**R&R:** *Many label executives and critics of radio formats — and even some past and current radio programmers — speak of homogenized playlists and declining time spent listening. Is there any validity to all this concern? Are we sending listeners away, or is that just hype?*

**JR:** This debate cracks me up. Radio stations regularly ask the actual listeners what they want and then give it to them. There are differences, and we regularly see some songs doing better and getting played more in some markets than others. There aren't a ton of these songs, however.

Continued on Page 29

## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 15, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of October 14-October 20.

HP = Hit Potential®

ARTIST TITLE LABEL(S)	CHR/POP TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL FAMILIARITY	TOTAL BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
EMINEM Lose Yourself (Shady/Interscope)	4.00	3.89	3.83	3.95	81.3	18.2	4.25	4.16	3.36	4.24	3.78	4.07	3.91
CREED One Last Breath (Wind-up)	3.75	3.64	3.53	3.79	72.7	22.7	3.73	3.67	3.86	3.62	3.89	3.97	3.48
HP DIXIE CHICKS Landslide (Monument/Columbia)	3.74	3.73	—	—	49.4	9.7	3.76	3.57	3.83	3.59	4.05	3.38	3.91
HP LL COOL J Luv U Better (Def Jam/IDJMG)	3.67	—	3.82	3.77	40.7	7.1	3.61	3.81	3.63	3.97	3.41	3.71	3.59
HP NIVEA Don't Mess With My Man (Jive)	3.67	3.58	3.65	—	41.4	6.5	3.71	3.78	3.35	3.78	2.70	3.92	3.81
KELLY ROWLAND Stole (Columbia)	3.64	3.53	—	—	40.2	6.0	3.86	3.59	3.04	4.02	3.35	3.66	3.40
KELLY CLARKSON A Moment Like This (RCA)	3.61	3.57	3.63	3.64	77.0	24.1	3.93	3.35	3.36	3.96	3.70	3.51	3.26
AVRIL LAVIGNE Complicated (Arista)	3.59	3.77	3.76	3.81	84.7	36.1	3.61	3.64	3.50	3.39	3.70	3.68	3.56
HP JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.59	—	—	—	43.5	7.1	3.70	3.67	3.08	3.44	3.48	3.76	3.71
HP PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.59	3.82	3.65	3.84	54.5	10.8	3.82	3.60	3.16	3.67	3.57	3.69	3.42
NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.58	3.55	3.70	3.78	79.0	33.0	3.65	3.38	3.67	3.84	3.42	3.64	3.41
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.55	3.58	3.65	3.90	63.4	20.7	3.58	3.70	3.27	3.76	3.26	3.65	3.46
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.54	3.68	—	—	59.1	18.5	3.61	3.76	3.09	3.69	3.28	3.79	3.39
AVRIL LAVIGNE Sk8er Boi (Arista)	3.53	3.81	3.74	3.76	77.0	26.1	3.74	3.55	3.13	3.62	3.60	3.56	3.35
PINK Just Like A Pill (Arista)	3.51	3.46	3.64	3.67	76.7	29.0	3.45	3.60	3.52	3.40	3.53	3.48	3.61
JENNIFER LOPEZ Jenny From The Block (Epic)	3.48	3.26	3.45	—	57.7	16.8	3.72	3.35	3.15	3.71	3.15	3.63	3.35
PINK Family Portrait (Arista)	3.46	3.65	—	—	46.6	10.5	3.47	3.64	3.21	3.64	3.24	3.24	3.69
HP NAPPY ROOTS Po' Folks (Atlantic)	3.45	3.62	3.53	3.82	51.7	12.5	3.48	3.38	3.47	3.48	3.05	3.57	3.62
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3.41	3.36	3.53	3.68	60.5	22.4	3.47	3.51	3.08	3.48	3.31	3.58	3.24
HP SEAN PAUL Gimme The Light (VP/Atlantic)	3.40	3.62	—	—	49.1	13.1	3.38	3.63	3.10	3.63	3.29	3.31	3.35
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.40	3.45	3.67	3.60	56.8	22.2	3.47	3.42	3.20	3.44	3.05	3.75	3.28
NO DOUBT F/LADY SAW Underneath It All (Interscope)	3.39	3.50	3.73	3.64	74.1	25.0	3.24	3.57	3.46	3.36	3.28	3.39	3.51
P. DIDDY F/AGINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.37	3.31	3.24	3.49	67.6	25.3	3.31	3.44	3.41	3.61	3.15	3.40	3.30
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.35	3.44	3.57	3.56	64.2	19.6	3.58	3.20	3.12	3.49	3.21	3.39	3.30
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.28	3.27	3.34	3.55	65.1	23.6	3.38	3.22	3.13	3.79	3.04	3.14	3.20
SANTANA F/BRANCH The Game Of Love (Arista)	3.27	3.53	3.44	—	59.1	18.2	3.24	3.31	3.31	3.24	3.18	3.29	3.34
OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	3.22	3.00	3.01	—	46.0	12.5	3.22	3.37	2.97	3.45	3.10	3.12	3.20
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.21	3.43	3.29	3.49	58.8	20.5	3.32	3.07	3.09	3.16	3.23	3.56	2.91
MADONNA Die Another Day (Maverick/WB)	3.21	3.28	—	—	44.0	13.9	3.00	3.50	3.32	3.15	3.34	3.39	3.02
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.19	3.32	3.36	3.55	71.3	31.8	3.24	3.25	3.00	3.32	2.76	3.39	3.21

## CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

**E**minem tops the survey with "Lose Yourself" (Shady/Interscope). The song tests best with teens and women 18-24 and ranks top 10 with women 25-34.

After debuting at No. 5 last week, things keep getting better for **The Dixie Chicks**: "Landslide" (Monument/Columbia), featuring **Sheryl Crow**, climbs to No. 3. The song ranks second with women 25-34, as you might expect — it's familiar to the older demo who may remember **Fleetwood Mac**'s original or even **The Smashing Pumpkins** cover. But "Landslide" is testing well with teens too, ranking fifth with a 3.76.

This week's big debut goes to "Stole" by **Kelly Rowland** (Columbia). Rowland ranks No. 6 overall with a 3.64 and is third with teens with a 3.86.

**Nivea** grabs her best score to date for "Don't Mess With My Man" (Jive). The song ranks fourth overall with a 3.67, ninth with teens and third with women 18-24. "Don't" also takes a 10-point jump on the R&R CHR/Pop chart this week.

**LL Cool J** ties with Nivea for the fourth spot overall with "Luv U Better" (Def Jam/IDJMG), ranking second with women 18-24 and fourth 25-34.

Besides Rowland, another impressive debut is "'03 Bonnie & Clyde" by **Jay-Z** featuring **Beyoncé** (Roc-A-Fella/IDJMG). "Bonnie" ranks 10th with teens and sixth 18-24.

One song that does not appear (it's under the 40% familiarity threshold) is "Bother" by **Stone Sour** (Roadrunner/IDJMG). The top five Active Rock and Alternative hit would've ranked No. 2 18-24 and top five 25-34 had it achieved 40% familiarity.

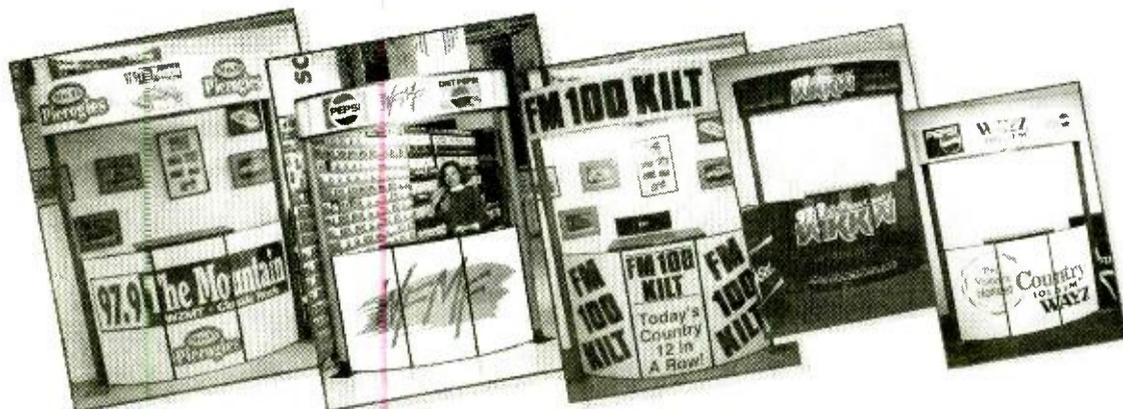
Other key demo highlights: **Cam'ron**'s "Hey Ma" (Roc-A-Fella/IDJMG) comes in fifth 18-24 while **Missy Elliott**'s "Work It" (Gold Mind/Elektra/EEG) ranks fourth in the same cell. **Nappy Roots**' "Po' Folks" (Atlantic) comes in seventh with women 25-34, and labelmate **Sean Paul**'s "Gimme the Light" (VP/Atlantic) is top 10 18-24.

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

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# R&R CHR/Pop Top 50

November 15, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	EMINEM Lose Yourself (Shady/Interscope)	8731	+707	995618	8	128/1
1	2	NO DOUBT F/LADY SAW Underneath It All (Interscope)	8205	-84	915034	16	133/0
2	3	AVRIL LAVIGNE Sk8er Boi (Arista)	7724	-302	797081	12	133/0
5	4	MADONNA Die Another Day (Maverick/WB)	6401	+258	630002	6	133/0
4	5	JUSTIN TIMBERLAKE Like I Love You (Jive)	6246	+10	685124	12	129/0
8	6	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	6000	+308	689993	10	109/0
9	7	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	5840	+424	639765	7	134/0
11	8	JENNIFER LOPEZ Jenny From The Block (Epic)	5826	+570	612017	6	129/0
6	9	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	5605	-538	485390	19	128/0
10	10	CREED One Last Breath (Wind-up)	5160	-184	547632	25	123/0
7	11	KELLY CLARKSON A Moment Like This (RCA)	4779	-1070	518024	10	90/0
12	12	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	4630	-108	445180	15	117/0
18	13	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	4402	+859	460354	8	111/7
13	14	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	4389	-276	530006	19	128/0
17	15	PINK Family Portrait (Arista)	4152	+438	416061	8	131/1
14	16	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	4086	-474	402359	13	130/0
20	17	KELLY ROWLAND Stole (Columbia)	3678	+405	404970	9	126/3
16	18	AVRIL LAVIGNE Complicated (Arista)	3613	-353	334211	26	134/0
15	19	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3394	-742	314042	19	126/0
19	20	VANESSA CARLTON Ordinary Day (A&M/Interscope)	2963	-453	273715	18	123/0
25	21	O-TOWN These Are The Days (J)	2862	+631	314956	5	119/4
23	22	TLC Girl Talk (Arista)	2794	+186	277819	5	109/1
22	23	MATCHBOX TWENTY Disease (Atlantic)	2757	+85	247546	6	100/0
29	24	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2579	+531	262717	4	112/2
21	25	MICHELLE BRANCH Goodbye To You (Maverick/WB)	2475	-490	275967	17	117/0
36	26	NIVEA Don't Mess With My Man (Jive)	2463	+665	229444	4	94/11
28	27	NAPPY ROOTS Po' Folks (Atlantic)	2438	+322	242266	11	80/0
30	28	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2377	+332	222196	7	97/5
27	29	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	2366	+222	268976	5	105/2
24	30	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	2141	-252	243308	19	105/0
34	31	LIFEHOUSE Spin (DreamWorks)	2038	+229	176359	8	92/4
26	32	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1874	-281	144561	12	94/0
31	33	OUR LADY PEACE Somewhere Out There (Columbia)	1853	-160	238293	19	96/0
33	34	ASHANTI Happy (Murder Inc./IDJMG)	1587	-248	184163	16	112/0
<b>Debut</b>	35	CHRISTINA AGUILERA Beautiful (RCA)	1586	+975	209171	1	114/54
32	36	CHRISTINA AGUILERA Dirty (RCA)	1505	-341	239946	11	121/0
35	37	HOOBASTANK Running Away (Island/IDJMG)	1502	-307	209372	17	79/0
38	38	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	1487	+74	161408	6	3/0
41	39	SEAN PAUL Gimme The Light (VP/Atlantic)	1417	+324	158420	2	73/5
43	40	SHAGGY Strength Of A Woman (MCA)	1313	+283	175847	2	81/6
37	41	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1308	-280	137186	17	120/0
40	42	NORAH JONES Don't Know Why (Blue Note/Virgin)	1288	+172	137514	3	79/1
42	43	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1257	+166	83196	3	42/8
39	44	BIG TYMERS Oh Yeah (Cash Money/Universal)	1246	+49	114279	3	64/0
46	45	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	1093	+133	84443	2	66/1
<b>Debut</b>	46	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1078	+421	99163	1	92/10
<b>Debut</b>	47	NELLY Air Force Ones (Fo' Reel/Universal)	1072	+598	98084	1	69/4
47	48	MARIAH CAREY Through The Rain (MonarC/IDJMG)	1052	+120	146638	2	92/5
<b>Debut</b>	49	KYLIE MINOGUE Come Into My World (Capitol)	1001	+301	113600	1	79/6
49	50	THICKE When I Get You Alone (NuAmerica/Interscope)	954	+66	72842	2	73/4

134 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/3-11/9. 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
CHRISTINA AGUILERA Beautiful (RCA)	54
AALIYAH Miss You (BlackGround/Universal)	29
SOLUNA Monday Mi Amor (DreamWorks)	27
AVRIL LAVIGNE I'm With You (Arista)	20
CREED Don't Stop Dancing (Wind-up)	20
KELLY OSBOURNE Shut Up (Epic)	20
NICK CARTER Do I Have To Cry For You (Jive)	19
LEANN RIMES Tic Toc (Curb)	18
T.A.T.U. All The Things She Said (Interscope)	13
LL COOL J Luv U Better (Def Jam/IDJMG)	13

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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA Beautiful (RCA)	+975
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+859
EMINEM Lose Yourself (Shady/Interscope)	+707
NIVEA Don't Mess With My Man (Jive)	+665
O-TOWN These Are The Days (J)	+631
NELLY Air Force Ones (Fo' Reel/Universal)	+598
JENNIFER LOPEZ Jenny From The Block (Epic)	+570
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+531
PINK Family Portrait (Arista)	+438
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+424

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PINK Just Like A Pill (Arista)	2593
DJ SAMMY & YANOU Heaven (Robbins)	2014
NELLY Hot In Herre (Fo' Reel/Universal)	1803
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1630
JOHN MAYER No Such Thing (Aware/Columbia)	1556
JIMMY EAT WORLD The Middle (DreamWorks)	1518
LINKIN PARK In The End (Warner Bros.)	1348
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1348
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1240
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1235
ASHANTI Foolish (Murder Inc./IDJMG)	1126
DEFAULT Wasting My Time (TVT)	1090
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1087
CALLING Wherever You Will Go (RCA)	1067

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# CHR/Pop Top 50 Indicator

November 15, 2002

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2971	-151	85014	15	50/0
3	2	MADONNA Die Another Day (Maverick/WB)	2690	+268	77785	5	51/0
2	3	AVRIL LAVIGNE Sk8er Boi (Arista)	2664	-281	77648	11	46/0
7	4	EMINEM Lose Yourself (Shady/Interscope)	2499	+259	71218	6	50/0
6	5	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2415	+152	68501	7	51/0
5	6	JUSTIN TIMBERLAKE Like I Love You (Jive)	2348	-7	61414	10	48/0
4	7	KELLY CLARKSON A Moment Like This (RCA)	2053	-358	56874	8	41/0
8	8	CREED One Last Breath (Wind-up)	1887	-97	55390	25	42/0
12	9	JENNIFER LOPEZ Jenny From The Block (Epic)	1832	+178	47954	4	47/0
10	10	CAKEMOLD Starry Eyed Surprise (Maverick/Reprise)	1687	-25	46305	12	47/0
15	11	MATCHBOX TWENTY Disease (Atlantic)	1673	+100	46975	5	50/0
9	12	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1611	-296	48878	17	41/0
11	13	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1573	-94	46710	18	41/0
16	14	PINK Family Portrait (Arista)	1556	+90	44855	7	46/0
13	15	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1514	-98	44833	14	44/0
17	16	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1489	+92	44628	8	44/1
20	17	KELLY ROWLAND Stole (Columbia)	1371	+201	38257	8	45/1
19	18	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1272	+26	34382	7	44/1
14	19	VANESSA CARLTON Ordinary Day (A&M/Interscope)	1240	-347	37648	18	37/1
22	20	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1183	+117	34500	4	49/1
25	21	TLC Girl Talk (Arista)	1092	+159	29839	4	43/2
23	22	LIFEHOUSE Spin (DreamWorks)	1062	+37	29845	9	45/0
18	23	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1032	-315	30521	17	33/1
30	24	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1001	+313	27614	3	40/2
26	25	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	990	+127	26675	4	43/3
21	26	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	885	-248	25289	17	29/0
31	27	Q-TOWN These Are The Days (J)	830	+150	22232	4	36/3
24	28	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	801	-221	25775	11	28/1
29	29	NAPPY ROOTS Po' Folks (Atlantic)	732	+35	20246	10	33/0
27	30	AVRIL LAVIGNE Complicated (Arista)	687	-78	20772	25	30/0
38	31	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	584	+207	15925	3	28/9
Debut	32	CHRISTINA AGUILERA Beautiful (RCA)	555	+485	15565	1	42/20
28	33	OUR LADY PEACE Somewhere Out There (Columbia)	553	-159	17039	17	20/0
40	34	KYLIE MINOGUE Come Into My World (Capitol)	526	+169	12638	2	26/3
32	35	HOOBASTANK Running Away (Island/IDJMG)	495	-175	17407	19	20/2
35	36	THICKE When I Get You Alone (NuAmerica/Interscope)	480	+8	13224	6	36/1
43	37	NIVEA Don't Mess With My Man (Jive)	473	+192	13793	2	29/11
37	38	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	451	+61	14502	3	24/1
36	39	MARIAH CAREY Through The Rain (MonarC/IDJMG)	429	+5	11585	5	31/3
39	40	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	427	+51	12184	2	28/1
34	41	CHRISTINA AGUILERA Dirty (RCA)	410	-88	12355	9	16/0
33	42	ASHANTI Happy (Murder Inc./IDJMG)	410	-92	9646	15	16/1
48	43	T.A.T.U. All The Things She Said (Interscope)	369	+113	10403	2	29/0
42	44	SHAGGY Strength Of A Woman (MCA)	360	+59	9279	2	20/2
Debut	45	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	351	+149	9761	1	26/2
Debut	46	SEAN PAUL Gimme The Light (VP/Atlantic)	309	+88	10288	1	24/2
44	47	CANDY BUTCHERS You Belong To Me Now (RPM)	309	+31	8898	6	14/1
Debut	48	NELLY Air Force Ones (Fo' Reel/Universal)	306	+192	7668	1	26/7
49	49	STEREO FUSE Everything (EO/Wind-up)	293	+39	7569	2	19/2
41	50	DAVE MATTHEWS BAND Where Are You Going (RCA)	267	-87	8068	15	8/0

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 11/3-Saturday 11/9. © 2002, R&R Inc.

## Most Added

ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA Beautiful (RCA)	20
CREED Don't Stop Dancing (Wind-up)	18
SOLUNA Monday Mi Amor (DreamWorks)	18
LEANN RIMES Tic Toc (Curb)	14
NIVEA Don't Mess With My Man (Jive)	11
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	9
LL COOL J Luv U Better (Def Jam/IDJMG)	9
NELLY Air Force Ones (Fo' Reel/Universal)	7
AVRIL LAVIGNE I'm With You (Arista)	7
AALIYAH Miss You (BlackGround/Universal)	5
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	4
SEV Same Old Song (Geffen/Interscope)	4
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	3
O-TOWN These Are The Days (J)	3
MARIAH CAREY Through The Rain (MonarC/IDJMG)	3
KYLIE MINOGUE Come Into My World (Capitol)	3
LAURA PAUSINI Surrender (Atlantic)	3
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	3
DIXIE CHICKS Landslide (Monument)	3
TLC Girl Talk (Arista)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA Beautiful (RCA)	+485
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+313
MADONNA Die Another Day (Maverick/WB)	+268
EMINEM Lose Yourself (Shady/Interscope)	+259
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+207
KELLY ROWLAND Stole (Columbia)	+201
NIVEA Don't Mess With My Man (Jive)	+192
NELLY Air Force Ones (Fo' Reel/Universal)	+192
JENNIFER LOPEZ Jenny From The Block (Epic)	+178
KYLIE MINOGUE Come Into My World (Capitol)	+169
TLC Girl Talk (Arista)	+159
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+152
O-TOWN These Are The Days (J)	+150
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+149
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+143
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	+127
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+117
T.A.T.U. All The Things She Said (Interscope)	+113
MATCHBOX TWENTY Disease (Atlantic)	+100
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+92
PINK Family Portrait (Arista)	+90
SEAN PAUL Gimme The Light (VP/Atlantic)	+88
AVRIL LAVIGNE I'm With You (Arista)	+67
ISYSS Single For The Rest Of My Life (Arista)	+64
JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)	+61
SHAGGY Strength Of A Woman (MCA)	+59
DEFAULT Live A Lie (TVT)	+59
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	+55
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+51
FAITH HILL Cry (Warner Bros.)	+51

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## ON THE RECORD

With **Bill "Stu" Stewart**  
PD, KGOT/Anchorage, AK



Anchorage has 10.0 shares of Rock radio in a very segmented market with 34 Arbitron-rated radio stations and nearly 18.0 shares of varied pop, modern, alternative and rhythmic music, all targeting the same demo. Traditionally, we're early on the rock-leaning pop records, which allows us to play the best-testing rock and rhythmic tunes. • Our top testers this week on Alaska's No. 1 Hit Music Station, 101.3 KGOT, include Madonna's

"Die Another Day," Avril Lavigne's "Sk8er Boi," JT's "Like I Love You," Eminem's "Lose Yourself" and No Doubt f/Lady Saw's "Underneath It All." Rounding out our Top 10: Kelly Clarkson's "A Moment Like This," Pink's "Family Portrait," Angie Martinez's "If I Could Go," Cam'Ron's "Hey Ma" and Paul Oakenfold f/Shifty Shellshock's "Starry Eyed Surprise." • New songs showing high hit potential this week include Craig David's "What's Your Flava?" and the Puddle Of Mudd concert favorite "She Hates Me." Obviously, mainstream CHR seems to give a true balance of segments of the entire pop culture or music scene, playing the best of the Rock, Rhythmic and even Alternative charts. The key to success is to ensure that a sample of the best of all these elements is represented every quarter hour in our clocks.

**H**is movie debuted last week, and he seizes the No. 1 spot this week. **Eminem's** "Lose Yourself" (Shady/Interscope) relieves **No Doubt's** "Underneath It All" (Interscope) of its royal duties. "Lose Yourself" also comes in third for Most Increased Plays with a +707 ... Four new chart entries this week, including the top three Most Added tunes from last week: **Christina Aguilera's** "Beautiful" (RCA) comes in at No. 35\*, gets the M.I.P. nod with a +975 and Most Added with 54 adds; **Good Charlotte's** "Lifestyles of the Rich and Famous" (Epic) enters at No. 46\*; and **Nelly's** "Air Force Ones" (Fo' Reel/Universal) flies in to the No. 47\* spot. **Kylie Minogue's** "Come Into My World" (Capitol) pulls up the rear at No. 49\* ... Second on the M.I.P. list is **Missy Elliott's** "Work It" (Gold Mind/Elektra/EEG) with a + 859 ... The biggest chart mover is **Nivea's** "Don't Mess With My Man" (Jive), which skips 10 positions this week ... There's a tie for second in the leaps-and-bounds category. In addition to Missy skipping five slots, **Puddle Of Mudd's** "She Hates Me" (Geffen/Interscope) goes 29-24\* ... On the adds front, **Aaliyah's** "Miss You" (BlackGround/Universal) comes in second with 29 adds, and **Soluna's** "Monday Mi Amor" (DreamWorks) garners 27 adds. It's a three-way tie for fourth Most Added — **Avril Lavigne's** "I'm With You" (Arista), **Creed's** "Don't Stop Dancing" (Wind-up) and **Kelly Osbourne's** "Shut Up" (Epic) all amass 20 adds a piece.

## CHR/Pop ON THE RADIO

— Tanya O'Quinn/Asst. Editor

# ON THE RISE

ARTIST: **T.A.T.U.**  
LABEL: **Interscope**

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

**I**m sorry, but when I think of Russia, I think of Smirnoff, Belvedere, Absolut, Grey Goose, Tanqueray, Kamchatka, Stolichnaya, Popov and Skyy. Vodka, in all its many variations, is the main reason why I feel a certain emotional and unbreakable bond with Russia. However, there's something less intoxicating but nonetheless interesting originating from behind the Iron Curtain. It's two teenage females, seemingly with no apprehension and full of self-confidence, whose shared love of music results in a potentially dynamic duo emerging onto the national scene.

The eyebrow-raising act is known as **T.A.T.U.**, and I have a feeling these two young ladies will become just as famous and addictive as the popular libation that hails from the same land. Does their being named after an internationally fashionable word automatically suggest that T.A.T.U. is what's hot now? It depends on your musical taste, but to about 50,000 people in Russia, these girls are the shit! Their debut song on the American chart is "All the Things She Said," which focuses on a female-female relationship. This shocking tune, from their 2001 release *200 Km/Hr in the Wrong Lane*, is the scandalous single that was named Video of the Year by MTV Russia and, more than likely, the explosive catalyst that resulted in the album selling more than a million copies.

Lena Katina and Julia Volkova incorporate the influence of their homeland in their music. "We don't shape ourselves for the audience," says Lena. "In Russia, life is not polite. If we don't like something, we say we don't like it. If we don't agree, we say, 'Fuck you.'" It is this same brusqueness that fills their music and seems to attract droves of fans. T.A.T.U. was assembled by former TV commercial producer Ivan Shapovalov after he held an audition at which hundreds of eager candidates performed.



T.A.T.U.

The young ladies had already known each other for several years while in another music group when they were selected to be T.A.T.U.

Volkova is the only child of middle-class parents; Katina is the youngest of three and the daughter of a well-known musician and songwriter. The two singers are similar in that they've both studied music for eight years; their differences come in the areas of demeanor and hobbies. "She doesn't like to party; I like to party," says Volkova. "She's more quiet and likes to read; I don't like reading." Their differences seem to complement one another, as the duo fit together like unique pieces of a fascinating puzzle.

"All the Things She Said" is the story of a love affair between two young girls. The track's pop electronica only intensifies the taboo of the forbidden relationship. Heavy instrumentation adds emphasis to emotional deception. The tale concerns two teens who are in love with one another but confused by their instilled morality. They have been taught that same-sex relationships are bad, immoral and unacceptable by society and God, and that's where issues of sanity and crossing the line are brought into view. T.A.T.U. take a serious controversial issue and showcase it on a musical stage with pop spotlights, an electronica sound system and rock curtains slightly draping their inciting performance.

# Shaggy

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



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November 15, 2002

RateTheMusic.com  
BY MEDIABASE

America's Best Testing CHR/Pop Songs 12+  
For The Week Ending 11/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
EMINEM Lose Yourself (Shady/Interscope)	4.10	3.98	92%	19%	4.11	92%	19%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	4.03	4.08	90%	15%	4.03	89%	15%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.97	-	71%	12%	3.92	72%	12%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.96	4.00	94%	27%	3.96	95%	30%
KELLY CLARKSON A Moment Like This (RCA)	3.89	3.90	95%	34%	3.74	95%	38%
OUR LADY PEACE Somewhere Out There (Columbia)	3.86	3.92	80%	22%	3.86	79%	22%
AVRIL LAVIGNE Complicated (Arista)	3.84	3.87	98%	57%	3.90	97%	58%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.84	3.86	96%	38%	3.86	96%	37%
MATCHBOX TWENTY Disease (Atlantic)	3.83	3.86	63%	9%	3.85	65%	8%
KELLY ROWLAND Stole (Columbia)	3.81	3.78	67%	10%	3.68	68%	12%
NO DOUBT Underneath It All (Interscope)	3.80	3.74	95%	35%	3.78	95%	38%
PINK Family Portrait (Arista)	3.73	3.73	83%	15%	3.72	86%	15%
TLC Girl Talk (Arista)	3.71	3.63	53%	8%	3.75	54%	7%
NELLY F/KELLY ROWLAND Dilemma (F+ Reel/Universal)	3.70	3.64	92%	49%	3.66	90%	52%
C-TOWN These Are The Days (J)	3.64	3.67	59%	12%	3.66	60%	11%
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.63	3.76	84%	37%	3.51	86%	39%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.62	-	69%	19%	3.76	71%	19%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.61	3.50	94%	34%	3.65	94%	35%
CREED One Last Breath (Wind-up)	3.61	3.61	89%	36%	3.54	88%	39%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.61	3.50	70%	24%	3.52	69%	24%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.57	3.44	78%	20%	3.45	77%	23%
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.57	3.38	72%	21%	3.39	69%	24%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.55	3.61	95%	43%	3.55	94%	47%
MADONNA Die Another Day (Warner Bros.)	3.54	3.46	84%	21%	3.37	85%	25%
PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	3.53	3.62	69%	19%	3.41	72%	24%
EVE F/LICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.51	3.44	89%	46%	3.51	89%	46%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.51	3.56	71%	17%	3.44	71%	20%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.40	3.31	71%	29%	3.39	68%	29%
NAPPY ROOTS Po' Folks (Atlantic)	3.27	3.19	53%	17%	3.24	49%	16%
P.DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.21	3.10	88%	52%	3.16	88%	54%

Total sample size is 678 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

## New & Active

**STEREO FUSE** Everything (EO/Wind-up)  
Total Plays: 875, Total Stations: 53, Adds: 1

**RED HOT CHILI PEPPERS** Zephyr Song (Warner Bros.)  
Total Plays: 728, Total Stations: 57, Adds: 6

**LL COOL J** Luv U Better (Def Jam/IDJMG)  
Total Plays: 715, Total Stations: 45, Adds: 13

**JAY-Z F/BEYONCE** '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)  
Total Plays: 665, Total Stations: 36, Adds: 6

**LASGO** Something (Robbins)  
Total Plays: 578, Total Stations: 23, Adds: 6

**T.A.T.U.** All The Things She Said (Interscope)  
Total Plays: 532, Total Stations: 50, Adds: 13

**COLDPLAY** In My Place (Capitol)  
Total Plays: 520, Total Stations: 47, Adds: 4

**ASHANTI** Baby (Murder Inc./IDJMG)  
Total Plays: 477, Total Stations: 15, Adds: 1

**1 GIANT LEAP** My Culture (Palm Pictures/Reprise)  
Total Plays: 418, Total Stations: 38, Adds: 1

**DEFAULT** Live A Lie (TVT)  
Total Plays: 406, Total Stations: 37, Adds: 1

Songs ranked by total plays

## A Callout Reality Check

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In a country as wired as this one, how can we be surprised that most people want pretty much the same thing? The guy in Denver sees the same MTV, downloads the same MP3 files, sees the same films at the theater, gets the same menu at Burger King, etc., but somehow we think he shouldn't like the same music as the guy in L.A.

Listeners further vote through Arbitron. If a truly broad or eclectic radio station got results, we'd have them in every market. The stations with tight playlists win, and so we have lots of narrowly formatted stations.

**GZ:** It's not hype. Radio is highly over-researched. It's very hard for me to listen like a listener for enjoyment — there aren't any surprises anymore, and I miss that. People are starting to get their variety from XM Satellite Radio, or they just go off and make their mix from downloaded titles from Kazaa or Morph.

There are too many layers of management and too many people putting the program director and his staff in a fishbowl. Most of these young men and women are so nervous about taking a chance that they simply don't. Radio's future depends on finding young, creative programmers; spending the time and money to train them in the basics; and then letting them go to be the creative people we knew they were when we hired them.

We came across one solution to bring some excitement and hit power back to CHR during a recent dinner with Columbia Exec. VP Charlie Walk, former label executive Rick Biscaglia, WKRR/New York PD Steve Kingston and Columbia VP Todd Glassman. Why does CHR/Pop wait for Alternative and CHR/Rhythmic to play hits first? Why do record companies hold CHR/Pop programmers back for four weeks from playing these obvious hits?

The great programmers of the past would never have done that; they would be playing the hits on their stations the minute their guts told them they had a hit on their hands. That was often the minute a record promotion person played it for them the first time; they'd walk into the control room and put that sucker on.

**MID:** Radio-station images are the result of a complex interaction of music titles, song order, song essence, marketing, commercial loads, morning shows, contesting, newscasts, humor, strength of the competition and on and on. To say that any one thing is driving listeners away takes a lot more wisdom than I have.

Usage is down, OK. But look at the options an individual has for how they will spend their time today vs. in the past. Radio has held up very well. As for the homogenization, that has been a complaint since radio played both Johnny Desmond and Mitch Miller doing "The Yellow Rose of Texas."

**WK:** While we believe there has been some disconnect between radio

and its audience, particularly among younger listeners, the degree to which this has happened has been hyped by the media and is probably more the result of political issues than anything else.

Also, we think this disconnect, if it exists, is a function of new media choices, not homogenized playlists. The Internet is what young people use for music, and guess what? It is tighter than radio. Young people play their favorites on the Internet more often than radio does. Broadly speaking, the Internet is less homogenized, but it is more homogenized for each individual person.

**CG:** Homogenized playlists? We're doing 10,000 music completions a week that say there's nothing homogenized about local testing and local tastes. Of course, the hits are the hits, and the stiffs tend to be the stiffs. Is that homogenization, or the difference between good and bad music? That being said, the record labels are pushing the same records to every station from Shreveport, LA to Los Angeles. God help the PD who plays anything besides what's being worked.

The record companies are also flailing around wildly, trying to blame anything but their own inability to deal with change for the disaster in the music business. Radio is an easy target, but it's the wrong target. It's still the best way for the record industry to expose its product to the public. Radio's come is essentially what it was 15 years ago. And while TSL is down as there are more and more options available for en-

tertainment, radio is doing a whole lot better than newspapers, magazines, network television and virtually any medium that was available 15 years ago.

There's a lot of smoke being blown by people making excuses for not dealing with the real issues facing the record industry. I'll also say that Critical Mass' very existence is a testament to Clear Channel's consistent credo that you start with the best distribution systems and serve the listener, and then the advertiser has something worthwhile to buy while the reve-

nue generated serves the stockholder. My very existence says that, after the signal, we remain committed first to the listener.

**AB:** Playlists aren't the problem. Clutter, lack of creativity and insufficient service to young radio listeners are much more important to radio's long-term usage. We've got to address those issues. At the station level, PDs need to work on time management so they have the time and energy to be creative. Managers — both GMs and PDs —

need to make creativity a high priority. At the owner level, the stakes are now so high that no one wants to try something that hasn't been done before.

**GM:** I think a lot of the talk is hype. People have complained about the sameness and homogenization of radio for years, especially people at newspapers. I'm sure a similar article probably appeared 35 years ago when Paul Drew was adding the same records each week to all the RKO stations.

The stations that do a credible job of callout research and interpret the results, mixed with a heavy dose of gut feel, still seem to outperform the stations that don't. It's an advantage to those stations to get weekly feedback from their audience or they wouldn't continue doing the research.

We believe that continuing to screen and recruit through outbound telephone calling and then offering respondents the option of completing the song test online or on their cell phone at their convenience represents a substantial increase in productivity and a decrease in research costs while maintaining the reliability and usability of the data.



Alan Burns



Garry Mitchell



Carolyn Gilbert

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## Stations and their adds listed alphabetically by market

<p><b>WFLY/Albany, NY *</b> VP/Prog: Michael Morgan PD: Donnie Michaels MD: Ellen Rockwell 1 KELLY OSBOURNE "Shut" DIXIE CHICKS "Landside" SOLUNA "Monday" SHANIA TWAIN "Getcha" AALIYAH "Miss"</p>	<p><b>WKKS/Boston, MA *</b> VP/Prog: PD: Cadillac Jack APD/MD: Kid David Cony 4 MISSY ELLIOTT "Work" 5 GOOD CHARLOTTE "Famous" CHRISTINA AGUILERA "Beautiful" DIXIE CHICKS "Landside"</p>	<p><b>KFMD/Denver-Boulder, CO *</b> PD: Jim Lawson 30 CHRISTINA AGUILERA "Beautiful" 12 LASGO "Something" 1 LIFEHOUSE "Save" NICK CARTER "Cry" GOOD CHARLOTTE "Famous"</p>	<p><b>WIXX/Green Bay, WI *</b> OM: Dan Stone PD/MD: David Bums No Adds</p>	<p><b>KSMB/Lafayette, LA *</b> PD: Bobby Novossad MD: Karan Santini CRED "Dancing"</p>	<p><b>WABB/Mobile, AL *</b> OM/MD: Jay Hastings APD/MD: Pablo 69 3 DOORS DOWN "Gone" CHRISTINA AGUILERA "Beautiful" CRED "Dancing" THIQUE "Alone" PRIMARY COLORZ "Only"</p>	<p><b>KKRZ/Portland, OR *</b> PD: Michael Hayes 1 TATU "Things" AALIYAH "Miss"</p>	<p><b>KXXM/San Antonio, TX *</b> PD: Krash Kelly MD: Hadia Canales 2 KELLY OSBOURNE "Shut" DIXIE CHICKS "Landside"</p>	<p><b>WPST/Trenton, NJ *</b> PD: Dave McKay APD: Gabrielle Vaughn 17 NICK CARTER "Cry" 1 SOLUNA "Monday" CHRISTINA AGUILERA "Beautiful" TATU "Things"</p>
<p><b>WKFF/Albany, NY *</b> PD: Rob Dawes 7 MARIAN CAREY "Rain" AALIYAH "Miss" AVRIL LAVIGNE "Whn" KELLY OSBOURNE "Shut"</p>	<p><b>WKSE/Buffalo, NY *</b> PD: Dave Universal MD: Brian B. Wilde No Adds</p>	<p><b>KKDM/Des Moines, IA *</b> PD: Greg Chance MD: Steve Jordan SEAN PAUL "Light" RED HOT CHILI "Song" NICK CARTER "Cry" AVRIL LAVIGNE "Whn"</p>	<p><b>WKZL/Greensboro, NC *</b> PD: Jeff McHugh APD: Terrie Knight MD: Wendy Galin 3 D TOWN "These" CHRISTINA AGUILERA "Beautiful" GOOD CHARLOTTE "Famous" ALEXANDRA SLATE "Gaily"</p>	<p><b>WLANA/Lancaster, PA *</b> APD: Michael McCoy APD: J. T. Bosch MD: Holly Love 1 JAY-Z "FEBYONCE" "Bonnie" CHRISTINA AGUILERA "Beautiful" GOOD CHARLOTTE "Famous" ALEXANDRA SLATE "Gaily"</p>	<p><b>WBB/Donmouth-Ocean, NJ *</b> PD: Gregg Thomas SOLUNA "Monday" AALIYAH "Miss"</p>	<p><b>WERZ/Portsmouth, NH *</b> OM/MD: Mike O'Donnell APD: Jay Michaels MD: Sarah Sullivan AALIYAH "Miss" CRED "Dancing" SOLUNA "Monday"</p>	<p><b>KHTS/San Diego, CA *</b> PD: Diana Laird APD/MD: Hitman Haze 1 AVRIL LAVIGNE "Whn" AALIYAH "Miss" LEANN RIMES "Tic" SOLUNA "Monday"</p>	<p><b>KRQQ/Tucson, AZ *</b> OM/MD: Steve King APD/MD: Ken Can 2 JOHN MAYER "Body" CHRISTINA AGUILERA "Beautiful" SIMPLE PLAN "Anything" SOLUNA "Monday"</p>
<p><b>WKSS/Albuquerque, NM *</b> PD: Tom Naylor APD: Jeff "Crash" Jacot MD: Ailey Faith AALIYAH "Miss" CHRISTINA AGUILERA "Beautiful" SMILEZ AND SOUTHWESTAR "Tel" TATU "Things"</p>	<p><b>WRZE/Cape Cod, MA</b> DM: Steve Mcvie PD: Kevin Matthews MD: Shane Blue KELLY OSBOURNE "Shut" AVRIL LAVIGNE "Whn" SHAGGY "Woman"</p>	<p><b>WORO/Detroit, MI *</b> PD: Alex Tear APD: Jay Towers MD: Keith Curry 4 NICK CARTER "Cry" CHRISTINA AGUILERA "Beautiful"</p>	<p><b>WRHT/Greenville, NC *</b> OM/MD: Jon Reilly 1 NICK CARTER "Cry" 2 SOLUNA "Monday" 3 CHRISTINA AGUILERA "Beautiful" 4 LASGO "Something" AALIYAH "Miss" KELLY OSBOURNE "Shut" LEANN RIMES "Tic"</p>	<p><b>KRRG/Laredo, TX</b> PD: Jerome S. Fletcher MD: Monica Salazar CRED "Dancing" JAY-Z "FEBYONCE" "Bonnie" LEANN RIMES "Tic" CRED "Dancing" ASHANTI "Baby" NIVEA "Man" SOLUNA "Monday" HOBBASANK "Planning"</p>	<p><b>WVQA/Morgantown, WV</b> Dir./Prog.: Lucy Neff MD: Brian Mo CRED "Dancing"</p>	<p><b>WSPK/Poughkeepsie, NY</b> PD: Scotty Mac APD: Sky Walker MD: Paulie Cruz KYLE MINOGUE "World" SOLUNA "Monday" 4 STRINGS "Night" SILVIAN ASSASSINS "Italiano"</p>	<p><b>KSLY/San Luis Obispo, CA</b> PD: Adam Barnes MD: Craig Marshall NIVEA "Man" D TOWN "These"</p>	<p><b>KHTT/Tulsa, OK *</b> DM: Tod Tucker PD: Carly Rush APD: Matt The Brat MD: Eric Tyler 9 CHRISTINA AGUILERA "Beautiful" 17 NICK CARTER "Cry" K-6 &amp; Q-3 "Moments"</p>
<p><b>KOJD/Alexandria, LA</b> PD: Ron Roberts SOLUNA "Monday" CRED "Dancing" CHRISTINA AGUILERA "Beautiful"</p>	<p><b>KZIA/Cedar Rapids, IA</b> PD/MD: Eric Hanson CRED "Dancing" KID ROCK/SHERYL CROW "Picture" CHRISTINA AGUILERA "Beautiful"</p>	<p><b>WKQI/Detroit, MI *</b> DM/MD: Dom Theodore 1 LASGO "Something" AVRIL LAVIGNE "Whn" KELLY OSBOURNE "Shut"</p>	<p><b>WFBC/Greenville, SC *</b> PD: Nikki Nite MD: Tias 47 KID ROCK/SHERYL CROW "Picture" 17 CRAIG DAVID "Flava"</p>	<p><b>KFMS/Las Vegas, NV *</b> MD: Pablo Sato 6 V.I.3 "Eyes" 2 SHAGGY "Woman" AALIYAH "Miss"</p>	<p><b>WVXM/Myrtle Beach, SC</b> PD: Wally B. 14 CHRISTINA AGUILERA "Beautiful" CRED "Dancing" LL COOL J "Better" LEANN RIMES "Tic" NIVEA "Man" SOLUNA "Monday"</p>	<p><b>WPHD/Providence, RI *</b> DM: Ron St. Pierre APD/MD: Tom Waitkus 1 CHRISTINA AGUILERA "Beautiful" AALIYAH "Miss" COLDPLAY "Place" DIXIE CHICKS "Landside" KELLY OSBOURNE "Shut" SOLUNA "Monday"</p>	<p><b>WAEV/Savannah, GA</b> PD: Marco APD/MD: Rich Stevens No Adds</p>	<p><b>KISX/Santa Rosa, CA *</b> PD: Cras Kelly CRED "Dancing" 1 SMILEZ AND SOUTHWESTAR "Tel" 2 KELLY OSBOURNE "Shut" 3 LEANN RIMES "Tic" AALIYAH "Miss" KID ROCK/SHERYL CROW "Picture" SOLUNA "Monday" LEANN RIMES "Tic"</p>
<p><b>WAEB/Allentown, PA *</b> PD: Laura St. James MD: Mike Kelly 6 CHRISTINA AGUILERA "Beautiful"</p>	<p><b>WSSX/Charleston, SC *</b> DM/MD: Mike Edwards 6 NELLY "One" 5 CRED "Dancing" 1 CHRISTINA AGUILERA "Beautiful" TATU "Things"</p>	<p><b>WZNO/Dothan, AL</b> PD/MD: Scott Dwyer APD: Karson NELLY "One" JAY-Z "FEBYONCE" "Bonnie" JOHN MAYER "Body" MARIAN CAREY "Rain"</p>	<p><b>WHKF/Harrisburg, PA *</b> PD: Jason Barsky 1 LL COOL J "Better" 2 AALIYAH "Miss" 3 CHRISTINA AGUILERA "Beautiful" 4 LASGO "Something" 5 NICK CARTER "Cry" 6 SOLUNA "Monday"</p>	<p><b>WVLA/Asheville, NC *</b> APD: Brian Stull 1 CHRISTINA AGUILERA "Beautiful" 2 LASGO "Something" 3 AALIYAH "Miss" 4 NICK CARTER "Cry" 5 LEANN RIMES "Tic"</p>	<p><b>WRWY/Nashville, TN *</b> VP/Prog: Brian Krysz PD: Marco AALIYAH "Miss" LEANN RIMES "Tic" SOLUNA "Monday"</p>	<p><b>WPRD/Providence, RI *</b> DM: Ron St. Pierre APD/MD: Tom Waitkus 1 CHRISTINA AGUILERA "Beautiful" AALIYAH "Miss" COLDPLAY "Place" DIXIE CHICKS "Landside" KELLY OSBOURNE "Shut" SOLUNA "Monday"</p>	<p><b>WZAT/Savannah, GA</b> OM/MD: John Thomas MD: Dylan DEFAULT "Love" NIVEA "Man" KID ROCK/SHERYL CROW "Picture"</p>	<p><b>KISZ/Tyler-Longview, TX</b> PD: Lucky Lary 15 KID ROCK/SHERYL CROW "Picture" CRED "Dancing" KID ROCK/SHERYL CROW "Picture" SOLUNA "Monday" LEANN RIMES "Tic"</p>
<p><b>KPRF/Amarillo, TX</b> PD/MD: Marshall Blevins 29 SEAN PAUL "Light" 30 CHRISTINA AGUILERA "Beautiful" 27 ASHANTI "Happy" 29 VANESSA CARLTON "Daddy" 18 MICHELLE BRANCH "Goodbye" AVRIL LAVIGNE "Whn"</p>	<p><b>WVSR/Charleston, WV</b> OM: Jeff Whitehead PD: Chris Carmichael MD: Apollo CRED "Dancing" AVRIL LAVIGNE "Whn" NICK CARTER "Cry" SEV "Same"</p>	<p><b>WLVY/Elmira-Coming, NY</b> PD/MD: Mike Strobel APD: Brian Stull 10 STEREO FLUSE "Everything" 12 RED HOT CHILI "Song" 5 NELLY "One" 3 KYLIE MINOGUE "World"</p>	<p><b>WVBE/Hartford, CT *</b> PD: Rick Vaughn MD: Jojo Brooks 8 CRED "Dancing" 6 SIMPLE PLAN "Anything" 17 NICK CARTER "Cry" NIVEA "Man" SOLUNA "Monday"</p>	<p><b>WVLA/Asheville, NC *</b> APD: Brian Stull 1 CHRISTINA AGUILERA "Beautiful" 2 LASGO "Something" 3 AALIYAH "Miss" 4 NICK CARTER "Cry" 5 LEANN RIMES "Tic"</p>	<p><b>WRWY/Nashville, TN *</b> PD: Rick Davis APD/MD: Tom Peace 24 AVRIL LAVIGNE "Whn" 19 MISSY ELLIOTT "Work" 9 D TOWN "These" CHRISTINA AGUILERA "Beautiful" SHANIA TWAIN "Getcha"</p>	<p><b>WBEA/Quad Cities, IA-IL *</b> PD/MD: Matt Williams 3 3 DOORS DOWN "Gone"</p>	<p><b>WZAT/Savannah, GA</b> OM/MD: John Thomas MD: Dylan DEFAULT "Love" NIVEA "Man" KID ROCK/SHERYL CROW "Picture"</p>	<p><b>WKSJ/Utica-Rome, NY</b> DM/MD: Steve Schantz CRED "Dancing" AVRIL LAVIGNE "Whn" KID ROCK/SHERYL CROW "Picture" JAY-Z "FEBYONCE" "Bonnie" SIMPLE PLAN "Anything" LEANN RIMES "Tic"</p>
<p><b>KGDT/Anchorage, AK</b> PD: Bill Stewart MD: Moe Rock 13 GOOD CHARLOTTE "Famous" 5 AVRIL LAVIGNE "Whn"</p>	<p><b>WNKS/Charlotte, NC *</b> DM/MD: John Reynolds 1 MISSY ELLIOTT "Work"</p>	<p><b>WVST/El Paso, TX *</b> PD/MD: Francisco Aguirre NELLY "One" KYLIE MINOGUE "World" AALIYAH "Miss" KELLY OSBOURNE "Shut" SHAGGY "Woman"</p>	<p><b>WVBE/Hartford, CT *</b> PD: Rick Vaughn MD: Jojo Brooks 8 CRED "Dancing" 6 SIMPLE PLAN "Anything" 17 NICK CARTER "Cry" NIVEA "Man" SOLUNA "Monday"</p>	<p><b>KFRX/Lincoln, NE</b> APD: Sonny Valentine APD: Larry Freeze MD: A.J. Ryder SOLUNA "Monday" SILVIAN ASSASSINS "Italiano"</p>	<p><b>WVLA/Asheville, NC *</b> APD: Brian Stull 1 CHRISTINA AGUILERA "Beautiful" 2 LASGO "Something" 3 AALIYAH "Miss" 4 NICK CARTER "Cry" 5 LEANN RIMES "Tic"</p>	<p><b>WHTS/Quad Cities, IA-IL *</b> APD/MD: Tom Waitkus MD: Kevin Walker 7 MISSY ELLIOTT "Work" 4 AVRIL LAVIGNE "Whn" 2 KID ROCK/SHERYL CROW "Picture" KID ROCK/SHERYL CROW "Picture"</p>	<p><b>KRUF/Shreveport, LA *</b> PD/MD: Chris Callaway SIMPLE PLAN "Anything"</p>	<p><b>WKSJ/Utica-Rome, NY</b> DM/MD: Steve Schantz CRED "Dancing" AVRIL LAVIGNE "Whn" KID ROCK/SHERYL CROW "Picture" JAY-Z "FEBYONCE" "Bonnie" SIMPLE PLAN "Anything" LEANN RIMES "Tic"</p>
<p><b>WKSZ/Appleton, WI *</b> OM: Greg Bell PD: Dayton Kane APD/MD: Hojji 2 AALIYAH "Miss" 2 LL COOL J "Better" 1 SHAGGY "Woman" 1 LEANN RIMES "Tic" V.I.3 "Eyes"</p>	<p><b>WKJL/Chattanooga, TN *</b> PD: Tommy Chuck APD/MD: Trigger 15 AVRIL LAVIGNE "Whn" GOOD CHARLOTTE "Famous" JAY-Z "FEBYONCE" "Bonnie"</p>	<p><b>WVBE/Hartford, CT *</b> PD: Rick Vaughn MD: Jojo Brooks 8 CRED "Dancing" 6 SIMPLE PLAN "Anything" 17 NICK CARTER "Cry" NIVEA "Man" SOLUNA "Monday"</p>	<p><b>WVLA/Asheville, NC *</b> APD: Brian Stull 1 CHRISTINA AGUILERA "Beautiful" 2 LASGO "Something" 3 AALIYAH "Miss" 4 NICK CARTER "Cry" 5 LEANN RIMES "Tic"</p>	<p><b>KLAL/Little Rock, AR *</b> DM/MD: Randy Cann APD: Ed Johnson MD: Sydney Taylor LEANN RIMES "Tic" NIVEA "Man" SOLUNA "Monday" SHANIA TWAIN "Getcha" SOLUNA "Monday"</p>	<p><b>WVBE/Hartford, CT *</b> PD: Rick Vaughn MD: Jojo Brooks 8 CRED "Dancing" 6 SIMPLE PLAN "Anything" 17 NICK CARTER "Cry" NIVEA "Man" SOLUNA "Monday"</p>	<p><b>WVLA/Asheville, NC *</b> APD: Brian Stull 1 CHRISTINA AGUILERA "Beautiful" 2 LASGO "Something" 3 AALIYAH "Miss" 4 NICK CARTER "Cry" 5 LEANN RIMES "Tic"</p>	<p><b>WVBE/Hartford, CT *</b> PD: Rick Vaughn MD: Jojo Brooks 8 CRED "Dancing" 6 SIMPLE PLAN "Anything" 17 NICK CARTER "Cry" NIVEA "Man" SOLUNA "Monday"</p>	<p><b>WVBE/Hartford, CT *</b> PD: Rick Vaughn MD: Jojo Brooks 8 CRED "Dancing" 6 SIMPLE PLAN "Anything" 17 NICK CARTER "Cry" NIVEA "Man" SOLUNA "Monday"</p>
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**\* Monitored Reporters**  
186 Total Reporters

**134 Total Monitored**  
52 Total Indicator  
51 Current Indicator Playlists

**Did Not Report, Playlist Frozen (1):**  
KISR/Ft. Smith, AR



**DONTAY THOMPSON**  
dthompson@radicandrecords.com

PART TWO OF A TWO-PART SERIES

# The Essentials Of Breaking New Music

## □ The fundamentals of grass-roots street marketing

Last week Rose City Radio VP/Programming and PD of KXJM (Jammin' 95.5)/Portland, OR Mark Adams and Universal Records VP/Pop & Crossover Promotion Gary Marella gave us insight into what it takes to break new music from their perspectives. Although great radio exposure and good record promotion are essential, street marketing is another important tool for introducing new artists and music.

With that in mind, this week we talk to Eric "E-One" Labato, who heads Mad Promotion & Marketing, a street-marketing and promotion company that creates and executes various marketing schemes designed to take projects to the next level.

**R&R:** Explain the role your organization plays in breaking new music or artists.

**EL:** Mad Pro has broken new artists in the streets and at clubs and radio stations in Los Angeles and on the West Coast for 11 years. We are the label's extension from the street to the radio.

Our company provides labels with retail exposure, club exposure and street exposure for a project or an artist. In addition, we speak to mix-show coordinators, mixers, production staffs and, in some cases, MD and PDs, offering our thoughts and opinions on what is hot in the market.

**R&R:** Explain the process you go through to successfully market a new record on the streets.

**EL:** One misconception about street marketers is that all we do is roam the streets passing out flyers, putting up posters and picketing radio events. In the early days that was true, and in some cases it still is, but what most street-marketing companies are now — or need to be — are tastemakers.

No one who is involved in the music game — and, even more importantly, no consumer — wants to receive a CD sampler, a piece of vinyl or a poster from a person who does not look or sound like a tastemaker. As street marketers or lifestyle marketers, we need to put people on to new artists, groups or sounds. If your street team does not look or sound like they know what they are talking about, most of the time the product will get thrown on the floor of the club and left behind.

In addition, the street marketer has to assess the new artist or product and determine in his or her respective markets where to go with it and what type of audience it is appropriate for and promote it accordingly.

For instance, why would you waste materials and manpower to promote Jaheim at a Pastor Troy concert? The bottom line is getting a potential buyer to sample the product or to become aware of the music. That is the biggest task in this line of work.

**R&R:** How important is it for a new artist to get exposure with promotional tours?

**EL:** Most labels understand the importance of an artist in the market. We went through a period where labels thought that if they had a good photo of an artist, a good video and a half-decent record, they could forgo promotional tours. With the amount of product that floods the market now, that is no longer true. Pressing the flesh with the people who play, buy, sell and write about your music is the ultimate way to promote and give back to those who supported you.

Back when Biggie was coming out, Arista was receiving Power 106 [KPWR/Los Angeles] airplay on "Juicy," but no real single sales were coming in. JC Ricks called me for thoughts on breaking Biggie in the market. Arista had DJ Jam do a West Coast freestyle tape with Biggie busting on classic West Coast beats. It was a great tool. Also, Puff had Big stay in Los Angeles for three weeks to do shows, retail, club appearances and just be seen.

All this contributed to Los Angeles hearing and seeing Big, but the key for the Power 106 audience was his performance at the Los Angeles Sports Arena for the Lowrider Car Show in front of 25,000 people. We called Lowrider, sent a press pack and got on the show, and Big did the rest — a true testament to micromarketing and pressing the flesh.

**R&R:** What are some of the obstacles you face when trying to get the exposure these new artists and records need?

**EL:** One obstacle in promoting new projects in every market right now is space. Every label has a three- or four-woman group, a male rapper from the South and a female rapper from the East, and all the labels are trying to get

the consumer to lend them an ear.

This is where lifestyle marketing comes in and where you have to have a street marketer who knows where to take your project to get it heard — whether it is a mixer who is known to play Southern rap first or a retailer you have a good relationship with who will play your CD sampler or video in their store.

There is too much product out there to waste time or to not be focused on the base audience that will buy the project first.

**R&R:** What is the most important tool in getting a new artist exposed: radio, video or other types of marketing?

**"If your street team does not look or sound like they know what they are talking about, most of the time the product will get thrown on the floor of the club and left behind."**

**EL:** The most important tool outside of airplay is, of course, video. Former KKBT/Los Angeles evening jock Julio G once told me that he could tell when BET had just played a certain video, because the phone lines at KKBT would light up and everyone requested the same song.

Some record companies are creating enhanced CDs with the single and video on the same disc, which allows you to not only hear the product, but also to see the video. Outside of BET and MTV, local video shows help projects develop street buzz and complement what the street marketers are doing in the streets and at the clubs and retail.

**R&R:** How important are club DJs in this process?



PASS ME THE PASTA

On a recent trip to New York, R&R Rhythmic Editor Dontay Thompson got a chance to hang with the cast of *The Sopranos* for a phat meal ... just kidding! Pictured here (l-r) are MTV's Buttahman, Ellen Carvello, Big 3 Entertainment's Anthony Iovino, Virgin's Jenny Sperandeo, Jive's Nathalie Marin, TVT's Joey Carvello, Thompson, Jive's John Strazza, RCA's Tony Monte, Warner Bros. Franco Imello, WKTU/New York Asst. PD/MD Jeff Z and Jessica Kemler.

**EL:** A club DJ is still the No. 1 most important person in developing a new record or artist. The club jock has no list and no PD or MD to tell him what to play. The club jock can format his night and sandwich a new record between two hits, just like on the radio. This gives him a fair evaluation of the record — whether the crowd is digging it or not.

The worst thing a promoter or street marketer can do is stand over the DJ at a club, waiting for his record to be played. Buy the DJ a drink, give him the vinyl, and, if your relationship is tight, he will find a way to break in your record.

Once you get the clubs hot on a project, radio will not be able to deny the record that listeners are hearing every night.

**R&R:** How does street marketing work hand-in-hand with radio and video to get a new project exposed?

**EL:** When a jock or mix-show DJ takes a chance on a new record, he wants to believe there is somebody out there educating his listeners about the record he is playing. The street marketing team should be in the clubs with postcards and vinyl and servicing lifestyle accounts and retail with posters, samplers and video for in-store play. Too many times an exclusive gets leaked to radio, and every club jock in the city is beating down the promoter's or label's door to get it. In many ways this process and execution are backward. The street should dictate what radio is playing, not the other way around.

Radio, the label and the street marketer must all be on the same page with a project so a new artist can break and radio can develop a core artist whom listeners and the streets truly respect and support with sales.

**R&R:** With radio stations and record companies becoming more corporate, what do you think the future of street marketing will be? Do you think this makes street marketing more essential for the development of a new artist?

**EL:** The future of street marketing and radio is very evident. Most stations are developing their own sampler CDs with the help of labels and showcasing up-and-coming talent. Both Power 106 and Hot 97 [WQHT/New York] have compiled CDs to pass out to their lis-

teners and assist the labels and street marketers with what they are trying to do, which is break new music.

A good street-marketing company in any city has ties with radio-station promo vans and events. We also roll our promotion-wrapped vehicles out to events, which helps a radio station look like it is directly tied in with an artist.

**"Pressing the flesh with the people who play, buy, sell and write about your music is the ultimate way to promote and give back to those who supported you."**

Personally, I think radio being more corporate has brought Fortune 500 companies closer to street marketers and their audience. All the soda corporations, shoe companies and others understand the importance of street marketing and music. Thus, they have developed launch campaigns that incorporate radio, the street and, in some cases, cross-marketing using artists. Just look at the Sprite campaign, and you will see our influence in the corporate world.

**R&R:** Where is street marketing headed in the future?

**EL:** Street marketing will always be essential to record labels breaking new artists and corporations that want to launch or image new products. We have been told since the beginning that this would only last two or three more years, but for the music that it sprouted from — hip-hop — the lifestyle marketing aspect will never change.

There will always be that one person on every block in America who has the new shoes, new music, knows about the hot party or has the hot new cell phone. Tastemakers never go out of style; they create the style for everyone else to follow.

# R&R CHR/Rhythmic Top 50

Powered By



November 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	5483	+131	771124	11	77/0
2	2	EMINEM Lose Yourself (Shady/Interscope)	5275	+425	735364	8	76/2
3	3	LL COOL J Luv U Better (Def Jam/IDJMG)	3990	+109	643085	12	76/1
5	4	SEAN PAUL Gimme The Light (VP/Atlantic)	3919	+392	501099	10	75/4
4	5	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3517	-330	430682	17	74/0
9	6	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3291	+327	451958	5	74/0
7	7	JENNIFER LOPEZ Jenny From The Block (Epic)	3209	+40	389756	6	67/1
6	8	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3068	-280	462851	20	56/0
8	9	ASHANTI Baby (Murder Inc./IDJMG)	2904	-212	393760	22	69/0
10	10	NIVEA Don't Mess With My Man (Jive)	2767	+247	365567	17	55/1
13	11	CLIPSE When The Last Time... (Star Trak/Arista)	2343	+127	410084	10	65/0
14	12	ISYSS Single For The Rest Of My Life (Arista)	2293	+180	218134	12	57/0
19	13	NELLY Air Force Ones (Fo' Reel/Universal)	2231	+653	233368	5	73/1
11	14	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2089	-397	288158	20	73/0
12	15	LUDACRIS Move Bitch (Def Jam South/IDJMG)	2038	-289	233850	25	67/0
16	16	BIG TYMERS Oh Yeah (Cash Money/Universal)	1879	-36	185369	14	64/0
15	17	N.O.R.E. Nothin' (Def Jam/IDJMG)	1784	-167	216406	25	71/0
17	18	NAPPY ROOTS Po' Folks (Atlantic)	1748	-64	214047	22	57/0
18	19	TLC Girl Talk (Arista)	1650	+54	194922	7	67/2
22	20	AMANDA PEREZ Angel (Powerhowse/Mad Chemistry)	1580	+210	142231	7	42/1
24	21	ERICK SERMON F/REDMAN React (J)	1411	+116	256967	8	58/0
23	22	WC The Streets (Def Jam/IDJMG)	1370	+59	203676	9	38/2
20	23	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1357	-196	145152	18	55/0
25	24	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1294	+26	99537	8	55/6
29	25	XZIBIT Multiply (Loud/Columbia)	1261	+168	186866	11	38/1
31	26	BABY F/P. DIDDY Do That... (Cash Money/Universal)	1219	+200	146497	3	67/3
32	27	EVE Satisfaction (Ruff Ryders/Interscope)	1190	+214	164406	3	61/4
21	28	STYLES Goodtimes (Interscope)	1127	-356	172285	19	56/0
26	29	KELLY ROWLAND Stole (Columbia)	1115	-118	120458	9	56/1
27	30	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	1089	-70	176328	7	53/0
35	31	SNOOP DOGG From Tha Chuuuch... (Doggy Style/Priority/Capitol)	1012	+118	138788	3	51/0
30	32	BENZINO Rock The Party (Elektra/EEG)	1000	-82	148402	10	50/1
46	33	JA RULE Thug Lovin' (Murder Inc./IDJMG)	905	+289	144577	3	51/4
39	34	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	852	+107	141190	3	29/4
34	35	CHRISTINA AGUILERA Dirty (RCA)	833	-124	76307	10	30/0
Debut	36	AALIYAH Miss You (BlackGround/Universal)	827	+444	125269	1	55/36
36	37	AALIYAH I Care 4 U (BlackGround)	790	-92	194919	15	8/0
38	38	MUSIQ Dontchange (Def Soul/IDJMG)	765	-49	135557	12	20/0
40	39	FABOLOUS This Is My Party (Elektra/EEG)	726	-18	86534	4	46/1
43	40	FIELD MOB Sick Of Being Lonely (MCA)	725	+52	55506	5	30/2
33	41	JUSTIN TIMBERLAKE Like I Love You (Jive)	704	-261	80499	12	37/0
45	42	MADONNA Die Another Day (Maverick/WB)	681	+56	93082	5	16/1
41	43	AMERIE Talkin' To Me (Rise/Columbia)	669	-38	110388	4	46/2
48	44	ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)	662	+161	76502	2	41/5
47	45	TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	654	+143	79916	2	37/8
42	46	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	641	-49	62385	5	35/0
44	47	YING YANG TWINS By Myself (Koch)	599	-34	77550	10	21/0
Debut	48	B2K AND P. DIDDY Bump Bump Bump (Epic)	591	+453	78917	1	54/7
37	49	MARIO Braid My Hair (J)	586	-239	76426	7	37/0
Debut	50	BUSTA RHYMES Make It Clap (J)	516	+68	108778	1	49/6

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 11/3-11/9. 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
AALIYAH Miss You (BlackGround/Universal)	36
WHITNEY HOUSTON One Of Those Days (Arista)	28
2PAC Thugz Mansion (Amaru/Death Row/Interscope)	28
CHRISTINA AGUILERA Beautiful (RCA)	22
WESTSIDE CONNECTION It's The Holidayz (Hollywood)	18
NAS Made You Look (Columbia)	9
TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	8
B2K AND P. DIDDY Bump Bump Bump (Epic)	7
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	6
BUSTA RHYMES Make It Clap (J)	6
SHADE SHEIST F/NATE DOGG Wake Up (MCA)	6

## Most Increased Plays

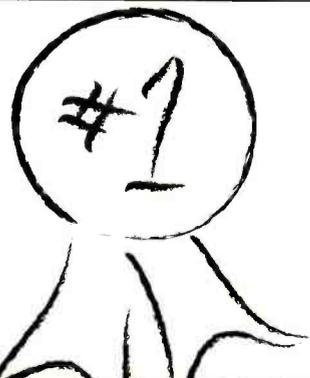
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY Air Force Ones (Fo' Reel/Universal)	+653
B2K AND P. DIDDY Bump Bump Bump (Epic)	+453
AALIYAH Miss You (BlackGround/Universal)	+444
EMINEM Lose Yourself (Shady/Interscope)	+425
2PAC Thugz Mansion (Amaru/Death Row/Interscope)	+415
SEAN PAUL Gimme The Light (VP/Atlantic)	+392
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+327
JA RULE Thug Lovin' (Murder Inc./IDJMG)	+289
NIVEA Don't Mess With My Man (Jive)	+247
EVE Satisfaction (Ruff Ryders/Interscope)	+214
AMANDA PEREZ Angel (Powerhowse/Mad Chemistry)	+210

## New & Active

TONI BRAXTON Hit The Freeway (Arista)	Total Plays: 492, Total Stations: 32, Adds: 2
LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	Total Plays: 487, Total Stations: 19, Adds: 0
50 CENT Wanksta (Shady/Aftermath/Interscope)	Total Plays: 436, Total Stations: 10, Adds: 3
OOBIE F/LIL' JDN... Nothin's Free (TVT)	Total Plays: 428, Total Stations: 24, Adds: 4
DRU HILL I Should Be... (Def Soul/IDJMG)	Total Plays: 423, Total Stations: 30, Adds: 0
2PAC Thugz Mansion (Amaru/Death Row/Interscope)	Total Plays: 415, Total Stations: 28, Adds: 28
CHRISTINA AGUILERA Beautiful (RCA)	Total Plays: 378, Total Stations: 30, Adds: 22
LIL' ROB Barely Getting By (Upstairs)	Total Plays: 363, Total Stations: 13, Adds: 2
SHADE SHEIST F/NATE DOGG Wake Up (MCA)	Total Plays: 358, Total Stations: 24, Adds: 6
504 BOYZ Tight Whips (New No Limit/Universal)	Total Plays: 339, Total Stations: 31, Adds: 2

Songs ranked by total plays

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
[www.radioandrecords.com](http://www.radioandrecords.com).



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November 15, 2002

RANK ARTIST TITLE LABEL

- 1 **MISSY ELLIOTT** Work It (Gold Mind/Elektra/EEG)
- 2 **SEAN PAUL** Gimme The Light (VP/Atlantic)
- 3 **LL COOL J** Love You Better (Def Jam/IDJMG)
- 4 **EMINEM** Lose Yourself (Shady/Interscope)
- 5 **CLIPSE** When The Last Time... (Arista)
- 6 **BABY AKA DA #1 STUNNA f/P. DIDDY** Do That (Cash Money/Universal)
- 7 **ERICK SERMON** React (J)
- 8 **JAY-Z f/BEYONCE** '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
- 9 **NIVEA** Don't Mess With My Man (Jive)
- 10 **N.O.R.E.** Nothin' (Def Jam/IDJMG)
- 11 **JENNIFER LOPEZ** Jenny From The Block (Epic)
- 12 **LUDACRIS** Move Bi\*\*h (Def Jam South/IDJMG)
- 13 **CAM'RON** Hey Ma (Roc-A-Fella/IDJMG)
- 14 **XZIBIT** Multiply (Loud/Columbia)
- 15 **NELLY** Air Force Ones (Fo' Reel/Universal)
- 16 **BENZINO** Rock The Party (Elektra/EEG)
- 17 **SNOPP DOGG** From Tha Chuuch To... (Doggy Style/Priority/Capitol)
- 18 **WC** The Streets (Def Jam/IDJMG)
- 19 **STYLES** Goodtimes (Ruff Ryders/Interscope)
- 20 **FAT JOE f/GINUWINE** Crush Tonight (Terror Squad/Atlantic)
- 21 **BIG TYMERS** Oh Yeah (Cash Money/Universal)
- 22 **NAS** Made You Look (Columbia)
- 23 **50 CENT** Wanksta (Shady/Aftermath/Interscope)
- 24 **BUSTA RHYMES** Make It Clap (J)
- 25 **WAYNE WONDER** No Letting Go (VP)
- 26 **EVE** Satisfaction (Ruff Ryders/Interscope)
- 27 **ERYKAH BADU f/COMMON** Love Of My Life (Magic Johnson/MCA)
- 28 **FABOLOUS f/P. DIDDY & JAGGED EDGE** Trade It All Part II (Epic)
- 29 **ASHANTI** Baby (Murder Inc./IDJMG)
- 29 **FIELD MOB** Sick Of Being Lonely (MCA)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/3-11/9/02. (C) 2002, R&R, Inc.



## PHAT MIX SIX

- WAYNE WONDER No Letting Go (VP)
- FREEWAY f/JAY-Z & BEANIE SIGEL What We Do (Roc-A-Fella/IDJMG)
- MISSY ELLIOTT Funky Fresh (Gold Mind/Elektra/EEG)
- 50 CENT Wanksta (Shady/Aftermath/Interscope)
- DAMANI Move (Independent)
- EMINEM 8 Mile (Shady/Aftermath/Interscope)



Nas' "Made You Look" (Columbia) is a great song! And don't give me that "too street" shit. Give it a shot if you are a hip-hop station. Missy Elliott f/Ludacris' "Gossip Folks" (Gold Mind/Elektra/EEG) has a creative track. I love her album, and it's really hard to pick a single, but this will do fine. It's taking a minute for the West to catch on to 50 Cent's "Wanksta" (Shady/Aftermath/Interscope), but I think it's just a matter of time until it hits!



— Reflex, KPWR/Los Angeles



Damani's "Move" (Independent) is a hot-ass underground hip-hop record that I'm feeling. Also a dance-floor killer for me right now is the Baby and P. Diddy track, "Do That" (Cash Money/Universal). When I play this in the clubs, fools lose their minds! There is this cat named Thicke who has a hot joint out with Jadakiss called "When I Get You Alone (Remix)" (NuAm/Interscope), and it's a breath of fresh air for R&B music. Also, my choice pick off Jay-Z's new album, *The Gift and the Curse*, is "Diamond Is for Ever."

— Nappy, KXHT/Memphis

Wayne Wonder's "No Letting Go" (VP) is the hottest reggae song out. The song is hot in the clubs and on the radio, and the phones are crazy. Because of Sean Paul, reggae is becoming more mainstream, and this record will get there. Ja Rule's "Thug Lovin" (Murder Inc./IDJMG) is starting to pick up for us. Now that the video is out, it should help this record pick up more. LL Cool J's "Paradise" (Def Jam/IDJMG), featuring Amerie, is going to be bigger than "Luv U Better." Amerie does her thing on this joint, giving it a nice hook. I expect this to be big on the radio first, after that it will get reaction in the clubs.



— DJ Buck



Jay-Z, Dre and Rakim's "The Watcher, Pt. II" is a nice cut! It's a great glimpse of what is to come for Rakim's album. Mariah and The Westside Connection's "Irresistible (Remix)" has the basic hit formula. Finally, Ice Cube will get some play on the East Coast. Sean Paul adds the familiar reggae feel on Blu Cantrell's "Breathe (Remix)" (La Face/Arista), and Dre tops it with the familiar beat. With "Slide" (Gold Mind/Elektra/EEG), Missy Elliott delivers a banger album cut. Look for this to be a sleeper. Shouts to Mr. Bob, Chris Tracy, HipHopSite.com and my 3-week-old twins, Tyson and Koby! Peace!

— Warren Peace, KLUC/Las Vegas

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**ON THE RECORD****This Week's Hottest Music Picks****Jack Spade**

PD, WQSL/Greenville, NC

Nelly's "Air Force Ones" (Fo' Reel/Universal): Frickin' huge for us! Top five phones.

Trina featuring Ludacris' "B R Right" (Slip 'N Slide/Atlantic): When I first heard this, I said, "Hell, yeah!" I hope and pray that this record does well.



Wayne Wonder

Jay-Z featuring Beyoncé's "'03 Bonnie & Clyde" (Roc-A-Fella/IDJMG): This is doing well for us. Luda makes this song.

Busta Rhymes featuring Sean Paul's "Make It Clap (Remix)" (J): It's a little too early to tell how this one will do, but I do like it.

**Da Nutz**

MDs, KKFR/Phoenix

2Pac's "Thugz Mansion" (Amaru/Tha Row/Interscope): Solid West Coast joint, and Phoenix loves Pac.

Nelly's "Air Force Ones": Getting some major legs for us.

Lil Rob's "Barely Gettin' By" (Upstairs): It's been running things on "War at 4," and it took out some pretty big dogs!

Clipse featuring Faith Evans' "Ma I Don't Love Her" (Star Trak/Arista): Amazing!

**Boogie D**

PD, WCHH/Charlotte

Freeway featuring Jay-Z & Beanie Sigel's "What We Do" (Roc-A-Fella/IDJMG): We haven't started playing this yet, but I am feeling it.

LL Cool J featuring Amerie's "Paradise" (Def Jam/IDJMG): I like this off the album.

2Pac's "Thugz Mansion": Pac is really big out here. You got to play it and give the listeners a chance to make their own decision on Pac.

Trina featuring Ludacris' "B R Right": This is moving up and getting phones for us.

**Preston Lowe**

MD, KQBT/Austin

2Pac's "Thugz Mansion": Another hit from beyond the grave!

**R Dub**

PD, KOHT/Tucson

Nelly's "Air Force Ones": Do you have to ask? We didn't have any room for new stuff this week, but when you get a record from Nelly on your desk, you gotta make room.

3LW featuring Lil Wayne's "Neva Get Enuf" (Epic): The combination of these fine honeys with Mr. Wayne is awesome.

Blackstreet's "Deep" (DreamWorks): Yes! It's the return of the real Blackstreet with this formula Blackstreet ballad. I was getting kind of worried about the guys after hearing "Wizzy Wow," but this one sets my mind at ease. The boys are back!

**J.B. King**

MD, KLUC/Las Vegas

Christina Aguilera's "Beautiful" (RCA): This will be big!

2Pac's "Thugz Mansion": I like the acoustic mix. It's like 2Pac unplugged.

Missy Elliott's *Under Construction* (Gold Mind/Elektra/EFG): A definite old school, funky sound.

**Mark McCray**

PD, WMBX/West Palm Beach

Aaliyah's "Miss You" (BlackGround/Universal): I'm into this track.

Wayne Wonder's "No Letting Go" (VP): This is hot. It's doing good in West Palm Beach.

Eve's "Satisfaction" (Ruff Ryders/Interscope): Smash!

Field Mob's "Sick of Being Lonely" (MCA): We're starting to see some life on this one.

**Diane Fox**

MD, KWIN/Stockton

Trick Daddy's "Thug Holiday" (Slip 'N Slide/Atlantic): This is "Crossroad, Part Two." You gotta play this.

Justin Timberlake featuring Timbaland's "Cry Me a River" (Jive): A very good midtempo record that will even out all the hip-hop thrown our way.

K-Ci & JoJo's "This Very Moment" (MCA): It's a smash!

**Angel Garcia**

PD, KYWL/Reno, NV

Eminem's "8 Mile" (Shady/Interscope): This is probably one of the best tracks I've heard from him. Definitely feeling this one. It's probably the only five-minute song that nobody will get sick of.

2Pac's "Thugz Mansion": It's ridiculous. My No. 1-requested song after three days of airplay.

Missy Elliott's "Funky Fresh" (Gold Mind/Elektra/EFG): Oh, my God, this is stupid!

**Beata**

MD, WLLD/Tampa

Aaliyah's "Miss You": Lovin' this record, and right now it's in power rotation in the Mustang.

Busta Rhymes featuring Sean Paul's "Make It Clap": I like anything with Sean Paul on it.

Blu Cantrell featuring Sean Paul's "Breathe" (LaFace/Arista): Look at my previous comment.



2Pac



Christina Aguilera

**Fred Rico**

PD, KIKI/Honolulu

TLC's "Hands Up" (Arista): This is probably the best song on the album.

Aaliyah's "Miss You": I think this is a pretty good record.

2Pac's "Thugz Mansion": The acoustic version is nice.

**Chris Tyler**

MD, WJMN/Boston

Wayne Wonder's "No Letting Go": This song is huge in the Boston clubs, and reggae works here. I'm strongly considering this for future airplay. If Sean Paul and Tanto Metro & Devonte worked for you, then check this out.

TLC's "Turntable" and "Damaged" (Arista): Both songs are mass-appeal, very female-friendly tracks with great hooks. Both have the same feel as "Unpretty," and both could be smashes.

Sarai's "Pack Ya Bags" (Epic): Chick anthem! Great hook. If you target women (and don't we all), give it a listen!

**Robb Royale**

PD, KYLZ/Albuquerque

2Pac's "Thugz Mansion": It's 2Pac!

Lil Rob's "Barely Gettin' By": To the Hispanics, he's like the next 2Pac.

Snoop Dogg's "From the Chuuuch to the Palace" (Doggy Style/Priority/Capitol): This is starting to kick in for us.

Freeway featuring Jay-Z & Beanie Sigel's "What We Do": Hot record! I like this one.

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## Guess Who's Back?

□ The female voice of *The Ed Lover and Doctor Dre Show* returns

**Y**ou may know Lisa G as one-third of the hilarious morning show starring Ed Lover and Doctor Dre that made its name at WQHT (Hot 97)/New York. After leaving Hot 97 in 1999 the trio moved on to do other things. Now, much to the delight of local listeners, they're back together and back on the airwaves, at Clear Channel's Urban WWPR (Power 105)/New York.

During a chat with Lisa, I immediately sense her passion for radio and the love she has for Ed and Dre. I know that some have wondered over the years how Lisa fits in with two African-American men and the hip-hop world, and I ask her about this.



Lisa G

"We were doing an interview recently, and the reporter commented to me about the fact that I was the only white person and white woman on any of the New York Urban morning shows," she says. "I found it very interesting that she brought that to my attention, but I've never thought of it that way.

"In the beginning many people didn't believe that two black Muslim men and a white Jewish woman on the air together doing morning radio would work, but we've been together now for almost 10 years. I was working at Hot 97 before the format evolved from a dance approach to hip-hop.

"I did the news on what was then more of an AC type of morning show. When the new management came in, they thought I was funny and told me that they were bringing in Ed Lover and Doctor Dre from the show *Yo! MTV Raps* and wanted us to work together.

"I was so ready for something new and fun, and I was a huge fan of Ed and Dre from seeing them on MTV. This was a breath of fresh air, and I couldn't wait. The city had never seen anything like it before. We transformed New York radio, because we truly reflected the ethnic makeup of the city — blacks and whites working together and getting along.

"This was very important, because New York had been so volatile, with blacks and whites being segregated and the riots in Crown Heights. So, to me, this was a happy occasion."

### Reunited, And It Feels So Good

Ed, Lisa and Dre were eventually released from Hot 97. Ed and Dre moved on to work at KKBT/Los Angeles, and Lisa decided to remain in New York. For the three years they were apart, she was a member of the morning show at heritage New York Talker WOR-AM.

Then Lisa began to sense that it was time for the team to reunite. "A few months after the events of 9/11 I e-mailed Ed and told him that I felt the time was right for us to get back together," she says. "He responded and said that he was coming back East and had a few projects in the works. Although he knew that there was the possibility of a reunion, he couldn't say anything at the time.

"Looking back, it's so interesting how I just felt that the time was right. I knew we needed to get back together and help New York City heal and laugh again."

Ed, Dre and Lisa debuted on WWPR in April of this year, and they haven't looked back. Although the trio had some time apart, it was like they had never taken a break. "Being back together on the radio feels great," Lisa says. "We're like a married couple — we finish each other's sentences. It was hard being away from them for three years, but when we got back together, it was like we never missed a day."

### The Battle Rages

Ed, Dre and Lisa are now competing against their former radio home, Hot 97. "It feels bittersweet going up against them, because that's where we got started," Lisa says. "However, you have to take your emotions out of it, because this is a business. They let us go; that was their mistake. I never agreed with that decision, and I've felt strongly about it for three years, but now we're going to kick their butts."

Lisa says she and the guys are very happy at their new home at WWPR. They've come out swing-

ing, trying to take the streets of New York by storm. "We're doing great," Lisa says. "It's very competitive. When you're in a situation like this as a broadcaster it keeps you on your toes and definitely keeps you sharp. I look forward to going on the air every day because I know about the battle that ensues."

Lisa has been in the radio game since high school, when she interned at famed Alternative WLIR/Nassau-Suffolk. But she's also had her hands in many other things. She had a segment called "What's Happening With Lisa G" on WCBS-TV/New York, where she previewed the hottest events in the city. In addition, she reported live to

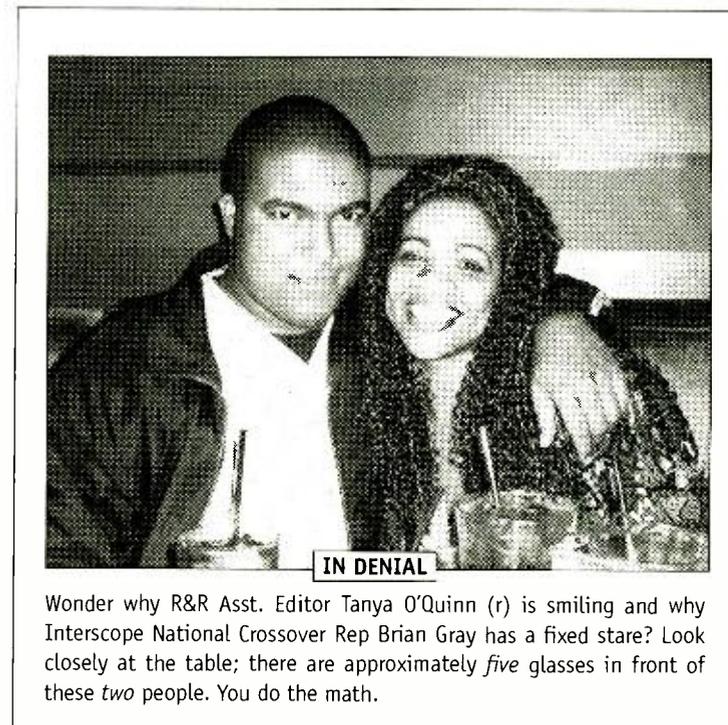
**"Hot 97 let us go; that was their mistake. I never agreed with that decision, and I've felt strongly about it for three years, but now we're going to kick their butts."**

CBS-affiliated morning radio shows around the country.

She also did entertainment reports for WNBC-TV/New York, was on *The Gossip Show* on E!, hosted a sports show on ESPN2 and is now a member of *US Weekly's* Fashion Police, where she critiques celebrity wardrobes.

### One Name, Three Talents

When Lisa is asked about being the only woman working with two men, it's apparent that it's not a big deal to her. "I feel like I'm so much a part of them that 'Ed, Lisa and Dre' sometimes feels like one name to me," she says. "I sometimes don't



IN DENIAL

Wonder why R&R Asst. Editor Tanya O'Quinn (r) is smiling and why Interscope National Crossover Rep Brian Gray has a fixed stare? Look closely at the table; there are approximately five glasses in front of these two people. You do the math.

think of us as separate people, but as a whole.

"We each play our position. My position is to be the woman on the show, to rein in Ed and Dre when I need to and to speak my mind about female opinions. It's very important to know the role that you play. I don't try to be one of the guys: I'm Lisa G. You have to be true to who you are.

"Everyone around the country has tried to copy us, but it's not the same as being the original. Women don't have many role models, but my advice is that they shouldn't copy, they should be themselves."

For the average working person, a workday begins at 9am. That's almost the end of the day for a morning show personality. "I wake up at 4am," Lisa says. "I've always done morning radio, so my body doesn't know anything else. I'm not sure if you ever get used to the early morning, it's just a part of your life.

"Once I get to the studio, I'm with family. We energize one another, and it's full speed ahead. I go in there completely on full throttle every day. Although it's only four hours a day, it really feels like eight hours crammed into four. When we feel mentally exhausted, we know that we've had a good show."

### Busy Schedule

After beginning the day at 4am, one would think that Lisa would sprint out of the radio station at 10am and stick to a strict bedtime. "That's a joke," she says. "After the show, I check my e-mails, and then we have our daily morning show meeting. I leave the station about noon.

"I pick and choose things that I attend after work. For instance, the other night Ed and Dre wanted us all to go to the ESPN Zone at 9pm, but sometimes 9pm can feel just like midnight. However, I try not to let the airshift take over my life. I try to go to as many movie screenings as I can, Broadway shows, concerts, album-release parties, etc. I try to do

as much as I can, but, of course, my priority is the morning show."

Weekends are devoted to Lisa's personal time. With so much going on during the week, she has to have some time for herself. "I try to take it down about five notches on the weekend," she says.

"That's my time for doing errands or just catching up with friends and family. It's the time for me to be very normal. During the week, I'm moving so fast that I need the weekends to slow down and catch up with my friends, who keep me grounded."

### Ask Lisa G

Aside from the radio show, Lisa, Ed and Dre are in the midst of a book project. It is based on Lisa's "Ask Lisa G" segment on the show, and the crew is trying to get it into print. "This book is about the mistakes that women tend to make growing up and the problems that they have with self-esteem," she says.

"We hope the book will help them get through the day-to-day things that affect women, things like being in a relationship, not liking your body, knowing how to find and keep good friends, etc. I get tons of e-mails from women, and although I try to write back to everyone, this book will help to get all the advice out at once."

As for other projects on the horizon, Lisa just did a cameo in the movie *Death of a Dynasty*, but she says that she takes things day by day. Many things are coming her way, and she's picking and choosing the projects that she wants to be involved with. Her main focus has been getting the morning show to No. 1, which she admits has taken a lot of energy, but it's definitely a team effort.

Lisa's other focus is being a voice for women. "I know that I have a responsibility to the female audience, and that's to stay strong and have a voice," she says. "I take that very seriously, and I'm very proud of it."

# R&R Urban Top 50

Powered By



November 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3556	+204	566703	10	68/0
1	2	LL COOL J Luv U Better (Def Jam/IDJMG)	3429	-10	566138	14	67/0
4	3	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	2643	+115	431642	14	61/0
3	4	MUSIQ Dontchange (Def Soul/IDJMG)	2631	-32	427277	15	65/0
5	5	SEAN PAUL Gimme The Light (VP/Atlantic)	2390	+12	392296	11	17/0
9	6	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	2220	+279	321533	5	64/0
6	7	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2002	-273	282592	18	11/0
7	8	ASHANTI Baby (Murder Inc./IDJMG)	1934	-177	272687	22	61/0
8	9	GINUWINE Stingy (Epic)	1900	-49	332930	21	61/0
10	10	CLIPSE When The Last Time... (Star Trak/Arista)	1812	+72	247758	11	55/0
18	11	NELLY Air Force Ones (Fo' Reel/Universal)	1690	+404	295219	6	63/2
11	12	MARIO Braid My Hair (J)	1555	-142	181013	9	64/0
12	13	AALIYAH I Care 4 U (BlackGround)	1554	-106	280738	20	8/0
15	14	TLC Girl Talk (Arista)	1463	+67	160752	6	63/0
13	15	NAPPY ROOTS Po' Folks (Atlantic)	1409	-125	184267	22	58/0
20	16	JAHEIM Fabulous (Divine Mill/WB)	1382	+145	227731	7	56/0
19	17	ERICK SERMON F/REDMAN React (J)	1311	+69	202577	7	60/1
23	18	EMINEM Lose Yourself (Shady/Interscope)	1253	+318	160283	4	47/4
14	19	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1231	-173	162218	13	49/0
22	20	AMERIE Talkin' To Me (Rise/Columbia)	1115	+154	148917	6	51/2
16	21	B2K Why I Love You (Epic)	1087	-300	149318	11	58/0
17	22	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	991	-296	129302	18	60/0
24	23	JENNIFER LOPEZ Jenny From The Block (Epic)	957	+74	122313	4	45/0
36	24	R. KELLY Ignition (Jive)	956	+303	123751	5	3/3
28	25	DRU HILL I Should Be... (Def Soul/IDJMG)	906	+112	124607	5	58/0
27	26	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	860	+49	93391	6	52/1
21	27	BIG TYMERS Oh Yeah (Cash Money/Universal)	842	-151	108726	14	49/0
49	28	JA RULE Thug Lovin' (Murder Inc./IDJMG)	813	+353	119104	2	60/4
42	29	BABY F/P. DIDDY Do That... (Cash Money/Universal)	808	+258	93201	2	49/5
31	30	FIELD MOB Sick Of Being Lonely (MCA)	807	+101	80038	6	29/5
34	31	BUSTA RHYMES Make It Clap (J)	802	+138	99322	3	60/1
35	32	TONI BRAXTON Hit The Freeway (Arista)	787	+125	96860	3	48/1
39	33	EVE Satisfaction (Ruff Ryders/Interscope)	770	+187	87261	2	46/2
29	34	KELLY ROWLAND Stole (Columbia)	768	-18	75172	8	51/0
37	35	BENZINO Rock The Party (Elektra/EEG)	742	+120	106143	6	44/4
25	36	STYLES Goodtimes (Interscope)	699	-122	101026	20	45/0
40	37	SNOOP DOGG From Tha Chuuuch... (Doggy Style/Priority/Capitol)	691	+131	89749	2	47/1
41	38	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	666	+115	50837	2	43/2
30	39	YING YANG TWINS By Myself (Koch)	640	-113	73554	12	37/0
Debut	40	WHITNEY HOUSTON One Of Those Days (Arista)	617	+229	80064	1	45/0
Debut	41	AALIYAH Miss You (BlackGround/Universal)	616	+314	121538	1	5/4
32	42	INDIA.ARIE Little Things (Motown)	586	-98	71450	9	37/0
48	43	TYRESE How You Gonna Act Like That (J)	571	+109	85528	2	45/2
33	44	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	569	-107	75795	17	45/0
26	45	FLOETRY Floetic (DreamWorks)	560	-259	60250	13	41/0
45	46	PETEY PABLO Blow Your Whistle (Jive)	503	+17	46195	2	43/1
44	47	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	495	0	51835	13	29/0
43	48	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	492	-7	99742	17	22/0
Debut	49	B2K AND P. DIDDY Bump Bump Bump (Epic)	469	+280	57804	1	51/10
Debut	50	50 CENT Wanksta (Shady/Aftermath/Interscope)	462	+163	69048	1	2/1

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
NAS Made You Look (Columbia)	33
DEBORAH COX The Morning After (J)	27
DIRTY That's Dirty (Universal)	15
FREEWAY What We Do (Roc-A-Fella/IDJMG)	15
TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)	11
B2K AND P. DIDDY Bump Bump Bump (Epic)	10
GZA/GENIUS Knock Knock (MCA)	9
ROYCE DA 5'9" Mr. Baller (Koch)	8
WESTSIDE CONNECTION It's The Holiday (Hollywood)	8
SYLEENA JOHNSON Guess What (Jive)	7
KRONIC FLO Pull It Up (Independent)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY Air Force Ones (Fo' Reel/Universal)	+404
JA RULE Thug Lovin' (Murder Inc./IDJMG)	+353
2PAC Thugz Mansion (Amaru/Death Row/Interscope)	+326
EMINEM Lose Yourself (Shady/Interscope)	+318
AALIYAH Miss You (BlackGround/Universal)	+314
R. KELLY Ignition (Jive)	+303
B2K AND P. DIDDY Bump Bump Bump (Epic)	+280
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+279
BABY F/P. DIDDY Do That... (Cash Money/Universal)	+258
WHITNEY HOUSTON One Of Those Days (Arista)	+229

## New & Active

- TRICK DADDY** Thug Holiday (Slip 'N Slide/Atlantic)  
Total Plays: 456, Total Stations: 13, Adds: 11
- VIVIAN GREEN** Emotional Rollercoaster (Columbia)  
Total Plays: 422, Total Stations: 32, Adds: 0
- FABOLOUS** This Is My Party (Elektra/EEG)  
Total Plays: 352, Total Stations: 34, Adds: 1
- K-CI & JOJO** It's Me (MCA)  
Total Plays: 352, Total Stations: 31, Adds: 0
- 504 BOYZ** Tight Whips (New No Limit/Universal)  
Total Plays: 294, Total Stations: 22, Adds: 0
- SWIZZ BEATZ** Bigger Business (DreamWorks)  
Total Plays: 286, Total Stations: 30, Adds: 5
- TRINA F/LUDACRIS** B R Right (Slip 'N Slide/Atlantic)  
Total Plays: 271, Total Stations: 28, Adds: 5
- LIL' JON & THE EASTSIDE BOYZ** I Don't Give A @#\$% (TVT)  
Total Plays: 269, Total Stations: 23, Adds: 3
- NAS** Made You Look (Columbia)  
Total Plays: 258, Total Stations: 33, Adds: 33
- ROOTS** Break You Off (MCA)  
Total Plays: 258, Total Stations: 27, Adds: 1

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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69 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/3-11/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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Stations and their adds listed alphabetically by market

## Reporters

<p><b>WAJZ/Albany, NY *</b> PD/MD: Sugar Bear APD: Marie Cristal 11 SWIZZ BEATZ "Bigger" 4 FREEWAY "What" 3 TYRESE "Gonna" 3 NAS "Look" FIELD MOB "Lonely"</p>	<p><b>KTCK/Beaumont, TX *</b> DM: Jim West PD/MD: Kim Stevens No Adds</p>	<p><b>WIZF/Cincinnati, OH *</b> PD/MD: Terri Thomas 10 B2K AND P. DIDDY "Bump"</p>	<p><b>WJLB/Detroit, MI *</b> PD: KJ Holiday APD/MD: Kris Kelley No Adds</p>	<p><b>WRJH/Jackson, MS *</b> PD: Steve Poston MD: Lil Homie 3 LIL JON "Give" 2 COMMONMARRY J. BLIGE "Close" DEBORAH COX "After" FREEWAY "What" NAS "Look" ROYCE DA 5'9" "Baller"</p>	<p><b>WGZB/Louisville, KY *</b> PD: Mark Gunn MD: Gerald Harrison 12 EMINEM "Lose" B2K AND P. DIDDY "Bump"</p>	<p><b>WQVE/New Orleans, LA *</b> DM: Carla Boatner PD: Angela Watson AMERIE "Talkin" BUSTA RHYMES "Clap" EMINEM "Lose" FAT JOE "Tonight"</p>	<p><b>WCOX/Richmond, VA *</b> PD: Terry Fox MD: Reggie Baker 32 ERIC S. FERMON/RODMAN "React" 15 TRINA FLUDACRIS "Right" 15 NAS "Look"</p>	<p><b>WFUN/St. Louis, MO *</b> PD: Mo'Shay APD: Craig Black MD: Koa Koa Thai 9 SMILEZ AND SOUTHSTAR "Tell" 8 BABY F/P. DIDDY "That"</p>
<p><b>KBCF/Alexandria, LA</b> PD: Gerod Stevens APD/MD: Dell Banks DEBORAH COX "After"</p>	<p><b>WJZD/Biloxi-Gulfport, MS *</b> DM/MD: Rob Neal MD: Tabari Daniels 6 TRICK DADDY "Thug" DEBORAH COX "After" DIRTY "Dirty" KRONIC FLO "Pull" NAS "Look" WESTSIDE CONNECTION "Holidaze"</p>	<p><b>WENZ/Cleveland, OH *</b> DM/MD: Hurricane Dave Smith MD: Lexx Ali 2 B2K AND P. DIDDY "Bump" 2 FIELD MOB "Lonely"</p>	<p><b>WJNN/Dotnan, AL</b> DM/MD: JR Wilson MD: Jamar Wilson 20 GINUWINE "Stingy" 20 CAM'RON "Hey" 5 AALIYAH "Miss" 5 BONE THUGS-N-HARMONY "Money" 5 DEBORAH COX "After" 5 DIRTY "Dirty" 5 WYCLEF JEAN "Cat"</p>	<p><b>WFXM/Macon, GA</b> DM/MD: Ralph Meachum KRONIC FLO "Pull" WESTSIDE CONNECTION "Holidaze" DEBORAH COX "After"</p>	<p><b>WIBB/Macon, GA</b> PD: Mike Williams APD: Ava Blakk 29 EMINEM "Lose" 27 JA RULE "Thug" 8 AALIYAH "Miss" DIRTY "Dirty"</p>	<p><b>WBLB/New York, NY *</b> PD: Vinny Brown MD: Deneen Womack 1 DEBORAH COX "After"</p>	<p><b>WRHH/Richmond, VA *</b> PD: J.D. Kunes MD: Alvin "Big Nat" Smalls 1 BENZINO "Party"</p>	<p><b>WPHR/Syracuse, NY *</b> PD: Butch Charles MD: Kenny Dees No Adds</p>
<p><b>KEDG/Alexandria, LA</b> DM/MD: Jay Stevens MD: Wade Hampton 10 DEBORAH COX "After" WESTSIDE CONNECTION "Holidaze" KRONIC FLO "Pull"</p>	<p><b>WBOT/Boston, MA *</b> PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 4 B2K AND P. DIDDY "Bump"</p>	<p><b>WHXT/Columbia, SC *</b> PD: Chris Connors APD: Harold Banks MD: Shanik Mincie 23 LIL JON "Give" 17 TRICK DADDY "Thug" 4 FREEWAY "What" 3 NAS "Look" DIRTY "Dirty"</p>	<p><b>WZFX/Fayetteville, NC *</b> PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan No Adds</p>	<p><b>KPRS/Kansas City, MO *</b> APD/MD: Myron Fears 1 FIELD MOB "Lonely"</p>	<p><b>WRRS/Kansas City, MO *</b> APD/MD: Myron Fears 1 FIELD MOB "Lonely"</p>	<p><b>WWPR/New York, NY *</b> PD: Michael Saunders 25 NAS "Look" 5 NELLY "Ones"</p>	<p><b>WDKX/Rochester, NY *</b> DM/MD: Andre Marcel MD: Kala D'Neal 28 SYLEENA JOHNSON "What" 21 AALIYAH "Miss" 10 NAS "Look" JOE BUDDEN "Focus" DEBORAH COX "After" FREEWAY "What"</p>	<p><b>WTMP/Tampa, FL</b> PD: Brian Castle MD: Big Money Cad 10 WESTSIDE CONNECTION "Holidaze" 10 DIRTY "Dirty" 10 KRONIC FLO "Pull"</p>
<p><b>WHTA/Atlanta, GA *</b> PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux No Adds</p>	<p><b>WBLK/Bufalo, NY *</b> PD/MD: Skip Dillard 14 NAS "Look" 1 ANGIE MARTINEZ/KELIS "Home" 1 DEBORAH COX "After" FREEWAY "What" ROYCE DA 5'9" "Baller" TANK "Live"</p>	<p><b>WWOM/Columbia, SC *</b> PD/MD: Mike Love APD: Vemessa Pendergrass 4 DEBORAH COX "After" 3 FREEWAY "What" 1 TRICK DADDY "Thug" 1 ROYCE DA 5'9" "Baller" 1 KRONIC FLO "Pull" 1 NAS "Look" DIRTY "Dirty" GZA/GENIUS "Knock"</p>	<p><b>WZZZ/Flint, MI *</b> PD/MD: Chris Reynolds 14 EMINEM "Lose" 10 AALIYAH "Miss" 10 BABY F/P. DIDDY "That" 10 TRINA FLUDACRIS "Right" 10 TRICK DADDY "Thug"</p>	<p><b>KIIZ/Killeen-Temple, TX</b> PD/MD: Mychal Maguire 15 AMERIE "Talkin" 12 SMILEZ AND SOUTHSTAR "Tell" 10 AALIYAH "Miss" 10 BABY F/P. DIDDY "That" 10 TRINA FLUDACRIS "Right" 10 TRICK DADDY "Thug"</p>	<p><b>WHRH/Memphis, TN *</b> DM/MD: Nate Bell APD: Eileen Collier MD: Devin Steel 30 BENZINO "Party" 8 SYLEENA JOHNSON "What" FREEWAY "What" NAS "Look" GZA/GENIUS "Knock"</p>	<p><b>WBHH/Norfolk, VA *</b> PD/MD: Heart Attack 33 GZA/GENIUS "Knock" 39 FREEWAY "What" 32 NAS "Look" DIRTY "Dirty" ROYCE DA 5'9" "Baller"</p>	<p><b>WTLZ/Saginaw, MI *</b> PD: Eugene Brown 1 BABY F/P. DIDDY "That" DEBORAH COX "After"</p>	<p><b>WJUC/Toledo, OH *</b> PD: Charlie Mack MD: Nikki G. 1 FREEWAY "What" DEBORAH COX "After" GZA/GENIUS "Knock" NAS "Look" DIRTY "Dirty"</p>
<p><b>WVEE/Atlanta, GA *</b> DM/MD: Tony Brown APD/MD: Tasha Love 12 R. KELLY "Ignition" 2 JIM CROW "Wheels" AALIYAH "Miss"</p>	<p><b>WWWZ/Charleston, SC *</b> DM/MD: Terry Base MD: Yonni O'Donohue 29 TRICK DADDY "Thug" 4 NAS "Look" JOE BUDDEN "Focus" DIRTY "Dirty" LIL ROMEO "True" ROOTS "Break" WESTSIDE CONNECTION "Holidaze"</p>	<p><b>WFXE/Columbus, GA</b> PD: Michael Soul 28 AALIYAH "Miss" 3 BONE THUGS-N-HARMONY "Money" 3 DEBORAH COX "After" 3 DIRTY "Dirty" 3 NAS "Look" 2 WESTSIDE CONNECTION "Holidaze" 2 ROYCE DA 5'9" "Baller"</p>	<p><b>WTMG/Gainesville-Ocala, FL *</b> PD/MD: Quincy 3 NAS "Look" DIRTY "Dirty" KRONIC FLO "Pull"</p>	<p><b>KRRQ/Lafayette, LA *</b> DM: James Alexander PD/MD: John Kinnit 48 R. KELLY "Ignition" 21 TRICK DADDY "Thug" 4 COMMONMARRY J. BLIGE "Close" DEBORAH COX "After" NAS "Look"</p>	<p><b>WEDR/Miami, FL *</b> DM/MD: Cedric Hollywood 28 TRICK DADDY "Thug" 11 NAS "Look" 2 FREEWAY "What" 1 TANK "Live" 1 DEBORAH COX "After"</p>	<p><b>WOWI/Norfolk, VA *</b> DM/MD: Daisy Davis APD/MD: Michael Mauzone 12 FREEWAY "What" 6 NAS "Look" B2K AND P. DIDDY "Bump"</p>	<p><b>WEAS/Savannah, GA</b> PD: Sam Nelson MD: Jewel Carter TRINA FLUDACRIS "Right" DEBORAH COX "After"</p>	<p><b>KJMM/Tulsa, OK *</b> DM: Bryan Robinson PD: Terry Monday APD/MD: Aaron Bernard 4 SYLEENA JOHNSON "What" DEBORAH COX "After" DIRTY "Dirty" GZA/GENIUS "Knock" NAS "Look" WESTSIDE CONNECTION "Holidaze"</p>
<p><b>WFXA/Augusta, GA *</b> DM/MD: Ron Thomas APD: Mojo 9 B2K AND P. DIDDY "Bump" 6 ROYCE DA 5'9" "Baller" 6 LIL JON "Give" 4 SWIZZ BEATZ "Bigger"</p>	<p><b>WPEG/Charlotte, NC *</b> APD/MD: Nate Quick No Adds</p>	<p><b>WCKX/Columbus, OH *</b> PD: Paul Strong MD: Warren Stevens 13 BENZINO "Party" 12 B2K AND P. DIDDY "Bump" 1 FIELD MOB "Lonely"</p>	<p><b>WIKS/Greenville, NC *</b> PD/MD: B.K. Kirkland 6 NELLY "Ones" 5 JA RULE "Thug" 2 B2K AND P. DIDDY "Bump" NEXT "Imagine"</p>	<p><b>WQHH/Lansing, MI *</b> PD/MD: Brant Johnson 2 SWIZZ BEATZ "Bigger" 1 TRINA FLUDACRIS "Right" 1 KRONIC FLO "Pull" DEBORAH COX "After" DIRTY "Dirty" NAS "Look" ROYCE DA 5'9" "Baller"</p>	<p><b>WKKW/Milwaukee, WI *</b> PD: Jamillah Muhammad MD: Doc Love 35 SYLEENA JOHNSON "What" 7 DEBORAH COX "After" DIRTY "Dirty" NAS "Look"</p>	<p><b>WVSP/Oklahoma City, OK *</b> DM/MD: Terry Monday MD: Eddie Brasso 4 SYLEENA JOHNSON "What" DEBORAH COX "After" DIRTY "Dirty" GZA/GENIUS "Knock" NAS "Look" WESTSIDE CONNECTION "Holidaze"</p>	<p><b>KOKS/Shreveport, LA *</b> PD/MD: Quenn Echols DIRTY "Dirty" NAS "Look" TRICK DADDY "Thug" WESTSIDE CONNECTION "Holidaze"</p>	<p><b>WESE/Tupelo, MS</b> PD/MD: Pamela Aniese TRINA FLUDACRIS "Right" MUSIQ "Dont" WESTSIDE CONNECTION "Holidaze" RUSTY WATERS "Cornbread"</p>
<p><b>WPRW/Atlanta, GA *</b> PD: Tim Snell MD: Nightrain 25 SWIZZ BEATZ "Bigger" 11 TRINA FLUDACRIS "Right" 5 PETEY PABLO "Whistle" DEBORAH COX "After" NAS "Look"</p>	<p><b>WJTT/Chattanooga, TN *</b> PD: Keith Landecker MD: Magic 12 TRICK DADDY "Thug" 6 BABY F/P. DIDDY "That" 5 RUSTY WATERS "Cornbread" DEBORAH COX "After" DIRTY "Dirty" GZA/GENIUS "Knock" KRONIC FLO "Pull" NAS "Look" ROYCE DA 5'9" "Baller" WESTSIDE CONNECTION "Holidaze"</p>	<p><b>KKDA/Dallas-Ft. Worth, TX *</b> MD: Skip Cheatham 6 JA RULE "Thug" B2K AND P. DIDDY "Bump"</p>	<p><b>WJMJ/Greenville, SC *</b> PD/MD: Doug Davis 9 AALIYAH "Miss" 7 SYLEENA JOHNSON "What" 2 DEBORAH COX "After"</p>	<p><b>WBTF/Lexington-Fayette, KY *</b> PD/MD: Jay Alexander 8 FABOLOUS "Party" 3 DEBORAH COX "After" FREEWAY "What" KRONIC FLO "Pull" NAS "Look"</p>	<p><b>WBLX/Mobile, AL *</b> PD/MD: Myronda Reuben 2 NAS "Look" DEBORAH COX "After"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>KMJJ/Shreveport, LA *</b> PD: Hozie Mack MD: Kelli Dupree DEBORAH COX "After" FIELD MOB "Lonely"</p>	<p><b>WKYS/Washington, DC *</b> PD: Darryl Huckaby MD: P-Stew 13 EMINEM "Lose" 9 NAS "Look" DEBORAH COX "After"</p>
<p><b>WERQ/Baltimore, MD *</b> PD: Dion Summers APD/MD: Neke At Night 11 50 CENT "Wanksta"</p>	<p><b>WJTT/Chattanooga, TN *</b> PD: Keith Landecker MD: Magic 12 TRICK DADDY "Thug" 6 BABY F/P. DIDDY "That" 5 RUSTY WATERS "Cornbread" DEBORAH COX "After" DIRTY "Dirty" GZA/GENIUS "Knock" KRONIC FLO "Pull" NAS "Look" ROYCE DA 5'9" "Baller" WESTSIDE CONNECTION "Holidaze"</p>	<p><b>WROU/Dayton, OH *</b> PD: Marco Simmons MD: Theo Smith 7 SWIZZ BEATZ "Bigger" 4 SNOOP DOGG "Palace" 3 JA RULE "Thug" 1 SMILEZ AND SOUTHSTAR "Tell" COMMONMARRY J. BLIGE "Close" DEBORAH COX "After"</p>	<p><b>WEUP/Huntsville, AL *</b> PD/MD: Steve Murry 1 EVE "Sats" DEBORAH COX "After"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WQDK/Raleigh-Durham, NC *</b> PD: Cy Young MD: Sean Alexander No Adds</p>	<p><b>WQDK/Raleigh-Durham, NC *</b> PD: Cy Young MD: Sean Alexander No Adds</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>
<p><b>WEMX/Baton Rouge, LA *</b> DM: James Alexander PD/MD: Adrian Long 71 R. KELLY "Ignition" 39 TRICK DADDY "Thug" 21 COMMONMARRY J. BLIGE "Close" 4 NAS "Look" DEBORAH COX "After"</p>	<p><b>WGCI/Chicago, IL *</b> DM/MD: Elroy Smith APD/MD: Tiffany Green 3 FREEWAY "What" NIVEA "Laundromat"</p>	<p><b>WDTJ/Detroit, MI *</b> PD: Lance Patton MD: Spudd 16 BENZINO "Party" 8 BABY F/P. DIDDY "That" 3 TANK "Live"</p>	<p><b>WJMI/Jackson, MS *</b> DM/MD: Stan Branson 11 TRICK DADDY "Thug" 5 NAS "Look" 2 KRONIC FLO "Pull" DEBORAH COX "After" DIRTY "Dirty" FREEWAY "What" NAS "Look" WESTSIDE CONNECTION "Holidaze"</p>	<p><b>KIPR/Little Rock, AR *</b> DM/MD: Joe Booker 28 TRICK DADDY "Thug" 1 GZA/GENIUS "Knock" COMMONMARRY J. BLIGE "Close" DEBORAH COX "After" DIRTY "Dirty" FREEWAY "What" WESTSIDE CONNECTION "Holidaze"</p>	<p><b>WUBT/Nashville, TN *</b> PD/MD: Kiki Henson No Adds</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WQDK/Raleigh-Durham, NC *</b> PD: Cy Young MD: Sean Alexander No Adds</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>
<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>	<p><b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 48 NELLY "Ones" 32 JA RULE "Thug" 21 B2K AND P. DIDDY "Bump" 11 TRICK DADDY "Thug" TANK "Live" SNOOP DOGG "Palace"</p>

\* Monitored Reporters  
80 Total Reporters

69 Total Monitored

11 Total Indicator



## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUDACRIS Move Bitch (Def Jam South/IDJMG)	1012
N.O.R.E. Nothin' (Def Jam/IDJMG)	768
WYCLEF JEAN Two Wrongs (Columbia)	571
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	544
NELLY Hot In Herre (Fo' Reel/Universal)	536
MARIO Just A Friend 2002 (J)	477
MUSIQ Halfcrazy (Def Soul/IDJMG)	474
BIG TYMERS Still Fly (Cash Money/Universal)	407
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	395
AMERIE Why Don't We Fall In Love (Rise/Columbia)	381
ASHANTI Foolish (Murder Inc./IDJMG)	378
USHER U Don't Have To Call (LaFace/Arista)	377
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	376
TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	376
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	373
CLIPSE Grindin' (Star Trak/Arista)	371
RUFF ENDZ Someone To Love You (Epic)	360
JAHEIM Anything (Divine Mill/WB)	322
ASHANTI Happy (Murder Inc./IDJMG)	310
AALIYAH Rock The Boat (BlackGround)	300

## Indicator

### Most Added\*

DEBORAH COX The Morning After (J)
WESTSIDE CONNECTION It's The Holidaze (Hollywood)
AALIYAH Miss You (BlackGround/Universal)
DIRTY That's Dirty (Universal)
TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)
KRONIC FLO Pull It Up (Independent)
JA RULE Thug Lovin' (Murder Inc./IDJMG)
TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)
BONE THUGS-N-HARMONY Money, Money, Money (Epic)
SNOOP DOGG From Tha Chuuch To Da Palace (Doggy Style/Priority/Capitol)
GINUWINE Stingy (Epic)
MUSIQ Dontchange (Def Soul/IDJMG)
NELLY Air Force Ones (Fo' Reel/Universal)
BABY F/P. DIDDY Do That... (Cash Money/Universal)
AMERIE Talkin' To Me (Rise/Columbia)
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
EMINEM Lose Yourself (Shady/Interscope)
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)
B2K AND P. DIDDY Bump Bump Bump (Epic)
NAS Made You Look (Columbia)

## ON THE RECORD

With Big Ced MD, WTMP/Tampa



The song that I'm kind of disappointed in, even though they did a remix with Jadakiss, is Deborah Cox's "Up & Down (In & Out)." That's a heartbreaker, because now they are trying another single. It's good that they did a remix (which I was praying they would do so that we could play it on our hip-hop station here in Tampa), but it hasn't picked up. What's going to happen is that it may pick up in the first of the

year, which is bad. \* Who is really blowing up here is a local artist named Rated R. He has a song called "In Here Tonight" that is being spun about 50 or 60 times in Orlando on 102 Jamz, and they are blowing it out of the water! It's going to be a head-banger. He's like another Khia. They've been in the area for years and years, but now they're getting a chance to shine. \* Nationally, Jaheim's "Fabulous" is blowing up real well, and Kelly Rowland's "Stole" is doing pretty good. One of the biggest songs right now that is really taking off on the station is Jay-Z & Beyoncé's "03 Bonnie & Clyde." But coming up on their asses is Toni Braxton. They are rolling hard, neck and neck.

**N**as' "Made You Look" (Columbia) gets Most Added, with 33; just a few steps behind him is Deborah Cox's "The Morning After" (J), with 27; and tied for third are rappers Free-Wey and Dirty, with 15 each for "What We Do" (Roc-A-Fella/IDJMG) and "That's Dirty" (Universal), respectively ... Whitney Houston introduces "One of Those Days" (Arista) to the Urban chart at No. 40\*, Aaliyah's "Miss You" (Blackground) gives the late princess of R&B/hip-hop presence at No. 41\*, B2K & P. Diddy take "Bump, Bump, Bump" (Epic) to No. 49\* (before they haul ass and rush the No. 1 spot!), and 50 Cent's "Wanksta" (Shady/Aftermath/Interscope) enters the chart at No. 50\* ... For Most Increased plays, the guys dominate! Nelly's "Air Force Ones" (Fo' Reel/Universal) gets the M.I.P. award for its gain of +404; runners-up are Ja Rule and Bobby Brown, with "Thug Lovin'" (Murder Inc./IDJMG), who add 353; and the trio is completed with Eminem's "Lose Yourself" (Shady/Interscope), up 318 ... On the Urban AC chart, Syleena Johnson's "Guess What" (Jive) debuts at No. 25\* while Ginuwine's "Stingy" (Epic) claims No. 28\* ... Wow! The song heard most around the world seems to be Whitney Houston's "One of Those Days" (Arista), as it amasses a whopping +253! Arista obviously isn't wasting time, as this joint jumps 10 spots this week; the new stats reflect a 21-11\* image ... And the song Most Added to adult radio is Deborah Cox's "The Morning After" (J), with 13 adds.



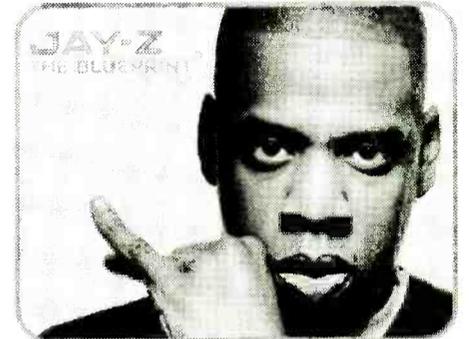
— Tanya O'Quinn/Asst. Editor

# PHUNDAMENTALLY phat

ARTIST: Jay-Z

LABEL: Roc-A-Fella/IDJMG

By TANYA O'QUINN / ASSISTANT EDITOR



Jay-Z

In the early 1930s a man and woman in love turned into a dangerous couple in crime. Bonnie Parker and Clyde Barrow set out on their reign of terror in Texas in 1932. For over two years the outlaws left their deadly imprint throughout Texas, Oklahoma, New Mexico and Missouri. In 1934 Bonnie and Clyde met their own violent deaths in an ambush in Louisiana. Because the culprits were a couple with, it seems, a shared passion for danger, they have been immortalized in the hearts and minds of many as a treacherous Romeo and Juliet.

Over the past 70 years some people have diminished the violent nature of the couple while enhancing the romantic aspect of their partnership. In the rap world, Bonnie and Clyde are the ultimate outlaws. In '93, Yo Yo's *You Betta Ask Somebody* contained the hip-hop, ghetto version of the infamous pair. Featuring Ice Cube, "The Bonnie and Clyde Theme" set the duo on a murderously rhythmic rampage. The song blazed up the charts and had everyone celebrating the romanticized image of two of history's most dangerous criminals. This time, however, there was no death of doomed lovers to mourn or rejoice, only two hip-hop artists spitting a tale of love and loyalty (in their own way) over a bangin' beat. Ten years later another pair of bandits take on the music industry, Jay-Z and Beyoncé. And their anthem — "03 Bonnie & Clyde" — continues the tradition of "standing by your man."

Jay-Z (born Shawn Carter) is one of the few rappers to stay atop the lyrical game, and he has seen his label excel in the music business. Furthermore, his clothing line, Roca Wear, is holding its own among a growing number of designer clothing lines. But fortune, fame and fashion haven't always been part of the life of the young success story. Growing up in the Marcy Projects in Brooklyn, NY taught Jay-Z the ways of the streets and how to hustle, which he did when necessary. Rap was his passion, and from fellow rap-

per Jaz-O he learned how to navigate the rap game.

To cut out the middleman, he, along with friends Damon Dash and Kareem "Biggs" Burke, started Roc-A-Fella Records. Once they got a distributor, *Reasonable Doubt* hit the streets. Two singles that intensified the appeal of the record were "Ain't No Nigga" and "Can't Knock the Hustle." In 1997 *In My Lifetime, Vol. 1* was released and peaked at No. 1 on the *Billboard* album chart, a substantial improvement over its predecessor, which only reached No. 23. A year later *Vol. 2. Hard Knock Life* gave birth to "Can I Get A..." "Hard Knock Life (Ghetto Anthem)," "Cash, Money, Hoes," "Jigga What?" "It's Alright" and "Money Ain't a Thang."

*Vol. 3: Life and Times of S. Carter* sold well in its first week and yielded "Big Pimpin'" and "Do It Again." Album No. 5 was titled *Dynasty Roc la Familia* and showcased the talents of the Roc-A-Fella roster. *The Blueprint* had the personal essence of *Reasonable Doubt*, as the guest appearances were few — actually, Eminem was the only featured artist on *The Blueprint*. Some say it was Jay-Z's best album ever. The fruits of that labor were "Izzo (H.O.V.A.)," "Girls, Girls, Girls," "Jigga That N\*\*\*a" and "Takeover," which dissed fellow rappers Prodigy of Mobb Deep and Nas. Following *The Blueprint* were *Unplugged* and a collaboration with R. Kelly, *Best of Both Worlds*.

*The Blueprint 2: The Gift & the Curse* hits the streets this month. Will it contain the same elements that made the original a success? Or will it be compiled of discarded remnants of the initial project? If the appeal of the debut single, "03 Bonnie & Clyde," is any indication, I'd say the joint just might rise to the occasion.

## Urban AC Reporters

Stations and their adds listed alphabetically by market

<b>WALR/Atlanta, GA *</b> DM: Trudia Chamont PD: Ron Davis No Adds	<b>WLOV/Chattanooga, TN *</b> PD/MD: Sam Terry No Adds	<b>WMXD/Detroit, MI *</b> PD/APD: Oneil Stevens MD: Sheila Little DEBORAH COX "After" NEXT: "Imagine"	<b>WSOJ/Jacksonville, FL *</b> APD/MD: J. J. 2 ERYKAH BADU/FI COMMON "Life" BLACKSTREET "Deep"	<b>WRBV/Macon, GA</b> PD/MD: Lisa Charles No Adds	<b>WYBC/New Haven, CT *</b> DM: Wayne Schmidt OM: Juan Castillo APD: Steven Richardson MD: Dee-P No Adds	<b>WFXC/Raleigh-Durham, NC *</b> DM/MD: By Young APO/MD: Jodi Berry No Adds	<b>WLW/Savannah, GA</b> PD: Gary Young 32 MUSIQ "Dip" 24 NELLY/KELLY ROWLAND "Dilemma" 7 SYLEENA JOHNSON "What"
<b>WWIN/Baltimore, MD *</b> VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher 3 AL JARREAU "Secrets"	<b>WVAZ/Chicago, IL *</b> PD: Eroy Smith APD: Armando Rivera 7 MARY J. BLIGE "Never" 3 NEXT: "Imagine" DEBORAH COX "After" RAY BADA "Simple" MARZETTE GRIFFITH "Nothing" HEATHER HEADLEY "Wish"	<b>WUKS/Fayetteville, NC *</b> PD: Rod Cruise APD: Garrett Davis MD: Calvin Pee 11 LOVE DOCTOR "Warrior" 10 JAMIEA "Fabulous" 4 WHITNEY HOUSTON "Those" 2 VIVIAN GREEN "Emotional"	<b>KMKJ/Kansas City, MO *</b> OM: Fred Love MD: Troy Michaels No Adds	<b>KJMS/Memphis, TN *</b> OM/MD: Nate Bell APD/MD: Eileen Collier SYLEENA JOHNSON "What"	<b>WYLD/New Orleans, LA *</b> OM: Carla Bostler PD/APD/MD: Aaron "A.J." Apple No Adds	<b>WKJS/Richmond, VA *</b> PD/MD: Kevin Gardner 2 HEATHER HEADLEY "The" VIVIAN GREEN "Emotional"	<b>WIMX/Toledo, OH *</b> OM/MD: Rocky Love MD: Denise Brooks DEBORAH COX "After" NICOLE GILBERT "Story"
<b>KQXL/Baton Rouge, LA *</b> OM: James Alexander PD/MD: Mya Vernon 1 SYLEENA JOHNSON "What" DEBORAH COX "After"	<b>WZAK/Cleveland, OH *</b> PD: Kim Johnson TONI BRAXTON "FreeWay"	<b>WFLM/Ft. Pierce, FL *</b> PD/MD: Michael James AALIYAH "Miss" DEBORAH COX "After" GEORGE DUKE "Chillin'"	<b>KNEK/Lafayette, LA *</b> OM: James Alexander PD/MD: John Kinnit DEBORAH COX "After" SYLEENA JOHNSON "What"	<b>WHQT/Miami, FL *</b> PD: Derrick Brown APD/MD: Karen Vaughn No Adds	<b>WRKS/New York, NY *</b> PD: Tony Beasley MD: Julie Gustines No Adds	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford DEBORAH COX "After" GEORGE DUKE "Chillin'"	<b>WHUR/Washington, DC *</b> PD/MD: David A. Dickinson No Adds
<b>WBHK/Birmingham, AL *</b> PD: Jay Dixon MD: Darryl Johnson No Adds	<b>WLXC/Columbia, SC *</b> Int. PD: Doug Williams MD: Tre Taylor DEBORAH COX "After" SYLEENA JOHNSON "What"	<b>WQMG/Greensboro, NC *</b> PD: Alvin Stowe 2 WHITNEY HOUSTON "Those"	<b>KVGS/Las Vegas, NV *</b> PD: Vic Clemens MD: Adrian Wagers No Adds	<b>WJMR/Milwaukee-Racine, WI *</b> PD/MD: Lurt Jones No Adds	<b>WSVY/Norfolk, VA *</b> PD/MD: Michael Mauzone TYRESA "Gonna"	<b>KMJM/St. Louis, MO *</b> OM/MD: Chuck Atkins No Adds	<b>WMMJ/Washington, DC *</b> PD: Kathy Brown MD: Mike Chase JAHEIM "Fabulous"
<b>WMGL/Charleston, SC *</b> PD: Terry Base APD/MD: Belinda Parker 15 WHITNEY HOUSTON "Those" DEBORAH COX "After" SYLEENA JOHNSON "What" SOUNDS OF BLACKNESS "Giv"	<b>WAGH/Columbus, GA</b> PD: Ed Lewis No Adds	<b>KMJO/Houston-Galveston, TX *</b> PD: Carl Conner MD: Sam Choise 1 MARIAN CAREY "Rain"	<b>KOKY/Little Rock, AR *</b> PD: Mark Oylan MD: Jamal Quarles DEBORAH COX "After" SYLEENA JOHNSON "What"	<b>WJCS/Milwaukee, WI</b> DM: Steve Scott PD/MD: Tyrone Jackson 7 DEBORAH COX "After" 5 MJLTY "Looking" 5 KENOLY BROTHERS "Close" 5 DRU HILL "Should"	<b>WVCL/Norfolk, VA *</b> OM: Don London PD/MD: DC 8 ERYKAH BADU/FI COMMON "Life" 5 GINUWINE "Stingy"	<b>WQAS/Philadelphia, PA *</b> Stn. Mgr./PD: Joe Tamburo MD: Joann Gamble No Adds	
<b>WBAV/Charlotte, NC *</b> PD/MD: Terri Avery DEBORAH COX "After" NEXT: "Imagine"	<b>KRNB/Dallas-Ft. Worth, TX *</b> OM/MD: Sam Weaver MD: Rudy V 1 BRIAN MCKNIGHT "Let" 1 JAHEIM "Fabulous"	<b>WTLC/Indianapolis, IN *</b> DM/MD: Brian Wallace MD: Garth Adams No Adds	<b>KHHT/Los Angeles, CA *</b> PD: Michelle Santosuosso DEBORAH COX "After" WHITNEY HOUSTON "Those" 13 LL COOL J "Better"	<b>WDLT/Mobile, AL *</b> DM: Steve Crumbley MD: Kathy Barlow 8 WHITNEY HOUSTON "Those" DEBORAH COX "After" SYLEENA JOHNSON "What" NEXT: "Imagine"	<b>WCFB/Orlando, FL *</b> DM/MD: Steve Holbrook MD: Joe Davis No Adds	<b>WQOK/Nashville, TN *</b> PD/MD: D. C. No Adds	<b>48 Total Reporters</b> <b>44 Total Monitored</b> <b>4 Total Indicator</b>

# R&R Urban AC Top 30

November 15, 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	MUSIQ Dontchange (Def Soul/IDJMG)	1133	+65	182018	12	41/0
2	2	GERALD LEVERT Funny (Elektra/EEG)	1023	-25	138348	16	39/0
3	3	RUFF ENDZ Someone To Love You (Epic)	867	-110	124891	35	36/0
4	4	INDIA.ARIE Little Things (Motown)	791	+48	94876	11	39/0
6	5	HEATHER HEADLEY He Is (RCA)	741	+97	95854	7	38/1
5	6	ANGIE STONE More Than A Woman (J)	736	+35	91783	12	37/0
7	7	LUTHER VANDROSS I'd Rather (J)	592	-11	92213	43	35/0
9	8	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	546	+23	92232	9	22/2
8	9	JAHEIM Anything (Divine Mill/WB)	524	-78	64100	48	33/0
11	10	AALIYAH I Care 4 U (BlackGround)	518	+15	104182	9	12/0
21	11	WHITNEY HOUSTON One Of Those Days (Arista)	512	+253	91231	2	38/5
10	12	MAXWELL Lifetime (Columbia)	444	-66	78741	71	33/0
12	13	MUSIQ Halfcrazy (Def Soul/IDJMG)	432	-53	83579	34	41/0
13	14	TANK One Man (BlackGround)	408	-24	45716	11	25/0
16	15	DAVE HOLLISTER Baby Do Those Things (Motown)	398	+38	41749	9	24/0
18	16	JAHEIM Fabulous (Divine Mill/WB)	371	+45	60614	5	28/3
19	17	BRIAN MCKNIGHT Let Me Love You (Motown)	364	+44	50389	6	31/1
17	18	GLENN JONES I Wonder Why (Peak)	348	-12	31142	10	24/0
20	19	VIVIAN GREEN Emotional Rollercoaster (Columbia)	334	+42	47989	3	34/2
15	20	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	308	-57	36180	13	33/0
22	21	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	263	+14	57764	5	4/0
24	22	DRU HILL I Should Be... (Def Soul/IDJMG)	242	+30	28492	3	21/0
26	23	AL JARREAU Secrets Of Love (GRP/VMG)	214	+3	12365	8	19/1
27	24	KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	209	+6	20918	4	19/0
<b>Debut</b>	25	SYLEENA JOHNSON Guess What (Jive)	207	+76	46231	1	21/7
29	26	TYRESE How You Gonna Act Like That (J)	195	+19	23653	2	18/1
23	27	DEBORAH COX Up & Down (In & Out) (J)	195	-23	23956	7	19/0
<b>Debut</b>	28	GINUWINE Stingy (Epic)	165	+14	49933	1	4/1
28	29	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	164	-32	13910	20	16/0
—	30	THEO Get Your Groove On (TWP Productions)	156	-7	7828	8	9/0

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/3-11/9. 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

**MARIAH CAREY** Through The Rain (MonarC/IDJMG)  
Total Plays: 142, Total Stations: 17, Adds: 1

**STREETWIZE** Rock The Boat (Shanachie)  
Total Plays: 139, Total Stations: 14, Adds: 0

**SOUNDS OF BLACKNESS** Don't You Ever Give Up (Sounds Of Blackness)  
Total Plays: 112, Total Stations: 11, Adds: 1

**KENNY G F/BRIAN MCKNIGHT** All The Way (Arista)  
Total Plays: 102, Total Stations: 12, Adds: 0

**KENNY G F/CHANTE MOORE** One More Time (Arista)  
Total Plays: 80, Total Stations: 6, Adds: 0

**NICCI GILBERT** My Side Of The Story (MCA)  
Total Plays: 73, Total Stations: 8, Adds: 1

**NEXT** Imagine That (J)  
Total Plays: 61, Total Stations: 13, Adds: 4

**KENOLY BROTHERS** Too Close (Next Generation)  
Total Plays: 55, Total Stations: 4, Adds: 0

**MUL-TY** Looking For Love (Universal)  
Total Plays: 54, Total Stations: 5, Adds: 0

**MICHELLE WILLIAMS** Heart To Yours (Music World/Columbia)  
Total Plays: 52, Total Stations: 4, Adds: 0

Songs ranked by total plays

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DEBORAH COX The Morning After (J)	13
SYLEENA JOHNSON Guess What (Jive)	7
WHITNEY HOUSTON One Of Those Days (Arista)	5
NEXT Imagine That (J)	4
JAHEIM Fabulous (Divine Mill/WB)	3
VIVIAN GREEN Emotional Rollercoaster (Columbia)	2
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	2
GEORGE DUKE Chillin' (BPM)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WHITNEY HOUSTON One Of Those Days (Arista)	+253
HEATHER HEADLEY He Is (RCA)	+97
SYLEENA JOHNSON Guess What (Jive)	+76
BIG TYMERS Still Fly (Cash Money/Universal)	+76
MUSIQ Dontchange (Def Soul/IDJMG)	+65
YOLANDA ADAMS Open My Heart (Elektra/EEG)	+62
NELLY Country Grammar (Fo' Reel/Universal)	+62
NEXT Imagine That (J)	+60
NICCI GILBERT My Side Of The Story (MCA)	+57
SOUNDS OF BLACKNESS Don't ... (Sounds Of Blackness)	+55

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DONELL JONES You Know... (Untouchables/Arista)	389
GERALD LEVERT Made To Love Ya (EastWest/EEG)	356
JOE What If A Woman (Jive)	332
LUTHER VANDROSS Take You Out (J)	312
MARY MARY In The Morning (Columbia)	285
YOLANDA ADAMS The Battle Is The Lords (Verity)	274
MAXWELL This Woman's Work (Columbia)	240
JILL SCOTT The Way (Hidden Beach/Epic)	221
YOLANDA ADAMS Open My Heart (Elektra/EEG)	214
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	204
ANGIE STONE Wish I Didn't Miss You (J)	176
ANGIE STONE Brotha (J)	174
GLENN LEWIS Don't You Forget It (Epic)	163
GINUWINE Differences (Epic)	161
DONNIE MCCLURKIN We Fall Down (Verity)	160

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# Nashville Shines During CMA Week

□ CMA Awards week means a flurry of activities, accolades and late nights

**A**mong the many activities taking place in Nashville last week were no fewer than five different awards shows, beginning with the Nashville Songwriters Association International's annual Songwriters Achievement Awards on Sunday. Other awards were presented by SESAC, BMI, ASCAP and, of course, the CMA.

Along with the many gala and black-tie events, there were 50 radio stations broadcasting live from MJI Programming's radio events, the CRB Fall Forum and several late-night parties following the 36th annual CMA Awards show. Here are some photos that help to capture some of this busy week's highlights.



**ARISTA CATS**

The annual RLG party was awash in stars, including (l-r) RLG Exec. VP Butch Waugh, Brad Paisley, Diamond Rio's Gene Johnson, Deana Carter, Diamond Rio's Marty Roe and Brian Prout, Phil Vassar, RLG Chairman Joe Galante and VP/National Promotion Bobby Kraig and Carolyn Dawn Johnson.



**PRAISE FOR THE WRITERS**

During the BMI Country Awards held Tuesday, Nov. 5 in Nashville, BMI saluted the 50 top country songs of the past year. Lonestar's Richie McDonald received the Song of the Year award for "I'm Already There," while Tom Shapiro and Troy Verges shared Songwriter of the Year honors. Sony/ATV Music Publishing was named Country Publisher of the Year, while Bill Anderson was recognized as a BMI Icon. Seen here are (l-r) BMI Sr. VP Del Bryant, McDonald, Sony/ATV's Donna Hilley, Anderson, BMI President/CEO Frances Preston, BMI VP Paul Corbin, Shapiro and Verges.



**MAJOR CAPITOL**

Capitol/Nashville celebrated country music's biggest night with an intimate dinner with their staff and artists, including (l-r) Chris Cagle, Keith Urban, Capitol/Nashville President/CEO Mike Dungan and Trace Adkins.



**CREATIVE CROWELL**

The 40th annual ASCAP Country Awards celebrated the achievements made by songwriters, publishers and artists in an event on Monday, Nov. 4 in Nashville. ASCAP honored Rodney Crowell with the Creative Achievement Award during this black-tie event. Pictured here having a fun time are (l-r) Crowell, Kenny Chesney, Emmylou Harris and Vince Gill.



**SET A MIDRIFT**

Deana Carter displayed just one of her many attributes during the ASCAP festivities, which were enhanced by the presence of many industry luminaries. Seen here (l-r) are Carter, ASCAP Sr. VP Connie Bradley and Rebecca Lynn Howard.



**A TONY PONY**

Trick Pony were all dressed up with lots of places to go, and they joined some Warner Bros. executives for some post-show fun. Smiling for the camera are (l-r) Trick Pony's Heidi Newfield, Warner Bros. CEO Tom Whalley and COO Paul Worley and Trick Pony's Keith Burns and Ira Dean.

CONTINUED ON PAGE 44

# Ben & Brian

## IN THE MORNING

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— Mike O'Brian  
Program Director, XHCR/San Diego

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**PREMIERE TALENT**

CONTINUED FROM PAGE 42



**AN EPIC/MONUMENT MOMENT**

The Sony Music Nashville crew gathered at Jack Daniels No. 7 club in Nashville following the CMA Awards for a little together time. Pictured here are (seated, l-r) Brad Martin, Little Big Town's Kimberly Roads and Karen Fairchild, Tammy Cochran, Little Big Town's Phillip Sweet, Cledus T. Judd, (standing, l-r) Little Big Town's Jimi Westbrook, Sony Music Nashville Exec. VP/GM Mike Kraski, Michael Peterson and Sony Music Nashville President/CEO Allen Butler, Exec. VP & Sr. VP/A&R Blake Chancey, Sr. VP/Sales Dale Libby and Sr. VP/Promotion Larry Pareigis.



**CMA HONORS RADIO**

The CMA Radio winners gathered for a group photo before the start of the televised program. Looking dapper are (back, l-r) KKNY/Eugene, OR's Tim Fox and Bill Barrett; WIVK/Knoxville's Andy Ritchie; (middle, l-r) WSM/Nashville's Eddie Stubbs; Westwood One's syndicated *CMT Country Countdown USA* host Lon Helton; KYGO/Denver's Jonathan Wilde; WIVK's Alison West; (front, l-r) KPLX/Dallas-Ft. Worth's Paul Williams; WIXY/Greenshore, NC's R.W. Smith; CMA Associate Exec. Dir. Tammy Genovese; KYGO's Kelly Ford and Mudflap; and WTQR/Champaign, IL's Morgan Bohannon.



**FALL FORUM FACES**

Some of radio's biggest names gathered in Nashville for the second annual CRB Fall Forum. Participants included (l-r) consultant Jaye Albright, WSIX/Nashville PD Mike Moore, KPLX/Dallas PD Paul Williams, WSM-FM/Nashville PD Kevin O'Neal, WUSN/Chicago OM Eric Logan, Westwood One's Charlie Cook (who served as forum moderator), WKDF/Nashville PD Dave Kelly and Clear Channel's Alan Sledge.



**BIG NIGHT**

The RCA Label Group had much to celebrate following the CMA Awards. Shown at a post-show gathering are (l-r) RCA Exec. VP Butch Waugh, Kix Brooks, Ronnie Dunn, RCA CEO Bob Jamieson, Brad Paisley, Martina McBride, Alan Jackson and RLG Chairman Joe Galante.



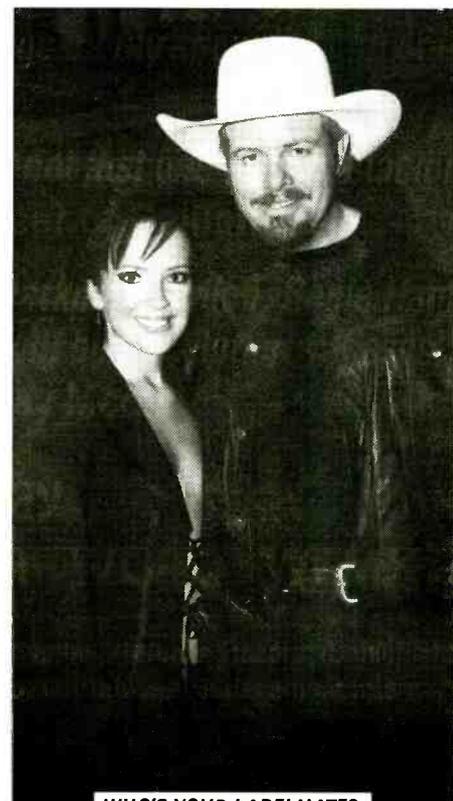
**THE GOLDEN NOTE MAN**

Alan Jackson was easily the most-honored man in Nashville during CMA Awards week this year. Among his accolades were ASCAP's prestigious Golden Note and Songwriter/Artist of the Year Awards. Seen here are (l-r) ASCAP CEO John LoFrumento, Jackson, ASCAP Sr. VP Connie Bradley and Marty Gamblin.



**A DRY MARTINA**

The week kicked off Sunday, Nov. 3 with an intimate Q&A session for radio programmers with CMA Female Vocalist of the Year Martina McBride. The event, held at Gibson Bluegrass Showcase, served as an opening reception for the 50 stations that participated in MJI Programming's three-day live remote broadcast event.



**WHO'S YOUR LABELMATE?**

DreamWorks Records artists Jessica Andrews (l) and Toby Keith (who garnered six CMA nominations this year) catch up during the label's post-show festivities at The Palm.

# R&R Country Top 50

Powered By



November 15, 2002

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)	17038	-243	5919	-30	21	149/0
3	2	RASCAL FLATTS These Days (Lyric Street)	15331	+650	5524	+207	22	149/0
2	3	DIXIE CHICKS Landslide (Monument)	14902	-383	5329	+53	12	149/0
6	4	GEORGE STRAIT She'll Leave You With A Smile (MCA)	14186	+1385	5009	+519	12	149/0
5	5	MONTGOMERY GENTRY My Town (Columbia)	13690	+147	4992	+87	24	149/0
4	6	ALAN JACKSON Work In Progress (Arista)	13684	-337	4994	-136	22	148/0
7	7	TOBY KEITH Who's Your Daddy? (DreamWorks)	13635	+965	4742	+325	16	149/0
9	8	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	11533	+7	4012	+38	6	144/0
10	9	TIM MCGRAW Red Ragtop (Curb)	11079	+287	3936	+147	10	144/0
12	10	REBECCA LYNN HOWARD Forgive (MCA)	9103	-7	3395	+10	27	148/0
13	11	EMERSON DRIVE Fall Into Me (DreamWorks)	8612	+6	3203	+75	19	146/2
14	12	TERRI CLARK I Just Wanna Be Mad (Mercury)	8563	+288	3121	+177	13	141/3
15	13	BROOKS & DUNN Every River (Arista)	8322	+481	2988	+159	11	145/1
17	14	KENNY CHESNEY A Lot Of Things Different (BNA)	7913	+583	2880	+216	11	145/3
18	15	MARK WILLS 19 Somethin' (Mercury)	7820	+609	2776	+229	8	145/4
16	16	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	7725	-79	3002	-25	18	146/3
20	17	BRAD PAISLEY I Wish You'd Stay (Arista)	6255	+51	2350	+47	13	134/4
21	18	AARON LINES You Can't Hide Beautiful (RCA)	6188	+519	2082	+169	14	134/4
19	19	TAMMY COCHRAN Life Happened (Epic)	5815	-842	2203	-322	24	140/0
22	20	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	5686	+234	2214	+81	17	135/1
23	21	LONESTAR Unusually Unusual (BNA)	5528	+335	2026	+80	12	134/4
24	22	GARY ALLAN Man To Man (MCA)	4971	+595	1841	+199	8	133/3
31	23	BLAKE SHELTON The Baby (Warner Bros.)	4107	+1452	1228	+461	4	117/27
25	24	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	4065	+135	1617	+35	17	118/1
26	25	KELLIE COFFEY At The End Of The Day (BNA)	3873	+107	1468	+50	15	124/5
27	26	TRICK PONY On A Mission (H2E/WB)	3643	+220	1448	+82	11	116/5
28	27	TRACE ADKINS Chrome (Capitol)	3264	+247	1275	+81	8	104/4
29	28	STEVE HOLY I'm Not Breakin' (Curb)	3155	+149	1246	+59	11	104/1
30	29	STEVE AZAR Waitin' On Joe (Mercury)	2848	+104	1168	+53	16	108/1
32	30	JENNIFER HANSON Beautiful Goodbye (Capitol)	2773	+171	1092	+49	14	104/4
34	31	DARRYL WORLEY Family Tree (DreamWorks)	2335	+514	912	+183	6	89/5
33	32	ANDY GRIGGS Practice Life (RCA)	2219	+238	868	+80	9	98/4
<b>Breaker</b>	33	DEANA CARTER There's No Limit (Arista)	2194	+532	799	+178	4	96/13
35	34	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	1777	+5	609	+5	10	59/4
45	35	VINCE GILL Next Big Thing (MCA)	1771	+917	582	+333	2	71/17
37	36	JOE NICHOLS Brokenheartsville (Universal South)	1725	+353	571	+123	4	64/11
38	37	ANTHONY SMITH John J. Blanchard (Mercury)	1369	+64	553	+53	7	58/1
41	38	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	1239	+172	433	+54	8	42/2
39	39	RODNEY ATKINS My Old Man (Curb)	1205	-13	524	+14	8	73/5
40	40	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	1194	+65	450	+36	6	49/2
43	41	LEE ANN WOMACK Forever Everyday (MCA)	1146	+216	481	+61	4	70/5
44	42	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1014	+113	323	+2	7	9/0
46	43	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	818	+15	336	+2	7	53/1
49	44	MARK CHESNUTT I Want My Baby Back (Columbia)	775	+136	379	+55	4	62/5
50	45	KEVIN DENNEY It'll Go Away (Lyric Street)	743	+112	342	+48	2	53/5
48	46	CRAIG MORGAN Almost Home (Broken Bow)	739	+97	337	+36	4	47/3
47	47	BRAD MARTIN Rub Me The Right Way (Epic)	738	+33	342	+13	5	51/1
<b>Debut</b>	48	FAITH HILL When The Lights Go Down (Warner Bros.)	633	+599	204	+191	1	12/11
<b>Debut</b>	49	CHRIS CAGLE What A Beautiful Day (Capitol)	590	+404	160	+92	1	38/24
<b>Debut</b>	50	MARTINA MCBRIDE Concrete Angel (RCA)	545	+494	170	+155	1	14/14

149 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 11/3-11/9. 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.

## Most Added.

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BLAKE SHELTON The Baby (Warner Bros.)	27
DIAMOND RIO I Believe (Arista)	26
CHRIS CAGLE What A Beautiful Day (Capitol)	24
VINCE GILL Next Big Thing (MCA)	17
MARTINA MCBRIDE Concrete Angel (RCA)	14
DEANA CARTER There's No Limit (Arista)	13
JOE NICHOLS Brokenheartsville (Universal South)	11
FAITH HILL When The Lights Go Down (Warner Bros.)	11
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	10
PINMONKEY I Drove All Night (BNA)	8
JENAI Cool Me Down (Curb)	6

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BLAKE SHELTON The Baby (Warner Bros.)	+1452
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+1385
TOBY KEITH Who's Your Daddy? (DreamWorks)	+965
VINCE GILL Next Big Thing (MCA)	+917
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	+910
MARTINA MCBRIDE Blessed (RCA)	+800
ALAN JACKSON Where Were You (When...) (Arista)	+706
RASCAL FLATTS These Days (Lyric Street)	+650
MARK WILLS 19 Somethin' (Mercury)	+609
FAITH HILL When The Lights Go Down (Warner Bros.)	+599

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+519
BLAKE SHELTON The Baby (Warner Bros.)	+461
VINCE GILL Next Big Thing (MCA)	+333
TOBY KEITH Who's Your Daddy? (DreamWorks)	+325
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	+306
MARTINA MCBRIDE Blessed (RCA)	+283
ALAN JACKSON Where Were You (When...) (Arista)	+269
MARK WILLS 19 Somethin' (Mercury)	+229
KENNY CHESNEY A Lot Of Things Different (BNA)	+216
RASCAL FLATTS These Days (Lyric Street)	+207

## Breakers.

**DEANA CARTER**  
There's No Limit (Arista)  
13 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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# R&R Country Top 50 Indicator

November 15, 2002

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RASCAL FLATTS These Days (Lyric Street)	3501	-20	2752	-24	22	75/0
2	2	DIXIE CHICKS Landslide (Monument)	3446	+86	2714	+43	13	75/0
6	3	GEORGE STRAIT She'll Leave You With A Smile (MCA)	3321	+80	2626	+71	13	75/0
5	4	TOBY KEITH Who's Your Daddy? (DreamWorks)	3310	+37	2610	+36	15	75/0
3	5	MONTGOMERY GENTRY My Town (Columbia)	3302	-48	2573	-59	24	74/0
4	6	ALAN JACKSON Work In Progress (Arista)	2998	-326	2318	-286	23	70/0
7	7	KEITH URBAN Somebody Like You (Capitol)	2904	-301	2280	-239	22	73/0
8	8	TIM MCGRAW Red Ragtop (Curb)	2890	+175	2300	+144	11	75/0
9	9	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	2611	+133	2070	+99	6	75/0
13	10	EMERSON DRIVE Fall Into Me (DreamWorks)	2377	+194	1883	+129	21	73/1
10	11	REBECCA LYNN HOWARD Forgive (MCA)	2360	-111	1855	-120	30	72/0
12	12	BROOKS & DUNN Every River (Arista)	2306	+96	1835	+92	13	73/0
11	13	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	2280	+37	1774	+27	19	71/0
14	14	KENNY CHESNEY A Lot Of Things Different (BNA)	2245	+82	1791	+68	11	73/0
21	15	MARK WILLS 19 Somethin' (Mercury)	2128	+193	1669	+148	7	74/0
17	16	TERRI CLARK I Just Wanna Be Mad (Mercury)	2087	+59	1647	+47	12	68/0
16	17	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	2075	+11	1639	+5	19	73/0
20	18	BRAD PAISLEY I Wish You'd Stay (Arista)	2070	+127	1611	+60	16	74/1
22	19	LONESTAR Unusually Unusual (BNA)	1783	+83	1403	+57	13	73/0
24	20	GARY ALLAN Man To Man (MCA)	1614	+161	1302	+124	9	72/0
23	21	TRICK PONY On A Mission (H2E/WB)	1542	+72	1235	+63	13	63/0
19	22	TAMMY COCHRAN Life Happened (Epic)	1484	-462	1187	-384	25	57/0
26	23	AARON LINES You Can't Hide Beautiful (RCA)	1393	+129	1128	+115	15	64/5
25	24	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1323	-96	1078	-79	18	62/0
27	25	KELLIE COFFEY At The End Of The Day (BNA)	1301	+99	1018	+55	15	63/3
28	26	STEVE AZAR Waitin' On Joe (Mercury)	1156	+9	959	0	18	57/0
30	27	TRACE ADKINS Chrome (Capitol)	1073	+122	861	+90	8	59/6
31	28	JENNIFER HANSON Beautiful Goodbye (Capitol)	1040	+111	841	+74	13	56/1
29	29	DARRYL WORLEY Family Tree (DreamWorks)	1004	+32	823	+34	7	59/2
38	30	BLAKE SHELTON The Baby (Warner Bros.)	906	+440	714	+340	3	60/11
32	31	ANDY GRIGGS Practice Life (RCA)	834	+15	689	+7	10	48/0
33	32	STEVE HOLY I'm Not Breakin' (Curb)	764	+15	613	+17	11	46/1
34	33	LEE ANN WOMACK Forever Everyday (MCA)	756	+118	614	+82	5	47/0
35	34	JOE NICHOLS Brokenheartsville (Universal South)	750	+217	624	+186	4	52/8
43	35	VINCE GILL Next Big Thing (MCA)	641	+303	497	+218	2	49/18
39	36	DEANA CARTER There's No Limit (Arista)	606	+161	488	+134	4	50/8
36	37	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	573	+80	476	+62	10	31/1
37	38	ANTHONY SMITH John J. Blanchard (Mercury)	508	+18	429	+23	7	34/2
40	39	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	418	-3	349	+8	8	30/1
42	40	BRAD MARTIN Rub Me The Right Way (Epic)	405	+48	342	+46	6	27/2
41	41	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	404	+3	314	+5	7	30/0
45	42	KEVIN DENNEY It'll Go Away (Lyric Street)	319	+75	270	+72	2	30/8
46	43	TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	318	+87	282	+87	2	22/3
44	44	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	317	+55	265	+52	5	22/1
48	45	RODNEY ATKINS My Old Man (Curb)	242	+30	180	+22	5	15/0
49	46	MARK CHESNUTT I Want My Baby Back (Columbia)	209	+8	170	+12	6	17/2
Debut	47	DIAMOND RIO I Believe (Arista)	203	+160	150	+120	1	14/9
Debut	48	DARON NORWOOD In God We Trust (H2E/Lofton Creek)	195	+66	168	+53	1	16/2
Debut	49	MICHAEL PETERSON Lesson In Goodbye (Monument)	170	+15	137	+19	1	18/5
Debut	50	PINMONKEY I Drove All Night (BNA)	159	+32	147	+29	1	14/1

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 11/3-Saturday 11/9.

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## Most Added

ARTIST TITLE LABEL(S)	ADDS
VINCE GILL Next Big Thing (MCA)	18
FAITH HILL When The Lights Go Down (Warner Bros.)	12
MARTINA MCBRIDE Concrete Angel (RCA)	12
BLAKE SHELTON The Baby (Warner Bros.)	11
CHRIS CAGLE What A Beautiful Day (Capitol)	10
DIAMOND RIO I Believe (Arista)	9
JOE NICHOLS Brokenheartsville (Universal South)	8
DEANA CARTER There's No Limit (Arista)	8
KEVIN DENNEY It'll Go Away (Lyric Street)	8
TRACE ADKINS Chrome (Capitol)	6
AARON LINES You Can't Hide Beautiful (RCA)	5
MICHAEL PETERSON Lesson In Goodbye (Monument)	5
KELLIE COFFEY At The End Of The Day (BNA)	3
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	3
DARRYL WORLEY Family Tree (DreamWorks)	2
ANTHONY SMITH John J. Blanchard (Mercury)	2
BRAD MARTIN Rub Me The Right Way (Epic)	2
MARK CHESNUTT I Want My Baby Back (Columbia)	2
DARON NORWOOD In God We Trust (H2E/Lofton Creek)	2
BRAD PAISLEY I Wish You'd Stay (Arista)	1

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BLAKE SHELTON The Baby (Warner Bros.)	+440
VINCE GILL Next Big Thing (MCA)	+303
JOE NICHOLS Brokenheartsville (Universal South)	+217
EMERSON DRIVE Fall Into Me (DreamWorks)	+194
MARK WILLS 19 Somethin' (Mercury)	+193
TIM MCGRAW Red Ragtop (Curb)	+175
DEANA CARTER There's No Limit (Arista)	+161
GARY ALLAN Man To Man (MCA)	+161
DIAMOND RIO I Believe (Arista)	+160
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+133

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLAKE SHELTON The Baby (Warner Bros.)	+340
VINCE GILL Next Big Thing (MCA)	+218
JOE NICHOLS Brokenheartsville (Universal South)	+186
MARK WILLS 19 Somethin' (Mercury)	+148
TIM MCGRAW Red Ragtop (Curb)	+144
DEANA CARTER There's No Limit (Arista)	+134
EMERSON DRIVE Fall Into Me (DreamWorks)	+129
GARY ALLAN Man To Man (MCA)	+124
DIAMOND RIO I Believe (Arista)	+120
AARON LINES You Can't Hide Beautiful (RCA)	+115
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+99
BROOKS & DUNN Every River (Arista)	+92
TRACE ADKINS Chrome (Capitol)	+90
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	+87
FAITH HILL When The Lights Go Down (Warner Bros.)	+85
LEE ANN WOMACK Forever Everyday (MCA)	+82
JENNIFER HANSON Beautiful Goodbye (Capitol)	+74
CHRIS CAGLE What A Beautiful Day (Capitol)	+73
KEVIN DENNEY It'll Go Away (Lyric Street)	+72
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+71
KENNY CHESNEY A Lot Of Things Different (BNA)	+68

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## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 15, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of October 7-13.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KEITH URBAN Somebody Like You (Capitol)	35.8%	79.3%	14.3%	97.8%	2.0%	2.3%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	29.0%	77.5%	17.3%	99.3%	3.8%	0.8%
RASCAL FLATTS These Days (Lyric Street)	30.3%	75.8%	18.8%	99.8%	2.3%	3.0%
MARTINA MCBRIDE Where Would You Be (RCA)	36.3%	74.0%	13.5%	99.3%	4.5%	7.3%
ALAN JACKSON Work In Progress (Arista)	33.3%	72.3%	18.0%	100.0%	6.3%	3.5%
TAMMY COCHRAN Life Happened (Epic)	27.3%	72.0%	19.0%	97.8%	5.0%	1.8%
TOBY KEITH Who's Your Daddy (DreamWorks)	35.3%	71.5%	13.8%	99.3%	11.0%	3.0%
EMERSON DRIVE Fall Into Me (DreamWorks)	26.8%	71.3%	24.5%	99.8%	1.5%	2.5%
TRICK PONY On A Mission (H2E/WB)	27.5%	70.3%	13.3%	94.5%	10.5%	0.5%
TERRI CLARK I Just Want To Be Mad (Mercury)	26.3%	69.8%	20.5%	95.5%	5.0%	0.3%
REBECCA LYNN HOWARD Forgive (MCA)	26.8%	69.0%	20.0%	97.5%	7.3%	1.3%
DIXIE CHICKS Landslide (Monument)	28.3%	68.8%	18.8%	96.3%	4.0%	4.8%
JOHN MICHAEL MONTGOMERY 'Til Nothin' (Warner Bros.)	21.5%	67.0%	21.8%	95.8%	6.0%	1.0%
BRAD PAISLEY I Wish You'd Stay (Arista)	24.5%	66.8%	24.3%	95.5%	3.8%	0.8%
KELLIE COFFEY At The End Of The Day (BNA)	19.5%	65.8%	21.0%	96.0%	8.8%	0.5%
GARY ALLAN Man To Man (MCA)	17.5%	65.8%	20.8%	92.3%	4.8%	1.0%
PHIL VASSAR American Child (Arista)	29.0%	65.0%	21.8%	99.3%	4.5%	8.0%
GEORGE STRAIT She'll Leave You With A Smile (MCA)	25.5%	64.8%	23.0%	95.0%	6.0%	1.3%
MONTGOMERY GENTRY My Town (Columbia)	24.8%	64.8%	25.3%	99.5%	5.5%	4.0%
SHANIA TWAIN I'm Gonna Getcha Good (Mercury)	21.5%	64.3%	20.8%	92.8%	6.5%	1.3%
BROOKS & DUNN Every River (Arista)	26.8%	64.0%	25.5%	94.5%	4.0%	1.0%
KENNY CHESNEY A Lot Of Things Different (BNA)	22.0%	63.0%	25.0%	93.5%	5.5%	0.0%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	18.0%	62.8%	21.5%	92.8%	5.5%	3.0%
TIM MCGRAW Red Ragtop (Curb)	25.8%	62.3%	25.8%	98.5%	7.0%	3.5%
LONESTAR Unusually Unusual (BNA)	22.5%	61.3%	26.3%	96.8%	7.5%	1.8%
MARK WILLS Nineteen Something (Mercury)	19.8%	60.5%	23.5%	91.8%	6.8%	1.0%
TANYA TUCKER A Memory Like I'm... (Capitol/Tucker Time)	24.5%	60.0%	26.8%	94.5%	7.3%	0.5%
JENNIFER HANSON Beautiful Goodbye (Capitol)	16.0%	58.3%	24.5%	88.5%	5.5%	0.3%
TRACE ADKINS Chrome (Capitol)	21.8%	57.5%	18.8%	90.8%	13.3%	1.3%
STEVE AZAR Waitin' On Joe (Mercury)	16.3%	56.0%	26.0%	92.3%	10.3%	0.0%
AARON LINES You Can't Hide Beautiful (RCA)	17.5%	53.8%	21.0%	86.3%	10.0%	1.5%
DARRYL WORLEY Family Tree (DreamWorks)	17.5%	52.5%	19.3%	84.8%	12.3%	0.8%
ANDY GRIGGS Practice Life (RCA)	14.3%	52.3%	24.0%	84.8%	6.0%	2.5%
BLAKE SHELTON The Baby (Warner Bros.)	12.0%	50.5%	20.0%	74.5%	3.0%	1.0%
STEVE HOLY I'm Not Breaking (Curb)	14.3%	49.0%	26.5%	85.8%	9.0%	1.3%



**Password of the Week: Risser**  
**Question of the Week:** The annual Country Music Awards show is on CBS-TV Nov. 6. Do you plan on watching the show this year? Secondly, which of the following nominees should win The Entertainer of the Year award?

- Brooks & Dunn
- Kenny Chesney
- Alan Jackson
- Toby Keith
- George Strait

**Total**  
 Brooks & Dunn: 9%  
 Kenny Chesney: 18%  
 Alan Jackson: 36%  
 Toby Keith: 19%  
 George Strait: 18%  
 Plan on watching: 78%

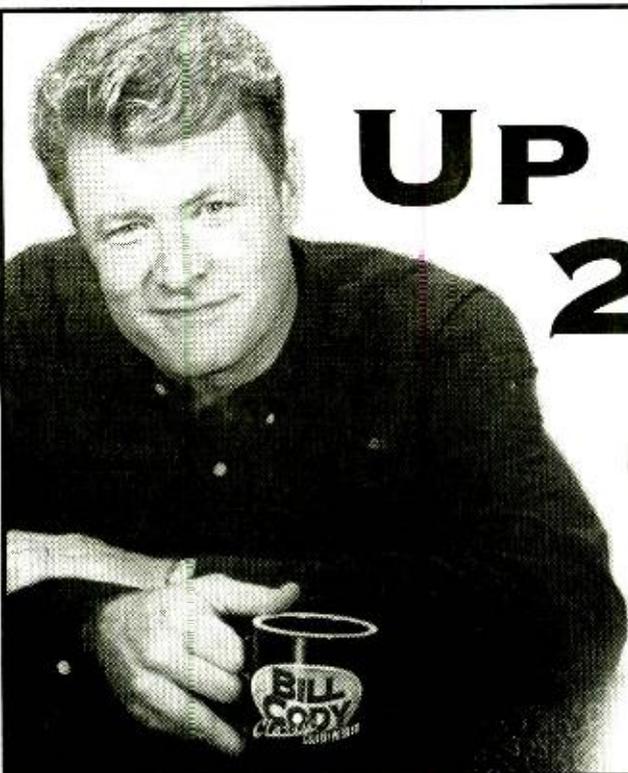
**P1**  
 Brooks & Dunn: 10%  
 Kenny Chesney: 16%  
 Alan Jackson: 33%  
 Toby Keith: 19%  
 George Strait: 22%  
 Plan on watching: 83%

**P2**  
 Brooks & Dunn: 7%  
 Kenny Chesney: 21%  
 Alan Jackson: 44%  
 Toby Keith: 16%  
 George Strait: 12%  
 Plan on watching: 68%

**Male**  
 Brooks & Dunn: 7%  
 Kenny Chesney: 23%  
 Alan Jackson: 31%  
 Toby Keith: 16%  
 George Strait: 23%  
 Plan on watching: 73%

**Female**  
 Brooks & Dunn: 12%  
 Kenny Chesney: 12%  
 Alan Jackson: 41%  
 Toby Keith: 21%  
 George Strait: 14%  
 Plan on watching: 83%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 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.



# UP 40% OVER 200 STATIONS



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America's Best Testing Country Songs 12+  
For The Week Ending 11/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KEITH URBAN Somebody Like You (Capitol)	4.32	4.41	97%	17%	4.33	96%	20%
RASCAL FLATTS These Days (Lyric Street)	4.30	4.27	96%	16%	4.36	97%	15%
DIAMOND RIO Beautiful Mess (Arista)	4.22	4.33	98%	30%	4.16	99%	32%
MARK WILLS Nineteen Somethin' (Mercury)	4.19	4.24	81%	6%	4.18	80%	6%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.17	4.22	86%	7%	4.15	81%	7%
GEORGE STRAIT She'll Leave You... (MCA)	4.16	4.16	94%	16%	4.05	94%	18%
MONTGOMERY GENTRY My Town (Columbia)	4.14	4.05	99%	28%	4.06	99%	30%
JOE NICHOLS The Impossible (Universal South)	4.11	4.20	98%	36%	4.00	98%	40%
REBECCA LYNN HOWARD Forgive (MCA)	4.07	4.08	93%	21%	4.08	93%	22%
GARY ALLAN Man To Man (MCA)	4.05	4.14	71%	6%	4.08	68%	7%
MARTINA MCBRIDE Where Would You Be (RCA)	4.02	4.21	99%	34%	3.92	98%	36%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.02	4.09	87%	15%	4.14	87%	13%
TAMMY COCHRAN Life Happened (Epic)	4.00	3.89	95%	22%	3.88	94%	27%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.00	4.20	92%	14%	4.05	90%	11%
BROOKS & DUNN Every River (Arista)	3.99	4.17	79%	11%	3.92	77%	11%
TOBY KEITH Who's Your Daddy (DreamWorks)	3.97	3.96	98%	25%	3.88	98%	27%
KENNY CHESNEY A Lot Of Things Different (BNA)	3.97	3.95	87%	17%	3.92	86%	17%
J. M. MONTGOMERY Til Nothing... (Warner Bros.)	3.94	4.15	80%	10%	3.96	76%	11%
AARON LINES You Can't Hide Beautiful (RCA)	3.94	4.02	70%	8%	3.99	69%	7%
ALAN JACKSON Work In Progress (Arista)	3.92	3.93	97%	32%	3.65	97%	40%
TRAVIS TRITT Strong Enough... (Columbia)	3.92	3.92	95%	23%	3.76	94%	24%
KELLIE COFFEY At The End Of The Day (BNA)	3.90	3.77	75%	14%	3.80	75%	14%
C. D. JOHNSON One Day Closer To You (Arista)	3.86	3.90	82%	14%	3.91	80%	15%
TIM MCGRAW Red Ragtop (Curb)	3.81	3.74	94%	23%	3.85	94%	22%
PHIL VASSAR American Child (Arista)	3.79	3.82	99%	48%	3.77	99%	48%
LONESTAR Unusually Unusual (BNA)	3.79	3.89	80%	17%	3.87	83%	15%
DIXIE CHICKS Landslide (Monument)	3.74	3.68	98%	33%	3.71	97%	35%
TRICK PONY On A Mission (Warner Bros.)	3.70	3.82	82%	18%	3.77	80%	16%
STEVE HOLY I'm Not Breakin' (Curb)	3.60	3.68	57%	9%	3.55	51%	9%
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	3.30	3.38	96%	32%	3.43	96%	31%

Total sample size is 641 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## Most Played Recurrents

DIAMOND RIO Beautiful Mess (Arista)	4007
MARTINA MCBRIDE Where Would You Be (RCA)	3333
JOE NICHOLS The Impossible (Universal South)	2626
KENNY CHESNEY The Good Stuff (BNA)	2601
PHIL VASSAR American Child (Arista)	2494
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2411
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1864
DARRYL WORLEY I Miss My Friend (DreamWorks)	1735
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1660
GEORGE STRAIT Living And Living Well (MCA)	1620
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1605
SARA EVANS I Keep Looking (RCA)	1590
TIM MCGRAW Unbroken (Curb)	1547
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1463
DIXIE CHICKS Long Time Gone (Monument)	1432
TOBY KEITH My List (DreamWorks)	1392
MARTINA MCBRIDE Blessed (RCA)	1297
PHIL VASSAR That's When I Love You (Arista)	1028
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	1028
MARK CHESNUTT She Was (Columbia)	1011

## New & Active

TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)

Total Plays: 265, Total Stations: 40, Adds: 10

CHALEE TENNISON Lonesome Road (DreamWorks)

Total Plays: 219, Total Stations: 34, Adds: 1

PINMONKEY I Drove All Night (BNA)

Total Plays: 208, Total Stations: 40, Adds: 8

DIAMOND RIO I Believe (Arista)

Total Plays: 171, Total Stations: 31, Adds: 26

SIXWIRE Way Too Deep (Warner Bros.)

Total Plays: 147, Total Stations: 23, Adds: 2

MICHAEL PETERSON Lesson In Goodbye (Monument)

Total Plays: 142, Total Stations: 26, Adds: 3

Songs ranked by total points.

## C O U N T R Y FLASHBACK

### 1 YEAR AGO

- No. 1: "I Wanna Talk About Me" — Toby Keith

### 5 YEARS AGO

- No. 1: "Love Gets Me Every Time" — Shania Twain

### 10 YEARS AGO

- No. 1: "I'm In A Hurry (And I Don't Know Why)" — Alabama

### 15 YEARS AGO

- No. 1: "The Last One To Know" — Reba McEntire

### 20 YEARS AGO

- No. 1: "War Is Hell (On The Homefront)" — T.G. Sheppard

### 25 YEARS AGO

- No. 1: "Wurlitzer Prize" — Waylon Jennings



PARTY TIME WITH RCA

RCA Records recording artists are pictured here at the RCA Label Group RLG/Nashville CMA Awards post party. Enjoying the bash are (l-r) RLG Exec. VP Butch Waugh, Tracy Byrd, Martina McBride, Aaron Lines, Tommy Shane Steiner and RLG VP/A&R Renee Bell.

## 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:

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Los Angeles, CA 90067

RateTheMusic.com  
BY MEDIABASE™

America's Best Testing AC Songs 12+  
For The Week Ending 11/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
PHIL COLLINS Can't Stop Loving You (Atlantic)	3.98	3.98	85%	13%	3.97	87%	14%
HALL & OATES Do It For Love (BMG Heritage)	3.95	4.02	82%	20%	4.05	87%	17%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.94	3.96	83%	13%	3.99	82%	12%
DARYL HALL & JOHN OATES Forever For You (U-Watch)	3.94	3.97	57%	8%	4.03	61%	7%
LEANN RIMES Life Goes On (Curb)	3.93	3.81	86%	15%	3.86	86%	17%
JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)	3.88	3.98	68%	13%	3.92	71%	12%
CELINE DION A New Day Has Come (Epic)	3.84	3.80	98%	37%	3.83	99%	39%
JOHN MAYER No Such Thing (Aware/Columbia)	3.84	3.85	81%	24%	3.89	79%	20%
CELINE DION I'm Alive (Epic)	3.82	3.78	93%	27%	3.82	94%	26%
JOSH GROBAN To Where You Are (143/Reprise)	3.82	3.79	85%	27%	3.92	86%	26%
KENNY G F/CHANTE MOORE One More Time (Arista)	3.82	3.88	62%	12%	3.93	65%	10%
CELINE DION Goodbye's (The Saddest Word) (Epic)	3.80	-	48%	7%	3.91	46%	6%
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	3.76	-	58%	8%	3.76	58%	8%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.74	3.67	93%	37%	3.78	92%	34%
FAITH HILL Cry (Warner Bros.)	3.72	3.76	94%	22%	3.73	96%	24%
KELLY CLARKSON A Moment Like This (RCA)	3.70	3.61	93%	29%	3.76	92%	29%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.68	3.57	97%	40%	3.81	96%	34%
ENRIQUE IGLESIAS Hero (Interscope)	3.67	3.58	100%	50%	3.74	99%	49%
JAMES TAYLOR Whenever You're Ready (Columbia)	3.63	3.65	51%	11%	3.77	55%	9%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.59	3.57	98%	49%	3.59	98%	51%
DIXIE CHICKS F/SHERYL CROW Landslide (Monument)	3.58	3.60	64%	13%	3.57	68%	15%
DJ SAMMY Heaven (Candlelight Remix) (Robbins)	3.53	3.53	65%	16%	3.50	64%	14%
AVRIL LAVIGNE Complicated (Arista)	3.51	3.42	93%	40%	3.59	90%	35%
KELLIE COFFEY When You Lie Next To Me (BNA)	3.50	3.46	62%	16%	3.59	66%	15%
ANASTACIA You'll Never Be Alone (Epic)	3.50	-	39%	7%	3.56	38%	6%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.44	3.37	72%	23%	3.51	71%	20%
CHRIS EMERSON All Because Of You (Monomoy)	3.43	3.54	44%	9%	3.53	47%	7%
JACK RUSSELL For You (Knight)	3.42	3.44	43%	10%	3.58	48%	8%
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	3.38	3.33	42%	9%	3.40	46%	8%
MARIAH CAREY Through The Rain (MonarC/IDJMG)	3.12	3.19	69%	22%	3.00	72%	23%

Total sample size is 287 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.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.

## Indicator

### Most Added

ROD STEWART These Foolish Things (J)
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)
CHRIS EMERSON All Because Of You (Monomoy)
DIXIE CHICKS Landslide (Monument)
D. HALL & J. OATES Forever For You (U-Watch)
JACK RUSSELL For You (Knight)
PAUL SIMON Father And Daughter (Nick/Jive)
CELINE DION At Last (Epic)
REGIE HAMM Babies (Universal South)
AVRIL LAVIGNE I'm With You (Arista)

## Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1171
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1058
LONESTAR I'm Already There (BNA)	1053
ENYA Only Time (Reprise)	1022
CELINE DION I'm Alive (Epic)	939
DIDO Thankyou (Arista)	888
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	867
SAVAGE GARDEN I Knew I Loved You (Columbia)	830
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	816
LEANN RIMES I Need You (Curb)	776
HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	747
MARC ANTHONY I Need You (Columbia)	725
BRYAN ADAMS Here I Am (A&M/Interscope)	723

## Reporters

WYJB/Albany, NY * OM: Michael Morgan PD: Chris Holmberg MD: Chad O'Hara 8 DIXIE CHICKS "Landslide"	WMJX/Boston, MA * PD: Don Kelley APD: Candy O'Terry MD: Mark Lawrence SHANIA TWAIN "Getcha"	KKBA/Corpus Christi, TX * OM: Audrey Malkin PD/MD: Jason Reid No Adds	WKTK/Gainesville, FL * PD: Les Howard Jacoby APD: Kevin Ray No Adds	KSRC/Kansas City, MO * OM/VP: Jon Zeller MD: Jeanne Ashley No Adds	WMGQ/Middlesex, NJ * PD: Tim Tefft CHRISTINA AGUILERA "Beautiful" ROD STEWART "Foolish" UNCLE KRACKER "Little" CELINE DION "Last"	WMGF/Oriando, FL * PD: Ken Payne MD: Brenda Matthews 1 BENNY MARDONES "Want" 2 DIXIE CHICKS "Landslide" 3 STACIA "Hush" 4 PAUL SIMON "Father"	KGBY/Sacramento, CA * PD: Brad Waldo MD: Rob Anthony No Adds	WMSB/Springfield, MA * PD: Paul Cannon MD: Rob Anthony No Adds	WEAT/West Palm Beach, FL * PD: Rick Shockley APD/MD: Chad Perry 4 MARIAH CAREY "Rain"
KMGA/Albuquerque, NM * OM/VP: Kris Abrams MD: Jenna James No Adds	WEBC/Bridgeport, CT * PD: Curtis Hanson MD: Danny Lyons No Adds	KVIL/Dallas-Ft. Worth, TX * OM/VP: Kurt Johnson 1 ANASTACIA "Alone"	WLHT/Grand Rapids, MI * PD: Bill Bailey APD/MD: Mary Turner SHANIA TWAIN "Getcha" TAMARA WALKER "Only"	KUOL/Kansas City, MO * PD: Dan Hurst No Adds	WLTQ/Milwaukee, WI * PD/MD: Stan Atkinson 1 ROD STEWART "Foolish" 2 REGIE HAMM "Babies" CELINE DION "Last"	WMEZ/Pensacola, FL * No Adds	KYMX/Sacramento, CA * Dir/Prog: Mark Evans PD: Bryan Jackson MD: Dave Diamond No Adds	KGBX/Springfield, MO PD: Paul Kelley APD/MD: Dave Roberts Dir/Prog: Mark Evans CHRIS EMERSON "Because"	WHUD/Westchester, NY * OM/VP: Steve Petrone MD/VP: Tom Furci CELINE DION "Last" PAUL SIMON "Father" ROD STEWART "Foolish"
WLEV/Allentown, PA * PD: Chuck Geiger APD/MD: Sam Malone 2 SHANIA TWAIN "Getcha"	WEZN/Bridgeport, CT * PD/MD: Steve Marcus 8 SANTANA F/MICHELLE BRANCH "Game"	WLCT/Danville, OH * PD/MD: Dayton Collins No Adds	WJXB/Knoxville, TN * PD/MD: Vance Dillard 1 HALL & OATES "Forever"	WLMN/Minneapolis, MN * PD/MD: Gary Nolan 1 HALL & OATES "Forever"	WMXC/Mobile, AL * PD: Dan Mason MD: Mary Booth No Adds	WMBE/Philadelphia, PA * PD: Chns Conley No Adds	KEZJ/St. Louis, MO * PD: Smokey Rivers MD: Jim Doyle CELINE DION "Last"	KJBY/Salt Lake City, UT * PD: Rusty Keys No Adds	KRBB/Wichita, KS * PD: Lyman James No Adds
KYMG/Anchorage, AK PD: Dave Flavin 2 SHANIA TWAIN "Getcha" 1 ROD STEWART "Foolish"	WJYE/Buffalo, NY * PD: Joe Chille 3 DIXIE CHICKS "Landslide" 1 HALL & OATES "Forever"	WMAG/Greensboro, NC * PD/MD: Nick Allen 3 DIXIE CHICKS "Landslide"	WFMK/Lansing, MI * No Adds	KJNS/Modesto, CA * PD/MD: Gary Michaels CELINE DION "Last" STACIA "Hush"	WOBM/Monmouth-Ocean, NJ * OM/VP: Dan Turi No Adds	KBEE/Salt Lake City, UT * PD: Rusty Keys No Adds	KSFJ/Salt Lake City, UT * OM/VP: Alan Haque APD/MD: Lance Balance No Adds	KQXT/San Antonio, TX * PD: Ed Scarborough MD: Tom Gray No Adds	WMBG/Wilkes Barre, PA * PD/MD: Stan Phillips No Adds
WLEW/Allentown, PA * PD: Chuck Geiger APD/MD: Sam Malone 2 SHANIA TWAIN "Getcha"	WJYE/Buffalo, NY * PD: Joe Chille 3 DIXIE CHICKS "Landslide" 1 HALL & OATES "Forever"	WMYI/Greenville, SC * PD: Greg McKinney No Adds	KMZQ/Las Vegas, NV * OM/VP: Cat Thomas APD/MD: Chares Fruge 1 KELLY CLARKSON "Moment" 2 DIXIE CHICKS "Landslide"	KJNS/Modesto, CA * PD/MD: Gary Michaels CELINE DION "Last" STACIA "Hush"	WOBM/Monmouth-Ocean, NJ * OM/VP: Dan Turi No Adds	KBEE/Salt Lake City, UT * PD: Rusty Keys No Adds	KSFJ/Salt Lake City, UT * OM/VP: Alan Haque APD/MD: Lance Balance No Adds	KQXT/San Antonio, TX * PD: Ed Scarborough MD: Tom Gray No Adds	WMBG/Wilkes Barre, PA * PD/MD: Stan Phillips No Adds
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WLEW/Allentown, PA * PD: Chuck Geiger APD/MD: Sam Malone 2 SHANIA TWAIN "Getcha"	WJYE/Buffalo, NY * PD: Joe Chille 3 DIXIE CHICKS "Landslide" 1 HALL & OATES "Forever"	WMYI/Greenville, SC * PD: Greg McKinney No Adds	KMZQ/Las Vegas, NV * OM/VP: Cat Thomas APD/MD: Chares Fruge 1 KELLY CLARKSON "Moment" 2 DIXIE CHICKS "Landslide"	KJNS/Modesto, CA * PD/MD: Gary Michaels CELINE DION "Last" STACIA "Hush"	WOBM/Monmouth-Ocean, NJ * OM/VP: Dan Turi No Adds	KBEE/Salt Lake City, UT * PD: Rusty Keys No Adds	KSFJ/Salt Lake City, UT * OM/VP: Alan Haque APD/MD: Lance Balance No Adds	KQXT/San Antonio, TX * PD: Ed Scarborough MD: Tom Gray No Adds	WMBG/Wilkes Barre, PA * PD/MD: Stan Phillips No Adds

### \*Monitored Reporters

137 Total Reporters

120 Total Monitored

17 Total Indicator

14 Current Indicator Playlists

Did Not Report, Playlist Frozen (2):

WIKY/Evansville, IN

WGFB/Rockford, IL

Did Not Report For Two

Consecutive Weeks; Data Not

Used (1):

WSWT/Peoria, IL



**Congratulations**

**Jhani Kaye**

And The Entire

**KOST Family**

On **20**

Successful years ...

**Here's To The Next 20!**

REPRISE



RECORDS

# Making Magic

**20<sup>th</sup>**  
**KOST**  
**103.5FM**  
**ANNIVERSARY**

## Continued from Page 1

project was a search for a PD. Jhani Kaye was Asst. PD at KFI/Los Angeles under PD Tom Bigby when he was brought to the attention of Sneed and Dalton. They eventually hired him as KOST's PD.

Kaye is currently L.A.'s longest-running PD. As a matter of fact, he's been PD of KOST for more than 19 of the 20 years it's been on the air, in addition to his programming responsibilities at KOST & KBIG/Los Angeles, Kaye is Station Manager at both properties as well.

His long and winding road includes Asst. PD stints at former Pop powerhouses KFI and WCFL/Chicago. He also programmed KINT/EI Paso. The recent Arbitron quarterly marked the 30th win for KOST as Los Angeles' AC leader, and virtually all of those wins have come with Kaye at the helm.

Here's more inside scoop on KOST from the inimitable Jhani Kaye himself.

Bryan Simmons was the voice first heard on "The New KOST 103." Bryan was actually working out of radio in Sacramento when he sent me an aircheck from his earlier days. He wasn't looking for a job; he just wanted me to critique it for him and to offer an opinion on whether he should attempt to re-enter the business. I called him the moment I heard his tape. "Get down here immediately," I said. "We're launching the format in less than two weeks, and you're perfect for the gig." Needless to say, he was very excited.

Bryan took over the afternoon drive reins when my administrative duties eventually demanded too much of my time for me to continue covering the shift. I chose him as my replacement. Bryan has gone on to prove himself as an exceptional air talent on KBIG as well. He's one of the most talented individuals I've ever heard.

Carolyn Gracie now hosts KOST's afternoon drive show and is doing an excellent job. She has one of the most perfect voices for imaging I've ever heard, and she provides that service for not only KOST, but also sister stations KBIG and KLAC/Los Angeles.

## The Making Of Mark & Kim

It's a similar story for our current morning co-host Mark Wallengren. Mark had been on the

air and was programming in Boise, ID when he sent me a tape. We brought him to KOST for weekends. Then, when the opportunity in morning drive made itself available, we teamed him with one of the greatest-sounding ladies in the market, Kim Amidon. That was the birth of Mark & Kim, and they've been "married," so to speak, for over 17 years.

Mark & Kim exemplify warm and fuzzy more than any other talents I've ever heard in my



Jhani Kaye

travels across the country. Kim had been on KHJ & KRTH/Los Angeles and was originally brought to KOST to read the morning news with Mark and kibitz a bit. We soon relieved her of the news duties and gave her full billing on the show. I'm proud to say that we have always treated these two talents as equals; they earn the same salary and have like investments in the show.

Mike Sakellarides was the first hire for the station. In fact, Mike was hired before me. I recall Mary Catherine Sneed taking me to lunch to meet him. During the meal I suggested that we change his last name to something that would lend itself to better diary recall. Mike is a very proud Greek, and he didn't want to change his name. When I told him that it might be a condition of employment, he responded that he would then have to resign the position, because he was that dedicated to his name and his heritage.

Needless to say, I gave in, and it's been Sakellarides ever since. And, you know what? It works. Listeners may refer to him jokingly as "Sack of Wheaties" and whatnot, but they remember him just the same.

So what was I going to do when I hired Ted Ziegenbusch to be our first male host of *Lovesongs*? Answer: Not a thing! Ziegenbusch used his name as well and had a very long and successful run with us. Ted and I had been competitors at night during our Top 40 days in San Bernardino, CA, and he also had talents as a programmer and morning host. He's currently the morning man here on KFSH/Los Angeles.

I strongly believe in signatures for the station, and all of these names — and many more — provided us with yet another signature: the station that had disc jockeys with real names. These days I have problems with new hires who have real names that sound like airmen created for celebrities — names like Edwards, Jones, Kelly or even Kaye!

## The Ladies Of Lovesongs

Karen Sharp is the current host of *Lovesongs on the Coast*, and she follows in the footsteps of many a talented female broadcaster — Jan Marie and Laurie Saunders, just to name a couple. I met Jan Marie when she was escorting a group of students through our facility. Jan was working at KRTH but happened to be in our facility with this group from a local broadcasting school. I told her then that one day I would hire her, and, indeed, that day came.

Liz Kiley, a notable and beloved KOST talent, followed Jan Marie as host of *Lovesongs*. Liz was one of the best broadcasters ever and holds the distinction of being the first full-time female air talent on New York's WABC. Liz had been a programmer as well, programming WIFJ/Philadelphia. She became my confidante and good friend during her tenure with KOST. She has gone on to program KKBK/Los Angeles and became President of the Box Television Network. Liz is just terrific, as were all the others, and I wish her all the best.

Laurie Saunders took the *Lovesongs* reins from Liz when Liz departed to program KKBK. Laurie loved the program and took her work seriously. She did an excellent job for us and has been working for KOIT/San Francisco since her tenure at KOST.

We've even had an incredible run of talent for KOST's all-night shows.

Chris Roberts was our first late-night host. He went on to become Sports Director for our sister station KFI. Chris and I had worked together at KFXM/San Bernardino, and he is personally responsible for my securing my first on-air position in Los Angeles. Today Chris is the voice of UCLA basketball on our sister station XTRA, and he loves every moment of it.

Tommy Jaxson also handled late-nights for us, and he can now be heard on several stations throughout the Southland, delivering airborne traffic.

Lance Ballance was our longest-running night host. Not by choice though. It's just that most of the daytime talents have been with us since Day One, some 20 years ago. Lance had always wanted to move up through the shifts, but the

openings just didn't happen. So, when KBIG called and offered him middays, he jumped at the opportunity.

We were reunited when I became PD of KBIG. Lance did a superb job for us there as well, sometimes even beating KOST in certain demos. But Lance, like so many other great talents I have worked with, wanted to delve into programming, and he joined the fine folks at Simmons when he moved to KSFI/Salt Lake City to become its Asst. PD/MD.

**Mark & Kim exemplify warm and fuzzy more than any other talents I've ever heard in my travels across the country.**

David K. Jones was the original morning host of KOST. David had been my morning man at KINT/EI Paso and joined WCFL/Chicago for afternoon drive during my tenure there as well. He was followed by MG Kelly of KHJ fame.

## A Special Person

An extremely talented individual who deserves special mention is Mark Denis. Mark is probably best known as the imaging voice for KFI during David Hall's tenure as PD. Mark and I had both worked at KHSJ/Hemet, CA, a small daytime AM station just over the hill from Palm Springs. I still recall playing his spots years after he left the property. Likewise, spots with my own voice played for many years after my departure.

Mark epitomized the word *professional* for me. He had such a great style of announcing and a voice that every PD seeks. He became the voice of the Monorail at Disneyland — something of which he was very proud — and voiced many of our promos at KOST. He was an excellent air talent at KMEN/San Bernardino; KEZY/Anaheim, CA; and KGB/San Diego. He even became PD at KFI early in his career.

I recall David Hall asking Mark about that. David was concerned that Mark, who had once been PD of KFI, was now delivering midday traffic on KOST. "A gig's a gig," Mark said, and he shared how grateful he was for whatever good fortune came to him in his career. Mark not only said it, he meant it. He came to be the person we would all turn to when the pressures of the business just seemed to be too much. He would console us, counsel us and always leave us feeling upbeat.

Any broadcaster who has ever met Mark Denis has wanted to become just like him. Mark is no longer with us, unfortunately; we lost him a few years back. But those of us who knew him think of him almost every day.

## A Sad Day

Here, KOST PD Jhani Kaye recounts the events of one very tragic day at the station.

Bruce Wayne was known as the dean of L.A. traffic reporters and had been reporting traffic on KOST sister station KFI for almost 2 1/2 decades. One morning his plane crashed, which, regrettably, resulted in his death. It was very sad for all of us on the staff, because Bruce was so beloved.

In an odd set of circumstances, KOST & KFI's GM, Don Dalton, who had been out of town for quite some time assisting a station we had in Miami, returned to Los Angeles on the same day that Bruce's plane went down. He drove directly to the radio station from the airport, and we had a meeting on how we would handle the tragedy. Don then took time to walk the halls and visit with everyone who had come to the station out of concern for Bruce. He said that he missed his children and helped make each of us feel better.

Imagine our shock when, as Don opened his car door to go home, he suffered a brain aneurysm and collapsed in the parking lot on the same day that we lost Bruce. In one day we had lost two of our most beloved co-workers. We were devastated. The folks from Cox corporate flew in from Atlanta that very afternoon and decided to make GSM Howard Neal acting GM. I became Station Manager. It was a very tragic and very emotionally tough day.

Continued on Page 52

# Making Magic

20<sup>th</sup>  
KOST  
103.5FM  
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Continued from Page 51

As a sidebar, I'd like to note that the California legislature has approved naming one of our Southern California freeway interchanges the Mark Denis Melbourne Memorial Interchange. The signage costs \$4,200, and anyone who would like to contribute can do so by contacting Don Bastida at Air Watch Traffic in Santa Ana, CA. I'm proud to say that Clear Channel and Air Watch are matching any donations dollar for dollar.

## Great GMs

Mike Nolan joined KOST as our reporter in the KOST 103 airplane following the loss of Bruce Wayne, the dean of traffic reporters. Mike held Bruce in the highest esteem. In fact, he told me during his interview that he almost felt guilty applying for the job after Bruce's fatal crash because Bruce was so revered.

Well, I can tell you that Bruce would be most proud of the job Mike has done in his absence. Mike flies twice each morning, reporting traffic

for both KOST and KFI, and grabs sleep when he can. He has been with KOST almost since the very beginning and has done a stellar job of helping Southern Californians battle the freeways on their way to and from work. [See the sidebar on Page 51.]

Having had three great GMs has made my job as Station Manager so much easier. Don Dalton was a terrific leader and became a close confidant and friend. Don made so many things possible for me. I know that he helped Mary Catherine Sneed in her choice of programmer for KOST. Don offered me the first contract of my career, helped me purchase my first Los Angeles home and helped make my professional life a dream.

Howard Neal followed in Don's shoes and granted me the latitude to do what I needed to do to get the job done. Howard loved his employees and protected his people. He was never afraid to express his dissatisfaction when necessary and always did his best to make our daily routines be the best they could be.

Ed Krampf was my GM at KBIG and became the GM of both KBIG & KOST. I have learned so

much from Ed that not a day goes by that I don't apply something he has taught me in my duties as Station Manager. Ed performs superbly under pressure and is the GM that every PD wants as a supervisor. He is fair beyond belief, will empower his people with all means available to be successful and will go the extra mile to get the station and the staff whatever they need to grow the numbers.

## Outstanding Alumni

I've been blessed to have several great Asst. PDs as well. I mentioned Liz Kiley earlier. You can add to that Tip Landay, who went on to program WFLC/Miami and was the producer of many a Raiders sports program on ABC.

Johnny Chiang followed Tip as KOST's Asst. PD. He had been editing and writing news for KNX and KCAL-TV Channel 9 in L.A. Johnny



**LIVE ON THE SET** — It's a quick photo op before Dick Clark tapes a pleasant reminder for millions of Southern Californians to wake up with KOST. Seen here are (l-r) Clark and Jhane Kaye.

is one of the smartest individuals I've ever known, and there wasn't a problem thrown his way that he couldn't resolve in a timely manner. Johnny has been the only other PD in KOST's AC history and is now programming KTHT & KHPT/Houston. He is my friend, and I am so proud of his achievements.

Stella Schwartz is our current Asst. PD. She came up through the ranks as one of Mark & Kim's morning show producers. Stella is passionate about the station and has displayed a terrific sense of programming savvy. She also has stripes as our KOST MD and does an excellent job at that too.

We're proud of all of our alumni. Other former KOST-ers — there are so many that I'm afraid I may not have mentioned all of them — are

**To each and every person who has ever shared the programming offices with me, I salute you. You have made my tenure with KOST one I shall treasure for the rest of my life.**

Antoinette Russell, who came from our then-sister station KACE/Los Angeles; Sharon Dale, who delivered morning news for Mark & Kim and has gone on to anchor newscasts for KABC/Los Angeles; and Ken Christensen, who worked with me as GSM and later became GM of KOST (and was instrumental in my becoming PD of KBIG/Los Angeles).

I'm especially proud of all the folks who have gone on to program their own stations. Aside from those I mentioned before, there is also Paul Cigliano, who went on to WWRM/Tampa. And, finally, to each and every person who has ever shared the programming offices with me, I salute you. You have made my tenure with KOST one I shall treasure for the rest of my life, and I am indebted to you.

## A Q&A With JK

By Kid Kelly

**R&R:** How did you feel upon being named KOST PD 20 years ago?

**JK:** It was one of my greatest highs. There's no greater feeling than achieving success in your hometown. Having been born in Los Angeles, being given the opportunity to work with Mary Catherine Sneed and Don Dalton was truly a dream come true.

**R&R:** What did you learn from Mary Catherine, Don Dalton and others you've worked for?

**JK:** Mary Catherine taught me what so many other great broadcasters in my career have taught me: to respect people and empower them to do their jobs while maintaining a friendly atmosphere. I learned the same from Larry Shields, my first GM; Ed Krampf, who was GM of KBIG & KOST prior to my promotion to Station Manager and is also a respected broadcaster and a master at being fair; David Martin, my PD in Chicago; and, of course, Don Dalton and Howard Neal, both former GMs of KOST. All of these folks — and many others — led by example and became the catalyst for me to want to emulate the best in them.

**R&R:** Tell us about the different types of listeners who make up the KOST audience.

**JK:** Basically, there are three major groups that listen to KOST: those who choose the station for their at-work environment, those who listen exclusively for *Lovesongs* at night and those who listen to relax and unwind, regardless of the time of day.

**R&R:** Can you share the high points of KOST's ratings success?

**JK:** The best part about KOST's success was that we grew a few tenths of a share at a time. There was no sudden leap to our success. I can't tell you how terrific it was to beat the then-AC leader, KHTZ, in our very first book — and we had only been on for four weeks of that survey! It was our first quarterly ratings win in L.A.'s AC arena, and we've never looked back since. No AC competitor has ever beaten us in total audience, and there have been a whole series of attacks over the years, from KLIT, KMGG and KBZT, just to name a few.

The upcoming Arbitron quarterly will mark the 80th win for us as L.A.'s first choice for AC. We couldn't be prouder. Another extraordinary high for us was when KOST became L.A.'s No. 1 station for about a year and a half. It was such a great run.

**R&R:** With such great ratings success, is it possible to pinpoint specifically what you are most proud of, programmingwise?

**JK:** There are two features of our programming that I am most proud of: *Lovesongs on the Coast* and *Christmas Wish*. *Lovesongs on the Coast* was a creation of Mary Catherine Sneed and I many years ago. The show holds meaning for me because we have brought so many people together, saved so many relationships and — even more important — helped those who feel unloved live their love lives vicariously through the program.

I can't tell you how good it makes us feel when we reunite people who have lost touch with one another over time. In one instance we had a gentleman call who was reminiscing and wanted to dedicate a song to his old high school sweetheart. He didn't know where she was or if she was even alive, but he made the dedication anyway.

A feeling came over our *Lovesongs* host that she should ask the caller for his number. She didn't know why; she just decided to jot it down. As luck would have it, the lady to whom the song had been dedicated lived in Los Angeles and heard the dedication. She called the station, we put them in touch with each other, and they were married. You can't help but feel good when you play a small part in someone's life, and the show does this each and every night.

I first heard *Christmas Wish* on an old aircheck of KFRC/San Francisco in the '60s. It intrigued me. Listeners would contact the station and make wishes, and the station would grant some of them. I recall one of the wishes being for a complete collection of Beach Boys albums.

We took the idea and extrapolated it a bit. We set up a phone bank where listeners could record their wishes in their own voices 24/7. Then we granted the wishes based upon the emotional value of them. We have helped so many needy folks over the years. It's always meaningful when you receive a call from a listener who had to pull their car over and collect themselves because they were tearing up while listening to us grant a wish.

**R&R:** Can you share something else that you feel has added to KOST's success over the years?

**JK:** Our former Asst. PD/MD and *Lovesongs on the Coast* air talent Liz Kiley used to accuse me of having dog ears. I guess I've always had an appreciation for good audio. I remember listening to AM stations during the great Top 40 battles, and it was no coincidence to me that the station that won the ratings battles typically sounded better technically.

When I was given the opportunity to set processing and dub songs early in my career, I took it seriously and attempted to make all songs have the same general EQ. This helped our segues sound so much better. Also, having one person dubbing the library leads to consistency. At all of the stations I've programmed, the air talent have been able to set their faders at normal operating levels and have each and every song play back perfectly without ducking into the red, having one channel balanced differently from the other or having low intros or outros corrected for broadcast.

When I ran Jim Taber's stations in El Paso, I began dubbing all the songs myself, a practice that continues to this very day. There's a rack of equipment in the corner office where I spend part of my week ensuring that all our songs have the same levels and the same audio footprints. I was just told that, to date, there are now over 1,320 songs in the Clear Channel corporate library with my signature on them. I'm very proud of that too.

**R&R:** Anything else?

**JK:** One of the most-recognized signatures for the station is our weather lockout. I recall driving with Mary Catherine the night she hired me and thinking that we should create certain threads throughout the station to give all the air talents some sort of commonality. It was then that I suggested we would end the weather with "And it's (current temperature) degrees along (half-second pause) the Coast!"

This has become such a strong signature for the station that even participants in our focus groups mimic the lockout. This is even more proof that a benchmark like this really works and lends itself to instant recall.



Dear KOST-FM,  
Congratulations  
on 20 great years  
serving Los Angeles,  
and thank you for  
always being  
there for me.

Love,  
**Shania**



Managed By Q PRIME

# In The Beginning

20  
KOST  
103.5FM  
ANNIVERSARY

## How KOST came about

By Mary Catherine Sneed

**Current Radio One COO Mary Catherine Sneed served as KOST's original architect and consultant. Her trail of success stories in major cities around the country speaks for itself. Read on for her compelling and candid chronicle of her time at KOST.**

I had been working for WSB-AM doing news, music and whatever else they needed me to do. My ex-husband, Alan Sneed, was programming WKLS (96 Rock)/Atlanta. It was a monster station, and he had offers from all over the country. He decided on the ABC Rock station in Houston.

When I went in to resign at WSB-AM, before I could get a word in, I was offered the PD job at WSB-FM, but I couldn't do it if I wanted to stay married. We moved to Houston. The competition there was nasty, and it became clear that no one was going to hire me because of who I was married to.

Mike Faherty, then GM of WSB-FM, called and asked if I would like to consult WSB-FM. He had interviewed a lot of people, and they all wanted to do CHR. Cox wanted to do AC, the obvious hole in the market. CHR was more than covered. I said I would love to, without a clue as to what a consultant did.

I flew to Atlanta and did a presentation for Mike and Jim Wesley, VP of the radio division of Cox Broadcasting. I got the job. We put the station on the air, and it was an instant success. Our Sales Manager was one of the greatest ever to sell radio, the late Bill Phippen. He had us sold out by the end of the first week on the air.

### The Luckiest Girl On The Planet

I was the luckiest girl on the planet. We had had an incredible couple of books. Jim decided it was time to bring the rest of the Cox FM stations into the '80s. Most of them were running the Shulke Beautiful Music syndicated format. Beautiful music was on its last leg, and other formats were starting to succeed on FM.

Jim asked me to go to Los Angeles and meet with the GM of KOST, the late Don Dalton. What a whacko! He and Bob Griffith, the Sales Manager,



Mary Catherine Sneed

took me to dinner at Perino's, which no longer exists. It was the place where the stars dined. Don began the evening by telling me exactly when I would start.

When I told him that I had to potty-train my son, so I couldn't start until two weeks after he wanted me, this dude proceeded to tell me that I owed it to Jim Wesley and Cox to get my butt to L.A. and fix KOST now.

Bob drove me back to the hotel. He wouldn't let me out of his Porsche until I agreed to come when Don wanted me. He was a cute young mover and shaker, and the Beautiful Music format was killing his vibe. He had come from KMET/Los Angeles, a cool Rock station.

These guys were definitely L.A., but I liked them immediately. I went home and spent the next weekend dragging the potty around the house, giving my kid a crash course in potty-

training. It worked; I recommend it. When it is that close, it is hard to miss.

My mother came to take care of the kid, and I flew to L.A. Even as I write this, I can remember the feeling I would get every time I would fly to L.A. I still feel that way when I go to see our Radio One station there, KKBT.

### Here's Jhani

The first thing Don told me was that this guy, Jhani Kaye, wanted to interview for the PD job. He was the Asst. PD at KFI-AM, KOST's sister station. I was leery, because I knew exactly what I wanted the station to sound like, which was different from WSB-FM. I didn't want anyone with his own agenda mucking it up. (Doesn't that sound like every obnoxious consultant in the world?)

When I got to L.A., I had the station totally put together already. I had sat down at the kitchen table in Houston with Alan Sneed and done the music, the clocks and the imaging in a few days. Alan had a major role in KOST, which most people don't know. And he was a Rock guy.

Anyway, Jhani and I went to lunch for "the big interview." I liked him fine, but I was still really scared and wanted my own person. I told Don that Jhani was not the right person. Don told Jhani. What did Jhani do? He did anything I needed him to do. He was always there to help me. Smart guy. I totally fell in love with him. I went back to Don and told him Jhani was the guy. I'm not even sure if I interviewed anyone else.

A side note: My first day in the station, I was in the music library, and there was a girl there, filing records. Yes, those little ones with the big holes — 45s. I introduced myself, and it turned out to be Liz Kiley. I couldn't believe it, because I knew everything about her — first woman on WABC/New York, PD of WIFJ/Philadelphia. Not many women were doing that back then. Unfortunately, not many woman are doing it now!

Liz had been on the air at KFI-AM, but they had taken her off because they said she sounded different on AM than she did on FM. Truth was, AM Top 40 was dying, and that was a good excuse to use for the ratings decline. We hired her immediately to do weekends on KOST.

### Staffing Up

The first full-timer we hired was Mike Sakellarides. Jhani wanted to change his name, but Mike was extremely proud of his Greek heritage and said, "No way." We let him keep his name — after all, who would forget a name like that? He is still on in middays 20 years later. He's one of the most wonderful people in the world; he always cared so much about his listeners.

I think Bryan Simmons was the next hire. An incredible talent. I was so sad when he was let go. And then there was Jan Marie. She did *Lovesongs on the Coast*. We were one of the first AC stations to do this feature. We did it at WSB-FM, and it was a huge success. I got the idea from Urban WVEE (V103)/Atlanta. I always loved *The Quiet Storm*, which is the Urban version of

*Lovesongs*, so I copied it for AC. Strangely enough, the woman who invented *The Quiet Storm* was Cathy Hughes, who is now my boss.

Jan Marie was incredible. This show has the ability to be smarmy or cheesy, but not with Jan Marie. Just like all the other KOST personalities, she was the real deal. We had monster numbers in every demo with this show, including teens, which we didn't even try to get.

Sadly, after a few years Jan Marie was in a terrible car accident. Her recovery was slow and painful. During this period Liz Kiley sat in for her and did a great job. Jan came back, but in the end it was too much for her. Liz became the permanent host.

A side note: Diane Warren's dad started to call Liz on the request line. Through him, she met Diane — or I should say, we all met Diane. She was just starting to get some of her songs done by big artists. She would actually call stations herself and work her songs. It was crazy. I still have a bunch of demos that she sent with songs she had written that would eventually become mega-hits. She knows more about this industry than any songwriter ever has. Smart business-woman. Best writer ever!

### An Instant Success

KOST was an instant success. We beat our main competitor, KHTZ, in the first book. KHTZ was actually across the street from us. Charlie Tuna did mornings. They never recovered.

Emmis bought a station and changed it to AC. They did an enormous bumper sticker campaign

**I always say that Selector is a great system, but it will kill you if you don't understand it.**

that we heard cost a million dollars. We never had money like that. The station never took off, and they changed it to CHR/Rhythmic. That station is KPWR (Power 106)/Los Angeles. It was and still is a huge station. So, if at first you don't succeed, try again. Over the years there were other competitors, but KOST was always been the No. 1 AC in L.A.

We were the guinea pigs for Selector. KFI was one of the first stations to have the system. I hadn't even used a computer. Am I old? Yes. The PD of KFI hated it, so Jhani and I said we would take it. We barely got all the music entered on the day we were going to debut. We were putting it in up until we flipped the switch on the Beautiful Music format.

The thing I loved most about the system was Andy Economos. He and his wife, Judith, were always available. We would put a new version in, and it would blow everything up, and we would have to put it all back together. We would be up

Continued on Page 66



**ONE MINUTE AND RUNNING!** — Current Radio One COO Mary Catherine Sneed 60 seconds after KOST went on the air. Note to younger broadcasters: Those are "records" in those bins!

# ROD STEWART

## "THESE FOOLISH THINGS"

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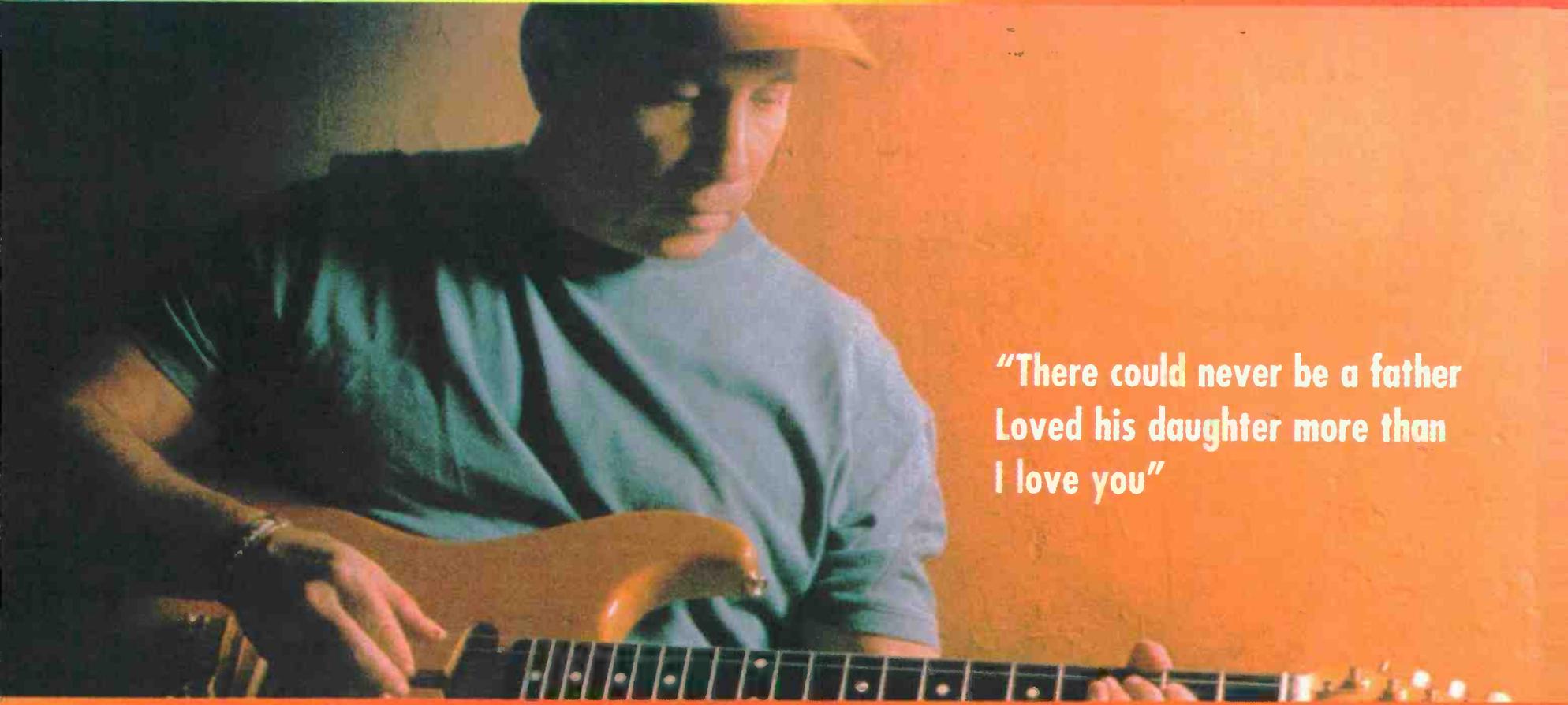


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# PAUL SIMON

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# Birthday Memories



## KOST staffers, past and present, reflect on what the station means to them

By Kid Kelly, R&R AC and Hot AC Editor

**The history of KOST doesn't end with the reminiscences of Jhani Kaye and Mary Catherine Sneed. There are many other staffers who have contributed to the station's success. Here are the memoirs of a few more of the special folks who made KOST what it is today.**

### Bob Neil

#### Cox Radio President/CEO

*Bob Neil is currently Cox Radio President/CEO. When he began overseeing Cox programming 16 years ago, KOST was, perhaps, the jewel in the company's crown. Here are Bob's observations on KOST then and now.*

When I joined Cox in 1986, KOST was already a very successful radio station, but Cox Radio President Nick Trigony really provided the tools that took the station to another level. The commitment to a 10-unit commercial load and literally millions of dollars to promote the station on television were key events.

The station has evolved over the years, from being a little more current in 1986 to a very gold-based version in 2002. It's always adjusted to its competitive situation. It also has always kept a



Bob Neil

unique stationality that I've never heard anyone copy, although many have tried.

And, of course, what station in America has had its original program director associated with it for 20 years? Jhani Kaye has had a variety of titles over the years, but his vision for the station has remained constant. Jhani might be the most successful AC programmer of the last 20 years. He knows what he wants the station to sound like, fights for it and accepts nothing less.

### Liz Kiley

#### VP/Broadcast & Radio Affiliations, MTV2

*Liz Kiley served as KOST's Asst. PD/MD. Additionally, she's been a successful major-market PD and air talent in many markets. She even had the distinction of being WABC/New York's first female jock during the male-dominated '70s. As she explains below, KOST is still a very special place to her.*

It is indeed a privilege to be part of the KOST 103 legacy. I watched from its conception as



Liz Kiley

Jhani Kaye and Mary Catherine Sneed built a station that, 20 years later, has kept the course and stands tall. Unique stationality (the first station I remember hearing that term used with) and the magical quality of a staff united for the cause helped etch KOST 103 into the daily lives and beings of our listeners forever.

I had the best of situations there: I loved my work and the people in the mix, many of whom are still very much a part of my life. Jhani is a true mentor, a tough taskmaster and, most of all, a loyal friend. He could drive us to distraction with minutia, but we all knew that he was right and loved him for it. Anyone who's had the pleasure of an aircheck session with Jhani knows what I mean.

Mary Catherine had the vision, and together they were spectacular.

Mary Catherine remains one of the most important people in my life and has kept me on track more often than I care to recall. She is one of the brightest minds in our industry.

There were so many great people and special moments at KOST. It was a place like no other. One of my favorite KOST moments was the day the airstaff was told to be at the station at 8am for a daylong strategy session after a great book. We were taken to the airport and flown to San Francisco — still no instructions. When we landed, we each received \$500 and were told to spend every dime before 5pm and to come back with the receipts to prove it. True to form, we all stuck together and had a great time spending that money.

The airstaff was happiest when, after surgery, Jhani had his jaw wired shut. It did not, however, keep him from hot-lining like mad. We just said, "Sorry, Jhani. Can't understand you." Another great moment was watching the making of KOST TV commercials with Dick Clark.

I loved hosting *Lovesongs on the Coast*. Though it was very unlike my personality, it was my favorite on-air experience. My father said to me, "Elizabeth, how can you read that crap with a straight face?" The night before my brother's wedding, I did a special dedication for him, and, yes, Dad cried. He then understood the concept.

One night Diane Warren's father called on the request line and requested one of her songs. "54321." I said, "Oh, fan club?" "No," he replied. "My daughter wrote that song, and I want all the stations to play it." He was so proud of her. After that he called from time to time to keep me updated. He thought Diane and I would be great friends.

I never spoke to Diane until she called to say that her father had passed away. She said our conversations were important to him and that she wanted me to come to his memorial service. I did, and from that point forward Diane has been an integral part of my life. Her dad got his wish. She even introduced me to my husband.

As MD, though, I was harder on her songs than anyone else.

Another moment: All heavy guitar solos were edited. Jhani had producers calling completely out of control!

And then there's the one not to forget: I had finished my show and was ready to go to a party. Our security guard came upstairs and said, "Sorry, you can't leave. The LAPD is outside." It seems that a gentleman had stopped by to leave a Love Thought for me and had brought his sawed-off shotgun with him so I'd know just how important it was to him. It wasn't the first time I'd had that kind of trouble. It took them a few hours to talk him into handing over the gun. Yes, I missed the party.

All these incredible experiences and more leave me with great memories. Happy anniversary, KOST, with much love and respect.

### Bryan Simmons

#### Former Afternoon Host

*As the first official KOST DJ, the pressure was on for Bryan Simmons. Imagine being the first jock to hit the air after a transition from one format to another — with all of management listening for flawless execution. A lesser talent would have choked. Bryan quickly moved from the overnight position into afternoon drive, where he stayed for countless years.*

Every so often in history there is a convergence of people, ideas and circumstances that creates something truly great. That's exactly what happened in

November of 1982, when a small group of individuals came together to launch a new format that would remain Southern California's AC leader for the next two decades.

I was lucky enough to be asked to kick off the new sound that fateful Sunday night. I can



Bryan Simmons

## Dick Clark on KOST

The legendary Dick Clark has quite a long history with KOST. Below, he shares a "Jhani secret" and a few laughs.

**R&R:** How many years have you been KOST's TV spokesperson?

**DC:** Over 12 years. Jhani Kaye asked, "Would you be interested in being a spokesperson?" I said yes, and we started doing television commercials.

**R&R:** Did you recognize Jhani when he called?

**DC:** Oh, yeah. Our paths have crossed; he's a well-known programmer.

**R&R:** You are somebody who is big on TV to this day, and back then you were also doing some additional game shows. What made you decide to do a TV commercial for a local radio station when you really didn't have to?

**DC:** It was — and still is — a giant station.

**R&R:** What can you share about Jhani? Is he on the set with you?

**DC:** Did you know Jhani directs? The hardest thing to do in the commercials is getting the right inflection, and Jhani makes sure we get it. Those commercials are commercials that they inundate the airwaves with during certain rating periods, and they have to be the sort of thing that you can watch over and over again, so they have to be perfect. They have to work without getting the viewers aggravated or fed up or saying, "I've seen that joke." We've hit a groove with them, and they seem to work.

**R&R:** Do you have any funny stories associated with the commercials?

**DC:** I remember we used Jhani's dog, which wasn't a professional performer, in one of the commercials. The dog wouldn't pay any attention for many takes, so we used the outtakes on my *Bloopers* TV show and got double the exposure and a double run out of that one. Additionally, to this day many listeners and industry people think I owned KOST. They figured I must, or why else would I do the commercial? The funny part about that is how many people in our business should know better.

**R&R:** Are you involved with KOST any other ways?

**DC:** I do a show on the air on Sunday mornings called *U.S. Music Survey*. It's a three-hour AC countdown show. My voice is also heard on the air throughout the broadcast schedule, doing station IDs.

**R&R:** Is there anything you'd like to add?

**DC:** I really like my association with KOST because the station holds on. KOST has survived tremendous competition over the years and still does very well. We're still up there in the right demos and the right numbers. It's nice to be with a winner.



Dick Clark



# Birthday Memories

Continued from Page 57

We were always prepared, but there was something else: The feeling back then and throughout the years has been one of family. We cared about not only the quality of our work, but each other too.

Still, the word that comes to mind when I think of KOST is *consistency*. Few stations can boast the kind of consistency that KOST has had during its AC existence, and I will always be proud of being a part of that.

During my 19 years at KOST I worked with many talented people. While some stations had huge turnover in the same amount of time, only a chosen few can say they were a part of the KOST magic. It's a testament to not only those talented few, but to the vision that the owners and programming staff had for KOST. We had gifted employees in every position.

In the early years we made the most of small but growing budgets, operating like Las Vegas magicians to make everything look bigger. I remember the DJs traveling all over the

organized and exciting. We had focus, determination and, I suppose, a little luck.

On a personal level, I was lucky enough to spend almost my entire adult life working there and, over the years, was given the opportunity to participate in a great many events. I did shows from the World's Fair, Disney World and remote locations in Asia and Europe. I hosted motion-picture world premieres at the Chinese Theater in Hollywood and met people from the famous to not-so-famous who felt the touch of KOST 103.

Another benefit was being in the same building with our sister station, KFI, where I met and observed some of radio's all-time greats, like Lohman & Barkley and Gary Owens. In the early years you would see people like the then-unknown Michael Bolton or songwriter Diane Warren in the studios.

Over time, budgets increased, and we were able to offer KOST listeners trips around the world, luxury cars and private all-night parties at Disneyland. As the producer and voice of KOST's long-running Christmas Wish promotion, I felt the satisfaction of making the holiday brighter for those less fortunate.

In my time at KOST I had friends who worked at eight or 10 stations in as many cities. It may have given them an opportunity to network more, but, while that's important in this business, I still think that I was luckier. I got to work at one of the best radio stations ever. I'm truly grateful to be part of KOST's history and wish everyone there continued success in the future.

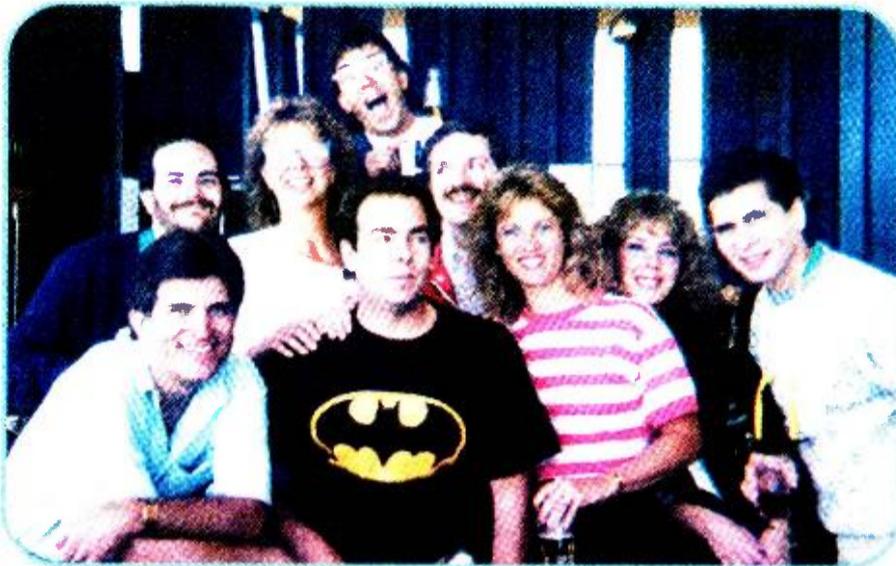
**Ed Krampf**  
Regional VP, Clear Channel/  
Northern California

*Ed Krampf was GM of then-direct KOST competitor KBIG/Los Angeles and its sister station KLAC for many years before adding KOST GM stripes to his resume.*

I became GM at KOST at a very important time in the station's history. I was already managing KBIG, which was KOST's longtime head-to-head competitor, so most of the longtime KOST staff had serious doubts about my loyalties.

KBIG had been making serious inroads into KOST's ratings at that time, due largely to the fact that I had hired Jhani Kaye as PD. Jhani had stepped down a few months earlier as PD of KOST, and his goal was to beat himself by taking KBIG past KOST.

The franchise that Jhani had built at KOST was larger than life. Since the station was always top three with 25-54 adults, people in the building thought that the ratings could only go down, because how long could KOST keep reinventing itself? I always knew better. I knew that KBIG was never going to beat KOST. Never in a million years. KOST was too strong, too consistent and too legendary.



**I LEFT MY LUNCH IN SAN FRANCISCO** — When KOST hit No. 1 12+ in Los Angeles, the air talent were flown to San Francisco to celebrate. Seen here are (top, l-r) former afternoon drive talent Bryan Simmons, former Lovesongs host Laurie Sanders, current morning co-host Mark Wallengren, current midday talent Mike Sakellarides, (bottom, l-r) former late-nighter Ted Ziegenbusch, former overnight host Tommy Jaxon, current morning co-host Kim Amidon, former Asst. PD/MD Liz Kiley and current Station Manager Jhani Kaye.

**“To the KBIG crew, Jhani Kaye was sort of a Dr. Evil, sitting someplace in a magic, bulletproof room, plotting ways to stomp us in the ratings yet again.”**

Carolyn Gracie

Southland in our own vehicles to sign up listeners for our first birthday promotion, a Volkswagen Rabbit giveaway. We had brainstorming sessions in the PD's office or at a favorite restaurant, and everyone was part of the process.

Yes, having an incredible PD and a supportive GM and parent company was key, but it was the contributions of those working in promotions, engineering and all those other unsung departments that set the station apart from the pack. We had an air sound that was clean and distortion-free. Our promotions were

I mean, how many radio stations use Dick Clark as their TV spokesperson? When I told people that I was GM of KOST, the first question they would ask was how I liked working for Dick Clark. People assumed that Dick owned the station, because why else would he do commercials for it?



Ed Krampf

Did you know that Jhani Kaye produced all those TV spots and was the person who convinced Dick to be the station's spokesperson? At KBIG we countered with our TV marketing campaign with Teri Garr, but how do you beat Dick Clark?

The KOST staff was becoming increasingly pessimistic about the station's ratings future, even though they had no reason for fear. The fabulous morning show duo of Mark & Kim told me one morning in confidence that the station had had a great 14-year run and maybe it was time for it to end. I remember telling them that I couldn't believe what I was hearing. I said that they should give me six months on the job, and if I heard either of them utter the same sentiments then, I would resign.

What they didn't know was that I had a plan, and that plan was to give them all the additional confidence they would need to finally understand that no other AC station in the L.A. market was ever going to beat them. Can you guess what that plan was? I hired Jhani Kaye back to program KOST in addition to his programming responsibilities at KBIG. And, as they say, the rest is history.

Working with Jhani Kaye, Mark Wallengren, Kim Amidon, Karen Sharp and Mike

Sakellarides, among many others, was one of the greatest experiences a broadcaster could have. Happy anniversary, KOST. I'm extremely honored to be part of your history.

**Mark & Kim Mornings**

*Southern California has risen to Mark & Kim every morning for 17 straight years. Below you will find out how they came together and share their joy at being able to grow up with their KOST listeners and become members of their families.*

**Mark Wallengren:** In 1986 Kim and I were basically two unknown and untested talents in Los Angeles. Without knowing each other, we were paired in morning drive at the height of Rick Dees' popularity in the '80s. Sitting in the KOST studios, we could look through glass dividers at the legendary Lohman & Barkley doing their show on KFI. At the time I wondered, "What are we doing here?"



Mark & Kim

We were in a ratings battle with L.A. radio greats Charlie Tuna, Robert W. Morgan, Ken & Bob and others. We were two kids who were scared to death, and our jobs were frequently

Continued on Page 60

## KOST/Los Angeles Original Lineup

6-10am	David K. Jones
10am-3pm	Mike Sakellarides
3-6pm	Jhani Kaye
6-10pm	Jan Marie
10pm-2am	Ted Ziegenbusch
2-6am	Bryan Simmons
Part-time	Chris Roberts



M A R I A H C A R E Y



Dear KOST-FM,

Happy 20<sup>th</sup> Anniversary!!!

Congratulations on your

Amazing success-

And thank you so much for

always being there for me 😊

Love,

Mariah Carey





# BIRTHDAY MEMORIES

Continued from Page 58

threatened during our first years on the radio. Talk about stress. Talk about joy. What an incredible opportunity to touch people outside of jock liner cards.

I'm proud to confidently say that we found something that worked. We touch people

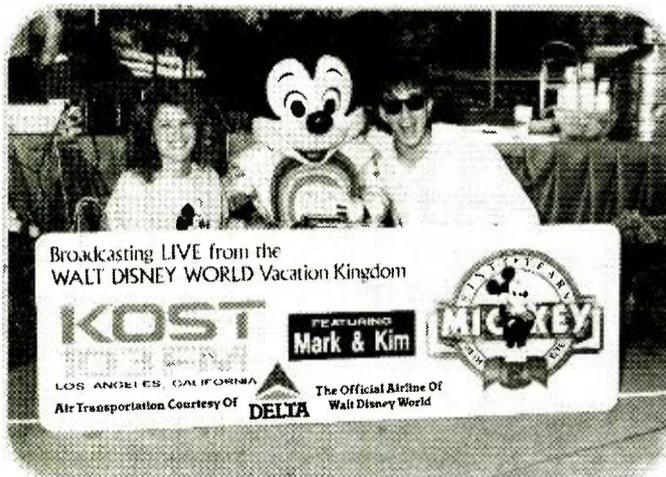
**"I knew that KBIG was never going to beat KOST. Never in a million years. KOST was too strong, too consistent and too legendary."**

**Ed Krampf**

without shtick, slick production or contesting, and we connect like family. Our listeners trust us. It's almost too simple, but it works like a charm. Kim and I are now the longest-running paired morning show in Los Angeles.

Professionally, there have been wonderful highs and lows. For me, the bottom line is this: No matter who you are, it's no small task to stay on the air in morning drive in Los Angeles for nearly 17 years (68 Arbitron books) and, most importantly, remain in the top five in your target demo. I'm not sure how many times it's been done over the last few decades, but I'm confident not many.

Thanks to Jhani Kaye's keen ears, I have had an incredible journey with Kim, and I hope we can keep it going for years to come. I love my job and the people I have worked with and for. I must make special note of the incredibly talented *Mark & Kim Show* producers over the years, some of whom are right now leaving an indelible mark of their own on Los Angeles



**MOUSEKETEER ROLL CALL** — Kim, Mickey and Mark enjoy one of their many broadcasts from Southern California's Magic Kingdom.

radio. These people have been vital in helping us to remain on top.

I'll always cherish my time spent with Pam Baker, now with News outlet KFWB/Los Angeles; Erik Braverman, PD of KABC/Los Angeles; Maria Sanchez, now with Premiere Network Radio; and KOST's current Asst. PD, Stella Schwartz, and our current producer, Rodrigo Hernandez. These are the people who know the two of us best — warts and all.

**Kim Amidon:** I was hired in November of 1985, after working in Los Angeles at KRTH, KHJ and KUTE, to do fill-ins and weekends when Jan Marie was seriously hurt in a car accident. Jhani didn't know if she was coming back, but he wanted to give her time to heal. I was happy to have a job.

After a couple of months I knew they were looking for a new morning show, and I mentioned that I'd like to try. Before you know it, I was teamed up with Mark, and we started doing the morning show on Feb. 3, 1986.

I wanted to have fun on the radio; I never thought about how long it would last or how much money we'd make or anything like that. I always liked that radio made you think on your feet, that it was happening now, and that if you missed the funny or clever line, it was gone forever; but if you pulled it out and said something funny and the whole room laughed, it was the best feeling in the world. I still love it when we are both on like that, and over the years there sure have been many more times when we have been there in that moment than times when we have struggled.

I also really love that, in our years together, we have certainly done it all, and yet every day there is still something new. We just keep getting better. We are more confident today, and we trust each other's strengths more. I think sometimes Mark wishes we were at a hipster station when all the big, foul-mouthed talent gets all the radio attention, but I love the fact that we have grown up with our listeners. We have done everything they have, from buying our first homes and remodeling to having children and yelling about homework.

We are our listeners, and that's why people relate to us so well. We share their problems. We talk about it all, and whether we are agreeing or disagreeing with each other, it's all good, because it's real, and it's all in fun.

I love KOST. When I am driving around, I keep coming back to it, because you know you're going to get the best songs with the warmth and sincerity that our great staff continues to capture.

It's hard to believe I've been in radio 20 years and that KOST is 20 years old. I hope it goes on and on, because I still just want to have fun on the radio.

## Mike Sakellarides Middays

*For 20 years KOST's midday shift has been kept tight and bright by Mike Sakellarides.*



**Mike Sakellarides**

R&R has played an important role in my career. Like the Beatles sang, "It was 20 years ago today...." After a brief stint at L.A.'s KGFJ-AM and KUTE-FM in 1976, I was a six-year veteran of Beautiful Music, AOR and even Country, covering evenings, middays and afternoon drive at various times on KZLA-AM & FM/Los Angeles.

Miraculously, I was still standing at KZLA (previously KPOL) after the station had dumped probably two dozen air personalities and five PDs and gone through four formats, three station managers, three studio remodels and two call letter changes. I had also, in my late father's words, "put my tit through the ringer" as Shop Steward during two tortuous AFTRA contract battles.

Perhaps you can see why I wanted out. I started getting R&R at home to keep up with the latest news and opportunities, but since my wife and I were expecting a child, I couldn't be hasty.

In late October, on one of the most fortuitous days of my life, R&R reported that Mary Catherine Sneed would be the new consultant to Cox's Beautiful Music station, KOST-FM/Los Angeles, and that she might install her "continuous soft hits" AC format, which was such a success at WSB-FM/Atlanta.

I hesitated one nanosecond, and then I was on the phone to the late Don Dalton, the GM and VP of KFI & KOST, who not only accepted my call, but shocked me when he gave me Mary Catherine's home number in Texas!

Don was a great person and manager who acted swiftly on his instincts. He also enjoyed my airwork and liked a previous presentation I had made to change KOST to a Smooth Jazz type of format, not unlike the one that took hold at KMET/Los Angeles, later known as KTWV (The Wave).

Don read the market right and decided that my idea was a little premature. He was going after bigger fish and a faster growth curve. Tired of being the third-ranked Beautiful Music station after KBIG and KJOI, Don made the right move to AC, where KHTZ/Los Angeles had all the action to itself.

Don and I struck up a friendship based on our common interests and sense of humor. We both played B-flat clarinet. Don especially loved Dixieland jazz, and he was an excellent

musician. He died far too soon in June of 1986 from a hemorrhage or stroke he suffered hours after learning of Bruce Wayne's death in an air crash. What a sad period of time that was on Ardmore Avenue.

Don first came to know me as "that rascal" who won a \$6,000 Mercury Lynx from the morning team of Lohman & Barkley on KFI/Los Angeles in February of 1981. When I sheepishly came forward to my management at KZLA to tell them what had happened, they thought it was funny — phew! And when R&R asked if they'd be seeing any publicity shots of the winner, KFI PD John Rook said sternly, "Not likely!"

Yet, would you believe that Cox didn't change its rules to exclude other radio stations' personnel from their contests until a year later, when a competing station's employee won a \$30,000 Jaguar from WSB/Atlanta?

Back to my story: It was late afternoon, just a few hours before my KZLA "Continuous Country Music" evening shift, and I was calling, a bit nervously, long-distance to a woman I'd never met. "Hello, Ms. Sneed? Don Dalton gave me your number because he thinks we should talk. I'd like to apply for a show with your new format at KOST. Just call you Mary Catherine? OK." I found her Southern accent charming and her personality even more so.

We hit it off very well as Mary Catherine talked about the audience we could reach. I told her how my life was changing with a new baby

**"I had the best of situations there: I loved my work and the people in the mix, many of whom are still very much a part of my life."**

**Liz Kiley**

on the way and how I was right in the middle of the demographic and the lifestyle.

She asked for a cassette and resume, and I promised I would aircheck that night's show, unedited. She'd know it was fresh from the "rip and read" news and weather. I expressed-mailed the tape next morning — very expensive in those days. She got it a day later and said, "I like it. Let's talk Monday."

We were *simpatico*, and I felt confident enough to ask her to consider me for PD, as that job was still unfilled. Within four working days I was told they had a prime candidate for PD, but, with a hefty raise, I accepted the new midday show on Mary Catherine's handshake.

That afternoon there was nothing sweeter

Continued on Page 62

# REGIE HAMM

## "Babies"

**MOST  
ADDED!**

**AIRPLAY  
NOW!**



*"I knew this song would be a hit from the moment I first heard it, and after playing 'Babies' just a few times, it became one of the most requested songs on my show."*

— Delilah

*"'Babies' pulls at your heartstrings and really touches you, it's not just one of those factory hit songs."*

— Jane Bulman/Executive Producer of Delilah

*"AC has two problems right now. Everything sounds alike, and we're lacking emotion. Regie Hamm's song 'Babies' gives us a fresh sound and overloads the format with emotion. This will be the 'Butterfly Kisses' of this decade."*

— Mike McVay/President McVay Media

### First Week Airplay

**WLTQ WWDE KKMJ WRSN WRMM KRTR WLRQ WFMK and more ...**

Words and music: Regie Hamm  
Designer music/Songs of Lashem/Regie Hamm Music/SESAC

Record Company: Refugee Records/Universal South  
Management: Refugee Management International

Produced by Regie Hamm and Kent Hooper





# Birthday Memories

Continued from Page 60

than giving my two weeks' notice, and I happily segued from my Friday show on KZLA to my Monday midday show "along ... the coast."

I've never stopped thanking Mary Catherine Sneed for her confidence in me. She has a special place in my heart. Of course, today she is a giant in this industry at Radio One.

In the days to come I learned the new lineup and management: David K. Jones in morning drive; "Strawberry" Jan Marie (Tamburrelli) from KRTH/L.A. would be MD and host the evening show (she would later initiate dedications to lay the foundation for *Lovesongs on the Coast*); Ted Ziegenbusch would do 10pm-2am; Chris Roberts (whom I knew from KUTE) would do weekends and swing; and a

been an award-winning programmer in El Paso and San Bernardino and found that he was the most focused manager I'd ever meet.

That Sunday night my wife and I sat in front of the stereo waiting for "The New KOST 103" to sign on. At a few minutes before midnight the last of the "old" KOST announcers said something like, "Here's a song you won't be hearing for a while" and played some instrumental cover of a pop song. Then, at midnight, Monday, Nov. 15, Bryan Simmons performed a perfect ID into the first new AC song, and we were "coasting," baby!

Bryan executed every formatic, segue and break flawlessly for an hour, and as the clock approached 1am, I said to my wife, "I better get my rest; the damn overnight jock is better than me!"

The next day I was actually pretty happy with my performance. Jhani and the KOST staff went on to beat KHTZ just four weeks out of the box in the fall '82 book. And, by 1991, I, personally, went on to be No. 1 12+ and among women 18+, persons 25-54 and women 25-54 (over a 10 share), rivaling KIIS's Rick Dees 200,000-person quarter-hours.

The summer 2002 numbers say that I'm No. 1 persons 25-54 and women 25-54. It's a run that's far exceeded my wildest expectations. My thanks to R&R, my KOST staff members and my family for their support, and, above all, thanks to my wonderful listeners.

## Carolyn Gracie

### Afternoons

*Carolyn Gracie recently crossed the street (actually, the hall, after KOST and KBIG became sisters) to joining the legendary KOST team. Here's how she felt when she was on the other side and how she feels now that she's on the inside.*



Carolyn Gracie

part of the KOST team on the occasion of the station's 20th anniversary.

My point of view is a unique one, because up until a year ago I was a longtime member of the airstaff at KBIG, which is now KOST's sister station in the L.A. market. For years, KOST was our deadly competition. We spent meeting after meeting trying to come up with ways to position ourselves against KOST in an attempt to win the somewhat futile battle with it over the largest share of the AC audience in L.A.

I never in my life imagined myself working with Jhani Kaye. To the KBIG crew, he was sort of a Dr. Evil, sitting someplace in a magic, bulletproof room, plotting ways to stomp us in the ratings yet again. You can imagine, after all of the rumors we heard about how much we were disliked by the KOST staff, that it was a rather scary proposition for me when Clear Channel acquired both stations and Jhani was, all of a sudden, my boss. Yikes!

However, I have been much more than pleasantly surprised. Everyone at KOST, from Jhani to the longtime airstaff to the sales department, has made me feel incredibly welcome and like such an asset to the station. Stephanie Ross and her marketing and promotions staff, which now handles events for both KOST and KBIG, are the top team in the market and fabulous to work with.

The events at KOST draw the most awesome crowds — and that leads me to what I love most about KOST: the listening audience. In 20 years of working in radio, at all of the stations I've been a part of, I have never met such nice, positive — dare we say normal? — people as the ones who listen to KOST. They genuinely love this radio station, and they are *adults*, for Pete's sake!

It's easy for CHRs to get teens to fall in love-hate-love-hate with them and their music, but adults are another ballgame altogether. Adults actually have other things

on their priority list than listening to music on the radio. However, the KOST listening audience is crazy about KOST, and many of them have been for 20 years. They listen all day long, they happily show up at events, they know all the DJs names, and they are loyal. KOST has such a strong, consistent image with our audience, and it shows in the ratings.

After all those years of coming in second to KOST time after time under the former regime, it is so great

to be a part of this winning team that I have admired — albeit secretly — for years. Although, now that Jhani Kaye is also at the helm of KBIG, it, too, is a huge winner at last. I

**"I had the best of situations there: I loved my work and the people in the mix, many of whom are still very much a part of my life."**

Liz Kiley

am very proud to be a part of the KOST staff, and I hope to be for a long time to come.

I'll let you in on a little secret: All of those rumors we heard about how much the KOST staff hated us back then at KBIG are absolutely not true. And Jhani Kaye? Well, he's certainly not Dr. Evil. In fact, he's a guy who loves pets almost as much as I do! Go figure.

## Karen Sharp

### Host, *Lovesongs on the Coast*

*Nighttime Lovesongs on the Coast host Karen Sharp has moved from one side of the mike to the other. Originally, Karen was one of the many local KOST listeners, and, eventually, she became a KOST air talent. Here's what she had to say.*

As I sat down to write my memories of KOST, the word *star* came to mind. This is because KOST has been a constant shining light on the radio dial for 20 years. During that time I've had the pleasure of hosting the *Lovesongs* show for the past 14 years. Before that, I enjoyed being a devoted listener.

As natives of Southern California, my girlfriends and I would listen to KOST at the

Continued on Page 66

**"I had the best of situations there: I loved my work and the people in the mix, many of whom are still very much a part of my life."**

Liz Kiley

young jock from Sacramento calling himself Bryan Simmons would do overnights.

I was thrilled to learn that we'd have the services of KFI's outstanding news department, including the late Russ Carlton, and that we would get our traffic reports from KFI's veteran pilot — and a terrific air personality in his own right — the late Bruce Wayne.

Oh, and this fellow I had never heard of, KFI's Jhani Kaye, was appointed the new KOST PD. Jhani would also follow me on weekdays in afternoon drive. I soon learned that Jhani had

## Two Decades Of KOST Staffers

- |                 |                      |
|-----------------|----------------------|
| Bernie Allen    | Tommy Jaxson         |
| Kim Amidon      | Harry Johnson        |
| Chachi          | David K. Jones       |
| Johnny Chiang   | Jhani Kaye           |
| Dick Clark      | MG (Machine-Gun)     |
| Sharon Dale     | Kelly                |
| Ken Davis       | Kimo                 |
| Mark Denis      | Liz Kiley            |
| Rob Edwards     | Tip Landay           |
| Valerie Geller  | Scott Lockwood       |
| Jacque Gonzalez | Jan Marie            |
| Carolyn Gracie  | Christine Martindale |
| David Hall      | Kenny Noble          |

- |                    |
|--------------------|
| Mike Nolan         |
| Cathi Parrish      |
| Chris Roberts      |
| Rosie Rodell       |
| Antoinette Russell |
| Laurie Saunders    |
| Mike Sakellarides  |
| Stella Schwartz    |
| Karen Sharp        |
| Bryan Simmons      |
| Karen Summers      |
| Brie Tennis        |
| Shaun Valentine    |
| Adrienne Walker    |
| Mark Wallengren    |
| Bruce Wayne        |
| Ted Ziegenbusch    |

Although I've been the female imaging voice of KOST for over two years now, I'm still pretty much the new kid on the block, having only been on the KOST airstaff — in afternoon drive — for a little over a year. Although a lot of radio gigs only last a year or so, that's not the case at KOST. Most of the staff have been there for 15 years or more. I was quite surprised and happy to be asked my thoughts about being



Karen Sharp



**LOOK, A JIMMY BUFFETT FAN** — After a live broadcast from Hawaii, KOST afternoon host Carolyn Gracie noticed a live cockatoo nesting on Station Manager Jhani Kaye's head! Seen here are (l-r) Gracie, KOST & KBIG Marketing Director Stephanie Ross and Kaye.

**THANK YOU**  
**JHANI, STELLA, CHACHI**  
**AND THE KOST STAFF**

**FOR 20 YEARS OF SUCCESS**

**AND MAKING**  
**EPIC RECORDING ARTISTS**  
**KNOWN THROUGHOUT THE LAND!**

**CELINE DION**  
**ANASTACIA**  
**JENNIFER LOPEZ**  
**SHAKIRA**  
**GLORIA ESTEFAN**



# Memory Lane

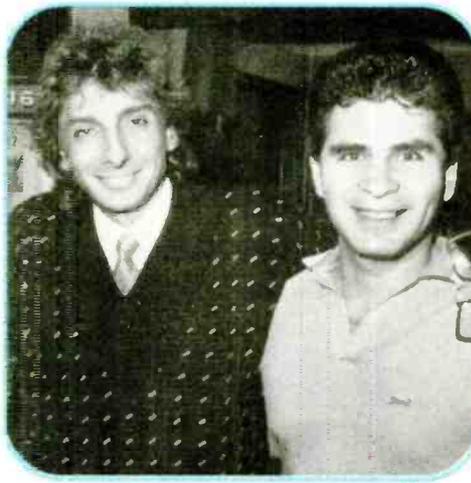
A KOST photo fun page

Here's a sampling of a few of the artists who've enjoyed a visit with PD Jhani Kaye, as well as a potpourri of KOST staff moments from throughout the years.

**20<sup>th</sup>**  
**KOST**  
**103.5FM**  
**ANNIVERSARY**



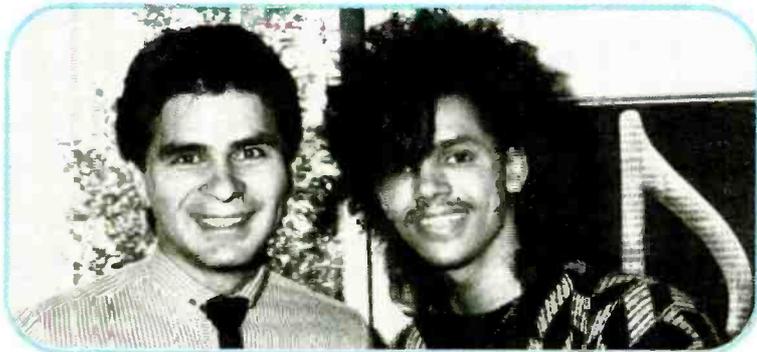
**C'MON GET HAPPY** — David Cassidy (second from r) and his mullet visited KOST morning stars Mark & Kim and PD Jhani Kaye back in the day.



**CANT SMILE WITHOUT YOU** — Barry Manilow and Jhani Kaye on New Year's Eve 1984.



**SHE DIDN'T NEED ANOTHER HERO** — Tina Turner had Jhani Kaye in 1985.



**WHO'S JHANI?** — He's the one on the left with the De Barge family's El De Barge, circa 1983.



**YOU COULD BE THE NEXT CONTESTANT** — Seen here (l-r) are The Price Is Right announcer (and KOST alum) Rod Roddy and KOST morning co-host Mark Wallengren and midday host Mike Sakellarides.



**HOT WHEELS!** — Seen here overseeing a KOST car giveaway are (l-r) former KOST GM Don Dalton and KOST PD Jhani "no tie required" Kaye.



**THEY'RE NOT SO SHY** — Yes, it's The Pointer Sisters (well two of 'em) mugging with Jhani Kaye and former KOST GM Howard Neal.



**THE NEW KOST IS ON AIR** — It's one minute after the 11/15/82 midnight format switch with then-overnight host Bryan Simmons.

**DreamWorks Records**

**Congratulates**

**Jhani Kaye**

**and everyone at**

**KOST**

**on their**

**20th Anniversary.**

**Looking forward to  
another 20 great years!**



# In The Beginning



Continued from Page 54

all night. We loved every minute of it. Jhani and I actually invented several of the basics that Selector offers. Andy always listened to programmers.

## Feeling The Market

Jhani would schedule the music meticulously. If he went on vacation, he would run a week's worth of logs and then "read them," which meant he would actually look at an hour, hear the entire hour in his head and make the appropriate changes. God help you if you moved anything; he'd always catch you.

This is a big problem today with programmers. They don't take the time to make sure the Selector system is working correctly or to really learn it. I always say that Selector is a great system, but it will kill you if you don't understand it.

In the early days Jhani and I would drive around L.A. and stop at malls or random places to see what people were listening to. We knew every inch of the market and exactly where we had signal problems.

East L.A. was important to us. We knew we had to have a certain percentage of Latinos to be a big station. Keep in mind this was 20 years ago. Jhani grew up in L.A., so he knew which songs worked for that audience. We had our stash of secret-weapon records, and I know this helped us. I don't know if I have ever worked with a program director who felt the market like Jhani.

## A Signature Sound

I really thought I was hot when we put KOST on the air. It was "my" station. Wrong. It was my station for about the first two songs that played, and then it became Jhani's station. I worked with

KOST for about a decade. It got a little weird, because I ended up with Summit Broadcasting, and we were based in Atlanta, as was Cox. We owned WVEE (V103), and they owned stations, so we were really in competition. And Jhani really didn't need me.

My time at KOST was one of the best periods of my life in radio — although it's all been pretty good. The friends I made there remain close to me. Whenever I see anyone from there, it is like I just saw them yesterday. You pick up where you left off. Liz Kiley is one of my dearest friends. Mark & Kim, Ted Ziegenbusch, Mike Sakellarides and Brian Simmons — they all had a special KOST signature sound, not the plastic, non-human, liner-jock sound. It was a touchy-feely, human sound. I miss them all.

Most of all I miss Jhani Kaye. I know consultants are supposed to teach, but I probably

**My time at KOST was one of the best periods of my life in radio — although it's all been pretty good.**

learned more from him than he did from me. Adult Contemporary is the hardest format to program because it is so passive. Jhani's track record puts him right up there at the top of the list of great program directors of all time. Happy anniversary!

# Birthday Memories

Continued from Page 62

beach and wait to hear the DJ tell us it was "KOST 103 Suntan Turnover Time." Imagine my amazement at seeing a large portion of the beach participate in synchronized tanning. Now that's a radio station!

The word *star* has many different meanings and nuances. According to the dictionary, it means "to be prominent, to be a leading performer, a person of brilliant qualities and chief, best; leading and excellent." It also means fame and fortune. It can also refer to an organization or group of people.

Well, KOST has certainly been prominent almost since its inception. We've had a great chief in Jhani Kaye, who has guided the overall sound and image of the station. Then there are the many leading performers who have walked through the doors of the KOST studio, people like David K.

Jones, M.G. Kelly, Jan Marie, Liz Kiley (my personal idol), Mike Sakellarides, Bryan Simmons (the first star in our galaxy to sign on KOST), Mark & Kim, Carolyn Gracie, Ted Ziegenbusch, Laurie Sanders,



Johnny Chiang

Tommy Jackson, Lorelei Ashley, Adrienne Walker, Cathi Parrish, Antoinette Russell and Shaun Valentine. Each one of these stars has his or her own unique special quality that has helped KOST to shine brightly for two decades.

And then there are the stars you don't see, but whom you can hear loud and clear, especially at night. They are probably the greatest stars of all: the listeners who call me on the *Lovesongs* show every night, wearing their hearts on their sleeves and ready to share their stories and feelings while hundreds of

thousands eavesdrop on their love lives.

A number of memorable calls come instantly to mind, like the woman who called to say goodbye to her fiancé as he left for Jordan because his parents had arranged for his marriage to another woman. Or the man who called to dedicate a song to his wife because that's how he had proposed to her 10 years earlier on my show. He asked that I play the same song I had played for them 10 years earlier to recreate their magical night.

Then there was the listener who had just become a first-time mom and called from her hospital bed to dedicate a song to her little "mini-me," because her newborn was the physical manifestation of the love between her and her husband.

These are the unseen stars that help KOST shine its brightest. Clearly, the stars were aligned just right the day KOST signed on the air, and I thank mine every day that I'm able to be a part of the history of KOST.

## Johnny Chiang

**PD, KHPT/Houston ('80s) and KTHT/Houston (CHR/Rhythmic)**

*Over the past two decades that KOST has been Southern California's leading AC, Johnny Chiang has been the only other PD besides Jhani Kaye to grab the programming reins. As Ed McMahon used to say, "Heeeeere's Johnny!"*

To say that KOST is just another station on my resume would be the ultimate understatement. Everything I am as a professional broadcaster today was shaped during my seven years at KOST. From Bob Neil (Cox Radio President/CEO) showing me what truly makes a great programmer to Jhani Kaye teaching me the intricacies of talent management, my experiences at KOST determined what I do now and what I will do in the future as a program director.

But to say that all I got out of my tenure at

KOST was professional growth would be untrue. KOST was more than a radio station to me; it was my home away from home, my second family. We didn't have a staff; we had a tight-knit team whose members truly cared about and loved one another.

When I joined KOST in 1993, the entire airstaff, from Mark & Kim to Ted Ziegenbusch, had already been there for over 10 years. The Asst. PD I replaced had been at the station for over five years. Being the new guy at the station, I naturally started my gig with much trepidation. But, instead of treating me like an outsider, everyone at KOST immediately brought me into the family, no questions asked.

Over the years I have been asked countless times for the secret to KOST's success. My answer has always been that it was the bond developed among everyone there. We learned that no one was expendable, from the jocks to the sales staff to the promotions crew; everyone played a pivotal role in our success story.

Of course, what is a family without the occasional disagreements? Having been together for so many years, we had our share of fights at KOST. After all, we all had egos! But we always worked things out, and we always did so with the benefit of the station and the team in mind.

Although I have been away from KOST for

**"I love KOST. When I am driving around, I keep coming back to it, because you know you're going to get the best songs with the warmth and a sincerity that our great staff continues to capture."**

Kim Amidon

two years now, I still have my former station and teammates constantly in mind. I look back at all that we achieved together over the years with great fondness. It was an honor to be a part of the great KOST team and to have played a small role in its success. Happy 20th birthday, KOST!

## Acknowledgments

Thanks to the incredible KOST staff, past and present, who were so giving of their time. Thanks to Stella Schwartz, Chachi and Jhani Kaye for their assistance and endless phone calls and e-mails. Thanks to Bryan Simmons, Mark Wallengren, Mike Sack-o-Wheaties, Carolyn Gracie, Karen Sharp and Terry Grieger, who shared a plethora of photos. Thanks to the entire R&R family, including Publisher/CEO Erica Farber, Editor-in-Chief Ron Rodriguez, Managing Editor Richard Lange, News Editor Julie Gidlow, Director/Charts Anthony Acampora, VP & CHR Editor Tony Novia, VP/Music Operations Kevin McCabe, Assistant Managing Editor Brida Connolly, Radio Editor Adam Jacobson, Charts Manager Rob Agnoletti and all the other format Editors. Thanks to our Account Executives, including Missy Haffley, Kristy Reeves, Paul Colbert, Karen Mumaw and Brooke Williams, and thanks to GSM Henry Mowry. Thanks also to everyone in the production department including Kent Thomas, Gary Van Der Steur and Tim Kummerow. And, of course, thanks to the loyal R&R readers, subscribers and advertisers.

**Congratulations**  
**KOST/Los Angeles**  
**& Jhani Kaye**  
**on your 20th Anniversary**

**from:**

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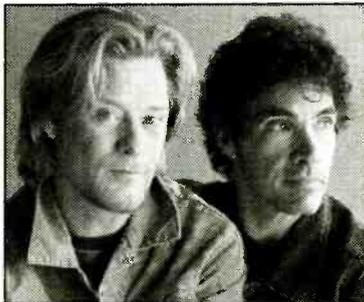
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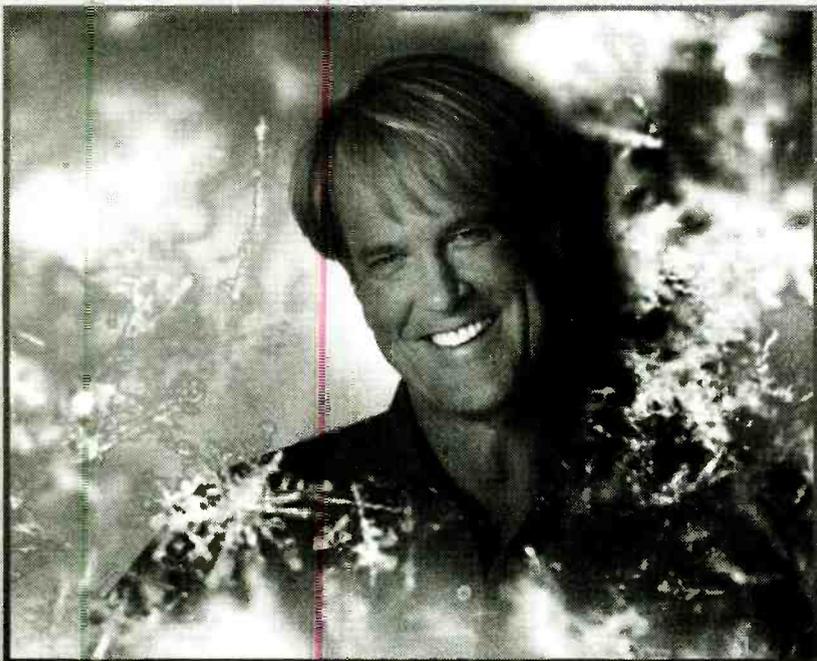
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# *John Tesh*

*“It Wouldn’t Be Christmas  
Without You”*



*“John Tesh has come up with a perfect package for the holidays! ‘It Wouldn’t Be Christmas Without You’ has a memorable melody and John’s singing and lyrics are right on target. Both Delilah and Dave Wingert (Dave ‘Til Dawn) will be featuring this song throughout the holiday season.”*

*Mike Bettelli, Program Director,  
“Delilah” & “Dave ‘Til Dawn”  
Jones Radio Networks Seattle*

*“I just heard an advance copy of John Tesh’s brand new Christmas single, ‘It Wouldn’t Be Christmas Without You.’ It is a vocal, and he sings beautifully. It’s a love song and a holiday song combined. I can’t wait to start playing it on Thanksgiving Day.”*

*Bobby Rich, Program Director/Mornings  
KMXZ/FM-Tucson*

*To find out more about John’s newest release, or about The John Tesh Radio Show, which is already airing on over 150+ affiliates, contact:*

**Scott Meyers**

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# R&R AC Top 30

November 15, 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
3	1	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2454	+99	305684	29	110/0
1	2	PHIL COLLINS Can't Stop Loving You (Atlantic)	2391	-88	321562	8	115/0
2	3	FAITH HILL Cry (Warner Bros.)	2380	+17	331548	11	115/0
4	4	KELLY CLARKSON A Moment Like This (RCA)	2125	+125	298898	10	99/2
5	5	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1760	-112	221448	52	115/0
9	6	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1697	+148	232113	7	100/3
6	7	ENRIQUE IGLESIAS Hero (Interscope)	1662	-48	217904	56	118/0
8	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1530	-56	205224	27	97/0
7	9	CELINE DION A New Day Has Come (Epic)	1468	-124	182775	40	113/0
11	10	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	1398	+27	141876	26	101/0
12	11	LEANN RIMES Life Goes On (Curb)	1393	+60	139178	13	102/0
10	12	JOSH GROBAN To Where You Are (143/Reprise)	1261	-213	137993	33	109/0
13	13	JOHN MAYER No Such Thing (Aware/Columbia)	1128	-99	158024	25	78/0
14	14	JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)	1049	-102	105130	14	96/1
17	15	KELLIE COFFEY When You Lie Next To Me (BNA)	991	+17	98454	13	91/1
16	16	MARIAH CAREY Through The Rain (MonarC/IDJMG)	924	-73	95597	6	82/2
20	17	DARYL HALL & JOHN OATES Forever For You (U-Watch)	725	+128	73722	3	83/8
18	18	NORAH JONES Don't Know Why (Blue Note/Virgin)	705	-46	74447	16	66/0
19	19	AVRIL LAVIGNE Complicated (Arista)	702	-8	128111	15	32/0
23	20	DIXIE CHICKS Landslide (Monument)	654	+298	105227	2	68/22
21	21	JAMES TAYLOR Whenever You're Ready (Columbia)	466	+23	82122	5	63/3
22	22	CHRIS EMERSON All Because Of You (Monomoy)	436	+22	40160	8	62/0
30	23	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	426	+191	94381	2	66/20
24	24	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	396	+63	99413	4	31/1
Debut	25	CELINE DION Goodbye's (The Saddest Word) (Epic)	371	+219	43727	1	32/1
25	26	BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	364	+60	39482	4	29/5
28	27	ANASTACIA You'll Never Be Alone (Epic)	320	+69	44847	4	56/4
26	28	KENNY G F/CHANTE MOORE One More Time (Arista)	274	-14	31737	14	42/0
Debut	29	TAMARA WALKER If Only (Curb)	249	+34	19051	1	53/5
29	30	JACK RUSSELL For You (Knight)	237	-12	17890	6	47/0

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 11/3-11/9. 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

**PAUL SIMON** Father And Daughter (Nick/Jive)

Total Plays: 235, Total Stations: 49, Adds: 9

**GARFUNKEL/SHARP/MONOLOCK** Bounce (Manhattan)

Total Plays: 232, Total Stations: 45, Adds: 2

**GLORIA GAYNOR** I Never Knew (Logic)

Total Plays: 198, Total Stations: 29, Adds: 2

**JOHN MAYER** Your Body Is A Wonderland (Aware/Columbia)

Total Plays: 196, Total Stations: 22, Adds: 2

**ROD STEWART** These Foolish Things (J)

Total Plays: 165, Total Stations: 52, Adds: 13

**UNCLE KRACKER** In A Little While (Top Dog/Lava/Atlantic)

Total Plays: 140, Total Stations: 15, Adds: 1

**SERAH** Crazy Love (Great Northern)

Total Plays: 128, Total Stations: 29, Adds: 0

**NITA WHITAKER** Heaven Holds The Ones I Love (LML)

Total Plays: 59, Total Stations: 12, Adds: 0

**RIC SANDLER** Rubies (Independent)

Total Plays: 25, Total Stations: 12, Adds: 4

**CELINE DION** At Last (Epic)

Total Plays: 20, Total Stations: 15, Adds: 15

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DIXIE CHICKS Landslide (Monument)	22
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	20
CELINE DION At Last (Epic)	15
ROD STEWART These Foolish Things (J)	13
REGIE HAMM Babies (Universal South)	10
PAUL SIMON Father And Daughter (Nick/Jive)	9
DARYL HALL & JOHN OATES Forever For You (U-Watch)	8
TAMARA WALKER If Only (Curb)	5
BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	5
LAURA PAUSINI Surrender (Atlantic)	5
CHRISTINA AGUILERA Beautiful (RCA)	5

MARIAH CAREY  
*through the rain*

R&R MAINSTREAM AC: 16  
MONITOR MAINSTREAM AC: 17

NOW ON OVER  
95 AC STATIONS

ALBUM IN STORES DECEMBER 3RD



## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIXIE CHICKS Landslide (Monument)	+298
CELINE DION Goodbye's (The Saddest Word) (Epic)	+219
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+191
ROD STEWART These Foolish Things (J)	+151
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+148
DARYL HALL & JOHN OATES Forever For You (U-Watch)	+128
PAUL SIMON Father And Daughter (Nick/Jive)	+126
KELLY CLARKSON A Moment Like This (RCA)	+125
LIONEL RICHIE Angel (Island/IDJMG)	+112
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+99

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See all of our monitored reporters at  
www.radioandrecords.com.

The Time Has Come For...

# NITA WHITAKER

"Heaven Hold The Ones I Love"

"She has an amazing voice and her song is Top 5 here!"  
- New Music Weekly

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## ON THE RECORD

With  
**Stella Schwartz**  
Asst. PD/MD, KOST/Los Angeles



It all started on Nov. 15, 1982, and here we are, 20 years later! Two decades of great music from yesterday that built KOST 103 into what we are today — songs that included Benny Mardones' "Into the Night" and Climax Blues Band's "I Love You." As AC music evolved, we moved with it by playing songs that included Sheriff's "When I'm With You" and Chris De Burgh's "Lady in Red." • Additionally, we're proud of our endless roster of great KOST core artists, which includes Elton John, Lionel Richie, Gloria Estefan, Richard Marx, Whitney Houston, Celine Dion, James Taylor and Rod Stewart, to name a few. • And, of course, I can't forget to mention the great new songs in 2002 on KOST, including Phil Collins' "Can't Stop Loving You," Mariah Carey's "Through the Rain" and Hall & Oates' "Forever for You." It's just amazing to see that heritage artists who started with KOST 103 yesterday are still going strong with new releases on KOST 103 today.

**A**rista Sr. VP/Promotion **Steve Bartels** and VP/Cult Promotion **Etoile Zisselman** watch **Santana & Michelle Branch's** "The Game of Love" move into the No. 1 position at Hot AC, knocking off **Avril Lavigne's** "Complicated" after a 16-week run ... **No Doubt** featuring **Lady Saw's** "Underneath It All" (Interscope) powers 6-4\* and once again seizes Most Increased plays, up 378 ... **John Rzeznik's** "I'm Still Here" (Walt Disney/Hollywood) moves 18-16\* ... **Tori Amos' "A Sorta Fairytale"** (Epic) goes 23-19\* ... **The Red Hot Chili Peppers' "Zephyr Song"** (Warner Bros.) continues a red-hot streak, flying 25-20\* ... **The Dixie Chicks' "Landslide"** (Monument) moves 30-25\* ... Debuting: **Bruce Springsteen's** "Lonesome Day" (Columbia), **Kid Rock's "Picture"** (TopDog/Lava/Atlantic), **Jack Johnson's "Bubble Toes"** (Enjoy/Universal) and **Titiyo's "Come Along"** (Lava) ... At AC, **Shania Twain's "I'm Gonna Getcha Good!"** (Mercury) grabs this week's Most Increased plays honors, up 220 from last week's stellar debut ... In a photo finish, **Vanessa Carlton's "A Thousand Miles"** (A&M/Interscope) moves back to No. 1 and swaps position with No. 2 **Phil Collins' "Can't Stop Loving You"** (Atlantic) ... **Daryl Hall & John Oates** prove to have another hit with "Forever for You" (U-Watch), which moves 20-7\*, up 173 ... The multicharting **Dixie Chicks' "Landslide"** (Monument) powers 22-20\* at AC ... Debuting at AC: **Celine Dion's "Goodbye's (The Saddest Word)"** (Epic), **Rod Stewart's "These Foolish Things"** (J), **Paul Simon's "Father and Daughter"** (Nick/Jive) and **Tamara Walker's "If Only"** (Curb).

— Kid Kelly, AC/Hot AC Editor



## artist activity

ARTIST: **Default**

LABEL: **TVT**

By **KID KELLY**/AC-HOT AC EDITOR

**S**core another thumbs-up for a label that was built by marketing classic television theme songs on late-night infomercials! Remember *TV Tunes*? Well, then, welcome to TVT Records. Only today, TVT is home to considerably more than the theme to *The Munsters*; it's home to Default, one of the hippest acts in music today.

Late last year Default scored accolades with their debut single, "Wasting My Time," and now the Canadian band hopes to duplicate that success with "Live a Lie," the latest single from their CD *The Fallout*. And with *The Fallout* about to go Platinum and the additional exposure they'll gain from touring, Default seem to be poised to reach even greater heights.

That's not bad for a band made up of some truly blue-collar guys who are unaccustomed to the kind of success and attention they're getting now. In fact, frontman Dallas Smith used to cut sheet metal in Vancouver and had never performed until a chance audition with friends changed everything. Smith says, "Things have come together so quickly that I haven't even had time to fully ponder the weight of the situation we're in. But we are surely blessed. It would be ridiculous to say that being in this band wasn't the best thing that's ever happened to us."



Default

Along with his vocal talents, Smith brought to Default a \$20,000 loan from his dad's retirement account, which the band used to record the demos that ultimately caught the attention of fellow Canadian and Nickelback frontman Chad Kroeger. Kroeger agreed to produce the group's first independent album, and the rest, as they say, is history: That indie effort found its way into the demo pile at TVT, and the label snapped up the band, who haven't looked back since.

And why should they? *The Fallout* is hearty, fist-in-the-air rock 'n' roll that's destined to ride the radio airwaves for a long time to come. And if you think the band is too edgy, they do have a softer side: They've allied with the Bright Star Foundation, which works with celebrities to promote charitable causes — in Default's case, animal shelters and pet adoption. The band will be raising money and educating the public about animal issues as they tour.

The cherry on Default's sundae? "We recently paid my dad back in full," Smith says. "I guess that means we're a success." Smith is right, but not just because his band turned out to be a good risk for "the bank." Default's quick emergence on the music scene is backed up by the raw, extraordinary talent that has made them a band to watch. There's sure to be even more to look forward to from Default in 2003.

### TELL US WHAT YOU THINK!

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# R&R Hot AC Top 40

November 15, 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
2	1	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3363	+76	330310	8	88/0
1	2	AVRIL LAVIGNE Complicated (Arista)	3307	+14	330578	31	87/0
3	3	CREED One Last Breath (Wind-up)	3205	-63	289079	25	76/0
6	4	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2844	+367	306526	8	81/1
5	5	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2677	+122	289857	14	82/0
4	6	DAVE MATTHEWS BAND Where Are You Going (RCA)	2536	-196	241728	26	72/0
7	7	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	2516	+158	217376	13	82/1
8	8	MATCHBOX TWENTY Disease (Atlantic)	2343	+102	247579	7	80/0
9	9	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2111	-15	193358	37	75/0
10	10	JIMMY EAT WORLD The Middle (DreamWorks)	2066	-51	196934	35	78/0
13	11	JOHN MAYER No Such Thing (Aware/Columbia)	2000	+42	204201	39	69/0
11	12	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1983	-61	172393	38	76/0
12	13	NORAH JONES Don't Know Why (Blue Note/Virgin)	1918	-91	209582	21	66/0
14	14	CALLING Wherever You Will Go (RCA)	1851	-38	170571	60	81/0
16	15	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1517	+5	157934	17	64/0
18	16	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	1397	+178	154056	5	72/2
19	17	LIFEHOUSE Spin (DreamWorks)	1275	+102	97288	11	53/4
17	18	SIXPENCE NONE THE RICHER Breathe Your Name (Reprise/Curb)	1249	+15	125208	8	66/1
23	19	TORI AMOS A Sorta Fairytale (Epic)	1009	+147	123203	6	56/8
25	20	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	996	+215	98092	4	52/5
21	21	COLDPLAY In My Place (Capitol)	928	+8	101928	17	54/0
22	22	AVRIL LAVIGNE Sk8er Boi (Arista)	882	-11	85147	9	31/0
24	23	DANA GLOVER Thinking Over (DreamWorks)	874	+32	58461	10	45/2
20	24	PINK Just Like A Pill (Arista)	873	-156	108686	15	24/0
26	25	MADONNA Die Another Day (Maverick/WB)	771	+36	60247	5	32/0
28	26	FAITH HILL Cry (Warner Bros.)	769	+55	64079	7	44/2
31	27	DIXIE CHICKS Landslide (Monument)	756	+209	85563	3	41/11
27	28	KELLY CLARKSON A Moment Like This (RCA)	625	-96	43888	6	27/0
34	29	VANESSA CARLTON Ordinary Day (A&M/Interscope)	609	+83	71999	6	16/0
33	30	HOOBASTANK Running Away (Island/IDJMG)	555	+24	41013	12	18/0
32	31	LEANN RIMES Life Goes On (Curb)	479	-65	30171	12	29/0
30	32	SHERYL CROW Steve McQueen (A&M/Interscope)	425	-132	48101	14	23/0
29	33	DUNCAN SHEIK On A High (Atlantic)	396	-288	47842	16	31/0
37	34	WALLFLOWERS When You're On Top (Interscope)	395	+14	58825	5	31/1
40	35	STEREO FUSE Everything (EO/Wind-up)	385	+46	28974	4	30/3
Debut	36	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	369	+72	55606	1	32/1
38	37	DISHWALLA Angels Or Devils (Immergent)	362	-9	22632	4	25/0
Debut	38	JACK JOHNSON Bubble Toes (Enjoy/Universal)	353	+149	51065	1	25/1
35	39	GOO GOO DOLLS Big Machine (Warner Bros.)	351	-81	44165	17	21/0
Debut	40	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	326	+107	30103	1	24/8

89 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 11/3-11/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DAVE MATTHEWS BAND Grey Street (RCA)	18
CREED Don't Stop Dancing (Wind-up)	18
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	12
DIXIE CHICKS Landslide (Monument)	11
SPLENDER The Loneliest Person I Know (J)	10
TORI AMOS A Sorta Fairytale (Epic)	8
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	8
AVRIL LAVIGNE I'm With You (Arista)	7
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	5
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	5
LIFEHOUSE Spin (DreamWorks)	4
DEFAULT Live A Lie (TVT)	4
LISA LOEB Underdog (Artemis)	4

# Shania Twain

"I'M GONNA GETCHA GOOD!"

From her new album *UP!* in stores Nov. 19<sup>th</sup>

New at: **KIMN & WOMX!**

11/19 Late show with Letterman

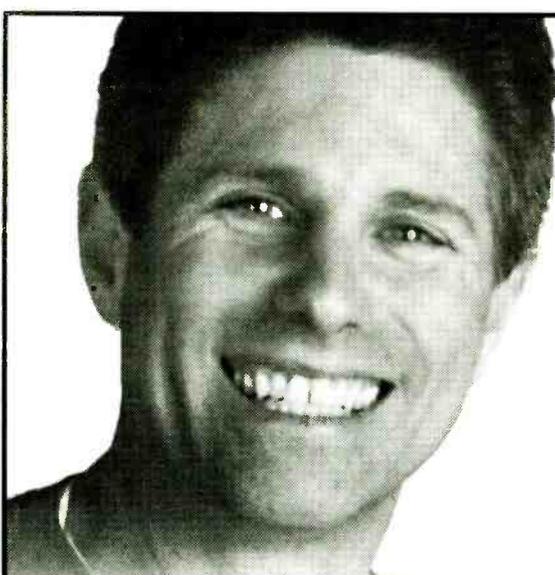
11/26 Today Show & Katie Couric!



## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+367
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+215
DIXIE CHICKS Landslide (Monument)	+209
JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)	+178
AVRIL LAVIGNE I'm With You (Arista)	+168
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+158
JACK JOHNSON Bubble Toes (Enjoy/Universal)	+149
TORI AMOS A Sorta Fairytale (Epic)	+147
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+122
DAVE MATTHEWS BAND Grey Street (RCA)	+110

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See all of our monitored reporters at  
[www.radioandrecords.com](http://www.radioandrecords.com).



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Daypart Personalities

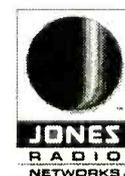
24 Hour Formats

News & Talk

Music Programming & Consulting

Research & Prep

**JONES RADIO NETWORKS**  
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RateTheMusic.com  
BY MEDIABASE™

America's Best Testing Hot AC Songs 12+  
For The Week Ending 11/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
OUR LADY PEACE Somewhere Out There (Columbia)	4.13	4.10	90%	22%	4.11	90%	22%
LIFEHOUSE Spin (DreamWorks)	4.11	4.09	73%	10%	4.01	76%	11%
MATCHBOX TWENTY Disease (Atlantic)	3.99	3.97	80%	10%	4.04	85%	10%
JOHN RZEZNIK I'm Still Here (Jim's Theme) (Hollywood/Walt Disney)	3.95	4.01	46%	3%	3.97	51%	3%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.95	3.91	88%	15%	3.91	91%	15%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.92	3.86	92%	25%	3.97	94%	27%
JOHN MAYER No Such Thing (Aware/Columbia)	3.91	3.80	91%	38%	3.98	93%	40%
JIMMY EAT WORLD The Middle (DreamWorks)	3.91	3.90	96%	48%	3.88	98%	52%
COLDPLAY In My Place (Capitol)	3.88	3.77	75%	16%	3.88	79%	17%
CALLING Wherever You Will Go (RCA)	3.83	3.87	97%	48%	3.82	98%	52%
NO DOUBT Underneath It All (Interscope)	3.78	3.71	92%	30%	3.96	96%	29%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.78	3.74	86%	23%	3.92	89%	23%
DAVE MATTHEWS BAND Where Are You Going (RCA)	3.77	3.72	92%	37%	3.80	95%	41%
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	3.76	3.75	66%	12%	3.77	71%	13%
CREED One Last Breath (Wind-up)	3.75	3.84	94%	41%	3.67	94%	43%
AVRIL LAVIGNE Complicated (Arista)	3.70	3.74	99%	56%	3.75	99%	58%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.67	-	83%	26%	3.67	85%	27%
DUNCAN SHEIK On A High (Atlantic)	3.66	3.60	58%	12%	3.75	61%	11%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.62	3.61	95%	53%	3.65	96%	55%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.59	3.66	92%	36%	3.54	94%	41%
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3.56	3.45	78%	21%	3.62	81%	22%
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	3.53	3.40	49%	9%	3.51	54%	10%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.51	3.46	74%	28%	3.60	81%	29%
FAITH HILL Cry (Warner Bros.)	3.43	3.48	70%	16%	3.52	77%	15%
PINK Just Like A Pill (Arista)	3.40	3.54	93%	49%	3.56	95%	49%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.34	3.24	97%	59%	3.29	99%	63%
SHERYL CROW Steve McQueen (A&M/Interscope)	3.31	3.30	77%	28%	3.23	79%	33%
LEANN RIMES Life Goes On (Curb)	3.28	3.30	64%	17%	3.30	68%	17%
KELLY CLARKSON A Moment Like This (RCA)	3.24	3.31	88%	40%	3.19	91%	44%
MADONNA Die Another Day (Maverick/WB)	3.13	3.15	73%	21%	3.03	75%	23%

Total sample size is 639 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 4818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## Indicator

### Most Added®

- DIXIE CHICKS Landslide (Monument)
- JOHN RZEZNIK I'm Still Here... (Walt Disney/Hollywood)
- COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
- MADONNA Die Another Day (Maverick/WB)
- SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)
- TORI AMOS A Sorta Fairytale (Epic)
- RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
- AVRIL LAVIGNE I'm With You (Arista)
- JENNIFER LOPEZ Jenny From The Block (Epic)

## New & Active

- TITIYO Come Along (Lava/Atlantic)  
Total Plays: 316, Total Stations: 30, Adds: 1
- PHIL COLLINS Can't Stop Loving You (Atlantic)  
Total Plays: 299, Total Stations: 17, Adds: 1
- TRACY CHAPMAN You're The One (Elektra/EEG)  
Total Plays: 251, Total Stations: 24, Adds: 0
- JULY FOR KINGS Normal Life (MCA)  
Total Plays: 236, Total Stations: 16, Adds: 0
- DEFAULT Live A Lie (TVT)  
Total Plays: 227, Total Stations: 23, Adds: 4
- 3 DOORS DOWN When I'm Gone (Republic/Universal)  
Total Plays: 199, Total Stations: 8, Adds: 1
- DROPLINE Best Thing (143/Reprise)  
Total Plays: 194, Total Stations: 20, Adds: 3
- AVRIL LAVIGNE I'm With You (Arista)  
Total Plays: 184, Total Stations: 15, Adds: 7
- LISA LOEB Underdog (Artemis)  
Total Plays: 148, Total Stations: 15, Adds: 4
- CREED Don't Stop Dancing (Wind-up)  
Total Plays: 146, Total Stations: 21, Adds: 18

Songs ranked by total plays

## Reporters

<p>WKOD/Akron, OH * PD: Keith Kennedy MD/Promo Dir: Lynn Kelly 1 JOHN RZEZNIK "Jim's Theme" 1 HOU FROU "Breathin'"</p>	<p>WMT/Cedar Rapids, IA PD/M: Erin Bristol RED HOT CHILI "Song" MADONNA "Die" COUNTING CROWS "Taxi"</p>	<p>KOMX/Dallas-Ft. Worth, TX * PD: Pat McMahon MD: Lisa Thomas No Adds</p>	<p>WMEE/Ft. Wayne, IN * OM/MD: Lou Russo MD: Debbie Mazella 1 CRED "Dancing" 1 CRED "Dancing" 1 SPLENDER "Person"</p>	<p>KMXB/Las Vegas, NV * OM/MD: Cat Thomas MD: Debbie Fruge 1 CRED "Dancing" 1 CRED "Dancing" 1 SPLENDER "Person"</p>	<p>WJLK/Monmouth-Ocean, NJ * OM/MD: Lou Russo MD: Debbie Mazella 1 CRED "Dancing" 1 CRED "Dancing" 1 SPLENDER "Person"</p>	<p>WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds</p>	<p>WVRV/St. Louis, MO * MD: David J DROPLINE "Best"</p>	<p>WSSR/Tampa, FL * OM: Jeff Kagou APD/MD: Sean Sellers MD: Kristy Knight 5 STONE SOUR "Bother" 1 CRED "Dancing" DAVE MATTHEWS BAND "Street"</p>	<p>WRFX/Washington, OC * Dir/Ops: Steve Kosbau OM/MD: Kenny King MD: Carol Parker 4 NO DOUBT "FLADY SAW" Underdog</p>
<p>WRVE/Albany, NY * PD: Randy McCarten MD: Tred Hulse 1 SHERYL CROW "Everything" 1 CRED "Dancing"</p>	<p>WALC/Charleston, SC * No Adds</p>	<p>WDAQ/Denbury, CT PD: Bill Trotta MD: Sharon Kelly 7 TLC "Gir"</p>	<p>WMXL/Lexington-Fayette, KY * LIFEHOUSE "Spin" RED HOT CHILI "Song"</p>	<p>WMXI/Monterey-Salinas, CA * PD: Mike Skott 1 LIFEHOUSE "Spin" 1 DIXIE CHICKS "Landslide" SHANIA TWAIN "Getcha"</p>	<p>WZPT/Pittsburgh, PA * PD: Jill Meyer 1 LIFEHOUSE "Spin" 1 DIXIE CHICKS "Landslide" SHANIA TWAIN "Getcha"</p>	<p>WVRR/Salt Lake City, UT * OM: Alan Hague PD: Mike Nelson APD/MD: J.J. Riley DAVE MATTHEWS BAND "Street"</p>	<p>WVZZ/Washington, OC * PD: Mike Edwards APD/MD: Sean Sellers COUNTING CROWS "Taxi" DANA GL OVER "Over"</p>	<p>WWWV/Toledo, OH * OM: Tim Roberts PD: Steve Marshall APD/MD: Jeff Wicker 1 CRED "Dancing" AVRIL LAVIGNE "With"</p>	<p>WVWF/West Palm Beach, FL * PD: Russ Morley APD/MD: Amy Navarro DIXIE CHICKS "Landslide"</p>
<p>KPEK/Albuquerque, NM * OM: Bill May PD: Mike Parsons MD: Deeya APD: Jaimey Barreras 24 CRED "Dancing" COUNTING CROWS "Taxi" SPLENDER "Person"</p>	<p>WLNK/Charlotte, NC * OM: Tom Jackson PD: Neil Sharpe APD: Chris Allen MD: Derek James DIXIE CHICKS "Landslide"</p>	<p>WMMX/Dayton, OH * PD: Jeff Stevens MD: Shaun Vincent No Adds</p>	<p>KALZ/Fresno, CA * OM/MD: E. Curtis Johnson APD: Sharon West MD: Chris Blood 12 COUNTING CROWS "Taxi" CREED "Dancing" RAY THE GRI "Person" SPLENDER "Person"</p>	<p>KURB/Little Rock, AR * PD: Randy Cain APD: Aaron Anthony COUNTING CROWS "Taxi" CREED "Dancing"</p>	<p>WVWZ/New Orleans, LA * OM/MD: John Roberts APD: Duncan James MD: Stevie G TORI AMOS "Sorta" DIXIE CHICKS "Landslide"</p>	<p>WSNE/Providence, RI * PD: Bill Hess MD: Gary Trust No Adds</p>	<p>WVWF/Toledo, OH * OM: Tim Roberts PD: Steve Marshall APD/MD: Jeff Wicker 1 CRED "Dancing" AVRIL LAVIGNE "With"</p>	<p>WKPK/Traverse City, MI PD: Rob Weaver MD: Heather Leigh 3 DOORS DOWN "Gone" COUNTING CROWS "Taxi" AVRIL LAVIGNE "With"</p>	<p>KFBZ/Wichita, KS * PD: Barry McKay MD: Sunny Wyde 2 KID ROCK/SHERYL CROW "Picture" TORI AMOS "Sorta" DEFAULT "Live" RED HOT CHILI "Song"</p>
<p>KMXS/Anchorage, AK PD: Roxie Lennox MD: Morika Thomas DIXIE CHICKS "Landslide"</p>	<p>WTKM/Chicago, IL * PD: Mary Ellen Kachinske Station Mgr.: Barry James No Adds</p>	<p>KALL/Deaver-Boulder, CO * OM: Mike Stern PD: Tom Sjerdum APD/MD: Kozman 6 DEFAULT "Live"</p>	<p>WVTV/Grand Rapids, MI * PD/MD: Jeff Andrews APD: Ken Evans No Adds</p>	<p>KYSR/Los Angeles, CA * PD: John Ivey APD/MD: Chris Patyk 1 LISA LOEB "Underdog" DAVE MATTHEWS BAND "Street"</p>	<p>WPLI/New York, NY * VP/Prog: Tom Cuddy PD: Scott Shannon APD/MD: Tony Mascaro DIXIE CHICKS "Landslide"</p>	<p>WRFY/Reading, PA * PD: Bill Hess MD: Gary Trust No Adds</p>	<p>WVWF/Toledo, OH * OM: Tim Roberts PD: Steve Marshall APD/MD: Jeff Wicker 1 CRED "Dancing" AVRIL LAVIGNE "With"</p>	<p>WKPK/Traverse City, MI PD: Rob Weaver MD: Heather Leigh 3 DOORS DOWN "Gone" COUNTING CROWS "Taxi" AVRIL LAVIGNE "With"</p>	<p>KFBZ/Wichita, KS * PD: Barry McKay MD: Sunny Wyde 2 KID ROCK/SHERYL CROW "Picture" TORI AMOS "Sorta" DEFAULT "Live" RED HOT CHILI "Song"</p>
<p>KAMX/Austin, TX * PD: Scooter B. Stevens MD: Clay Culver 1 CRED "Dancing" 1 SHERYL CROW "Everything" 1 CRED "Dancing"</p>	<p>WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett No Adds</p>	<p>KIMN/Denver-Boulder, CO * PD: Ron Harrell APR/MD: Michael Gifford SHANIA TWAIN "Getcha"</p>	<p>WVWZ/Greensboro, NC * PD: Steve Williams MD: Eric Gray 3 DOORS DOWN "Gone" TORI AMOS "Sorta" CREED "Dancing" DIXIE CHICKS "Landslide"</p>	<p>WMAO/Madison, WI * No Adds</p>	<p>WVWZ/Greensboro, NC * PD: Steve Williams MD: Eric Gray 3 DOORS DOWN "Gone" TORI AMOS "Sorta" CREED "Dancing" DIXIE CHICKS "Landslide"</p>	<p>WVWF/Reading, PA * PD: Bill Hess MD: Gary Trust No Adds</p>	<p>WVWF/Toledo, OH * OM: Tim Roberts PD: Steve Marshall APD/MD: Jeff Wicker 1 CRED "Dancing" AVRIL LAVIGNE "With"</p>	<p>WKPK/Traverse City, MI PD: Rob Weaver MD: Heather Leigh 3 DOORS DOWN "Gone" COUNTING CROWS "Taxi" AVRIL LAVIGNE "With"</p>	<p>KFBZ/Wichita, KS * PD: Barry McKay MD: Sunny Wyde 2 KID ROCK/SHERYL CROW "Picture" TORI AMOS "Sorta" DEFAULT "Live" RED HOT CHILI "Song"</p>
<p>KLY/Bakersfield, CA * PD/MD: E.J. Tyler APD: Erik Fox 1 SPLENDER "Person" DAVE MATTHEWS BAND "Street"</p>	<p>WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett No Adds</p>	<p>KSIZ/Des Moines, IA * OM/MD: Jim Schaefer MD: Jimmy Wright DIXIE CHICKS "Landslide" AVRIL LAVIGNE "With" STONE SOUR "Bother"</p>	<p>WVWZ/Greensboro, NC * PD: Steve Williams MD: Eric Gray 3 DOORS DOWN "Gone" TORI AMOS "Sorta" CREED "Dancing" DIXIE CHICKS "Landslide"</p>	<p>WVWZ/Greensboro, NC * PD: Steve Williams MD: Eric Gray 3 DOORS DOWN "Gone" TORI AMOS "Sorta" CREED "Dancing" DIXIE CHICKS "Landslide"</p>	<p>WVWZ/Greensboro, NC * PD: Steve Williams MD: Eric Gray 3 DOORS DOWN "Gone" TORI AMOS "Sorta" CREED "Dancing" DIXIE CHICKS "Landslide"</p>	<p>WVWF/Reading, PA * PD: Bill Hess MD: Gary Trust No Adds</p>	<p>WVWF/Toledo, OH * OM: Tim Roberts PD: Steve Marshall APD/MD: Jeff Wicker 1 CRED "Dancing" AVRIL LAVIGNE "With"</p>	<p>WKPK/Traverse City, MI PD: Rob Weaver MD: Heather Leigh 3 DOORS DOWN "Gone" COUNTING CROWS "Taxi" AVRIL LAVIGNE "With"</p>	<p>KFBZ/Wichita, KS * PD: Barry McKay MD: Sunny Wyde 2 KID ROCK/SHERYL CROW "Picture" TORI AMOS "Sorta" DEFAULT "Live" RED HOT CHILI "Song"</p>
<p>WVWX/Baltimore, MD * VP/Prog: Bill Pasha PD: Steve Morz MD: Ryan Sampson No Adds</p>	<p>WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett No Adds</p>	<p>WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson No Adds</p>	<p>WVWZ/Greensboro, NC * PD: Steve Williams MD: Eric Gray 3 DOORS DOWN "Gone" TORI AMOS "Sorta" CREED "Dancing" DIXIE CHICKS "Landslide"</p>	<p>WVWZ/Greensboro, NC * PD: Steve Williams MD: Eric Gray 3 DOORS DOWN "Gone" TORI AMOS "Sorta" CREED "Dancing" DIXIE CHICKS "Landslide"</p>	<p>WVWZ/Greensboro, NC * PD: Steve Williams MD: Eric Gray 3 DOORS DOWN "Gone" TORI AMOS "Sorta" CREED "Dancing" DIXIE CHICKS "Landslide"</p>	<p>WVWF/Reading, PA * PD: Bill Hess MD: Gary Trust No Adds</p>	<p>WVWF/Toledo, OH * OM: Tim Roberts PD: Steve Marshall APD/MD: Jeff Wicker 1 CRED "Dancing" AVRIL LAVIGNE "With"</p>	<p>WKPK/Traverse City, MI PD: Rob Weaver MD: Heather Leigh 3 DOORS DOWN "Gone" COUNTING CROWS "Taxi" AVRIL LAVIGNE "With"</p>	<p>KFBZ/Wichita, KS * PD: Barry McKay MD: Sunny Wyde 2 KID ROCK/SHERYL CROW "Picture" TORI AMOS "Sorta" DEFAULT "Live" RED HOT CHILI "Song"</p>
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**CAROL ARCHER**  
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## Scary Facts About Music Piracy

### □ The consequences of illegal music downloads

Perhaps you're already aware of the initial stages — such as full-page ads in the *New York Times* and other newspapers — of an extensive campaign mounted by the RIAA's Music Coalition that is intended to educate the public about the ramifications of music piracy for real people — not only artists, but others whom the public may never think about.

I obtained a copy of a letter from the RIAA containing further details about this important action, and I have been granted permission to quote from it. Jazz Alliance International President Chuck Iwanusa provided additional materials, including some sobering, deeply troubling facts about music piracy.

The music industry faces serious challenges due to illegal downloading, but you may not be fully aware of the gravity of the issue, which threatens the survival of our industries.

#### Take Digitalis; Then Continue

- Worldwide, some 2 billion music files are downloaded illegally each month — that's a total of 24 billion illegal downloads this year alone.
- Sixty percent of downloaded files are burned onto CD-Rs.
- Blank CDs (the CD-Rs used for do-it-yourself burning) now outsell recorded CDs.
- Even though copyright protection is a fundamental right guaranteed by both the U.S. Constitution and the Berne Convention, most people don't realize that it's against the law to make copies of copyrighted music

without the copyright holder's permission.

- In 2001 record sales dropped more than 10% worldwide; they've dropped another 10% so far this year.
- Three years ago only one in seven U.S. music consumers owned CD burners; today, nearly half do. This Christmas manufacturers expect to sell another 100 million CD burners.
- Three years ago only 10% of the U.S. consumers who got music from the Internet for free burned it onto a CD or copied it into an MP3 player; today, fully half of them do.
- In a survey of U.S. music consumers, 23% said they didn't buy more music last year because they downloaded or copied music for free instead.
- Among consumers whose file-sharing has increased over the last six months, fully 41% are buying less (as opposed to the 19% who report buying more).

#### Burning Questions

Are you amazed by this data? I find these statistics horrifying, a disgusting revelation. No question, humanity's got technology down. And we are besieged daily with reminders of primitive, unproductive expres-

sions of free will. Music theft is only one — emblematic, discouraging, but not entirely without hope.

I have never stolen music from the 'Net and I never will, just as I wouldn't steal under any circumstances. But I also refuse to steal music because I require music to live and because I recognize that if artists are denied the ability to make a living and benefit from the gift of their expressions, we're all in deep trouble.

However, I burn with questions about human nature, greed and dogma, and I'm mystified by the short-term, non-survival-oriented thinking that seems to me to envelop the world. All I know is that we must cherish music and artists, because music is essential — existence is unthinkable without it.

Among those who suffer most from illegal copying are baby acts — up-and-coming artists who haven't made it, much less been signed. If the trend toward downloading and burning isn't reversed, there will be no resources to develop or nurture new artists, who are already in jeopardy as label artist-development departments are increasingly sacrificed to consolidation and restructuring.

#### Artists Speak Out

A wide range of artists have come together through the RIAA to issue a joint statement asking the public to stop illegal downloading and the burning of music. Numerous artists have contributed personal statements, as well.

**Stevie Wonder**, for example, comments, "Record companies, publishers, radio stations, retailers, artists and others must take a very strong position against the stealing of our writing and music, or else those writings and music will become as cheap as the garbage in the streets."

Platinum-selling artist **Mandy Moore** says, "While I admit that what I do for a living is a dream come true, it's still a job and how I make a living. Illegally downloading music is the same thing as asking an artist to truly work 100% for free. I spend a great deal of time and money on charities, but at the end of the day I would expect and hope to be



POOR RICHARD'S ALMANAC

Saxman Richard Elliot was surrounded by adoring fans at the Catalina JazzTrax Festival. Seen here (l-r) are WL0Q/Orlando MD Patricia James, KTWW/Los Angeles morning co-host Pat Prescott, Elliot and R&R Smooth Jazz Editor Carol Archer.

fairly compensated for my work. It's not a lot to ask for."

**Mary J. Blige** points out, "If you create something and someone takes it without your permission, that is stealing. It may sound harsh, but it is true."

Violinist **Joshua Bell** asks, "What can you do to stop piracy? Refuse to participate. It's as simple as that."

#### To Help, Know The Facts

If you stand with artists against music piracy, you can join them as an effective advocate, but only if you're armed with the facts to refute popular myths about illegal downloads.

• Fiction: Sales may be down, but things aren't nearly as dire as the RIAA claims.

Fact: For more than two decades, through recessions, stock market crashes and wars, CD sales rose steadily. Then, last year, shipments suddenly began to drop — at first slowly (falling by 5% in 2001), then with gathering momentum (down another 7% in the first six months of 2002).

Contrast this with continued solid growth in other entertainment spending — movie box-office receipts are running 12% ahead of last year's pace — and you can see that the worsening decline in CD sales represents a significant reversal.

• Fiction: File sharing is not the reason CD sales are falling. The economy is the real problem.

Fact: If weak economic conditions are to blame, why is other entertainment spending continuing to increase? A July 2002 survey of music consumers by Peter A. Hart Research indicated that the more people download music, the less likely they are to buy it.

• Fiction: Downloading isn't stealing, but "fair use," which is perfectly legal.

• Fact: The courts have consistently rejected this notion. U.S. District Court Judge **Marvin E. Aspen** ruled last month in the *Aimster* case, saying the idea that "ongoing, massive and unauthorized distribution and

copying ... somehow constitutes 'personal use' ... is specious and unsupported." There is simply no way that copying and distributing entire works to millions of strangers can possibly qualify as fair use.

#### Spread The Word

Use your influence as a member of the music industry to engage friends, co-workers, community members and especially kids (your own and others you know) in discussions about unauthorized downloads. Write to your local newspaper and present a powerful argument against music piracy for the Op-Ed page.

Radio broadcasters are in a particularly strong position to help by raising awareness among airstaff and creating passionate, informative PSAs and liners to promote the cause. Here are a couple of examples — short, sweet and to the point.

"Use the Internet to check out music at authorized sites, but please support the artists you love by buying their music."

"It's tempting to get music for free from the Internet and then make it available to others in the same way or to pick up a counterfeit CD for next to nothing, but if you're really a fan, you know both these things are stealing, and that's not the way to go."

"If you love music, great! But, please, *own* what you burn and only make copies for yourself."

"Thanks for buying instead of burning. Everyone from the artists, songwriters, engineers and producers to the assembly-line guys really appreciates it."

#### TALK BACK TO R&R!

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

Call me at 310-788-1665  
or e-mail:

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THE COLES ON CATALINA

When KIFM/San Diego broadcast a live remote from the Catalina Jazz Trax Festival last month, the Coles — Warner Bros. artist saxophonist Steve Cole (l) and KIFM MD/afternoon drive personality Kelly Cole — were at the heart of the action.

November 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	EUGE GROOVE Slam Dunk (Warner Bros.)	845	-79	127538	21	41/0
2	2	CHUCK LOEB Sarao (Shanachie)	837	+15	125754	21	38/0
4	3	FOURPLAY Rollin' (Bluebird/RCA Victor)	809	+115	113502	19	39/0
3	4	NORMAN BROWN Just Chillin' (Warner Bros.)	683	-111	82524	22	35/0
7	5	RICHARD ELLIOT Q.T. (GRP/VMG)	616	+37	90311	15	37/0
10	6	BWB Groovin' (Warner Bros.)	582	+37	84555	7	41/1
8	7	NATALIE COLE Tell Me All About It (GRP/VMG)	574	+14	62028	11	36/0
9	8	STEVE OLIVER High Noon (Native Language)	571	+14	80257	11	37/1
5	9	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	565	-37	90183	23	30/0
6	10	LARRY CARLTON Morning Magic (Warner Bros.)	523	-71	69180	25	33/0
13	11	JEFF GOLUB Cold Duck Time (GRP/VMG)	501	+23	81524	15	36/0
14	12	PETER WHITE Who's That Lady? (Columbia)	486	+43	78785	9	36/2
16	13	DIANA KRALL Just The Way You Are (Verve/VMG)	481	+82	52430	4	33/0
11	14	KENNY G F/CHANTE MOORE One More Time (Arista)	441	-56	57450	15	30/0
12	15	SPECIAL EFX Cruise Control (Shanachie)	433	-56	55374	25	29/0
17	16	BOB JAMES Morning, Noon & Night (Warner Bros.)	422	+25	46530	8	38/2
19	17	BONEY JAMES Grand Central (Warner Bros.)	414	+40	64409	5	36/0
18	18	STEVE COLE Off Broadway (Warner Bros.)	394	+6	66736	9	32/0
15	19	DAVID BENOIT Then The Morning Comes (GRP/VMG)	379	-54	58327	17	29/0
23	20	N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	361	+97	44282	3	28/2
21	21	MICHAEL MANSON Outer Drive (A440 Music Group)	328	+28	54515	12	31/2
22	22	MAYSA Friendly Pressure (N-Coded)	295	+20	30696	10	21/0
24	23	JOAN OSBORNE I'll Be Around (Compendia)	283	+20	25857	5	18/1
25	24	MARION MEADOWS Tales Of A Gypsy (Heads Up)	266	+11	30497	7	24/2
26	25	AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	246	+4	17708	12	17/0
28	26	KENNY G Paradise (Arista)	227	+31	40240	2	24/2
20	27	GREG ADAMS Roadhouse (Blue Note)	224	-77	23298	20	18/0
27	28	CRAIG CHAQUICO Afterglow (Higher Octave)	217	+16	11265	2	21/1
29	29	LEE RITENOUR Module 105 (GRP/VMG)	169	+7	17321	3	16/2
	30	<b>Debut</b> MICHAEL LINGTON Still Thinking Of You (3 Keys)	158	+37	15612	1	18/3

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 11/3-11/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## New & Active

**BONA FIDE** Willie Don (N-Coded)  
Total Plays: 146, Total Stations: 13, Adds: 0

**NORAH JONES** Come Away With Me (Blue Note/Virgin)  
Total Plays: 133, Total Stations: 12, Adds: 1

**JEFF LORBER** Chopsticks (GRP/VMG)  
Total Plays: 128, Total Stations: 13, Adds: 1

**DAVE KOZ & JEFF KOZ** Blackbird (Rendezvous)  
Total Plays: 126, Total Stations: 22, Adds: 10

**RICK DERRINGER** Jazzy Koo (Rock And Roll...) (Big3)  
Total Plays: 120, Total Stations: 12, Adds: 0

**KEN NAVARRO** Healing Hands (Shanachie)  
Total Plays: 117, Total Stations: 13, Adds: 0

**PAUL HARDCASTLE** Desire (Trippin' 'n Rhythm)  
Total Plays: 116, Total Stations: 8, Adds: 0

**RUSS FREEMAN** Brighter Day (Peak)  
Total Plays: 110, Total Stations: 9, Adds: 0

**THOM ROTELLA** Look But Don't Touch (Trippin' 'n Rhythm)  
Total Plays: 109, Total Stations: 10, Adds: 0

**GREGG KARUKAS** Your Sweet Smile (N-Coded)  
Total Plays: 78, Total Stations: 11, Adds: 2

Songs ranked by total plays

## Most Added

ARTIST TITLE LABEL(S)	ADDS
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous)	10
GREG ADAMS 'Sup With That (Ripa/Blue Note)	4
MICHAEL LINGTON Still Thinking Of You (3 Keys)	3
BOB JAMES Morning, Noon & Night (Warner Bros.)	2
PETER WHITE Who's That Lady? (Columbia)	2
MICHAEL MANSON Outer Drive (A440 Music Group)	2
N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	2
KENNY G Paradise (Arista)	2
MARION MEADOWS Tales Of A Gypsy (Heads Up)	2
LEE RITENOUR Module 105 (GRP/VMG)	2
GREGG KARUKAS Your Sweet Smile (N-Coded)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FOURPLAY Rollin' (Bluebird/RCA Victor)	+115
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous)	+112
N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	+97
DIANA KRALL Just The Way You Are (Verve/VMG)	+82
GREGG KARUKAS Your Sweet Smile (N-Coded)	+67
PETER WHITE Who's That Lady? (Columbia)	+43
BONEY JAMES Grand Central (Warner Bros.)	+40
BWB Groovin' (Warner Bros.)	+37
RICHARD ELLIOT Q.T. (GRP/VMG)	+37
MICHAEL LINGTON Still Thinking Of You (3 Keys)	+37

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KIM WATERS In The House (Shanachie)	358
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	336
LUTHER VANDROSS I'd Rather (J)	219
JOE MCBRIDE Woke Up This Morning (Heads Up)	129
JONATHAN BUTLER Wake Up (Warner Bros.)	128
NORAH JONES Don't Know Why (Blue Note/Virgin)	126
DOWN TO THE BONE Electra Glide (GRP/VMG)	118
BRIAN CULBERTSON Without Your Love (Warner Bros.)	113
CHRIS BOTTI Lisa (Columbia)	108
SADE Somebody Already Broke My... (Epic)	78
BONEY JAMES RPM (Warner Bros.)	75
PETER WHITE Bueno Funk (Columbia)	74
CRAIG CHAQUICO Luminosa (Higher Octave)	72

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# Smooth Jazz Action

## ON THE RECORD

With  
**Sandy Kovach**  
MD, WVMV/Detroit



"What's Smooth Jazz?" I remember asking that question seven years ago, when our then-General Manager, Ozzie Sattler, phoned to tell me we were changing formats from Rock. I don't remember what he said, although the dictionary answer is probably "contemporary jazz and smooth vocals." I've used that myself — although the format is really so much more, isn't it? It's providing something special for the listeners that they can't get anywhere else. • I've also heard things like

"soothing but never sleepy," "exciting but never obtrusive," "It's compelling and passionate, but it's also friendly and comfortable" and "It's positive without being syrupy." Hmm. What a credit to the musicians, producers and writers who make the music; the programmers and music directors who make it work on the radio; the marketing people who add the spice; the production people; and the jocks who tie it all together. It's a tribute to the consultants who help find out exactly what listeners are thinking

and to the people who promote and write about the music with such fire. It speaks about those who sell, manage and support the format to keep it strong. • Of course, Smooth Jazz probably owes its biggest debt to its pioneers. We know who they are. I imagine a lot of people must have thought they were totally nuts back then, thinking this would ever work. Smooth Jazz has come so far, through many, many challenges, and it can make it through anything now. I just hope I'm lucky enough to stay part of it for years to come.

**E**uge Groove's "Slam Dunk" (Warner Bros.) holds on to No. 1 by eight plays as **Chuck Loeb's** "Sarao" (Shanachie), at 2\*, is poised to overtake Euge in the next week or two. **Richard Elliot's** "Q.T." (GRP/VMG) climbs 7-5\*, followed by **BWB's** "Groovin'" (Warner Bros.), which jumps 10-6\*. BWB are currently on tour and receiving rave notices, like the one from Cleveland's *Plain Dealer* that described their show as "spirited, spiritual and inspiring." • For the second consecutive week, No. 1 Most Added honors go to **Dave Koz & Jeff Koz's** "Blackbird" (Rendezvous/Warner Bros.), which gamers 10 new adds, including KIFM/San Diego, WQCD/New York, WJJZ/Philadelphia and WLVE (Love 94)/Miami. The track is already on more than 50% of the panel ... **Greg Adams'** "Sup With That" (Blue Note) is No. 2 Most Added with four new adds ... **Michael Lington's** "Still Thinking of You" (3 Keys) picks up No. 3 Most Added with three adds, including WJZW/Washington. "Still Thinking..." is already up to a dozen plays in Seattle, Dallas and Phoenix and 10 plays in Chicago ... My pick to click is **Donna Gardier's** alluring cover of Marvin Gaye's "How Sweet It Is" (Dome/Select-O-Hits). Like her labelmate Hil St. Soul, Gardier's approach combines understated contemporary arrangements with the smoothest of smooth vocals. Great new music from an important new voice. • Please watch for next week's Smooth Jazz mini special, *Smooth Jazz Superachievers*. Nine of the format's best and brightest programmers answer an array of revealing, offbeat and emotionally charged questions that illuminate their accomplishments.



— Carol Archer, Smooth Jazz Editor

## Reporters

Stations and their adds listed alphabetically by market

<p><b>WZMR/Albany, NY</b> PD/MD: Tim Durkee KENNY G "Parade" GREG ADAMS "Wh"</p>	<p><b>WYJZ/Indianapolis, IN</b> PD/MD: Carl Frye DAVE KOZ &amp; JEFF KOZ "Blackbird"</p>	<p><b>WJZV/Richmond, VA</b> OM/PD: Reid Snider DAVE KOZ &amp; JEFF KOZ "Blackbird"</p>
<p><b>KROS/Albuquerque, NM</b> PD: Paul Lavoie MD: Jeff Young No Adds</p>	<p><b>KCIY/Kansas City, MO</b> PD: Mark Edwards MD: Michelle Chase STEVE OLIVER "High"</p>	<p><b>KSSJ/Sacramento, CA</b> PD: Lee Hanson APD: Ken Jones MARION MEADOWS "Gypsy"</p>
<p><b>KNIK/Anchorage, AK</b> OM/PD: Aaron Wallender MD: Jennifer Summers DRAI "Hau" LD "Afterglow"</p>	<p><b>KOAS/Las Vegas, NV</b> OM: Vic Clemons PD/MD: Erik Foxx GREGG KARUKAS "Sweet"</p>	<p><b>WSSM/St. Louis, MO</b> PD: David Myers 5 DAVE KOZ &amp; JEFF KOZ "Blackbird" 3 FORDHAM F. INDIA ARIE "Concrete"</p>
<p><b>WJZZ/Atlanta, GA</b> PD/MD: Nick Francis No Adds</p>	<p><b>WJZN/Memphis, TN</b> PD: Norm Miller 11 MICHAEL LINGTON "Thinking" 11 DAVE KOZ &amp; JEFF KOZ "Blackbird"</p>	<p><b>KBZN/Salt Lake City, UT</b> PD/MD: Rob Riesen No Adds</p>
<p><b>KSMJ/Bakersfield, CA</b> PD/MD: Chris Townshend JEFF LORBER "Chopsticks" MICHAEL MANSON "Drive" DONNA GARDIER "Sweet"</p>	<p><b>WLVE/Miami, FL</b> PD: Rich McMillan BOB JAMES "Moon" DAVE KOZ &amp; JEFF KOZ "Blackbird"</p>	<p><b>KIFM/San Diego, CA</b> PD: Mike Vasquez APD/MD: Kelly Cole DAVE KOZ &amp; JEFF KOZ "Blackbird" MARION MEADOWS "Gypsy" MIKE PHILLIPS "Sick"</p>
<p><b>WNUA/Chicago, IL</b> DM: Bob Kaake PD: Steve Stiles No Adds</p>	<p><b>WJZI/Milwaukee, WI</b> DM/PD: Steve Scott No Adds</p>	<p><b>KKSF/San Francisco, CA</b> PD: Steve Williams APD/MD: Samantha Wiedmann 14 JIMMY REID "Cool" 2 LEE RITENOUR "Module"</p>
<p><b>WNWV/Cleveland, OH</b> PD/MD: Bernie Kimble 10 MICHAEL MANSON "Drive" 5 DAVE KOZ &amp; JEFF KOZ "Blackbird" GREGG KARUKAS "Sweet"</p>	<p><b>KSBK/Mission Viejo, CA</b> OM/PD: Terry Wedel MD: Susan Koshbay 9 JOAN OSBORNE "Around" 8 GREG ADAMS "Whim"</p>	<p><b>KJZY/Santa Rosa, CA</b> PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>
<p><b>WJZA/Columbus, OH</b> OM/PD/MD: Bill Harman APD: Gary Woller No Adds</p>	<p><b>KRVR/Modesto, CA</b> PD: Jim Bryan MD: Doug Wulff TOM SCOTT "Feeling"</p>	<p><b>KWJZ/Seattle-Tacoma, WA</b> PD: Carol Handley MD: Dianna Rose PETER WHITE "Lady"</p>
<p><b>KOAI/Dallas-Ft. Worth, TX</b> PD: Kurt Johnson APD/MD: Bret Michael No Adds</p>	<p><b>WQCD/New York, NY</b> OM: John Mullen PD/MD: Charley Connolly 6 NESTOR TORRES "Watermelon" BOB JAMES "Moon" DAVE KOZ &amp; JEFF KOZ "Blackbird"</p>	<p><b>WEIB/Springfield, MA</b> PD: Ben Casey MD: Darrel Cutting GREG ADAMS "Whim" DEE DEE BRIDGWATER "Stars"</p>
<p><b>KJCD/Denver-Boulder, CO</b> PD/MD: Michael Fischer No Adds</p>	<p><b>WJCD/Norfolk, VA</b> OM: Daisy Davis APD/MD: Larry Hollowell No Adds</p>	<p><b>WSJT/Tampa, FL</b> OM/PD: Ross Block MD: Kathy Curtis No Adds</p>
<p><b>KVJZ/Des Moines, IA</b> PD: Mike Blakemore MD: Becky Taylor BROWN &amp; McDONALD "Believe" DAVE KOZ &amp; JEFF KOZ "Blackbird"</p>	<p><b>WLOQ/Orlando, FL</b> PD: Dave Kosh MD: Patricia James 3 PETER WHITE "Lady" 1 LEE RITENOUR "Module"</p>	<p><b>WJZW/Washington, DC</b> OM: Kenny King PD: Carl Anderson MICHAEL LINGTON "Thinking" BWB "Groovin"</p>
<p><b>WVMV/Detroit, MI</b> PD: Tom Sleeker MD: Sandy Kovach BROWN &amp; McDONALD "Believe"</p>	<p><b>WJZ/Philadelphia, PA</b> OM: Anne Gress PD: Michael Tozzi MD: Joe Proke 5 DAVE KOZ &amp; JEFF KOZ "Blackbird"</p>	<p><b>JRN/(Jones NAC)/National</b> PD: Steve Hibbard MD: Cheri Marquart 1 KENNY G "Parade" GREG ADAMS "Whim"</p>
<p><b>KUJZ/Eugene, OR</b> PD: Chris Crowley No Adds</p>	<p><b>KYOT/Phoenix, AZ</b> PD: Shaun Holly APD/MD: Greg Morgan No Adds</p>	<p>42 Total Reporters</p>
<p><b>KEZL/Fresno, CA</b> OM: Scott Keith PD/MD: J. Weidenheimer SHR FORCE/TOM SCOTT "Young" MICHAEL LINGTON "Thinking"</p>	<p><b>KJZS/Reno, NV</b> PD: Jay Davis 7 NORAH JONES "Come"</p>	<p>40 Current Indicator Playlists</p>
		<p>Did Not Report, Playlist Frozen (2): KTWW/Los Angeles, CA KMGQ/Santa Barbara, CA</p>

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November 15, 2002



America's Best Testing Active Rock Songs 12+  
For The Week Ending 11/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>DISTURBED</b> Prayer (Reprise)	4.19	4.24	93%	18%	4.26	94%	19%
<b>STONE SOUR</b> Bother (Roadrunner/IDJMG)	4.14	4.05	84%	20%	4.11	90%	24%
<b>SYSTEM OF A DOWN</b> Aerials (American/Columbia)	4.01	4.03	96%	39%	4.06	96%	37%
<b>CHEVELLE</b> The Red (Epic)	4.00	3.97	85%	20%	3.89	88%	23%
<b>MUDVAYNE</b> Not Falling (No Name/Epic)	3.94	3.97	62%	8%	3.99	64%	9%
<b>TAPROOT</b> Poem (Velvet Hammer/Atlantic)	3.91	3.89	70%	9%	3.89	71%	11%
<b>KORN</b> Thoughtless (Immortal/Epic)	3.89	3.96	92%	26%	3.96	92%	27%
<b>KORN</b> Alone I Break (Immortal/Epic)	3.87	3.91	71%	13%	3.84	74%	14%
<b>TRUSTCOMPANY</b> Downfall (Geffen/Interscope)	3.87	3.95	84%	24%	3.84	87%	24%
<b>SEETHER</b> Fine Again (Wind-up)	3.86	3.85	72%	12%	3.76	76%	16%
<b>SALIVA</b> Always (Island/IDJMG)	3.84	3.89	81%	15%	3.70	86%	17%
<b>AUDIOSLAVE</b> Cochise (Epic)	3.81	3.77	72%	14%	3.93	81%	14%
<b>NIRVANA</b> You Know You're Right (Geffen/Interscope)	3.81	3.75	90%	20%	3.79	92%	24%
<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	3.80	3.79	80%	14%	3.73	84%	15%
<b>GODSMACK</b> I Stand Alone (Republic/Universal)	3.79	3.91	97%	48%	3.87	98%	47%
<b>FOO FIGHTERS</b> All My Life (Roswell/RCA)	3.77	3.81	85%	18%	3.92	90%	15%
<b>THEORY OF A DEADMAN</b> Nothing Could... (Roadrunner/IDJMG)	3.74	3.78	68%	13%	3.52	71%	19%
<b>BLINDSIDE</b> Pitiful (Elektra/EEG)	3.71	3.57	61%	11%	3.64	64%	12%
<b>RA</b> Do You Call My Name (Republic/Universal)	3.70	3.85	42%	8%	3.47	44%	12%
<b>NICKELBACK</b> Never Again (Roadrunner/IDJMG)	3.69	3.70	94%	37%	3.60	98%	46%
<b>EARSHOT</b> Not Afraid (Warner Bros.)	3.68	3.71	61%	11%	3.53	66%	14%
<b>QUEENS OF THE STONE AGE</b> No One Knows (Interscope)	3.66	3.64	65%	13%	3.54	69%	16%
<b>PUDDLE OF MUDD</b> She Hates Me (Flawless/Geffen/Interscope)	3.66	3.69	96%	38%	3.44	98%	44%
<b>HOOBASTANK</b> Remember Me (Island/IDJMG)	3.56	3.63	77%	20%	3.47	80%	25%
<b>CINDER</b> Soul Creation (Geffen/Interscope)	3.46	-	24%	4%	3.35	28%	6%
<b>PEARL JAM</b> I Am Mine (Epic)	3.39	3.33	82%	22%	3.31	85%	26%
<b>PAPA ROACH</b> Time And Time Again (DreamWorks)	3.37	3.37	76%	21%	3.28	80%	23%
<b>RED HOT CHILI PEPPERS</b> By The Way (Warner Bros.)	3.34	3.41	95%	54%	3.33	97%	56%
<b>RED HOT CHILI PEPPERS</b> Zephyr Song (Warner Bros.)	3.17	3.17	85%	33%	3.17	86%	35%
<b>CRAZY TOWN</b> Drowning (Columbia)	2.78	-	48%	17%	2.57	54%	22%

Total sample size is 603 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

**SEVENDUST** Xmas Day (TVT)  
Total Plays: 25, Total Stations: 12, Adds: 10

**SPARTA** Air (DreamWorks)  
Total Plays: 6, Total Stations: 10, Adds: 9

Songs ranked by total plays

## Indicator

### Most Added

- CREED** Weathered (Wind-up)
- SYSTEM OF A DOWN** Inner Vision (American/Columbia)
- SOCIALBURN** Down (Elektra/EEG)
- SPARTA** Air (DreamWorks)
- SUM 41** Still Waiting (Island/IDJMG)
- SEVENDUST** Xmas Day (TVT)
- RA** Do You Call My Name (Republic/Universal)
- EXIES** My Goddess (Virgin)
- CINDER** Soul Creation (Geffen/Interscope)

## 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

<b>WQEZ/Albany, NY *</b> 1 CREED "Weathered" SEVENDUST "Xmas" SPARTA "Air" SUM 41 "Still"	<b>KROR/Chico, CA</b> PD/M: Dain Sandoval 5 SOCIALBURN "Down" SUM 41 "Still"	<b>WRQC/Fayetteville, NC *</b> OM: Paul Michels PD: Mark Arsen MD: Al Field 3 CREED "Weathered" 3 SYSTEM OF A DOWN "Inner"	<b>WTPT/Greenville, SC *</b> PD/M: Mark Hendrix SOCIALBURN "Down" SPARTA "Air"	<b>KOMP/Las Vegas, NV *</b> PD: John Griffin MD: Big Marty PACIFER "Built"	<b>KMRQ/Modesto, CA *</b> PD/M: Jack Paper APD: Matt Foley 4 SEETHER "Fine" SOCIALBURN "Down"	<b>KUPD/Phoenix, AZ *</b> PD: J.J. Jeffries MD: Larry McFeele PACIFER "Built"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas MD: C.J. Cruz No Adds	<b>WLZ/Springfield, MA *</b> PD: Scott Laudani MD: Becky Pohotsky 9 SYSTEM OF A DOWN "Inner" CREED "Weathered" NOISE THERAPY "Get"
<b>KZRX/Amarillo, TX</b> PD/M: Eric Slayter 5 SYSTEM OF A DOWN "Inner"	<b>WMMS/Cleveland, OH *</b> PD: Jim Tripp MD: Slats 2 KORN "Break"	<b>WQXA/Harrisburg, PA *</b> PD: Claudine DeLorenzo MD: Nixon 1 TRUSTCOMPANY "Me"	<b>WZZZ/Lexington-Fayette, KY *</b> OM/DP: Clyde Bass MD: Suzy Boe CREED "Weathered" SYSTEM OF A DOWN "Inner"	<b>KUFO/Portland, OR *</b> OM: Dave Numme APD/M: AJ Scott 2 PACIFER "Built" 1 EXIES "Goddess"	<b>WRAT/Monmouth-Ocean, NJ *</b> OM/DP: Carl Craft APD/M: Robyn Lane 11 SANTANA "P.O. America" KORN "Break" CINDER "Soul" PACIFER "Built"	<b>KORB/Quad Cities, IA-IL *</b> OM: Danny Sullivan PD: Darren Pitts MD: Dave Levora 4 SYSTEM OF A DOWN "Inner" 1 TRUSTCOMPANY "Me" CREED "Weathered"	<b>KIDZ/San Diego, CA *</b> Dir/Prog: Jim Richards PD: Shauna Moran-Brown APD/M: Stanton Leder No Adds	<b>KZRO/Springfield, MO</b> OM: Dave DeFranzo MD: George Spankmeister 8 SYSTEM OF A DOWN "Inner" CREED "Weathered"
<b>WXXW-WXWX/Appleton-Green Bay, WI *</b> PD/M: Guy Dark 2 CREED "Weathered" CINDER "Soul"	<b>KILO/Colorado Springs, CO *</b> PD: Ross Ford APD: Matt Gentry 9 SEETHER "Fine" 6 TRUSTCOMPANY "Me"	<b>WCCG/Hartford, CT *</b> PD: Michael Picozzi APD/M: Mike Karolyi DEADSY "Brand" SOCIALBURN "Down"	<b>KIBZ/Lincoln, NE</b> OM: Julie Gade PD: E.J. Marshall APD: Sparky MD: Samantha Knight CREED "Weathered"	<b>KORP/Myrtle Beach, SC</b> PD: Brian Rickman APD/M: Charley CINDER "Soul" SUM 41 "Still"	<b>WBBB/Raleigh-Durham, NC *</b> OM/DP: Andy Meyer APD/M: Gary Poole No Adds	<b>KURQ/San Luis Obispo, CA</b> PD/M: Adam Burnes RA "Get" EXIES "Goddess"	<b>WXTB/Tampa, FL *</b> OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Laura Phillips 7 CREED "Weathered" NOISE THERAPY "Get"	<b>KZRO/Springfield, MO</b> OM: Dave DeFranzo MD: George Spankmeister 8 SYSTEM OF A DOWN "Inner" CREED "Weathered"
<b>WCHZ/Augusta, GA *</b> OM: Harley Drew PD/M: Chuck Williams 18 SYSTEM OF A DOWN "Inner" 9 TRUSTCOMPANY "Me" ALIBUY "Looking" CREED "Weathered"	<b>WBZX/Columbus, OH *</b> PD: Hal Fish APD/M: Ronni Hunter CREED "Weathered"	<b>KRZR/Fresno, CA *</b> OM/DP: E. Curtis Johnson MD: Rick Roddam 11 SOCIALBURN "Down" 3 WURK "Spades" SEETHER "Fine"	<b>WTFX/Louisville, KY *</b> OM: Michael Lee MD: Frank Webb 15 SYSTEM OF A DOWN "Inner" CREED "Weathered" OUTSPOKEN "Further"	<b>WNRQ/Norfolk, VA *</b> PD: Harvey Kojan APD/M: Tim Parker 1 SEVENDUST "Xmas" SOCIALBURN "Down"	<b>WBBB/Raleigh-Durham, NC *</b> OM/DP: Andy Meyer APD/M: Gary Poole No Adds	<b>WRBR/South Bend, IN</b> OM: Ron Stryker MD: Eric Meier SEVENDUST "Xmas"	<b>KRTQ/Tulsa, OK *</b> PD: Chris Kelly APD: Kelly Garrett No Adds	
<b>KRAB/Bakersfield, CA *</b> PD/M: Danny Spanks No Adds	<b>KEGL/Dallas-Ft. Worth, TX *</b> PD: Max Dugan APD: Chris Ryan MD: Cindy Scull 1 MUDVAYNE "Falling" SOCIALBURN "Down"	<b>WBYR/FL Wayne, IN *</b> OM: Jim Fox 11 SYSTEM OF A DOWN "Inner" 2 PACIFER "Built" 2 SOCIALBURN "Down" 1 CREED "Weathered"	<b>WAMX/Huntington, WV</b> PD/M: Paul Ostlund 2 CREED "Weathered"	<b>KATK/Oklahoma City, OK *</b> OM: Wes Nessmann SPARTA "Air" SOCIALBURN "Down"	<b>WVNE/Rochester, NY *</b> PD: Erick Anderson MD: Don Vincent CREED "Weathered"	<b>KHTD/Spokane, WA *</b> OM: Drew Michaels PD: Ken Richards MD: Barry Bennett SEVENDUST "Xmas" SPARTA "Air"	<b>KICT/Wichita, KS *</b> PD: D.C. Carter MD: Rick Thomas TRUSTCOMPANY "Me"	
<b>WIYY/Baltimore, MD *</b> OM: Kerry Plackmeyer PD: Dave Hill APD/M: Rob Heckman CREED "Weathered" SEETHER "Fine"	<b>KBPJ/Denver-Boulder, CO *</b> PD: Bob Richards APD/M: Willie B. No Adds	<b>WRUF/Gainesville-Ocala, FL *</b> PD: Harry Guasco MD: Ryan North SOCIALBURN "Down"	<b>WRTI/Huntsville, AL *</b> OM: Rob Harler PD/M: Jimbo Wood APD: Joe Kuner NOISE THERAPY "Get" SEVENDUST "Xmas" SPARTA "Air"	<b>WJJO/Madison, WI *</b> PD: Randy Hawke APD/M: Blake Patton CREED "Weathered" SOCIALBURN "Down" TRUSTCOMPANY "Me"	<b>KRQC/Omaha, NE *</b> PD: Tim Sheridan MD: Jon Terry 1 DEADSY "Brand" CREED "Weathered" SEETHER "Fine"	<b>KHTD/Spokane, WA *</b> OM: Drew Michaels PD: Ken Richards MD: Barry Bennett SEVENDUST "Xmas" SPARTA "Air"	<b>WBSX/Wilkes-Barre, PA *</b> OM: Jules Riley PD: Chris Lloyd MD: Freddie No Adds	
<b>WCPR/Biloxi-Gulfport, MS *</b> OM: Wayne Watkins PD: Scott Fox MD: Mitch Cry CREED "Weathered" SPARTA "Air" SYSTEM OF A DOWN "Inner"	<b>KAZR/Das Moines, IA *</b> PD: Sean Elliott MD: Jo Michaels 2 CREED "Weathered" 1 SEVENDUST "Xmas" SOCIALBURN "Down"	<b>WKLQ/Grand Rapids, MI *</b> PD: Mark Feure Asst. MD: Tom Stavrou No Adds	<b>KQRC/Kansas City, MO *</b> PD: Neal Mirsky APD/M: Don Jantzen CREED "Weathered" LIVIN' ON A PRAYER "Disorder" NOISE THERAPY "Get"	<b>WJLQ/Milwaukee, WI *</b> PD: Mike Stern MD: Marilyn Mee No Adds	<b>WTKX/Pensacola, FL *</b> Dir/Prog: Joel Sampson APD/M: Mark "The Shark" Dyba No Adds	<b>WQLZ/Springfield, IL</b> PD: Ray Lytle MD: Rocky No Adds	<b>WBSX/Wilkes-Barre, PA *</b> OM: Jules Riley PD: Chris Lloyd MD: Freddie No Adds	
<b>WAAF/Boston, MA *</b> PD: Keith Hastings CREED "Weathered" PACIFER "Built" SEVENDUST "Xmas"	<b>WRIF/Detroit, MI *</b> OM/DP: Doug Podell APD/M: Mark Pennington 10 CREED "Weathered" CRAZY TOWN "Drowning" SYSTEM OF A DOWN "Inner"	<b>WXOR/Green Bay, WI</b> PD: Roxanne Steele 26 SYSTEM OF A DOWN "Inner"	<b>KLFX/Killeen-Temple, TX</b> PD/M: Bob Fonda No Adds	<b>WIXQ/Peoria, IL</b> PD/M: Matt Bahan SPARTA "Air" SEVENDUST "Xmas"	<b>WYSP/Philadelphia, PA *</b> OM/DP: Tim Sabeen APD: Gil Edwards MD: Nancy Palumbo No Adds	<b>WZBH/Salisbury, MD</b> CREED "Weathered" SPARTA "Air"		
<b>WFXR/Chattanooga, TN *</b> PD: Choner MD: Dave Spain 2 SOCIALBURN "Down" SEETHER "Fine"	<b>WGBF/Evansville, IN</b> OM/DP: Brian Rickman APD: Wes Adams APD/M: Fatboy 5 CREED "Weathered" CINDER "Soul" SPARTA "Air"	<b>WXJQ/Lansing, MI *</b> OM: Bob Olson MD: Kevin Conrad DEFAULT "Live" NOISE THERAPY "Get"	<b>KXOR/Minneapolis, MN *</b> OM: Dave Hamilton PD: Wade Linder MD: Pablo 1 SPARTA "Air"	<b>WYSP/Philadelphia, PA *</b> OM/DP: Tim Sabeen APD: Gil Edwards MD: Nancy Palumbo No Adds				

\* Monitored Reporters  
75 Total Reporters  
59 Total Monitored  
16 Total Indicator





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## Rocking The Pacific Northwest

■ A simple vacation plan yields a happy listening experience

Last month my husband, Bruce, and I took a week's vacation and headed for the rugged terrain of the Pacific Northwest. Our plan was to spend some time with his family, visit some wineries, look in on some radio peeps, then end the trip at the wedding of our friend voiceover maven Cathy Faulkner. We accomplished our goals and, along the way, were pleasantly surprised by the Rock radio stations we tuned in.

Sunday: We flew from Los Angeles to Portland, OR, where we rented a car that would fit in with the locals: a Subaru. On the way to my mother-in-law's home in Beaverton, we tuned in KUFO/Portland. For a couple of hours we were treated to the station's Ménage Trios Weekend: Once or twice an hour the station played three songs by the same artist.

Though some stations that program similar features choose to play triple shots exclusively, KUFO broke from that tradition to ensure that its currents receive ample airplay. After Rage Against The Machine and Godsmack ménage trios, the station aired Tool's "Parabola," Trust Company's "Downfall," Alice In Chains' "Down in a Hole" and Disturbed's "Prayer." Not only do some currents and recurrences get plugged in, but it also provides a decent break for those who may not be big fans of a particular triple-shot artist.

Korn and Offspring were the next artists in the Ménage Trios Weekend, followed by Chevelle's "The Red" and Weezer's "Undone: The Sweater Song." By this time we had stalled enough, with Bruce cruising around his old high-school haunts, and it was time to pull up to his mom's house and enter family mode.

**There's just something right about being in the state of Washington and hearing Nirvana.**

### KUFO To KXRX

Monday: Around 11am we left to run some quick errands in the neighborhood before taking I-5 to Washington. Once again, KUFO rocked our Subaru world. Ironically, the first song was Weezer's "Undone: The Sweater Song," but then Earshot, Metallica, The Red Hot Chili Peppers, Stone Temple Pilots, Puddle Of Mudd, AC/DC, A Perfect Circle, Temple Of The Dog and Everclear sent us on our way to the Evergreen State.

Actually, we picked up KUFO for a couple of hours, until we passed a

community called The Dalles. When we reached Biggs Junction, we crossed over the Columbia River, which is the dividing line between the two states and which parallels I-5. Two miles away we stopped at Maryhill Winery and purchased a bottle of Gewürztraminer for one of Bruce's co-workers.

Back on I-5 east, the terrain was desertlike by Pacific Northwest standards — not like the Mojave or the Sahara, but desert nonetheless for a state nicknamed the Evergreen State. Several hours after leaving Portland we reached the Tri-Cities area. I found a local Rock station, KXRX, at 97.1 and was pleased to hear how good it sounded.

When we tuned in, it was playing Nirvana's "You Know You're Right." There's just something right about being in the state of Washington and hearing Nirvana. Next were Live's "I Alone" and Pearl Jam's "I Am Mine." After a stopset, a "big-ass block of rock" ensued with Crazy Town's "Drowning," Earshot's "Get Away," The Foo Fighters' "Monkey Wrench," Van Halen's "The Cradle Will Rock," Disturbed's "Prayer," Godsmack's "I Stand Alone," Candlebox's "Far Behind" and Tool's "Parabola."

### KXRX To KATS

Tuesday: We spent the day driving between two wineries in different regions — known as "appellations" in wine-speak. First stop was the well-known Columbia Crest Vineyards in Paterson, WA. The drive was worthwhile mainly for the opportunity to purchase a couple of bottles of wine sold only at the winery — and the opportunity to listen to KXRX for another hour and a half.

On the way to our next destination in the Yakima Valley, an hour's drive north, we switched to 94.5 KATS/Yakima, the frequency we would stay tuned to for the next three days. The station was doing Two-Fer Tuesday, and in the first hour we heard Papa Roach ("She Loves Me Not," "Last Resort"), Van Halen ("You Really Got Me," "Beautiful Girls"), Saliva ("Always," "Click Click Boom"), Metallica ("Enter Sandman," "Fuel"), Disturbed ("Prayer," "Down With the Sickness"), Poison ("Nothing but a Good Time," "Fallen Angel"), Nickelback ("Never Again," "How You Remind Me") and Live ("All Over You," "Selling the Drama").

The Yakima Valley has over 30 win-

eries with a landmass that boasts 11,000 acres, and we could have stayed a week in that area alone. However, our mission was to go to Hyatt Vineyards, home of the first Washington wine we'd ever tasted, a few years earlier at the NAB in Seattle. Hyatt was off the beaten path in Zillah, with spacious grounds, a picnic area and spectacular views of the Yakima Valley and the Cascades.

**My husband wasn't impressed that both Rock stations were on the same frequency and that where the signal of one ended, the other picked up, but I still think it's cool.**

### Walla Walla Wineries

Wednesday: We headed for the Walla Walla Valley, this time accompanied by Bruce's sister. Our first two winery stops proved to be our favorites of the entire trip: L'Ecole No 41 and Woodward Canyon Winery.

L'Ecole No 41 is housed in the cellars of a historic Frenchtown school. The tasting room looks like a school for oenophiles, with books and chalkboards surrounding bottles of wine, wine paraphernalia, swag and the ever-present open wine bottles for tastings. We spent an hour tasting and chatting with the staff. Our favorite wine was a red table wine called Schoolhouse Red.

We walked next door to Woodward Canyon, where the tasting room was smaller and more sparse, but still quaint, as it's a restored 1870s farmhouse. The reds were very tasty, begging for another sample, but by then we needed lunch, so we went to a deli in downtown Walla Walla.

The next three stops were Seven Hills, Canoe Ridge and 3 Rivers. Overall, we enjoyed our Washington winery visits, but despite how good many



**BOTHERING THE EAGLE**

Roadrunner's Stone Sour and Southwest rep Billy Cox decided it was time to "Bother" KEGL (The Eagle)/Dallas. Seen here after they scored their way into the studio with bribery of some sort are (l-r) Stone Sour's Corey Taylor and Shawn Economaki, Cox and KEGL MD/afternoon driver Cindy Scull.

of the wines were, the inexperienced staffs who handled the tastings disappointed us.

### KATS To KHTQ

Thursday: We said our goodbyes to family, with KHTQ/Spokane as our next destination. We started out with KATS on the radio and listened to P.O.D., Stone Sour, Aerosmith, Everclear, Metallica, Tommy Lee, Ozzy, Pearl Jam, Stone Temple Pilots, Saliva, Judas Priest, The Foo Fighters, Creed, System Of A Down and Guns N' Roses for the first hour. The station came in clearly until about halfway to Spokane.

Just as I debated hitting the scan button to find another station, in boomed another rock song, clear as a bell. It was KHTQ, also on 94.5. Maybe only a radio geek could have been more excited than I was, because my husband wasn't impressed that both Rock stations were on the same frequency and that where the signal of one ended, the other picked up. I still think it's cool.

KHTQ, like the other stations we had listened to in the days since our trip began, also rocked like a mofo. Thursday was its day for double shots, and our ears feasted on Puddle Of Mudd ("She Hates Me," "Drift & Die"), Metallica ("I Disappear," "Hero of the Day"), Red Hot Chili Peppers ("Give It Away," "By the Way"), AC/DC ("Back in Black," "Problem Child"), Stone Temple Pilots ("Sex Type Thing," "Interstate Love Song") and Incubus ("I Wish You Were Here," "Pardon Me").

Having made plans to meet KHTQ PD Ken Richards and his family for dinner, we arrived early enough to explore the downtown River Park area of Spokane, which has undergone recent renovations. We found a new mall (with a Nordstrom, no less) and a great restaurant for a light lunch, the Sawmill Grill.

We toiled around that area until it was time to join Ken; his wife, Suzanne; and their daughter, Kadey Rose, at the famous Old Country Buffet, which Ken favors when he's tired of froufrou dinners. We ate and told stories and laughed for two hours before going our separate ways.

Friday: After a 4:45am wakeup call, we drove to the opposite side of the state to the Emerald City — Seattle. Once again, KHTQ stayed with us for two hours, and when we hit George, WA, its signal and that of KATS fought for domination on the Subaru's tuner for the next 30-40 miles.

### KISW/Seattle

We were able to pick up KISW somewhere around Snoqualmie and heard *The Howard Stern Show* until 10:30am. KISW has fully recovered from its one-year detour into Classic Rock, and over the next half hour we heard STP's "Interstate Love Song," Metallica's "Nothing Else Matters," Jimi Hendrix's "Fire," Van Halen's "Hot for Teacher," Chad Kroeger f/Joey Scott's "Hero," AC/DC's "T.N.T.," Bush's "Everything Zen" and Led Zep's "Ocean." Arriving in Seattle at 11am, we were happy that the hotel had a room available for an early check-in.

It was time to do some Seattle sight-seeing, and we toured Pike Place Market, the original Starbucks store and the Nordstrom flagship store before meeting up with our crew at Zoe, a new restaurant. Our dining companions included KISW PD Dave Richards and his girlfriend, Erin; KISW Asst. PD Kylee Brooks; Elektra's Al Tavera and Katie Busch; MCA's Kim Langbecker; and Renegade Nation Production's Mark Felsot. Later we met up with Volcano/Q Prime's Michelle Munz for after-dinner drinks.

**Listening to five Rock stations in a week — priceless.**

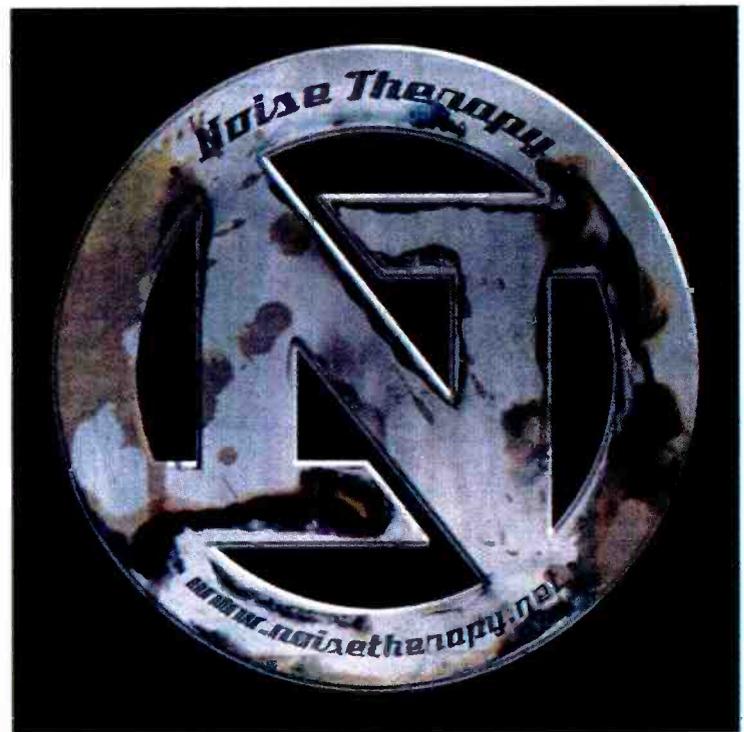
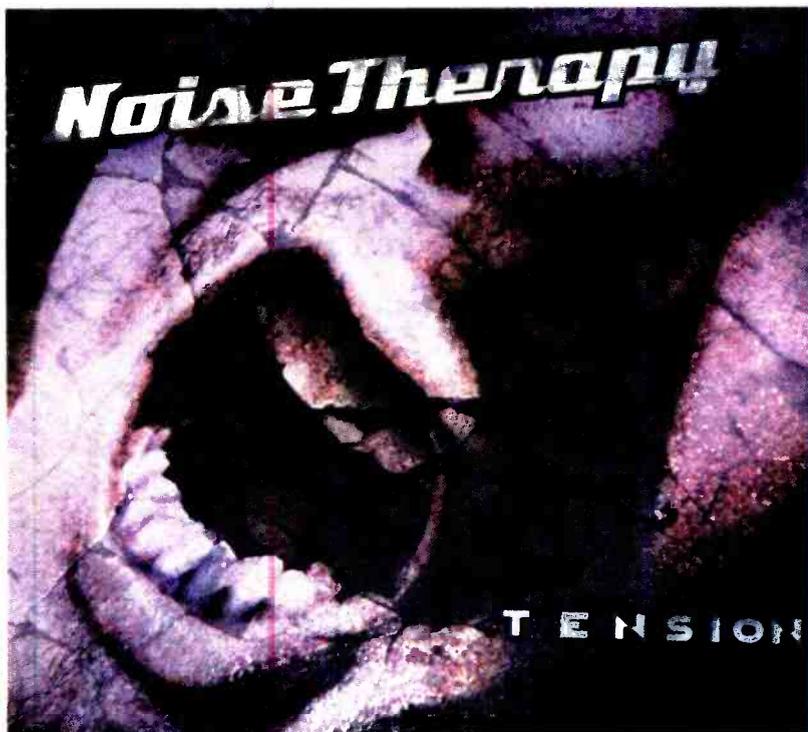
The next day was the wedding of Cathy Faulkner and Nels Moulton. It was the most unique ceremony I have ever witnessed. The couple combined elements of Native American, Celtic and traditional ceremonies with equal parts humor and sincerity aboard the *S.S. Skanson* on Lake Union. Both bride and groom were radiant.

Sunday: We got into the Subaru one last time, headed for the airport and turned on KISW. The station airs the Seattle Seahawks, and the pre-game show was on. We turned off the radio and talked about our trip for the short ride to the airport. Seeing family and friends is always important, and we were glad to reconnect with them. Checking out wineries is always a fun learning experience. And listening to five Rock stations in a week — priceless.

**"GET UP" GETS ON in ONE WEEK!!!**

**R&R MOST ADDED!!! 65 - 41 Mediabase**

**Thank you Active Rock for applying "TENSION"**



<b>WAAF</b>	<b>WRIF</b>	<b>KRXQ</b>	<b>WXTB</b>	<b>KQRC</b>	<b>WNOR</b>
<b>KILO</b>	<b>WCCC</b>	<b>WXQR</b>	<b>KPOI</b>	<b>WTPT</b>	<b>KRZR</b>
<b>KHTQ</b>	<b>WKQZ</b>	<b>KMRQ</b>	<b>WCPR</b>	<b>WJJO</b>	<b>KIBZ</b>
<b>WLZX</b>	<b>KFMX</b>	<b>WJXQ</b>	<b>WGIR</b>	<b>WWBN</b>	<b>WQBK</b>
<b>WIXO</b>	<b>WRTT</b>				

**Plus early adds at:**

**WMRQ WYBB WWCT KFRQ WPHD**

**See NOISE THERAPY**  
**on Tour with Ill Nino/3rd Strike**





LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	3 DOORS DOWN When I'm Gone (Republic/Universal)	753	+27	64940	7	36/0
3	2	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	646	+37	59700	15	30/0
2	3	NIRVANA You Know You're Right (Geffen/Interscope)	638	-12	55926	6	34/0
5	4	STONE SOUR Bother (Roadrunner/IDJMG)	593	+29	46838	12	31/0
4	5	NICKELBACK Never Again (Roadrunner/IDJMG)	577	-13	58450	18	33/0
6	6	PEARL JAM I Am Mine (Epic)	515	-28	46262	8	30/0
7	7	AUDIOSLAVE Cochise (Interscope/Epic)	458	+21	36912	6	30/0
11	8	FOO FIGHTERS All My Life (Roswell/RCA)	400	+25	33230	9	29/0
8	9	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	383	-41	30757	15	27/0
9	10	SYSTEM OF A DOWN Aerials (American/Columbia)	356	-46	31647	22	21/0
13	11	DISTURBED Prayer (Reprise)	355	-3	29865	14	21/0
15	12	CHEVELLE The Red (Epic)	348	+27	28681	14	24/0
10	13	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	347	-29	30136	10	23/0
12	14	ROLLING STONES Don't Stop (Virgin)	324	-44	29862	11	24/0
14	15	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	321	-35	24000	24	26/0
17	16	SALIVA Always (Island/IDJMG)	303	+28	25350	7	26/1
16	17	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	291	+10	25323	7	23/1
18	18	SAMMY HAGAR Things've Changed (33rd Street)	213	+16	17976	6	19/1
22	19	JACKYL Kill The Sunshine (Humidity)	192	+25	16528	5	22/1
21	20	SEETHER Fine Again (Wind-up)	188	+16	20836	16	15/0
23	21	TAPROOT Poem (Velvet Hammer/Atlantic)	178	+22	14375	8	16/0
24	22	DEFAULT Live A Lie (TVT)	156	+24	11310	3	21/2
19	23	U2 Electrical Storm (Interscope)	153	-43	18483	10	17/0
27	24	QUEENS OF THE STONE AGE No One Knows (Interscope)	141	+18	13112	4	13/0
20	25	BON JOVI Everyday (Island/IDJMG)	138	-47	14095	12	14/0
Debut	26	GOV'T MULE Drivin' Rain (ATO)	137	+42	9870	1	16/1
26	27	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	130	+2	13744	4	14/0
Debut	28	CHRIS ROBINSON Safe In The Arms Of Love (Redline)	118	+31	9793	1	11/1
25	29	EARSHOT Not Afraid (Warner Bros.)	115	-15	9202	5	16/0
29	30	AUDIOVENT Looking Down (Atlantic)	112	+6	7212	2	16/1

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 11/3-11/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CREED Weathered (Wind-up)	14
SYSTEM OF A DOWN Inner Vision (American/Columbia)	5
SOCIALBURN Down (Elektra/EEG)	5
SPARTA Air (DreamWorks)	4
SEVENDUST Xmas Day (TVT)	3
DEFAULT Live A Lie (TVT)	2
MUDVAYNE Not Falling (No Name/Epic)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CREED Weathered (Wind-up)	+80
SYSTEM OF A DOWN Inner Vision (American/Columbia)	+60
GOV'T MULE Drivin' Rain (ATO)	+42
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+37
KORN Alone I Break (Immortal/Epic)	+35
GEORGE HARRISON Stuck Inside A Cloud (Capitol)	+32
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	+31
STONE SOUR Bother (Roadrunner/IDJMG)	+29
BOSTON I Had A Good Time (Artemis)	+29
SALIVA Always (Island/IDJMG)	+28

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	301
CREED One Last Breath (Wind-up)	260
GODSMACK I Stand Alone (Republic/Universal)	232
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	224
NICKELBACK Too Bad (Roadrunner/IDJMG)	194
LINKIN PARK In The End (Warner Bros.)	184
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	172
STAIN'D For You (Flip/Elektra/EEG)	166
TOOL Schism (Volcano)	157
TOMMY LEE Hold Me Down (MCA)	156
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	153
DISTURBED Down With The Sickness (Giant/Reprise)	151
DEFAULT Wasting My Time (TVT)	144
PRIMUS W/OZZY N.I.B. (Divine/Priority)	138
DEFAULT Deny (TVT)	133
GODSMACK Awake (Republic/Universal)	132
CREED My Sacrifice (Wind-up)	120
3 DOORS DOWN Kryptonite (Republic/Universal)	115

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

## New & Active

**EXIES** My Goddess (Virgin)  
Total Plays: 109, Total Stations: 15, Adds: 1

**BLINDSIDE** Pitiful (Elektra/EEG)  
Total Plays: 98, Total Stations: 10, Adds: 0

**BOSTON** I Had A Good Time (Artemis)  
Total Plays: 93, Total Stations: 10, Adds: 0

**RA** Do You Call My Name (Republic/Universal)  
Total Plays: 92, Total Stations: 10, Adds: 0

**MUDVAYNE** Not Falling (No Name/Epic)  
Total Plays: 90, Total Stations: 12, Adds: 2

**CREED** Weathered (Wind-up)  
Total Plays: 87, Total Stations: 22, Adds: 14

**KORN** Alone I Break (Immortal/Epic)  
Total Plays: 86, Total Stations: 8, Adds: 1

**TRAPT** Headstrong (Warner Bros.)  
Total Plays: 85, Total Stations: 11, Adds: 1

**SYSTEM OF A DOWN** Inner Vision (American/Columbia)  
Total Plays: 71, Total Stations: 11, Adds: 5

**CRAZY TOWN** Drowning (Columbia)  
Total Plays: 59, Total Stations: 7, Adds: 0

Songs ranked by total plays

## Reporters

<p><b>WONE/Akron, OH *</b> OM: Nick Anthony PD: T.K. O'Grady APD: Tim Daugherty CREED "Weathered"</p>	<p><b>WKGB/Binghamton, NY</b> PD: Jim Free MD: Tim Boland No Adds</p>	<p><b>KNCN/Corpus Christi, TX *</b> PD: Paula Howell MD: Monte Montana No Adds</p>	<p><b>WDHA/Morristown, NJ *</b> PD/MD: Terrie Carr No Adds</p>	<p><b>KDKB/Phoenix, AZ *</b> PD: Joe Bonadonna MD: Zack Tyler 2 CREED "Weathered"</p>	<p><b>KSJO/San Francisco, CA *</b> PD/MD: Dave Rossi CREED "Weathered"</p>	<p><b>WIOT/Toledo, OH *</b> PD/MD: Dave Rossi CREED "Weathered"</p>	<p><b>WMZK/Wausau, WI</b> PD/MD: Nick Summers 5 SYSTEM OF A DOWN "Inner Vision" CREED "Weathered" SPARTA "Air" ALDOVENT "Looking"</p>
<p><b>KZRR/Albuquerque, NM *</b> Dir/Prog: Bill May PD: Phil Mahoney MD: Rob Brothers No Adds</p>	<p><b>WBUF/Buffalo, NY *</b> PD: John Paul No Adds</p>	<p><b>WTUE/Dayton, OH *</b> PD: Tony Tifford APD/MD: John Beaulieu SALIVA "Always"</p>	<p><b>WBAB/Nassau-Suffolk, NY *</b> APD/MD: John Pansie No Adds</p>	<p><b>WHEB/Portsmouth, NH *</b> PD/MD: Alex James CREED "Weathered" MD: Dook Ellis DEFAULT "Live" JACKYL "Sunshine" TRUSTCOMPANY "W" SPARTA "Air"</p>	<p><b>KZOZ/San Luis Obispo, CA</b> PD: David Stone MD: London Fields APD: Jordan Black DAVE MATTHEWS BAND "Street" TRUSTCOMPANY "W" SPARTA "Air"</p>	<p><b>WKLT/Traverse City, MI</b> PD/MD: Terri Ray 10 DJF "Leppard" FOUR "TED NUGENT" GRAVE "CLARKS" SATURDAY "SPARTA" "Air"</p>	<p><b>WRQR/Wilmington, NC</b> OM: John Stevens APD/MD: Gregg Stapp CREED "Weathered"</p>
<p><b>KZMX/Alexandria, LA</b> PD: Terry Manning MD: Pat Cloud CREED "Weathered"</p>	<p><b>WRQK/Canton, OH *</b> PD/MD: Todd Downard 1 SYSTEM OF A DOWN "Inner Vision" CREED "Weathered" SOCIALBURN "Down"</p>	<p><b>KLAQ/El Paso, TX *</b> PD: Magic Mike Ramsey APD/MD: Glenn Garza SOCIALBURN "Down" TRAPT "Headstrong"</p>	<p><b>KEFZ/Odessa-Midland, TX</b> PD/MD: Steve Driscoll 5 SOCIALBURN "Down" 4 CREED "Weathered" 3 EXIES "Goodies" SHOOTING STAR "Roll"</p>	<p><b>WHJY/Providence, RI *</b> PD: Joe Bevilacqua APD: Doug Palevieri MD: John Lauruti No Adds</p>	<p><b>KXFX/Santa Rosa, CA *</b> PD/MD: Don Harrison Asst. MD: Todd Pyle MUDVAYNE "Falling" SOCIALBURN "Down"</p>	<p><b>KLPX/Tucson, AZ *</b> PD/MD: Jonas Hunter APD: Chite No Adds</p>	<p><b>KATS/Yakima, WA</b> OM: Ron Harris 14 MUDVAYNE "Falling"</p>
<p><b>WZZD/Allentown, PA *</b> PD: Robin Lee MD: Keith Meyer 3 CREED "Weathered"</p>	<p><b>WPXC/Cape Cod, MA</b> OM: Steve McVie MD: Suzanne Tonaire No Adds</p>	<p><b>WPHM/Elmira-Corning, NY</b> GM/MD: George Harris MD: Stephen Shimmer SPARTA "Air"</p>	<p><b>KEZO/Omaha, NE *</b> PD/MD: Bruce Patrick No Adds</p>	<p><b>KCAL/Riverside, CA *</b> PD: Steve Hoffman MD: M.J. Matthews SYSTEM OF A DOWN "Inner Vision"</p>	<p><b>KISW/Seattle-Tacoma, WA *</b> PD: Dave Richards APD/MD: Kyle Brooks EXIES "Goodies" PEARL JAM "Capitol"</p>	<p><b>KMOD/Tulsa, OK *</b> PD/MD: Rob Hurt ALDOVENT "Looking" CREED "Weathered"</p>	<p><b>WNCD/Youngstown, OH *</b> PD: Chris Patrick No Adds</p>
<p><b>KWHL/Anchorage, AK</b> PD: Larry Snider MD: Kathy Mitchell GOV'T MULE "Down"</p>	<p><b>WYBB/Charleston, SC *</b> PD/MD: Mike Allen SEVENDUST "Xmas" SOCIALBURN "Down" SPARTA "Air"</p>	<p><b>KLOL/Houston, TX *</b> PD/MD: Steve Richards MD: Steve Fink No Adds</p>	<p><b>KCLB/Palm Springs, CA</b> PD/MD: Tish Lacy No Adds</p>	<p><b>WROV/Roanoke-Lynchburg, VA *</b> PD: Aaron Roberts MD: Heidi Krummert 1 CREED "Weathered" CHRIS ROBINSON "Arms"</p>	<p><b>KTUX/Shreveport, LA *</b> PD: Kevin West MD: Flynn Stone Asst. MD: Todd Pyle CREED "Weathered" SYSTEM OF A DOWN "Inner Vision"</p>	<p><b>WNCZ/Youngstown, OH *</b> PD: Chris Patrick No Adds</p>	
<p><b>WAPL/Appleton, WI *</b> PD: Joe Calgero APD/MD: Cramer 3 CREED "Weathered"</p>	<p><b>WKLC/Charleston, WV</b> PD/MD: Mike Rappaport CREED "Weathered" SPARTA "Air"</p>	<p><b>WRKR/Kalamazoo, MI</b> OM: Mike Mackinley PD/MD: Jay Deacon CREED "Weathered"</p>	<p><b>WWCT/Peoria, IL</b> PD: James Markley MD: Debbie Hunter SPARTA "Air" SOCIALBURN "Down"</p>	<p><b>WCMF/Rochester, NY *</b> PD: John McCrae MD: Dave Kane CLARKS "Saturday" SEVENDUST "Xmas" SPARTA "Air" SHOOTING STAR "Roll"</p>	<p><b>KXUS/Springfield, MO</b> PD: Tony Matiao MD: Mark McClean No Adds</p>	<p><b>WQBZ/Macon, GA</b> PD/MD: Bob O'Dell APD: Dave Frisano CREED "Weathered" SOCIALBURN "Down" SPARTA "Air"</p>	
<p><b>KLBJ/Austin, TX *</b> OM: Jeff Carroll MD: Lore Lowe RED HOT CHILI "Song"</p>	<p><b>WEBN/Cincinnati, OH *</b> GM/MD: Scott Reihart MD: Rick "The Dude" Vaske No Adds</p>	<p><b>KFRQ/McAllen, TX *</b> PD: Alex Duran MD: Keith West DAVE MATTHEWS BAND "Street" SEVENDUST "Xmas" SPARTA "Air"</p>	<p><b>WMMR/Philadelphia, PA *</b> PD: Sam Milkman APD/MD: Ken Zibeto CREED "Weathered" DEFAULT "Live" TOVIC "Live"</p>	<p><b>KBER/Salt Lake City, UT *</b> OM: Bruce Jones PD: Kelly Hammer APD/MD: Helen Powers 1 MUDVAYNE "Falling" CREED "Weathered" KORN "Break" CREED "Weathered"</p>	<p><b>WAOX/Syracuse, NY *</b> PD/MD: Bob O'Dell APD: Dave Frisano CREED "Weathered" SOCIALBURN "Down" SPARTA "Air"</p>	<p><b>WQBZ/Macon, GA</b> PD/MD: Bob O'Dell APD: Dave Frisano CREED "Weathered" SOCIALBURN "Down" SPARTA "Air"</p>	

**\*Monitored Reporters**  
56 Total Reporters

**36 Total Monitored**

**20 Total Indicator**  
18 Current Indicator Playlists

**Did Not Report, Playlist Frozen (1):**  
WRRX/Rockford, IL

**Did Not Report For Two Consecutive Weeks; Data Not Used (1):**  
WQBZ/Macon, GA

# R&R Active Rock Top 50

November 15, 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	DISTURBED Prayer (Reprise)	1858	-41	153549	15	59/0
2	2	NIRVANA You Know You're Right (Geffen/Interscope)	1836	+53	164092	7	58/0
5	3	AUDIOSLAVE Cochise (Interscope/Epic)	1704	+113	139381	7	58/0
3	4	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1674	-18	145879	16	58/0
4	5	STONE SOUR Bother (Roadrunner/IDJMG)	1666	+32	133984	15	55/0
7	6	CHEVELLE The Red (Epic)	1545	+49	123197	20	59/0
6	7	SYSTEM OF A DOWN Aerials (American/Columbia)	1496	-56	139288	25	59/0
8	8	3 DOORS DOWN When I'm Gone (Republic/Universal)	1481	+70	131653	8	59/0
9	9	FOO FIGHTERS All My Life (Roswell/RCA)	1370	+57	113080	11	58/0
10	10	SALIVA Always (Island/IDJMG)	1245	+59	110150	9	58/0
11	11	PEARL JAM I Am Mine (Epic)	1125	+17	87284	9	53/0
13	12	TAPROOT Poem (Velvet Hammer/Atlantic)	1062	+73	90061	12	58/0
12	13	NICKELBACK Never Again (Roadrunner/IDJMG)	964	-90	85271	20	52/0
14	14	BLINDSIDE Pitiful (Elektra/EEG)	804	-12	65253	16	58/0
18	15	GODSMACK I Stand Alone (Republic/Universal)	758	-9	64327	41	52/0
16	16	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	752	-21	54937	9	44/0
20	17	MUDVAYNE Not Falling (No Name/Epic)	722	+12	61908	7	54/1
15	18	TRUSTCOMPANY Downfall (Geffen/Interscope)	685	-110	47347	28	45/0
19	19	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	684	-78	50591	17	42/0
17	20	KORN Thoughtless (Immortal/Epic)	683	-86	65028	23	46/0
21	21	SEETHER Fine Again (Wind-up)	645	+41	61534	19	43/6
22	22	QUEENS OF THE STONE AGE No One Knows (Interscope)	625	+63	48903	8	46/1
23	23	KORN Alone I Break (Immortal/Epic)	615	+54	53817	5	51/3
41	24	SYSTEM OF A DOWN Inner Vision (American/Columbia)	597	+443	51488	2	49/10
24	25	HOOBASTANK Remember Me (Island/IDJMG)	550	+9	39130	10	40/0
29	26	CRAZY TOWN Drowning (Columbia)	500	+84	39603	5	46/1
30	27	EXIES My Goddess (Virgin)	494	+86	38154	5	49/1
28	28	TRAPT Headstrong (Warner Bros.)	490	+21	31794	7	42/0
27	29	RA Do You Call My Name (Republic/Universal)	487	+16	42089	9	38/0
26	30	PAPA ROACH Time And Time Again (DreamWorks)	469	-45	35842	8	41/0
31	31	AUDIOVENT Looking Down (Atlantic)	433	+61	36315	7	40/1
32	32	CINDER Soul Creation (Geffen/Interscope)	388	+63	32799	4	43/3
34	33	TRUSTCOMPANY Running From Me (Geffen/Interscope)	383	+122	29592	4	42/6
25	34	EARSHOT Not Afraid (Warner Bros.)	352	-163	26515	12	44/0
33	35	BREAKING BENJAMIN Polyamorous (Hollywood)	237	-85	15577	19	23/0
38	36	CKY Flesh Into Gear (Island/IDJMG)	233	+27	18761	4	27/1
36	37	DEFAULT Live A Lie (TVT)	223	-4	13935	6	24/1
42	38	PACIFIER Bullitproof (Arista)	219	+67	14551	3	32/6
46	39	CREED Weathered (Wind-up)	215	+126	22425	2	38/24
35	40	OUR LADY PEACE Innocent (Columbia)	179	-60	12052	11	21/0
47	41	VINES Outtathaway (Capitol)	121	+36	6702	2	12/0
40	42	NONPOINT Development (MCA)	110	-50	9848	8	18/0
Debut	43	SOCIALBURN Down (Elektra/EEG)	92	+76	9940	1	21/13
Debut	44	NOISE THERAPY Get Up (Redline)	92	+50	7003	1	21/6
39	45	JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	89	-102	7934	9	11/0
43	46	JACKYL Kill The Sunshine (Humidity)	88	-18	8268	6	7/0
Debut	47	DEADSY Brand New Love (Elementree/DreamWorks)	83	+41	3602	1	11/2
50	48	SUM 41 Still Waiting (Island/IDJMG)	78	+17	6204	2	9/1
49	49	LINKIN PARK Papercut (Warner Bros.)	67	-2	3053	3	2/0
48	50	JIMMY EAT WORLD Sweetness (DreamWorks)	64	-11	5725	20	6/0

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 11/3-11/9. 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
CREED Weathered (Wind-up)	24
SOCIALBURN Down (Elektra/EEG)	13
SYSTEM OF A DOWN Inner Vision (American/Columbia)	10
SEVENDUST Xmas Day (TVT)	10
SPARTA Air (DreamWorks)	9
SEETHER Fine Again (Wind-up)	6
TRUSTCOMPANY Running From Me (Geffen/Interscope)	6
PACIFIER Bullitproof (Arista)	6
NOISE THERAPY Get Up (Redline)	6
KORN Alone I Break (Immortal/Epic)	3
CINDER Soul Creation (Geffen/Interscope)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SYSTEM OF A DOWN Inner Vision (American/Columbia)	+443
CREED Weathered (Wind-up)	+126
TRUSTCOMPANY Running From Me (Geffen/Interscope)	+122
AUDIOSLAVE Cochise (Interscope/Epic)	+113
EXIES My Goddess (Virgin)	+86
CRAZY TOWN Drowning (Columbia)	+84
SOCIALBURN Down (Elektra/EEG)	+76
TAPROOT Poem (Velvet Hammer/Atlantic)	+73
3 DOORS DOWN When I'm Gone (Republic/Universal)	+70
PACIFIER Bullitproof (Arista)	+67

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	581
STAIN'D For You (Flip/Elektra/EEG)	548
LINKIN PARK In The End (Warner Bros.)	520
KORN Here To Stay (Immortal/Epic)	500
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	479
TOOL Schism (Volcano)	467
SYSTEM OF A DOWN Toxicity (American/Columbia)	429
DISTURBED Down With The Sick (Giant/Reprise)	427
P.O.D. Alive (Atlantic)	416
DEFAULT Wasting My Time (TVT)	400
LINKIN PARK One Step Closer (Warner Bros.)	399
P.O.D. Youth Of The Nation (Atlantic)	390
EARSHOT Get Away (Warner Bros.)	376
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	370
NICKELBACK Too Bad (Roadrunner/IDJMG)	354
LINKIN PARK Crawling (Warner Bros.)	352
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	344
HOOBASTANK Crawling In The Dark (Island/IDJMG)	344
DROWNING POOL Bodies (Wind-up)	334
SYSTEM OF A DOWN Chop Suey (American/Columbia)	331

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
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— Tony Richards, Regional Director Of Operations/Zimmer Radio Group

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## ON THE RECORD

With  
**Ronni Hunter**  
Asst. PD/MD, WBZX (The Blitz)/  
Columbus, OH



Here we are rounding out 2002 already. Man, time flies when you're having fun. First of all, here's to Ohio State's undefeated (so far) Buckeyes, baby! Damn, this feels good. We're proud of our guys. It's been a while since, this far into the season, we could say we were undefeated. Go Bucks! \* On to the music: It's been a busy year, with new CDs from some of my faves — Korn, Disturbed, Foo Fighters, Saliva and Our Lady Peace — not to mention the resurgence

of Pearl Jam and the unstoppable (even in death), mighty Nirvana! One listen to "You Know You're Right," and any doubts about that band's talent, influence and longevity disappear. But how could anyone have ever had a doubt? \* Let's not forget the love that we are receiving from Audioslave. Can you say "bad-ass"? The band we waited for is now a reality with a new CD soon to be released and club and arena tour plans on the horizon. The power of Chris Cornell's vocals matched with the bold, relentless talents of Tom Morello, Tim Commerford and Brad Wilk is sure to be worth the wait. My advice to you: Wear a helmet when you give that one a listen for the first time. \* Newcomers who are punishing the weak everywhere are Trust Company, Stone Sour, Chevelle and Trapt. Real talent lies behind those CD covers, so pull out the full lengths and give 'em a listen! \* Also, brace yourself for Mudvayne, Cinder and Crazy Town. While I'm raving about the music, let me take a second and remember Dave Williams of Drowning Pool. This was a very talented man in a very talented band. It's sad to think what could have been.

**ACTIVE:** Creed keep rolling as the title track from their multi-Platinum album *Weathered* gamers 24 adds this week ... Elektra/EEG newcomers *Socialburn* tack on 13 with "Down" ... Ten stations are celebrating Christmas early as "Xmas Day" by *Sevendust* grabs a double-digit add week ... *System Of A Down* sail 41-24\*, up 443 plays with "Inner Vision" (American/Columbia) ... The chart, overall, is tight, so *The Exies'* 30-27\* move on "My Goddess" (Virgin) is noteworthy ... *Noise Therapy* make a solid debut at 44\* with "Get Up" (Redline) ... **ROCK:** It's three weeks on top for *3 Doors Down* as "When I'm Gone" (Republic/Universal) holds the top spot ... *Gov't Mule* enter the chart at 26\* with "Drivin' Rain" (ATO) ... *Creed* also get Most Added here, with 14 ... *Foo Fighters* move 11-8\* with "All My Life" (Roswell/RCA). **MAX PIX:** *SOCIALBURN* "Down" (Elektra/EEG)

— Cyndee Maxwell, Active Rock/Rock Editor



## Record Of The Week

**ARTIST:** Deride  
**TITLE:** *First Round Knockout*  
**LABEL:** Music Cartel

If you're the type of metal fan who misses having your ass kicked by Pantera, Deride's *First Round Knockout* is the sucker punch you've been waiting for. Now a trim three-piece, these Norwegian metalheads prove that they can battle it out with the heavyweights when it comes to full-on thrash metal. "Vokillist" Frediablo's sandpaper-throated growls are instantly reminiscent of Pantera frontman Phil Anselmo, but Deride dig into their own dirty groove. Pulling double duty on bass and guitar, Ole Walaunet (say that three times fast) pummels with power chords and sharp leads while drummer Kjetil Greve slugs it out with cymbal-snapping hits and thunderous double bass — nothing lightweight about these contenders.



— Frank Correia

## PLEASE SEND YOUR PHOTOS

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

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

R&R, c/o Mike Davis:  
10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067  
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active  
INSIGHT

**ARTIST:** Trapt  
**LABEL:** Warner Bros.

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Trapt

Most kids work hard to get to college; the boys in Warner Bros. act **Trapt** worked hard enough to leave it behind.

Hailing from the San Jose suburb of Los Gatos, the four-piece group had amassed a strong local following by the time the bandmembers' college enrollment forms were due — strong enough to allow them to open for bands like Papa Roach. With two independent CDs under their belts, Trapt decided to stay together even as they headed for separate campuses, the furthest one hundreds of miles away in Santa Cruz, CA. They managed to keep rehearsing and playing gigs together despite the distance.

Their persistence seemed to pay off in late 2000, when Immortal Records showed interest in their talent. Even though that fell through, Trapt committed themselves fully to music, dropping out of college and moving to Los Angeles. More hurdles lay ahead, however: The group was offered a major-label deal that fell through, and

the original drummer quit. What didn't kill Trapt only made them stronger, as drummer Aaron Montgomery joined the group.

Reinvigorated, the band finally got their just desserts when Warner Bros. witnessed a Trapt showcase and signed them. As singer Chris Brown says in "These Walls": "I won't lose my place in line/I've been here too long/And I've spent too much time."

Nowadays, Trapt can be heard on a host of Active Rock stations like KMRQ/Modesto, CA and KRQC/Omaha, which have embraced the polished rock sounds of Trapt's lead single, "Headstrong." Blending smooth-as-silk vocals and melodies with crunchy guitars and tasty leads, Trapt take Incubus' alt-rock vibe and tweak it for the mainstream rock world throughout their self-titled debut for Warner Bros.

"The Game" bounces around with interesting rhythms and winding bass lines, while Brown's lyrics are punctuated with punchy guitars. Tracks like "Made of Glass" exhibit both shimmering guitar lines and hard-as-diamond distortion. Trapt's straightforward rock boasts a power and passion that matches their dedication. And to think, they could have thrown it all away for college.

## TELL US WHAT YOU THINK!

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R&R Top 20 Specialty Artists  
November 15, 2002

1. **DOWNTHE SUN** (Roadrunner/IDJMG) "We All Die," "Enslaved"
2. **STONE SOUR** (Roadrunner/IDJMG) "Get Inside," "Tumult"
3. **PROJECT 86** (Atlantic) "S.M.C.," "Another Boredom Movement"
4. **SKINLAB** (Century Media) "Anthem For...," "Bullet With..."
5. **MUDVAYNE** (Epic) "Not Falling"
6. **SHADOWS FALL** (Century Media) "Destroyer Of Senses," "Idle Hands"
7. **DEMON HUNTER** (Solid State) "Screams Of...," "Infected"
8. **TRAPT** (Warner Bros.) "Headstrong," "Still Frame"
9. **QUEENS OF THE STONE AGE** (Interscope) "No One Knows," "First It Giveth"
10. **TAPROOT** (Atlantic) "Poem," "Dreams"
11. **NAPALM DEATH** (Spitfire) "Continuing War...," "Narcoleptic"
12. **LACUNA COIL** (Century Media) "Swamped," "Daylight Dancer"
13. **SNAPCASE** (Victory) "Coagulate," "Cadence"
14. **RISE ABOVE** (Sanctuary/SRG) "Room 13," "Revenge"
15. **DISTURBED** (Reprise) "Prayer," "Numb"
16. **KORN** (Epic) "Alone I Break," "Thoughtless"
17. **DERIDE** (Music Cartel) "Clear Reflection," "First Round Knockout"
18. **RA** (Republic/Universal) "Do You Call My Name," "Rectifier"
19. **DEAD TO FALL** (Victory) "Graven Image," "Like A Bullet"
20. **LIVING SACRIFICE** (Solid State) "Symbiotic," "Black Seeds"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Stations and their adds listed alphabetically by market

## Reporters

<b>WHR/Albany, NY *</b> OM/PC/APD/MD: Lisa Biello 3 CREED "Weathered" INSANE CLOWN POSSE "Homies"	<b>WEDG/Buttalo, NY *</b> PD: Lenny Diana MD: Ryan Patrick 2 MIGHTY MIGHTY "Better" 2 JOHN RZEZNIK "Still" 1 BREAKING BENJAMIN "Poly"	<b>WXEG/Dayton, OH *</b> PD: Steve Kramer MD: Boomer 1 TRAPT "Headstrong" 1 CREED "Weathered"	<b>WMRQ/Hartford, CT *</b> PD: Todd Thomas MD: Chaz Kelly THRONE "Meringue"	<b>KXTE/Las Vegas, NV *</b> PD: Dave Wellington APD/MD: Chris Ripley 1 TRUSTCOMPANY "Me"	<b>WBWZ/Nashville, TN *</b> DM: Jim Patrick PD/MD: Russ Schenck 5 NEW FOUND GLORY "Collision" AUTHORITY ZERO "Minute" CREED "Weathered" DAVE MATTHEWS BAND "Street" PACIFIER "Bullit" SPARTA "Air"	<b>KZON/Phoenix, AZ *</b> OM/PC: Tim Maranville APD/MD: Kevin Mannion COLDPLAY "Clocks" MAROON 5 "Breathe" DAVE MATTHEWS BAND "Street"	<b>KWOD/Sacramento, CA *</b> PD: Ron Bounce APD: Boomer 1 DONNAS "OH" DAVE MATTHEWS BAND "Street" SOCIALBURN "Down" SPARTA "Air"	<b>WKRL/Syracuse, NY *</b> OM/PC: Mimi Griswold APD/MD: Abbie Weber 2 DAVE MATTHEWS BAND "Street" 1 SPARTA "Air" CREED "Weathered"
<b>KTEG/Albuquerque, NM *</b> PD: Elen Flaherty APD: Chris Williams MD: Adam T2 No Adds	<b>WAVF/Charleston, SC *</b> PD: Greg Patrick APD/MD: Danny Villalobos DAVE MATTHEWS BAND "Street"	<b>KTCL/Denver-Boulder, CO *</b> PD: Mike O'Connor MD: Sabrina Saunders No Adds	<b>KUCO/Honolulu, HI *</b> PD: Jamie Hyatt MD: Ryan Sean BREAKING BENJAMIN "Poly" COLDPLAY "Clocks"	<b>KLEC/Little Rock, AR *</b> Interim PD/MD: Peter Gunn 1 SEV "Same" 1 SYSTEM OF A DOWN "Inner" CREED "Weathered" TRANSPLANTS "Diamonds"	<b>WRRV/Newburgh, NY</b> PD/MD: Andrew Boris TRANSPLANTS "Diamonds" COLDPLAY "Clocks" DAVE MATTHEWS BAND "Street"	<b>WXDX/Pittsburgh, PA *</b> PD: John Moschitta MD: Vinnie No Adds	<b>KPNT/St. Louis, MO *</b> PD: Tommy Mattem MD: Jeff Frisse APD: Jeff "Woody" File 1 RED HOT CHILLI "Stop" COLDPLAY "Clocks" CREED "Weathered"	<b>WXSR/Tallahassee, FL</b> PD: Steve King MD: Meathead CRAZY TOWN "Drowning" CREED "Weathered" CHEVELLE "Red"
<b>WNNX/Atlanta, GA *</b> PD: Leslie Fram APD: Chris Williams MD: Jay Harren No Adds	<b>WEND/Charlotte, NC *</b> PD: Jack Daniel APD/MD: Kristen Honeycutt 1 COLDPLAY "Clocks" TRUSTCOMPANY "Me"	<b>CINX/Detroit, MI *</b> PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 2 CREED "Weathered" MATTHEW GOOD BAND "Weapon"	<b>KTBZ/Houston-Galveston, TX *</b> PD: Vince Richards APD: Eric Schmidt 5 NEW FOUND GLORY "Collision" PACIFIER "Bullit"	<b>KROQ/Los Angeles, CA *</b> VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden 8 RED HOT CHILLI "Stop" 1 EMINEM "Lose" NO DOUBT "Platinum"	<b>KKND/New Orleans, LA *</b> OM/PC: Rob Summers APD/MD: Sig CREED "Weathered" JIMMY EAT WORLD "Praise"	<b>WCYY/Portland, ME</b> PD: Herb Ivy MD: Brian James DAVE MATTHEWS BAND "Street" SOCIALBURN "Down" KELLY OSBOURNE "Shut"	<b>WSUN/Tampa, FL *</b> OM: Chuck Beck PD: Shark 4 SYSTEM OF A DOWN "Inner" TAPROOT "Poem"	<b>WSUN/Tampa, FL *</b> OM: Chuck Beck PD: Shark 4 SYSTEM OF A DOWN "Inner" TAPROOT "Poem"
<b>WJSE/Atlantic City, NJ *</b> DM: Lou Romanini PD: Al Perrinello MD: Jason Ulanet 1 SPARTA "Air" 1 COLDPLAY "Clocks" CREED "Weathered" DAVE MATTHEWS BAND "Street" KELLY OSBOURNE "Shut" N.E.R.D. "Lapdance"	<b>WKQX/Chicago, IL *</b> PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chuminatto No Adds	<b>KNRQ/Eugene-Springfield, OR</b> PD: Chris Crowley APD/MD: Stu Allen SYSTEM OF A DOWN "Inner" DAVE MATTHEWS BAND "Street" DONNAS "OH"	<b>WRZX/Indianapolis, IN *</b> PD: Scott Jameson MD: Michael Young 2 TRANSPLANTS "Diamonds"	<b>WLRS/Louisville, KY *</b> Dir/Prog.: J.D. Kunes PD: Lance MD: Anrae Fitzgerald 1 CREED "Weathered" JIMMY EAT WORLD "Praise" SYSTEM OF A DOWN "Inner"	<b>WXRK/New York, NY *</b> PD: Steve Kingston MD: Mike Peer COLDPLAY "Clocks"	<b>KNRK/Portland, OR *</b> PD: Mark Hamilton APD/MD: Jayn No Adds	<b>KXRX/Salt Lake City, UT *</b> PD/PP/Ops. & Prog.: Mike Summ APD/MD: Arlie Fufkin AMD: Corey O'Brien 1 CREED "Weathered" BREAKING BENJAMIN "Poly" SR-71 "Tomorrow"	<b>KFMA/Tucson, AZ *</b> PD: Libby Carstensen MD: Matt Spry 12 RED HOT CHILLI "Stop"
<b>KROX/Austin, TX *</b> PD: Melody Lee MD: Toby Ryan BREAKING BENJAMIN "Poly" ENINEM "Lose" NEW FOUND GLORY "Collision" SPARTA "Air"	<b>WZZN/Chicago, IL *</b> PD: Bill Gamble APD: Steve Levy MD: James VanOsdol 8 LINKIN PARK "Dmbr" 7 SEV "Same" 6 DAVE MATTHEWS BAND "Street" 3 DONNAS "OH" RED HOT CHILLI "Stop"	<b>KXNA/Fayetteville, AR</b> PD: Margot Smith 5 DAVE MATTHEWS BAND "Street" 5 INSANE CLOWN POSSE "Homies" SPARTA "Air" SOCIALBURN "Down"	<b>WRZK/Jacksonville, FL *</b> PD: Scott Pelibone APD/MD: Chad Chumley GOOD CHARLOTTE "Famous" JIMMY EAT WORLD "Praise" PACIFIER "Bullit" RED HOT CHILLI "Song"	<b>WMFS/Memphis, TN *</b> PD: Rob Cressman MD: Mike Killabrew CREED "Weathered" JIMMY EAT WORLD "Praise" SYSTEM OF A DOWN "Inner"	<b>WROX/Norfolk, VA *</b> PD: Michele Diamond MD: Mike Powers 1 SPARTA "Air" CRAZY TOWN "Drowning" N.E.R.D. "Lapdance" TRANSPLANTS "Diamonds"	<b>KRZQ/Reno, NV *</b> OM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diablo SAHARA HOTNIGHTS "Alright" KORN "Break"	<b>KMYZ/Tulsa, OK *</b> PD: Lynn Barstow MD: Corbin Pierce 1 COLDPLAY "Clocks" 1 DONNAS "OH"	<b>WHFS/Washington, DC *</b> PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise 6 TRANSPLANTS "Diamonds"
<b>KNXX/Baton Rouge, LA *</b> PD/MD: Randy Chase APD: Bill Jackson DAVE MATTHEWS BAND "Street" MUDVAYNE "Falling"	<b>WAQZ/Cincinnati, OH *</b> PD: John Michael APD/MD: Shaggy 1 COLDPLAY "Clocks"	<b>WJBY/Ft. Myers, FL *</b> PD: John Rozz APD: Fitz Madrid MD: Jeff Zito 1 SOCIALBURN "Down" ENINEM "Lose"	<b>WRZK/Johnson City, TN *</b> VP/Prog. Ops.: Mark E. McKinn CREED "Weathered" JIMMY EAT WORLD "Praise"	<b>WZTA/Miami, FL *</b> PD: Troy Hanson APD/MD: Lee Daniels COLDPLAY "Clocks" SOCIALBURN "Down"	<b>KQRX/Odessa-Midland, TX</b> PD: Michael Todd Mobley 17 BOX CAR RACER "There" DAVE MATTHEWS BAND "Street" DONNAS "OH" SOCIALBURN "Down"	<b>WBYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dakin DAVE MATTHEWS BAND "Street" PACIFIER "Bullit"	<b>KJEE/Santa Barbara, CA</b> GM/PC: Eddie Gutierrez MD: Dakota DAVE MATTHEWS BAND "Street" PACIFIER "Bullit" TELEPOPMUSIK "Breathe" TRAPT "Headstrong"	<b>WWDC/Washington, DC *</b> PD: Buddy Rizer MD: Lee Ann Curtis 1 DAVE MATTHEWS BAND "Street" ALL-AMERICAN REJECTS "Swing"
<b>WRAX/Birmingham, AL *</b> PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey CREED "Weathered" DONNAS "OH" DAVE MATTHEWS BAND "Street"	<b>WXTM/Cleveland, OH *</b> PD: Kim Monroe APD: Pete Schiecke MD: Dom Nardella No Adds	<b>KFRR/Fresno, CA *</b> PD: Chris Squires MD: Reverend 1 TAPROOT "Poem" CREED "Weathered"	<b>WRZK/Johnson City, TN *</b> VP/Prog. Ops.: Mark E. McKinn CREED "Weathered" JIMMY EAT WORLD "Praise"	<b>WLUM/Milwaukee, WI *</b> PD: Tommy Wilde MD: Kenny Neumann COLDPLAY "Clocks" KORN "Break" DAVE MATTHEWS BAND "Street"	<b>WJRR/Orlando, FL *</b> PD: Pat Lynch MD: Dickerman 3 PACIFIER "Bullit" 1 TRANSPLANTS "Diamonds" COLDPLAY "Clocks"	<b>WZLW/Philadelphia, PA *</b> PD: Jim McGuinn MD: Dan Fein 5 DAVE MATTHEWS BAND "Street"	<b>KNOD/Seattle-Tacoma, WA *</b> PD: Phil Manning APD/MD: Daryl James MD: Seth Resler SPARTA "Air"	<b>WPBZ/West Palm Beach, FL *</b> DM/PC: John O'Connell MD: Eric Kristensen ENINEM "Lose" KORN "Break" N.E.R.D. "Lapdance"
<b>KQXR/Boise, ID *</b> PD: Jacent Jackson APD/MD: Kallao No Adds	<b>WARQ/Columbia, SC *</b> OM/PC: Gina Juliano MD: Dave Fama 1 HOOBASTANK "Remember" CREED "Weathered" DAVE MATTHEWS BAND "Street"	<b>WGRO/Grand Rapids, MI *</b> PD: Bobby Duncan MD: Michael Grey 1 COLDPLAY "Clocks"	<b>WTFZ/Knoxville, TN *</b> PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Dpie Hines CREED "Weathered"	<b>WHTG/Monmouth-Ocean, NJ *</b> PD: Darrin Smith MD: Brian Zanyor 11 KORN "Break" 8 CRAZY TOWN "Drowning" 1 EMINEM "Lose"	<b>WDCL/Orlando, FL *</b> PD: Alan Amith APD/MD: Bobby Smith 30 N.E.R.D. "Lapdance" 19 SYSTEM OF A DOWN "Inner" 3 TRANSPLANTS "Diamonds"	<b>WZZI/Rockville-Lynchburg, VA *</b> GM/PC: Bob Travis MD: Greg Travis BIF NAKED "Myself" CREED "Weathered" DAVE MATTHEWS BAND "Street" SOCIALBURN "Down" SPARTA "Air"	<b>WFSF/Wilmington, NC</b> PD: Knothead SPARTA "Air"	
<b>WBCN/Boston, MA *</b> DM: Tony Berardini VP/Programming: Oedipus APD/MD: Steven Strick INTERPOL "PDA" LSEED "Objects" LSEED "Link"	<b>WWCD/Columbus, OH *</b> PD: Andy Davis MD: Jack DeVoss OURS "Leaves"	<b>WXNR/Greenville, NC *</b> PD: Jeff Sanders APD: Turner Watson EXIES "Goddess"	<b>KFTE/Lafayette, LA *</b> MD: Chris Olivier CRAZY TOWN "Drowning" JIMMY EAT WORLD "Praise"	<b>WBYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dakin DAVE MATTHEWS BAND "Street" PACIFIER "Bullit"	<b>WZLW/Philadelphia, PA *</b> PD: Jim McGuinn MD: Dan Fein 5 DAVE MATTHEWS BAND "Street"	<b>WZZI/Rockville-Lynchburg, VA *</b> GM/PC: Bob Travis MD: Greg Travis BIF NAKED "Myself" CREED "Weathered" DAVE MATTHEWS BAND "Street" SOCIALBURN "Down" SPARTA "Air"	<b>WZNE/Rochester, NY *</b> DM/PC: Mike Danger MD: Violet 3 SYSTEM OF A DOWN "Inner" DAVE MATTHEWS BAND "Street" TRUSTCOMPANY "Me" VINES "Dutta"	<b>WZNE/Rochester, NY *</b> DM/PC: Mike Danger MD: Violet 3 SYSTEM OF A DOWN "Inner" DAVE MATTHEWS BAND "Street" TRUSTCOMPANY "Me" VINES "Dutta"
<b>WFXN/Boston, MA *</b> PD: Cruze APD/MD: Kevin Mays CREED "Weathered" EXIES "Goddess"	<b>KOGE/Dallas-Ft. Worth, TX *</b> PD: Duane Doherty APD/MD: Alan Ayo 3 MAROON 5 "Breathe" 2 DEFAULT "Live" JACK JOHNSON "Bubble" DAVE MATTHEWS BAND "Street" SOCIALBURN "Down"	<b>WZLW/Philadelphia, PA *</b> PD: Jim McGuinn MD: Dan Fein 5 DAVE MATTHEWS BAND "Street"	<b>WZTA/Miami, FL *</b> PD: Troy Hanson APD/MD: Lee Daniels COLDPLAY "Clocks" SOCIALBURN "Down"	<b>WZTA/Miami, FL *</b> PD: Troy Hanson APD/MD: Lee Daniels COLDPLAY "Clocks" SOCIALBURN "Down"	<b>WZTA/Miami, FL *</b> PD: Troy Hanson APD/MD: Lee Daniels COLDPLAY "Clocks" SOCIALBURN "Down"	<b>WZZI/Rockville-Lynchburg, VA *</b> GM/PC: Bob Travis MD: Greg Travis BIF NAKED "Myself" CREED "Weathered" DAVE MATTHEWS BAND "Street" SOCIALBURN "Down" SPARTA "Air"	<b>WZNE/Rochester, NY *</b> DM/PC: Mike Danger MD: Violet 3 SYSTEM OF A DOWN "Inner" DAVE MATTHEWS BAND "Street" TRUSTCOMPANY "Me" VINES "Dutta"	

**\*Monitored Reporters**  
 86 Total Reporters  
 77 Total Monitored  
 9 Total Indicator

## New & Active

- TRANSPLANTS** Diamonds & Guns (Epitaph)  
Total Plays: 258, Total Stations: 17, Adds: 6
- DEFAULT** Live A Lie (TVT)  
Total Plays: 234, Total Stations: 18, Adds: 1
- JURASSIC 5** What's Golden? (Interscope)  
Total Plays: 215, Total Stations: 10, Adds: 0
- PACIFIER** Bullitproof (Arista)  
Total Plays: 208, Total Stations: 29, Adds: 6
- CREED** Weathered (Wind-up)  
Total Plays: 197, Total Stations: 34, Adds: 22

- SEV** Same Old Song (Geffen/Interscope)  
Total Plays: 159, Total Stations: 13, Adds: 2
- MAROON 5** Harder To Breathe (Octone)  
Total Plays: 95, Total Stations: 8, Adds: 2
- DAVE MATTHEWS BAND** Grey Street (RCA)  
Total Plays: 78, Total Stations: 20, Adds: 18
- DONNAS** Take It Off (Lookout/Atlantic)  
Total Plays: 67, Total Stations: 9, Adds: 6
- DEADSY** Brand New Love (Elementree/DreamWorks)  
Total Plays: 60, Total Stations: 8, Adds: 0

Songs ranked by total plays

## Indicator

### Most Added

- DAVE MATTHEWS BAND Grey Street (RCA)
- SOCIALBURN Down (Elektra/EEG)
- DONNAS Take It Off (Lookout/Atlantic)
- CREED Weathered (Wind-up)
- SPARTA Air (DreamWorks)
- CHEVELLE The Red (Epic)
- SYSTEM OF A DOWN Inner Vision (American/Columbia)
- TRAPT Headstrong (Warner Bros.)
- BOX CAR RACER There Is (MCA)
- COLDPLAY Clocks (Capitol)
- CRAZY TOWN Drowning (Columbia)
- PACIFIER Bullitproof (Arista)
- TRANSPLANTS Diamonds & Guns (Epitaph)
- BIF NAKED I Love Myself Today (Her Royal Majesty's)
- INSANE CLOWN POSSE Homies (Psychopathic)
- TELEPOPMUSIK Breathe (Capitol)
- KELLY OSBOURNE Shut Up (Epic)

## PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Davis:

10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

E-mail: mdavis@ronline.com



JIM KERR

jkerr@radioandrecords.com

## Q&A: Mike O'Connor

### □ Programming in a consolidated world

This is the second in what will become a regular series of interviews with a wide range of format professionals, from program directors and label executives to music directors and researchers. This week I talk with KTCL/Denver PD **Mike O'Connor**, the fire-brand programmer who resurrected dying Triple A KBCO/Denver-Boulder and then switched to sister Alternative KTCL to work his magic there.

His KTCL position has been a lot different from any job he's had before. As a station with a limited signal, KTCL has been acting as a flanking station against Clear Channel's various Rock competitors in Denver. Holding a single station together with a sense of continuity is not easy when you change roles, depending on the competitive makeup of the market. Somehow, O'Connor's been able to make it work however.

For his efforts in Denver, O'Connor was recently promoted to Clear Channel VP/Programming. I talked with him about the role of the PD in the age of consolidation.



Mike O'Connor

en us the power to be better program directors in the face of reduced budgets and greater cash-flow expectations. Through voicetracking, we can staff a station with great talent in many dayparts. Through national contesting, we can offer listeners the chance to win much larger prizes more often.

By intelligently using cluster airtime, we can reach our competitors' listeners with cross-branding announcements. By sharing research with similarly formatted radio stations in the country, we can make better music programming choices for our listeners.

A PD's job is more complex, but the prospects for success are made far more likely by the resources afforded through consolidation.

**R&R:** Now you've opened the can of worms! You mentioned some relatively recent innovations: voicetracking, national contesting and cross-branding. My feeling is that, like many traditional programming elements, the key is in how the PD handles them. That said, are these items easier to manage than the old way of doing things, or harder?

**MO:** In some ways more difficult, because these items require advanced planning and careful detail management. It's much harder to fly by the seat of your pants. Technology enables us to do more with less and in less time, but today's programmer has far more responsibilities than in the past to make up for the time savings — and then some. These multitaskers are much harder to replace than in the old days.

**R&R:** How difficult is risk management in such an environment? Do you minimize risk so that you don't upset the advanced planning, or do you incorporate possible failure scenarios into your plans?

**MO:** First of all, we have to understand that the best radio stations sound spontaneous and topical, so the best scenario is planned spontaneity. Let's say your goal is to be topical in prerecorded promos. You are planning a promo about a big cash giveaway and

want to tie it in to the final episode of *American Idol*. A well-planned station would have two promos ready to go: one featuring audio from Kelly, one featuring audio from Justin.

Voicetracking makes spontaneity a challenge. If my city were in the baseball playoffs, I'd have out-of-town jocks cut "if-then" breaks, and I'd load in the break that best corresponded with each game's outcome. A great voicetrack jock would be willing to update his or her shift to reflect topicality. You know, what it really comes down to is that the product guys have to keep their heads above water. Planning is essential. Planning makes stations sound better.

**R&R:** You also mentioned national contesting. When you run contests that, by their nature, have very few local winners and are not inherently fun to play along with — a la Jeopardy — what is the real gain from running them? Is there an image gain in being the station that gives away money? Does the lure of prizes affect listening in a tangible fashion?

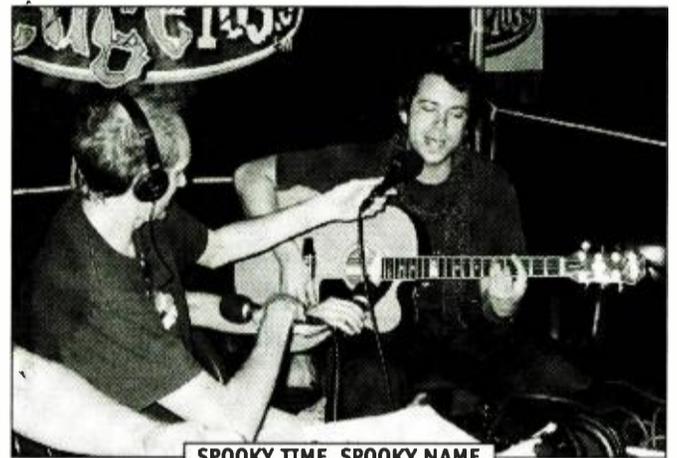
**"A PD's job is more complex, but prospects for success are made far more likely by the resources afforded through consolidation."**

**MO:** Radio contests are not for everyone, but the truth is that a significant number of listeners like to play radio contests. There can be a correlation between contesting and increased radio listening. For those who play national radio contests, the prizes are usually far greater and awarded more frequently than in single-station contests. We can offer 30 Harleys in a month or \$50,000 twice a day for a week. No single radio sta-



HONORING ONE WHO HAS PASSED

KEDJ/Phoenix honored Drowning Pool lead singer Dave Williams with this giant sympathy card. The station took the card out to station events around the Phoenix area, and many listeners signed to pay respect to the late singer, who died of heart failure on Aug. 14, 2002. The card will be given to Williams' parents. Holding the card are (l-r) KEDJ Promotions & Marketing Director Leonard Walker and Promotions Coordinator Hailey Villa.



SPOOKY TIME, SPOOKY NAME

Hey, it's Halloween: Who better to have MC-ing your big event than Dead Air Dave. Heck, it sounds like a name from the credits of a *Simpsons* Halloween special. Anyway, here's the inimitable D.A.D. (l) hanging with Tim Pagnotta of Sugarcult at KEDJ/Phoenix's Halloween Hang-over show on Nov. 1.

tion could make financial sense of offering such incredible prizes. Collective contesting is the only way to bring prizes of that scale.

Some people play the lottery, some participate in the Publisher's Clearinghouse Sweepstakes. Now, people who like radio contests can compete for much bigger prizes. We have had many Denver winners for each national contest that our stations have participated in.

At KTCL we balance our participation in national contests with many local contests that closely tie to the music, and we make it easy. When you register once for our loyalty club, called Team Adventure, you are permanently registered to win concert tickets, flyaways, invitations to meet-and-greets or studio sessions and CDs. In fact, registering for our database is the *only* way to win things involving a KTCL local contest.

**R&R:** Let's finish up with music. Your station has been known to embrace electronic music more than most. How has that worked for you?

**MO:** Electronic music is very important to KTCL's music mix. Songs from Daft Punk, Fatboy Slim, Chemical Brothers, Dirty Vegas, Crystal Method, Paul Oakenfold, DJ Dan, etc., have all tested very well over the years. Our nightly mix feature, *E-leven*, regularly gets a 40% greater share than other hours.

Many electronic events, such as KTCL's Rave on the Rocks at Red Rocks Amphitheater, have sprung up in Denver. Now we even have a Dance station, and that's here in a market with a relatively small ethnic population.

**R&R:** Is that due to the market or KTCL's impact on it?

**MO:** The electronic music scene is unusually strong, but we are definitely a big part of that.

**R&R:** How fertile is the electronic music vein?

**MO:** Well, the truth is that it is tough to find music that works in our mix. Many tracks are either 10-minute-long instrumentals with no real song structure, or they sound too pop to work in a mix with Weezer, 311 and Jimmy Eat World. Getting serviced with electronic music edits would really help. I hope the labels are reading this.

### TALK BACK TO R&R!

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

Call me at 214-370-5544  
or e-mail:

jkerr@radioandrecords.com

**HARVEY KOJAN, WNOR** "These guys deliver both in the studio and on stage. Meaty, Powerful, hook-laden rock that is a no brainer..."

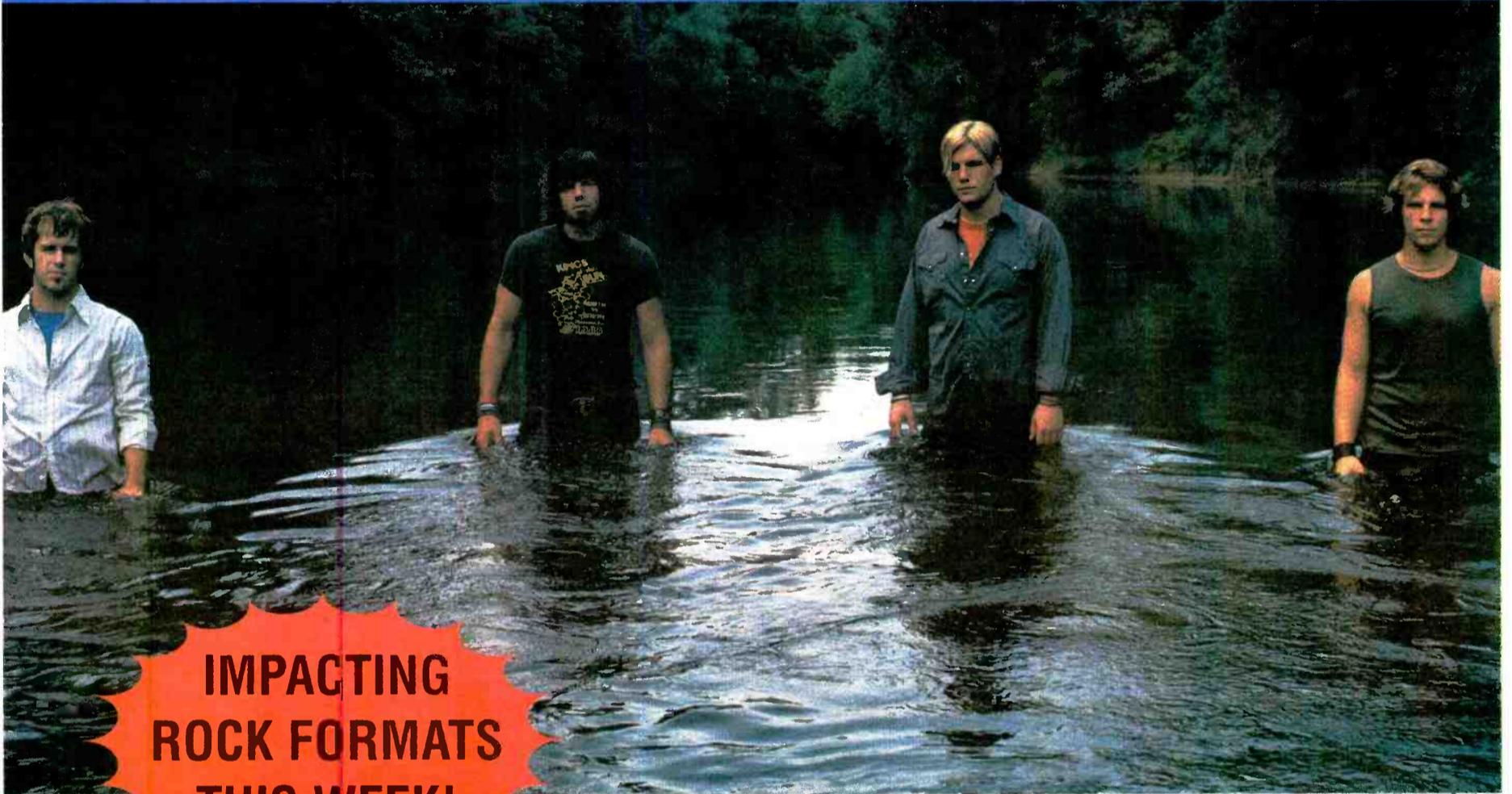
**MARILYN MEE, WLZR** "Socialburn is right in pocket for rock radio...a tight band, with tight vocals and great songs full of hooks!"

**LEE DANIELS, WZTA** "Get ready to have Socialburn as a regular fixture on your Top 5 Phones report. These guys are for real!"

**JO MICHAELS, KAZR** "Socialburn is a very likeable band.....you just like what you hear right away" "I think Elektra has something with Socialburn that the peep's can really wrap their arms around!"

**FRITZ, WRQC** "A tight band with great vocals and solid songs full of hooks. Socialburn is right in the pocket for Rock Radio!"

**JOE BEVILAUQUA, WHJY** "Solid band with great songs, I found myself humming their melodies after seeing their live show. I heard 3 or 4 hits!"



**IMPACTING  
ROCK FORMATS  
THIS WEEK!**

**Active Rock  
Debut 43**

**ALREADY DOWN:**

KXXR KRXQ KILO  
KOMP KQRC KLBJ  
WNOR KEGL KAZR  
WBYR KRZR WCCC  
WRZX KDGE WZTA  
KCXX KCPX WGRD  
WJXQ WTKX WCPR  
KNCN WRUF WAQX  
AND MANY MORE!!!!

# SOCIALBURN DOWN

THE PREMIERE SINGLE FROM THEIR DEBUT ALBUM  
**WHERE YOU ARE**

**ALBUM FEBRUARY 2003**

PRODUCED BY JOHN KURZWEG  
MANAGEMENT: TERRY CLARK MANAGEMENT & CRUSH MUSIC MEDIA MANAGEMENT

[WWW.SOCIALBURN.COM](http://WWW.SOCIALBURN.COM) [WWW.ELEKTRA.COM](http://WWW.ELEKTRA.COM)

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-----Original Message-----

From: Lynn Barstow [mailto:lawless999@yahoo.com]

Sent: Tuesday, October 15, 2002 9:18 PM

To: sburton@jmapromo.com; cstowers@jmapromo.com; Pinktipps@aol.com; corbin@edgetulsa.com; ross@dreamworksrecords.com

Cc: wendy@edgetulsa.com; mcortner@edgetulsa.com

Subject: Holy effin' hell

So I introduced the band...and it's a very smart, very YOUNG emo-looking crowd, and before I went up, every time Tyson from the band made a soundcheck appearance on stage, this Beatles-in-'64 scream went up from the crowd. And I was TOTALLY feeling like an idiot, because I was expecting a cooler-than-thou response from a very young crowd (who probably heard the song on the net) to the middle-aged dj guy (I'm cynical like that)... And you know? When I introduced myself, I got the same damned Beatlemania scream. Felt like Murray the K. The band made reference to the station on about 3 occasions during the 45 minute set, & every time, I think I lost some high-end hearing. It was very much fun. The BAND IS REAL. I saw them in the same club w/ 75 people just 6 months ago. This isn't a grassroots local-band-who's-gigged-here-for-years type movement. THIS IS RADIO BREAKING A BAND.

So, er...what can I do to help? :)

L

# “Swing, Swing”

the single from

# THE ALL- AMERICAN REJECTS

**Start swinging November 26th**

# R&R Alternative Top 50

November 15, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS: ADDS
1	1	NIRVANA You Know You're Right (Geffen/Interscope)	2905	-4	344774	7	76/0
3	2	FOO FIGHTERS All My Life (Roswell/RCA)	2887	+315	347609	11	75/0
2	3	FUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2662	+31	297421	16	72/0
4	4	DISTURBED Prayer (Reprise)	2470	+19	279638	15	71/0
5	5	STONE SOUR Bother (Roadrunner/IDJMG)	2437	+109	259193	14	71/0
7	6	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	2156	+73	246093	16	74/1
10	7	CHEVELLE The Red (Epic)	2038	+229	214499	20	70/0
8	8	SALIVA Always (Island/IDJMG)	1979	+120	203986	9	73/0
6	9	SYSTEM OF A DOWN Aerials (American/Columbia)	1916	-177	217369	25	73/0
9	10	AUDIOSLAVE Cochise (Interscope/Epic)	1887	+69	212510	7	72/0
13	11	SEETHER Fine Again (Wind-up)	1781	+114	185419	19	65/0
12	12	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1772	+35	211936	12	72/1
15	13	QUEENS OF THE STONE AGE No One Knows (Interscope)	1759	+184	239202	10	72/0
14	14	3 DOORS DOWN When I'm Gone (Republic/Universal)	1705	+65	164412	7	66/0
17	15	EMINEM Lose Yourself (Shady/Interscope)	1573	+182	224354	7	57/4
11	16	PEARL JAM I Am Mine (Epic)	1560	-233	158154	8	75/0
20	17	TAPROOT Poem (Velvet Hammer/Atlantic)	1451	+206	157222	10	68/2
16	18	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1371	-51	167924	24	74/0
23	19	SUM 41 Still Waiting (Island/IDJMG)	1278	+140	152035	5	73/0
22	20	SR-71 Tomorrow (RCA)	1229	+55	113995	10	65/1
21	21	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	1128	-96	139959	18	60/0
24	22	USED The Taste Of Ink (Reprise)	1127	+43	119478	11	64/1
27	23	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	1124	+181	147459	6	67/6
19	24	STROKES Someday (RCA)	1112	-135	145555	13	62/0
25	25	DK GO Get Over It (Capitol)	1047	+14	107884	14	56/0
26	26	HOOBASTANK Remember Me (Island/IDJMG)	977	+29	78306	9	55/1
49	27	SYSTEM OF A DOWN Inner Vision (American/Columbia)	907	+599	147858	2	62/7
30	28	VINES Outtathaway (Capitol)	880	+123	110045	5	64/1
29	29	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	827	-30	96776	13	44/0
33	30	AUTHORITY ZERO One More Minute (Lava/Atlantic)	773	+79	70064	9	48/1
31	31	BOX CAR RACER There Is (MCA)	754	+22	85055	10	46/0
28	32	OUR LADY PEACE Innocent (Columbia)	703	-155	60235	13	36/0
38	33	TRUSTCOMPANY Running From Me (Geffen/Interscope)	691	+246	97583	2	54/4
35	34	NEW FOUND GLORY Head On Collision (MCA)	557	+56	64487	4	42/4
34	35	CRAZY TOWN Drowning (Columbia)	553	+52	57270	3	54/5
42	36	KORN Alone I Break (Immortal/Epic)	504	+104	77009	3	38/5
41	37	BREAKING BENJAMIN Polyamorous (Hollywood)	498	+97	46139	4	40/4
32	38	PAPA ROACH Time And Time Again (DreamWorks)	483	-241	33085	8	48/0
40	39	JACK JOHNSON Bubble Toes (Enjoy/Universal)	475	+66	52913	5	31/1
Debut	40	COLDPLAY Clocks (Capitol)	416	+186	66513	1	44/13
43	41	INCUBUS Are You In (Immortal/Epic)	408	+8	63080	7	11/0
47	42	TRAPT Headstrong (Warner Bros.)	387	+42	26574	4	33/1
44	43	EXIES My Goddess (Virgin)	378	+26	30597	3	36/2
39	44	NICKELBACK Never Again (Roadrunner/IDJMG)	377	-42	30779	18	21/0
45	45	MUDVAYNE Not Falling (No Name/Epic)	376	+27	29887	3	30/2
37	46	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	364	-119	26346	14	22/0
36	47	BLINDSIDE Pitiful (Elektra/EEG)	363	-138	51319	12	30/0
48	48	WEEZER Keep Fishin' (Geffen/Interscope)	352	+10	49347	20	15/0
46	49	LINKIN PARK Pts Of Athrty (Remix) (Warner Bros.)	310	-37	57377	18	17/0
50	50	AUDIOVENT Looking Down (Atlantic)	272	+1	18218	2	23/0

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 11/3-11/9. 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
CREED Weathered (Wind-up)	22
DAVE MATTHEWS BAND Grey Street (RCA)	18
COLDPLAY Clocks (Capitol)	13
SPARTA Air (DreamWorks)	9
SYSTEM OF A DOWN Inner Vision (American/Columbia)	7
SOCIALBURN Down (Elektra/EEG)	7
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	6
PACIFIER Bullitproof (Arista)	6
TRANSPLANTS Diamonds & Guns (Epitaph)	6
DONNAS Take It Off (Lookout/Atlantic)	6

**SUM 41** "Still Waiting"

Top 10's ALL OVER THE PLACE!

Top 10 TRL / Top 10 Phones:

LP in stores Nov. 26th

WXRK KROQ 89X 99X  
WPLY WOCL WSUN WBRU

ON TOUR NOW!

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SYSTEM OF A DOWN Inner Vision (American/Columbia)	+599
FOO FIGHTERS All My Life (Roswell/RCA)	+315
TRUSTCOMPANY Running From Me (Geffen/Interscope)	+246
CHEVELLE The Red (Epic)	+229
TAPROOT Poem (Velvet Hammer/Atlantic)	+206
COLDPLAY Clocks (Capitol)	+186
QUEENS OF THE STONE AGE No One Knows (Interscope)	+184
EMINEM Lose Yourself (Shady/Interscope)	+182
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	+181
SUM 41 Still Waiting (Island/IDJMG)	+140

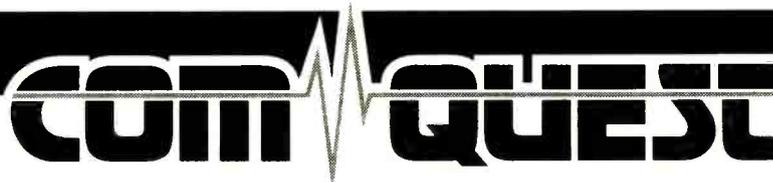
## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRUSTCOMPANY Downfall (Geffen/Interscope)	1179
HOOBASTANK Running Away (Island/IDJMG)	1073
JIMMY EAT WORLD Sweetness (DreamWorks)	1009
INCUBUS Warning (Immortal/Epic)	782
STAIN'D For You (Flip/Elektra/EEG)	715
HOOBASTANK Crawling In The Dark (Island/IDJMG)	701
LINKIN PARK In The End (Warner Bros.)	693
INCUBUS I Wish You Were Here (Immortal/Epic)	653
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	640
311 Amber (Volcano)	620
JIMMY EAT WORLD The Middle (DreamWorks)	596
FUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	585
KORN Thoughtless (Immortal/Epic)	580

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

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I really dig the new Hot Hot Heat song, "Bandages." And the new Clinic is really funky. • My favorite band this week is definitely Sigur Ros. Actually, it's a tossup between them and Har Mar Superstar. • Went to CMJ and saw a whole bunch of good bands, including Thursday, The Yeah Yeah Yeahs, !!!, Har Mar Superstar, Desaparecidos and Hot Hot Heat. • I heard some rumors at CMJ about the new Deftones album possibly coming out in January or February. I'm really looking forward to that.



Say what you will about Creed, but they deliver what counts — hit records. The band's latest song, "Weathered," is in familiar territory as it tops the Most Added column with 22 adds, which gives it an extremely strong 34 stations its first week out ... Dave Matthews Band are in a similar situation:



They're fighting for respect at radio while kicking ass with listeners. DMB have 20 stations this week (including 18 new adds) behind "Grey Street" ... The only other song to receive double-digit adds was Coldplay's "Clocks," which, with 44 stations so far, looks like it will be around for the long haul at the format ... Best results for young bands this week came from Sparta and their song "Air" (nine adds) and Socialburn's "Down" (10 stations/seven adds) ... Finally, check out the massive move by System Of A Down's "Inner Vision." No. 49 to No. 27 is particularly impressive when you consider all the other SOTD tracks on people's playlists. **RECORD OF THE WEEK: Something Corporate "Forget December"**

— Jim Kerr, Alternative Editor

### PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067 e-mail: mdavis@rronline.com

## COMING RIGHT UP

ARTIST: Clinic  
LABEL: Domino/Universal

By KATY STEPHAN/ALTERNATIVE SPECIALTY EDITOR



Clinic

Darth Vader, that Jason guy from *Friday the 13th*, Mexican wrestlers, drunk chicks at Mardi Gras — all your favorite entertainers wear masks.

If you were a drama dork in high school, you probably learned that masks have been an essential part of human performance since the Greeks first piled a bunch of rocks together and called it a stage. Actually, if you've seen any movies lately about big, fat weddings, you might agree that the Greeks gave up on the whole mask thing a little too soon.

But anyway. Sometimes masks are more than just entertaining. I mean, they do have the added benefit of hiding your face. If the pages full of baseball caps and huge black sunglasses in the *National Enquirer* have taught us anything, it's that sometimes even celebrities don't want to be looked at.

Well, here's some good news for the cast of *Friends*, not to mention the many werewolf babies of the world: What inquiring minds really want to know about is Clinic. Why do they wear masks — to entertain or to escape? To amuse or to confuse? The answer seems to be yes — I mean, both. Here's what Clinic vocalist Ade Blackburn has said: "If you're playing live, it should be entertaining. It shouldn't just be four dour-looking blokes on a stage." One point for Kiss fans.

But the band's drummer, Carl Turney, had a

little more to say: "I think we were really disillusioned with the egocentric nature of being in a band, where there's this combination of different personalities. You go see a band, and you can cringe sometimes; there's sort of that 'Here comes the guitar solo, step into the spotlight.' Please. It's more like breaking down the identity of the band into one giant glob rather than individual personalities. It almost distracts from the music when you're more interested in what the person's playing as an individual onstage."

Trust me, Clinic's music has so much star power, the guys in the band could spend the whole show napping and they'd still bring down the house. Assuming they could figure out a way to play the songs while napping. But if anyone could, it would be Clinic.

*Walking With Thee*, the band's latest CD, was import-only for over a year but is finally getting a wide release in the U.S. (Thanks, Universal — everybody owes you a beer.) This record manages to surgically splice '60s pop, grinding punk rock, electronic dance beats of a suspiciously German flavor and psychedelic garage rock into elegantly simple three-minute songs. It seems kind of psychotic on paper, but Clinic more than make it work; they somehow make it sound easy.

"Come Into Our Room" is their latest single, and if you're WJSE/Atlantic City; WZZI/Roanoke, VA; or WROX/Austin, you're already hip to the miracle of Clinic and wasted no time getting your adds in gear. If you're not, then you might have to consider the mask idea for yourself. Or at least throw a paper bag over your head.

### TELL US WHAT YOU THINK!

Share your opinion about this column — go to [www.radioandrecords.com](http://www.radioandrecords.com) and click the Message Boards button.

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November 15, 2002

## RateTheMusic.com BY MEDIABASE™

America's Best Testing Alternative Songs  
12+ For The Week Ending 11/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TRUSTCOMPANY Downfall (Geffen/Interscope)	4.17	4.08	82%	19%	4.12	82%	19%
CHEVELLE The Fed (Epic)	4.15	4.08	77%	16%	4.09	79%	18%
STONE SOUR Bather (Roadrunner/IDJMG)	4.12	4.01	77%	15%	4.12	80%	17%
FOO FIGHTERS All My Life (Roswell/RCA)	4.07	4.02	83%	13%	4.09	86%	13%
SUGARCULT Pretty Girl ... (Ultimatum/Artemis)	4.07	4.10	60%	7%	3.87	59%	9%
DISTURBED Prayer (Reprise)	4.05	4.01	83%	18%	4.03	85%	19%
SEETHER Fine Again (Wind-up)	4.04	3.99	73%	10%	3.99	78%	12%
SALIVA Always (Island/IDJMG)	3.99	3.89	74%	11%	3.92	77%	12%
HOOBASTANK Remember Me (Island/IDJMG)	3.99	3.99	74%	11%	3.87	73%	12%
EMINEM Lose Yourself (Shady/Interscope)	3.98	3.84	93%	23%	4.01	94%	21%
USED The Taste Of Ink (Reprise)	3.97	3.96	49%	6%	3.89	48%	6%
3 DOORS DOWN ...Gone (Republic/Universal)	3.97	3.90	73%	9%	3.86	76%	12%
NIRVANA You Know You're ... (Geffen/Interscope)	3.97	4.04	87%	18%	3.94	91%	19%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.96	3.95	62%	8%	3.90	61%	10%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.95	3.76	95%	41%	3.97	95%	40%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.92	3.92	96%	31%	3.79	96%	33%
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	3.91	4.04	63%	11%	3.90	62%	9%
OUR LADY PEACE Innocent (Columbia)	3.91	3.93	77%	15%	3.83	79%	18%
QUEENS OF THE... No One Knows (Interscope)	3.90	3.89	63%	9%	3.90	66%	10%
SUM 41 Still Waiting (Island/IDJMG)	3.88	3.75	63%	9%	3.81	62%	9%
SR-71 Tomorrow (RCA)	3.87	3.82	48%	5%	3.85	51%	6%
GOOD CHARLOTTE Lifestyles Of The ... (Epic)	3.83	3.94	86%	22%	3.72	85%	23%
RED HOT CHILI... By The Way (Warner Bros.)	3.74	3.53	95%	46%	3.68	97%	48%
O.K. GO Get Over It (Capitol)	3.65	3.82	57%	13%	3.53	58%	15%
AUDIOSLAVE Coshise (Epic)	3.57	3.48	57%	11%	3.57	59%	13%
RED HOT CHILI... Zephyr Song (Warner Bros.)	3.56	3.46	87%	31%	3.51	91%	34%
WHITE STRIPES Dead Leaves... (Third Man/V2)	3.51	3.53	72%	23%	3.43	74%	25%
PEARL JAM I Am Mine (Epic)	3.47	3.47	71%	19%	3.46	75%	21%
STROKES Someday (RCA)	3.43	3.29	71%	24%	3.40	75%	26%
VINES Outtathaway (Capitol)	3.36	-	52%	14%	3.35	54%	15%

Total sample size is 664 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## R&R Top 20 Specialty Artists

November 15, 2002

1. DONNAS (Atlantic) "Take It Off"
  2. JETS TO BRAZIL (Jade Tree) "You're The One I Want"
  3. SIGUR ROS (MCA) "Untitled 4"
  4. BREEDERS (4AD) "Buffy Theme," "Son Of Three"
  5. CRASHLAND (Smart) "New Perfume"
  6. TRANSPLANTS (Hellcat/Epitaph) "Diamonds & Guns"
  7. JOHNNY CASH (American Recordings/Lost Highway) "Personal Jesus"
  8. HOT HOT HEAT (Sub Pop) "Bandages"
  9. SOUNDTRACK OF OUR LIVES (Republic/Universal) "Sister Surround"
  10. MANIC STREET PREACHERS (Epic) "There By The Grace Of God"
  11. FLAMING SIDEBURNS (Jet Set) "Spanish Blood"
  12. TAHITI 80 (Minty Fresh) "Get Yourself Together"
  13. LIMITPOINT (Independent) "Today"
  14. LIARS (Mute) "Grown Men Don't Fall..."
  15. IKARA COLT (Epitaph) various
  16. LONGWAVE (Fenway) "Everywhere You Turn"
  17. AVAIL (Fat Wreck) various
  18. STREETS (Vice/Atlantic) "Let's Push Things Forward"
  19. ORANGES BAND (Lookout) "My Street"
  20. AUTOPILOT OFF (Island/IDJMG) "Long Way"
- Ranked by total number of shows reporting artist.

### Record Of The Week

Artist: Puretone  
Label: V2

Puretone, I've only known you for about a week, but I can just tell we're going to be together forever! \* As soon as I heard "Addicted to Bass," I knew you were special. You are so much more than drum 'n' bass to me. \* I'm aware of all the time you spent with Baz Luhrmann, working on the *Moulin Rouge* soundtrack, but I'm not jealous. Even Dan The Automator on "Lift Me Up" just makes me love you more. \* You're Platinum in Australia, and so is this ring. Puretone, will you marry me?



— Katy Stephan, Alternative Specialty Editor



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## Take Advantage Of Heritage

### □ KTHX/Reno, NV celebrates its 12th anniversary

The Triple A community has many pillar stations that have been around 20 to 30 years, including WXRT/Chicago; KFOG/San Francisco; KBCO/Denver-Boulder; KINK/Portland, OR; and KTCZ/Minneapolis. Then there is the next wave, which comprises the majority of Triple A stations. Many of these stations are, like KTHX (The X)/Reno, NV, hitting 10 to 12 years of heritage in their markets — long enough to use their reliability and consistency to their advantage.

After a rough start, KTHX is now a power to be reckoned with in the rapidly growing market of Reno. Initially signed on and guided by PD Bruce Van Dyke in 1990, the station is now in the capable programming hands of market veteran Harry Reynolds.

Reynolds got his start in radio in 1979 at Reno Rock station KOZZ, which is where he met Van Dyke. Reynold's first run at KOZZ lasted nine years, and then he and Van Dyke moved to Denver to do a morning show at a now-defunct station. While they were in that area, they were first exposed to the phenomenon known as KBCO.

Reynolds then returned to Reno to be PD of KOZZ — which had become a Classic Rock outlet — for four more years while Van Dyke came home to launch The X. In 1994 Reynolds joined Van Dyke at KTHX, doing afternoons. He was named OM in 1996, became MD in 1998 and took over as PD in 2000.

As KTHX celebrates its 12th year in the market, I talked with Reynolds to reflect on the past and gain some insight into the station's plans for the future.

#### A Rocky Start

Even though KTHX has been a Triple A station for 12 years, its first four years on the air were a bit shaky: It went dark twice and even had to change dial positions. Reynolds joined the station shortly after it came back on the air for the second time.

"The station went off the air basically because of poor ratings," he explains. "We finally addressed the fact that the station had gotten too cool for the room. While we had a very passionate group of core listeners — whose collective voice helped us get one more chance to make a go of it — we also had to accept the fact that they were a very vocal minority.

"We realized that we had to reacquaint ourselves with a broader audience and find out what their tastes and expectations were. So, for the last eight years, it has been a gradual evolution for the station. We've tightened up as we've gone along — the last major effort in that area being a little over two years ago, when we brought

Dennis Constantine in to help us out."

When Van Dyke launched KTHX, he modeled it after KBCO, which he had heard in the late '80s. But over time The X drifted from that original vision, and it clearly needed to get back on track. Constantine helped the station focus the music and pare down its library.

Reynolds says, "We skew a little older than KBCO does now — we probably reflect more of what that station sounded like in '89-'90. We still play a broad variety of artists and styles, but at this point we're pretty familiar with every other cut we play. It wasn't like that before."

#### Building On The Basics

The station has been through three owners since Reynolds came on board, and he says the latest, NextMedia — which has owned The X for two years now — has been great. "I have no complaints," he says. "They give us the tools we need to get the job done and have also afforded us a marketing presence we never had before."

**"With the complaining you read and hear about how consolidation and corporate ownership have ruined radio, I must say that Reno has more variety now than it had before."**

Even though KTHX got hit hard in the last book, it has doubled its numbers over the past few years and now sits in the top five in the 25-54 cell, which is its target. It has also made an important revenue impact in the market and now boasts a 1.09 power ratio.

Much of The X's heritage in the market can be linked directly to its airstaff. Van Dyke, who has been doing mornings for all 12 years that The X has been on the air, has been the top-rated morning guy in Reno for more than 20 years. Dead Air Dave Herold, who also serves as Music Director, has been doing nights for almost the entire 12 years.

In addition, Christine Taylor, the station's Production Director, has been on overnights for 10 years, Reynolds has been holding down the afternoon slot for eight years, and Rob, the midday host, has been a fixture at the station for several years.

They're all denizens of what is known as "X-Ville," and Reynolds says, "Surprisingly, we have imaged the station around the idea of The X and the reference to X-Ville as a unique domain — and we still do — but in our latest Arbitron diary review, we discovered that it's not as ingrained as we'd like to think.

"Most folks listed us as 100.1; 'The X' was, like, the sixth slogan they used. It was very eye-opening. It goes to show that you can say 'The X' all day long and build things around that image, but folks still think of you as a position on the dial. So now we say 'The X 100.1.'"

#### On The Scene

One of the main things The X is trying to improve is its visibility. Reynolds says the station is making every effort to be out in the community. "Club events and live broadcasts from clubs are important, but equally important is tying in with the casinos," he says. "They do a lot of free music, and our relationship with them is improving. Entertainment and the venues to support it have grown tremendously over the past few years."

There are two different lifestyles in Reno: the outdoor life, because the region includes the desert, the mountains and Lake Tahoe; and the sordid "Sin City" way of life of a Nevada gambling center. In spite of The X's association with the casinos, it gears itself more toward the active outdoor lifestyle. "We feel that's where our listeners lean, and all of us at the station are into that lifestyle too," Reynolds says. "That's where the rootsy rock sound we have fits best."

## Power-Ratio Powerhouse

The Triple A format's revenue, in general, outperforms its ratings, as seen in the formula known as the power ratio. Power ratio is calculated by determining a station's estimated revenue share in the market and dividing it by its local commercial-radio share.

The following power-ratio numbers come from the 2002 edition of BIA Financial's "Investing in Radio Market Report." The information below is garnered largely from 2001 data, and anything over a 1.00 is considered very good. By the way, WRNX/Springfield, MA takes top honors, with a power ratio of 1.79.

Calls/City	Power Ratio	Calls/City	Power Ratio
KTZO/Albuquerque	.99	WZEW/Mobile	1.20
KGSF/Austin	1.21	KPIG/Monterey	1.47
KRVB/Boise, ID	.79	WRLT/Nashville	1.18
WBOS/Boston	1.17	WKOC/Norfolk	1.18
WXRV/Boston	.96	KCTY/Omaha	.46
WNCS/Burlington, VT	1.52	KINK/Portland, OR	1.26
WMVY/Cape Cod, MA	1.71	WCLZ/Portland, ME	.70
WDOD/Chattanooga, TN	.97	KTHX/Reno, NV	1.09
WXRT/Chicago	1.55	KENZ/Salt Lake City	1.27
KBXR/Columbia, MO	.81	KPRI/San Diego	.84
KBCO/Denver-Boulder	1.24	KFOG/San Francisco	1.65
WVOD/Elizabeth City, NC	1.00	KOTR/San Luis Obispo, CA	1.07
WTTT/Indianapolis	.92	KRSH/Santa Rosa, CA	.78
WOKI/Knoxville	1.38	KMTT/Seattle	1.27
WMMM/Madison	.65	KAEP/Spokane	1.17
KTCZ/Minneapolis	1.21	WRNX/Springfield, MA	1.79
WGVX/Minneapolis	.98		

WRNR/Baltimore, WMPS/Memphis, WDST/Poughkeepsie and KTAO/Taos-Santa Fe were not ranked in the most recent report.

**"We realized that we had to reacquaint ourselves with a broader audience and find out what their tastes and expectations were."**

Longevity in the market is also allowing KTHX to align more closely with the city's institutions. Reynolds says, "We have the Nevada Museum of Art here — they have a brand-new building that will be opening in the spring that will triple their size. We do a promotion on the first Thursday of every month with them. We go live out there to help draw patrons.

"We also tie in to many other cultural events sponsored by the city of Reno and the city of Sparks, which is our sister city, right next door — another 70,000 people!"

Reynolds doesn't see any reason why KTHX can't be No. 1 25-54 — it's already been No. 2 in the cell. "Everything we are doing and plan to do in the near future is focused toward that goal," he says. "We've had steady TV since the new owners came on board, and we've adjusted our programming, which has made a big difference.

"In addition, we've had the chance to develop some important benchmark promotions, such as the A to X promotion that we do each year, the Art-

ist of the Day that we do for a month each spring, our charity performance CD and quite a bit of special programming that we do each week."

#### More Radio Variety

As Reno grows, it is becoming a lot more than just a gambling town. With gaming now spreading throughout the country, the city is developing other ways to draw in tourists, such as an annual film festival and other city-sponsored events. Reno is also working hard to diversify its economy, enticing high-tech and warehousing industries to the area.

In tandem with its growth, Reno's radio makeup has also grown. "We have more signals than we probably should for a town this size," says Reynolds. "You know, with the complaining you read and hear about how consolidation and corporate ownership have ruined radio, I must say that Reno has more variety now than it had before. It makes it more difficult to compete these days, but I also think the public has more and better choices than ever before."

Reynolds feels strongly that most of what he plays needs to be exclusive to differentiate his station in the marketplace. He knows that he'll always share some songs with other stations, but he is making a serious effort to minimize that.

"Frankly," he says, "I don't think we should go to other formats' playlists at all. Many of the folks who listen to our station had pretty much given up on radio before we came along. Why should I want to sound like my competition if that didn't appeal to my listeners in the first place?"

*If you'd like to talk with Harry Reynolds, you can contact him at 775-333-0123. Check out The X's website at [www.kthxm.com](http://www.kthxm.com).*

# R&R Triple A Top 30

Powered By



November 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	U2 Electrical Storm (Interscope)	579	-11	32243	10	26/0
2	2	WALLFLOWERS When You're On Top (Interscope)	500	+21	24238	10	26/0
3	3	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	467	-1	27441	11	20/0
5	4	MATCHBOX TWENTY Disease (Atlantic)	436	+19	22872	6	20/0
4	5	PEARL JAM I Am Mine (Epic)	423	-23	22761	8	25/0
9	6	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	400	+21	31228	8	21/0
10	7	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	381	+25	32621	23	21/0
6	8	DAVE MATTHEWS BAND Grace Is Gone (RCA)	376	-28	18508	7	24/0
11	9	COUNTING CROWS Miami (Geffen/Interscope)	357	+12	19633	11	22/0
14	10	TRACY CHAPMAN You're The One (Elektra/EEG)	348	+26	28028	9	21/0
7	11	COLDPLAY In My Place (Capitol)	345	-59	16335	19	25/0
18	12	TORI AMOS A Sorta Fairytale (Epic)	338	+52	15361	10	20/0
13	3	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	331	+3	19847	7	15/0
8	14	NORAH JONES Don't Know Why (Blue Note/Virgin)	314	-66	23515	28	23/0
15	15	JACK JOHNSON Flake (Enjoy/Universal)	312	-7	23253	39	25/0
19	6	DAVID GRAY The Other Side (ATO/RCA)	307	+23	22806	6	23/0
17	17	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	300	-2	20099	12	21/0
12	18	SHERYL CROW Steve McQueen (A&M/Interscope)	290	-50	24849	17	22/0
20	9	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	275	0	18216	9	18/0
16	20	ROLLING STONES Don't Stop (Virgin)	251	-54	11905	10	21/0
27	21	PRETENDERS Complex Person (Artemis)	220	+53	14229	2	22/1
Debut	22	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	216	+75	16324	1	20/2
23	23	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	205	+19	6911	5	15/0
21	24	FEEL Won't Stand In Your Way (Curb)	204	+2	4544	4	16/0
26	25	JACK JOHNSON Bubble Toes (Enjoy/Universal)	201	+32	18019	14	16/0
24	26	HOOBASTANK Running Away (Island/IDJMG)	186	+7	4457	4	6/1
22	27	311 Amber (Volcano)	173	-25	7375	15	8/0
28	28	NORAH JONES Come Away With Me (Blue Note/Virgin)	158	-1	11025	3	15/1
25	29	OUR LADY PEACE Somewhere Out There (Columbia)	152	-19	4475	6	4/0
Debut	30	BRAD Shinin' (Redline)	134	-6	4303	1	16/3

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 11/3-11/9. 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

**BECK** Lost Cause (Geffen/Interscope)

Total Plays: 133, Total Stations: 12, Adds: 2

**DELBERT MCCLINTON** Same Kind Of Crazy (New West/Red Ink)

Total Plays: 126, Total Stations: 11, Adds: 0

**MARK KNOPFLER** Why Aye Man (Warner Bros.)

Total Plays: 125, Total Stations: 11, Adds: 0

**GEORGE HARRISON** Stuck Inside A Cloud (Capitol)

Total Plays: 124, Total Stations: 14, Adds: 1

**DISHWALLA** Angels Or Devils (Immergent)

Total Plays: 123, Total Stations: 11, Adds: 0

**PUDDLE OF MUDD** She Hates Me (Flawless/Geffen/Interscope)

Total Plays: 99, Total Stations: 3, Adds: 0

**BONNIE RAITT** Time Of Our Lives (Capitol)

Total Plays: 95, Total Stations: 11, Adds: 1

**MAROON 5** Harder To Breathe (Octone)

Total Plays: 95, Total Stations: 6, Adds: 0

**STONE SOUR** Bother (Roadrunner/IDJMG)

Total Plays: 93, Total Stations: 3, Adds: 0

**3 DOORS DOWN** When I'm Gone (Republic/Universal)

Total Plays: 79, Total Stations: 4, Adds: 0

Songs ranked by total plays

## Most Added.

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
COLDPLAY Clocks (Capitol)	16
BIG HEAD TODD & THE MONSTERS Julianna (Big)	8
PETER GABRIEL More Than This (Geffen/Interscope)	6
BADLY DRAWN BOY You Were Right (XL/ARTISTdirect)	4
BRAD Shinin' (Redline)	3
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	2
BECK Lost Cause (Geffen/Interscope)	2
CHRIS ROBINSON Safe In The Arms Of Love (Redline)	2
PAUL SIMON Father And Daughter (Nick/Jive)	2
DAVE MATTHEWS BAND Grey Street (RCA)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE HARRISON Stuck Inside A Cloud (Capitol)	+102
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	+75
PRETENDERS Complex Person (Artemis)	+53
TORI AMOS A Sorta Fairytale (Epic)	+52
COLDPLAY Clocks (Capitol)	+38
DAVE MATTHEWS BAND Where Are You Going (RCA)	+35
JACK JOHNSON Bubble Toes (Enjoy/Universal)	+32
PAUL SIMON Father And Daughter (Nick/Jive)	+31
BECK Lost Cause (Geffen/Interscope)	+29
SHERYL CROW C'mon, C'mon (A&M/Interscope)	+29

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE MATTHEWS BAND Where Are You Going (RCA)	337
JIMMY EAT WORLD The Middle (DreamWorks)	191
JOHN MAYER No Such Thing (Aware/Columbia)	179
PETE YORN Strange Condition (Columbia)	138
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	134
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	131
LIFEHOUSE Hanging By A Moment (DreamWorks)	125
PETE YORN Life On A Chain (Columbia)	125
INCUBUS Drive (Immortal/Epic)	117
SHERYL CROW Soak Up The Sun (A&M/Interscope)	112
HOWIE DAY Ghost (Epic)	112
DAVID GRAY Babylon (ATO/RCA)	111
DAVE MATTHEWS BAND Everyday (RCA)	111
INDIGO GIRLS Moment Of Forgiveness (Epic)	111
CHRIS ISAAK Let Me Down Easy (Reprise)	110
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	107

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See all of our monitored reporters at  
[www.radioandrecords.com](http://www.radioandrecords.com).

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## ON THE RECORD

With  
**Mike Wolf**  
Asst. PD/MD, KTCZ/Minneapolis



It happens every year at this time: Record companies, in their quest to set up fourth-quarter releases, send radio a glut of songs from their veteran artists in September and October. With only so much room on playlists, it's only natural that radio reacts by adding these songs by core artists, leaving little room for new artists. \* But just as predictable is the fact that record-company releases slow to a trickle in November and December. That's when we in radio can go back and revisit some of the newer artists who may have gotten lost in the flood of new releases by more familiar names. \* One such artist is Alice Peacock. She's a Minnesota native who just released her debut on Aware/Columbia. She got to this point the hard way, by releasing her own CD and selling thousands by herself, which eventually caught the attention of Aware. That kind of independent self-determination permeates this CD, and she proved to me that she can do it live by stopping by KTCZ and playing for our staff in the lunchroom. \* You hear a variety of sounds on this CD, and, with the help of people like John Mayer and Indigo Girl Emily Sailer, there's something for every Triple A station here, no matter which way your sound leans. I suggest "I'll Be the One." We've seen listener reaction early in its airplay development. \* Keep Alice Peacock in mind as you start thinking about how to keep your playlist fresh during the next few months of thinning releases.

Riding high from a No. 1 Triple A track, radio is quick to add the next **Coldplay** single, "Clocks." The song has a total of 32 adds (No. 1 Most added at both panels) ... **Peter Gabriel's** next track grabs 16 total adds (No. 2 Indicator, No. 3 monitored), and **Big Head Todd & The McNsters** bring in a dozen total statics (No. 2 monitored, No. 3 Indicator) ... **George Harrison, Brad, Badly Drawn Boy, Susan Tedeschi, Beck, Paul Simon, Sheryl Crow** and **Gov't Mule** close some holes ... On the monitored airplay chart, **U2** hold at No. 1 for the fifth week, **The Wallflowers** hang tough at 2\*, **The Red Hot Chili Peppers** hold at No. 3, **Matchbox Twenty** rise to 4\*, **Bruce Springsteen** climbs 9\*-6\*, **John Mayer** is back up to 7\*, and the **Counting Crows** and **Tracy Chapman** break the top 10 at 9\* and 10\*, respectively ... **Tori Amos** leaps 18\*-12\*, **Santana** hold at 13\*, **David Gray** increases 19\*-16\*, **Tom Petty & The Heartbreakers** go 20\*-19\*, and **The Pretenders** jump 27\*-21\* ... **Tedeschi** debuts at 22\*, and **Brad** comes in at 30\* ... On the Indicator airplay chart, **Chapman** moves back up to 1\*, **Gray** is now 3\*, **Adams** is 5\*, and **The Pretenders** jump 14\*-8\* ... Other movers include **Tedeschi** (22\*-11\*), **Pearl Jam** (16\*-14\*), **Rhett Miller** (20\*-15\*), **Shemekia Copeland** (21\*-18\*), **Beck** (28\*-20\*) and **Maia Sharp** (25\*-22\*) ... **Harrison** debuts at 17\* (!), **Simon** comes in at 27\*, **Bonnie Raitt** enters at 29\* and **Crow** at 30\* ... Projects showing staying power include **Feel, Delbert McClinton, Mark Knopfler, Chris Robinson** and **Alice Peacock**.



— John Schoenberger, Triple A Editor

## AAA ARTIST OF THE WEEK

ARTIST: **Badly Drawn Boy**

LABEL: **XL/ARTISTdirect**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR

In the mid-'90s, Manchester, England-born **Damon Gough** — also known as **Badly Drawn Boy** — began developing a reputation for himself as a unique songwriter and a compelling performer. To help spread the word, he started his own Twisted Nerve label, on which he released two EPs.

By 2000 he was ready to tackle a full album. Entitled *The Hour of Bewilderbeast*, the project was quickly picked up by XL Recordings and later that year was awarded the prestigious Technics Mercury Music Prize for Best Album. The album was 64 minutes long and contained 18 songs that revolved around the redemptive power of love.

The release expanded Gough's fan base, not only attracting greater interest from the general public, but also the attention of writer **Nick Hornby**, who thought that Gough would be perfect to score the movie adaptation of his third novel, *About a Boy*. Gough's musical style also appealed to the director of the film, who asked if he wanted to write a couple of tunes for the it. One thing led to another, and the entire soundtrack became a Badly Drawn Boy project.

"To me, it was always a long shot for them to think that I could do the entire soundtrack, but I immediately understood why they'd asked me," Gough says. "It was less about the music I write and more about the way I approach it."

Gough's first two releases have sold more than a million copies worldwide and another 150,000 in America. Gough has also appeared on several TV programs here and was the subject of VH1's new show *Fresh*. The press for BDB has also been stellar.

This brings us to Gough's recently released second full-length album, *Have You Fed the Fish?* Once again, he takes great care to create concise songs that borrow from Brazilian pop,



Badly Drawn Boy

English folk, carnival themes and rock. Gough's efforts were helped by famed producer **John Rothrock**, who had previously worked with him on the *About a Boy* project.

The 15 songs on the album can be thought of as being in two parts — or a side A and side B, if you will. The first half has a lighthearted flow to it, without abandoning the pop sensibilities that give Gough's songs their strength. Selections such as "Born Again," "40 Days 40 Fights," "All Possibilities" and the first single, "You Were Right," stand on their own as radio-ready gems.

After a brief instrumental interlude, the musical mood turns more toward R&B grooves and neo-psychedelia. Yet, once again, the songs transcend any sort of genre reference, as is beautifully demonstrated by "How" and "The Further I Slide."

"The whole album is a reflection of real life vs. the incongruous stupidity of the life I now lead as a minor celebrity," Gough says. "The title of the album, *Have You Fed the Fish?*, is symbolic of the fact that it's the tiniest things that need the most looking after, as opposed to the jet-set lifestyle that occurred because of my songs."

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**RICK WELKE**

rwelke@radioandrecords.com

## CHR And Rock E-Directory

□ Our annual e-mail listing of R&R reporting stations

Changes take place on a regular basis throughout the industry, so here's an update on how to get in touch with the progressive stations and shows and the people who make them tick. AC and Inspo stations will be listed next week. Now, update those address books!

### CHR Reporters

#### AIR1 Network

MD: Bryan O'Neal  
bryan@air1.com

#### KADU/Springfield, MO

PD: Rod Kittleman  
rod@kadi.com

#### KCMS/Seattle

PD: Scott Valentine  
scott@spirit1053.com

#### KDUV/Visalia, CA

PD: Joe Croft  
joe@kduvfm.com

#### KLFF/San Luis Obispo, CA

MD: Noonie Fugler  
noonie@klife.org

#### KLYT/Albuquerque

MD: Chris Chicago  
chris@m88.org

#### KNMI Network

MD: Megan Williams  
megs\_007@hotmail.com

#### KOKF/Oklahoma City

MD: Brandon Rahbar  
tempboy@kokf.com

#### KSFV/San Francisco

MD: Matt Morris  
matt@bridgetradio.com

#### KTSL/Spokane

PD: Dave Masters  
dmasters@power1019.com

#### KWOF/Cedar Rapids, IA

PD: Mike Kapler  
christianhits@kwof.com

#### KYIX/Chico, CA

PD: Randy Zachary  
randy@y105.net

#### KZZQ/Des Moines

MD: Randy Ross  
kzzq@kzzq.com

#### WAYK/Kalamazoo, MI

MD: Heather Erbe  
heather@way.fm

#### WBVM/Tampa

MD: Michael Dee  
miked@spirittm905.com

#### WCFL/Chicago

PD: Steve Young  
steve@wcfl.com

#### WCLQ/Wausau, WI

PD: Matt Deane  
matt@89q.org

#### WHMX/Bangor, ME

PD: Tim Collins  
tim@whmx.com

#### WJLF/Gainesville

PD: Jeremy Yoder  
jflprogramdir@aol.com

#### WLGW/Lansing, MI

PD: Mike Couchman  
mike@positivehits.com

#### WNCB/Minneapolis

MD: Ben Yehuda  
yehuda@wncb.com

#### WONU/Chicago

PD: Bill DeWees  
wonu@olivet.edu

#### WORQ/Green Bay, WI

PD: Jim Raider  
kid@q90fm.com

#### WQFL/Rockford, IL

PD: Greg Saunders  
greg@101qfl.com

#### WSCF/Melbourne

PD: Paul Tipton  
ptipton@wscf.com

#### WUFM/Columbus, OH

MD: Nikki Cantu  
nikki@radiou.com

#### WYLV/Knoxville

PD: Jonathan Unthank  
jonathan@love89.org

#### WYSZ/Toledo

PD: Jeff Howe  
jhowe@yeshome.com

### Rock Reporters

#### KCLC/SL Louis

MD: Dave Merkel  
dmerkel@linderwood.edu

#### KEFX Network

PD: Matthew Herrick  
matthewpherrick@hotmail.com

#### KMOD/Tulsa

MD: Charlie Spears  
charlie-spears@utulsa.edu

#### KNMI Network

MD: Megan Williams  
megs\_007@hotmail.com

#### KOKF/Oklahoma City

MD: Brandon Rahbar  
tempboy@kokf.com

#### KPSU/Portland, OR

PD: Kaja Brown  
kaja@hiprawk.com

#### KSLN/Lincoln, NE

MD: Ron Drury  
shepherdhills@juno.com



ROCK GUYS IN THE MORNING?

BEC Recordings act Kutless stopped by the KTPW (Power FM)/Dallas morning show for a wild interview. To show people that rock guys can get up in the morning, they snapped this picture. Wide awake, here are (L-R) Kutless members Jon Micah Sumrall and James Mead, KTPW PD Chris Goodwin and Kutless members Ryan Shrout, Kyle Mitchell and Stu.

#### KTPW/Dallas

MD: Chris Goodwin  
chris@897powerfm.com

#### KWND/Springfield, MO

MD: Bryan Whitaker  
programming@kwnd.com

#### KYMC/SL Louis

MD: Dave Merkel  
dmerkel@lindenwood.edu

#### KZZD/Wichita

PD: Will Fortier  
zfmjoyboy@hotmail.com

#### The Sound Of Light — Syndicated

MD: Bill Moore  
billthemd@soundoflight.com

#### WBOP/Harrisonburg, VA

MD: Chris Swortzel  
righteousrock@cs.com

#### WBVM/Tampa

MD: Michael Dee  
miked@spirittm905.com

#### WCFL/Chicago

PD: Steve Young  
steve@wcfl.com

#### WCLQ/Wausau, WI

PD: Matt Deane  
matt@89q.org

#### WCNI/New London, CT

MD: John Fogg  
buzradio@aol.com

#### WCWK/Bowling Green, KY

MD: Geoffrey Powviriya  
heyman@rocketmail.com

#### WCWP/Nassau-Suffolk

MD: Chris MacIntosh  
grandfatherrock@juno.com

#### WDML/Marion, IL

MD: Tom Schroeder  
godrocktom@hotmail.com

#### WEXC/Youngstown, OH

MD: Matt Rhodes  
mattr@infonline.net

#### WITR/Rochester, NY

MD: Samme Palermo  
sammep@aol.com

#### WJIS/Sarasota

MD: Michelle Tellone  
brian@thejoyfm.com

#### WJTL/Lancaster, PA

MD: Phil Smith  
phil@wjtl.com

#### WKLQ/Grand Rapids

MD: Frank Jenks  
frank@listenin.org

#### WLGW/Lansing, MI

PD: Mike Couchman  
mike@positivehits.com

#### WMKL/Miami

PD: Rob Robbins  
rob@callfm.com

#### WMSJ/Portland, ME

MD: Thomas Hazel  
wmsj@csi.com

#### WNCM/Jacksonville

MD: Ed Ferri  
nextgenradio@aol.com

#### WONC/Chicago

MD: Tim Calderwood  
wonc@noctrl.edu

#### WORQ/Green Bay, WI

PD: Jim Raider  
kid@q90fm.com

#### WRGX/Green Bay, WI

MD: Dave Roberson  
dave@wrgx.com

#### WROQ/Greenville, SC

MD: Scott Bachmann  
rockofageswroq@hotmail.com

#### WSNL/Flint, MI

PD: Barian Vaughan  
brv88@hotmail.com

#### WTRK/Saginaw, MI

MD: Mark DeWitt  
therock@wtrk.com

#### WTRX Network

MD: Nate Becker  
wtrx@toccoafalls.edu

#### WUFM/Columbus, OH

MD: Nikki Cantu  
nikki@radiou.com

#### WVCP/Nashville

MD: Rick Coleman  
rcoleman@lwol.com

#### WVOF/Bridgeport, CT

MD: Bob Felberg  
rom0910@aol.com

#### WWEV/Atlanta

MD: Tim Bagley  
powersource@prodigy.net

#### WYLV/Knoxville

PD: Jonathan Unthank  
jonathan@love89.org

#### WYSZ/Toledo

PD: Jeff Howe  
jhowe@yeshome.com

#### WZZD/Philadelphia

MD: Tim DeMoss  
timmyd@wzzd.com

#### ZJAM — Syndicated

PD: Bill Scott  
bill@zjam.com

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# The CCM Update

Christian Retail, Radio & Records Newsweekly

## The CCM Update

Executive Editor

Rick Edwards

Editor

Lizza Connor

The CCM Update is published weekly in R&R by CCM Communications, 104 Woodmont Blvd., Suite 300, Nashville, TN 37205. Ph: 615/386-3011 Fax: 615/386-3380

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## CATCHING UP WITH....

### Nicole C. Mullen

CCM: Rumor is you're expecting a baby in February. How are you feeling?

NCM: I'm feeling pretty good. I had morning sickness the first few months, and I was living on Tums, but I've caught a second burst of energy.

CCM: Will this change how you celebrate Thanksgiving this year?

NCM: Maybe a tad. Normally, we have a huge Thanksgiving at my house. This year it won't be huge — just family and close friends. We may only cook two turkeys instead of four.

CCM: Any Thanksgiving traditions you'd like to share?

NCM: Our biggest tradition is opening our home to family and friends. We normally have talent shows, play games, have skits, etc. Anyone who's ever wanted an audience gets one.

CCM: Do you feed all those people?

NCM: I do. I love it. We deep-fry turkeys every year, and I usually bake something.

CCM: Do you all get along?

NCM: I couldn't do it every single day, but I'm mentally prepared for it when it comes. There's never a dull moment, so I'm not that stressed about it.

CCM: Sounds like you enjoy the company. I heard you also had a big group in the studio to record your Christmas album, Christmas in Black and White.

NCM: It was between 30 and 50 people, mostly family. We went into the studio after the Dove Awards [in April], hooked up some mikes, started singing and barbecued in between. It was a great reunion for all of us.

CCM: Why did you want to include all those people?

NCM: We have so much talent in our family, and I wanted to be able to showcase that.

CCM: What sets yours apart from other Christmas albums?

NCM: There's a lot of original material on it. There are some standards, too, but I wanted to mix it, to incorporate the old and the new. I wanted to do it like my concerts, where we have a rainbow of people — different colors, different ethnic, economic and age groups. There's something for everybody, I think.

CCM: What are you thankful for?

NCM: Family and friends. The things we have are going to come and go. Time is one of my most precious commodities, so the time that I can spend with those people is most precious to me.

— Lizza Connor



Nicole C. Mullen

## CCM UPDATE GALLERY



UNEXPECTED PARALLEL PAIRING

On Oct. 22, 38th Parallel opened for Everclear at Wartburg College in Iowa. As the story goes, Everclear were unhappy with the scheduled opening act. When a crew member played 38th Parallel's *Turn the Tide* for the band, Everclear were so pleased with what they heard that they invited the Parallel guys to kick off the show! Pictured (l-r) are 38th Parallel's Moe and Mark Jennings; Everclear's Craig Montoya, Greg Eklund and Art Alexakis; and 38th Parallel's Jeff Barton, Nathan Rippe and Aaron Nordyke.

## WORTH QUOTING

**"If Eminem can rap about killing his mother with his daughter there and somehow get all kinds of critical acclaim and promotion, shouldn't music with a positive message get at least the same respect?"**

—Scott Stapp (Creed), *USA Weekend*

## In The News....

### Signings

• **Denver & The Mile High Orchestra** are signed to Third Coast Artist Agency's independent roster. Led by Denver Bierman, the band was formed during the resurgence of swing, but their multi-genre musical presentation far exceeds a passing fad. The Orchestra's 12 members play big band music with a little R&B, a dash of rockabilly, a touch of Dixieland and even some Latin influence.

• **Vanishing Point Records**, owned by Scott Silletta, former leader of Plankeye and Far Mail, announces a distribution agreement with Diamante Music Group. The upstart label is based in Orange, CA and currently has four bands on its roster. Vanishing Point's first release, *What You Want Is Now* by House Of Heroes (formerly No Tagbacks), will be released to the Christian market on Dec. 31 and in the general market on Jan. 4, 2003. Additionally, Shurmen Steadfast, a pop punk band from Anchorage, AK, will release *This Battle's for You!* on March 4, 2003; Last Second, from Palmdale, CA, will release an album at the end of March; and Orange County, CA's The Franchise have a project slated for next summer.

• Rocketown Records signs folk-tinged bluegrass act **Alathea**, which comprises Carrie Theobald, Mandee Radford and Christi Johnson. Currently in the studio, Alathea will release their debut album in March 2003.

### Artist News

• OCP recording artist **Sarah Hart** was named Female Vocalist of the Year and Producer of the Year at the 2002 Unity Awards, sponsored by the United Catholic Music & Video Association. The single "I Will Look Up," from Hart's sophomore release, *Obvious*, has been No. 1 on CMRadio.net's Spirit Chart for three consecutive weeks and recently hit No. 1 on CMRadio.net's Light Chart. The third annual Unity Awards were held Oct. 26 at the Hartke Theatre on the Catholic University campus in Washington, DC.

• **The Come Together and Worship Tour**, featuring Michael W. Smith, Third Day and special guest Max Lucado, exceeded expectations, selling out two of its first four concerts and attracting nearly 60,000 fans during its first week on the road. The 16-city tour, sponsored by Chevrolet, kicked off in Atlanta on Nov. 1 and will wrap up on Nov. 23 in Auburn Hills, MI. Media coverage for the tour has included features on *NBC Nightly News* and the FOX network and stories in the *New York Times* and *USA Today*.

## SPINWORTHY

### A Rockin' Mix Of Spiritual Gems

Everyday Sunday

Stand Up (Flicker)

File under: Rock

When dc talk's Michael Tait is willing to step in as a producer on a band's debut, there's a pretty good chance that there's real talent involved. But in the case of Ohio-based Everyday Sunday, a star producer is only a bonus on what proves to be a stellar effort.

The band, who came together in their youth-group days in their hometown of Columbus, OH, offer up 11 superbly crafted songs that are lyrically simple and musically complex, with arrangements that are often epic in nature.

*Stand Up* also features production by Quinlan (The Benjamin Gate, Rebecca St. James), and standout tracks include the emotionally charged "Just a Story," with its beautiful string arrangements and simple gospel message, and the crunchy, guitar-driven "Lose It Again," which sports a sound to rival Blink-182.

— Christa Farris



November 15, 2002

## CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	AUDIO ADRENALINE Ocean Floor (Forefront)	956	-43	17
3	2	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	914	+57	8
2	3	SOULJAHZ All Around... (Squint/Curb/Warner Bros.)	888	-19	17
4	4	SARAH SADLER Beautiful (Essential)	860	+28	13
6	5	JEFF DEYO More Love, More Power (Gotee)	822	+39	11
5	6	LIFEHOUSE Spin (Sparrow/DreamWorks)	802	+16	10
7	7	NEWSBOYS Million Pieces (Sparrow)	761	0	21
8	8	ZOEGIRL Even If (Sparrow)	759	+1	11
16	9	NICHOLE NORDEMAN Holy (Sparrow)	731	+97	10
12	10	THIRD DAY 40 Days (Essential)	713	+36	9
14	11	LARUE Peace To Shine (Reunion)	695	+40	13
13	12	JOY WILLIAMS Surrender (Reunion)	683	+8	9
11	13	BEBO NORMAN Great Light Of The World (Essential)	683	-3	10
15	14	GINNY OWENS With Me (Rocketown)	672	+36	8
9	15	AVALON Undeniably You (Sparrow)	672	-43	14
17	16	EVERYDAY SUNDAY Stand Up (Flicker)	607	+26	11
20	17	PAUL COLMAN TRIO Run (Essential)	580	+94	4
10	18	AARON SPIRO Sing (Sparrow)	570	-129	15
19	19	JEREMY CAMP Understand (BEC)	530	+31	5
21	20	DC TALK Let's Roll (TMB)	458	+18	7
18	21	JARS OF CLAY Fly (Essential)	456	-87	24
25	22	MERCY ME Spoken For (INO)	372	+47	3
26	23	RELIENT K Less Is More (Gotee)	370	+48	4
28	24	STEVEN CURTIS CHAPMAN Jesus Is Life (Sparrow)	359	+61	3
27	25	TREE 63 No Words (Inpop)	333	+29	3
22	26	RACHAEL LAMPA I'm All Yours (Word/Curb/Warner Bros.)	330	-49	16
23	27	SUPERCHICK So Bright (Stand Up) (Inpop)	313	-39	4
30	28	ELMS Speaking In Tongues (Sparrow)	306	+31	2
29	29	KJ-52 Dear Slim (Uprok)	292	+12	2
24	30	BENJAMIN GATE The Calling (Forefront)	285	-58	21

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 11/3-Saturday 11/9.  
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## Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	LIFEHOUSE Spin (Sparrow/DreamWorks)	411	+9	8
3	2	DC TALK Let's Roll (TMB)	351	-18	8
2	3	PILLAR Echelon (Flicker)	351	-46	12
6	4	12 STONES The Way I Feel (Wind-up)	334	+72	4
4	5	THIRD DAY 40 Days (Essential)	286	-14	10
8	6	P.O.D. Satellite (Atlantic)	281	+25	6
5	7	SUPERCHICK So Bright (Stand Up) (Inpop)	274	-22	11
7	8	NEWSBOYS Fad Of The Land (Sparrow)	269	+8	8
10	9	CADET Change My Name (BEC)	244	-5	4
16	10	KUTLESS Run (BEC)	231	+50	2
13	11	PAX217 I'll See You (Forefront)	223	+7	6
9	12	BLEACH We Are Tomorrow (BEC)	220	-32	15
11	13	TOBYMAC Get This Party Started (Forefront)	218	-12	11
12	14	BENJAMIN GATE Lift Me Up (Forefront)	217	-3	4
15	15	EVERYDAY SUNDAY Mess With Your Mind (Flicker)	206	+10	10
21	16	RELIENT K Sadie Hawkins Dance (Gotee)	187	+11	4
14	17	DENISON MARRS What Life Has (Floodgate)	186	-25	13
	18	<b>Debut</b> OC SUPERTONES Superfly (Tooth & Nail)	175	+31	1
20	19	SANCTUS REAL Say It Loud (Sparrow)	173	-3	2
	20	BLINDSIDE Pitiful (Elektra)	161	+28	4
26	21	EAST WEST Superstar (Floodgate)	156	-2	4
22	22	GS MEGAPHONE Electric (Spindust)	152	-20	8
30	23	LADS Supersonic (Cross Driven)	147	+2	4
17	24	TREE 63 The Glorious Ones (Inpop)	145	-36	8
	25	<b>Debut</b> TINMAN JONES Axis (Independent)	144	+28	1
29	26	AM DRIVE Stones (Independent)	143	-5	8
24	27	JEFF DEYO More Love, More Power (Gotee)	143	-19	11
27	28	BY THE TREE Change (Fervent)	142	-11	16
23	29	KUTLESS Your Touch (BEC)	138	-27	20
	30	<b>Debut</b> JUSTIFIDE To Live (Ardent)	133	+106	1

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 11/3-Saturday 11/9.  
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November 15, 2002

## AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NICHOLE NORDEMAN Holy (Sparrow)	1995	-74	14
2	2	MERCY ME Spoken For (INO)	1786	+106	9
4	3	JODY MCBRAYER To Ever Live Without Me (Sparrow)	1657	+89	10
5	4	BEBE NORMAN Great Light Of The World (Essential)	1551	+50	12
3	5	AVALON Undeniably You (Sparrow)	1463	-163	17
6	6	PAUL COLMAN TRIO Fill My Cup (Essential)	1351	-150	15
7	7	POINT OF GRACE Yes, I Believe (Word/Curb/Warner Bros.)	1337	-29	15
11	8	JOY WILLIAMS Surrender (Reunion)	1156	+116	8
12	9	4HIM I Know You Now (Word/Curb/Warner Bros.)	1119	+98	7
8	10	SARA GROVES First Song That I Sing (INO)	1118	-99	16
9	11	NEWSBOYS Million Pieces (Sparrow)	1010	-151	22
14	12	JANNA LONG Greater Is He (Sparrow)	987	+52	5
13	13	THIRD DAY Nothing Compares (Essential)	981	+27	7
17	14	MARK SCHULTZ Think Of Me (Word/Curb/Warner Bros.)	951	+76	6
16	15	GINNY OWENS With Me (Rocketown)	900	+9	10
10	16	TRUJE VIBE See The Light (Essential)	868	-259	19
15	17	SARAH SADLER Beautiful (Essential)	860	-42	11
18	18	CAEDMON'S CALL We Delight (Essential)	723	-101	20
20	19	J. HANSON & S. GROVES Traveling... (Creative Trust Workshop)	641	-64	19
27	20	CHRIS RICE The Other Side Of The Radio (Rocketown)	605	+156	2
19	21	RACHAEL LAMPA I'm All Yours (Word/Curb/Warner Bros.)	592	-198	20
25	22	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	581	+112	2
21	23	AUDIO ADRENALINE Ocean Floor (Forefront)	562	-16	26
26	24	CHRIS TOMLIN Enough (Sixsteps/Sparrow)	486	+17	4
22	25	JARS OF CLAY Fly (Essential)	461	-39	23
Debut	26	PHIL JOEL I Adore You (Inpop)	451	+73	1
23	27	BIG DADDY WEAVE In Christ (Fervent)	428	-68	22
Debut	28	MICHAEL W. SMITH Lord Have Mercy (Reunion)	421	+80	1
30	29	JEFF DEYO More Love, More Power (Gotee)	418	-8	2
24	30	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	404	-76	30

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 11/3-Saturday 11/9. © 2002 Radio & Records.

## Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
3	1	STEVE GREEN If We Answer (Sparrow)	292	-5	12
6	2	MERCY ME Spoken For (INO)	285	+10	7
1	3	POINT OF GRACE Yes, I Believe (Word/Curb/Warner Bros.)	285	-36	16
4	4	WATERMARK Friend For Life (Rocketown)	273	-16	12
2	5	FERNANDO ORTEGA Sing... (Word/Curb/Warner Bros.)	263	-52	16
5	6	KATHY TROCколи All For The Life Of Me (Reunion)	252	-26	10
7	7	SARA GROVES First Song That I Sing (INO)	221	-21	17
8	8	NICHOLE NORDEMAN Holy (Sparrow)	220	+27	7
12	9	4HIM Who You Are (Word/Curb/Warner Bros.)	198	+19	5
10	10	BROTHER'S KEEPER In His Love (Ardent)	189	-3	8
9	11	TOMMY COOMES BAND My Hope (Vertical)	187	-5	6
15	12	MARTINS You Are Holy (Spring Hill)	180	+6	6
13	13	GINNY OWENS All I Want To Do (Rocketown)	176	-8	6
16	14	KATINAS Eagle's Wings (Gotee)	175	+11	4
11	15	MARK SCHULTZ Holy One (Word/Curb/Warner Bros.)	170	-10	4
19	16	SCOTT KRIPPAYNE My Everything (Spring Hill)	148	+6	3
17	17	MICHELLE TUMES The Light (Sparrow)	146	-3	15
18	18	FFH We Sing Alleluia (Essential)	143	-4	17
Debut	19	RIVER You Remind Me (Ingrace)	117	+11	1
Debut	20	BELIEF With Knees Bowed (Independent)	109	+21	1

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 11/3-Saturday 11/9. © 2002 Radio & Records.

### Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KNOWDAVERBS What You Rock Now (Gotee)
2	KJ-52 Dear Slim (Uprok)
3	GRITS Here We Go (Gotee)
4	SOULJAHZ All Around The World (Squint/Curb/Warner Bros.)
5	RAPHI Connect (Uprok)
6	PLAYDOUGH Seeds Of Abraham (Uprok)
7	T-BONE Blazing Microphones (Flicker)
8	TRIN-I-TEE 5:7 Holla (Gospo Centric)
9	BIG UNC Christcyde (BRx2)
10	EPIC Stress (BRx2)

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## The Moment Is Here

□ R&R introduces a new section

**B**ienvenidos to the world of Spanish-language radio and music. As R&R brings to the scene a new section showcasing Spanish-language radio and music, the thought was that English readers would now have the opportunity to be part of this unique genre that has made such an impact in the mainstream over the last few years, thanks to the likes of Ricky Martin, Santana, Gloria Estefan, Enrique Iglesias and Shakira.

On a personal level, it means my own crossover into English-language media — just as many artists have crossed over in music. All I have to remember now are the differences in the languages, as I will be covering this world in both: *Radio y Música's* web page and weekly fax will continue to be in Spanish.

For example, I'll have to keep in mind that the word *English* is capitalized in English, but not in Spanish (*inglés*), and remember that the word *decision* doesn't have an accent in English, but does in Spanish (*decisión*). A challenge, yes, but that's how most of us Hispanics in the U.S. live our lives. If I've learned anything from my three years of running *RyM*, it is that most Hispanics can easily switch from one language to the other. And, so, our lives are based on a sort of crossover.

### Two Worlds

As a Mexican raised and schooled in the U.S., yet with Spanish-speaking parents and family, I'm used to that crossover. Even my taste in music comes from both the Spanish and English worlds. As a teenager, I preferred English pop, rock and R&B. Later in life I migrated back to my roots and to Spanish music and Spanish-language radio.

This appreciation for Spanish music didn't come about suddenly in those later years; it had, in reality, been embedded in me since childhood. I just hadn't realized it. It was an example of something that Hispanic Broadcasting Corp. President/CEO **Mac Tichenor** described in an interview, when I asked him how Spanish-language radio could guarantee that it would have an audience years from now (*RyM*, 4/5).

Tichenor said, "The magic about this market is that Hispanics who have crossed that threshold are usually settling down, maybe starting a family, and, for whatever reason, they like to get back to their own unique cultural identity and have always gone back to Spanish-language radio."

Tichenor said that, back in the '80s, his company realized that Hispanics were always going to hold on to their culture. He explained, "They can be more and more bilingual, acculturated and able to function in mainstream society in English, but we believe, and

**My appreciation for Spanish music didn't come about suddenly in those later years; it had, in reality, been embedded in me since childhood.**

it's proven to be true, that they're always going to be more comfortable and have a greater affinity with things that are culturally tailored to their unique lifestyle and history, social outlook and all those things."

### Many Genres

So, here we are, bringing Spanish-language radio, with all its formats, to the mainstream through R&R. Musically, the crossover has started. Again, Iglesias (father and son), Shakira, Martin and the like have opened the door, but that's just a glimpse of what this world is made of, and Spanish-language radio proves it.

How many Spanish-language radio stations are there in the United States, including Puerto Rico? Of the three major radio groups, HBC owns and/or operates 60 stations; Entravision, 54; and Spanish Broadcasting System, 24; not to mention the many medium-sized and small companies. We can safely say there are over 600 Spanish-language radio stations, covering all the formats.

By formats, I mean Regional Mexican, the largest, and the one with the most stations; Contemporary, which includes AC- and CHR-type formats; Tropical; Tejano; and Rock/Alternative, which is in the early stages of development in the U.S., with only a handful of stations but many specialty shows.

Although most of what has crossed over to the mainstream have been pop and rock songs, there is much diversity in the music. Latin music has heritage, flavor and romance. It's colorful, and it's hot and spicy. It's Latin

America. As much as we U.S. Hispanics are the same, we are different, and that becomes apparent in radio. West of the Mississippi, Regional Mexican and Spanish Contemporary reign. The East Coast is where Tropical stations dominate; Tejano rules in Texas; and Rock/Alternative is strong in Los Angeles, San Diego, Chicago and New York.

I'm not going to write explanations of or comparisons between these formats, because rarely do such things get to the core of what this music really is. As Editor-in-Chief of *RyM*, many times I have read reviews of Latin artists and been shocked or amused at the characterizations of certain artists or musical genres: When did Alejandro Sanz become a flamenco singer? I think you'll be better served if you listen to Spanish-language radio, hear the music, feel it and come to understand and appreciate it.

### Where To Hear It

Regional Mexican stations can be heard all over the country, including — now — on the East Coast, in cities like New York, Tampa and Charlotte. These stations feature such musical styles as norteña by artists like Tigres del Norte, Tucanes de Tijuana, Intocable and Ramón Ayala and cumbias by Angeles de Charly and Angeles Azules.

You will also hear baladas rancheras or ranchera by Pepe Aguilar, Pedro Fernández, Vicente Fernández and Alejandro Fernández; banda by Banda el Recodo and Germán Lizárraga; and gruperos by Ana Bárbara, Los Temerarios, Liberación and Conjunto Primavera.

To listen to Regional Mexican music, tune to stations like KSCA, KLAX and KBUA & KBUE in Los Angeles; WLEY and WOJO in Chicago; KGBT/McAllen; KLNO/Dallas; KHOT/Phoenix; KISF/Las Vegas; KLEY and KROM in San Antonio; WKDL/Washington; WLCC/Tampa; KBNO/Denver; KELG/Austin; WNOW/Charlotte; WSYW/Indianapolis; WLXE/New York; and WWRF/West Palm Beach, to name a few.

Contemporary stations feature some of the music that has crossed over to the mainstream, like songs by Paulina Rubio, Enrique Iglesias and



A SPANISH-LANGUAGE SAMPLER

Here are some of the artists whose music is played at the various Spanish-language formats. (Clockwise, from upper left) Luis Miguel's sultry, perfect voice defines romance; Olga Tañón's merengues are top of the line, and her voice is a powerhouse; Pedro Fernández feels rancheras and belts them out to perfection; Kumbia Kings perfectly define Tejano; and Jaguares are an example of what superstar rockers are all about.

Shakira. However, other superstars of this genre — some of whom are preparing their crossovers and others who choose not to — reign here, and ballads are usually king.

For ballads, boleros and rancheras románticas, tune in stations with AC-like formats, like KLVE and KLOX in Los Angeles, WAMR and WRMA in Miami and KMRR/Phoenix, where artists like Joan Sebastian, Alejandro Fernández, Ricardo Montaner, Cristian, Thalía, Jon Secada, Sin Bandera, Juan Gabriel, Luis Miguel, Marco Antonio Solís, Charlie Zaa and Francisco Céspedes are the main dish.

For more of a pop rock feel and ballad dance remixes, tune to those stations that lean more toward a CHR format, like KSSE (Super Estrella) and KLYY in Los Angeles, XLTN/San Diego and WXXY/Chicago. This is where Maná, Shakira, Kabah, Laura Pausini, Nek, Las Ketchup, Paulina Rubio and Juanes are favorites.

**Hispanics, Spanish-language radio, Latin music and crossover fever have been more evident than ever over the past 10 years.**

### Tropical Heat

Tropical includes salsa, the dominating force; merengue; bachata; and raggatón, a blend of merengue and reggae. Unfortunately, this format has grown stagnant in the last few years, and many of the stations are hard to define as Tropical anymore because they're programming so many pop tunes and ballads.

Tropical is not the only format dealing with this issue; all of Spanish radio has adopted a kind of crossover style of programming, but it's more apparent in Tropical because of the lack of stations programming this music.

In New York, tune to the largest Tropical station of them all, WSKQ. You can also listen to WCAA/New

York; Miami's WRTO, WXDJ and WSUA; WNUF/Orlando; WLXX, Chicago; and WMGG and WRMD in Tampa.

Tejano is a combination of the sounds and feelings of a people who have roots in Mexico but have been in the United States for generations. Tejano music is Regional Mexican's very close cousin, although they don't always get along with or appreciate each other.

Tejano stations are rooted in the state of Texas. The format is best personified and represented by the late Selena. AB Quintanilla, Selena's brother and the mastermind behind her music, continues to keep her legacy alive. Producer, composer and leader of his own band, Kumbia Kings, Quintanilla has taken Tejano music to the next level, crossing into all Spanish formats and now working on his crossover to the mainstream.

Jennifer Peña, Grupo Imán, Intocable, Latin Breed, Siggno, La Contra and Jimmy González are examples of artists featured on Tejano stations like KKPS/McAllen; KHCK/Dallas; KQQQ/Austin; KXTN/San Antonio; and KLHB/Corpus Christi, TX.

Rock/Alternative is rich in sounds, rhythms and beats that stem from mainstream rock, hip-hop and rap and the traditional sounds of the bands' native countries. Although a developing format in the U.S., it has the support of some of the most cutting-edge and creative artists in Latin music.

Only a small handful of stations air full-time Rock/Alternative formats. The music also plays on specialty shows on noncommercial and college radio stations across the country. Tune to WCOM/Puerto Rico or XMOR/San Diego, two full-time Rock/Alternative stations, to catch tunes by Jaguares, Volumen Cero, La Ley, Manu Chao, Ely Guerra, Molotov, Juanes, Vivantiva, Enrique Bunbury, Aleks Syntek, Circo, Kinky, Orishas, Enanitos Verdes, Rabanes, Panteón Rococó, etc.

Hispanics, Spanish-language radio, Latin music and crossover fever have been more evident than ever over the past 10 years. This is a wonderful moment for both the Spanish and American markets. Looking forward to it, once again I say, "Bienvenidos, welcome," and to my Spanish-speaking readers, "Continuamos, siempre pa'lante."

# RADIO MÚSICA™

## This Week In Spanish-Language Music

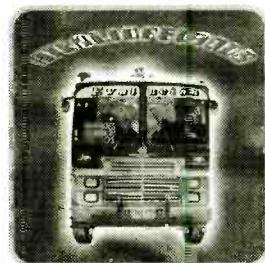
### New Releases

• A long-awaited comeback is that of **Café Tacuba**, who, after ending their contract with Warner Bros., had not released an album since 1999's double CD, *Revés/Yo Soy*. The new release, *Vale Callampa*, is a four-song EP that serves as a prequel to their upcoming full-length album from MCA Records, due out in the spring of 2003. It pays tribute to the disbanded Los Tres from Chile and includes the songs "Amor Violento," "Tírate," "Déjate Caer" and "Olor A Gas."



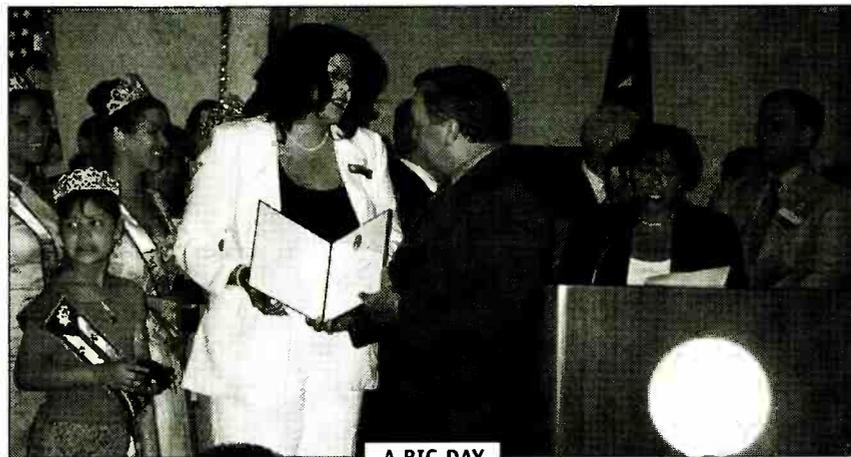
Asked why the band are returning with an EP instead of a full album, band member Emmanuel said, "We've been working on a new album of original compositions all through this year. Due to timing issues relating to the release of a record through a U.S. label — in this case, MCA, with which we've just now begun a new recording contract — we realized it wasn't going to be feasible to get the album released this year. It takes some four to five months after delivery of the master tape for the record to hit the streets."

"It dawned on us that, in fact, the album we were planning would not be ready this year, and that's where the idea came to make a four-song EP to maintain the group's presence — since we've gone close to three years now with no new releases — and to, on the other hand, give ourselves the luxury of getting together and arranging some songs by Chilean group Los Tres, since we've always admired them and also maintain a close, friendly relationship with them, even though they no longer exist as a group. We set out to work it out fast enough to be able to release it before 2002 ended. In some way, it has become our little homage to them."



Café Tacuba have started a tour, with three confirmed dates so far: New York (Nov. 24, at B.B. King's), Chicago (Nov. 26 & 27 at House of Blues) and Los Angeles (Nov. 29 at the Palladium).

• **Miguel Mateos**, a pioneer in the "rock in Spanish" movement, as it was called in the '80s, is back in a big way. Mateos just released a double greatest-hits CD that also includes seven new songs. *Salir Vivo* is the name of this long-awaited work by the Argentine rocker, who has not released an album since 1998. It includes



A BIG DAY

Marilyn Santiago, PD of WLXX/Chicago, received a certificate of appreciation from Chicago Mayor Richard Daley during Puerto Rican Day festivities, which honor the Puerto Rican heritage of the city.

### Record Review

#### Tito Nieves *Muy Agradecido* (Warner Music Latina)



The legendary salsaero once again comes out strong with an eight-track production that, in addition to the traditional salsa, includes a bolero duet with another legendary Puerto Rican and fellow Warner Music Latina member, Olga Tañón, titled "Y Viviré." As is the standard nowadays, the CD also includes two versions of "Te Vas," salsa and ballad.

But the best surprise, which could hit big on the Regional Mexican airwaves and help Tito capture the Mexican audience, is "El Caramelo," a duet with Pesado that results in a banda-cumbia-like tune that you can't help but listen to again and again.

classic hits like "Atado A Un Sentimiento," "Obsesión," "Mi Sombra En La Pared" and "Es Tan Fácil Romper Un Corazón."

• The Columbian band **Aterciopelados** are also back with a greatest-hits CD. *Evolución* includes 18 tracks and, on the CD, the video of the song "Mi Vida Brilla." *Evolución* outlines the band's long and successful career, with songs like "Florecita Rockera," "La Culpable," "Caribe Atómico" and "El Album" that are sure to hit the spot for fans.

### Rock/Alternative

LW	TW	ARTIST Title Label(s)	Points	Total Stations	Weeks On
1	①	<b>VOLUMEN CERO</b> Hollywood (Warner Music Latina)	1840	13	19
2	②	<b>JAGUARES</b> Te Lo Pido Por Favor (BMG)	1750	12	7
3	③	<b>MANU CHAO</b> Bienvenido A Tijuana (Virgin)	1500	10	6
4	④	<b>PANTEÓN ROCOCO</b> La Carencia (BMG)	1380	9	21
5	⑤	<b>VÍCTIMAS DEL DR. CEREBRO</b> Ella Se Muere (Oso)	1160	11	21
6	⑥	<b>MANÁ</b> Angel De Amor (Warner Music Latina)	930	7	16
8	⑦	<b>JUANES</b> Es Por Ti (Universal)	910	4	8
10	⑧	<b>RABANES</b> Bam Bam (Crescent Moon)	900	5	12
9	⑨	<b>INSPECTOR</b> Amnesia (Universal)	780	8	18
12	⑩	<b>ENRIQUE BUNBURY</b> Lady Blue (EMI Latin)	740	8	20
7	11	<b>JUANES</b> A Dios Le Pido (Universal)	730	7	33
11	12	<b>ENRIQUE BUNBURY</b> Si (EMI Latin)	710	7	4
13	⑬	<b>BABASÓNICOS</b> Los Calientes (DLN)	670	5	16
15	⑭	<b>EL TRI</b> Solamente Dios (Warner Music Latina)	660	5	11
14	15	<b>MANÁ</b> Eres Mi Religión (Warner Music Latina)	650	7	5

Songs ranked by total number of points. 24 Rock/Alternative reporters. Total Stations is equal to number of stations reporting the song. Bullets are awarded to songs up or flat in chart position.

### Record Pool

LW	TW	ARTIST Title Label(s)	Points	Total Stations	Weeks On
1	①	<b>GILBERTO S. ROSA</b> Por Más Que Intento (Sony Discos)	940	18	10
4	②	<b>TITO NIEVES</b> La Salsa Vive (Warner Music Latina)	880	16	4
2	3	<b>LAS KETCHUP</b> Aserejé (Sony Discos)	830	16	12
3	4	<b>MAGIC JUAN</b> Meneando La Pera (J&N)	810	17	9
5	⑤	<b>FRUKO Y SUS TESOS</b> Tabaco Y Ron (Fuentes)	810	14	4
6	6	<b>LA MAKINA</b> Celosa (J&N)	570	11	10
7	⑦	<b>EL GENERAL</b> La Mecedora (Mock & Roll)	540	11	3
8	⑧	<b>TULILE</b> El Tornillo (Cedeño)	510	10	12
14	⑨	<b>TITO ROJAS</b> Pensarás En Mí (MP)	490	9	9
11	⑩	<b>ELVIS CRESPO</b> Bésame En La Boca (Sony Discos)	480	9	5
9	11	<b>THALÍA</b> No Me Enseñaste (EMI Latin)	470	8	11
—	⑫	<b>TOÑO ROSARIO</b> Yo Kuli, Yo Kula (Warner Music Latina)	460	10	3
—	⑬	<b>DJ JOE</b> A Mover (Cutting)	420	8	4
—	⑭	<b>GRUPO MANÍA</b> Un Beso (Universal)	400	8	2
13	15	<b>MARC ANTHONY</b> Viviendo (Sony Discos)	390	7	19

Songs ranked by total number of points. 24 Record Pool reporters. Total Stations is equal to number of record pools reporting the song. Bullets are awarded to songs up or flat in chart position.

**Contemporary Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART
1	1	<b>SIN BANDERA</b> Entra En Mi Vida (Sony Discos)	6710	33
2	2	<b>LAS KETCHUP</b> Aserejé (Sony Discos)	6090	13
3	3	<b>CRISTIAN</b> Cuando Me Miras Así (BMG)	5630	7
5	4	<b>JUANES</b> A Dios Le Pido (Universal)	5090	26
4	5	<b>THALÍA</b> No Me Enseñaste (EMI Latin)	5080	13
7	6	<b>PAULINA RUBIO</b> Todo Mi Amor (Universal)	4740	10
10	7	<b>CHAYANNE</b> Y Tú Te Vas (Sony Discos)	4480	33
6	8	<b>JENNIFER PEÑA</b> El Dolor De Tu Presencia (Univision)	4470	15
8	9	<b>MANÁ</b> Angel De Amor (Warner Music Latina)	4180	16
9	10	<b>ENRIQUE IGLESIAS</b> Mentiroso (Universal)	3710	15
18	11	<b>RICARDO ARJONA</b> El Problema (Sony Discos)	3370	2
15	12	<b>JUANES</b> Es Por Ti (Universal)	3090	5
13	13	<b>JERRY RIVERA</b> Vuela Muy Alto (BMG)	3020	14
11	14	<b>MARCO A. SOLÍS</b> Cuando Te Acuerdes De Mi (Fonovisa)	2860	31
20	15	<b>MANÁ</b> Eres Mi Religión (Warner Music Latina)	2800	3
16	16	<b>RICARDO MONTANER</b> Si Tuviera... (Warner Music Latina)	2580	7
14	17	<b>ALEXANDRE PIRES</b> Es Por Amor (BMG)	2360	24
12	18	<b>CRISTIAN</b> Con Ella (BMG)	2300	25
17	19	<b>JOAN SEBASTIAN</b> Qué Bonita Pareja (Balboa)	2170	11
19	20	<b>JON SECADA</b> Si No Fuera Por Ti (Crescent Moon)	1970	4
—	21	<b>SHAKIRA</b> Que Me Quedes Tú (Sony Discos)	1800	1
21	22	<b>MARCO A. SOLÍS</b> Dónde Está Mi Primavera (Fonovisa)	1660	4
22	23	<b>LUIS FONSI</b> Te Vas (Universal)	1380	7
—	24	<b>LUIS MIGUEL</b> Hasta Que Vuelvas (Warner Music Latina)	1330	1
—	25	<b>ALBERTO Y ROBERTO</b> Tu Forma De Ser (Disa)	1130	1

Songs ranked by total number of points. 40 Spanish Contemporary reporters. Total Stations is equal to number of stations reporting the song. Bullets are awarded to songs up or flat in chart position.

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**Going For Adds**

**ESTAR SOLA CARLOLINA** Prefeiro (Warner Music Latina)  
**GIAN MARCO** Al Otro Lado De La Luna (Crescent Moon)  
**JORGE MORENO** Mi Sufrimiento (Maverick)  
**ODALYS** Globo Sin Gas (Univision)

**Tropical Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART
2	1	<b>TITO NIEVES</b> LA SALSA VIVE (WARNER MUSIC LATINA)	4190	7
1	2	<b>JERRY RIVERA</b> VUELA MUY ALTO (BMG)	4080	17
3	3	<b>GILBERTO S. ROSA</b> POR MÁS QUE INTENTO (SONY DISCOS)	3370	15
4	4	<b>MARC ANTONY</b> VIVIENDO (SONY DISCOS)	300	23
5	5	<b>VÍCTOR MANUELLE</b> EN NOMBRE DE LOS DOS (SONY DISCOS)	2890	4
6	6	<b>GRUPO MANÍA</b> UN BESO (UNIVERSAL)	2480	10
7	7	<b>AVENTURA</b> OBSESIÓN (PREMIUM)	2290	14
8	8	<b>LAS KETCHUP</b> ASEREJÉ (SONY DISCOS)	2270	7
9	9	<b>PAULINA RUBIO</b> TODO MI AMOR (UNIVERSAL)	2000	3
12	10	<b>DOMINGO QUIÑONES</b> A QUE NO TE ATREVES (UNIVERSAL)	1890	5
13	11	<b>THALÍA</b> NO ME ENSEÑASTE (EMI LATIN)	1710	11
15	12	<b>EL GRAN COMBO</b> SE NOS PERDIÓ EL AMOR (COMBO)	1580	2
17	13	<b>JENNIFER PEÑA</b> EL DOLOR DE TU PRESENCIA (UNIVISION)	1570	13
10	14	<b>ENRIQUE IGLESIAS</b> MENTIROSO (UNIVERSAL)	1510	13
14	15	<b>MONCHY &amp; AALEXANDRA</b> DOS LOCOS (J&N)	1500	16
11	16	<b>BACILOS</b> CARALUNA (WARNER MUSIC LATINA)	1350	9
16	17	<b>RABANES</b> BAM BAM (CRESCENT MOON)	1200	9
20	18	<b>MILLY QUEZADA</b> TANTO QUE DIJE (SONY DISCOS)	1150	4
22	19	<b>CRISTIAN</b> CUANDO ME MIRAS ASÍ (BMG)	1130	3
19	20	<b>TITO ROJAS</b> PENSARÁS EN MÍ (MP)	1080	5
21	21	<b>GILBERTO S. ROSA</b> CÓMO EL QUE NO QUIERE (SONY DISCOS)	1000	3
18	22	<b>JUANES</b> ES POR TI (UNIVERSAL)	950	5
23	23	<b>MANÁ</b> ANGEL DE AMOR (WARNER MUSIC LATINA)	920	13
—	24	<b>AREA 305</b> SI NO ESTÁS (UNIVISION)	880	1
25	25	<b>RICARDO MONTANER</b> SI TUVIERAS... (WARNER MUSIC LATINA)	800	2

Songs ranked by total number of points. 27 Tropical reporters. Total Stations is equal to number of stations reporting the song. Bullets are awarded to songs up or flat in chart position.

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**Going For Adds**

**FRANKIE NEGRÓN** No Quiero Verte Llorar (Warner Music Latina)  
**INDIA** Seduceme (Sony Discos)  
**JAIME CAMIL** Muriendo Por Ti (Univision)  
**JON SECADA** Si No Fuera Por Ti (Crescent Moon)

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**102 Jamz**

**KZMZ 96.9 ROCKS**

**STAR 106.9**

**107.5 the River**

**Q104.3**

November 15, 2002

**Regional Mexican Top 25**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART
1	①	CONJUNTO PRIMAVERA Perdóname Mi Amor (Fonovisa)	8260	15
4	②	LOS TUCANES DE TIJUANA La Chica Sexy (Universal)	4910	5
5	③	LOS TIGRES DEL NORTE La Reyna Del Sur (Fonovisa)	4830	5
2	4	GERMÁN LIZARRAGA Estoy Sufriendo (Disa)	4480	16
3	5	BANDA EL RECODO No Me Se Rajar (Fonovisa)	4440	19
10	⑥	INTOCABLE Sueña (EMI Latin)	4150	4
6	7	RAMÓN AYALA Quedó Triste El Jacal (Freddie)	4040	8
7	8	JENNIFER PEÑA El Dolor De Tu Presencia (Univision)	3920	14
12	⑨	LA ONDA Aseréjé (EMI Latin)	3600	3
9	10	LUPILLO RIVERA Te Solté La Rienda (Sony Discos)	3580	11
13	⑪	SOCIOS DEL RITMO Amor De Internet (I.M.)	2980	10
8	12	LOS TEMERARIOS Una Lágrima No Basta (Fonovisa)	2670	24
11	13	EL COYOTE El Amor No Tiene Edad (EMI Latin)	2660	8
16	⑭	LOS TEMERARIOS Comer A Besos (Fonovisa)	2650	2
15	⑮	BETO Y SUS CANARIOS Mi Derrota (Disa)	2330	4
18	⑯	LOS CARDENALES DE NUEVO LEÓN Por Las Damas (Disa)	1860	14
14	17	CONTROL No Que No (EMI Latin)	1810	6
24	⑰	BANDA EL RECODO Las Vías Del Amor (Fonovisa)	1670	2
19	⑱	LIBERACIÓN Niña Y Mujer (Disa)	1620	8
22	⑳	AROMA Querido Ladrón (Fonovisa)	1520	3
23	㉑	ALBERTO Y ROBERTO Tu Forma De Ser (Disa)	1420	17
21	22	NICO FLORES Yo Te Seguiré Queriendo (BMG)	1310	8
—	㉓	ADOLFO URÍAS Corazón Chiquito (Platino)	1270	1
—	㉔	LÍMITE Papacito (Universal)	1180	1
20	25	PALOMO A Cambio De Qué (Disa)	1080	2

Songs ranked by total number of points. 61 Regional Mexican reporters. Total Stations is equal to number of stations reporting the song. Bullets are awarded to songs up or flat in chart position. © 2002 Radio & Records.

**Tejano Top 25**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART
1	①	JENNIFER PEÑA El Dolor De Tu Presencia (Univision)	3510	20
2	②	GRUPO IMÁN Me Has Robado El Corazón (Univision)	2980	17
3	③	LOS PALOMINOS No Debes Llorar (Fonovisa)	2720	18
5	④	INTOCABLE Sueña (EMI Latin)	2710	7
4	5	BOBBY PULIDO Vanidosa (EMI Latin)	2110	23
6	⑥	DUELO El Amor No Acaba (Univision)	2060	17
12	⑦	KUMBIA KINGS La Cucaracha (EMI Latin)	1730	4
8	⑧	CONTROL No, Que No (EMI Latin)	1680	10
7	9	BIG CIRCO Yo No Fui (EMI Latin)	1490	20
9	10	JAY PÉREZ Quiero Ser Viejo (Sony Discos)	1370	10
11	⑪	JIMMY GONZÁLEZ Yo Quería (Freddie)	1310	12
15	⑫	SIGGNO Sin Tu Amor (Crown)	1140	4
17	⑬	FRIJoles ROMÁNTICOS No Me Asustan (Rio Grande)	1080	6
16	⑭	RAMÓN AYALA Del Otro Lado Del Portón (Freddie)	1030	32
10	15	INTOCABLE Más Débil Que Tú (EMI Latin)	1000	19
14	16	KUMBIA KINGS Desde Que No Estás Aquí (EMI Latin)	960	39
13	17	SHELLY LARES Y ELIDA Amiga (Tejas)	950	14
19	⑰	GARY HOBBS Pensando En Ti (AMMX)	940	8
21	⑱	STAMPEDE Dame Tu Calor (Sony Discos)	850	7
22	⑳	RAMÓN AYALA Quedó Triste El Jacal (Freddie)	810	2
20	21	INESPERADO Triste Soledad (Univision)	800	17
25	㉒	LA ONDA Asereré (EMI Latin)	790	2
18	23	LATIN BREED Yo Seré Feliz (Tejas)	780	11
—	㉔	LOS DESPERADOZ La Bailadora (Tejas)	700	1
—	㉕	PRISCILA Y SUS BALAS DE PLATA Corazoncito (Univision)	640	1

Songs ranked by total number of points. 25 Tejano reporters. Total Stations is equal to number of stations reporting the song. Bullets are awarded to songs up or flat in chart position. © 2002 Radio & Records.

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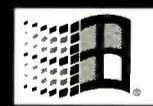
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- PESADO Lástima Me Das (Warner Music Latina)
- RUBÉN VELA Me Estoy Volviendo Loco (Crown)

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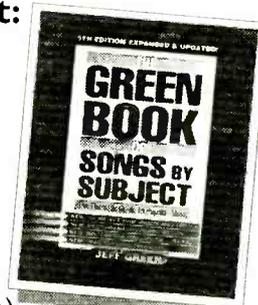
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## Monitored Airplay Overview: November 15, 2002

### CHR/POP

LW	TW	ARTIST	SON	Label
3	1	EMINEM	Lose Yourself (Shady/Interscope)	
1	2	NO DOUBT F/LADY SAW	Underneath It All (Interscope)	
2	3	AVRIL LAVIGNE	Sk8er Boi (Arista)	
5	4	MADONNA	Die Another Day (Maverick/WB)	
4	5	JUSTIN TIMBERLAKE	Like I Love You (Jive)	
8	6	CAM'RON	Hey Ma (Roc-A-Fella/IDJMG)	
9	7	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	
11	8	JENNIFER LOPEZ	Jenny From The Block (Epic)	
6	9	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)	
10	10	CREED	One Last Breath (Wind-up)	
7	11	KELLY CLARKSON	A Moment Like This (RCA)	
12	12	ANGIE MARTINEZ	If I Could Go (EastWest/EEG)	
18	13	MISSY ELLIOTT	Work It (Gold Mind/Elektra/EEG)	
13	14	DANIEL BEDINGFIELD	Gotta Get Thru This (Island/IDJMG)	
17	15	PINK	Family Portrait (Arista)	
14	16	OAKENFOLD	Starry Eyed Surprise (Maverick/Reprise)	
20	17	KELLY ROWLAND	Stole (Columbia)	
16	18	AVRIL LAVIGNE	Complicated (Arista)	
15	19	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)	
19	20	VANESSA CARLTON	Ordinary Day (A&M/Interscope)	
25	21	O-TOWN	These Are The Days (J)	
23	22	TLC	Girl Talk (Arista)	
22	23	MATCHBOX TWENTY	Disease (Atlantic)	
29	24	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
21	25	MICHELLE BRANCH	Goodbye To You (Maverick/WB)	
36	26	NIVEA	Don't Mess With My Man (Jive)	
28	27	NAPPY ROOTS	Po' Folks (Atlantic)	
30	28	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)	
27	29	CRAIG DAVID	What's Your Flava? (Wildstar/Atlantic)	
24	30	P. DIDDY F/GINUWINE	I Need A Girl (Part II) (Bad Boy/Arista)	

**#1 MOST ADDED**

CHRISTINA AGUILERA Beautiful (RCA)

**#1 MOST INCREASED PLAYS**

CHRISTINA AGUILERA Beautiful (RCA)

**TOP 5 NEW & ACTIVE**

STEREO FUSE Everything (EO/Wind-up)

RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)

LL COOL J Luv U Better (Def Jam/IDJMG)

JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)

LASGO Something (Robbins)

CHR/POP begins on Page 24.

### CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	MISSY ELLIOTT	Work It (Gold Mind/Elektra/EEG)	
2	2	EMINEM	Lose Yourself (Shady/Interscope)	
3	3	LL COOL J	Luv U Better (Def Jam/IDJMG)	
5	4	SEAN PAUL	Gimme The Light (VP/Atlantic)	
4	5	CAM'RON	Hey Ma (Roc-A-Fella/IDJMG)	
9	6	JAY-Z F/BEYONCE	'03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	
7	7	JENNIFER LOPEZ	Jenny From The Block (Epic)	
6	8	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)	
8	9	ASHANTI	Baby (Murder Inc./IDJMG)	
10	10	NIVEA	Don't Mess With My Man (Jive)	
13	11	CLIPSE	When The Last Time... (Star Trak/Arista)	
14	12	ISYSS	Single For The Rest Of My Life (Arista)	
19	13	NELLY	Air Force Ones (Fo' Reel/Universal)	
11	14	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)	
12	15	LUDACRIS	Move Bitch (Def Jam South/IDJMG)	
16	16	BIG TYMERS	Oh Yeah (Cash Money/Universal)	
15	17	N.O.R.E.	Nothin' (Def Jam/IDJMG)	
17	18	NAPPY ROOTS	Po' Folks (Atlantic)	
18	19	TLC	Girl Talk (Arista)	
22	20	AMANDA PEREZ	Angel (Powerhouse/Mad Chemistry)	
24	21	ERICK SERMON F/REDMAN	React (J)	
23	22	WC	The Streets (Def Jam/IDJMG)	
20	23	FABOLOUS F/P. DIDDY & JAGGED	Trade It All (Part II) (Epic)	
25	24	SMILEZ AND SOUTHSTAR	Tell Me (ARTISTdirect)	
29	25	XZIBIT	Multiply (Loud/Columbia)	
31	26	BABY F/P. DIDDY	Do That... (Cash Money/Universal)	
32	27	EVE	Satisfaction (Ruff Ryders/Interscope)	
21	28	STYLES	Goodtimes (Interscope)	
26	29	KELLY ROWLAND	Stole (Columbia)	
27	30	FAT JOE F/GINUWINE	Crush Tonight (Terror Squad/Atlantic)	

**#1 MOST ADDED**

AALIYAH Miss You (BlackGround/Universal)

**#1 MOST INCREASED PLAYS**

NELLY Air Force Ones (Fo' Reel/Universal)

**TOP 5 NEW & ACTIVE**

TONI BRAXTON Hit The Freeway (Arista)

LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)

50 CENT Wanksta (Shady/Aftermath/Interscope)

OOBIE F/LIL' JON... Nothin's Free (TVT)

DRU HILL I Should Be... (Def Soul/IDJMG)

CHR/RHYTHMIC begins on Page 31.

### URBAN

LW	TW	ARTIST	SON	Label
2	1	MISSY ELLIOTT	Work It (Gold Mind/Elektra/EEG)	
1	2	LL COOL J	Luv U Better (Def Jam/IDJMG)	
4	3	ERYKAH BADU F/COMMON	Love Of My Life (Magic Johnson/MCA)	
3	4	MUSIQ	Dontchange (Def Soul/IDJMG)	
5	5	SEAN PAUL	Gimme The Light (VP/Atlantic)	
9	6	JAY-Z F/BEYONCE	'03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	
6	7	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)	
7	8	ASHANTI	Baby (Murder Inc./IDJMG)	
8	9	GINUWINE	Stingy (Epic)	
10	10	CLIPSE	When The Last Time... (Star Trak/Arista)	
18	11	NELLY	Air Force Ones (Fo' Reel/Universal)	
11	12	MARIO	Braid My Hair (J)	
12	13	AALIYAH	I Care 4 U (BlackGround)	
15	14	TLC	Girl Talk (Arista)	
13	15	NAPPY ROOTS	Po' Folks (Atlantic)	
20	16	JAHEIM	Fabulous (Divine Mill/WB)	
19	17	ERICK SERMON F/REDMAN	React (J)	
23	18	EMINEM	Lose Yourself (Shady/Interscope)	
14	19	CAM'RON	Hey Ma (Roc-A-Fella/IDJMG)	
22	20	AMERIE	Talkin' To Me (Rise/Columbia)	
16	21	B2K	Why I Love You (Epic)	
17	22	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)	
24	23	JENNIFER LOPEZ	Jenny From The Block (Epic)	
36	24	R. KELLY	Ignition (Jive)	
28	25	DRU HILL	I Should Be... (Def Soul/IDJMG)	
27	26	FAT JOE F/GINUWINE	Crush Tonight (Terror Squad/Atlantic)	
21	27	BIG TYMERS	Oh Yeah (Cash Money/Universal)	
42	28	JA RULE	Thug Lovin' (Murder Inc./IDJMG)	
49	29	BABY F/P. DIDDY	Do That... (Cash Money/Universal)	
31	30	FIELD MOB	Sick Of Being Lonely (MCA)	

**#1 MOST ADDED**

NAS Made You Look (Columbia)

**#1 MOST INCREASED PLAYS**

NELLY Air Force Ones (Fo' Reel/Universal)

**TOP 5 NEW & ACTIVE**

TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)

VIVIAN GREEN Emotional Rollercoaster (Columbia)

FABOLOUS This Is My Party (Elektra/EEG)

K-CI & JOJO It's Me (MCA)

504 BOYZ Tight Whips (New No Limit/Universal)

URBAN begins on Page 36.

### AC

LW	TW	ARTIST	SON	Label
3	1	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)	
1	2	PHIL COLLINS	Can't Stop Loving You (Atlantic)	
2	3	FAITH HILL	Cry (Warner Bros.)	
4	4	KELLY CLARKSON	A Moment Like This (RCA)	
5	5	FIVE FOR FIGHTING	Superman (It's Not Easy) (Aware/Columbia)	
9	6	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	
6	7	ENRIQUE IGLESIAS	Hero (Interscope)	
8	8	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
7	9	CELINE DION	A New Day Has Come (Epic)	
11	10	DARYL HALL & JOHN OATES	Do It For Love (BMG/Heritage)	
12	11	LEANN RIMES	Life Goes On (Curb)	
10	12	JOSH GROBAN	To Where You Are (143/Reprise)	
13	13	JOHN MAYER	No Such Thing (Aware/Columbia)	
14	14	J. BRICKMAN F/J. KRAKOWSKI	You (Windham Hill/RCA Victor)	
17	15	KELLIE COFFEY	When You Lie Next To Me (BNA)	
16	16	MARIAH CAREY	Through The Rain (MonarC/IDJMG)	
20	17	DARYL HALL & JOHN OATES	Forever For You (U-Watch)	
18	18	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
19	19	AVRIL LAVIGNE	Complicated (Arista)	
23	20	DIXIE CHICKS	Landslide (Monument)	
21	21	JAMES TAYLOR	Whenever You're Ready (Columbia)	
22	22	CHRIS EMERSON	All Because Of You (Monomoy)	
30	23	SHANIA TWAIN	I'm Gonna Getcha Good! (Mercury)	
24	24	DJ SAMMY & YANOU	Heaven (Candlelight) (Robbins)	
—	25	CELINE DION	Goodbye's (The Saddest Word) (Epic)	
25	26	BENNY MARDONES	I Want It All (Crazy Boy/Go-Kart)	
28	27	ANASTACIA	You'll Never Be Alone (Epic)	
26	28	KENNY G F/CHANTE MOORE	One More Time (Arista)	
—	29	TAMARA WALKER	If Only (Curb)	
29	30	JACK RUSSELL	For You (Knight)	

**#1 MOST ADDED**

DIXIE CHICKS Landslide (Monument)

**#1 MOST INCREASED PLAYS**

DIXIE CHICKS Landslide (Monument)

**TOP 5 NEW & ACTIVE**

PAUL SIMON Father And Daughter (Nick/Jive)

GARFUNKEL/SHARP/MONDOLOCK Bounce (Manhattan)

GLORIA GAYNOR I Never Knew (Logic)

JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)

ROD STEWART These Foolish Things (J)

AC begins on Page 51.

### HOT AC

LW	TW	ARTIST	SON	Label
2	1	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	
1	2	AVRIL LAVIGNE	Complicated (Arista)	
3	3	CREED	One Last Breath (Wind-up)	
6	4	NO DOUBT F/LADY SAW	Underneath It All (Interscope)	
5	5	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)	
4	6	DAVE MATTHEWS BAND	Where Are You Going (RCA)	
7	7	UNCLE KRACKER	In A Little While (Top Dog/Lava/Atlantic)	
8	8	MATCHBOX TWENTY	Disease (Atlantic)	
9	9	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)	
10	10	JIMMY EAT WORLD	The Middle (DreamWorks)	
13	11	JOHN MAYER	No Such Thing (Aware/Columbia)	
11	12	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
12	13	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
14	14	CALLING	Wherever You Will Go (RCA)	
16	15	MICHELLE BRANCH	Goodbye To You (Maverick/WB)	
18	16	JOHN RZEZNIK	I'm Still Here... (Walt Disney/Hollywood)	
19	17	LIFHOUSE	Spin (DreamWorks)	
17	18	SIXPENCE NONE THE RICHER	Breathe Your Name (Reprise/Curb)	
23	19	TORI AMOS	A Sorta Fairytale (Epic)	
25	20	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
21	21	COLDFPLAY	In My Place (Capitol)	
22	22	AVRIL LAVIGNE	Sk8er Boi (Arista)	
24	23	DANA GLOVER	Thinking Over (DreamWorks)	
20	24	PINK	Just Like A Pill (Arista)	
26	25	MADONNA	Die Another Day (Maverick/WB)	
28	26	FAITH HILL	Cry (Warner Bros.)	
31	27	DIXIE CHICKS	Landslide (Monument)	
27	28	KELLY CLARKSON	A Moment Like This (RCA)	
34	29	VANESSA CARLTON	Ordinary Day (A&M/Interscope)	
33	30	HOOBASTANK	Running Away (Island/IDJMG)	

**#1 MOST ADDED**

DAVE MATTHEWS BAND Grey Street (RCA)

**#1 MOST INCREASED PLAYS**

NO DOUBT F/LADY SAW Underneath It All (Interscope)

**TOP 5 NEW & ACTIVE**

TITIYO Come Along (Lava/Atlantic)

PHIL COLLINS Can't Stop Loving You (Atlantic)

TRACY CHAPMAN You're The One (Elektra/EEG)

JULY FOR KINGS Normal Life (MCA)

DEFAULT Live A Lie (TVT)

AC begins on Page 51.

### ROCK

LW	TW	ARTIST	SON	Label
1	1	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
3	2	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
2	3	NIRVANA	You Know You're Right (Geffen/Interscope)	
5	4	STONE SOUR	Bother (Roadrunner/IDJMG)	
4	5	NICKELBACK	Never Again (Roadrunner/IDJMG)	
6	6	PEARL JAM	I Am Mine (Epic)	
7	7	AUDIOSLAVE	Cochise (Interscope/Epic)	
11	8	FOO FIGHTERS	All My Life (Roswell/RCA)	
8	9	THEORY OF A DEADMAN	Nothing Could... (Roadrunner/IDJMG)	
9	10	SYSTEM OF A DOWN	Aerials (American/Columbia)	
13	11	DISTURBED	Prayer (Reprise)	
15	12	CHEVELLE	The Red (Epic)	
10	13	TOM PETTY & THE HEARTBREAKERS	The Last DJ (Warner Bros.)	
12	14	ROLLING STONES	Don't Stop (Virgin)	
14	15	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
17	16	SALIVA	Always (Island/IDJMG)	
16	17	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
18	18	SAMMY HAGAR	Things've Changed (33rd Street)	
22	19	JACKYL	Kill The Sunshine (Humidity)	
21	20	SEETHER	Fine Again (Wind-up)	
23	21	TAPROOT	Poem (Velvet Hammer/Atlantic)	
24	22	DEFAULT	Live A Lie (TVT)	
19	23	U2	Electrical Storm (Interscope)	
27	24	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
20	25	BON JOVI	Everyday (Island/IDJMG)	
—	26	GOV'T MULE	Drivin' Rain (ATO)	
26	27	BRUCE SPRINGSTEEN	Lonesome Day (Columbia)	
—	28	CHRIS ROBINSON	Safe In The Arms Of Love (Redline)	
25	29	EARSHOT	Not Afraid (Warner Bros.)	
29	30	AUDIOVENT	Looking Down (Atlantic)	

**#1 MOST ADDED**

CREED Weathered (Wind-up)

**#1 MOST INCREASED PLAYS**

CREED Weathered (Wind-up)

**TOP 5 NEW & ACTIVE**

EXIES My Goddess (Virgin)

BLINDSIDE Pitiful (Elektra/EEG)

BOSTON I Had A Good Time (Artemis)

RA Do You Call My Name (Republic/Universal)

MUDVAYNE Not Falling (No Name/Epic)

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## Monitored Airplay Overview: November 15, 2002

### URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	MUSIQ	Dontchange	(Def Soul/IDJMG)
2	2	GERALD LEVERT	Funny	(Elektra/EEG)
3	3	RUFF ENDZ	Someone To Love You	(Epic)
4	4	INDIA.ARIE	Little Things	(Motown)
6	5	HEATHER HEADLEY	He Is	(RCA)
5	6	ANGIE STONE	More Than A Woman	(J)
7	7	LUTHER VANDROSS	I'd Rather	(J)
9	8	ERYKAH BADU F/COMMON	Love Of My Life	(Magic Johnson/MCA)
8	9	JAHEIM	Anything	(Divine Mill/WB)
11	10	AALIYAH	I Care 4 U	(BlackGround)
21	11	WHITNEY HOUSTON	One Of Those Days	(Arista)
10	12	MAXWELL	Lifetime	(Columbia)
12	13	MUSIQ	Halfcrazy	(Def Soul/IDJMG)
13	14	TANK	One Man	(BlackGround)
16	15	DAVE HOLLISTER	Baby Do Those Things	(Motown)
18	16	JAHEIM	Fabulous	(Divine Mill/WB)
19	17	BRIAN MCKNIGHT	Let Me Love You	(Motown)
17	18	GLENN JONES	I Wonder Why	(Peak)
20	19	VIVIAN GREEN	Emotional Rollercoaster	(Columbia)
15	20	BOYZ II MEN/FAITH EVANS	Relax Your Mind	(Arista)
22	21	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Real/Universal)
24	22	DRU HILL	I Should Be...	(Def Soul/IDJMG)
26	23	AL JARREAU	Secrets Of Love	(GRP/VMG)
27	24	KENNY LATTIMORE/CHANTE MOORE	Loveable...	(Arista)
—	25	SYLEENA JOHNSON	Guess What	(Jive)
29	26	TYRESE HOW	You Gonna Act Like That	(J)
23	27	DEBORAH COX	Up & Down (In & Out)	(J)
—	28	GINUWINE	Stingy	(Epic)
28	29	KIRK FRANKLIN	Brighter Days	(Gospo Centr.c/Jive)
—	30	THEO	Get Your Groove On	(TWP Productions)

#### #1 MOST ADDED

DEBORAH COX The Morning After (J)

#### #1 MOST INCREASED PLAYS

WHITNEY HOUSTON One Of Those Days (Arista)

#### TOP 5 NEW & ACTIVE

MARIAH CAREY Through The Rain (MonarC/IDJMG)

STREETWIZE Rock The Boat (Shanachie)

SOUNDS OF BLACKNESS Don't You Ever Give Up (Spurds Of Blackness)

KENNY G F/BRIAN MCKNIGHT All The Way (Arista)

KENNY G F/CHANTE MOORE One More Time (Arista)

URBAN begins on Page 36.

### ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DISTURBED	Prayer	(Reprise)
2	2	NIRVANA	You Know You're Right	(Geffen/Interscope)
5	3	AUDIOSLAVE	Cochise	(Interscope/Epic)
3	4	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
4	5	STONE SOUR	Bother	(Roadrunner/IDJMG)
7	6	CHEVELLE	The Red	(Epic)
6	7	SYSTEM OF A DOWN	Aerials	(American/Columbia)
8	8	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
9	9	FOO FIGHTERS	All My Life	(Roswell/RCA)
10	10	SALIVA	Always	(Island/IDJMG)
11	11	PEARL JAM	I Am Mine	(Epic)
13	12	TAPROOT	Poem	(Velvet Hammer/Atlantic)
12	13	NICKELBACK	Never Again	(Roadrunner/IDJMG)
14	14	BLINDSIDE	Pitiful	(Elektra/EEG)
18	15	GODSMACK	I Stand Alone	(Republic/Universal)
16	16	RED HOT CHILI PEPPERS	Zephyr Song	(Warner Bros.)
20	17	MUDVAYNE	Not Falling	(No Name/Epic)
15	18	TRUSTCOMPANY	Downfall	(Geffen/Interscope)
19	19	THEORY OF A DEADMAN	Nothing Could...	(Roadrunner/IDJMG)
17	20	KORN	Thoughtless	(Immortal/Epic)
21	21	SEETHER	Fine Again	(Wind-up)
22	22	QUEENS OF THE STONE AGE	No One Knows	(Interscope)
23	23	KORN	Alone I Break	(Immortal/Epic)
41	24	SYSTEM OF A DOWN	Inner Vision	(American/Columbia)
24	25	HOOBASTANK	Remember Me	(Island/IDJMG)
29	26	CRAZY TOWN	Drowning	(Columbia)
30	27	EXIES	My Goddess	(Virgin)
28	28	TRAPT	Headstrong	(Warner Bros.)
27	29	RA	Do You Call My Name	(Republic/Universal)
26	30	PAPA ROACH	Time And Time Again	(DreamWorks)

#### #1 MOST ADDED

CREED Weathered (Wind-up)

#### #1 MOST INCREASED PLAYS

SYSTEM OF A DOWN Inner Vision (American/Columbia)

#### TOP NEW & ACTIVE

SEVENDUST Xmas Day (TVT)

SPARTA Air (DreamWorks)

ROCK begins on Page 75.

### COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	KEITH URBAN	Somebody Like You	(Capitol)
3	2	RASCAL FLATTS	These Days	(Lyric Street)
2	3	DIXIE CHICKS	Landslide	(Monument)
6	4	GEORGE STRAIT	She'll Leave You With A Smile	(MCA)
5	5	MONTGOMERY GENTRY	My Town	(Columbia)
4	6	ALAN JACKSON	Work In Progress	(Arista)
7	7	TOBY KEITH	Who's Your Daddy?	(DreamWorks)
9	8	SHANIA TWAIN	I'm Gonna Getcha Good!	(Mercury)
10	9	TIM MCGRAW	Red Ragtop	(Curb)
12	10	REBECCA LYNN HOWARD	Forgive	(MCA)
13	11	EMERSON DRIVE	Fall Into Me	(DreamWorks)
14	12	TERRI CLARK	I Just Wanna Be Mad	(Mercury)
15	13	BROOKS & DUNN	Every River	(Arista)
17	14	KENNY CHESNEY	A Lot Of Things Different	(BNA)
18	15	MARK WILLS	19 Somethin'	(Mercury)
16	16	TRAVIS TRITT	Strong Enough To Be Your Man	(Columbia)
20	17	BRAD PAISLEY	I Wish You'd Stay	(Arista)
21	18	AARON LINES	You Can't Hide Beautiful	(RCA)
19	19	TAMMY COCHRAN	Life Happened	(Epic)
22	20	JOHN MICHAEL MONTGOMERY	'Til Nothing...	(Warner Bros.)
23	21	LONESTAR	Unusually Unusual	(BNA)
24	22	GARY ALLAN	Man To Man	(MCA)
31	23	BLAKE SHELTON	The Baby	(Warner Bros.)
25	24	CAROLYN DAWN JOHNSON	One Day Closer To You	(Arista)
26	25	KELLIE COFFEY	At The End Of The Day	(BNA)
27	26	TRICK PONY	On A Mission	(H2E/WB)
28	27	TRACE ADKINS	Chrome	(Capitol)
29	28	STEVE HOLY	I'm Not Breakin'	(Curb)
30	29	STEVE AZAR	Waitin' On Joe	(Mercury)
32	30	JENNIFER HANSON	Beautiful Goodbye	(Capitol)

#### #1 MOST ADDED

BLAKE SHELTON The Baby (Warner Bros.)

#### #1 MOST INCREASED PLAYS

GEORGE STRAIT She'll Leave You With A Smile (MCA)

#### TOP 5 NEW & ACTIVE

TRACY BYRD Lately (Been Dreamin' Bout...)/Lately (Been...) (RCA)

CHALEE TENNISON Lonesome Road (DreamWorks)

PINMONKEY I Drove All Night (BNA)

DIAMONO RIO I Believe (Arista)

SIXWIRE Way Too Deep (Warner Bros.)

COUNTRY begins on Page 41.

### ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	NIRVANA	You Know You're Right	(Geffen/Interscope)
3	2	FOO FIGHTERS	All My Life	(Roswell/RCA)
2	3	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
4	4	DISTURBED	Prayer	(Reprise)
5	5	STONE SOUR	Bother	(Roadrunner/IDJMG)
7	6	RED HOT CHILI PEPPERS	Zephyr Song	(Warner Bros.)
10	7	CHEVELLE	The Red	(Epic)
8	8	SALIVA	Always	(Island/IDJMG)
6	9	SYSTEM OF A DOWN	Aerials	(American/Columbia)
9	10	AUDIOSLAVE	Cochise	(Interscope/Epic)
13	11	SEETHER	Fine Again	(Wind-up)
12	12	GOOD CHARLOTTE	Lifestyles Of The Rich And...	(Epic)
15	13	QUEENS OF THE STONE AGE	No One Knows	(Interscope)
14	14	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
17	15	EMINEM	Lose Yourself	(Shady/Interscope)
11	16	PEARL JAM	I Am Mine	(Epic)
20	17	TAPROOT	Poem	(Velvet Hammer/Atlantic)
16	18	RED HOT CHILI PEPPERS	By The Way	(Warner Bros.)
23	19	SUM 41	Still Waiting	(Island/IDJMG)
22	20	SR-71	Tomorrow	(RCA)
21	21	WHITE STRIPES	Dead Leaves And Dirty Ground	(Third Man/V2)
24	22	USED	The Taste Of Ink	(Reprise)
27	23	JIMMY EAT WORLD	A Praise Chorus	(DreamWorks)
19	24	STROKES	Someday	(RCA)
25	25	OK GO	Get Over It	(Capitol)
26	26	HOOBASTANK	Remember Me	(Island/IDJMG)
49	27	SYSTEM OF A DOWN	Inner Vision	(American/Columbia)
30	28	VINES	Outtathaway	(Capitol)
29	29	SUGARCULT	Pretty Girl (The Way)	(Ultimatum/Artemis)
33	30	AUTHORITY ZERO	One More Minute	(Lava/Atlantic)

#### #1 MOST ADDED

CREED Weathered (Wind-up)

#### #1 MOST INCREASED PLAYS

SYSTEM OF A DOWN Inner Vision (American/Columbia)

#### TOP 5 NEW & ACTIVE

TRANSPLANTS Diamonds & Guns (Epitaph)

DEFAULT Live A Lie (TVT)

JURASSIC 5 What's Golden? (Interscope)

PACIFIER Bullitproof (Arista)

CREED Weathered (Wind-up)

ALTERNATIVE begins on Page 81.

### SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	EUGE GROOVE	Slam Dunk	(Warner Bros.)
2	2	CHUCK LOEB	Sarao	(Shanachie)
4	3	FOURPLAY	Rollin'	(Bluebird/RCA Victor)
3	4	NORMAN BROWN	Just Chillin'	(Warner Bros.)
7	5	RICHARD ELLIOT	Q.T.	(GRP/VMG)
10	6	BWB	Groovin'	(Warner Bros.)
8	7	NATALIE COLE	Tell Me All About It	(GRP/VMG)
9	8	STEVE OLIVER	High Noon	(Native Language)
5	9	GERALD ALBRIGHT	Ain't No Stoppin'	(GRP/VMG)
6	10	LARRY CARLTON	Morning Magic	(Warner Bros.)
13	11	JEFF GOLUB	Cold Duck Time	(GRP/VMG)
14	12	PETER WHITE	Who's That Lady?	(Columbia)
16	13	DIANA KRALL	Just The Way You Are	(Verve/VMG)
11	14	KENNY G F/CHANTE MOORE	One More Time	(Arista)
12	15	SPECIAL EFX	Cruise Control	(Shanachie)
17	16	BOB JAMES	Morning, Noon & Night	(Warner Bros.)
19	17	BONEY JAMES	Grand Central	(Warner Bros.)
18	18	STEVE COLE	Off Broadway	(Warner Bros.)
15	19	DAVID BENOIT	Then The Morning Comes	(GRP/VMG)
23	20	N. BROWN & M. MCDONALD	I Still Believe	(Warner Bros.)
21	21	MICHAEL MANSON	Outer Drive	(A440 Music Group)
22	22	MAYSA	Friendly Pressure	(N-Coded)
24	23	JOAN OSBORNE	I'll Be Around	(Compendia)
25	24	MARION MEADOWS	Tales Of A Gypsy	(Heads Up)
26	25	AL JARREAU & JOE COCKER	Lost And Found	(GRP/VMG)
28	26	KENNY G	Paradise	(Arista)
20	27	GREG ADAMS	Roadhouse	(Blue Note)
27	28	CRAIG CHAQUICO	Afterglow	(Higher Octave)
29	29	LEE RITENOUR	Module 105	(GRP/VMG)
—	30	MICHAEL LINGTON	Still Thinking Of You	(3 Keys)

#### #1 MOST ADDED

DAVE KOZ & JEFF KOZ Blackbird (Rendezvous)

#### #1 MOST INCREASED PLAYS

FOURPLAY Rollin' (Bluebird/RCA Victor)

#### TOP 5 NEW & ACTIVE

BONA FIDE Willie Don (N-Coded)

NORAH JONES Come Away With Me (Blue Note/Virgin)

JEFF LORBER Chopsticks (GRP/VMG)

DAVE KOZ & JEFF KOZ Blackbird (Rendezvous)

RICK DERRINGER Jazzy Koo (Rock And Roll...) (Big3)

Smooth Jazz begins on Page 72.

### TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
1	1	U2	Electrical Storm	(Interscope)
2	2	WALLFLOWERS	When You're On Top	(Interscope)
3	3	RED HOT CHILI PEPPERS	Zephyr Song	(Warner Bros.)
5	4	MATCHBOX TWENTY	Disease	(Atlantic)
4	5	PEARL JAM	I Am Mine	(Epic)
9	6	BRUCE SPRINGSTEEN	Lonesome Day	(Columbia)
10	7	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
6	8	DAVE MATTHEWS BAND	Grace Is Gone	(RCA)
11	9	COUNTING CROWS	Miami	(Geffen/Interscope)
14	10	TRACY CHAPMAN	You're The One	(Elektra/EEG)
7	11	COLDPLAY	In My Place	(Capitol)
18	12	TORI AMOS	A Sorta Fairytale	(Epic)
13	13	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
8	14	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
15	15	JACK JOHNSON	Flake	(Enjoy/Universal)
19	16	DAVID GRAY	The Other Side	(ATO/RCA)
17	17	JACKSON BROWNE	The Night Inside Me	(Elektra/EEG)
12	18	SHERYL CROW	Steve McQueen	(A&M/Interscope)
20	19	TOM PETTY & THE HEARTBREAKERS	The Last DJ	(Warner Bros.)
16	20	ROLLING STONES	Don't Stop	(Virgin)
27	21	PRETENDERS	Complex Person	(Artemis)
—	22	SUSAN TEDESCHI	Alone	(Tone-Cool/Artemis)
23	23	RYAN ADAMS	Nuclear	(Lost Highway/IDJMG)
21	24	FEEL	Won't Stand In Your Way	(Curb)
26	25	JACK JOHNSON	Bubble Toes	(Enjoy/Universal)
24	26	HOOBASTANK	Running Away	(Island/IDJMG)
22	27	311	Amber	(Volcano)
28	28	NORAH JONES	Come Away With Me	(Blue Note/Virgin)
25	29	OUR LADY PEACE	Somewhere Out There	(Columbia)
—	30	BRAD SHININ'	Redline	(Redline)

#### #1 MOST ADDED

COLDPLAY Clocks (Capitol)

#### #1 MOST INCREASED PLAYS

GEORGE HARRISON Stuck Inside A Cloud (Capitol)

#### TOP 5 NEW & ACTIVE

BECK Lost Cause (Geffen/Interscope)

DELBERT MCCLINTON Same Kind Of Crazy (New West/Red Ink)

MARK KNOPFLER Why Aye Man (Warner Bros.)

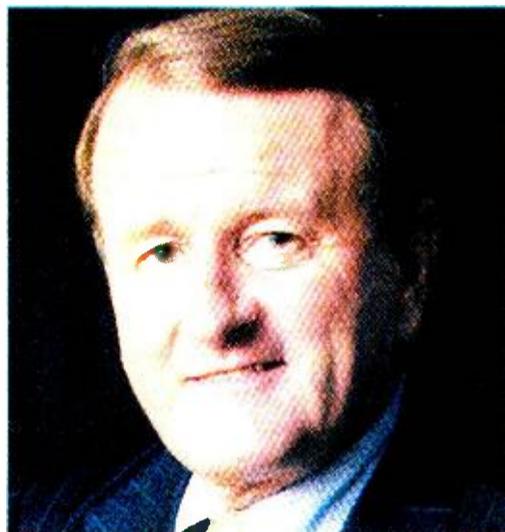
GEORGE HARRISON Stuck Inside A Cloud (Capitol)

DISHWALLA Angels Or Devils (Immergent)

TRIPLE A begins on Page 88.

# Publisher's Profile

By Erica Farber



## MARC GUILD

President/Marketing Division, Interep

**F**or over 30 years Marc Guild has played a major role in building Interep into the largest independent sales and marketing company specializing in radio, the Internet and new media. Although one could say he was born into his role, Guild was actually hired into the company in the research department and has steadily moved up through the ranks.

Interep comprises five main rep firms and a number of specialized divisions. The company has eight regional executives who oversee all of the offices across the country, and there are approximately 450 salespeople selling on the street every day.

**Getting into the business:** "I was that classic kid, just out of college, who swore he was never going to work in the city and never wear a suit. Well, lo and behold, I just celebrated my 30th anniversary working at Interep. I started in the research department, working for Ellen Hulleberg. That was probably the best foundation I could have had. Research really is the backbone of selling in this or any medium. Ellen's expertise was the best guidance I could have had early in my career."

**How the company is structured:** "Being the classic middle company, where we have two different customer bases — our client radio stations and the advertising community — our structure is based on having presidents who are station advocates. They spend their time making sure radio-station needs are being taken care of. We also have regional executives who are at a peer level with the presidents. Located across the country, their main function is to be the advocates for the advertising community and to make sure that radio is being put in a positive light. They make sure that the individual needs of each agency are being met so that Interep maximizes its share of the money that's on the table — the transactional spot business for our clients — and that radio is in the forefront whenever advertisers are putting together their media and marketing programs."

"My role is to look over the whole marketing division. The regional executives and I call on all of the major advertising agencies and advertisers across the country with the new-business development team. I am continually looking to help them improve the ways of getting their message to the consumer through the use of radio."

**Long-term goals:** "No question, it's increasing radio's portion of the advertising pie. With approximately \$250 billion being spent in advertising, one-tenth of one percent can have a major impact on our industry. We started what used to be known as the Radio Marketing Specialist Program, now the Interep Marketing Group, back in 1991. Since then we've developed documentable new business for radio to the tune of about \$850 million. When you think about it, sitting back and saying, 'Hey, why don't we go out and develop \$1 billion worth of business?'

— you can't get your arms around that. But if you start working toward that goal and get a committed group of people who share your belief, you can get there."

**Biggest challenge:** "The whole radio industry has a major challenge. It's going to be darned near impossible for us to collectively get there if we don't stop competing with one another and begin working together in a collaborative effort to really put radio and all the things radio can do in front of each and every advertiser. I just got back from the RAB board meeting. We met with six different major advertisers, like Home Depot and GM. You always think of them as being these behemoth companies that are very tough to get in touch with. The bottom line was that they're all doing exactly the same thing that every advertiser is: trying to figure out new and innovative ways to reach their core consumers and ways to do so that differentiate them."

"They're all very interested in getting into the local marketplace and doing local promotions — all the things radio really excels at. The key here is to make sure that we put radio in front of them, and not just what Group A or Group B or Group C can deliver. Individually, no one can satisfy all of these major advertisers' needs. Collectively, we can do as good a job as their alternatives, if not better."

**State of radio:** "I'm really impressed with the way radio has bounced back since 9/11. It seems to be doing as well as any other advertising vehicle. There's no reason to believe that won't continue. With the unforeseen future in front of us being a smooth and safe one, I think radio is in good stead. Every time I think about what our customer base is telling us, I know we can do it. And we can do it as well as anybody. I'm quite bullish on the future."

**How he can walk in to see decisionmaker and create local enthusiasm:** "While time spent listening seems to be petering out a little bit, I feel very comfortable that people will continue to use radio for entertainment, information, news and learning about local events. Radio will continue to be one of the major information and entertainment vehicles. I don't sense that it's losing its edge, in terms of entertainment."

"The other part of that is that the Hispanic population is becoming more of a buzzword for the advertising community. Certainly, African Americans are a segment of the population that people are always trying to reach. Who better than radio?"

"The youth of America? Sure they use the Internet, but I don't think radio is getting hurt as badly as some of the other vehicles. As long as kids like rock 'n' roll, radio's going to be their top choice."

**What radio can do to improve its relationship with reps:** "Generally speaking, we have a terrific relationship with our client stations. The important thing for the stations to do is to make sure they keep their eyes on the three-to-five-year plan, as opposed to worrying about what happened this month or next week. It is a long process to build our share of the advertising pie. The more we keep our eye on that long-term goal and don't worry about who got bought on Account A, the better."

**The biggest misconception about the rep business:** "That we're not every bit as passionate about the success and growth of radio as we've ever been."

**The increase in cost-per-point:** "They aren't increasing. The agency community has undergone such incredible consolidation. What used to be Agency A and Agency B and Agency C are now all under Parent Company A. Six major shops represent well over 50% of our business, so you can't charge \$50 to someone at Agency A and \$100 to Agency B and not have that surface in about a microsecond. When it does, the station loses its credibility. Stations know that; it's not like we're keeping that a secret. It's important for us to make sure that they're aware of all those things."

"This is keeping things rather consistent with radio

stations across all the different opportunities. Because of that, it's had a very steady effect on overall cost-per-point growth over the course of a year's time. It doesn't mean that, as supply and demand changes, that won't change, but it's not the wild free-for-all that it used to be."

**On agencies becoming more powerful than radio groups:** "No question about it. That's why it's so important for us to continue to pull together. Individually, these guys have hundreds of billions of dollars to spend. You can't go in as an individual station the way you used to and talk about tower height and the afternoon team. It's tough. They have the clout, and they plan on using it."

**Something about his company that might surprise our readers:** "The incredible resources we put behind helping grow radio's share of the advertising pie. It's not just the new-business folks; we've put money into Power events — the Power of Urban Radio, the Power of Hispanic, the Power of Radio. We just developed our Consumer Lifestyle Networks, which helps simplify the buying of radio and uses the most sophisticated research tools out there. They really tell a wonderful story to an advertising or marketing professional in their own words. Most of our clients probably don't know we have those tools. We just attended a pharmaceutical convention. We had a booth and presented radio as a tool for them to use to market all the new drugs coming out in the marketplace. We were the only media there."

**Most influential individual:** "Ellen Hulleberg — now it's Berger. She hired me originally. The insights, training and guidance that she gave me were instrumental. She was terrific at recognizing me when I did something right and being tough on me when I didn't. For me, in this organization, that was important to me, and I can't tell you how much I appreciated it over the years."

"Now, Ralph Guild is an extremely influential guy. I remember reading once that Ralph was the guru of the radio industry. It's true; he's been very influential — not only on me, but on everyone in the industry."

**Career highlight:** "Probably when I became President of the marketing division. It was Ellen's job. When she decided she was going to move on, she and Les Goldberg came to me and said they'd like me to take it. I was bowled over."

**Career disappointment:** "You think about disappointments, but those things usually get turned around if you set your mind to it. I'm sure there were setbacks, but nothing that comes to mind."

**Favorite radio format:** "Classic Rock and Sports."

**Favorite television show:** "60 Minutes."

**Favorite song:** "Mack the Knife."

**Favorite book:** "I love Robert Parker's Spenser novels. When he comes out with a new book, I know it's time to go on vacation."

**Favorite movie:** "I love comedies, so anything from the old Woody Allen stuff to *Austin Powers*."

**Favorite restaurant:** "Gene & Georgetti's in Chicago and 21 in New York."

**Beverage of choice:** "As the day progresses, I go from water and all those healthy things to something like a Johnnie Walker brand."

**Hobbies:** "I love to shoot pool. I'm a sports fan. But, at this juncture, it would be spending time with my family."

**E-mail address:** "marc\_guild@interep.com."

**Advice for radio:** "Think of the impact we could have if we all band together and go to the top 100 or 200 advertisers in the country and show them what we can do when we really put our minds to it. You're talking about \$250 billion if you shake the needle one or two points. You triple your industry."

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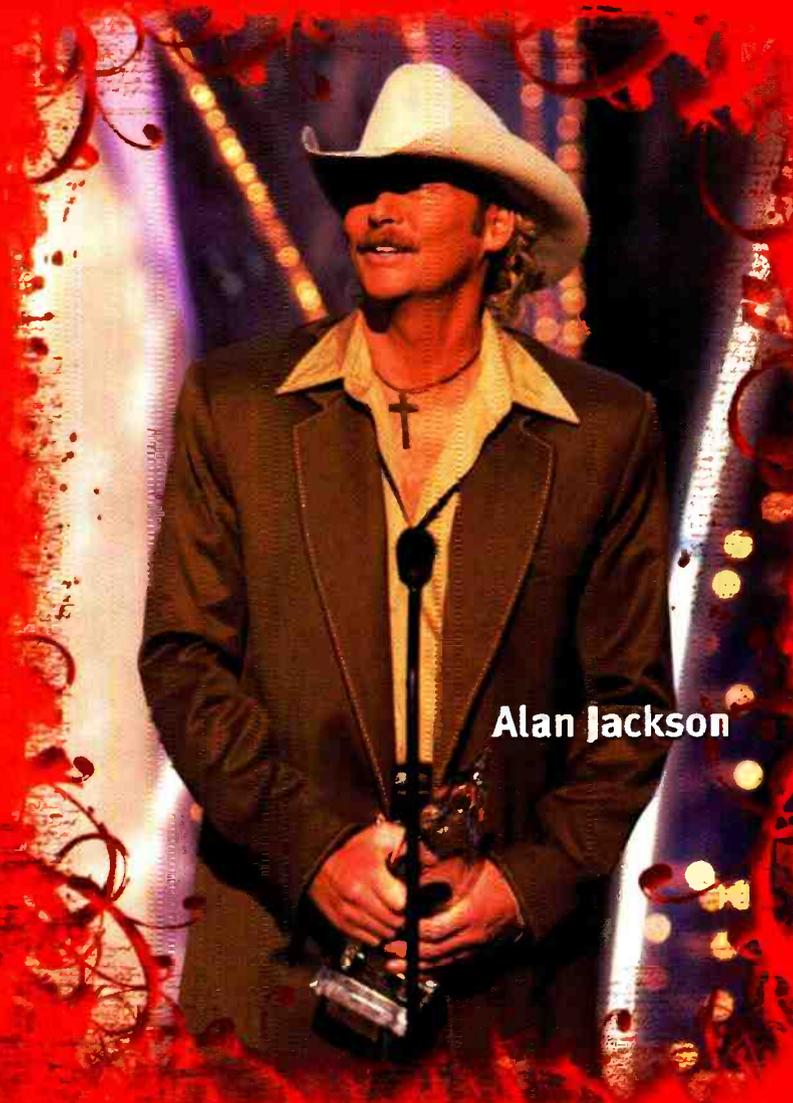
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Single and Song  
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"Where Were You  
(When The World  
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Lee Ann Womack  
Vocal Event  
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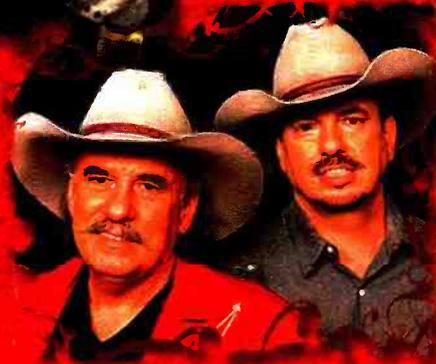
Brad Paisley  
Music Video



Dixie Chicks  
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Rascal Flatts  
Horizon Award



Bellamy Brothers  
20c2 CMA  
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