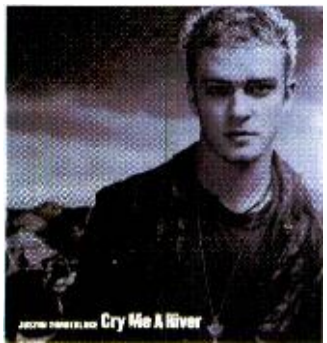


NEWSSTAND PRICE \$6.50

Timberlake Tops Pop Most Added

Jive Records superstar **Justin Timberlake** grabs CHR/Pop's Most Added honors this week with "Cry Me a River." The second single from Timberlake's solo debut album, *Justified*, and followup to his top five hit "Like I Love You" pulls in 71 stations this week



NOVEMBER 29, 2002

Time For Holiday Hits!

The Thanksgiving weekend signals a new tradition in the radio industry: all-Christmas-song formats. Dozens of stations around the country representing all format stripes will switch to holiday programming for December, and many of them will earn ratings bonanzas. Details, next page.



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Monitor Adult Top 40: 25*
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CRY

SALES:

- Ranked #15 this week, selling 83,380 units
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MIXED BY TOM LORD-ALICE

Top 5 Callout at: KVIL, WMC, WKSE, WIXX, WKRZ
Top 10 Callout at: WWMX, WASH, WZPT, KSTP, KFMB

11/28 - NBC Special - Faith Hill:
"When The Lights Go Down"
Thanksgiving Special!!!



WWW.WARNERBROS.COM WBR.COM FAITHHILL.COM

COMMON CLUTTER CURES

Nick Michaels is passionate about his work. As a renowned multiformat expert on radio marketing, Michaels is concerned over the increasing clutter on radio and other media that clouds the minds of consumers. In this week's Management, Marketing & Sales section, Michaels suggests some bold steps your station can take in order to stand out and rise above our "overcommunicated world." Also this week: Consultant Dave Anthony asks managers, "Do you create inspiration... or perspiration?" Regardless of your answer, Dave has 10 ways you can be a better manager. And check out a great new product that will turn your Arbitron numbers into beautiful presentations in minutes!

Pages 8-10

CALLOUT CRISIS?

How accurate is your callout research? If you don't know the answer to that question, get right over to **Jim Kerr's** column this week, where he reveals the truth about the accuracy of callout research. You may be surprised!

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IN THE NEWS

- **Tim Dukes, Bruce Logan, Scott Johnson** are latest Clear Channel RVPPs
- **Dennis Kelly** becomes AM Group PD for Fisher, KOMO/Seattle PD
- **Erik Hellum** appointed WIL & WRTH/St. Louis GM; **Greg Mozingo** named PD
- **Kevin Robinson** adds PD duties for WYLL/Chicago
- **Rich Mecham** now GM of new Bonneville/S.L.C. acquisitions and Sr. Regional VP for Intermountain Radio Group

Page 3

THIS #1 WEEK

- CHR/POP**
 - **EMINEM** Lose Yourself (Shady/Aftermath/Interscope)
- CHR/RHYTHMIC**
 - **MISSY ELLIOTT** Work It (Elektra/EEG)
- URBAN**
 - **MISSY ELLIOTT** Work It (Elektra/EEG)
- URBAN AC**
 - **MUSIQ** Dontchange (Def Soul/IDJMG)
- COUNTRY**
 - **RASCAL FLATTS** These Days (Lyric Street)
- AC**
 - **FAITH HILL** Cry (Warner Bros.)
- HOT AC**
 - **SANTANA I/M. BRANCH** The Game Of Love (Arista)
- SMOOTH JAZZ**
 - **CHUCK LOEB** Sarao (Shanachie)
- ROCK**
 - **3 DOORS DOWN** When I'm Gone (Republic/Universal)
- ACTIVE ROCK**
 - **DISTURBED** Prayer (Reprise)
- ALTERNATIVE**
 - **FOO FIGHTERS** All My Life (Roswell/RCA)
- TRIPLE A**
 - **RED HOT CHILI PEPPERS** Zephyr Song (Warner Bros.)



Copps Seeks Link Between Consolidation & Indecency

Commissioner will go solo on field hearings related to FCC review of media-ownership rules

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

Undeterred by a lack of support from his fellow FCC commissioners, **Michael Copps** is planning to strike out on his own with a series of field hearings to gather input from broadcasters on the commission's ongoing review of media-ownership rules. One of the questions he wants to address is whether a correlation exists between the rampant consolidation in radio and what he calls the "increasing indecency problems" that are plaguing the industry.



Copps

Copps plans to start holding the hearings as soon as January, without the backing of Chairman Michael Powell and the other commissioners. Copps for some time has been advocating holding hearings outside of the Washington, DC area, in order to hear from interested parties who may not be willing or able to file comments in the proceeding.

"He wants to get information from those who are really affected," Copps' Media Advisor, Alexis Johns, told **COPPS/See Page 23**

Public Reacts To Voicetracked Radio

The majority of radio listeners can identify a voicetracked radio show, and they don't like it, according to a **Paragon Media Strategies** survey of 759 radio listeners.

Some 55% of those surveyed answered in the affirmative when presented with this statement: "Some radio stations are airing prerecorded or voicetracked DJs who act as though they are live and sometimes local when they may be located in a different city. Are you aware of stations voicetracking their DJs?"

And, whether they know if their favorite DJs are voicetracked or not, listeners do not appreciate the concept of voicetracked shows. Nearly half (46%) of the total respondents said a station is "less appealing" with voicetracking, but a slight majority (51%) selected the sentiment "It would not affect how appealing I found the station."

Majorities of the respondents agreed with the following state-

ments (in the percentages indicated):

- 80% said radio stations should have personalities that live in and are part of the community.
- 79% said DJs should be live and not recorded.
- 63% believe that radio stations should have the most entertaining personalities, regardless of whether they are live or prerecorded.
- 61% felt that stations should have the most entertaining personalities, even if they live in other markets.

Lastly, Paragon found that the importance of DJs increases with age. While 21% of the respondent base found DJs to be an important part of the radio-listening experience, only 13% of 15-24-year-olds and 26% of 45-64-year-olds felt that way.

The respondents, 15-64 years old, listen to the radio regularly (73%) or occasionally (27%); 56% are male. Research details can be obtained at www.paragonmediastrategies.com.



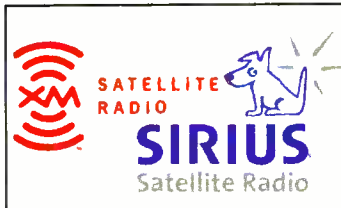
Will You Take Satellite-Radio Ads?

Top radio sales pros weigh the pros and cons

By Jeff Green
R&R EXECUTIVE EDITOR
jgreen@radioandrecords.com

Radio stations are always prowling for new business. But what about business from XM and Sirius, which compete head-on for radio listeners' attention? Several GMs and sales executives contacted by R&R have mixed feelings about it, and they offer several interesting perspectives.

At one end of the spectrum are those who are completely comfortable with taking ads for satellite radio. "We have no problem at this time running XM spots on KPWR or KZLA," says Val Maki, Sr. VP/Market Manager for the Emmis/Los Angeles duo. "We've had them on KPWR over the past several months. We discussed this internally before we accepted the advertising,



which was subject to approval of the creative and copy.

"At some point in satellite radio's evolution we may change our minds, when and if it achieves some sort of critical mass to become a more serious competitor. Right now, that's a very long way off, if it will happen at all in its current iteration. Our industry has accepted Internet, TV, cable and newspaper advertising without a second thought. I know XM is not exactly the same, but I feel

no imminent threat." KSL/Salt Lake City GM Chris Redgrave agrees: "We already have ads for XM coming down through the networks, but we've not been availed locally. If it gets to this market we would probably take it as long as it meets our rate requirements, etc. However, if

SATELLITE/See Page 23

Kraddick: I'm Going To Disney World!



Since it was founded in 1990 by Premiere-syndicated morning man Kidd Kraddick, nonprofit organization Kidd's Kids has sponsored trips to Walt Disney World each year for children 5-11 who are chronically or terminally ill or injured. Over the years almost 500 children and their parents have benefited from listeners' donations to Kidd's Kids, with 49 children taking the trip to Orlando earlier this month. Headed to the Magic Kingdom this year were (l-r) Kidd Kraddick in the Morning co-hosts Al Mack and Kellie Raspberry, Kraddick and Kidd's Kid Garrett Kilgore.

The Most Wonderful Time Of The Year!

Radio responds with wall-to-wall Xmas music

In a trend inspired by a combination of consolidation, desperation and innovation — there's probably an all-Christmas-music station on the air in your market now.

Christmas-music stations formerly made it to market only when an audience-depleted station was readying a new format for debut in the new year. However, the recent consolidation trend has permitted the owners of market clusters to wrap one of their adult-formatted stations in bows and ribbons for the month of December.

The intent was to please advertisers eager to remind their customers that it's time

to shop for gifts. But the greater result was spectacular ratings. An Arbitron breakout of Christmas-formatted stations last year revealed that most of them received enormous ratings boosts in December.

WLIT/Chicago, for example, jumped from 20th to first place among 25-54 adults between November and December 2001.

KMZQ/Las Vegas moved from 10th to first, KUDL/Kansas City rose from 13th to third, KWSJ/Wichita climbed from 19th to first, and KVIL/Dallas went from 15th to ninth.

As a result, the AC format went from a 4.4 share among **XMAS/See Page 23**





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WYNY FM. It isn't working.

The new format of adult "currents" and rock oldies can't pull listeners from the AM band.

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Ask us what's next.

Kelly Now Fisher Group Programmer; KOMO/Seattle PD

Veteran News/Talk programmer and consultant **Dennis Kelly** has joined Seattle-based **Fisher Broadcasting** in the newly created position of AM Group PD. Kelly will directly oversee day-to-day operations at recently launched News flagship **KOMO-AM/Seattle** and will oversee programming at the company's other owned and operated AMs in Washington, Oregon and Montana. Current KOMO PD Paul Duckworth will remain with Fisher and continue as PD for co-owned Talker **KVI-AM/Seattle**.



Kelly

Kelly joined Fisher as a consultant earlier this year to help formulate the game plan for the transition of KOMO from News/Talk to News, which was completed in September. KOMO also recently acquired the radio broadcast rights to Major League Baseball's Seattle Mariners and will begin airing the games next season.

"Dennis has been an incredible asset to our operation in developing our strategic direction on KOMO," Fisher/Seattle VP/GM Rob Dunlop

KELLY/See Page 13

WRTH & WIL/St. Louis Welcome Hellum, Mozingo

Bonneville International's **WRTH & WIL/St. Louis** have tapped **Erik Hellum** as VP/GM and **Greg Mozingo** as PD. Hellum joins the Adult Standards-Country combo from Clear Channel, where he was VP/Sales; he replaces Jim Worthington, who exited in mid-October.



Hellum

Mozingo, PD of **WGKX/Memphis**, is expected to start his new job in a few weeks, replacing Russ Schell, who exited Nov. 20.

"I am fortunate to have the opportunity to work for a company like Bonneville, one that truly cares about its employees and gives them the tools and resources necessary to win," Hellum said. "I'm thrilled to have the opportunity to run WIL, one of America's great Country stations, and WRTH, an institution in St. Louis now celebrating its 80th anniversary. Both stations have a very talented, committed and passionate staff who are ready to take the stations to the next level."

Hellum, who most recently oversaw Clear Channel's cross-platform sales efforts, previously served as Regional VP for AMFM and managed sales operations for the company's

ST. LOUIS/See Page 13

In Good Spirits



To celebrate last month's release of Santana's new album, *Shaman*, Arista Records President/CEO Antonio "L.A." Reid recently held a private dinner at New York restaurant Nobu. In addition to Santana, recording artists Rob Thomas, Michelle Branch, Citizen Cope and Blu Cantrell attended the party. Seen here smiling for the camera are (l-r) Reid, Thomas, Branch and Carlos Santana.

Clear Channel Elevates Dukes To RVPP

Logan, Johnson also named Regional VPs/Prog.

Clear Channel has named three more Regional VPs/Programming: **Tim Dukes**, for the Atlanta trading zone; **Bruce Logan**, for the Charlotte trading zone; and **Scott Johnson**, for the Tennessee and Mississippi trading zone.

Dukes, currently Clear Channel/Atlanta Director/Programming and **WKLS/Atlanta PD**, will also oversee Clear Channel's stations in Columbus, Dalton, LaGrange and Macon, GA and Chattanooga, TN. He reports to Regional VP and Atlanta Market Manager Pat McDonnell.

"I've been glad to have Tim working for me for the last three years on our Atlanta properties," McDonnell said. "I look forward to taking further advantage of his ability and having him help me cover even more ground with the more than 30 stations in the markets that comprise this region."

Logan, presently OM for Clear Channel's six-station Greenville, SC cluster, will also oversee the five-station Charlotte cluster as well as Clear Channel's stations in the North Carolina cities of Asheville, Statesville and Waynesville.

"Bruce has one of those programming minds that never rests," said

Clear Channel Regional VP Skip Schmidt, to whom Logan reports. "He is tireless when it comes to keeping the product fresh and cutting-edge. He'll be a great resource for the rest of the programmers in the trading zone."

Logan said. "I'm excited about working with the stations throughout Skip's zone. We have some terrific talent and great PDs in the region. One of my jobs will be to help ideas flow more freely from one cluster to another. Sharing across markets, clusters and regions is the goal here, and I'm looking forward to making it happen."

Logan ascended to the OM post for Clear Channel/Greenville, SC in mid-August; he previously served as PD of the cluster's Country combo, **WESC & WSSL**. The cluster also includes Spanish Contemporary **WGVL**, Christian Talk **WLFJ**, Rock **WBZT** and AC **WMYI**.

Johnson, meanwhile, will retain his day-to-day responsibilities as OM of Clear Channel's Jackson, MS cluster and will add oversight duties for the company's stations in Laurel, Meridian and Tupelo, MS and Jackson and Cookeville, TN.

RVPP/See Page 12

Robinson Assumes WYLL/Chicago PD Post

Kevin Robinson has added PD duties at Salem's Christian Talk **WYLL-AM/Chicago**. Robinson is also PD of the company's **WZFS (The Fish)/Chicago**. Before joining Salem Robinson was PD of Infinity's crosstown Oldies **WJMK**.

"Kevin has proven himself to be a versatile PD and, in fact, had previously programmed the AM signal under previous ownership," Salem/Chicago GM David Santrella told **R&R**. "He has extensive experience in various Talk formats. With these staffing changes, the Chicago station group now mirrors the successful operational structure of



Robinson

many Salem stations throughout the country."

Robinson replaces Dave Senes, who exits. Also exiting are **WZFS** sales reps Trey Morris and Rick Johnson and **WYLL** afternoon-drive co-host Deborah Rowe.

"I'm just happy that the company has the faith in me to take **WYLL** to the next level," Robinson told **R&R**. "I think it's great that we have two first-quality stations here in Chicago. Dave Senes really took this station to another level. Now my job is to double the audience over the next 12 months. I really believe that is doable."

NOVEMBER 29, 2002

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Bonneville Makes Mecham Sr. Reg. VP

Richard Mecham will become GM of **KQMB, KRSP & KSFI/Salt Lake City**, as well as Sr. Regional VP of Bonneville's new **Intermountain Radio Group**, when the company closes on its acquisition of those stations and 12 others from Simmons Media Group. In addition to managing the three Salt Lake City FM stations and an AM that is under construction, Mecham will oversee the company's new Eastern Idaho and Southern Utah clusters, which will be run by market GMs Jim Burgoyne and Don Shelline, respectively.

A 21-year radio veteran, Mecham began his career at **WFRE/Frederick, MD** as a sales representative. He spent five years at **WRQX/**

Washington, where he started as a sales rep and was promoted to Retail Sales Manager, and has also held the GSM and GM positions at **KKLZ/Las Vegas**. He then became GSM at Bonneville's **KSL-AM & TV/Salt Lake City**, where he was upped to GM and, later, President.

"I'm just so excited; this is the best of all worlds for me," Mecham told **R&R**. "Bonneville has not historically had a presence in smaller markets, and I think this is a great opportunity for our company. The stations here in Salt Lake City are the best. Washington County in Utah is exploding, and the group in Idaho is phenomenally successful."

MECHAM/See Page 12

There Are Doctors In The House



Tim McGraw & The Dancehall Doctors visited Jay Leno on Monday to perform the single "Red Ragtop" on NBC-TV's *The Tonight Show With Jay Leno*. They were promoting the release of their aptly named album *Tim McGraw & The Dancehall Doctors*, which hit stores on Tuesday. Seen here are (l-r) Dancehall Doctors Jeff McMahon, Denny Hemington and Bob Minner; McGraw; Leno; and bandmembers Billy Mason, Darran Smith, John Marcus, David Dunkley and Dean Brown.

Entercom Tries Again To Acquire KWOD/Sacramento

☐ Refiles FCC application; puts \$25 million in escrow

By JOE HOWARD
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There's been one more move in what's been a long and ugly battle, but the fight may finally be over. On Nov. 20 **Entercom Communications** filed a new application with the FCC to acquire Alternative KWOD-FM/Sacramento from **Royce International Broadcasting** — six years after Entercom initially agreed to buy the station. The validity of that earlier agreement has been disputed by Royce ever since, but it appears that its failure to post a court-ordered bond will spell the end of the debate.

Back in 1996 Entercom entered a preliminary agreement to acquire KWOD from Royce for \$25 million. But Royce later said that agreement wasn't binding, and the dispute has been in court ever since. After several rounds of legal wrangling, Royce was ordered on April 30 to surrender the

station to Entercom. But Royce obtained a stay of the order from a California appeals court in July and at that time dismissed the then-pending FCC application for the sale.

Royce was ordered by the court to post a \$10 million bond by Nov. 18 to extend the stay. But, according to an affidavit submitted to the FCC by Entercom attorney Daniel Sharp, Royce attorney Michael McCann said on Nov. 19 that his client wasn't planning

ENTERCOM/See Page 6

Georgia AM Faces Fine, License Revocation For Illegal Sale

Radio Moultrie is facing up to \$300,000 in fines and the possible revocation of its license for WGMA-AM/Moultrie, GA if it is unable to prove to the FCC that it hasn't effectively abandoned the station and turned it over to another company, which — despite its economic investment in WGMA — isn't the legal holder of the license.

In a Nov. 26 notice the FCC ordered Radio Moultrie to appear at a hearing to explain why it never sought FCC approval to sell WGMA to Dixie Broadcasting, the company that assumed Moultrie's delinquent

loan for the station and took on WGMA's real estate and equipment. Dixie has since entered the station into a time brokerage agreement with a third party.

The FCC has twice contacted both Moultrie and Dixie about the matter, but only Dixie has responded. Dixie

GEORGIA/See Page 6

BUSINESS BRIEFS

Spanish Broadcasters Blast Arbitron On Language Weighting

Four of the nation's top Spanish-language broadcasters — **Radio Unica, Hispanic Broadcasting, Spanish Broadcasting System and Entravision Communications** — asserted in a joint statement last week that **Arbitron's** announced decision to weight samples by language preference means nothing if the ratings company is not prepared to make the change. "It is inconceivable that Arbitron will be able to make good on its promise to begin weighting language preference for radio listening without a defined timetable," Entravision President/Radio Division Jeffery Liberman said in the statement, released Nov. 21 by consultant Norman Hecht. SBS Exec. VP/Programming Bill Tanner had even stronger words: "We believe Arbitron's survey methodology is defective. And much the same way as other industries are forced to recall defective products, Arbitron should recall its current methodology or immediately move to correct it." HBC Sr. VP/COO Gary Stone called on Arbitron to expand its sample sizes, in addition to weighting results against the population to properly reflect the Hispanic market.

Arbitron responded by affirming its commitment to weighting samples by language preference. Arbitron Sr. VP/Communications Thom Mocarsky told **R&R**, "We're going to do it," adding that the company will be in touch with Spanish-language broadcasters after Jan. 1, 2003 concerning a timetable for implementing the change. Mocarsky also reiterated Arbitron's earlier statement that it still needs to decide how to best change and upgrade its software to accommodate language weighting.

ABC-CNN Merger Talks Could Begin Next Year

AOL Time Warner's Jamie Kellner said last week that discussions about a merger between Disney's **ABC News** and AOLTV's **CNN** could begin after the first of the year. News Corp. Chairman/CEO Rupert Murdoch responded to talk of a merger by saying it would create a "two-headed monster" and that he thinks it would be hard for the companies to pull off without losing their individual identities. "It commoditizes their product and loses any uniqueness," he said at a press conference following News Corp.'s annual shareholders' meeting. But Murdoch also said the merger could help his own company, which controls FOX Entertainment, by ultimately weakening two of its competitors. From that standpoint, he said, "A CNN-ABC merger would be great."

Eisner Wants Iger To Succeed Him At Disney

Disney Chairman/CEO **Michael Eisner** has written a letter to the company's board of directors recommending that Disney President/COO **Bob Iger** succeed Eisner if Eisner should leave the company. In an interview that appears in the Dec. 9 issue of *Forbes*, Eisner also details a plan to revitalize Disney; that plan could ultimately include the sale of ABC Radio's 64 stations to help reduce its parent's \$13 billion in debt. Don't expect Disney to shed the Radio Disney or ESPN Radio properties, however: Eisner told *Forbes* that the entire company is "built on two brands — Disney and ESPN."

In other news from Disney, the company has purchased **Reunion Broadcasting's** KMUS-AM/Tulsa as a new home for its Radio Disney Children's format. ABC is paying \$1.5 million in cash for the station and will replace WMUS's Christian Talk format when the deal closes. George Reed and Eddie Esserman of Media Services Group served as brokers for the deal. Radio Disney now airs in 55 markets throughout the U.S.

Emmis Defies Order To Take Slager Off The Air

The Hungarian National Radio & Television Board ordered Budapest-based **Slager Radio**, which is 60% owned by **Emmis Communications**, off the air within two weeks over a disputed license fee, but Emmis says it won't shut the station down. Emmis launched Slager in 1998 after obtaining a seven-year broadcasting license but decided last year not to pay a \$6.3 million license-fee installment on the grounds that the fees set by the NRTB were too high when set against local economic standards. Instead, Emmis sought a contract change that would lower the fees. That led to a government decision to revoke Emmis' license to operate Slager, but that revocation was overturned by a Hungarian appeals court last month. About the decision to keep the station on the air, Emmis spokeswoman Kate Healey told Bloomberg that the company received a similar order to shut Slager down about a year ago, but that ruling was overturned on appeal. She added that the Hungarian broadcasting authority granted Emmis a license under different criteria than it applies to other broadcasters.

Continued on Page 6

R&R Stock Index

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

	11/22/01	11/15/02	11/22/02	11/22/01	11/15/02-11/22/01
R&R Index	212.34	172.20	225.99	+6%	+31%
Dow Industrials	9834.68	8579.09	8804.84	-10%	+3%
S&P 500	1137.03	909.81	930.55	-18%	+2%

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BUSINESS BRIEFS

Continued from Page 4

CC, Infinity, Beasley Sue Philly Ad Agency, Bank

Clear Channel Communications, Infinity Broadcasting and Beasley Broadcast Group have filed separate suits in a Montgomery, PA court against Earle Palmer Brown, an advertising firm that shut down its Philadelphia office earlier this year, and against advertiser Beneficial Mutual Savings Bank, alleging that spots that aired on the companies' Philadelphia stations were never paid for. Beasley claims that WPTP & WXTU are owed \$36,103, Infinity is seeking \$26,929 for its WPHT & WOGL, and Clear Channel is seeking \$24,643 for spots aired on WDAS-FM & WJJZ, according to the *Philadelphia Business Journal*. "The media can't write this [bad debt] off their taxes, so they end up having to pay 35% on something they can't collect," attorney John Peoples, who is handling all three broadcasters' suits, told the newspaper. The unpaid invoices for Beneficial's spots are said to date back to spring of this year; the suits are expected to come to court around July of next year.

Revenue Grows For Journal Broadcast Group

Journal Broadcast Group saw its revenue improve 16% in Q3, to \$46.8 million, although its costs of sales also grew, jumping 9%, to \$18.7 million. Overall, Journal Communications' revenue dipped slightly, falling less than 1%, to \$245.3 million, but net income jumped 27%, to \$19.6 million (74 cents per share). The company posted net income of \$15.4 million (54 cents) a year ago.

Analyst Says He's Gained Confidence In Radio One

We believe the Radio One growth story is alive and kicking," SG Cowen analyst James Marsh said in a report released Tuesday, a day after he met with Radio One management for a talk that he said raised his confidence in his estimates for the company. Marsh raised his rating on the stock from "outperform" to "strong buy," crediting Radio One's "solid ratings performance in key markets," which he says should enable the broadcaster to outpace industry growth. Marsh forecasts that Radio One will report Q4 revenue of \$77.1 million and 2002 revenue of \$296 million. Additionally, he predicted 2003 revenue of \$322.4 million for the company.

Radio Hall Of Fame Announces 2003 Nominees

This year's nominees for the Radio Hall of Fame were announced last week: Nominated in the Network or Syndicated-Active category are Westwood One talk host Jim Bohannon; ABC's *American Country Countdown* producer-host Bob Kingsley; Excelsior Radio Networks' *Gospel Traxx*, *African Americans Making History Today* and countdown producer-host Walt "Baby" Love; and longtime National Public Radio host Marian McPartland. The Local or Regional-Active category includes KLUV/Dallas morning man Ron Chapman, WOMC/Detroit morning voice Dick Purtan, 42-year WGN/Chicago "voice of agriculture" Orion Samuelson and WPLJ/New York PD/morning co-host Scott Shannon. The Pioneer category nominees include Gene Autry, Richard Crenna, Douglas Edwards and Walter Winchell (Network or Syndicated) and Walter "Salty" Brine, Michael Jackson, Hy Lit and Joey Reynolds (Local or Regional). The winners will be inducted into the Radio Hall of Fame in a ceremony set for Nov. 8, 2003.

Arbitron Announces Advisory Council Election Results

Arbitron has revealed the new members of its Advisory Council: In noncontinuously measured markets, Clear Channel's John Cullen will represent AOR; WHKX & WHQX/Youngstown, WV's John Halford will represent Country; and WKBN/Youngstown, OH's William Kelly will represent News/Talk. WLIF/Baltimore's Robert Philips will represent AC in continuously measured markets, while WKYS & WMMJ/Washington's Michele Williams will represent Black/Urban in all markets. All will serve three-year terms, beginning Jan. 1, 2003. Infinity VP/Programming Bill Pasha is appointed the group programmer representative.

In other news, Arbitron's board of directors has adopted a plan under which preferred stock-purchase rights will be granted as dividends at the rate of one right for each share of common stock held as of Dec. 9. Each right will initially entitle the holder to purchase one one-thousandth of a share of preferred stock; the rights, which expire Nov. 21, 2012, are exercisable only if any one person or group becomes a beneficial owner of Arbitron by acquiring 15% or more of its common stock. The plan mirrors that in use at more than 2,200 publicly traded companies and is designed to deter coercive or unfair takeover tactics. Should Arbitron be acquired in a merger or should 50% or more of its assets be sold in one or more related transactions, each right would entitle the holder to purchase common stock in the acquiring company at half of the then-current market price.

Harris Corp. Cuts 85 Staff Positions

Harris Corp. has laid off 52 full-time employees and a number of part-time and contract staffers and will not fill some open jobs, eliminating a total of 85 positions. Company spokesman Tom Hausman told R&R the layoffs were an effort to "better align staffing levels with current business requirements." Harris Director/Marketing Sarah Foss said that, despite its hiring freeze, the company is still looking for a new director for its domestic TV division, a post that's been vacant for several months. Additionally, Hausman said Harris always has requirements for specialized technical staff. The layoffs were announced to the Harris staff on Oct. 31.

Sirius Details Financial Plan; May Increase Shares

Sirius Satellite Radio announced a sweeping \$1.2 billion financial recapitalization plan last month and on Nov. 20 ironed out the details with the Securities & Exchange Commission. The company plans to convert \$700 million of debt and another \$525 million of preferred stock into common stock and raise an additional \$200 million to carry it into 2004. UBS Warburg is managing the deal. Additionally, Sirius wants to increase its authorized common shares from 500 million to 2.5 billion because, it said, it may be unable to complete the recapitalization if it doesn't have the flexibility to issue more stock. In that SEC filing the satcaster said it will need to issue up to 889.4 million common shares; as of Sept. 30 it had 85 million common shares outstanding and reserved for issuance. Sirius plans to hold a special shareholders' meeting to vote on the issuance of more shares and warrants, as well as on new board members and a long-term stock incentive plan for 2003.

Sajak Set To Land Second Radio Property

Pat Sajak, host of TV's *Wheel of Fortune*, is also President of Sajak Broadcasting Corp., which hopes to buy Radio Broadcasting Corp.'s WKHZ/Ocean City, MD in the near future and will begin operating the station via an LMA on Dec. 1. That's when WKHZ's CHR/Pop programming and the syndicated *Greaseman* in mornings will be dropped in favor of an all-Christmas format. The station will unveil a brand-new format on Dec. 26 and will be managed by Stephen Hopp, who's also GM of Sajak's other station, Full Service WNAV/Annapolis, MD. While Sajak Broadcasting would not elaborate on what the eventual format might be, the company said WKHZ's proximity to WNAV will "allow for some synergy in programming and sales opportunities."

Continued on Page 13

TRANSACTIONS AT A GLANCE

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

- WSKX-FM/Hinesville (Savannah), GA \$2.85 million
- KDWD-FM/Emmetsburg and KKIA-FM/Ida Grove, IA \$2.5 million
- KKIT-FM/Angel Fire and KXMT-FM/Taos, NM \$645,000
- KMUS-AM/Sperry, OK \$1.5 million
- KORC-AM/Waldport, OR \$185,500
- WARV-FM/Petersburg (Richmond), VA \$1.2 million

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

DEAL OF THE WEEK

• KWOD-FM/Sacramento, CA

PRICE: \$25 million

TERMS: Asset sale for cash

BUYER: Entercom Communications

SELLER: Royce International Broadcasting Co.

2002 DEALS TO DATE

Dollars to Date:

\$5,130,529,204

(Last Year: \$3,860,861,228)

Dollars This Quarter:

\$353,926,135

(Last Year: \$477,504,373)

Stations Traded This Year:

736

(Last Year: 1,045)

Stations Traded This Quarter:

139

(Last Year: 171)

Entercom

Continued from Page 4

to post the bond. Entercom filed a new application for the station sale on Nov. 20.

It looks like Entercom is pretty confident that it will finally own KWOD. A recent SEC filing by the company shows that it has not only put close to \$25 million in cash in escrow, it has obtained a \$7.5 million irrevocable standby letter of credit — all of it pending the transfer of KWOD to

Entercom, the determination of any damages owed to Entercom by Royce and the outcome of Royce's appeal, which can go forward only if Royce posts the bond.

Entercom said its financial position will not be materially impacted if it does not ultimately obtain KWOD. Royce President Ed Stolz did not reply to R&R's e-mail seeking comment.

Additional reporting by Adam Jacobson.

Georgia

Continued from Page 4

said it entered into an oral TBA with Moultrie in November 1998 and intended to buy the station, but no sale agreement was ever reached. Then, on the recommendation of Radio Moultrie's mortgagor, a former principal of the company, Dixie assumed the loan. That prompted Moultrie's remaining principal to end communications with Dixie.

Now the FCC has ordered Moultrie to explain why it has apparently ceded control of its station without authority and to explain a laundry list of violations found by an FCC inspector, including operating at unauthorized power, failure to install EAS equipment, failure to illuminate the tower at night and leaving the main studio

unattended. For the alleged illegal transfer and other violations, Moultrie faces \$300,000 in fines and the possible loss of the WGMA license it still legally holds. Meanwhile, the FCC told Dixie it can file an application for an involuntary transfer of control for the station.

Interestingly, this isn't the first time the FCC has taken action against WGMA for an unauthorized transfer of control. Back in 1993 the commission proposed a \$10,000 fine against Radio Moultrie when it transferred control of the company (not of WGMA) without FCC consent. The FCC eventually granted a late application for the transfer and reduced the fine to \$1,000 after Radio Moultrie demonstrated that the larger fine would pose a financial hardship.

— Joe Howard



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

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

"By far the best and most productive broadcast seminar available today. TRS has always attracted the industry's best and brightest." — Ken Kohl, OM/KFBK-KSTE/Sacramento and Clear Channel Regional Brand Mgr.

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LOS ANGELES, CA**

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- Check in time is 3:00 pm; check out time is 12noon.

TYPE OF ROOM	TALK RADIO SEMINAR RATE
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JEFF GREEN

jgreen@radioandrecords.com

Cures For The Common Clutter

□ Nick Michaels revisits the overcommunicated world

Here's another 10 in a row." No, not songs. Commercials. Radio stopsets have been steadily stretching into seemingly endless strings of spots, and many would say that radio is seeing the fallout in the form of decreasing TSL. But even if one were to argue that listeners aren't complaining, the advertisers themselves are growing impatient with the congestion of commercial clutter.

At last month's RAB board of directors meeting, Coca-Cola Director/Media, North America Christopher Gagen and Cingular Wireless VP/Advertising & Marketing Daryl Evans both called on radio to reduce clutter — Evans even said that radio is the worst offender among all media. If that's not enough wedging station promos into already crowded stopsets contributes further to the dizzying blur of information that respected imaging consultant Nick Michaels calls "the overcommunicated world."

Michaels, who received acclaim for his appearance at the R&R Talk Radio Seminar earlier this year and who was featured in two columns by R&R Alternative Editor Jim Kerr this summer (8/16 & 23), now offers some straightforward ways that radio can reconnect with marginally attentive listeners — if radio is willing to rethink the way it treats its audience and its clients.

"The job of audio in a spot is to suspend the audience's disbelief, to cause them to be transported to a place where they can believe the message."

Invest In Writing Talent

"All the power lies in the writing, but good writing is very hard," Michaels says. "Unfortunately, radio cares so very little about writing that they let the salespeople do it. That's the equivalent of saying to the advertiser, 'Look, we're just going to



Nick Michaels

take your money. But when we put the ad on, it's not going to be the very best. It'll be *serviceable*."

"So why should local businesses advertise on radio when they get basically second-rate advertising from local radio? I know saying this is going to piss off a lot of people, but the truth is this: Instead of paying some goofball morning guy \$300,000 to do a show nobody cares about, a station should have a creative director whose job it is to make the commercials the best thing on the air.

"The most compelling, funny, witty, relevant and interesting part of what's on the air should be the commercials. The whole reason the radio station exists is for commercials. Programming is just a scaffold to hold them up."

Short of spending money for talented writers, stations are advised to do their best and, at least, ditch the high-energy tuneout commercials and overhyped promos. "The secret of powerful imaging is just speaking in the human voice," Michaels says.

"The perceived humanity of the radio station is the only thing the listener can bond to. If you negate the humanity by trying to be inhuman — bigger than life or more powerful or larger than reality — there's really nothing for the listener to relate to."

The Dangers Of Oversaturation

Despite being a major income category, local car dealers often bring out the worst in radio advertising, with spots so brash that messages from other clients in the same commercial break can be lost as listeners just tune out.

"Sometimes it's very difficult to talk them out of advertising that just screams and yells," Michaels says,

"because they'll say, 'This has been working for us. It's all we have, it's what we know, and it's what we want to do.' But in today's world, where the audience is so overcommunicated to, these commercials exceed the pain threshold to the point where the audience can't absorb them."

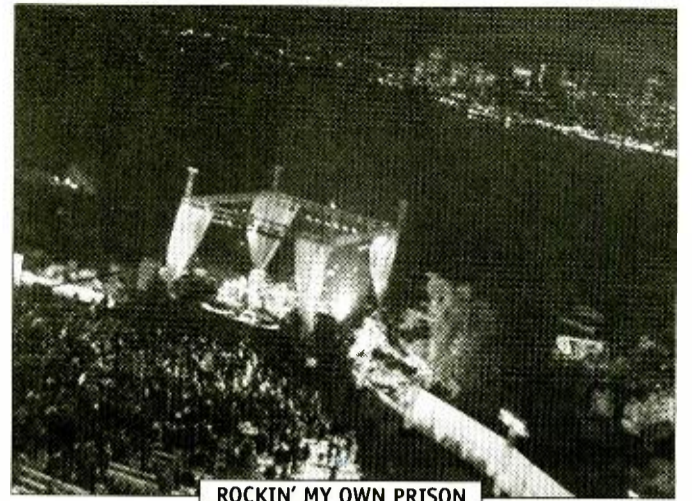
But extended radio spotloads are not entirely responsible for disengaged listeners. Michaels explains, "This overcommunication has been happening since the proliferation of cable, satellite and the Internet. There are just too many messages.

"Instead of paying some goofball morning guy \$300,000 to do a show nobody cares about, a station should have a creative director whose job it is to make the commercials the best thing on the air."

"And it's also about the way they're presented. The whole quick-cut MTV culture, which puts 100 edits in a three-minute video, means having to absorb and process many disparate images quickly. It creates mass confusion, a kind of nervousness that underlies life itself.

"I don't see car manufacturers trying to sell a car that way; only local dealers do it. My presumption is that they don't know any other method. They might very well say, 'I've been in business 20 years selling cars this way.' OK, good luck. I don't think they're selling cars because of this approach, but, rather, *despite* the advertising.

"And the law of diminishing re-



ROCKIN' MY OWN PRISON

Bringing the title of their album *My Own Prison* to reality, headliners Creed, along with opening act The Wallflowers, recently captivated the Bay Area with the first-ever concert from Alcatraz prison. Part of a T-Mobile Rocks the Rock national promotion involving numerous Infinity stations and VH1, the show was hosted by KLLC (Alice)/San Francisco. The sparkling, pleasant evening let the paroleletariat, er, guests tuck away their complimentary fleeces and rain parkas and enjoy great music, food and drink. T-Mobile, which also bought advertising on KLLC and used the occasion to promote its cellular service and cool, all-purpose wireless Sidekick, was "a fabulous partner to work with," reports concert warden and Alice Marketing & Promotion Director Denise St. Louis. Needless to say, no one left this show early!

turns is about to set in. What will happen then is that listeners just turn it off. It doesn't matter how many times you send the message, no one is receiving it. They can't absorb any more, so they shut down.

"Why are we hearing such people as Glenn Close, Gene Hackman, Sean Connery, Richard Dreyfuss and Donald Sutherland being paid big bucks to do voiceovers? It's not because of their celebrity status; it's because they don't sell you. They act, while announcers have a tendency to sell."

Michaels points out that one of the best things imaging, production and copywriting personnel can do is rethink how they use sound to get their messages across. "Radio relies too much on words to carry the message," he says, "and the worst kind of audio is the 'ear candy' that is most commonly used — swooshes, laser sounds and things that exist for their own sake but have no bearing on the message. It gets your attention, but so does a child poking you in the eye. You can't keep doing it and expect people to come back.

"The job of audio in a spot is to suspend the audience's disbelief, to cause them to be transported to a place where they can believe the message, creating a cinematic ambience that makes you feel like you're in the restaurant, shop or wherever. The audio does that, and not by saying words like, 'I'm standing here at this remote....'

"Remember, the audience is conditioned to know that the words are lies, but, generally, the sounds are not. So I would much rather use the sounds to carry the message instead of copy."

Less Is More ... Much More

Michaels also encourages the use of what he calls "negative space."

"The audience is conditioned to know that the words are lies, but, generally, the sounds are not."

"Two words in a full-page newspaper ad give your eyes breathing room and space for your cluttered, numb mind to roam free," he says. "Leave time for the audience to answer questions in their own minds."

When listeners are as stressed and harried as they are these days, Michaels believes a more courteous approach to promos and contests will work better for breaking through the clutter and heightening the profile of your station than chest-thumping.

"Don't walk the audience right through to the end of the message," he says. "Show the benefits, but don't wrap your call letters around a call to action with marching orders to 'listen,' 'depend on,' 'turn to' or 'trust us.' Don't make listeners beg for their prizes by having to first proclaim that you're the greatest station in the world.

"Showing common human decency and respect is a huge opportunity for radio. A lot of stations don't think about their audience except as some sort of means to an end. They have to realize that the audience *is* the end. More than any other medium, radio is intimate, personal and emotional. It's not about facts. The pictures belong to each of us, and when radio is used at its best — to evoke memories and feelings — it's magic."

WEEKLY MOTIVATOR

Set New Goals When You're Losing

By Tim Moore

It seems as though most of us have practiced (or at least preached) setting goals and meeting them. In the '70s entire disciplines grew out of the goal-setting process — "Management by Objective," for example. From the military to Little League, goal-setting plays a part in our rules of engagement.

Very few people, however, use goal-setting when under the "fog of war." For example, Gen. George Custer certainly set a goal for his attack at the Little Big Horn in June of 1876. But once into the battle and facing massive tactical disintegration, it's a safe bet he didn't have time to revise his goal.

Sometimes the best time for setting a new, tactical goal is when things are going wrong. Below, Rick Majerus, today one of college basketball's most successful head coaches with the Runnin' Utes of the University of Utah, recalls his first year as a coach at Ball State University.

"One of my toughest losses ever was going up to Purdue and losing to them against all odds. I called a timeout with about two minutes to go, and we were losing by about 46 points.

"I didn't call the timeout to embarrass our players or to embarrass

Purdue. I respect the game and the other coaches too much to do something like that. But I called my team together and said, 'Look, let's set a goal. We're not getting beat by 50. You guys have been working your asses off out there, and I don't want you quitting in these last two minutes and letting it get away from you.'"

Majerus continues, "Being behind by 46 points was bad enough, but I wanted them to understand that there are all sorts of small victories. Purdue wasn't trying to run it up on us; we were just that bad." Ball State did indeed close the margin a little and didn't lose by 50 to the powerful Boiler-makers.

The next year, on ESPN, Ball State beat Purdue on Ball's way to a top 20 ranking and a Sweet 16 NCAA tournament achievement. They went from losing to Purdue by almost 50 to winning by 14 points only a year later.

Use this example to consider a coaching model like that Majerus used. You can achieve all sorts of small victories that lead to big ones. It doesn't have to be all or nothing. If you can't win in your first attempt in the 12+ sweepstakes or in your key target, bring it together by setting some short-term tactical goals, such as winning an important day-part and discrete demo cell or improving your turnover by two points in your next three trend rollers.

We've been conditioned to think that goal-setting is for the beginning of the campaign, and if the wheels come off, it's every man for himself. But the ability to reset goals quickly and react flexibly to misfortune, or "Vector Management," as it's called, takes advantage of today's business climate and "faster, faster" mentality by quickly adjusting and reaffirming goals along the way. It could lead to a championship next year!

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.

objection overruled!

'I Need Guaranteed Results'

By Irwin Pollack

Your prospect has told you that he won't commit to advertising unless your station can guarantee results. What do you tell him?

1. Of course. And we at WKRP will meet or exceed any competitive media's guarantee.

2. OK. Here's the guarantee: Run nine ads a day, 10 days in a row. If you get absolutely no response whatsoever, I will reschedule for another 10 days at half-price.

3. If you need a guarantee, buy a toaster!

4. That's why I have concentrated all these commercials over a short period of time. Combined with a good incentive, this campaign should accomplish your goals.

5. Specifically, what are your goals for this campaign? How will you be measuring response?

6. I understand. And to ensure success, I want to meet with your sales staff so that I can show them the ad campaign and the written copy and see what questions they may have.

7. No problem! I guarantee the ads will run. I guarantee that I will work hard on the copy and the schedule, and I will monitor the response to the campaign with you every step of the way. Our success depends on your success.

8. I've spoken with several people who felt the same way. Here's what they found when they ran with us [show testimonial letters and success stories].

9. OK, as long as I can run the following offer: The first 10 people who come into [name of business] Tuesday between 3pm and 4pm and say they heard it on WKRP will receive a crisp new \$50 bill. No purchase necessary.

10. I will guarantee response if you guarantee me the same budget you give the newspaper over the same amount of time.

11. I guarantee you this: Every one of my competitors will be calling you by the third day of the campaign. If they hear it, I wonder who else will?



Irwin Pollack

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

December Promotional Calendar

December is....

Christmas festivals, parades and shows
National Drunk and Drugged Driving Prevention Month
National Stress-Free Family Holidays Month
Safe Toys and Gifts Month
Universal Human Rights Month

1	World AIDS Day
1-7	Cookie-Cutter Week
1-7	Tolerance Week
2	Pan American Health Day
5	Bathtub Party Day
7	Pearl Harbor Day (1941)
10	Human Rights Day
10	National Children's Memorial Day
14	International Shareware Day
15	Bill of Rights Day
15-21	International Language Day
20	Underdog Day
21	Forefathers' Day (landing of the Mayflower at Plymouth Rock, 1620)
21	Humbug Day
21	Winter begins
25	Christmas
26	Boxing Day (Canada)
26	Day-after-Christmas sales
26-1/1	Kwanzaa
26	National Whiner's Day
31	New Year's Eve

Mark Your Calendars

Important dates and events in the coming year

- Dec. 5-6 — NAB Executive Committee Meeting, Washington, DC; 202-429-5358 or www.nab.org
- Dec. 6-8 — Association of Schools of Journalism & Mass Communication 2002 Winter Meeting, Palo Alto, CA; 803-798-0274
- Dec. 13-15 — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or www.nab.org

2003

- Jan. 2-March 26 — Winter Arbitron
- Jan. 9-12 — International Consumer Electronics Show (CES), Las Vegas 703-907-7600 or www.cesweb.org
- Jan. 11-15 — NAB Winter Board of Directors Meeting, Palm Springs, CA; 202-429-5358 or www.nab.org

- Jan. 12 — Society of Broadcast Engineers Strategic Planning Conference, Indianapolis; 317-846-9000 or www.sbe.org
- Jan. 13 — 30th annual American Music Awards, Los Angeles (ABC-TV); 818-841-3003 or www.dickclarkproductions.com
- Jan. 13-15 — Wireless Communications Association International eighth annual Technical Symposium, San Jose, CA; 202-452-7823
- Jan. 19 — 60th annual Golden Globe Awards (NBC-TV); 310-657-1731 or www.goldenglobes.org
- Jan. 30-Feb. 2 — Radio Advertising Bureau RAB 2003 Conference, New Orleans; 800-232-3131 or www.rab2003.com
- Feb. 6-7 — NAB Radio Group Executive Fly-In, Washington, DC; 202-429-5358 or www.nab.org
- Feb. 7-11 — National Religious

- Broadcasters Convention, Nashville; 703-330-7000 or www.nrb.org
- Feb. 9-11 — North American Broadcasters Association Annual General Meeting, New York; 416-598-9877 or www.nabanet.com
- Feb. 11 — Academy Awards nominations announced; 310-247-3000 or www.oscars.org
- Feb. 17-19 — Great Lakes Broadcasting Conference & Expo, Lansing, MI; 517-484-7444 or www.michmab.com
- Feb. 19-21 — Country Radio Seminar, Nashville; 615-327-4487 or www.crb.org
- Feb. 22-25 — NAB State Leadership Conference, Washington, DC; 202-429-5358 or www.nab.org
- Feb. 23 — 45th annual Grammy Awards, New York (CBS-TV); 310-392-3777 or www.grammy.com



Do You Create Inspiration Or Perspiration?

By Dave Anthony

As a manager, how much weight do your words carry these days? If you're discovering that no one seems to be following your instructions, it's likely that your words don't have the same weight they once did.

Here's one easy solution: Quit being so darn predictable. A football



Dave Anthony

quarterback who falls into a predictable style of passing to the same spot with the same timing is headed for a short career. A movie star who plays the same role in film after

film will become totally dependent upon that single role's continued success. For your management style, consistency is great, but predictability can lead to disaster. As we approach a new year, it's time to give yourself a management checkup.

Ten-Point Manager's Checklist

1. Ask yourself: Are you unbalanced in your criticisms? Individuals have limits as to how much adverse commentary they're willing to absorb. After that, you'll lose credibility. They'll simply start tuning you out if all you ever tell them is something bad. Regain their respect by pointing out what you like. Of course, if you can't find anything you like about that person, maybe you two shouldn't be working together. (Either the person is not performing, or your expectations are too high. If they get good results with their work, then don't look there — it's you.)

2. When you offer criticism, do you do it in a constructive fashion? No one enjoys being torn down time after time, regardless of whether they deserve it. Find something positive to include, even if you have to look hard. Then be convincing. Be genuine. Mention things they do that remind you why you hired them in the first place. You'll quickly regain credibility.

Incidentally, this technique also works in your personal life with family members and nonradio friends. Others will gravitate more toward you if you're supportive and complimentary when it's deserved. Look for those things about which you can be positive, and make a point of communicating each one.

3. How accessible are you? If your office door is frequently closed, you may be sending a message that you don't want to talk with your staff. Of course, you may be closing huge deals that will make everyone filthy rich, but you'll still be communicat-

Ten Ways To Carry Your Management Weight

- 1 Ask yourself: Are you unbalanced with your criticisms?
- 2 When you offer criticism, do it constructively.
- 3 Be accessible.
- 4 Return all e-mail and phone calls.
- 5 Stroll the halls at least once a day.
- 6 Get your staff to *want* to do what you want.
- 7 Show up at station events.
- 8 Let them do their work; don't dictate every step.
- 9 Be a teacher or a student, never just an employer.
- 10 Know yourself: Are you truly interested in changing for the better?

ing that you're tough to talk to. Further, consider this: Can your staff catch up with you sometime during each day, even for a moment? Do you encourage face-to-face communication instead of relying on e-mail or asking someone to leave their idea on your voice mail?

4. Return all e-mail and phone calls. Your mom taught you good manners, so don't let her down. Yes, some people may be trying to sell you something, but that may be the only way you'll find out about a product or service that gives you an edge over the competition. Even if you cannot return everyone's call, don't ever neglect your staff's attempts to reach you. They're priority, your front line. Your success depends upon them. You can't do everything yourself.

5. Stroll the halls at least once a day. You've probably read this before, but it's worth stressing. Go see the people who can't get to you. Be seen. Talk and listen. Communicate. Show your friendly side as you walk the halls. Sure, show your business side in meetings, but here's an opportunity to display that balance mentioned in the first part of this article. If all you do is run from your office to your car or the bathroom, you're missing an opportunity to bond with your staff. Take a hike. Do it daily. You'll discover things you never knew before.

6. Get your staff to *want* to do what you want. You'll get better results than if you continually force them to do things your way. If your people are inspired by you, they'll go above and beyond what you wanted in the first place. On the other hand, if they don't buy in to your assignment, they'll just give you the minimum and move on to their next project.

Human inspiration is a powerful force. It achieves better results because those affected become more creative. In addition, it produces a more harmonious workplace, and it's contagious — others can be inspired too. Of course, your most persuasive wording may not convince everyone every time. If they still don't see the wisdom of what you want accomplished, you can always resort to insisting it be done, even if they don't agree. If they have confidence in your abilities and genuinely respect you, they'll still get the job done.

7. Show up at station events. What percentage do you attend? Imagine if an NBA coach made it to so few of his team's games. You don't have to stay for the entire event, but if you go, you'll soon see and hear excellent comments about your efforts. You'll learn things about your station, product and sales opportunities that you didn't know before. Plus, you'll get to know and understand your staff better than ever, and that's a key for any good motivator. Be visible.

8. Do you let them do their work, or are you dictating every step? When you have an opening, do you consciously look for someone who will do everything your way? Or do you hope to find an individual who can think for himself while understanding and furthering the successful station philosophies already in place?

If your goal is to tell someone exactly what to do, your hiring process should be quick and easy. Noncreative bodies are everywhere. However, finding creative people who can stand on their own feet and whom you won't need to baby-sit will make your life easier. It's that old "Two heads are better than one" theory. Having another intelligent individual tuned in to the same challenges and opportunities can make success that much more attainable. And, boy, won't you look smart!

9. Are you a teacher or a student? Actually, you should be both. Teach others your winning ways and why

Crunch Your Arbitrons With Visual Ratings

Next to undergoing a root canal, probably the least fun way for a radio seller to spend time is drilling into the latest Arbitron book to discover dominant demo cells and other good sales stories, then laboriously assembling them into pitching materials. But a new service called Visual Ratings can streamline the process of data-crunching and preparing presentation materials.

Visual Ratings, a California company headed by veteran radio-sales research executives Marla Pirner and Craig Sasaki, has developed PC software that can quickly search for and assemble a station's best ratings-growth, consistency and related success stories from thousands of potential queries, crank out attractive custom sales sheets or PowerPoint slides for sales presentations and even instantly e-mail the material to agencies and clients.

Its ease of use has attracted early adopters, including the Emmis stations in New York, ABC Radio's Chicago stations and Clear Channel's San Francisco cluster. Pirner says that with training that takes no more than 30 minutes to two hours, a sales department can turn over to almost anyone the task of breaking out any combination and composition of demos, dayparts and other audience dynamics. The speed and sophistication of the software enables sellers to get the word out about a station's reach, rankings and other relevant research almost immediately; the only prerequisite is that the station also subscribe to Maximizer.

Sasaki, a longtime systems and software developer, hatched the concept of a powerful ratings-analysis and presentation tool during his years with research and marketing company Media Product Management. He and Pirner — who owns Media Product Management and has served eight years as Exec. VP/Research & Marketing with Interep/New York — have been working for several years on bringing the product to market.

"With Visual Ratings, what used to take experienced salespeople sometimes days to do manually can be generated by a much less experienced staffer in a minimum amount of time," Pirner says. "With our software, you just put in your specifications, and it does the work for you. Each station has its own personalized, quality background artwork design, or 'skin,' and a display of the client's logo. There's no longer a need to run a ton of computer reports, decide which the best stories are, determine the layout and graphics, set up a PowerPoint design and then key in all the information. It turns it all around very quickly — in a matter of minutes — even if you need to update a 40-slide presentation from the previous book. Nobody is doing anything like this — not even close."

Visual Ratings' annual license fees, which include full-service support, are determined individually based on market and cluster size. For more information or a demo, call 831-655-5585 or e-mail sales@visualratings.com.

— Jeff Green

they're successful. Teach others how the ratings process works, the importance of sales and programming working closely together toward the same goals and how to inspire others. Then be a student. Keep your ears open to your staff's comments and suggestions. Network with peers like a hound. Read everything. Study people. Open yourself up to learn about human nature, attitudes and behavior, then compare it to current events. Become a people watcher.

If you're going to help steer your radio station, you'd better study the road. The audience is always changing. Your station must also change, or you'll soon lose touch. Next, consider this: If you're one of those egotistical types and think you know all the answers and that your way will always be best, then you're a dictator. That may work if you truly do know everything, but you probably

don't. Be a teacher or a student, but never, ever be just an employer.

10. Finally, are you truly interested in changing for the better? Your words will carry more weight if you genuinely communicate with others. You'll be more successful if you inspire others to do what you want done. Yep, you'll be forced to come up with sound reasoning, but do your station and your career deserve anything less? Take the lead in showing the respect you have for others. It *will* pay off.

Dave Anthony heads up Anthony Media Concepts, a broadcast consulting and custom publishing firm. He has worked with CBS, ABC, Doubleday, Metromedia and other major companies. Reach Dave at 904-273-4060 or daveanthony@directvinternet.com.

PART ONE OF A TWO-PART SERIES

Kitty's 'Ded,' Time To Read The Will

□ The late Napster's complicated legacy

Are you nostalgic for the early, innocent days of peer-to-peer music sharing? Those glorious months in 1999 before the first suit was filed against Napster and the RIAA was just that nice group that handed out Gold records? Or are you delighted that the sale to Roxio has finally driven a stake through Napster's furry little heart and the hired-gun spoofers are beginning to make the still-thriving P2Ps a lot less fun to use?

Napster's life was a short one: It's generally considered to have launched in May of 1999, when Shawn Fanning and his uncle John Fanning incorporated the cat as Napster Inc. By June it was claiming 60 million regular users. It was sued by the RIAA in December of '99 and by Metallica in May 2000, and the future looked bleak.

But Napster soon got an \$85 million financial transfusion from Bertelsmann that kept it alive for nearly a year after it should have died of its legal bills (including those incurred defending itself against a suit filed by Bertelsmann Music Group).

After another expensive year in court, Napster voluntarily went offline and traded its last file in July of 2001. Plans to relaunch it as a Bertelsmann-backed paid service came to nothing, and the German company offered to buy it outright for \$8 million. But a Chapter 11 bankruptcy filing was part of that deal, more lawyers got involved, the bankruptcy court said "conflict of interest," and Napster went to auction.

What's left of Napster now belongs to software company Roxio. The company that once offered \$1 billion to the labels to settle all claims was

sold for \$5 million and stock, subject to the approval of the U.S. Bankruptcy Court. Napster's existence as an independent corporation is over.

What Napster Leaves Behind

The most obvious legacy of Napster is, of course, the surviving peer-to-peers. KaZaa, along with its less-visible cohorts like Grokster and Music City, have more than picked up where Napster left off, and with different technology that makes them a lot harder to shut down.

Along with the thriving file-sharing industry, there are a thousand copy-protection, digital rights management and watermarking businesses that owe their existence to Napster and its descendants. Outfits like Media Defender and overpeer, which are hired by rights-holders to flood P2Ps with fake music and movie files, exist only because of what Napster began.

Of course, there were music pirates before Napster, but most people had no idea that they wanted unlimited free major-label music. Nobody was thinking in those terms. What Napster did was Marketing 101: It created a "felt need."

When unlimited free music became available, a lot of people began to

consider unlimited free music a need, or even a right. Napster created a vast, insatiable demand for a product — digital music — while simultaneously destroying the incentive to pay for it. That may have been a marketing first.

A complete set of rationalizations is something else you could get for free from the Napster community, so all those music lovers who flocked to "share" were soon calling their beloved tunes "just bits and bytes" and saying they weren't worth spending money on. "Music should be free!" they cried, sounding like they thought that made sense.

"The artists don't get any money from record sales anyway, it all goes the labels" was heard as often as "All those musicians have too much money anyway," and generally from the same people. The same asinine defenses of outlaw file-sharing are still with us today, courtesy of the first generation of Napster pirates.

The Early Response

If the RIAA and the record labels have sometimes seemed panicky and shrill over Napster and other online piracy, it may be because no industry has ever had to deal with anything like this before.

All industries expect to occasionally have to rush a product to market to address a threat from a competitor or meet an unexpected change in consumer demand. But rushing a product to market because somebody else is giving away all your stuff is something else entirely. So, if the labels concentrated on making the free-for-all stop before they began thinking about introducing an attractive legal Napster alternative, that's understandable, though it has clearly not turned out to be the best approach strategically.

Looking back, it seems clear that the labels should have sued Napster six months earlier or not at all. By the time they got around to filing suit, file-sharing was established, wildly popular and enticing enough to make a huge international corporation pour \$85 million into a company it was suing.

Having waited so long, co-opting Napster would have been a far wiser course; what could a label have bought Napster for in December of 1999? Or, perhaps, when Napster made that arrogant, in-your-face billion-dollar offer, the labels should have said, "Sure. Write us a check."

Next week: Napster's other legacies: The fight against piracy grows more sophisticated, and legal digital music gets better.



www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 50SM

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	The Eminem Show	28
—	2	SHANIA TWAIN	Up!	1
2	3	JAY-Z	The Blueprint 2: The Gift & The Curse	2
4	4	U2	The Best Of 1990-2000	3
3	5	VARIOUS ARTISTS	8 Mile	4
8	6	COLDPLAY	A Rush Of Blood To The Head	13
5	7	NORAH JONES	Come Away With Me	31
6	8	RED HOT CHILI PEPPERS	By The Way	20
7	9	NELLY	Nellyville	22
—	10	AUDIOSLAVE	AudioSlave	1
9	11	THE ROLLING STONES	Forty Licks	8
12	12	AVRIL LAVIGNE	Let Go	24
—	13	BONE THUGS-N-HARMONY	Thug World Order	1
15	14	JOHN MAYER	Room For Squares	34
17	15	NIRVANA	Nirvana	4
18	16	ELVIS PRESLEY	Elvis 30 #1 Hits	9
16	17	SANTANA	Shaman	5
13	18	SYSTEM OF A DOWN	Toxicity	64
14	19	CHRISTINA AGUILERA	Stripped	4
11	20	JUSTIN TIMBERLAKE	Justified	3
20	21	CREED	Weathered	53
22	22	ENYA	A Day Without Rain	90
10	23	PEARL JAM	Riot Act	2
19	24	PINK	Missundaztood	47
—	25	ROBBIE WILLIAMS	Escapology	1
—	26	ANGIE STONE	Mahogany Soul	1
30	27	NICKELBACK	Silver Side Up	63
44	28	JOSH GROBAN	Josh Groban	21
35	29	JACK JOHNSON	Brushfire Fairytales	24
21	30	DAVE MATTHEWS BAND	Live At Folsom Field...	3
28	31	PINK FLOYD	Echoes (The Best Of Pink Floyd)	55
24	32	PUDDLE OF MUDD	Come Clean	51
27	33	ALICIA KEYS	Songs In A Minor	74
26	34	LINKIN PARK	Reanimation	17
50	35	CRAIG DAVID	Slicker Than Your Average	2
43	36	DAVE MATTHEWS BAND	Everyday	73
29	37	ASHANTI	Ashanti	34
34	38	THE STROKES	Is This It	30
—	39	TOOL	Lateralus	73
—	40	KYLIE MINOGUE	Fever	36
25	41	INCUBUS	Morning View	35
23	42	MAI KURAKI	Fairy Tale	5
—	43	MUDVAYNE	The Beginning Of All Things To End	1
—	44	LUDACRIS	Word Of Mouf	51
41	45	MISSY ELLIOTT	Under Construction	2
36	46	FOO FIGHTERS	One By One	5
—	47	ELTON JOHN	Greatest Hits 1970-2002	1
—	48	RADIOHEAD	Amnesiac	10
42	49	P.O.O.	Satellite	49
—	50	USHER	8701	52

DIGITAL BITS

SoundExchange Suspends Royalties For Small Streamers

SoundExchange has temporarily suspended the webcast performance royalties due from webcasters that had revenues of \$1 million or less between Nov. 1, 1998 and June 30, 2002 and that — per the offer SoundExchange made on Oct. 18 — have already paid \$500 for each year or partial year they've been operating. The Small Webcasters Settlement Act, passed Nov. 15, didn't set any royalty rates but gave the parties a month to work out a deal; this suspension applies until new rates are determined and published in the *Federal Register* or until Dec. 15, whichever is sooner.

WebRock.Net Closes Its Doors

Popular Internet-only station WebRock.net has gone offline a little more than two years after it launched, citing slow ad sales and high webcast royalties. The Christian Rock stream was one of the first online stations to partner with retailers and sponsor tours, but founder and President Scott Hawk says the company was unable to survive the combination of the royalties and the post-9/11 ad slowdown.

Liquid Audio Founders Resign, New Chairman Named

Liquid Audio President/CEO Gerry Kearby and SVP/Business Development Robert Flynn quit the company last week, and James Somes, one of Liquid's new outside directors, became Chairman of the Board. Liquid's board of directors says no further staff changes are planned and that "the company will continue to explore strategic alternatives that will deliver the most value to all Liquid Audio stockholders." The future of Liquid remains uncertain despite the new technology and licensing deals it's made with Universal and EMI in the last couple of weeks; a long-pending merger with Alliance Entertainment fell through earlier this month, when stockholders turned against the deal.

HBC Launches 'Amor' On KQMR/Las Vegas

Hispanic Broadcasting launched KQMR/Las Vegas on Nov. 22 as Spanish AC "Amor 99.3." KQMR, which is HBC's third station in the market, features such artists as Juan Gabriel, Luis Miguel, Alejandro Fernandez and Ana Gabriel.

KQMR becomes Las Vegas' first all-digital station thanks to its state-of-the-art studio and transmitter equipment. HBC purchased KQMR for \$16 million and upgraded the station, formerly KPXC-FM, to better cover the Las Vegas market.

"Our research showed that this was the format that was missing," HBC/Las Vegas GM Dana Demerjian said. "We have a Regional Mexican with 'La Nueva' [KISF]. We've got 'Recuerdo' [KLSQ], a Spanish Oldies format, but people had been telling us that an AC format would do wonderfully here. It's just going to be some great and beautiful songs."

Gardner To OM/ PD Of WJMO & WKJS

Kevin Gardner has been named OM/ PD of Radio One's Urban Oldies-Urban AC duo WJMO & WKJS/Richmond. Gardner previously spent two years at Cumulus' WHBT, WHBX & WWLD/Tallahassee, FL, where he was PD/ MD and afternoon drive talent.

Radio One/Richmond GM Bob Rich said, "I am thrilled to have an OM/ PD of Kevin's caliber in the Richmond Radio One family."

Gardner told R&R, "My focus is to make sure each station is targeted to its specific demo as far as the talent, programming, promotions and music are concerned. I think it's definitely a challenge, but it's one that I can rise to, and I am appreciative of Radio One for giving me the chance to be the person to do it."

Gardner began his career as a morning drive personality with Champion Broadcasting's WOKB/ Orlando in 1986. For the next four years, he held positions at Willis Broadcasting's WWP/Denver, SC; People's Wireless' KDKO/Denver; and Gamecock City Broadcasting's WWDM/Columbia, SC. Gardner moved to Washington, DC in 1990 to serve as Asst. MD/afternoon driver for United Broadcasting's WJZY & WJZE. After spending three years in DC, Gardner headed to his hometown of Philadelphia to work on the morning show at Clear Channel's WDAS-FM.

RVPP

Continued from Page 3

Johnson reports to Clear Channel Regional VP Bruce Demps, who said, "Scott's wealth of experience in several key formats and time spent as one of the company's Country brand managers made a tough decision a little easier. Scott brings exceptional talent, energy and passion for radio to this position. He'll be a wonderful sounding board and source of new ideas for our programmers."

Finding Sanctuary



Haven stopped by Music Choice's New York studios last month to promote their debut release, *Between the Senses*. The Virgin/Radiate band is currently on a tour of America to support the album, which was produced by former Smiths guitarist Johnny Marr. Seen here posing in front of the cable music outlet's "autograph wall" are (back row, l-r) Music Choice's Adam Neiman; bandmembers Jack Mitchell, Iwan Gronow, Nat Watson, Gary Briggs; and First Floor's Rich Michalowski. In front are (l-r) Music Choice's Liz Opoka and Virgin Records' Tyson Haller.

WOBB/Columbus, OH Casts Pall As PD

Cary Pall is once again working for Saga CEO Ed Christian, VP/ Group Programming Steve Goldstein and Columbus, OH President/GM Alan Goodman. On Dec. 5, he'll officially take over as PD of Saga's recently acquired WOBB (Oldies 107.9)/Columbus. He'll also pick up afternoon drive duties at the station, succeeding Jay Stevens.

Pall was most recently Director/Programming & Operations for Clear Channel's five-station Toledo cluster. He's also programmed WHTX/Pittsburgh, worked with Saga at its former Rochester, NY station group and served as PD of a 17-station group of small-market stations in western Kansas once owned by Goodman.

Goodman tells R&R, "He worked for me in the past, and Cary's ex-

tensive experience in the business just made him a fine choice for the job. Cary is a program director with

vast experience in the format — with the special added bonus of being a great afternoon DJ. We look forward to his arrival!"

Goldstein said, "Cary knows how to make a radio station shine, and I'm pleased he's back with our company to build this key acquisition."

Saga announced on Nov. 13 that it was swapping WVKO-AM/Columbus and paying Stop 26-Riverbend subsidiary Associated Radio \$9 million to acquire WOBB. Bill Cusack, who was GM of WOBB under Stop 26-Riverbend, will remain with that company as GM of WDLR-AM/Delaware, OH and WSMZ-FM/Columbus.



Pall

Roberts Named PD At WKKT/Charlotte

Programming veteran John Roberts has been hired as PD for Clear Channel's Country WKKT/Charlotte. He starts Dec. 3 and succeeds Kevin King, who exited several months ago.

"The Country battle in Charlotte is one of the best in the U.S., and WKKT has everything in place it needs to win," Roberts told R&R. "It has great people on the air, and there's a won-

derful feeling inside the building — a real buzz. We're going to have a lot of fun as we build toward the top."

Roberts has been programming the Canadian Broadcasting Corp.'s Galaxie Hot Country channel for the last year. He spent the prior year programming C1SN/Edmonton, Alberta, Canada and before that spent almost four years as PD of KIKK-FM/Houston.

Keyzer Becomes PD At WBEE/Rochester

WYRK/ Buffalo Asst. PD/ MD and afternoon driver Chris Keyzer has been named PD/afternoon driver at Entercom's Country WBEE/Rochester, NY. He starts Dec. 9 and succeeds Coyote Collins, who exited in September.

"We're thrilled to have Chris joining us," Entercom/Rochester OM Dave Symonds told R&R. "He's an exciting, fresh programming talent who can team with WBEE's great

staff to achieve new heights."

Keyzer told R&R, "I can't even tell you how excited I am about this new job. I can't wait to get there and go to work with the talented folks at WBEE."

Before joining WYRK in January 2000, Keyzer worked in Seattle at Broadcast Programming and The Research Group. He also worked part-time at KMPS/Seattle and from 1995-97 programmed KRKQ/Des Moines.

EXECUTIVE ACTION

Dillard Expands South Central/Knoxville Role

Vance Dillard has added PD duties at South Central Communications' Oldies simulcast WRMX & WTXM/Knoxville. He is already PD of co-owned AC WJXB/Knoxville.

WRMX & WTXM flipped from Hot AC on Oct. 7 and now offer a format Dillard told R&R "is 98% from the '60s, with the remainder from the '50s." He'll lead WRMX & WTXM against Journal crosstown challenger WMYU, which altered its playlist earlier this year to focus on "super hits from the '60s and '70s."

"We intend to be the dominant Oldies-formatted radio station in Knoxville," Dillard commented. "That is our first and foremost goal. That's the mission. The other thing about our stations is that I have a 'partner in crime,' Randy Hill, who is South Central's Oldies consultant. He's providing music and imaging for the station, and he has definitely left his mark on the stations. It really is a team effort."

Dillard first rose to prominence in 1983 as PD of WDAE/Tampa. After a stint as Asst. PD of WIP/Philadelphia, he returned to Tampa in June 1985 as OM of B/EZ WWBA. In 1988 he became OM of AC WPCH/Atlanta and two years later was selected as OM/ PD of WLW/Cincinnati. He continues to serve as an in-house consultant for South Central's AC stations, including WJXA/Nashville and WIKY/Evansville, IN.

Curren To Take Top Radio Post At CPB

Vinnie Curren will become Sr. VP/Radio for the Corporation for Public Broadcasting in early 2003. A longtime executive at the University of Pennsylvania's Triple A WXP/Philadelphia, Curren has been GM of the station since 1996.

Curren will succeed Rick Madden, who died earlier this year, and will report to CPB President/CEO Robert Coonrod. "Vinnie has made WXP forward-looking, innovative, dynamic and successful," Coonrod said. "Public radio — already exciting — will be greatly enriched by Vinnie's depth of experience and record of accomplishment. We're looking forward to great things."

Curren said, "As very sad as I am to leave my friends and colleagues at XPN, I am honored — and almost intimidated — to be selected to build on Rick Madden's work and to join the fantastic team that he assembled."

Curren joined XPN in 1987 as Asst. Manager/Programming & Operations. The noncommercial station has attracted a wide following for its format and offers the syndicated *World Cafe* to public radio stations nationwide.

Snyder, Johnson Join R&R Sales Team

Two sales professionals have joined the R&R sales department.

Amy Snyder has become a Nashville-based Sales Representative, serving the Christian-label community with display advertising, Electronic Promotion Kits (EPKs) and online advertising. Snyder has experience in the Christian publishing industry and has also worked for Epic Records in Los Angeles.

Linda Johnson has joined R&R to focus on Spanish-Language format sales, based in Miami. Johnson was most recently a Solutions Manager, selling all Clear Channel media and entertainment properties in West Palm Beach. She also spent seven years selling for Broadcast Data Systems.

"It's exciting that both of these women are so passionate about the communities they serve," R&R Sales Manager Henry Mowry said. "Linda has extensive experience working with the Spanish record community and can't wait to get R&R's new marketing and online information tools working for that community. Amy is just as passionate about Christian music and will be an exceptional representative for R&R in Nashville."



Snyder



Johnson

Mecham

Continued from Page 3

both from an audience and a revenue standpoint."

In the wake of the purchase from Simmons, the company has also made changes in its finance department. KSL-TV/Salt Lake City VP & Controller Sam Wilson becomes VP/Finance for Bonneville, while Bonneville VP & Controller Byrne Hopkin takes VP/Finance duties for

the Intermountain Radio Group. Bonneville VP & Treasurer Dee Williams moves to KSL-TV as VP/Finance.

Bonneville President/CEO Bruce Reese commented, "The expansion of the Bonneville family has presented us with the chance to give new responsibilities to some of our best managers. These are real growth opportunities for these individuals and for the company's future."

National Radio

• **CNN RADIO** presents 10 60-second "Tax Tips" reports on filing U.S. 2002 tax returns, available for download from the CNNRadio private website to affiliates and fed in bulk on Dec. 2.

• **PREMIERE RADIO NETWORKS** offers the three-hour country Christmas special *Home for the Holidays*, hosted by Jo Dee Messina, from Dec. 13-15. For affiliation information, please call Jenny at 615-320-0707, ext. 206, or e-mail inquiries to specials@premiere-radio.com.

• **RADIO AMERICA** adds *The Jason Jarvis Show*, airing weekdays from 7-10pm ET. For more info, contact affiliate relations at 800-807-4703 or affiliates@radioamerica.org.

• **SYNDICATED SOLUTIONS** partners with Tony Tantillo and Farm Fresh LLC to syndicate the 60-second "The Fresh Grocer," beginning Jan. 6, 2003. For more info, contact Matthew Sullivan at 203-431-0790.

• **SYNDICATED SOLUTIONS** enters an alliance with Business TalkRadio to syndicate the following financial programs: *The Ray Lucia Show*, airing weekdays from noon-3pm ET; *Steve Crowley's American Scene*, weekdays from 3-5pm ET; and *Investors Edge With Gary Kaltbaum*, weekdays from 5-7pm ET. For more info, contact Matthew Sullivan at 203-431-0790.

• **WESTWOOD ONE** agrees to distribute worldwide Excalibur Productions' *Mega Mix Latino*, *Club Mega Mix Latino*, *Club Mega Mix* and *Cherito Mix* shows. For more info, contact Gabriel Granados of Excalibur at 505-831-6009 or djlian@aol.com.

CHRONICLE

BIRTHS

WBYP midday personality **Woody** and wife Allison, daughter Olivia, Nov. 23.

• **WESTWOOD ONE** presents the simulcast of the hourlong NBC-TV special *An Evening With The Dixie Chicks* on Dec. 10 at 8pm ET/PT, preceded by a 30-minute preshow at 7:30pm, hosted by KASE/Austin's Bob Pickett. For more info, contact Abby Krasny at Westwood One, 212-641-2009 or abbykrasny@westwoodone.com.

Radio

• **ANITA PARKER-BROWN** is promoted to VP/Entertainment Programming at American Urban Radio Networks. She was previously Sr. Dir./Affiliate Relations.

ABC RADIO makes the following announcements:

• **DAVE KAUFMAN** is named VP/Affiliate Relations. He was most recently VP/GM of Westwood One's New York Shadow/Metro Traffic service.

• **MARY MCCARTHY** is named Dir./Affiliate Relations. She was formerly responsible for marketing and affiliation at United Stations.

• **JON WILSON** is upped to Dir./Affiliate Relations in ABC Radio's Dallas headquarters. He was previously Mgr./Affiliate Relations.

Changes

Records: Warner Music Group and Milan Entertainment sign an exclusive long-term worldwide licensing and distribution agreement, beginning in 2003.

Network and KXL-AM & FM/Portland, OR.

"We've built a powerful product on 'KOMO 1000 News' with a dream team of broadcasting talent," Kelly said. "I am honored to lead this effort and join Rob Dunlop and the finest radio management group in Seattle. I also look forward to working with [Fisher Broadcasting President] Ben Tucker and [Fisher Communications CEO] Warren Spector to strengthen Fisher's News/Talk assets in the Northwest."

In addition to his new job at Fisher, Kelly will continue to consult a select group of client stations through his company, NewsTalk Concepts Inc.

Greg because he is a strong, positive leader who can make a great difference at WRTH & WIL."

Mozingo said, "I admire Bonneville's philosophy of focusing on people, community and setting high goals and standards of performance. I'm honored and thrilled to be joining one of the most well-respected companies in America, plus teaming with Erik and the staff to move WIL & WRTH to the next level of success in St. Louis."

Kelly

Continued from Page 3

said. "We are fortunate to now have him contributing to the growth of our organization every day."

Kelly is a veteran of Seattle radio, having begun his major-market broadcasting career as an anchor, reporter and talk-show host at several Emerald City stations. He has also worked at crosstown News/Talk competitor KIRO-AM as Director/News & Programming, had a previous stint at KOMO, and held programming and management positions at KARN-AM/Little Rock, the Arkansas Radio

St. Louis

Continued from Page 3

largest region, which included Los Angeles, Chicago and San Francisco. He also spent more than a decade with Katz Radio.

Regarding Mozingo's appointment, Hellum said, "Greg is a great talent who earned his stripes in Country radio, winning in every market he has been in. In addition to his sterling track record, we hired

BUSINESS BRIEFS

Continued from Page 5

Radio Unica To Sell Denver AM To Anschutz

Newspaper Radio Corp., backed financially by Denver-based billionaire entrepreneur Philip Anschutz, has worked out a deal to buy Radio Unica's KCUV/Denver for close to \$3 million, the *Rocky Mountain News* reported last week. NRC said that after it completes the deal it will eventually — most likely in March 2003 — move Talk KNRC/Denver from its present 1510 kHz home to KCUV's more powerful 1150 AM signal. NRC CEO Tim Brown told the newspaper the company will then sell KNRC — which was Urban KDKO until June. An official transaction form had not been filed with the FCC as of Tuesday, and Radio Unica representatives were unavailable for comment. Radio Unica bought KCUV in 1999 for \$2.8 million.

Clear Channel Launches Anti-Piracy PSAs

Starting Nov. 21, 30-second anti-piracy commercials began airing on Clear Channel's domestic and international radio stations, on programs syndicated by CC-owned Premiere Radio Networks and on some XM Satellite Radio channels. The spots deal specifically with Internet music piracy and are designed to inform listeners that downloads of pirated music have created a serious problem for musicians. Clear Channel will also support the campaign with advertisements on its station websites and is making the PSAs available at www.clearchannel.com to any broadcaster that wishes to join the campaign. According to RIAA data, domestic music shipments in the first half of 2002 were off 10% from the same period in 2001, and sales were down nearly 7%.

In other news, a family foundation run by Clear Channel Chairman/CEO **Lowry Mays** has sold 2,000 shares of Clear Channel stock at \$38.37 per share, according to an SEC filing. Mays still indirectly holds 4.7 million shares of the company's stock through the foundation.

Susquehanna Debuts Radio-Division Website

Susquehanna Pfaltzgraff, parent of **Susquehanna Radio Corp.**, has launched a new radio-division website at www.susquehannaradio.com. It's the first dedicated web presence for the radio properties, and it includes profiles of Susquehanna's 31 stations in eight cities, a company history and mission statement, sales success stories, corporate contact info and job listings.

Radio-Mercury Awards To Include College Stations

The **Radio-Mercury Awards**, launched in 1992 to encourage and reward the development of effective and creative radio spots, will now include a \$2,500 College Award for college and university radio stations that broadcast programs in Spanish or English. The new category begins with the 2003 awards. More information can be found at www.radiomercuryawards.com.

New York Times Co. Declares Dividend

New York Times Co. has declared a regular quarterly dividend of approximately 13 cents per share on its class A and B common stock, payable on Dec. 19 to shareholders of record as of Dec. 2. This marks the 136th consecutive quarterly dividend paid on New York Times Co.'s common stock since the company went public in 1969.

Salem Publishing Launches New Magazine

Salem Publishing has launched *Faith Talk Magazine*, a cooperative effort between Salem Publishing and the Salem Communications' Christian Talk & Teaching radio stations. Initial markets Salem targeted by the magazine include Los Angeles; Boston; Chicago; Cleveland; Dallas; Pittsburgh; Portland, OR; and Washington, DC. While *Faith Talk* is still under development, Salem says at least two issues will be published in 2003.

FCC ACTIONS

FCC Grants Protective Order For HBC-Univision Deal

The **FCC** has granted a protective order requested by **Hispanic Broadcasting** and **Univision** to ensure that proprietary information is seen only by people directly involved in working on the two companies' merger, including FCC staff and any court personnel who may become involved. Among other things, the order prevents parties working on the merger from copying certain documents, although they can request copies of documents from the companies. The order also ensures that no proprietary information will appear in any public releases about the merger. To ensure confidential treatment, HBC and Univision must clearly label the envelopes containing the documents and the documents themselves and must have the material delivered in person to a specified FCC staff person.

AM Auction Participants Face No Competitors

Two participants in auctions for AM frequencies have found themselves without competing bidders. **Powell Meredith Communications**, which had been competing with Alvin Lou Media for a new station in Las Vegas, and **Richard Garcia** and **Darren Cardova**, who were set to compete with Alpine Broadcasting for a CP in Taos, NM, will instead be the only bidders in the Dec. 10 auctions. An FCC source told **R&R** that, although Alpine and Alvin Lou submitted the required paperwork, they didn't properly update their applications. The source told **R&R** that all the auction participants were prohibited from contacting each other after February 2000 and therefore weren't allowed to strike any settlement deals before the auction date.

Entercom Gets Extended Waiver In Kansas City

Entercom Communications has received an FCC extension of its waiver for expanded-band KXTR-AM/Kansas City. The broadcaster owns eight radio stations in the market, plus KXTR; the situation doesn't violate FCC rules because the commission allows an expanded-band station to be operated alongside a full complement of traditional stations for a five-year trial period so the station owner can evaluate the expanded-band signal's service characteristics. The Mass Media Bureau issued a CP for KXTR in 1998, but Entercom's license for the station was granted in 2001. The trial period had been set to expire in 2003 — five years after the CP — but Entercom asked for an extension because, since the license was delayed, it wouldn't have a full five years to evaluate the performance of KXTR in tandem with its other stations. The FCC agreed and extended the waiver.

Mozingo is a 23-year Country veteran who has been in programming for the last 15 years. Before joining WGKX 4 1/2 years ago, he

spent 3 1/2 years in Little Rock and was PD of KSSN & KDDK when he left. His programming background also includes stints at

WCOS/Columbia, SC; WESC/Greenville, SC; WUSY/Chattanooga, TN; and WLWI/Montgomery, AL.

Music Choice

23 million homes
27,000 businesses

Available on digital cable and DirecTV
Adam Neiman • 646-459-3300

HIT LIST

Seth Neiman
DANIEL BEDINGFIELD James Dean (I Wanna Know)
SEAN PAUL Gimme The Light
SIMPLE PLAN I'd Do Anything

ROCK

Gary Susalis
CREED Weathered
ERASE THE GREY Rain
PACIFIER Bullitproof
SALIVA Always
SANTANA I/P.O.D. America
SEVENDUST X-mas Day
SOCIALBURN Down
SYSTEM OF A DOWN Inner Vision

ALTERNATIVE

Adam Neiman
RICHARD ASHCROFT Check The Meaning
PAUL OAKENFOLD James Bond Theme

TODAY'S COUNTRY

Liz Opoka
VINCE GILL Next Big Thing

PROGRESSIVE

Liz Opoka
BADLY DRAWN BOY You Were Right
STEVE EARLE Jerusalem
MARIANNE FAITHFULL I'm Into Something Good
MATCHBOX TWENTY Disease
ROSE SMITH Life Changes

SMOOTH JAZZ

Gary Susalis
KIM WATERS The Ride

DMX MUSIC

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

DMX Fashion Retail

Randy Schlager

The hottest tracks at DMX fashion retail, targeted at 18-34 adults.
DIRTY VEGAS I Should Know
CONJURE ONE /SINEAD O'CONNOR Tears From...
GROOVE ARMADA Lovebox
JASON MRAZ Sleep All Day
ROYKSOPP Remind Me
MOBY In This World (T&F Remix)
TAHITI 80 1000 Times
PEACHES Set It Off
COUNTING CROWS Big Yellow Taxi
BETH ORTON Anywhere (2 Lone Swordsman Remix)
GABIN Mille Et Une Nuit Des Desires
DISCO MONTEGO Alive

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

CHR/POP

Jack Patterson
LL COOL J Luv U Better
GOOD CHARLOTTE Lifestyles Of The Rich And Famous

CHR/RHYTHMIC

Mark Shands
MISSY ELLIOTT Go To The Floor
MISSY ELLIOTT/TLC/TWEET Can...
MISSY ELLIOTT Bring The Pain
MISSY ELLIOTT Gossip Folks
ISSY Single For The Rest Of My Life
TRICK DADDY Thug Holiday
TLC Turntable
TLC Hands Up
TLC Damaged
TLC Give It To Me While It's Hot

URBAN

Jack Patterson
DEBRAH COX The Morning After
LDRYVONNE Holiday Love

ALTERNATIVE

Dave Sloan
PACIFIER Bullitproof
JULIANA THEORY Do You Believe Me?

ROCK

Stephanie Mondello
JACKYL Kill The Sunshine

ADULT ALTERNATIVE

Stephanie Mondello
JACK JOHNSON Bubble Toes
UNCLE KRACKER In A Little While
DIRTY VEGAS Simple Things
SHERYL CROW C'mon C'mon

ADULT CONTEMPORARY

Jason Schiff
AVRIL LAVIGNE I'm With You
O-TOWN These Are The Days
SHERYL CROW C'mon C'mon
DAVE MATTHEWS BAND Grey Street

INTERNATIONAL HITS

Mark Shands
SHANIA TWAIN I'm Gonna Getcha Good!
CHRISTINA AGUILERA Dirty
V13 Eyes Closed So Tight
EMINEM Lose Yourself

COUNTRY

Leanne Flask
No Adds

DANCE

Danielle Ruysschaert
ANDY HUNTER Amazing (Brother Brown Mix)
PARAISO Higher (Piraz Domm Mix)
MOONY Dove (I'll Be Loving You)
JOHNICK Heat (Jn Mix)
NICOLE J. MCCLLOUD Searchin' (E-Smoove Mix)
BREATH OF SOUL You Don't Tell Me Anymore (Ft Remix)
TITIYO Come Along (Basetone & Burnz Mix)

RAP/HIP-HOP

Mark Shands
JAY-Z Poppin' Tags (Lyor's No Contact Remix)
JAY-Z F**k All Night
JAY-Z I Did It My Way
JAY-Z The Bounce
JAY-Z Blueprint 2
JAY-Z Show You How
JAY-Z Bitches & Sisters
JAY-Z What They Gonna Do
JAY-Z What They Gonna Do, Part 2
JAY-Z Somehow Someway
JAY-Z The Watcher
JAY-Z A Dream
JAY-Z You Don't Know
JAY-Z As One
JAY-Z Nigga Please
MISSY ELLIOTT Go To The Floor
MISSY ELLIOTT Gossip Folks
MISSY ELLIOTT Back In The Day
MISSY ELLIOTT Funky Fresh Dressed
MISSY ELLIOTT Slide
MISSY ELLIOTT Pussycat
MISSY ELLIOTT Hot
TRICK DADDY Thug Holiday



Lori Parkerson
• 202-380-4425

20on20 (XM20)

Kane
AVRIL LAVIGNE I'm With You
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde
SOLUNA Monday Mi Amor

BPM (XM81)

Blake Lawrence
SINEAD O'CONNOR Troy
SICILIANS L'italiano

The Loft (XM50)

Mike Marrone
GEORGE HARRISON Run So Far
GEORGE HARRISON Never Get Over You
GEORGE HARRISON Brainwashed
GEORGE HARRISON Any Road
GEORGE HARRISON Looking For My Life
GEORGE HARRISON Rising Sun

Real Jazz (XM70)

Maxx Myrick
TONY BENNETT & K.D. LANG A Wonderful World

Watercolors (XM71)

Trinity
GREGG KARUKAS Your Sweet Smile
GREGG KARUKAS Healing Song
GREGG KARUKAS Heatwave
GREGG KARUKAS I Meant What I Said

X Country (XM12)

Jessie Scott
CAST IRON Soky Fair
DAVID CHILDERS Muddy Bottom
DUTCH HENRY 1973
LES HONKY MORE TONKIES Cheatham County Line
GREG TROOPER Cumberland Square

XM Cafe (XM45)

Bill Evans
WES CUNNINGHAM Pollyanna
DON NIX + FRIENDS Going Down-The Songs

XMLM (XM42)

Eddie Webb
MUDVAYNE The End Of All Things To Come

Raw (XM66)

E-40 Fallin' Rain
LIL JON... I Don't Give A Fuck
JURASSIC 5 What's Golden?
PROJECT PAT Weak Niggaz
SNOOP DOGG From Tha Chuuuuch To Da Palace
TELA Incredible
XZIBIT /OR. DRE Symphony In X Major
NAS Made You Look
DISTURBING THA PEACE Pimp Council
SWIZZ BEATZ Bigger Business
50 CENT Wanksta
LIL' WAYNE Where You At
COMMON I Got A Right Ta
FAT JOE Take A Look At My Life
JIM CROW Hot Wheels
NATE DOGG I Need A Bitch
BUSTA RHYMES Make It Clap
LIL' FLIP /CHAMILLION U See It
GANG STARR Skills
DJ QUIK Murda 1 Case
DMX Fuck Y' All Niggas
MOBB DEEP Solidified
ROYCE DA 5'9" Mr. Butler

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	PAUL MCCARTNEY	\$2,070.2
2	BRUCE SPRINGSTEEN	\$1,171.69
3	JIMMY BUFFETT	\$1,089.9
4	THE WHO	\$984.0
5	OZZFEST 2002	\$978.6
6	AEROSMITH	\$887.3
7	GEORGE STRAIT	\$846.3
8	CHER	\$825.9
9	NEIL DIAMOND	\$808.6
10	ANGER MANAGEMENT TOUR	\$482.3
11	RUSH	\$456.5
12	TOM PETTY	\$446.1
13	CREED	\$431.5
14	SANTANA	\$406.4
15	LENNY KRAVITZ	\$393.0

Among this week's new tours

ANGELIQUE KIDJO

HENRY ROLLINS

IMX/B2K

NEIL FINN

PATTY GRIFFIN

PHISH

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

ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

Rock

CREED Weathered
TRUSTCOMPANY Running From Me

Alternative

CREED Weathered
PACIFIER Bullitproof
SOCIALBURN Down

Triple A

BECK Lost Cause
COLOPLAY Clocks
BONNIE RAITT Time Of Our Lives

CHR

AVRIL LAVIGNE I'm With You

Mainstream AC

PHIL COLLINS Can't Stop Loving You
COUNTING CROWS Big Yellow Taxi
SHERYL CROW C'mon C'mon
AVRIL LAVIGNE I'm With You

Lite AC

CHRISTINA AGUILERA Beautiful
NITA WHITAKER Heaven Holds The Ones I Love

NAC

DONNA GARDIER How Sweet It Is

UC

2PAC Thugz Mansion
BUSTA RHYMES Make It Clap
BLU CANTRELL Breathe
JAHEIM Fabulous

Country

VINCE GILL Next Big Thing
FAITH HILL When The Lights Go Down



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

Alternative

Steve Young/Kristopher Jones

ALL-AMERICAN REJECTS Swing Swing
DONNAS Take It Off
DAVE MATTHEWS BAND Grey Street

Heritage Rock

Steve Young/Kristopher Jones

CREED Weathered
CHRIS ROBINSON Safe In The Arms Of Love

Hot AC

Steve Young/Josh Hosler

AVRIL LAVIGNE I'm With You

Soft AC

Mike Bettelli/Teresa Cook

MANNHEIM STEAMROLLER Faeries
JOHN TESH It Wouldn't Be Christmas Without You

Mainstream AC

Mike Bettelli/Teresa Cook

RDD STEWART These Foolish Things

Delilah

Mike Bettelli

JIM BRICKMAN /JANE KRAKOWSKI You
JOHN TESH It Wouldn't Be Christmas Without You

Dave Wingert Show

Mike Bettelli/Teresa Cook

JO DEE MESSINA A Joyful Noise
JOHN TESH It Wouldn't Be Christmas Without You

Mainstream Country

Ray Randall/Hank Aaron

JENNIFER HANSON Beautiful Goodbye

New Country

Hank Aaron

DEANA CARTER There's No Limit
VINCE GILL Next Big Thing

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay

DANA GLOVER Thinking Over

Adult Contemporary

Rick Brady

SHANIA TWAIN I'm Gonna Getcha Good!

US COUNTRY

Penny Mitchell

TRACE ADKINS Chrome

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700

LELAND MARTIN Flags On The Christmas Tree
TIM MCGRAW She's My Kind Of Rain
NITTY GRITTY DIRT BAND The Lowlands



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer

DEF LEPPARD Four Letter Word

Soft AC

Andy Fuller

HALL & OATES Forever For You

Bright AC

Jim Hays

KID ROCK /SHERYL CROW Picture

Mainstream Country

David Felker

MARTINA MCBRIDE Concrete Angel
RANDY TRAVIS Three Wooden Crosses

Hot Country

Jim Hays

MARTINA MCBRIDE Concrete Angel
TRICK PONY On A Mission

Young & Elder

David Felker

KELLIE COFFEY At The End Of The Day
MARTINA MCBRIDE Concrete Angel



After Midnite

JENNIFER HANSON Beautiful Goodbye
STEVE HOLY I'm Not Breakin'



Alternative

Chris Reeves • 402-952-7600

CREED Weathered
DONNAS Take It Off
SEV Same Old Song
SOCIALBURN Down
UNWRITTEN LAW Rest Of My Life

Country

Jim West

CHRIS CAGLE What A Beautiful Day
DEANA CARTER There's No Limit
DIAMOND RIO I Believe
MARTINA MCBRIDE Concrete Angel



Artist/Tile Total Plays

HILARY DUFF I Can't Wait	77
AVRIL LAVIGNE Complicated	76
AARON CARTER America A O	73
SIMON AND MILO Get A Clue	73
CHRISTINA MILIAN Cali Me, Beep Me	73
LAS KETCHUP The Ketchup Song (Hey Hah)	73
KELLY CLARKSON A Moment Like This	72
PLAY Us Against The World	70
LMNT Juliet	68
NICK CARTER Help Me	37
NO SECRETS That's What Girls Do	34
BAHA MEN Who Let The Dogs Out?	32
JUMPS Beauty And The Beast	32
BAHA MEN Move It Like This	31
VANESSA CARLTON A Thousand Miles	31
SMASH MOUTH I'm A Believer	31
A*TEENS Bouncing Off The Ceiling	31
SUGAR RAY When It's Over	31
A*TEENS Floorfiller	30
PINK Get The Party Started	29

Playlist for the week ending Nov. 23.



866-MVTUNES

130 million moviegoers
21,000 movie theaters

WEST

1. EMINEM Lose Yourself
2. MADONNA Die Another Day
3. MARIAH CAREY Through The Rain
4. TONI BRAXTON Hit The Freeway
5. WHITNEY HOUSTON One Of Those Days

MIDWEST

1. EMINEM Lose Yourself
2. MADONNA Die Another Day
3. MARIAH CAREY Through The Rain
4. WHITNEY HOUSTON One Of Those Days
5. TONI BRAXTON Hit The Freeway

SOUTHWEST

1. EMINEM Lose Yourself
2. MADONNA Die Another Day
3. MARIAH CAREY Through The Rain
4. KEITH URBAN Somebody Like You
5. SOUNDS OF BLACKNESS Don't Ever Give Up

NORTHEAST

1. EMINEM Lose Yourself
2. MADONNA Die Another Day
3. MARIAH CAREY Through The Rain
4. SNOOP DOGG From Tha Chuuuch To Da Palace
5. WHITNEY HOUSTON One Of Those Days

SOUTHEAST

1. EMINEM Lose Yourself
2. MADONNA Die Another Day
3. MARIAH CAREY Through The Rain
4. TONI BRAXTON Hit The Freeway
5. WHITNEY HOUSTON One Of Those Days

TELEVISION



72 million households
Tom Calderone
VP/Programming



75 million households
Paul Marszalek
VP/Music Programming



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

ADDS

ADDS	
COMMON I/MARY J. BLIGE Come Close To Me	
DAVE MATTHEWS BAND Grey Street	
SHOOP DOGG From Tha Chuuch To Da Palace	
STEVE EARLE Jerusalem	
AVRIL LAVIGNE I'm With You	
PAUL SIMON Father And Daughter	
Plays	
SANTANA I/MICHELLE BRANCH Game Of Love	30
SHANIA TWAIN I'm Gonna Getcha Good!	30
MADONNA Die Another Day	30
NO OCUBT I/LADY SAW Underneath It All	29
PINK Family Portrait	28
WATCHBOX TWENTY Disease	22
JENNIFER LOPEZ Jenny From The Block	22
MARIAH CAREY Through The Rain	21
TLC Girl Talk	20
DIXIE CHICKS Landslide	20
JOHN MAYER Your Body Is A Wonderland	19
FAITH HILL Cry	19
RED HOT CHILI PEPPERS Zephyr Song	19
JOHN RZEZNIK I'm Still Here (Jim's Theme)	19
BON JOVI Misunderstood	18
TORI AMOS A Sorta Fairytale	16
ADAM SANDLER The Chanukah Song (Part 3)	16
WHITNEY HOUSTON One Of Those Days	15
BRUCE SPRINGSTEEN Lonesome Day	14
CREED Don't Stop Dancing	14
UNCLE KRACKER In A Little While	12
LIFEHOUSE Spin	11
KELLY ROWLAND Stole	11
WALLFLOWERS When You're On Top	7
PUDOLE OF MUOD She Hates Me	7
FOO FIGHTERS All My Life	6
ROLLING STONES Don't Stop	6
CRAIG DAVID What's Your Flava?	4
MISSY ELLIOTT Work It	4
SAMMY HAGAR Things've Changed	4
TONI BRAXTON I/LOON Hit The Freeway	4
HEATHER HEADLEY He Is	3
COUNTING CROWS I/V. CARLTON Big Yellow Taxi	3
LL COOL J Luv U Better	2
DANA GLOVER Thinking Over	2
QUEENS OF THE STONE AGE No One Knows	2
ERYKAH BADU I/COMMON Love Of My Life	2
AUDIOSLAVE Cochise	1
3 DOORS DOWN When I'm Gone	1

Video airplay for Dec. 2-8.

ADDS

ADDS	
STEVE EARLE Jerusalem	
BRAD PAISLEY I Wish You'd Stay	
TOP 20	
NICKEL CREEK This Side	
RASCAL FLATTS These Days	
TOBY KEITH Who's Your Daddy?	
SHANIA TWAIN I'm Gonna Getcha Good!	
DIXIE CHICKS Landslide	
TRAVIS TRITT Strong Enough To Be Your Man	
EMERSON DRIVE Fall Into Me	
FAITH HILL Cry	
GEORGE STRAIT She'll Leave You With A Smile	
REBECCA LYNN HOWARD Forgive	
CLEOUS T. JUDD It's A Great Day To Be A Guy	
TERRI CLARK I Just Wanna Be Mad	
LEANN RIMES Life Goes On	
JENNIFER HANSON Beautiful Goodbye	
STEVE AZAR Waitin' On Joe	
KEITH URBAN Somebody Like You	
BRUCE SPRINGSTEEN Lonesome Day	
AARON LINES You Can't Hide Beautiful	
SHEDDISY Mine All Mine	
TRACE ADKINS Chrome	
HEAVY	
DIXIE CHICKS Landslide	
FAITH HILL Cry	
GEORGE STRAIT She'll Leave You With A Smile	
KEITH URBAN Somebody Like You	
NICKEL CREEK This Side	
RASCAL FLATTS These Days	
SHANIA TWAIN I'm Gonna Getcha Good!	
TOBY KEITH Who's Your Daddy?	
TRAVIS TRITT Strong Enough To Be Your Man	
HOT SHOTS	
BRUCE SPRINGSTEEN Lonesome Day	
CROSS CANADIAN RAGWEED 17	
TIM MCGRAW She's My Kind Of Rain	

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

Information current as of Nov. 25.

72 million households	
SNOOP DOGG From Tha Chuuch To Da Palace	30
MISSY ELLIOTT Work It	27
EMINEM Lose Yourself	26
SEAN PAUL Gimme The Light	20
CLIPSE When The Last Time...	19
TLC Girl Talk	19
JENNIFER LOPEZ Jenny From The Block	18
PUDOLE OF MUOD She Hates Me	18
FOO FIGHTERS All My Life	18
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde	16
SANTANA I/MICHELLE BRANCH Game Of Love	15
JUSTIN TIMBERLAKE Like I Love You	14
GOOD CHARLOTTE Lifestyles Of The Rich...	14
DONNAS Take It Off	14
NORAH JONES Don't Know Why	14
PINK Family Portrait	13
JA RULE I/BOBBY BROWN Thug Lovin'	13
LL COOL J Luv U Better	12
KELLY ROWLAND Stole	12
KORN Alone I Break	12
MARIAH CAREY Through The Rain	11
AUDIOSLAVE Cochise	11
NIRVANA You Know You're Right	11
MADONNA Die Another Day	10
FAT JOE Crush Tonight	10
NIVEA Don't Mess With My Man	10
CHRISTINA AGUILERA Dirty	10
BUSTA RHYMES Make It Clap	10
JOHN MAYER Your Body Is A Wonderland	9
STONE SOUR Bother	9
QUEENS OF THE STONE AGE No One Knows	9
NAS Made You Look	9
SUM 41 Still Waiting	8
SALIVA Always	8
RED HOT CHILI PEPPERS Zephyr Song	8
TAPROOT Poem	8
CHEVELLE The Red	8
JOHN RZEZNIK I'm Still Here	7
BRUCE SPRINGSTEEN Lonesome Day	6
SIMPLE PLAN I'd Do Anything	6
VINES Outathaway	6
LIFEHOUSE Spin	6
COMMON I/MARY J. BLIGE Come Close To Me	6
ERICK SERMON I/REDMAN React	5
EVE Satisfaction	5
ERYKAH BADU I/COMMON Love Of My Life	5
B2K AND P. DIDDY Bump, Bump, Bump	5
CRAIG DAVID What's Ycur Flava?	5
PAPA ROACH Time And Time Again	4
KELLY OSBOURNE Shut Up	4
WESTSIDE CONNECTION It's The Holiday	4
STAINO Epiphany	4
1 GIANT LEAP My Culture	3
SEETHER Fine Again	3
AMERIE Talkin' To Me	3
ANDREW W.K. We Want Fun	3
HOOBASTANK Remember Me	3
KELLY CLARKSON A Moment Like This	2
DAKENFOLD Starry Eyed Surprise	2
NEW FOUND GLORY Head On Collision	2
BABY I/P. DIDDY Do That	2
KYLIE MINOGUE Come Into My World	2
NICK CARTER Do I Have To Cry For You	2
ANGIE MARTINEZ I/KELIS Take You Home	2
SR-71 Tomorrow	2

Video playlist for the week ending Nov. 23.

David Cohn
General Manager

2

EMINEM Lose Yourself	
CLIPSE When The Last Time...	
FOO FIGHTERS All My Life	
SNOOP DOGG From Tha Chuuch To Da Palace	
NAS Made You Look	
EVE Satisfaction	
QUEENS OF THE STONE AGE No One Knows	
DONNAS Take It Off	
MISSY ELLIOTT Work It	
EXIES My Goddess	
AUDIOSLAVE Cochise	
ERICK SERMON I/REDMAN React	
SEAN PAUL Gimme The Light	
OK GO Get Over It	
JAHEIM Fabulous	
VINES Outathaway	
TALIB KWELI I/BILAL Waitin' For The DJ	
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde	
PUDOLE OF MUOD She Hates Me	
KORN Alone I Break	
ROOTS Break You Off	
SALIVA Always	
STREETS Let's Push Things Forward	
GOOD CHARLOTTE Lifestyles Of The Rich...	
FAT JOE I/GINUWINE Crush Tonight	

Video playlist for the week of Nov. 18-24

ADDS

ADDS	
CINDY MAHMOUD	
VP/MUSIC PROGRAMMING & ENTERTAINMENT	
VIDEO PLAYLIST	
MUSIQ Dontchange	
JA RULE I/BOBBY BROWN Thug Lovin'	
CLIPSE When The Last Time...	
SEAN PAUL Gimme The Light	
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde	
NELLY Air Force Ones	
EMINEM Lose Yourself	
JAHEIM Fabulous	
TLC Girl Talk	
ERYKAH BADU I/COMMON Love Of My Life	
RAP CITY TOP 10	
EMINEM Lose Yourself	
FIELO MOB Sick Of Being Lonely	
JA RULE I/BOBBY BROWN Thug Lovin'	
LL COOL J I/AMERIE Paradise	
ERICK SERMON React	
BABY I/P. DIDDY Do That	
BENZINDO Rock The Party	
BUSTA RHYMES Make It Clap	
NELLY Air Force Ones	
EVE Satisfaction	

Video playlist for the week ending Dec. 1.

TOP TEN SHOWS

November 18-24	
Total Audience (105.5 million households)	Adults 18-49
1 Friends	1 Friends
2 CSI	2 E.R.
3 The Bachelor	3 The Bachelor
4 E.R.	4 Will & Grace
5 Will & Grace	5 Will & Grace Clip Show
6 Will & Grace Clip Show	6 CSI
7 Everybody Loves Raymond	7 The Simpsons
8 Survivor: Thailand	8 Survivor: Thailand
9 Frasier	9 NFL Monday Night Football (Chicago vs. St. Louis)
10 Law & Order	10 Frasier

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Michelle Branch, Kelly Clarkson, Sheryl Crow, Josh Groban, Enrique Iglesias, Barry Manilow and The Brian Setzer Orchestra are slated to perform live on NBC's *Christmas in Rockefeller Center* (Wednesday, 12/4, 8pm).

Friday, 11/29

- Phil Collins, *The View* (ABC, check local listings for time).
- The Roots, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Dispatch, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Matchbox Twenty and James Taylor, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 11/30

- The White Stripes, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Sunday, 12/1

- Michelle Branch, Missy Elliott, Alicia Keys, Dave Matthews, P. Diddy and Usher perform on *MTV Presents Levi's Jeans Staying Alive Concert in Association With Youth-AIDS* (MTV, 8pm ET/PT).

Monday, 12/2

- Phil Collins, *The Caroline Rhea Show* (check local listings for time and channel).

- Christina Aguilera, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Pink, *Late Show With David Letterman* (CBS, check local listings for time).
- Filter, *Conan O'Brien*.
- Shaggy, *Craig Kilborn*.
- Michelle Branch, *Carson Daly*.

Tuesday, 12/3

- Tim McGraw, *The View*.
- Bon Jovi, *Jay Leno*.
- Bon Jovi, *David Letterman*.
- Sparta, *Conan O'Brien*.
- Cam'ron, *Craig Kilborn*.
- Maroon 5, *Carson Daly*.

Wednesday, 12/4

- Cyndi Lauper, *The Wayne Brady Show* (check local listings for time and channel).
- John Mayer, *Jay Leno*.
- John Mayer, *David Letterman*.
- The Hives, *Conan O'Brien*.
- Uncle Kracker, *Craig Kilborn*.
- Tracy Chapman, *Carson Daly*.

Thursday, 12/5

- Joey McIntyre, *Wayne Brady*.
- Alanis Morissette, *Jay Leno*.
- Tom Petty & The Heartbreakers, *David Letterman*.
- Jennifer Love Hewitt, *Craig Kilborn*.
- Earshot, *Carson Daly*.

— Julie Gidlow



Jim Murphy, VP/Programming
19 million households

ADDS

TIM MCGRAW She's My Kind Of Rain	
NITTY GRITTY DIRT BAND The Lowlands	
LELAND MARTIN Flags On The Christmas Tree	
TOP 10	
SHANIA TWAIN I'm Gonna Getcha Good!	
TOBY KEITH Who's Your Daddy?	
TRACE ADKINS Chrome	
RASCAL FLATTS These Days	
KEITH URBAN Somebody Like You	
MONTGOMERY GENTRY My Town	
TERRI CLARK I Just Wanna Be Mad	
GEORGE STRAIT She'll Leave You With A Smile	
TRICK PONY On A Mission	
FAITH HILL Cry	

Information current as of Nov. 25.

FILMS

BOX OFFICE TOTALS

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Die Another Day</i> (MGM/JA)*	\$47.07	\$47.07
2	<i>Harry Potter & The Chamber Of Secrets</i> (WB)	\$42.22	\$148.35
3	<i>Friday After Next</i> (New Line)*	\$13.01	\$13.01
4	<i>The Santa Clause 2</i> (Buena Vista)	\$10.21	\$94.94
5	<i>8 Mile</i> (Universal)	\$8.62	\$97.57
6	<i>The Ring</i> (DreamWorks)	\$7.56	\$110.38
7	<i>The Emperor's Club</i> (Universal)*	\$3.84	\$3.84
8	<i>My Big Fat Greek Wedding</i> (IFC)	\$3.65	\$204.52
9	<i>Half Past Dead</i> (Sony)	\$3.12	\$12.50
10	<i>Frida</i> (Miramax)	\$2.36	\$12.05

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

COMING ATTRACTIONS: This week's openers include *Eight Crazy Nights*, an animated feature starring Adam Sandler. He not only co-wrote and co-produced the movie, he also contributes to its Columbia soundtrack with "The Chanukah Song Part 3," as well as tunes featuring Alison Krauss and the film's cast members.

— Julie Gidlow



AL PETERSON

apeterson@radioandrecords.com

'What I'm Thankful For In 2002'

□ Broadcasters reflect as the holidays begin

Each year at Thanksgiving I pause from my usual discussion on these pages of day-to-day issues and topics and instead ask a cross-section of News/Talk/Sports radio professionals to share their thoughts about what they are thankful for. It has become one of my favorite columns to write each year.

The question I ask is a simple one: "What are you thankful for this year?" My thanks to all who agreed to share their thoughts, and my best wishes to all of you for a happy Thanksgiving.

Ken Kohl
Clear Channel/Sacramento

First and foremost, I'm thankful for my supportive little family. I have the perfect radio wife and a very cool 12-year-old boy. They have never complained about the calls at 2am or about me spending too much time working a big story when I was supposed to be with them. The downside: My son is probably ready to start doing aircheck sessions with the morning team.

I'm thankful for still loving the work and thankful that, with all of the changes in our industry, I have a place to go every day to play radio. I'm not sure where our industry is headed over the next 25 years, but I do know that I still love making radio as much today as I did on Long Island almost 30 years ago. Radio remains dynamic, compelling and who I am.

"I know the world moves at warp speed, but stop for a minute and give your kids a hug. We're only here for a little while. Enjoy the ride!"

Bruce Gilbert

Nelson Millman
CJCL/Toronto

I guess that it's simple for me: I'm thankful that my daughter is alive and at home. We have had a tough few months, and, as we move closer to a transplant, I cherish each day I have with this very special person. I don't mean to be maudlin or morose, but that's the first answer that comes to my mind.

I'm also thankful that we here in

Canada had Thanksgiving in October. I'm a big fan of turkey!

Walter Sabo
Sabo Media/New York

I am grateful for my wife, Katie, who will have given us our first child by the time this is printed.

Bruce Gilbert
Susquehanna Radio/Dallas

Working at KTCK-AM (The Ticket), I learn a lot about sports each and every day. It's useful and educational, but at this time of year I reflect and realize the deeper things that I'm grateful I've learned.

This year we lost a co-worker. Mario Baker worked in our marketing department and was an extremely talented graphic designer. He was the type of person who didn't worry, didn't get uptight, didn't stress out and yell at people — even when he was under very tight deadlines.

Mario always had time to engage you in a conversation, to share a story, to tell you a little about himself and to truly and curiously inquire about you. He treasured every day, he loved life, and he had a wonderful



THE PRODIGAL SON RETURNS

Clear Channel's KFBK/Sacramento recently celebrated 80 years of broadcasting to California's capitol city with a visit from former station host Rush Limbaugh. Before he became a national radio star, Limbaugh honed his Talk radio skills as a local host on KFBK back in the mid-'80s. Seen here (l-r) are KFBK morning news host Chris Lane and OM Ken Kohl, Limbaugh and KFBK Sales Manager Sarah Simpson.

smile and a tremendous sense of humor. We all miss him — a lot.

I will never understand why Mario had to pass at such a young age, but I do understand how lucky I am to have known him, if only for a fleeting moment. I never learned how to do anything artistic from Mario, but through the tragedy of his passing I learned something much more valuable: I learned that I don't spend enough time telling people what I appreciate about them. I don't take the time to thank those who enrich my life. I don't thank those on my staff nearly enough for the dedication they have to our radio company.

I don't spend enough time hugging my wife, Pam, or encouraging, teaching and talking with my children, Michael, Jason, Danielle and Amber. I move too fast and miss a lot along the way. I let too many little things irritate me. I sometimes sweat the small stuff. I forget to be thankful for every day on this Earth.

In addition to Mario's death this year, another co-worker tragically lost her spouse, my wife lost her father, and my dad buried his last living brothers. I've been to more funerals in 2002 than I care to admit, but I refuse to be sad. I'm happy to have known

all of these people who have touched my life, passed on their wisdom and helped me learn to be a better person.

What have you learned this year? What are you thankful for? Call your mom, write somebody a sincere thank-you note, tell somebody you appreciate him or her, or simply take the time to learn something new about a friend or co-worker. I know the world moves at warp speed, but stop for a minute and give your kids a hug. We're only here for a little while. Enjoy the ride!

Jim Farley
WTOP-AM & FM/
Washington

I'm thankful for two healthy grandchildren born this year — twins, one of each. I'm thankful for a wife who puts up with the crazy hours and cancelled plans that go with our business and for a great news staff here at WTOP who handled 9/11, the anthrax attack and the sniper attacks with great skill and dedication. I'm grateful for two sons — one of whom was smart enough not to go into this crazy business of ours — and for the smart women in each of their lives.

Continued on Page 18

No one has more on the ball.

No one tackles the world of sports or the world in general like Keith Olbermann. Now, Olbermann continues the legacy of legendary sportscaster Howard Cosell, as host of ABC Radio Networks' *Speaking of Sports and Speaking of Everything*.

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Men 18-34 **9.6** share
Adults 25-54 **8.6** share

Best on Station

Houston **Business Talk Radio**
Oklahoma City **WKY**
Huntsville **WBHP**
Grand Rapids **WTKG**

Beating Heritage Talkers

Ramsey – **WGTK** - **10.2** share vs.
Rush – **WHAS** – **4.1** share
Men 18-34 / 1-2 PM/ET

BIG GAINS

Charlotte **WBT**
Men 35-64 **2.7** ⇒ **3.6**

Milwaukee **WTMJ** Now on Weekdays!
Men 25-54 **3.8** share

York, PA **WSBA**
Adults 25-54 **1.5** ⇒ **2.9**

San Antonio **KENS**
Men 25-54 **0.9** ⇒ **1.5**

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Broadcasters Reflect

Continued from Page 16

**Tom Langmyer
KMOX/St. Louis**

Thanksgiving is a great time to appreciate family and friends and to remember some of the people who've shaped each of us over the years in this business.

Ten years ago Mike Roszman, a great family man, full-line broadcaster and mentor, died in a helicopter accident while reporting traffic for WGR/Buffalo.

Roz was a Renaissance man. He read everything, was interested in everything and could do everything at a radio station — so he did! He was a quiet, intelligent and creative person who had high integrity. Roz was a great teacher and a true friend to me and many others. I'm thankful to have known him.

Also, thanks to Nick Kothen, a.k.a. Chuck Mandrell, who gave me one of my first jobs, at WJL/Niagara Falls, NY. Chuck died a couple of months ago at age 50. He taught the power of humor and how it can work for you on the radio and in life.

Thanks, too, to the late Larry Anderson for his influence and guidance early in my career and the careers of many others. Larry put lots of life into the radio stations where he worked on the air, as PD and, later, as a GM. When I worked for him in Buffalo, he was like a kid in a candy store. He loved music and how you could bring it alive with personality on the radio.

Before he died last month, he ran a cluster of radio stations in Wheeling, WV, including WWVA. He also managed Jamboree in the Hills and the legendary Capitol Music Theater. That was Larry's "candy store."

Thanks to the late Mike Troiano, who worked for many years as Station Manager for WEDA/Grove City, PA. I learned from Mike that great broadcasters need to be a bit of everything. Mike sold, wrote copy, was on

the air, did news and play-by-play, worked in the community and was a good manager, teacher and leader. He carried a velvet hammer and also had a big heart.

Finally, we lost one of the finest broadcasters ever this past year in Jack Buck. Jack was the voice of St. Louis. He was not a sportscaster; he was a broadcaster. Jack touched me and countless others. I was lucky to have learned about baseball from Jack, but mostly about life in general. St. Louis, KMOX and the Cardinals were lucky to have Jack as our ambassador. He was an incredible teacher whose greatest lesson was to be humble.

"This Thanksgiving, may God protect the men and women across the globe who are standing vigil and, if necessary, will do whatever they are called upon to do to protect America and freedom-loving people worldwide."

Kim Komando

I hope you can take some time to remember your radio roots and be thankful to those who personally influenced you along the way. Whether still with us or not, they've all left a great legacy for us to build upon.

**Glenn Beck
Premiere Radio Networks/
Philadelphia**

I'm thankful for all the people who make me look good, from the people in Los Angeles who know how to use

Photoshop to the guys on my team who really know how to use Pro-Tools. It is because of them that I look 18 and sound good every day — neither would be true without them.

I am thankful to be counted as an employee by bosses who understand the next generation of Talk and who fearlessly embrace it and tirelessly fight for it. I am thankful for the stations that run the show, listeners who tune it in every day and the blessing of loving my job. What a gig! What a country!

On the lighter side, I'm thankful for fat-free chocolate pudding, that extra quarter-inch of legroom in coach and the end of the election. I'm thankful that all of my 401(k) stock was in Clear Channel and not Enron, that I never had to stop for gas in DC and that the war will most likely start during a book.

**Adam Wilbur
Wilbur Entertainment/Santa
Cruz, CA**

I am grateful for the support I received from the people in the radio industry and the help they offered when I took the leap into starting my own business. It was that encouragement that helped bolster me through the fear and anxiety I felt at the start of this enterprise and that has carried me to this, the anniversary of my first full year in business.

**Don Anthony
Talentmasters/
Woodstock, GA**

There are way too many things to list, but since you didn't ask me what I'm "most" thankful for, I'll go top-of-mind and give you two biggies.

No. 1: e-mail! Thank God for e-mail. Yeah, I know we all hate spam, files we can't open, chain letters, etc. But, at the end of the day, it has made all of our lives dramatically more efficient. Of course, this could all change. I recently heard pundit Dick Morris say that future political campaigns may be done entirely online. At that point I may have to

"I hope you can take some time to remember your radio roots and be thankful to those who personally influenced you along the way. Whether still with us or not, they've all left a great legacy for us to build upon."

Tom Langmyer

make a quick dash for my cell phone.

Which brings me to No. 2: cell phones. Perhaps in 10 years we'll all glow in the dark, but in the meantime their pros easily outweigh their cons. These two concepts have made it possible for me and a lot of others to spend more time with and enjoy those people and things for which we're really most thankful.

**Kipper McGee
WDBO/Orlando**

First, I'm thankful for health, home and family, without which none of the rest matters. Second, I'm thankful for the opportunity to work in an upbeat, fun environment that clearly defines what "winning" means and encourages you to create a great plan and for a staff and the resources to follow through with what we say we're going to do. Some stations would like to win; others are committed to winning. I feel very fortunate to be with the latter.

**Kim Komando
WestStar Talk Radio
Network/Phoenix**

As I pause to consider my blessings, I realize that I have much to be grateful for. My family is foremost, and they are truly a great blessing. And, at least for now, the terrorists are at bay. Oh, yes — and my computer rarely crashes.

This year I am especially thank-

ful for all of those serving in our military. They have done a magnificent job in Afghanistan and are about to be called to a very decisive battle with Iraq. The terrorists are not defeated, and they may not be for some time, but they have certainly been hurt.

This Thanksgiving, may God protect the men and women across the globe who are standing vigil and, if necessary, will do whatever they are called upon to do to protect America and freedom-loving people worldwide.

I am grateful to our advertisers and all of the affiliate stations that carry not only my program, but others offered by our company. I am thankful for our loyal broadcast partners and, of course, the very fine and talented people with whom I work every day. This has been a year of challenges and changes but also of progress and growth. For all this and so much more, I am truly thankful.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?
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In Command Of A Legend

□ **KLOS/Los Angeles' Rita Wilde loves rock 'n' roll and baseball**

On a rare rainy day in Los Angeles, **Rita Wilde** is beaming. Her beloved Anaheim Angels, winners of the 2002 World Series, are still a hot topic of conversation for her and her co-workers. Angels paraphernalia can be found practically everywhere throughout the West L.A. compound that houses ABC's Southern California radio stations. Most of the baseball stuff, however, is scattered about Wilde's office. The Angels are one of two true passions for Wilde, classic rock is the other.

Wilde has lived in Germany. She's also lived in Georgia. But, she says with a smile, "I've been in L.A. since I was 13 — about four years ago." Her radio career began in 1980 at KEZY-AM/Anaheim, CA, which Wilde recalls as "a real rock 'n' roll station." But, like many radio veterans, broadcasting was never part of Wilde's post-high school plans.

"I was going to be a lawyer," she says. "I went right from high school to 21 units of classes, and I wound up dropping out of college." Two years later Wilde went back to school. The decision proved to be a good one. "An instructor told me, 'Hey, you have a good voice. You should get into radio.' So I did. It was like a bolt of lightning hit me."

Wilde had always been enamored of radio. In Germany it was Radio Luxembourg, the huge English-language rocker known as "The Great 208." In Georgia it was WLS/Chicago, which came in at night by sky-wave. In L.A. it was KRLA. In 1983 an opportunity arose for Wilde that would land her at a big AOR that needed a little shot in the arm. The station: KLOS.

From Part-Timer To PD

Almost 20 years after joining KLOS, Wilde explains how she ended up at the station she now programs: "My PD at KEZY, Dave Forman, said that things weren't going well at the station and that I should start sending



Rita Wilde

out tapes. The first tape I sent out was to Tommy Hedges, who was then here at KLOS."

Hedges liked the tape, and Wilde was hired as a part-timer. After three months Hedges promoted her to full-time fill-in work. She's been a full-time employee of KLOS ever since.

"Tommy gave me the opportunity to really learn about the different things that go on at a radio station," Wilde says. "I consider myself extremely fortunate and blessed to do what I've done here. I was a morning fill-in host and ended up doing it for 13 months, before we found Mark & Brian. I've done production work, and I've been MD and PD. For four or five years I ran the board with Mark & Brian. That's really helped in how I do my job."

Wilde's time with Mark & Brian has definitely helped her when it comes to managing the syndicated talents, who base their show out of KLOS. "I know who they are and what they're like," she says. "I'm like a batting coach: It's like finding the right words for them to say. I have great respect for what they do. I think they are highly talented and great at what they do."

A Good Fit

Mark & Brian have seen a lot

since their debut at KLOS, on Sept. 8, 1987. The duo were huge in Los Angeles, and their popularity landed them a short-lived primetime TV show. The arrival of Howard Stern on crosstown KLSX ended their dominance in morning drive, but the duo still enjoy a solid listening audience and respectable ratings. Wilde says that, 15 years later, the hosts are now, more than ever, a great fit for KLOS.

"They are still a wonderful, compatible fit," she says. "Three years ago we made a change to 'Classic Rock That Really Rocks.' That really was the best format for them."

Not that Mark & Brian need a particular format. The duo are also highly



successful in mornings at Clear Channel CHR/Pop KSLS/San Luis Obispo, CA. Typical guests include Tom Jones, Donny Osmond and even Garth Brooks. "It's a variety show," Wilde says.

While Wilde says that there are many things that make Mark Thompson and Brian Phelps great talents, she notes, "The most important thing is that they are good guys. They really are down-to-earth. They are the same guys I met in 1987, and they have that work ethic and drive that not a lot of people have. They're very relatable and funny. I look at Mark, who can interview Anthony Hopkins and put his feet up on the table and have fun."

Recently, the duo interviewed Rolling Stones bassist Bill Wyman. They avoided the topic of his young wife, which, Wilde says, some Rock jocks may have decided to bring up. "Why go into a young-wife bit with him?" she says. "Let some other radio team do that. If you piss somebody off, you won't get to know them."



A PEEK AT THE PAST

Here's a great vintage shot of a KLOS/Los Angeles billboard — and several of the station's staffers — taken way back in February 1984. Although none of the folks in this picture were identified, we can tell you that current KLOS PD Rita Wilde is the one wearing the scarf, sixth from the right.

Finding A Niche

Many may envy Wilde because of her job. After all, she programs one of America's most storied Rock stations. And, in addition to Mark & Brian, she works with such notable air talents as Suzanne Ansilio, Gary Moore, Geno Michellini and legendary free-form talent Jim Ladd.

"KLOS is different in a lot of respects," Wilde says. "We have a heritage morning show, Geno in evenings and Jim Ladd at night. We have good heritage talent and the music to go along with it. It's been 33 years for KLOS as a Rock station. There's a certain amount of branding associated with that. And this station has a tremendous heart. It has a real conscience."

That said, many have wondered how Los Angeles can sustain two Classic Rock stations. While KLOS has opted for a heavy dose of Led Zeppelin, Van Halen and Aerosmith, direct competitor KCBS-FM (Arrow 93) continues to focus on a music-intensive Classic Hits direction that also stresses Zeppelin, but also artists like Queen, U2, Elton John and David Bowie.

Some have questioned why KLOS hasn't taken a more active, current route. Wilde responds by saying, "L.A. is a completely different market from any other in the country. It's completely different. L.A. does not have a professional football team."

She adds that, in today's radio reality of narrowcasting, KLOS is right on target for who it's designed to serve: men 35-44. "That's our sweet spot," Wilde says. "In that super-core we were No. 1 with a 7.0 in summer 2002. That's our niche."

"[AC] KOST will go after women, and everyone will find their niches. We'll all get our slivers, and we're all just fortunate to get whatever slivers we can."

Wilde says that Arrow 93 is very much a competitor and that there is about 30% sharing with KLOS in just about every daypart. But, thus far, there's been enough room for both stations, which suits Wilde just fine.

Suburban Strength

Where are KLOS's strongest geo-

graphical areas? Not anywhere in L.A. County. "Orange County is very important for us," Wilde says. "We're also strong in Ventura County, particularly in Thousand Oaks. We also do very well in Riverside. But if you win O.C., you win the war."

When asked what the station's image is in her mind, Wilde says, "KLOS is a station that plays good rock music and has humor with Mark & Brian." The stress on KLOS's music brought up another concern about Wilde's station: repetition.

The station is known for its "rock-block weekends," and, indeed, on Nov. 9 KLOS played a whopping 13 tracks from Led Zeppelin — seven of them twice. Van Halen got 15 spins, while Rush spun 16 times. The Doors, Rolling Stones and Tom Petty & The Heartbreakers also received double-digit spins during that 24-hour period.

"Repetition is ratings," Wilde says, in defense of KLOS's ultratight weekend playlist. "If you look at all of the radio stations across the country, you'll see very tight playlists. If we've got radio listeners for 15 minutes, that translates to listening. A tighter rotation means a bigger cume."

The recurrence of titles on KLOS doesn't seem to bother Wilde. She says she listens to the radio nonstop, mostly to her own station. "I sleep with the radio on — to KLOS," she says. "I've always had a great fascination with radio, and I listen to it a lot."

What if she's awakened at 4:30am by the sounds of Ozzy Osbourne's "Bark at the Moon?" "I'm happy, because I know my station's on the air, doing what it's supposed to do," she says. "I'm a rocker. I have a Rolling Stones tattoo to prove it!"

For The Record

A photo caption appearing in the combined Classic Rock/Oldies column in the Nov. 8 issue of R&R misidentified WFBQ PD Mike Thomas. He's on the right, sharing the spotlight with Paul McCartney and Bob Kevoian.

"We have good heritage talent and the music to go along with it. It's been 33 years for KLOS as a Rock station. There's a certain amount of branding associated with that. This station has a tremendous heart. It has a real conscience."

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Daniel Savage

Sorry, ladies, but Emmis Chairman/CEO **Jeff Smulyan** popped the question to his 34-year-old girlfriend, Heather Hill, last week, and she accepted. Emmis Radio President **Rick Cummings** says, "We realized that this was serious when Jeff stopped responding to all of his late-night e-mails." Interestingly, Hill is the local director of a dating service called It's Just Lunch, although the couple says they met at an Indiana Pacers game.

In a move that just happened to fall on the day that BMG completed its acquisition of Zomba, **The Backstreet Boys** filed a \$25 million lawsuit against Zomba Recording Corp., the parent company of their label, Jive. The suit accuses Zomba of preventing the Boys from delivering their fourth album to the label by an April 2002 deadline, causing them forfeit a \$5 million advance payment. The group also says that Zomba's efforts to release a **Nick Carter** solo album kept Carter from participating in The Backstreet Boys' tour effort and that the group missed out on potential tour revenue as a result of the delay. In a statement, The Backstreet Boys said, "We are committed to The Backstreet Boys, and we will protect our group from anybody or anything that tries to break us apart. We are disappointed that our longtime label, Jive Records, has attempted to irresponsibly exploit our group. The five of us are writing songs for our new CD and setting concert dates for our upcoming worldwide summer tour."

While **KMOX/St. Louis** has offered little explanation for firing host **Charles Jaco** last week other than "gross misconduct," an article in last Friday's *St. Louis Post Dispatch* claims Jaco reportedly replied to an irate listener's e-mail with the words, "Piss off, you miserable piece of crap." The listener forwarded Jaco's colorful reply to KMOX GM **Karen Carroli** — and the rest is history. AFTRA has filed a grievance demanding Jaco's reinstatement and has also filed charges with the National Labor Relations Board. "Although I had hoped I could resolve any dispute with KMOX without the need for legal proceedings, that does not appear possible at this time, given KMOX's unwillingness to withdraw its accusation against me of gross misconduct," Jaco told the paper. "My reputation has been unfairly tarnished by KMOX."

Nissan: Driven — Off A Cliff

Maybe Nissan should use this incident in its next ad campaign to demonstrate the toughness of the Xterra SUV. For reasons still unknown to the general public, an unidentified promotions employee of Alternative **CJZN (The Zone @ 91.3)/Victoria, British Columbia** took to area roads at high speed in the predawn hours of Monday, Nov. 25 in the station's bright yellow Xterra. He and the vehicle ended up breaking through a concrete pillar and a metal post, flying over a cliff, clipping some treetops and crashing onto the beach below. According to the *Victoria Times Columnist*, the employee miraculously survived the plunge with only moderate injuries.

In other accidental news, "**Southside Steve**" **Rickman**, sidekick for *The Regular Guys* at **WKLS (96Rock)/Atlanta**, is recovering from his own mishap, which happened last Friday, Nov. 22. Rickman was cut off by another driver, causing him to crash his Chevy Suburban into a light pole. Rickman suffered several injuries, including a broken left wrist, that had to be surgically set.



That's gonna leave a mark....

"The guy who cut him off never stopped," says Regional VP/Programming **Tim Dukes**. "An employee of the *Atlanta Journal-Constitution* just happened to witness the incident and chased the guy down." The broken streetlight, which fell and crashed through Rickman's windshield, is on display in the station lobby.

The driver who allegedly struck and killed a woman outside the Burbank studios of **KIIS/Los Angeles** on Sept. 9 will stand trial for murder. **Cameron Albert Duty**, 23, is charged with driving over 21-year-old **Anna White** while she and a bunch of other fans stood on the sidewalk outside the building hoping to catch a glimpse of **Justin Timberlake**. Duty, who has pleaded innocent, is being held on \$1 million bail.

Congratulations to one of our heroes, **WPLJ/New York PD/morning guy Scott Shannon**, who will be inducted into the NAB Broadcasting Hall of Fame during NAB2003 in Las Vegas on April 8. Speaking of legends, Boston radio stalwart **Jerry Williams** is coming back — at least for an hour a day. The 79-year-old Williams debuts Monday, Dec. 2 on **WROL-AM/Boston** from 2-3pm.

Continued on Page 22



Santa Baby

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Music by Philip Springer

SMILEZ & SOUTHSTAR

"TELL ME"



Rhythm Monitor:
23* - 16*
Mediabase Rhythm:
23 - 20

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- WKFS/Cincinnati
- KSLZ/St. Louis
- KZZU/Spokane
- WXKB/Ft. Meyers
- WQZQ/Nashville
- KBFM/McAllen

Spinning at Pop

- WDKF 35x
- WDBT 30x
- WKGS 27x
- WKST 25x
- WSNX 24x
- WHKF 24x
- WWHT 27x
- KHTS 29x

New at Crossover

- KBBT/San Antonio
- KQKS/Denver
- KWWV/San Louis Obispo

Spinning at Rhythm

- | | |
|----------|----------|
| WJNH 58x | WHZT 52x |
| KSFM 28x | WNVZ 34x |
| WWKX 33x | KTTB 26x |
| WPYO 28x | WBTS 30x |
| KYLD 30x | KYJM 42x |
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Street Talk®

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After 16 years with Emmis, **Rocco Macri** is stepping down as Director/Marketing for Emmis/New York (which comprises WQCD, WQHT & WRKS) when his contract expires on Feb. 28, 2003. Macri will devote his full attention to his other venture, Broadcast Manager, maker of PromoSuite and ListenerEmail.com software.

The Hottest F**king Holiday Gift!

Mattel announced that it was producing a line of Osbournes Matchbox cars, and the enterprising folks at NovelTOY are equally proud to roll out Osbourne Family bobblehead dolls. Perfectly timed to hit the streets just as the second season of MTV's *The Osbournes* debuts, the bobbling versions of **Ozzy, Sharon, Kelly** and **Jack Osbourne** are available in both mute and talking models. Each vocal bobblehead is programmed with three "Osbourne-isms,"



Bobble, bobble, toil and trouble.

like this chestnut from Ozzy himself: "I love you all, but you're all f**king mad!"

Our Leap o' the Week award goes to **Bethany Parks**, who segues from MD/nights at KRUF/Shreveport, LA to MD/middays at Infinity's KRBV/Dallas.

Remember the now-infamous \$10,000 Dare contest that got WNNX (99X)/Atlanta's *Morning X* personnel **Barnes, Leslie & Jimmy** suspended before it even started? As it turns out, the contestants and the morning show hosts survived and just completed their fourth and final dare, giving away a total of \$40,000 in the process. The final week's dare was for ladies only, as *The Morning X* broadcast live from 124 feet above the ice inside Philips Arena, home of the NHL's Atlanta Thrashers. *Morning X* co-host **Leslie Fram** says, "The women had to climb 30 feet down a ladder that was suspended from the arena's ceiling, retrieve a Thrashers flag at the bottom of the ladder, then climb back to the top." The winning time was just 62 seconds.

Austin Shoots Self In Foot

Here's the update on **Julia Austin**, the KSYR/Shreveport, LA air personality who, in October, was arrested and accused of shooting her husband. The *Shreveport Times* reports that local prosecutors are contemplating filing additional charges against Austin after reviewing a tape of the ill-advised jailhouse interview a remarkably jovial Austin gave to Clear Channel rival KRUF personalities Robert & Erin. "Any reasonable person who listens to that tape will have the same conclusion: 'Man, there's no remorse whatsoever for what she's done,'" Shreveport Police Detective **Tom Oster** told the paper. Austin's next court appearance is Dec. 2.

One of radio's most creative and brilliant personalities, Premiere's syndicated **Phil Hendrie**, has inked a deal to star in an NBC sitcom. Hendrie will play an ex-cop remarried to a woman with a sketchy past and a 14-year-old kid. The family moves into a gated community where Hendrie is the new head of security, which lends to various wacky encounters with the eccentric residents. Hilarity is scheduled to ensue.



Phil Hendrie

RADIO & RECORDS



1

- **Joseph Clayton** chosen as President/CEO of Sirius Satellite Radio.
- **Paul Talbot** recruited as Director/Sales for Infinity/Phoenix.
- **Dylan Sprague** tapped as OM of WWWQ/Atlanta.
- **Mark McCray** named PD of WMBX/West Palm Beach.

5

- **Darryl Brown** elevated to Exec. VP/Affiliate Marketing for ABC Radio Networks.
- **Gregg Swedberg** advances to OM for Chancellor Media/Minneapolis.
- **Eric Marshall** returns to Nashville of OM of WQZQ & WZPC.
- **Al Peterson** joins R&R as News/Talk Editor.



Eric Marshall

10

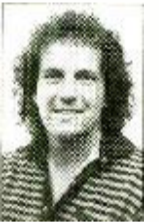
- **Rick Rakovan** appointed GM of WWRC & WGAY/Washington.
- **Gina Iorillo** boosted to VP/Rock Promotion of MCA Records.
- **John Monds** promoted to PD of KKBT/Los Angeles.
- **J.J. McKay** named PD of KHKS/Dallas.



John Monds

15

- *Leap o' the week:* WKLC/Charleston, WV OM **Brian Krysz** named VP/Programming at WBYR/Buffalo.
- **Bill Yeager** promoted to Exec. Editor of KFWB/Los Angeles.
- **Brian Burns** accepts KLTY/Kansas City PD chair.



Brian Krysz

20

- **Jim Haviland** ascends to VP of Viacom Radio.
- **John Mainelli** named News & Program Director of KCNN/San Diego.

25

- **Jay Hoker** appointed VP/GM of WRIF/Detroit.
- **John S. Tyler** tapped as GM of KLIF/Dallas.
- **Jack Snyder** becomes MD/weekender of KMET/Los Angeles.

Congrats to Sabo Media President/CEO **Walter Sabo** and his wife, **Katie**, on the birth of a daughter, **Dorothy Rose**, on Monday, Nov. 25.

Outgoing Minnesota Gov. **Jesse Ventura** has signed off for the last time as host of his weekly WCCO/Minneapolis *Lunch With the Governor* show. Rumors are circulating that Ventura could return to radio next year, possibly with a nationally syndicated show.

Condolences to the family and friends of **Erik Van Ness**, Imaging Director for Millennium Radio and WKXW (New Jersey 101.5)/Trenton, NJ, who lost his long battle with cystic fibrosis at age 28.

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

Satellite

Continued from Page 1

the spot content had negative, aggressive comments toward radio. I would have to decline."

Across the desert, Beasley/Las Vegas Director/Sales Tom Davis sees it differently. "It would be similar to another station or direct competitor wanting to advertise on our station, and I would say we wouldn't be interested in promoting competitors on our station," he says. "The analogy I would draw would be, if you're a Mercedes dealer, would you allow BMW to put cars on your lot to sell? Probably not. So it doesn't make a lot of sense for us."

"We carry NASCAR, and some of the spots they'll run promote satellite radio, so we'll run that based on our commitments to them. But we've not had an avail where we've had to make that decision."

Meanwhile, WMAS-AM & FM/Springfield, MA VP/GM Susan Murray's concerns extend not only to Sirius and XM, but to cable service DMX. "I didn't say no right away, but the negatives were too many, and so I turned it down," she says. "A DMX buy came out of McGavren-Guild in Boston, and I didn't feel it was appropriate. Most of Hartford, Providence and Worcester, MA refused the business as well."

So if XM or Sirius came calling, would she turn them away? "Yes," she says. "In fact, DMX even wanted a promotion! I said, 'Yeah, that might happen today or tomorrow!' There are so many things that try to get a slice of the pie that I don't need to be advertising to go someplace else to listen to music and lose ratings over it. I don't feel I should promote a competitor, even though we do, obviously, run TV with our local affiliate and with FOX out of Hartford. But people are going to watch TV."

In its early prelaunch days, a Sirius staffer, who has since been dismissed, printed up some "Radio Sucks" T-shirts, and radio stations around the country became wary of how satellite radio might position itself. Susquehanna Radio/Indianapolis VP/Market Manager Charlie Morgan agrees with Maki

and Redgrave that the copy itself is the deciding factor.

"It sounds like a semi-cop-out to say it's based on content of the spots, but it really is, and we have accepted some," Morgan says. "Like every other broadcaster, I'd be concerned about a 'Radio Sucks' [slogan], but I've never heard that copy. [Sirius] has smart marketers who aren't going to try to place anti-radio advertising on radio stations. I take spots for a bunch of cable channels, and broadcast TV operators who compete for my audience's disposable time are among our top five advertiser categories locally, so I don't have a problem with that."

Clear Channel may be an XM investor from a corporate standpoint, but its stations are still measured by local performance. Still, Clear Channel's Syracuse VP/Market Manager, Joel Delmonico, is firm in his positive stance: "We are carrying XM advertising on several of our stations, and I have absolutely no problem with it. It reminds me of some of the issues that have happened in the past, when stations didn't want to carry advertising for programs on cable TV. There are people who want that product, and they're going to find and get it whether we advertise it on radio or not."

"There are a lot of different ways to get a message across now, so it's foolish for us to even consider not advertising a product like that."

Selective Impact

Radio One/Atlanta Director/Sales Chris Murray, who oversees WAMJ, WHTA & WPZE, observes that satellite-radio advertising could have a selective impact. "We do accept it and have had some on in the past," Murray says. "Eventually, it will have a big effect on certain formats. It will have a negative effect on a totally music-based format like Radio One's Smooth Jazz WJZZ/Atlanta. We're accepting advertising on that station at this time, but we have been discussing the issue."

"But I don't think it's going to have nearly as big an effect on a station like Urban WHTA, which is really connected to the community, or a station like Cox's News/Talk WSB-AM, which is very localized. But if they start

putting on low-frequency FMs and broadcasting with local spots, I might look at it differently."

Midwest Communications CEO Duke Wright, who expressed similar concerns about XM's translators, says some of his stations have presented XM spots, particularly via Premiere Radio Networks.

"There are some on Rush Limbaugh's show, and there might be one or two other places where they're on as well, such as ABC," he says. "I don't particularly enjoy carrying those spots, because, obviously, you're promoting somebody that is in direct competition to you. But I don't know that it totally bothers me to the point that I'd want to go through the trouble of not running them."

Selectively deleting network advertising would be "pretty rough," says Wright. "But, then again, if I didn't want to run them, and it was a requirement of running Rush, I wouldn't run Rush. It all depends on how strongly you feel about what you're doing and your product. The only thing that will knock off local radio is not XM, but local radio itself. As long as we provide good local programming to the people, I don't think we have anything to fear from XM."

John Padgett, VP/GM/NSM for Gaylord's Nashville stations, also believes in the power of his own stations' strengths at WSM-AM & FM. Before shifting network affiliates earlier this year, WSM-AM carried ABC Information Network spots for XM. "I don't feel like there is a need to overreact, especially for WSM-AM — the uniqueness of the station and the local aspects it brings to the marketplace will be appealing to a lot of people."

KXXL & KXJM/Portland, OR GM Tim McNamara sums it up by taking a bottom-line perspective. "Would I take it?" he asks. "Yeah, I probably would. I think HBO can advertise on one of the TV networks, and hopefully I'm confident enough that satellite-radio spots wouldn't siphon off my own audience. I advertise Internet businesses, and those can take listeners away from me. Are consumers going to know it's me that told them? I wish!"

enue, rather than by local broadcasters on Main Street, does indecency grow more pervasive?" he asked. "Why is it that we seem to be in the midst of a 'race to the bottom' at the same time that the industry is in a race to the bottom? We must answer these questions before the commission votes on whether to eliminate our media-concentration protections this spring."

Copps also believes the commis-

Xmas

Continued from Page 1

25-54 adults in November to a 6.9 share in December. Stations identifying themselves as Soft AC moved 4.7-7.5 in the demo.

Stations may not get the same kind of boost this year. Thanksgiving fell on Nov. 22 last year, six days sooner than it falls on the 2002 calendar. The Arbitron survey period ends Dec. 11.

In a **Vallie/Richards Consulting** survey conducted in 1996, 45% of a 1,000-person panel said they would

like to hear their favorite station begin playing Christmas music the day after Thanksgiving. Another 35% said they would like to hear it beginning two weeks before Christmas. While 24% of the panel said two Christmas songs per hour would suit their desires, 22% (the second-place answer) wanted to hear five or more Christmas songs per hour.

Some 61% of respondents wanted to hear traditional Christmas music, while 12% preferred contemporary holiday songs; 25% wanted a mix of both.



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Socialburn Heat Up Radio

□ Young rock act breaks through in the fourth quarter

Talk about beating the odds: Not only did young rock act Socialburn manage to break out of the tiny Florida town of Blountsville and land a major-label deal, they've also managed to be one of the few new acts to break through at Active Rock and Alternative radio in a tight fourth quarter.

After a No. 43 debut at Active Rock two weeks ago, the four-piece outfit managed to capture Most Added status at the format last week with 23 new stations. WXTB/Tampa added the lead single, "Down," with 20 spins, while strong support continues from early believers KXXR/Minneapolis and WTKX/Pensacola, FL.

The single also scored Most Added status last week at Alternative, where it pulled in 18 stations in its official add week and is seeing support from stations in major markets like Houston; Boston; Phoenix; Washington, DC; and Miami. Mainstream Rock has also embraced Socialburn, making their song No. 2 Most Added with 12 new adds.

"To me, it's small-town boys make good."

Leigh Lust

"It's one of those records where we feel that we have something, and people are agreeing with us, whether it's a heritage Rock station, an extreme Active Rock station like KXXR or an Alternative station," notes Elektra VP/West Coast Promotion **Al Tavera**. "They're all giving it a big thumbs-up."

Also surprising is the short setup time for "Down." "We've only been setting this record up for maybe four weeks, tops, and it just got on the ra-

dio," Tavera says. "On first listen, people were digging it and putting it on. We decided two weeks ago to start taking early adds, and then the adds just started coming in. At Active Rock, it debuted two weeks before impact date."

It's all pretty impressive for a new band with little setup in the fourth quarter. "It doesn't happen very often, so it was very exciting to see," Tavera says. "A lot of people put this right into medium rotation in all dayparts. People are not just playing it, they're playing it significantly."

Panhandle Passion

As for Elektra's discovery of the band, Sr. Dir./A&R **Leigh Lust** was turned on to the group when a non-industry friend from Florida sent him a three-song EP late last summer. "When I listened to it, I just thought that these guys really knew how to write a hit song," he recalls.

Besides the fact that the group had released two CDs on their own, another key selling point was the vocals of frontman Neil Alday. "I loved his voice, because it sounded completely different from what I was used to, coming from the more commercial, melodic rock arena," Lust says.

"To me, he sounded a little bit more like Kurt Cobain almost — a little growl to his voice. I loved the dichotomy of it, two different kinds of sounds — the king of alternative rock vocal sound or tone combined with a very commercial, melodic rock thing that seemed to be what was happening in radio at the time."

Lust took a November trip to Talla-

"Socialburn is one of those records where we feel that we have something, and people are agreeing with us."

Al Tavera

hassee, roughly 50 miles from Socialburn's hometown. "I think that's the closest large kind of college town, where they've been honing their craft, so to speak," he says. "They had built up a following and had already gotten a little bit of play from the local radio station down there on their independent record."

Convinced by the group's live presence, Lust headed back to New York to get the ball rolling. "The deal got done sometime around January," he says. "A lot of other labels swooped in at the last minute. The band had to go out to L.A. to do showcases for virtually everyone, but, fortunately, in the end we prevailed."

Socialburn had also caught the ear of producer John Kurzweg, who helmed Puddle Of Mudd's multi-Platinum debut and all three of Creed's albums. "While we were trying to sign them, John Kurzweg swooped in and signed them to his production company, Kitchen Studios," Lust says.

"He had just established the company, so this was his first band. We'd already talked about using John as a producer if we signed the group directly. Once they became attached to him, obviously, he was the guy — to no one's dismay here."

Fourth & Goal

While the fourth quarter at rock-oriented formats has been heavy with releases from superstar acts, Tavera notes that it was the right time to start setting up for Socialburn's full-length debut, *Where You Are*, which is scheduled for February 2003.

"All of the big super-

(Not So) Merry Metal

□ Two unlikely holiday songs

For the past two Christmas holidays, rock fans were likely to find a Linkin Park CD or DVD under the tree. Now, Active Rock and Alternative radio listeners can expect the band to become sort of a Yuletide tradition at radio, thanks to "My December."



Linkin Park

"Starting this year, radio will get the single annually around this time of year," explains Warner Bros. VP/Rock Formats **Mike Rittberg**. "It's the first time that the studio version of 'My December' has been on a CD-Pro."

Originally, "My December" appeared on *The Real Slim Santa*, KROQ/Los Angeles morning duo Kevin & Bean's Christmas CD for 2000. While stations swapped the song, fans could find it on Linkin Park's DVD, *Frat Party at the Pankake Festival*, as well as a remix version on *Reanimation*. Either way, the wistful song is perfect for the depressed teenager who'd rather spend his time at the mall in Hot Topic than visiting Santa.

On the other hand, Sevendust's "Xmas Day" is being viewed as a Christmas song solely because of its title. "There's nothing in the lyrics about Christmas," explains TVT Sr. Dir./Promotion **Kerry Marsico**.

"When you back-announce it, it may appear as a Christmas song, so we've actually had some resistance from stations that won't consider it until after Thanksgiving."

Like "My December," "Xmas Day" is no cheery carol. Nevertheless, Sevendust's song taps perfectly in to the melancholy lurking beneath the holiday season's merriment, and stations like WAAF/Boston, KUPD/Phoenix and WNOR/Norfolk are supporting the cause. As for the song's dark side, Marsico notes, "Sure, 'Xmas Day' isn't the cheeriest song out there, but have you ever seen *The Grinch Who Stole Christmas*? Now, that's dark."



Sevendust

stars — Pearl Jam, Nirvana, Audio-slave, all these records — basically hit radio a month ago; that's where the real crunch came," says Tavera, who was struggling to keep another new Elektra act, Blindside, alive amid all the big-name releases.

"Now all the superstar acts are on the radio to set up for the fourth quarter, whereas we're basically setting up for the first quarter," he says. "There really isn't a whole lot of new music out right now."

"Our goal is to get on the radio now, when people actually have slots. Then we'll come first of the year, after the holidays, when all the big releases start coming again. That way, we're already on the radio, working maintenance and trying to get this thing researching and set up for its street date."

Time On Their Side

Timing has certainly been on Socialburn's side, and it seems that time is as well — no one in the group is older than 21. "We did a showcase in Atlanta last weekend, so people could see them for the first time," Tavera says, admitting that he was a little nervous,

since he hadn't seen the group perform live before.

"They're young guys, but they really had their shit together. They had confidence and stage presence, and they really rocked the house. They've done their share of shows in the Southeast."

"To me, it's small-town boys make good," Lust says. "It wasn't a buzz band; it wasn't a huge bidding-war band; it wasn't any of those things. It wasn't necessarily under the radar, because the other labels did bring them out to showcase, but it wasn't one of those things that hit critical mass, where you had to outbid the other label by half a million dollars to ultimately get it."

Socialburn even have an interesting bit of trivia behind them: Three of the four members, all of whom have known each other since high school, were homecoming kings. It's the type of fact that may land the gritty new group a *Teen People* feature, but, nevertheless, Socialburn are currently sitting pretty. "We definitely feel that we can make some big noise with this as we roll into 2003," Tavera says.



Socialburn

THE INDUSTRY'S NO. 1 RETAIL CHART November 29, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	SHANIA TWAIN	Up	Mercury	861,651	—
—	2	NOW 11	Various	UTV	312,276	—
2	3	8 MILE	Soundtrack	Shady/Interscope	274,066	-30%
—	4	JA RULE	Last Temptation	Murder Inc./IDJMG	225,361	—
—	5	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	183,899	—
—	6	AUDIOSLAVE	Audioslave	Epic/Interscope	171,313	—
1	7	JAY-Z	Blueprint Vol.2 :The Gift...	Roc-A-Fella/IDJMG	170,959	-72%
3	8	MISSY ELLIOTT	Under Construction	Gold Mind/Elektra/EEG	121,206	-54%
10	9	AVRIL LAVIGNE	Let Go	Arista	115,354	+7%
7	10	EMINEM	Eminem Show	Aftermath/Interscope	114,503	-6%
4	11	JUSTIN TIMBERLAKE	Justified	Jive	108,190	-44%
8	12	CHRISTINA AGUILERA	Stripped	RCA	107,744	-10%
12	13	SANTANA	Shaman	Arista	93,369	-11%
15	14	DIXIE CHICKS	Home	Monument	90,246	+3%
—	15	TONI BRAXTON	More Than A Woman	Arista	86,691	—
17	16	FAITH HILL	Cry	Warner Bros.	86,567	+6%
18	17	ROD STEWART	Great American Songbook	J	77,323	+1%
22	18	NORAH JONES	Come Away With Me	Blue Note/Virgin	76,295	+11%
—	19	MUDVAYNE	The End Of All Things To Come	Epic	75,813	—
—	20	GEORGE HARRISON	Brainwashed	Capitol	73,414	—
—	21	TALIB KWELI	Quality	Rawkus/MCA	72,965	—
13	22	ELTON JOHN	Greatest Hits 1970-2002	UTV	72,869	-27%
24	23	ELVIS PRESLEY	30 #1 Hits	RCA	68,287	+3%
11	24	U2	Best Of 1990-2000	Interscope	65,664	-39%
28	25	TOBY KEITH	Unleashed	DreamWorks	64,407	+23%
6	26	TLC	3d	Arista	64,018	-59%
21	27	NELLY	Nellyville	Fo' Reel/Universal	63,394	-9%
16	28	NIRVANA	Nirvana	Geffen/Interscope	61,965	-24%
20	29	ANDREA BOCELLI	Sentimento	Philips	61,259	-16%
—	30	CRAIG DAVID	Slicker Than Your Average	Wildstar/Atlantic	60,672	—
9	31	3 DOORS DOWN	Away From The Sun	Universal	60,158	-47%
23	32	ROLLING STONES	Forty Licks	Virgin	59,703	-13%
5	33	PEARL JAM	Riot Act	Epic	58,650	-64%
34	34	JOSH GROBAN	Josh Groban	143/Reprise	57,572	+24%
26	35	RASCAL FLATTS	Melt	Lyric Street	52,916	-14%
41	36	TONY BENNETT/K.D. LANG	What A Wonderful World	Columbia	49,043	+33%
30	37	PHIL COLLINS	Testify	Atlantic	43,741	-13%
33	38	JOHN MAYER	Room For Squares	Aware/Columbia	41,614	-12%
36	39	GOOD CHARLOTTE	Young & The Hopeless	Epic	40,096	-11%
—	40	KENNY G	Wishes: A Holiday Album	Arista	39,411	—
38	41	PINK	M!\$sundaztood	Arista	39,208	-6%
—	42	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	33,846	—
25	43	SEAN PAUL	Dutty Rock	Atlantic	33,836	-49%
31	44	JAHEIM	Still Ghetto	Warner Bros.	33,126	-34%
19	45	SALIVA	Back Into Your System	Island/IDJMG	32,752	-57%
46	46	ALAN JACKSON	Let It Be Christmas	Arista	32,671	+17%
39	47	ALAN JACKSON	Drive	Arista	31,887	-22%
40	48	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	31,859	-16%
37	49	FOO FIGHTERS	One By One	RCA	31,795	-26%
32	50	DAVID GRAY	New Day At Midnight	ATO/RCA	31,006	-37%

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ON ALBUMS

Shania: UP! Up and Away

Things are finally looking UP! for the record business, just in time for the holidays.

Crossover superstar Shania Twain's new Mercury Nashville album storms retail this week, entering at No. 1 with an impressive total of 862,000 sold for her collection of country and pop mixes produced by



Shania Twain

husband Mutt Lange.

Twain's is one of five new records in the top 10, which also includes UTV's *NOW 11* compilation at No. 2, Murder Inc./IDJMG rapper Ja Rule at No. 4, Atlantic's Matchbox Twenty at No. 5 and Epic/Interscope rock supergroup Audioslave at No. 6.

The holdovers in the top 10 are Shady/Interscope's *8 Mile* soundtrack (No. 3), Roc-A-Fella/IDJMG's Jay-Z (No. 7), Gold Mind/Elektra/EEG's



Matchbox Twenty

Missy Elliott (No. 8), Arista's Avril Lavigne (No. 9) and Shady/Aftermath/Interscope's Eminem (No. 10).

Other albums debuting in the top 50 include Arista's Toni Braxton (No. 15), Epic's Mudvayne (No. 19), Capitol's George Harrison (No. 20), Rawkus/MCA's Talib Kweli (No. 21), Wildstar/Atlantic's Craig David (No. 30) and Arista's Kenny G (No. 40), while Flawless/Geffen/Interscope's Puddle Of Mudd reenter at No. 42 on the strength of the hit single "She Hates Me."

Looking at the upwardly mobile, Columbia's Tony Bennett-k.d. lang collaboration leads the way with a 33% boost in sales, while 143/Reprise's Josh Groban (+24%), DreamWorks Nashville's Toby Keith (+23%), Arista Nashville country star Alan Jackson and

his Christmas album (+17%) and Blue Note/Virgin's relentless Norah Jones (+11%) all show double-digit increases.

Streeting on the Tuesday before the hoped-for big Thanksgiving shopping weekend are Epic's Jennifer Lopez, Amaru/Tha Row/Interscope's posthumously prolific 2Pac, Island/IDJMG's Sum 41, Priority/Capitol's Audioslave, Snoop Dogg, Curb's Tim McGraw, J's Busta Rhymes, Capitol's Paul McCartney live album, Cash Money/Universal's Baby and MCA's The Roots.



Audioslave

November 29, 2002

No Bother At All

Stone Sour were originally formed in 1992, but "Bother," the first single from the group's self-titled debut album, has just recently hit the airwaves. Slipknot members Corey Taylor (vocals) and Jim Root (guitar) are among the members of Stone Sour, and it doesn't seem like fans of Slipknot are bothered at all by this very un-Slipknot-like ballad. In fact, "Bother" has become a top five hit on R&R's Rock, Active Rock and Alternative charts. Next week the band move their breakthrough song to Pop, Hot AC and Triple A as they pass through Eastern markets on their tour, which lasts until mid-December.



Stone Sour

Vanessa Carlton is hoping to make it three hit songs in a row as she presents "Pretty Baby" to Pop radio, the third single from her debut CD, *Be Not Nobody*. Her career seems to be heading in the right direction since she first came on the scene, and there's no end in sight. Carlton has been nominated for trophies at both the VH1 Big in 2002 Awards on Dec. 15 and the American Music Awards on Jan. 13. She'll also be traveling thousands of miles in the coming weeks as her current tour hits Southern and Eastern markets through mid-December. Look for her to perform during the halftime show of the Detroit Lions-New England Patriots Thanksgiving NFL game and in concert on MTV on Dec. 4.

An honest respect for one another's musicianship seems to have brought the band **Zwan** together. Comprising former Smashing Pumpkins bandmates Billy Corgan (vocals-guitar) and Jimmy Chamberlin (drums-vocals), Skunk and Chavez standout Matt Sweeney (guitar-vocals), Slint bassist David Pajo (guitar-vocals) and former A Perfect Circle bassist Paz Lenchantin (bass-vocals), the members of Zwan have been fans of each others' bands for years. Next week their debut single, "Honestly," impacts Rock, Active Rock, Alternative and Triple A. The band will also be playing major shows in Las Vegas; Los Angeles; Boston; New York; Washington, DC; Philadelphia; and Detroit this December.

Beyoncé Knowles' sister **Solange** goes for adds at Rhythmic and Urban next week with "Feelin' You," featuring N.O.R.E., the lead track from her solo debut, *Solo Star*. The young star has already made her mark in the entertainment industry, having been featured in many magazines for her style sense and having hosted the first MTV TRL tour in 2001 and written and produced tracks for Kelly Rowland's debut album, *Simply Deep*.



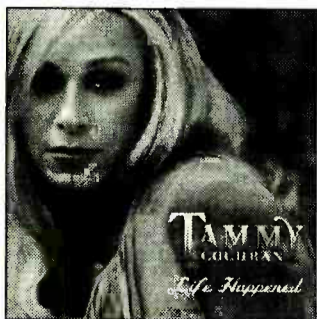
K-Ci & JoJo

Fat Joe is the latest rapper to hit the big screen. He is set to appear in the upcoming film *Empire: Two Worlds Collide*. He's also set to unleash "All I Need," featuring Tony Sunshine and Armageddon, on Urban radio.

K-Ci & JoJo go for adds at Urban and Urban AC next week with "This Very Moment," the second offering from their just-released fourth album, *Emotional*. The song, which has the words "wedding anthem" written all over it, also appears on the soundtrack to the film *Deliver Us From Eva*, starring LL Cool J and Gabrielle Union. K-Ci & JoJo will be appearing on *Jenny Jones* on Dec. 23.

There are even more duets in store at Urban AC next week. **Norman Brown** teams up with **Chanté Moore** for "Feeling the Way," the latest off Brown's album *Just Chillin'*. **Mary Mary**, who are actually sisters Erica and Tina from Inglewood, CA, present "I Try" from their CD *Incredible*. **Santana** enlists the help of R&B crooner **Musiq** for the latest track off *Shaman*, "Nothing at All."

Country music is winding down its year, but **Tammy Cochran** is still working hard, delivering "Love Won't Let Me" to the format next week. "Love" is from the Ohio native's second album, *Life Happened*. Cochran has a busy 2003 ahead of her; she'll be kicking off her tour in Greenville, SC on Jan. 16 and will also appear in an episode of PAX TV's *Angels in Waiting* in January.



Tammy Cochran

— Mike Trias

R&R Going For Adds

Week Of 12/2/02

CHR/POP

- B2K** Bump, Bump, Bump (*Epic*)
- FABOLOUS** This Is My Party (*Elektra/EEG*)
- HILARY DUFF** Santa Claus Lane (*Walt Disney*)
- HOTTIES** New Guitar (*Slick*)
- STONE SOUR** Bother (*Roadrunner/IDJMG*)
- VANESSA CARLTON** Pretty Baby (*A&M/Interscope*)

CHR/RHYTHMIC

- HILARY DUFF & LIL ROMEO** Tell Me A Story (*Walt Disney*)
- SOLANGE f/N.O.R.E.** Feelin' You (*Columbia*)
- WYCLEF JEAN** Pussycat (remix) (*Columbia*)

URBAN

- FAT JOE** All I Need (*Terror Squad/Atlantic*)
- HILARY DUFF & LIL ROMEO** Tell Me A Story (*Walt Disney*)
- K-CI & JOJO** This Very Moment (*MCA*)
- RUSTY WATERS** Cornbread (*Virgin*)
- SOLANGE f/N.O.R.E.** Feelin' You (*Columbia*)
- WYCLEF JEAN** Pussycat (remix) (*Columbia*)

URBAN AC

- K-CI & JOJO** This Very Moment (*MCA*)
- MARY MARY** I Try (*Columbia*)
- NORMAN BROWN f/CHANTÉ MOORE** Feeling The Way (*Warner Bros.*)
- SANTANA f/MUSIQ** Nothing At All (*Arista*)

COUNTRY

- TAMMY COCHRAN** Love Won't Let Me (*Monument/Epic*)

AC

No adds

HOT AC

- HOTTIES** New Guitar (*Slick*)
- PAY THE GIRL** Freeze (*TVT*)
- STONE SOUR** Bother (*Roadrunner/IDJMG*)

SMOOTH JAZZ

- ALLEN & ALLEN** The First Noel (*Allen & Allen Music Group*)

ROCK

- ZWAN** Honestly (*Reprise*)

ACTIVE ROCK

- BLANK THEORY** Middle Of Nowhere (*New Line*)
- ZWAN** Honestly (*Reprise*)

ALTERNATIVE

- HOTTIES** New Guitar (*Slick*)
- MAROON 5** Harder To Breathe (*Octone*)
- ZWAN** Honestly (*Reprise*)

TRIPLE A

- PHISH** Sampler (*Elektra/EEG*)
- SOUNDTRACK OF OUR LIVES** Sister Surround (*Republic/Universal*)
- STONE SOUR** Bother (*Roadrunner/IDJMG*)
- ZWAN** Honestly (*Reprise*)

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.



TONY NOVIA
tnovia@radioandrecords.com

How Radio And TV Influence Record Sales

□ Breaking records in the States vs. the U.K.

For the past two R&R conventions we have commissioned Edison Media Research to do studies on record buyers and their habits. Both studies have yielded surprising and actionable results. A couple of highlights from this year's report: Three in four teenagers don't think there is anything morally wrong about downloading music for free from the Internet and one in five 12-to-44-year-old Americans say they no longer have to buy CDs because they can download music for free from the Internet.

Using the first and second "R&R National Record Buyers Studies" as a benchmark, the Radio Academy — a professional body for the U.K. radio industry — hired NOP Media London and Edison Media Research to conduct a similar study in the U.K. Edison has now compared the findings from the R&R studies with those from the U.K. version.

This week we present information from that study. While there are vast differences between the nations in population and in the number of radio stations and formats, I think you will find the comparison interesting and compelling. For labels, this information may offer a different way of thinking and strategizing in tough times, since the vast majority of releases never get on the radio.

Influences On Purchasing Behavior

Even with double-digit declines in time spent listening over the past 15 years or so, in the United States it is a well-known and -researched fact that radio remains the biggest influence on the purchasing of new music. In our 2001 "R&R National Record Buyers Study I," 55% of respondents told us that hearing a song on the radio had the most influence on their music purchasing in general. So how does that compare with the U.K. findings?

In the U.S., when we asked, "How did you first find out the last CD you bought was available?" 37% responded "radio," and 63% said they found out from other sources. The "other" category included having heard about music from a friend or relative (16%), heard or seen it in a store (14%) and the Internet (6%).

There was quite a different response in the U.K., where only 20% of respondents said radio was how they found out about the last music they purchased and 80% said other sources. In the U.K., much of the "other" category was TV-based: TV advertisements (19%), music-video channels (10%) and TV programs

The most anticipated artists for U.S. teens were (in order) Nelly, Ashanti, Ja Rule and Eminem. Ludacris and Linkin Park tied for fifth.

(8%). Word-of-mouth (17%), heard or saw it in a music shop (14%) and the Internet (4%) were also included.

Displaying the power of radio in both the U.S. and the U.K., respondents who have purchased music in the past 12 months were asked to agree or disagree with the following statement: "You won't buy a new album or tape unless you have already heard a few songs from it that you like on the radio." In both the U.S. and the U.K., a whopping 77% said they agreed, while just 23% disagreed (see Graph 1).

In the U.S., 80% of respondents in our most recent study said they have purchased music in the last 12 months, compared to 88% in the U.K. When asked, "Is this more or less than what you had purchased in the previous 12 months?" in the U.S., 37% said it was more, 30% said the same, and 33% said they'd bought less music. In the U.K. study, 44% of respondents said they had purchased more music than in the previous 12 months, 29% said they had purchased the same amount, and 27% said they had purchased less.

What Are They Buying?

In both countries, respondents were asked, "What kind of music would you say you buy the most?" Pop and Top 40 hits rule in the U.K., where 27% of respondents said that's what they purchase most. Indie music followed with 12%, then R&B/soul with

11%, nu metal/punk at 10% and dance/house at 8%. Chill-out music and hip-hop/rap tied at 7%.

For comparison, in the U.S. study, rock and hip-hop/rap were tied for first with 14% each. They were followed by country (11%), alternative (10%), R&B (8%), pop hits (7%), classic rock (6%) and Contemporary Christian (6%).

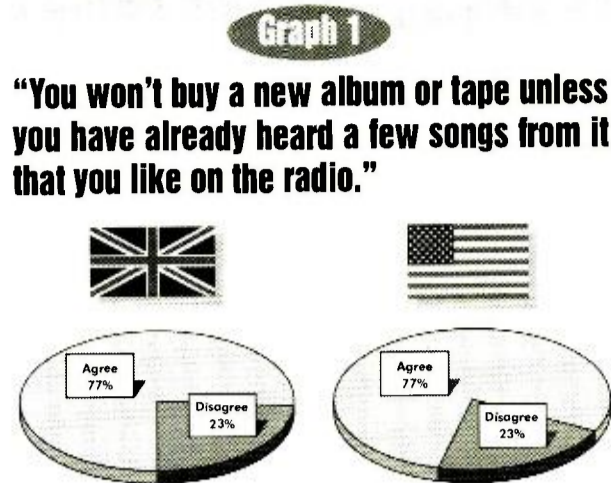
Looking inside the demos, among 15-24-year-olds in the U.K., pop and Top 40 hits were tops, with 18% saying they buy that kind of music most. Fourteen percent said they buy R&B/soul most, and 14% said hip-hop. After that it's 13% for dance/house, 12% for nu metal/punk and indie tied with U.K. garage at 10%.

Among U.K. 25-34-year-olds, pop/Top 40 hits are tops again, with 29% saying they buy that kind of music most. Indie ranks second with 18%, followed by nu metal/punk and chill-out at 10% each, R&B/soul with 9% and dance/house with 7%.

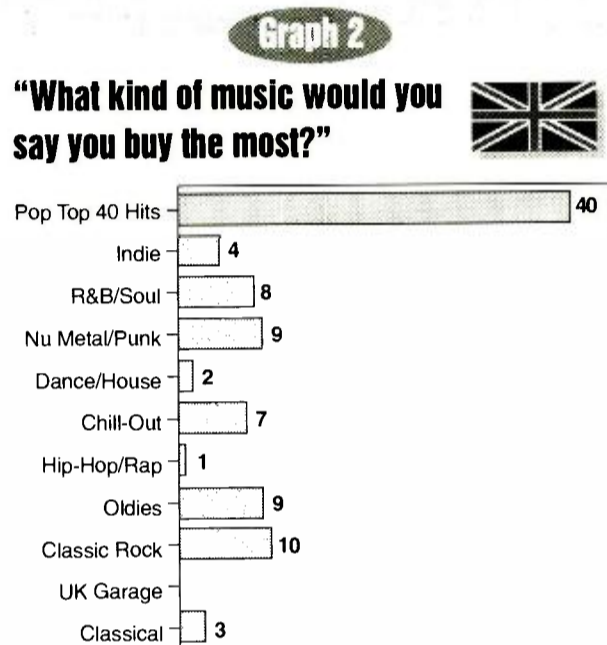
The next statistics may lead you to a few new conclusions: When asked, "What kind of music would you say you buy the most?" a resounding 40% of U.K. adults 35-44 answered "CHR/Pop and Top 40 hits." Classic rock was next at 10%, oldies and nu metal/punk tied for second at 9%, and R&B/soul checked in with 8%. Chill-out pulled in 7%, and indie was the top music-purchase choice of 4% (see Graph 2).

One might guess from these figures that 35-44-year-olds in the U.K. want to feel younger than their age. If I were a label in the U.S. that has counted out adults over the years, I might be asking myself about possible opportunities for increased record sales by targeting the 35-44 demo. With the U.S. baby boomer bulge, perhaps further examination of the U.K. market would be prudent.

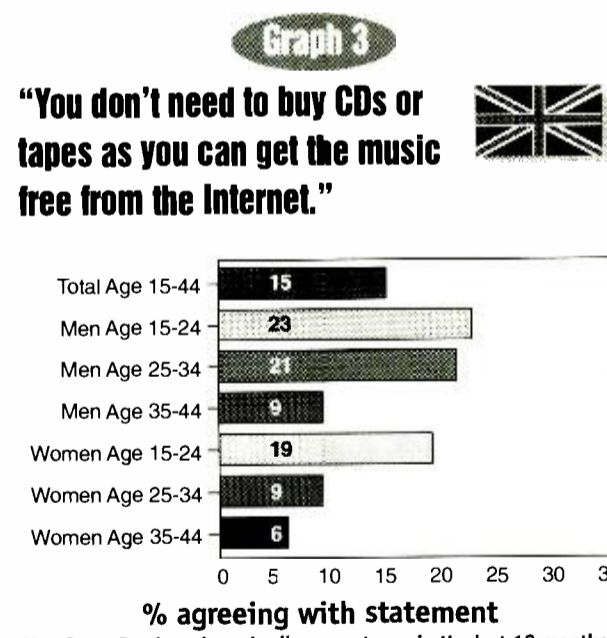
When we asked people in the United States, "Have you ever purchased a compilation album or tape?" 46% said yes. That's a big difference from the U.K., where 81% of respondents said they'd bought a music compila-



Base: Purchased music in last 12 months



U.K. Base: Purchased music albums or tapes in the last 12 months



U.K. Base: Purchased music albums or tapes in the last 12 months

tion. Taking it one step further, when asked, "Have you ever gone on to buy an album by an artist or group after hearing music by that artist featured on a compilation?" in the U.K., 49% said yes.

Illegal Music Hot In U.K.

Radio and labels are well aware of the continuing problem of illegal burning in the States, and the numbers in the U.K. are not much more encouraging. The bottom line is that a

large number of consumers in the U.K. are purchasing illegal copies of music.

Respondents in the U.K. study were asked, "Have you ever purchased music that has been burned or copied by someone else from a friend or market trader?" One in five respondents in the total sample said yes. Among men aged 15-24, 37% said yes; the number decreased for men

R&R Callout America®

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 29, 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 28-November 3.

ARTIST TITLE LABEL(S)	CHR/POP				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	FAVORABILITY ESTIMATE (1-5)						WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	TW	LW	2W	3W									
EMINEM Lose Yourself (Shady/Interscope)	4.00	4.14	4.00	3.89	81.8	19.3	4.24	3.89	3.74	3.87	3.90	4.11	4.13
KELLY ROWLAND Stole (Columbia)	3.75	3.90	3.64	—	41.1	7.5	4.08	3.68	2.92	3.63	3.81	3.70	3.89
HP NIVEA Don't Mess With My Man (Jive)	3.74	3.77	3.67	3.58	50.0	10.3	3.97	3.64	3.36	3.67	3.91	3.63	3.80
PINK Family Portrait (Arista)	3.73	3.51	3.46	3.65	45.0	9.8	3.90	3.53	3.53	3.84	3.68	3.71	3.68
HP JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.72	3.57	3.59	—	48.3	8.9	3.90	3.63	3.45	3.61	3.51	3.83	3.95
HP NAPPY ROOTS Po' Folks (Atlantic)	3.70	3.50	3.45	3.62	54.5	12.8	3.71	3.76	3.62	3.54	3.90	3.73	3.59
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.69	3.59	3.59	3.82	54.5	13.1	3.81	3.66	3.47	3.30	3.86	3.87	3.69
AVRIL LAVIGNE Complicated (Arista)	3.67	3.65	3.59	3.77	80.4	30.4	3.79	3.61	3.55	3.60	3.69	3.77	3.60
HP DIXIE CHICKS Landslide (Monument/Columbia)	3.65	3.76	3.74	3.73	51.4	11.5	3.58	3.64	3.76	3.62	3.63	3.89	3.47
JENNIFER LOPEZ Jenny From The Block (Epic)	3.65	3.55	3.48	3.26	68.7	17.0	3.89	3.39	3.52	3.76	3.72	3.67	3.46
HP SEAN PAUL Gimme The Light (VP/Atlantic)	3.61	3.57	3.40	3.62	51.1	11.2	3.77	3.39	3.56	3.77	3.70	3.52	3.45
HP LL COOL J Luv U Better (Def Jam/IDJMG)	3.58	3.62	3.67	3.55	41.9	13.4	3.61	3.69	3.36	3.33	3.79	3.49	3.74
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3.57	3.43	3.41	3.36	65.9	21.5	3.62	3.60	3.44	3.66	3.52	3.38	3.75
NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.55	3.62	3.58	3.55	78.2	36.0	3.57	3.65	3.42	3.59	3.50	3.74	3.38
NO DOUBT F/LADY SAW Underneath It All (Interscope)	3.55	3.55	3.39	3.50	74.9	26.5	3.52	3.63	3.53	3.56	3.57	3.62	3.45
AVRIL LAVIGNE Sk8er Boi (Arista)	3.54	3.63	3.53	3.81	73.5	26.5	3.84	3.37	3.15	3.47	3.53	3.69	3.47
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.54	3.46	3.55	3.58	69.0	28.2	3.82	3.59	2.97	3.77	3.39	3.65	3.33
CREED One Last Breath (Wind-up)	3.53	3.53	3.75	3.64	68.7	24.9	3.58	3.29	3.68	3.77	3.39	3.70	3.20
HP NORAH JONES Don't Know Why (Blue Note/Virgin)	3.52	—	—	—	44.4	12.8	3.29	3.50	3.80	3.44	3.62	3.58	3.46
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.51	3.45	3.35	3.44	62.0	18.4	3.67	3.48	3.28	3.63	3.06	3.78	3.50
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.51	3.39	3.40	3.45	60.3	20.4	3.73	3.48	3.14	3.68	3.20	3.67	3.41
KELLY CLARKSON A Moment Like This (RCA)	3.50	3.48	3.61	3.57	74.3	28.5	3.85	3.25	3.22	3.66	3.41	3.61	3.32
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.48	3.59	3.54	3.68	62.6	21.2	3.68	3.40	3.19	3.30	3.49	3.56	3.58
SANTANA F/B RANCH The Game Of Love (Arista)	3.47	3.35	3.27	3.53	57.3	19.0	3.62	3.28	3.38	3.54	3.42	3.52	3.39
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.40	3.34	3.19	3.32	69.0	26.5	3.53	3.49	3.09	3.30	3.39	3.38	3.55
TLC Girl Talk (Arista)	3.35	3.53	—	—	45.0	11.5	3.43	3.46	3.00	3.16	3.33	3.36	3.54
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.33	3.26	3.21	3.43	59.5	19.6	3.40	3.32	3.22	3.26	3.25	3.38	3.46
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.31	3.46	3.28	3.27	63.1	25.4	3.25	3.38	3.36	3.53	3.31	3.05	3.37
MADONNA Die Another Day (Maverick/WB)	3.21	3.25	3.21	3.28	50.3	15.4	3.26	3.02	3.27	3.08	3.16	3.38	3.20

CalloUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

There's no stopping **Eminem** as "Lose Yourself" (Shady/Interscope) ranks No. 1 again in **Callout America**. "Lose" remains the top-testing song among teens and women 18-24 and ranks third with women 25-34.

Kelly Rowland holds the runner-up position for a second consecutive week with "Stole" (Columbia). This song has quietly become a strong performer — this week ranking second with teens and fourth with women 18-24.

Nivea continues to climb the survey as "Don't Mess With My Man" (Jive) moves up to third place overall. "Man" ranks third with teens and seventh with women 18-24.

Pink has now had four top 10 hits, and her latest, "Family Portrait" (Arista), rides up to No. 4 on this week's survey. "Portrait" paints a strong picture with teens (fourth) and women 25-34 (eighth).

Jay-Z is back with huge album sales and a solid single. "'03 Bonnie & Clyde" (Roc-A-Fella/IDJMG) "Bonnie" is fifth overall, fourth with teens and ninth with women 25-34.

That's **Nappy Roots** rolling in at No. 6 with "Po' Folks" (Atlantic). The song continues to test among the upper demos: It's second 18-24 and fifth 25-34 this week.

Speaking of ongoing solid results, "Landslide" by **The Dixie Chicks** featuring **Sheryl Crow** (Monument/Columbia) ranks second with women 25-34 and seventh with women 18-24 — and that's on top of another top 10 showing overall.

Norah Jones enters the survey with "Don't Know Why" (Blue Note/Virgin). The song comes in at No. 1 with women 25-34 in its first week above the 40% familiarity threshold.

Finally, **Callout America** tested **Stone Sour's** "Bother" (Roadrunner/IDJMG). Had the song met the 40% familiarity minimum, it would've ranked sixth overall, fourth with teens and seventh 18-24.

Callout America takes a break for Thanksgiving. It will return in the Dec. 13 issue.

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.

FAITH HILL

"CRY"

AC #1 in R&R and Monitor
R&R Hot AC: 23
Monitor Adult Top 40: 25*
25 million in audience!

"This is the biggest testing record with adult females at WKSE - TOTAL SMASH!!!"
- Dave Universal/WKSE

Sales:
 Ranked #15 this week,
 selling 83,380 units
 Total SoundScan in
 4 weeks over 1 million!!!

Top 5 Callout at:
 KVIL, WMC, WKSE, WIXX, WKRZ

Top 10 Callout at:
 WWMX, WASH, WZPT, KSTP, KFMB

11/28 - NBC Special - Faith Hill:
"When the Lights Go Down"
Thanksgiving Special!!!

R&R CHR/Pop Top 50
 November 29, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	EMINEM Lose Yourself (Shady/Interscope)	9193	+144	1055303	10	128/0
2	2	NO DOUBT F/LADY SAW Underneath It All (Interscope)	7424	-459	840247	18	132/0
4	3	JENNIFER LOPEZ Jenny From The Block (Epic)	7071	+591	757207	8	131/2
3	4	AVRIL LAVIGNE Sk8er Boi (Arista)	6234	-731	648558	14	133/0
7	5	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	6072	-24	628983	9	134/0
6	6	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	6005	-157	606371	12	113/2
9	7	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	5915	+638	712401	10	114/1
5	8	MADONNA Die Another Day (Maverick/WB)	5878	-482	576865	8	133/0
8	9	JUSTIN TIMBERLAKE Like I Love You (Jive)	5614	-424	610685	14	129/0
12	10	PINK Family Portrait (Arista)	4839	+377	495882	10	131/0
20	11	CHRISTINA AGUILERA Beautiful (RCA)	4524	+1348	519704	3	127/3
11	12	CREED One Last Breath (Wind-up)	4408	-220	528974	27	123/0
14	13	KELLY ROWLAND Stole (Columbia)	4295	+347	438160	11	128/0
10	14	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	4043	-718	370826	21	128/0
18	15	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3853	+614	365988	6	124/6
21	16	NIVEA Don't Mess With My Man (Jive)	3795	+702	405384	6	116/11
13	17	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3641	-472	372258	17	115/0
19	18	O-TOWN These Are The Days (J)	3528	+305	382527	7	121/1
15	19	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3501	-260	429306	21	127/0
17	20	AVRIL LAVIGNE Complicated (Arista)	2984	-384	256777	28	131/0
23	21	MATCHBOX TWENTY Disease (Atlantic)	2975	+24	264516	8	101/0
26	22	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2868	+209	265742	9	105/4
24	23	TLC Girl Talk (Arista)	2820	-43	285038	7	110/0
28	24	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	2513	-54	252850	7	106/0
16	25	KELLY CLARKSON A Moment Like This (RCA)	2493	-944	290855	12	87/0
27	26	VANESSA CARLTON Ordinary Day (A&M/Interscope)	2397	-251	216966	20	119/0
29	27	NAPPY ROOTS Po' Folks (Atlantic)	2334	-114	215361	13	80/0
30	28	LIFEHOUSE Spin (DreamWorks)	2221	+148	189527	10	93/0
33	29	SEAN PAUL Gimme The Light (VP/Atlantic)	2020	+201	227403	4	84/4
22	30	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	2008	-1051	182675	15	126/0
35	31	NELLY Air Force Ones (Fo' Reel/Universal)	2007	+389	195695	3	87/8
38	32	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1917	+342	187624	3	115/9
Debut	33	AVRIL LAVIGNE I'm With You (Arista)	1708	+962	258016	1	119/13
40	34	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1691	+250	128038	5	62/12
36	35	CHRISTINA AGUILERA Dirty (RCA)	1617	+9	259656	13	114/0
37	36	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	1557	-49	166924	8	3/0
31	37	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1556	-442	142663	19	114/0
43	38	NORAH JONES Don't Know Why (Blue Note/Virgin)	1542	+173	174891	5	85/3
41	39	SHAGGY Strength Of A Woman (MCA)	1441	+28	180810	4	81/1
50	40	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1360	+286	135929	2	73/18
39	41	UNCLE KRACKER In A Little While (Lava)	1282	-289	112114	14	85/0
46	42	KYLIE MINOGUE Come Into My World (Capitol)	1259	+73	142046	3	87/6
49	43	MARIAH CAREY Through The Rain (MonarC/IDJMG)	1218	+106	163107	4	100/4
44	44	BIG TYMERS Oh Yeah (Cash Money/Universal)	1175	-84	115419	5	64/0
47	45	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	1167	-4	116479	4	66/1
42	46	ASHANTI Happy (Murder Inc./IDJMG)	1086	-306	109134	18	105/0
Debut	47	LL COOL J Luv U Better (Def Jam/IDJMG)	1062	+90	105636	1	51/3
45	48	HOOBASTANK Running Away (Island/IDJMG)	1055	-167	111908	19	77/0
48	49	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1015	-143	112229	19	110/0
Debut	50	LASGO Something (Robbins)	971	+176	203632	1	34/5

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 11/17-11/23. 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
JUSTIN TIMBERLAKE Cry Me A River (Jive)	71
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	19
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	18
K-CI & JOJO This Very Moment (MCA)	16
3 DOORS DOWN When I'm Gone (Republic/Universal)	15
DIXIE CHICKS Landslide (Monument)	14
MARIO C'mon (J)	14
AVRIL LAVIGNE I'm With You (Arista)	13
VONRAY Inside Out (Elektra/EEG)	13
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	12
NIVEA Don't Mess With My Man (Jive)	11
T.A.T.U. All The Things She Said (Interscope)	11
SEV Same Old Song (Geffen/Interscope)	11

Jay-Z featuring **Beyoncé**
"'03 Bonnie & Clyde"
 Over 1300 Pop Spins
 Top 40 Rhythm Monitor: 5*
 New at: Z100, WBLI, KKRZ,
 KTFM, KZHT, WKSC
 "The Blueprint 2: The Gift & The Curse"
 IN STORES NOW!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA Beautiful (RCA)	+1348
AVRIL LAVIGNE I'm With You (Arista)	+962
NIVEA Don't Mess With My Man (Jive)	+702
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+638
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+614
JENNIFER LOPEZ Jenny From The Block (Epic)	+591
NELLY Air Force Ones (Fo' Reel/Universal)	+389
PINK Family Portrait (Arista)	+377
KELLY ROWLAND Stole (Columbia)	+347
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+342

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	2320
PINK Just Like A Pill (Arista)	2135
P. DIDDY F/GINUWINE I Need A Girl... (Bad Boy/Arista)	1694
DJ SAMMY & YANOU Heaven (Robbins)	1631
NELLY Hot In Herre (Fo' Reel/Universal)	1545
OUR LADY PEACE Somewhere Out There (Columbia)	1515
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1416
JOHN MAYER No Such Thing (Aware/Columbia)	1358
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1269
JIMMY EAT WORLD The Middle (DreamWorks)	1257
LINKIN PARK In The End (Warner Bros.)	1253

R&R Station Playlists have moved to the web.
 See all of our monitored reporters at
www.radioandrecords.com.



FAITH HILL

"This is the biggest testing record with adult females at WKSE - TOTAL SMASH!!!"
 - Dave Universal/WKSE

25 million in audience!

AC #1 in R&R and Monitor
R&R Hot AC: 23 Monitor Adult Top 40: 25*

Sales:
 Ranked #15 this week, selling 83,380 units
 Total SoundScan in 4 weeks over 1 million!!!

Top 5 Callout at:
 KVIL, WMC, WKSE, WIXX, WKRZ
Top 10 Callout at:
 WWMX, WASH, WZPT, KSTP, KFMB

11/28 - NBC Special - Faith Hill: "When the Lights Go Down" Thanksgiving Special!!!



R&R CHR/Pop Top 50 Indicator

November 29, 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
5	1	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2802	+324	82099	9	52/0
2	2	MADONNA Die Another Day (Maverick/WB)	2781	-23	78622	7	51/0
1	3	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2773	-52	78897	17	49/0
3	4	EMINEM Lose Yourself (Shady/Interscope)	2692	+163	76234	8	51/0
7	5	JENNIFER LOPEZ Jenny From The Block (Epic)	2446	+371	63753	6	48/0
4	6	AVRIL LAVIGNE Sk8er Boi (Arista)	2236	-266	64221	13	45/0
6	7	JUSTIN TIMBERLAKE Like I Love You (Jive)	2109	-307	56535	12	44/0
9	8	PINK Family Portrait (Arista)	1850	+146	52772	9	50/1
10	9	MATCHBOX TWENTY Disease (Atlantic)	1781	+96	50178	7	51/0
8	10	CREED One Last Breath (Wind-up)	1696	-53	48086	27	41/0
11	11	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1667	+103	48258	10	44/0
14	12	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1654	+201	46272	9	48/1
13	13	KELLY ROWLAND Stole (Columbia)	1611	+147	43814	10	47/3
26	14	CHRISTINA AGUILERA Beautiful (RCA)	1544	+538	45023	2	49/1
18	15	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1463	+195	41418	6	50/0
21	16	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1451	+255	39451	5	48/3
25	17	O-TOWN These Are The Days (J)	1248	+194	34170	6	41/1
16	18	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1176	-172	36903	19	38/0
17	19	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1167	-178	35655	20	34/0
19	20	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1160	-104	32522	16	35/0
22	21	LIFEHOUSE Spin (DreamWorks)	1133	+32	31268	11	47/1
12	22	KELLY CLARKSON A Moment Like This (RCA)	1129	-407	30819	10	34/2
24	23	CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	1119	+56	30627	6	42/0
20	24	VANESSA CARLTON Ordinary Day (A&M/Interscope)	1049	-177	31613	20	34/0
23	25	TLC Girl Talk (Arista)	1045	-22	30014	6	43/0
30	26	NIVEA Don't Mess With My Man (Jive)	1018	+290	28440	3	40/4
28	27	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	994	+203	25182	5	39/6
15	28	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	807	-639	22627	14	28/0
49	29	AVRIL LAVIGNE I'm With You (Arista)	778	+478	23109	2	45/4
37	30	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	749	+289	19426	2	40/6
34	31	KYLIE MINOGUE Come Into My World (Capitol)	688	+99	18413	3	29/1
32	32	AVRIL LAVIGNE Complicated (Arista)	640	-18	18400	28	27/0
35	33	NELLY Air Force Ones (Fo' Reel/Universal)	612	+79	15003	2	33/2
29	34	NAPPY ROOTS Po' Folks (Atlantic)	588	-170	16008	12	31/0
27	35	MICHELLE BRANCH Goodbye To You (Maverick/WB)	576	-310	16831	19	20/0
31	36	UNCLE KRACKER In A Little While (Lava)	557	-150	15597	13	19/0
36	37	MARIAH CAREY Through The Rain (MonarC/IDJMG)	526	+17	14629	7	31/2
43	38	SEAN PAUL Gimme The Light (VP/Atlantic)	506	+89	15998	2	29/3
38	39	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	498	+42	15989	5	24/0
41	40	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	477	+43	13323	3	29/0
45	41	T.A.T.U. All The Things She Said (Interscope)	465	+97	12587	3	35/2
42	42	SHAGGY Strength Of A Woman (MCA)	420	-6	11627	3	18/0
Debut	43	3 DOORS DOWN When I'm Gone (Republic/Universal)	400	+281	10645	1	25/3
46	44	CANDY BUTCHERS You Belong To Me Now (RPM)	399	+41	10834	8	16/0
40	45	THICKE When I Get You Alone (NuAmerica/Interscope)	366	-88	9687	8	26/0
Debut	46	CREED Don't Stop Dancing (Wind-up)	342	+52	10072	1	24/2
—	47	NORAH JONES Don't Know Why (Blue Note/Virgin)	326	+61	7642	2	20/2
48	48	STEREO FUSE Everything (EO/Wind-up)	324	+19	7574	4	17/0
44	49	CHRISTINA AGUILERA Dirty (RCA)	313	-73	10102	11	13/0
Debut	50	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	293	+90	7301	1	22/8

53 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 11/17-Saturday 11/23.

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Most Added®

ARTIST TITLE LABEL(S)	ADDS
JUSTIN TIMBERLAKE Cry Me A River (Jive)	27
SOFIA LOELL Utopia (Curb)	10
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	8
DIXIE CHICKS Landslide (Monument)	7
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	6
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	6
VONRAY Inside Out (Elektra/EEG)	5
AVRIL LAVIGNE I'm With You (Arista)	4
NIVEA Don't Mess With My Man (Jive)	4
SEV Same Old Song (Geffen/Interscope)	4
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	4
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	4
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3
KELLY ROWLAND Stole (Columbia)	3
SEAN PAUL Gimme The Light (VP/Atlantic)	3
3 DOORS DOWN When I'm Gone (Republic/Universal)	3
SOLUNA Monday Mi Amor (DreamWorks)	3
LEANN RIMES Tic Toc (Curb)	3
LAURA PAUSINI Surrender (Atlantic)	3
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA Beautiful (RCA)	+538
AVRIL LAVIGNE I'm With You (Arista)	+478
JENNIFER LOPEZ Jenny From The Block (Epic)	+371
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+324
NIVEA Don't Mess With My Man (Jive)	+290
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+289
3 DOORS DOWN When I'm Gone (Republic/Universal)	+281
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	+255
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+203
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+201
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+195
O-TOWN These Are The Days (J)	+194
SEV Same Old Song (Geffen/Interscope)	+173
EMINEM Lose Yourself (Shady/Interscope)	+163
KELLY ROWLAND Stole (Columbia)	+147
PINK Family Portrait (Arista)	+146
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+116
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+103
KYLIE MINOGUE Come Into My World (Capitol)	+99
T.A.T.U. All The Things She Said (Interscope)	+97
MATCHBOX TWENTY Disease (Atlantic)	+96
DIXIE CHICKS Landslide (Monument)	+91
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+90
SEAN PAUL Gimme The Light (VP/Atlantic)	+89
NELLY Air Force Ones (Fo' Reel/Universal)	+79
SOLUNA Monday Mi Amor (DreamWorks)	+68
RIC SANDLER Rubies (Rich ID)	+68
NORAH JONES Don't Know Why (Blue Note/Virgin)	+61
LL COOL J Luv U Better (Def Jam/IDJMG)	+59
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	+56

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ON THE RECORD

With
Chris Carmichael
PD, WVSR (Electric 102.7/
Charleston, WV



Kid Rock w/Sheryl Crow's "Picture"! As far as the listeners are concerned, everything else is just filler between the last time we played it and the next time we're going to play it. The Capital City can't get enough of this song. It's been either No. 1 or No. 2 phones for the past 10 weeks.

- Speaking of everything else.... Eminem's "Lose Yourself" is requesting great with women. Good Charlotte's "Lifestyles of the Rich and Famous," Missy Elliott's "Work It" and Kelly Rowland's "Stole" are all top five phones.
- Stereo Fuse's "Everything" is everything and more than you could ask for from an act who didn't have a label last spring. It sounds great on the air. Avril Lavigne is on her way to another No. 1 song with "I'm With You." I'm also excited about T.A.T.U.'s "All the Things She Said." It's what Pop radio has been looking for.
- I'm in love with Christina Aguilera's "Beautiful," and we're starting to see good phones on it too. John Rzeznik's "I'm Still Here," Simple Plan's "I'd Do Anything" and Creed's "Don't Stop Dancing" are picking up momentum and are going to be strong songs for Electric 102.7. Enough about music, pass the mashed potatoes and ... who the hell ate the last drumstick?

Congrats to Joe Riccitelli, Denise George and the staff at Jive, as **Justin Timberlake** grabs Most Added honors with "Cry Me a River" ... **LL Cool J's** ode to his wife, "Luv U Better," is a beautiful expression of appreciation and love in rap form, and it enters the Pop chart at No. 47* ... **Lasgo's** "Something" (Robb ns) is the third debut this week, entering at No. 50* ... Claiming the No. 33* spot is **Avril Lavigne** with "I'm With You" (Arista). She also seizes the No. 2 seat on the Most Increased Play list with a +962 ... It seems beauty isn't just in the eye of the beholder — it's on at least 124 of our 134 radio stations and has amassed a total of 4,524 plays in the past seven days. **Christina Aguilera's** "Beautiful" (RCA) tops the M.I.P. list with a + 1,348. Coming in third is **Nivea's** "Don't Mess With My Man" (Jive) with a +702 ... With **Beyoncé** as his partner in crime (and some say love), **Jay-Z** leaps 10 positions this week with "03 Bonnie & Clyde" (Roc-A-Fella/IDJMG). It's the biggest chart mover, with new stats of 50-40* ... Progressing just as quickly is Aguilera's "Beautiful," which jumps nine slots, reflecting an attractive image of 20-11* ... Smile for the camera as **Pink's** "Family Portrait" (Arista) breaks into the top 10 at No. 10*; **Sean Paul's** "Gimme the Light" (VP/Atlantic) shines from 33-29*; and **Mariah Carey's** "Through the Rain" (MonarC/IDJMG) showers from 49-43*.



— Tanya O'Quinn/Asst. Editor

ON THE RISE

ARTIST: **Amerie**

LABEL: **Rise/Columbia**

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



Blessed with exotic yet subtle beauty, Amerie burst onto the music scene, gracing the industry with soft yet strong vocals that are quite capable of competing against any other artist's. The daughter of a Korean mother and an African-American dad, Amerie was raised in a military family. Perhaps this provided the discipline, perseverance and dedication that she needed to rise to her present level of stardom. It's been a mere two years since she and producer-songwriter Rich Harrison joined forces, but just look at her now! "Talkin' to Me," the second single from her debut album, *All I Have*, is impressive and maintains the momentum set by its predecessor, "Why Don't We Fall in Love?"

In the spring, when flowers are blooming and the sun's rays seem brighter than usual, all is quiet on the waterfront as folks prepare for the summer. In the spring of 2002 not only were we preparing for the best season of the year, we were falling in love — with Amerie. Her song found its way to radio, and that's all that was needed for a fan base to instantly develop for the talented singer-songwriter. This was no "image that fit the bill" signing on the part of Columbia Records: Amerie's beauty was just an added bonus. With musical influences including Madonna, Toni Braxton, Whitney Houston and Mary J. Blige, Amerie is able to incorporate some of their characteristics into her own musical stylings. She can

emit a pop feel, challenge a hip-hop vibe, caress a soul embrace and romanticize with R&B rhythm. And she writes too!

The motivation behind *All I Have* was personal. Amerie wanted to combine diversity, a gritty sound and beauty. At the same time, familiarity, melody and toughness would not be sacrificed. By coupling Harrison's hard-edged beats and smooth melodies with Amerie's hypnotic and captivating vocals, this feat was accomplished. The first single captured our attention; the second, "Talkin' to Me," doesn't compromise the relentless, rhythmic hold it has on our beings. Mental telepathy never sounded so melodic. Being involved in a loving relationship as powerful as the one Amerie dreams of makes conversation redundant. Celebrating a love that is intensely felt but that has yet to be publicly shared, Amerie manipulates her vocals to the dictates of the melody. It's almost as if the sounds she creates ride the soft waves of each note.

In the spring she offered an emotional suggestion: in the winter she reveal a gift for emotional hypnosis. With genuine talent, natural beauty and precious youth on her side, Amerie has the world as her stage. This Georgetown University grad not only has a degree in fine arts and English, she is also an artist who dominates the charts thanks to her infectious personality and intoxicating sound. And this is only the beginning. I predict that Amerie's career will continue long into the future.

TELL US WHAT YOU THINK!

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



FAITH HILL

"CRY"

AC #1 in R&R and Monitor
R&R Hot AC: 23
Monitor Adult Top 40: 25*
25 million in audience!

"This is the biggest testing record with adult females at WKSE — TOTAL SMASH!!!"
- **Dave Universal/WKSE**

Sales:

Ranked #15 this week, selling 83,380 units
Total SoundScan in 4 weeks over 1 million!!!

Top 5 Callout at:

KVIL, WMC, WKSE, WIXX, WKRZ

Top 10 Callout at:

WWMX, WASH, WZPT, KSTP, KFMB

11/28 — NBC Special — Faith Hill: "When the Lights Go Down" Thanksgiving Special!!!



November 29, 2002

America's Best Testing CHR/Pop Songs 12+
For The Week Ending 11/29/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
EMINEM Lose Yourself (<i>Shady/Interscope</i>)	4.14	4.14	98%	30%	4.21	98%	31%
SANTANA F/MICHELLE BRANCH The Game Of Love (<i>Arista</i>)	3.98	4.03	92%	22%	3.81	93%	28%
PUDDLE OF MUDD She Hates Me (<i>Flawless/Geffen/Interscope</i>)	3.95	3.96	80%	14%	4.08	79%	14%
CHRISTINA AGUILERA Beautiful (<i>RCA</i>)	3.92	3.74	76%	12%	3.92	74%	12%
MATCHBOX TWENTY Disease (<i>Atlantic</i>)	3.92	3.79	67%	10%	3.86	69%	12%
KELLY CLARKSON A Moment Like This (<i>RCA</i>)	3.87	3.89	96%	39%	3.92	97%	39%
LIFEHOUSE Spin (<i>DreamWorks</i>)	3.87	3.82	57%	8%	3.83	56%	9%
PINK Family Portrait (<i>Arista</i>)	3.80	3.66	91%	22%	3.75	91%	24%
O-TOWN These Are The Days (<i>J</i>)	3.77	3.67	75%	15%	3.86	75%	14%
TLC Girl Talk (<i>Arista</i>)	3.76	3.65	73%	12%	3.76	72%	12%
AVRIL LAVIGNE Sk8erBoi (<i>Arista</i>)	3.75	3.90	97%	47%	3.74	97%	46%
AVRIL LAVIGNE Complicated (<i>Arista</i>)	3.74	3.83	98%	59%	3.72	98%	59%
NO DOUBT Underneath It All (<i>Interscope</i>)	3.73	3.72	96%	43%	3.88	97%	44%
DANIEL BEDINGFIELD Gotta Get Thru This (<i>Island/IDJMG</i>)	3.71	3.79	86%	37%	3.67	86%	37%
NELLY F/KELLY ROWLAND Dilemma (<i>Fo' Reel/Universal</i>)	3.66	3.67	95%	55%	3.67	95%	57%
JOHN MAYER Your Body Is A Wonderland (<i>Aware/Columbia</i>)	3.66	3.65	74%	20%	3.64	74%	21%
JENNIFER LOPEZ Jenny From The Block (<i>Epic</i>)	3.64	3.60	93%	27%	3.47	94%	33%
CREED One Last Breath (<i>Wind-up</i>)	3.64	3.72	91%	40%	3.70	92%	42%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (<i>EastWest/EEG</i>)	3.63	3.55	76%	30%	3.59	75%	32%
PAUL OAKENFOLD Starry Eyed Surprise (<i>Maverick/Reprise</i>)	3.63	3.74	74%	25%	3.59	73%	26%
NIVEA Don't Mess With My Man (<i>Jive</i>)	3.61	3.54	57%	14%	3.49	56%	15%
VANESSA CARLTON Ordinary Day (<i>A&M/Interscope</i>)	3.60	3.62	94%	45%	3.50	93%	50%
JUSTIN TIMBERLAKE Like I Love You (<i>Jive</i>)	3.56	3.46	95%	41%	3.67	96%	40%
MISSY ELLIOTT Work It (<i>Gold Mind/Elektra/EEG</i>)	3.56	3.47	86%	28%	3.52	87%	29%
MADONNA Die Another Day (<i>Warner Bros.</i>)	3.48	3.59	93%	29%	3.23	92%	34%
EVE F/ALICIA KEYS Gangsta Lovin' (<i>Ruff Ryders/Interscope</i>)	3.48	3.41	91%	51%	3.43	91%	54%
CAM'RON Hey Ma (<i>Roc-A-Fella/IDJMG</i>)	3.41	3.35	81%	37%	3.39	81%	42%
NAPPY ROOTS Po' Folks (<i>Atlantic</i>)	3.36	3.33	58%	22%	3.30	57%	25%
CRAIG DAVID What's Your Flava (<i>Wildstar/Atlantic</i>)	3.35	3.35	72%	21%	3.33	73%	22%

Total sample size is 686 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: 912, Total Stations: 54, Adds: 1

T.A.T.U. All The Things She Said (*Interscope*)
 Total Plays: 900, Total Stations: 70, Adds: 11

RED HOT CHILI PEPPERS Zephyr Song (*Warner Bros.*)
 Total Plays: 820, Total Stations: 59, Adds: 0

JUSTIN TIMBERLAKE Cry Me A River (*Jive*)
 Total Plays: 681, Total Stations: 87, Adds: 71

SIMPLE PLAN I'd Do Anything (*Lava/Atlantic*)
 Total Plays: 605, Total Stations: 59, Adds: 4

DEFAULT Live A Lie (*TVT*)
 Total Plays: 471, Total Stations: 40, Adds: 0

AALIYAH Miss You (*BlackGround/Universal*)
 Total Plays: 419, Total Stations: 39, Adds: 4

3 DOORS DOWN When I'm Gone (*Republic/Universal*)
 Total Plays: 410, Total Stations: 51, Adds: 15

DIXIE CHICKS Landslide (*Monument*)
 Total Plays: 408, Total Stations: 49, Adds: 14

PRYMARY COLORZ ...Knew (*Big 3/Beyond/Universal*)
 Total Plays: 384, Total Stations: 29, Adds: 1

Songs ranked by total plays

How Radio And TV....

Continued from Page 27

25-54, to 17%, but rose to 19% for men 35-44. Twenty-five percent of women 15-24 said they had purchased music copied by someone else, while 20% of women 25-34 and 12% of women 35-44 have purchased such music.

In the "National Record Buyers Study II" in the U.S., we asked, "What three artists' next CD or cassette are you most likely to purchase?" With the replies unaided, the most anticipated artists for teens were (in order) Nelly, Ashanti, Ja Rule and Eminem. Ludacris and Linkin Park tied for fifth. Among 18-24s, the most anticipated were Eminem, Jagged Edge, Ja Rule, Linkin Park and Usher. Looking at 25-34s, Celine Dion ranked first, followed by the *NOW That's What I Call Music!* compilation, Dave Matthews Band, Creed and Michael W. Smith. With adults 35-44, it was Creed, Celine Dion, Faith Hill, Sting and Yolanda Adams.

The U.K. study asked, "What three artists' next CD or cassette are you most likely to purchase?" The top eight, by percentage of respondents who mentioned the artist unaided: Robbie Williams, 7.4%; Kylie Minogue, 6.6%; Dido, 6.0%; Westlife, 5.8%; Will Young, 5.4%; Stereophon-

ics, 5.3%; Travis, 4.4%; and Madonna, 4.0%.

U.K. respondents were read a list of artists and asked how likely they were to buy an upcoming album by that artist. The Red Hot Chili Peppers, Oasis and George Michael had the broadest "intent to buy." Other artists on the list, in descending order of intent to buy: Sheryl Crow, Simple Minds, Will Young, Celine Dion, Beverly Knight, Shakira, Massive Attack, Pet Shop Boys, Gareth Gates, Iron Maiden, A-One, Gomez, Badly Drawn Boy, Neil Young, The Hives,

Just as in the States, labels in the U.K. have an ever-increasing problem with consumers believing that they no longer need to purchase tapes or CDs because they can download music for free.

Cornershop, Embrace, Jennifer Paige, Billy Bragg and Rik Walker.

Getting Wired

When the U.S. study asked, "Are you online at home?" 73% of respondents said yes. The percentage in the U.K. was 58%. Asked, "Have you ever downloaded music from the Internet for playback at another time?" in the U.S., 41% said yes; in the U.K., it was 32%.

When the question was, "Have you ever used your computer to make or burn CDs?" in R&R's first "National Record Buyers Study," 29% responded yes. By this year's "National Record Buyers Study II," that figure had increased to 31%. In the U.K. study 14% said they'd used their computers to make or burn CDs.

In the first U.S. study, 5.5% of 16-40-year-olds were actively downloading but not buying music. In the 2002 U.S. study, that number surged to 7.6% — a startling increase of 38% — among 15-44-year-olds. In the U.K. study, 3.6% of 15-44-year-olds said they were actively downloading but not buying music.

Just as in the States, labels in the U.K. have an ever-increasing problem with consumers believing that they no longer need to purchase tapes or CDs because they can download music for free. When asked to agree or disagree with the statement "You don't need to

In the first U.S. study, 5.5% of 16-40-year-olds were actively downloading but not buying music. In the 2002 U.S. study, that number surged to 7.6% — a startling increase of 38% — among 15-44-year-olds.

buy CDs or tapes as you can get the music free from the Internet," about one in four men aged 15-24 agreed, one in five men 25-34 agreed, and one in 10 men 35-44 agreed.

Among U.K. women, 19% of those 15-24, 9% of 25-34s and 6% of 35-44s agreed. (See Graph 3, Page 27.)

One final note about downloading in the States vs. the U.K.: When asked in the second R&R study, "About how many songs have you downloaded from sites such as Napster and Gnutella?" the response in the U.S. averaged 299 songs. In the U.K., the average was 33.

Sources for the above data are the Radio Academy, NOP Media London and Edison Media Research. The "R&R National Record Buyers Study I" was conducted in May 2001 and

included 748 interviews of 16-to-40-year-olds. The "R&R National Record Buyers Study II" was conducted by telephone with a national sample (continental U.S.) between May 7-20, 2002 and interviewed 942 persons age 12 and older. For a sample of that size, the sample error is plus or minus 3%. The sample was weighted to reflect the age, sex and race of 12-44-year-olds according to U.S. census estimates.

The U.K. study was conducted March 5-March 17, 2002 and included interviews with 501 persons between the ages of 15 and 44. U.K. data from 16-to-40-year-olds was used to match the U.S. demos for comparison purposes.

For additional information, contact Jayne Charneski of Edison Media Research at 908-707-4707 or jcharneski@edisonresearch.com.



DONTAY THOMPSON

dthompson@radioandrecords.com

Who's Playing What?

Mediabase's Format Saturation and Crossover Potential chart

One of the worst things you can do as a record promoter is call a radio station's PD or MD and pitch him or her on a record that doesn't complement or fit the sound of the station. Those types of situations can be very irritating to a programmer, and they make the promoter look as if he hasn't done his homework.

Worse, it could make the programmer feel as though the promoter doesn't have the best interest of the station in mind, and that could lead to the programmer dealing with someone else at the promoter's organization, meaning the promoter will never develop a relationship with that PD or MD.

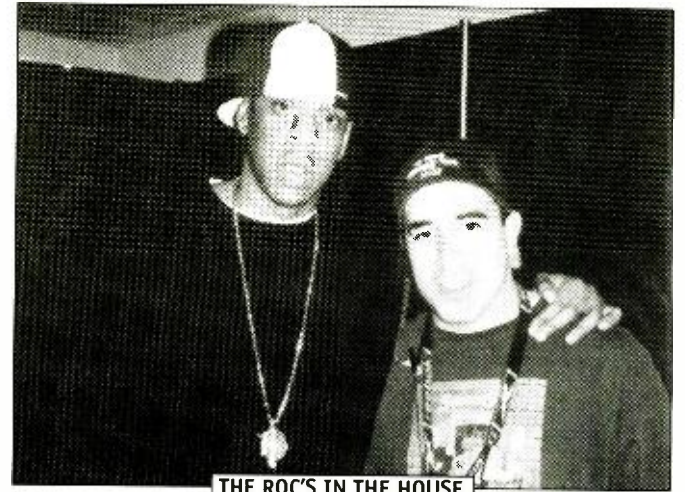
That's a little extreme, but, as a record promoter, you must find time to do some research on the stations you work with. Get familiar not

only with the PD or MD and the sound of the station, but with the entire staff, from the GM, who may not always remember which record company you work for; to the jocks, who have a strong influence with the station's listeners; to the promotions director, who comes up with interesting promotions; to the mixers and street-team members, who are constantly out in the streets or clubs, talking to listeners. All these people play important roles in help-

ing you get a better understanding of a radio station and its market.

Remember, too, that many programmers have looked at the influential stations in the major markets to see what they are playing. These stations' influence can play a role in what a programmer might decide to add to his or her playlist.

One way to get an idea of how a Rhythmic radio station leans musically is to find out how many of the currents the station plays



THE ROC'S IN THE HOUSE

Roc-A-Fella/IDJMG Recording artist Jay-Z recently performed at WJMN/Boston's Monster Jam at the FleetCenter. The sold-out crowd witnessed a memorable show that included performances by The Nappy Roots, Eve, Ludacris and P. Diddy. There were also guest appearances by Foxy Brown, Mary J. Blige, Busta Rhymes and New Edition, who recently joined P. Diddy's record company, Bad Boy. Pictured here at the show are (l-r) Jay-Z and WJMN MD Chris Tyler.

also appear on R&R's charts for other formats. Mediabase 24/7 has come up with an eye-opening way of providing this information: its Format Saturation and Crossover Potential chart.

To get an idea of how it looks, below is the chart for the top 25 currents in the top 85 markets. On

WKTU/New York, 28% (seven) of the songs the station is playing appear in the top 25 of the CHR/Pop chart, but only 8% (two) of its songs appear in the top 25 on the Urban AC chart. You can get a complete listing of all monitored stations in various formats by logging on to www.mediabase.com.

Calls/City	CHR/Pop	CHR/Rhythmic	Urban AC	Urban
WKTU/New York	28% (7/25)	16% (4/25)	8% (2/25)	16% (4/25)
WQHT/New York	32% (8/25)	72% (18/25)	20% (5/25)	80% (20/25)
KPWR/Los Angeles	20% (5/25)	68% (17/25)	4% (1/25)	44% (11/25)
WBBM/Chicago	72% (18/25)	64% (16/25)	4% (1/25)	52% (13/25)
WKIE/Chicago	8% (2/25)	0% (0/25)	0% (0/25)	0% (0/25)
KMEL/San Francisco	12% (3/25)	68% (17/25)	24% (6/25)	68% (17/25)
KYLD/San Francisco	96% (24/25)	0% (0/25)	4% (1/25)	64% (16/25)
WPHI/Philadelphia	24% (6/25)	68% (17/25)	24% (6/25)	84% (21/25)
KBXX/Houston	20% (5/25)	72% (18/25)	28% (7/25)	76% (19/25)
KPTY/Houston	28% (7/25)	84% (21/25)	4% (1/25)	52% (13/25)
KTHT/Houston	40% (10/25)	88% (22/25)	12% (3/25)	72% (18/25)
WPGC/Washington	20% (5/25)	64% (16/25)	36% (9/25)	84% (21/25)
WJMN/Boston	36% (9/25)	80% (20/25)	16% (4/25)	72% (18/25)
WBTS/Atlanta	48% (12/25)	72% (18/25)	4% (1/25)	52% (13/25)
WPOW/Miami	28% (7/25)	72% (18/25)	4% (1/25)	52% (13/25)
WPYM/Miami	12% (3/25)	0% (0/25)	0% (0/25)	0% (0/25)
KUBE/Seattle	40% (10/25)	76% (19/25)	4% (1/25)	52% (13/25)
KKFR/Phoenix	24% (6/25)	96% (24/25)	16% (4/25)	60% (15/25)
KZZP/Phoenix	72% (18/25)	80% (20/25)	4% (1/25)	64% (16/25)
KTTB/Minneapolis	32% (8/25)	92% (23/25)	4% (1/25)	64% (16/25)
XHTZ/San Diego	36% (9/25)	84% (21/25)	4% (1/25)	52% (13/25)
WXYV/Baltimore	20% (5/25)	60% (15/25)	24% (6/25)	84% (21/25)
WLLD/Tampa	28% (7/25)	76% (19/25)	8% (2/25)	56% (14/25)
KQKS/Denver	36% (9/25)	64% (16/25)	4% (1/25)	56% (14/25)
KXJM/Portland, OR	44% (11/25)	92% (23/25)	8% (2/25)	64% (16/25)
KBMB/Sacramento	28% (7/25)	68% (17/25)	32% (8/25)	80% (20/25)
KSFM/Sacramento	40% (10/25)	76% (19/25)	4% (1/25)	52% (13/25)
KGGI/Riverside	44% (11/25)	84% (21/25)	4% (1/25)	52% (13/25)
KBBT/San Antonio	28% (7/25)	84% (21/25)	12% (3/25)	64% (16/25)
KUUU/Salt Lake City	28% (7/25)	76% (19/25)	4% (1/25)	48% (12/25)
WWKX/Providence	40% (10/25)	80% (20/25)	8% (2/25)	72% (18/25)

Calls/City	CHR/Pop	CHR/Rhythmic	Urban AC	Urban
WCHH/Charlotte	20% (5/25)	76% (19/25)	24% (6/25)	88% (22/25)
WJHM/Orlando	28% (7/25)	64% (16/25)	24% (6/25)	72% (18/25)
WPYO/Orlando	40% (10/25)	56% (14/25)	4% (1/25)	40% (10/25)
WHHH/Indianapolis	28% (7/25)	88% (22/25)	28% (7/25)	92% (23/25)
KVEG/Las Vegas	36% (9/25)	92% (23/25)	36% (9/25)	96% (24/25)
KQBT/Austin	36% (9/25)	84% (21/25)	16% (4/25)	64% (16/25)
KXMG/Austin	68% (17/25)	48% (12/25)	4% (1/25)	36% (9/25)
WJMH/Greensboro	16% (4/25)	60% (15/25)	20% (5/25)	72% (18/25)
KXHT/Memphis	20% (5/25)	68% (17/25)	32% (8/25)	80% (20/25)
WMBX/Miami	28% (7/25)	68% (17/25)	16% (4/25)	68% (17/25)
WZMX/Hartford	24% (6/25)	76% (19/25)	24% (6/25)	80% (20/25)
KKWD/Oklahoma City	32% (8/25)	64% (16/25)	8% (2/25)	44% (11/25)
WBLO/Louisville	40% (10/25)	80% (20/25)	4% (1/25)	52% (13/25)
WBHJ/Birmingham	12% (3/25)	56% (14/25)	32% (8/25)	68% (17/25)
WDHT/Dayton	28% (7/25)	84% (21/25)	24% (6/25)	80% (20/25)
WHZT/Greenville, SC	40% (10/25)	76% (19/25)	4% (1/25)	52% (13/25)
KDDB/Honolulu	48% (12/25)	80% (20/25)	16% (4/25)	76% (19/25)
KIKI/Honolulu	28% (7/25)	60% (15/25)	4% (1/25)	44% (11/25)
KXME/Honolulu	44% (11/25)	56% (14/25)	4% (1/25)	40% (10/25)
KOHT/Tucson	24% (6/25)	88% (22/25)	8% (2/25)	44% (11/25)
KBOS/Fresno	32% (8/25)	84% (21/25)	4% (1/25)	60% (15/25)
KSEQ/Fresno	40% (10/25)	100% (25/25)	8% (2/25)	68% (17/25)
WBTT/Ft. Myers	20% (5/25)	84% (21/25)	0% (0/25)	60% (15/25)
KYLZ/Albuquerque	32% (8/25)	92% (23/25)	20% (5/25)	68% (17/25)
KQCH/Omaha	60% (15/25)	76% (19/25)	4% (1/25)	52% (13/25)
KBTU/Monterey-Salinas	28% (7/25)	84% (21/25)	4% (1/25)	48% (12/25)
KDON/Monterey-Salinas	36% (9/25)	96% (24/25)	8% (2/25)	64% (16/25)
KPRR/El Paso	52% (13/25)	80% (20/25)	8% (2/25)	60% (15/25)
WJNH/Baton Rouge	32% (8/25)	92% (23/25)	8% (2/25)	60% (15/25)
WQSL/Greenville, NC	28% (7/25)	84% (21/25)	12% (3/25)	76% (19/25)
KHTE/Little Rock	48% (12/25)	88% (22/25)	12% (3/25)	56% (14/25)

R&R CHR/Rhythmic Top 50

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November 29, 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)	5439	-90	800374	13	77/0
2	2	EMINEM Lose Yourself (Shady/Interscope)	5346	+34	755988	10	75/0
3	3	SEAN PAUL Gimme The Light (VP/Atlantic)	4184	+188	484263	12	77/0
5	4	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3800	+312	477150	7	76/0
4	5	LL COOL J Luv U Better (Def Jam/IDJMG)	3714	-261	543893	14	76/0
7	6	JENNIFER LOPEZ Jenny From The Block (Epic)	3240	+100	368935	8	68/1
8	7	NELLY Air Force Ones (Fo' Reel/Universal)	3181	+313	352741	7	75/1
9	8	NIVEA Don't Mess With My Man (Jive)	2894	+81	393061	19	54/0
6	9	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	2704	-510	318669	19	74/0
12	10	CLIPSE When The Last Time... (Star Trak/Arista)	2668	+215	448270	12	64/0
10	11	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2367	-318	358312	22	56/0
11	12	ASHANTI Baby (Murder Inc./IDJMG)	2323	-322	328128	24	67/0
13	13	ISYSS Single For The Rest Of My Life (Arista)	2317	-110	245046	14	56/0
15	14	AMANDA PEREZ Angel (Powerhowse/Mad Chemistry)	1911	+176	170291	9	48/4
31	15	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	1870	+814	265638	2	65/6
21	16	EVE Satisfaction (Ruff Ryders/Interscope)	1701	+254	251218	5	66/2
27	17	AALIYAH Miss You (BlackGround/Universal)	1672	+385	236753	3	64/2
14	18	LUDACRIS Move Bitch (Def Jam South/IDJMG)	1654	-120	190534	27	66/0
30	19	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1544	+484	235664	3	73/9
23	20	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1542	+125	125141	10	56/2
26	21	BABY F/P. DIDDY Do That... (Cash Money/Universal)	1505	+135	178353	5	68/0
17	22	BIG TYMERS Oh Yeah (Cash Money/Universal)	1503	-185	144590	16	58/0
22	23	WC The Streets (Def Jam/IDJMG)	1482	+44	210908	11	36/0
19	24	TLC Girl Talk (Arista)	1371	-183	181745	9	64/0
25	25	XZIBIT Multiply (Loud/Columbia)	1360	-15	167450	13	36/0
28	26	JA RULE Thug Lovin' (Murder Inc./IDJMG)	1309	+155	190556	5	62/5
24	27	ERICK SERMON F/REDMAN React (J)	1256	-134	250123	10	58/0
33	28	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	1166	+166	245924	5	31/2
32	29	SNOOP DOGG From Tha Chuuuch... (Doggy Style/Priority/Capitol)	1092	+59	135721	5	55/2
39	30	TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	904	+155	86479	4	42/3
34	31	KELLY ROWLAND Stole (Columbia)	893	-73	129563	11	47/1
41	32	ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)	830	+122	102853	4	47/3
29	33	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	824	-286	86822	20	48/0
44	34	CHRISTINA AGUILERA Beautiful (RCA)	821	+184	107126	2	33/0
47	35	BUSTA RHYMES Make It Clap (J)	810	+186	152892	3	50/5
37	36	FIELD MOB Sick Of Being Lonely (MCA)	737	-47	59746	7	32/0
Debut	37	50 CENT Wanksta (Shady/Aftermath/Interscope)	722	+138	204732	1	21/6
40	38	MUSIQ Dontchange (Def Soul/IDJMG)	712	-31	120192	14	20/0
48	39	AMERIE Talkin' To Me (Rise/Columbia)	699	+75	122815	6	42/1
36	40	CHRISTINA AGUILERA Dirty (RCA)	664	-126	61900	12	26/0
42	41	AALIYAH I Care 4 U (BlackGround)	661	+13	169004	17	8/0
46	42	MADONNA Die Another Day (Maverick/WB)	638	+13	74815	7	16/0
45	43	JUSTIN TIMBERLAKE Like I Love You (Jive)	593	-39	67879	14	30/0
Debut	44	EMINEM 8 Mile (Shady/Aftermath/Interscope)	580	+161	106851	1	11/1
Debut	45	SHADE SHEIST F/NATE DOGG Wake Up (MCA)	545	+89	95930	1	27/1
—	46	JAHEIM Fabulous (Divine Mill/WB)	538	+78	110263	2	29/2
Debut	47	TYRESE How You Gonna Act Like That (J)	525	+51	50393	1	35/4
Debut	48	NAS Made You Look (Columbia)	523	+132	174607	1	28/3
38	49	BENZINO Rock The Party (Elektra/EEG)	519	-239	130682	12	45/0
Debut	50	LIL' ROB Barely Getting By (Upstairs)	516	+64	63199	1	22/6

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	35
NATE DOGG F/EVE Get Up (Elektra/EEG)	34
JUSTIN TIMBERLAKE Cry Me A River (Jive)	19
JOE F/JADAKISS I Want A Girl Like You (Interscope)	14
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	9
SOLANGE' F/N.O.R.E. Feelin' You (Columbia)	9
XZIBIT Symphony In X Major (Loud)	9
2PAC Thugz Mansion (Amaru/Death Row/Interscope)	6
K-CI & JOJO This Very Moment (MCA)	6
LIL' ROB Barely Getting By (Upstairs)	6
50 CENT Wanksta (Shady/Aftermath/Interscope)	6
WAYNE WONDER No Letting Go (VP)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
2PAC Thugz Mansion (Amaru/Death Row/Interscope)	+814
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+484
AALIYAH Miss You (BlackGround/Universal)	+385
NELLY Air Force Ones (Fo' Reel/Universal)	+313
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+312
EVE Satisfaction (Ruff Ryders/Interscope)	+254
CLIPSE When The Last Time... (Star Trak/Arista)	+215
SEAN PAUL Gimme The Light (VP/Atlantic)	+188
BLU CANTRELL Breathe (Arista)	+187
BUSTA RHYMES Make It Clap (J)	+186
CHRISTINA AGUILERA Beautiful (RCA)	+184

New & Active

WAYNE WONDER No Letting Go (VP) Total Plays: 490, Total Stations: 19, Adds: 6
TONI BRAXTON Hit The Freeway (Arista) Total Plays: 479, Total Stations: 33, Adds: 3
DRU HILL I Should Be... (Def Soul/IDJMG) Total Plays: 460, Total Stations: 26, Adds: 0
R. KELLY Ignition (Jive) Total Plays: 429, Total Stations: 19, Adds: 4
NO DOUBT F/LADY SAW Underneath It All (Interscope) Total Plays: 387, Total Stations: 5, Adds: 0
TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic) Total Plays: 347, Total Stations: 16, Adds: 1
JUSTIN TIMBERLAKE Cry Me A River (Jive) Total Plays: 319, Total Stations: 26, Adds: 19
PRYMARY COLORZ If You Only Knew (Big 3/Beyond/Universal) Total Plays: 302, Total Stations: 14, Adds: 0
BLU CANTRELL Breathe (Arista) Total Plays: 281, Total Stations: 34, Adds: 4
JIM CROW Hot Wheels (Interscope) Total Plays: 257, Total Stations: 19, Adds: 1

Songs ranked by total plays

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

81 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/17-11/23. 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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R&R Rhythmic Mix Show Top 30

November 29, 2002

RANK ARTIST TITLE LABEL

- 1 **MISSY ELLIOTT** Work It (Gold Mind/Elektra/EEG)
- 2 **CLIPSE** When The Last Time... (Star Trak/Arista)
- 3 **SEAN PAUL** Gimme The Light (VP/Atlantic)
- 4 **EMINEM** Lose Yourself (Shady/Interscope)
- 5 **LL COOL J** Love You Better (Def Jam/IDJMG)
- 6 **JAY-Z f/BEYONCE** '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
- 7 **BABY AKA DA #1 STUNNA f/P. DIDDY** Do That (Cash Money/Universal)
- 8 **NIVEA** Don't Mess With My Man (Jive)
- 9 **ERICK SERMON f/REDMAN** React (J)
- 10 **JENNIFER LOPEZ** Jenny From The Block (Epic)
- 11 **2PAC** Thugz Mansion (Amaru/Tha Row/Interscope)
- 12 **50 CENT** Wanksta (Shady/Aftermath/Interscope)
- 13 **BUSTA RHYMES** Make It Clap (J)
- 14 **BENZINO** Rock The Party (Elektra/EEG)
- 15 **NELLY** Air Force Ones (Fo' Reel/Universal)
- 16 **NAS** Made You Look (Columbia)
- 17 **LUDACRIS** Move Bi**h (Def Jam South/IDJMG)
- 18 **WC** The Streets (Def Jam/IDJMG)
- 19 **XZIBIT** Multiply (Loud/Columbia)
- 20 **SNOPP DOGG** From Tha Chuuuch To... (Doggy Style/Priority/Capitol)
- 21 **B2K f/P. DIDDY** Bump, Bump, Bump (Epic)
- 22 **BIG TYMERS** Oh Yeah (Cash Money/Universal)
- 23 **FIELD MOB** Sick Of Being Lonely (MCA)
- 24 **CAM'RON** Hey Ma (Roc-A-Fella/IDJMG)
- 25 **EVE** Satisfaction (Ruff Ryders/Interscope)
- 26 **MISSY ELLIOTT** Funky Fresh Dressed (Gold Mind/Elektra/EEG)
- 27 **ERYKAH BADU f/COMMON** Love Of My Life (Magic Johnson/MCA)
- 28 **FAT JOE f/GINUWINE** Crush Tonight (Terror Squad/Atlantic)
- 29 **ANGIE MARTINEZ f/KELIS** Take You Home (Elektra/EEG)
- 30 **BLU CANTRELL** Breathe (Arista)



Tim Deluxe's "It Just Won't Do" was rated the No. 1 song in Ibiza 2002. It's set to conquer the U.S. It got immediate phones when I dropped it in the mix. "Dark Beat" (Twisted) by Oscar G is simply ferocious. The current female dance anthem is by Wildlife. The song is called "I Don't Want You" (Nervous), and whenever I play this at 'KTU, the phones go nuts. One more record that's hot, hot, hot is Sinead O' Connor's "Troy (Schiller Remix)" (Radikal). Sinead's vocals along with Schiller's unique trance production give me the chills.



DJ Johnny Budz, WKTU/New York



We've been getting a lot of requests for Damani's "Move" (Compound Ent.), but it's even bigger in the clubs. Whenever I play it, people are always coming up, asking me what's the name of that particular song. Another hot song for the station that's banging is the Baby and Clipse track, "What Happened to That Boy" (Cash Money/Universal). I heard it for the first time while I was in Puerto Rico at MPS, and everyone was like, "What is that?" When you hear it for the first time, you will love it. It's definitely a hot record. Shouts to Mic Fox of Atlantic Records, Craig Blac, DJ Rice of Kansas City, Scooby of Xplisic, Nite-Owl, Isis Jones of St. Louis (It's Like Chemistry), Tony-J of Y-Not Production, Puerto Rob, Chris Green, Clinton Sparks, Funk Monks, North Park Drive. If I forgot any one, "Move y'all's ass to the back of the line!"

DJ Sno, WFUN/St. Louis

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/17-11/23/02.



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PHAT MIX SIX

- NAS Made You Look (Columbia)
- WAYNE WONDER No Letting Go (VP)
- BUSTA RHYMES f/SEAN PAUL Make It Clap (Remix) (J)
- XZIBIT f/DR. DRE Symphony In X Major (Loud/Columbia)
- LL COOL J f/AMERIE Paradise (Def Jam/IDJMG)
- DAMANI Move (Compound Entertainment)



STANDING TOUGH

While visiting the Bay Area, MCA recording artist Shade Sheist stopped by KMEL/San Francisco to visit with the station's All-Star DJs. Pictured are (kneeling, l-r) Damizza, Shade Sheist and (standing) the All-Star DJ crew.

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ON RECORD

This Week's Hottest Music Picks

Picazzo

Asst. PE/MD, KISV/Bakersfield

TLC's "Damaged" (LaFace/Arista): This is my favorite song off the album; it has major multiformat appeal.

Toni Braxton featuring Freeway's "I Hit the Freeway" (Arista): Having lost my job over "No More Love" and been rehired at a lower wage... I'll just say I like this record.

2Pac's "Thugz Mansion" (Amaru/Tha Row/Interscope): Top five phones immediately.

Thea Mitchem

PD/MD, WXYV/Baltimore

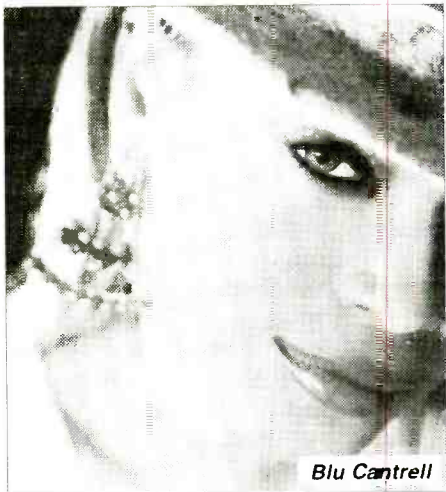
Wayne Wonder's "No Letting Go" (VP). A hot reggae record that's breaking its way into regular rotation.

Freeway featuring Jay-Z & Beanie Sigel's "What We Do" (Roc-A-Fella/IDJMG): Blowin' up the phones at night — a street record with Jay-Z and the whole Roc family.

JB King

MD, KLUC/Las Vegas

LL Cool J featuring Amerie's "Paradise" (Def Jam/IDJMG): This is my favorite track from the album.



Blu Cantrell

Benzino's "Rock the Party" (Elektra/EEG): Doing well in the clubs here in Vegas.

Christina Aguilera's "Beautiful" (RCA): This song is showing signs of being huge.

Jay Michaels

PD, KXMG/Austin

Deborah Cox's "Mr. Lonely" (J): A female anthem in the same vein as Whitney's "It's Not Right but It's OK." I love it on the air.



Nas

Justin Timberlake's "Cry Me a River" (Jive): Killer lyrics and sound from one of radio's superstars. This is big.

Kreco's "Burn for You" (Capitol): One of the biggest dance reaction and callout records I've seen in years. This could be the next big one!

Dixie Chicks' "Landslide" (Monument): Amazing remake. Maybe something we can play after it gets established in the market.

Erik Bradley

MD, WBBM/Chicago

Craig David's "Hidden Agenda" (Wildstar/Atlantic): Slicker than your average, for sure!

Mariah Carey's "The One" (MonarC/IDJMG): Reminds me of a female version of "U Got It Bad."

J.C. Chasez's "Blowin' Me Up (With Her Love)" (Jive): Not a one-listen record, but very intriguing.

T. Gray

MD, KBXX/Houston

Jay-Z's "F*** All Night" (Roc-A-Fella/IDJMG): Don't we all wanna?

Killer Mike's "Reakshon" (Aquemini/Columbia): It's the South, baby, what'd you expect? Bun B kills it.

K-Ci & JoJo's "This Very Moment" (MCA): Another cuddle-up-in-front-of-the-fireplace joint.

Mark Adams

VP/Programming, Rose City Radio & PD, KXJM/Portland, OR

Joe featuring Jadakiss' "I Want a Girl Like You" (Jive): I think this is going to pop for us. Good record.

Craig David's "Hidden Agenda" and "Rise and Fall": This whole CD is crazy good, but I love these two tracks.

Missy Elliott's "Funky Fresh Dressed" and "Gossip Folks" (Elektra/EEG): Again, awesome CD. Both are hot cuts.

Blu Cantrell featuring Sean Paul's "Breathe" (Arista): Love Blu — great sample — and Sean is hot on everything.

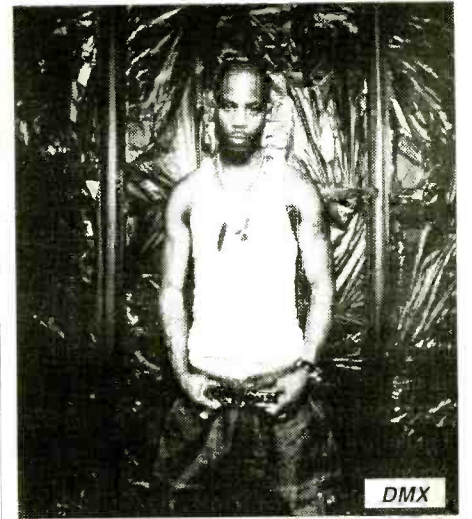
Nathan Reed

MD, WRCL/Flint, MI

2Pac's "Thugz Mansion": Played it once, and the phones lit up, so we play it all the time now.

Amanda Perez's "Angel" (Mad Chem/Pow-erhowse): If the original doesn't fit, the remix with Young Uno will. Ladies love it!

TLC's "Turntable" and "Damaged"



DMX

(LaFace/Arista): One of these has to be next. Both feel like "Unpretty" at times.

Nas' "Made You Look" (Columbia): A personal power.

Sherita Saulsberry

Asst. PD/MD, KVEG/Las Vegas

The Roots featuring Musiq's "Break You Off" (MCA): Strictly for the ladies. Sounds great on the air.

Craig David's "Hidden Agenda": Instant phone reaction. I love this joint.

Ja Rule's "Murder Me" (Murder Inc./IDJMG): Another hit for Ja! It's my album pick.

David Simpson

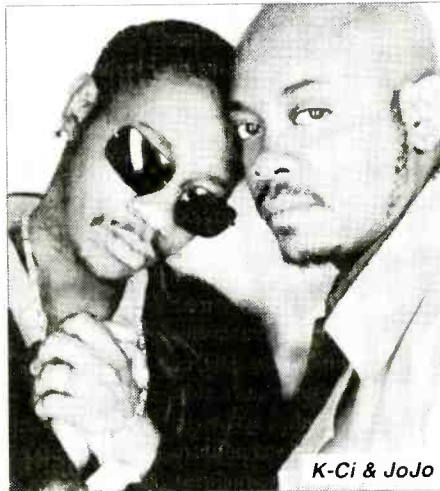
MD, WZBZ/Atlantic City, NJ

DMX's "X Is Gonna Give It to Ya" (Def Jam/IDJMG): Big in mix show.

Ja Rule featuring Ashanti's "Mesmerize" (Murder Inc./IDJMG): Out of the mix show and into regular rotation.

Benzino's "Rock the Party (Remix)": Big in mix-show crates.

Busta Rhymes featuring Sean Paul's "Make It Clap (Remix)" (J): Rotating with the original.



K-Ci & JoJo

TALK BACK TO R&R!

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

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KASHON POWELL

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Walt Love: Radio's Fortunate Son

■ Portrait of a barrier-breaking black broadcaster

By Jeff Green, Executive Editor

The small farming town of Creighton, PA — about 30 miles outside Pittsburgh — was an ideal place for a youngster in the '50s to spend evenings tuning in the big-town sounds of nearby KDKA and KQV/Pittsburgh, CKLW/Detroit, WLS/Chicago and WLAC/Nashville. As one of few blacks in the rural town of 3,500, Walter Lee Shaw Jr. never dreamed that someday he would be spinning the hits for millions of listeners in America's biggest cities.

Walt's parents divorced when he was a young boy, and, after his mother went away to nursing school, Walt was raised by his great-grandparents. A high-school All-American in football and basketball, he passed up scholarship opportunities to enlist in the Army as the Vietnam War was beginning.

Stationed in the jungles of Thailand as an 82nd Airborne paratrooper, Walt and his platoon passed the hours listening to shortwave radio, Vietnamese personality "Hanoi Hannah," 45s on kiddie phonographs sent by families and tapes from a state-side DJ buddy.

"I liked the idea of how people in radio were able to communicate," Walt says. "At the clubs for enlisted men and NCOs, they'd have troops who could play instruments and jam. When they'd perform, I would pretend to be the air personality. Guys in my platoon teased me all the time, and I'd say that maybe I'd try to become a DJ.

"When I got home in 1966, I went to Erie, PA as a Gannon University ROTC instructor. Some students working at local radio stations said, 'Sarge, why don't you come over?' I was fascinated, and, over time, I learned how to run the board, use turntables and carts and do production.

"One day they said, 'Why don't you sit down and pretend you're on the radio?' I did, and they said, 'You're pretty good. You sound like you know how to do it.' I said, 'No, I don't, but it looks like an exciting job.'"

Opportunity Knocks

Weekend fill-in opportunities came up, and Walt took them. "I was thrilled that a black person who could articulate could be on the radio, because other, white-owned pop music stations didn't give blacks the chance to do anything," he says. "Blacks were only allowed to work on the R&B stations, because the attitude was 'General-market stations don't hire blacks.'"

After a few successful shows, Walt recalls, "It hit me that I might be able to actually do this. I became more serious about learning. The students taught me professional things about being on-air: having a personality,



Walt Love

when to say the calls, the time, doing contests, putting people on live, hitting the network news, handling local news — it all started taking shape.

"When I was discharged in 1967, I answered a classified ad in *Broadcasting*, and Dick Oppenheimer gave me my first job at R&B KYOK/Houston as Charlie Brown for \$90 a week. It was less than

I'd made as a staff sergeant E-6, but I was thrilled to get it. It made my mother happy, as she had encouraged me to follow my heart."

After a year or so, Bill Young, PD at crosstown Top 40 leader KILT, called Walt about coming over. "They thought I was a white guy with soul, but even after finding out I was black, they offered me the late-night shift," Walt says.

"Because they had Rick Shaw on the air, I needed a new last name. I said I'd like to be Walt Love, as I liked to talk about having more love in society and people getting along. Bill, who was also a Christian man, said, 'OK, that's who you're going to be.'"

"Because I stood up to the street-oriented crowd for what I believed in, people began to see that I wasn't afraid. I began to gain a reputation as a man of my word."

"One evening the 6-10pm jock, Steve Lundy, was playing The Supremes' 'Baby Love' and said, 'That's Diana Ross, and don't forget, at 10 o'clock our own Baby Love will be here — Walt Baby Love — so check him out.' Bill liked that, and the name stuck."

Moving Up

"Chuck Leonard and Frankie Crocker in New York [at WABC and WMCA, respectively] and I were among the only blacks in America doing Top 40," Walt continues. "I felt privileged, because it was really about 'Can this person do the job? Can this person reach the public, and will they enjoy him and have loyalty to him?'"

"Creighton had maybe seven black families, and I was one of three black kids in elementary school, so I grew up in a predominantly white community. I was never intimidated, but I knew the main thing about the Top 40 business I was in was that the jobs were for white people."

Walt's success at KILT attracted CKLW PD Paul Drew's attention. When Drew first called him in Houston, Walt thought it was a joke and hung up on the legendary programmer. But soon thereafter Walt was on his way to "The Big 8," where Drew and GM Herb McCord became two of his primary mentors.

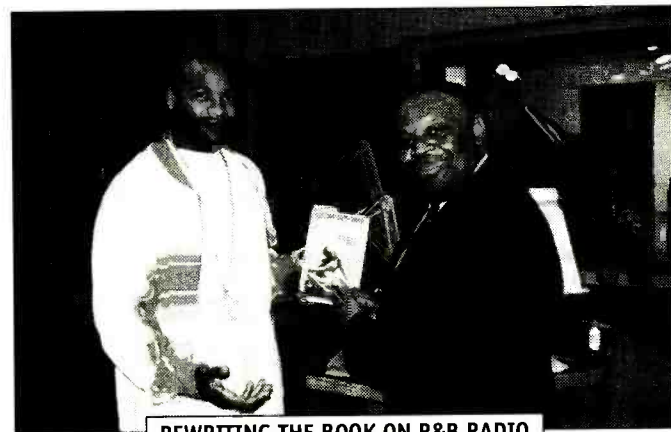
Scoring good ratings, Walt moved up to afternoon drive and soon transferred to RKO sister WOR-FM/New York, where he also did well. "GM Ron Ruth, whom I will always love and respect, made me feel like part of his family," Walt says. He worked at the station for five years, mostly in PM drive, including during WXLO's early days.

Following management changes, Walt left for 4-8pm at crosstown WBLS, and in 1976 got his first PD shot at WVON-AM/Chicago — "The Voice of the Negro." "I wanted to program a CHR station, but nobody would hire a black person to do that," Walt says. "Some folks felt we didn't have the skills to reach an audience whose culture we weren't a part of."

"Paul told me not to be discouraged. His advice was, 'Take something people don't think can become anything and make it something.' He spoke to me not only as a mentor, but also as a father. It wasn't about my color, it was about me as a human being with a dream, and he understood that. So I went to Chicago."

A Rude Awakening

When Walt got to WVON, it was more than he'd bargained for. "A community-based newspaper called me 'the



REWRYING THE BOOK ON R&B RADIO

Combining his years of experience as a Top 40 jock with his love of R&B music, Walt "Baby" Love has made *The Countdown* into the world's most widely syndicated Urban radio program, heard in more than 70 countries. After celebrating the show's 20th anniversary earlier this year, Love is looking forward to yet another career landmark, having just received a Radio Hall of Fame nomination. His passion for the music continues to be a driving force behind *The Countdown*, and he embraces new artists with the same zeal that he's brought to the airwaves for more than three decades. He's seen here with one of his favorite new artists, Jaheim.

white folks' nigger,' and I got death threats," Walt says. "That was my welcome to Chicago, and it broke my heart. We were also in need of new facilities, to say the least. There were rodents the size of cats. I was wondering, 'What the hell have I gone and done?'"

"We had this lousy 5kw signal that didn't cover the whole city, but we made it the most-listened-to black station in town. However, the longtime DJs wouldn't deal with a format. They brought in their own records, and there was a horrendous problem with, shall we say, ethics."

"Paul Drew told me not to be discouraged. His advice was, Take something people don't think can become anything and make it something."

"Part of my job, without my realizing it, was to clean up the station and introduce some ethics. That meant programming every song myself, stopping the private meetings between jocks and label promotion people and letting some very popular talent go.

"The GM hated me. She'd say, 'You little white boy — we're going to teach you.' One day my son, Walter III, was out playing basketball on the south side of Chicago. Members of the Blackstone Rangers gang grabbed him on the playground, beat him up a bit and threatened him if I fired anybody else at WVON. They said, 'If we can't get him, we'll get you.'"

"I was furious. The first thing I did was pack up Walter III and ship him off to Pennsylvania to my mom's, so he'd be safe. I then loaded my gun and took it to work with me every day. I wasn't a very popular guy. My car was trashed

— every window and the headlights smashed — all because I stood for integrity. I was heartbroken, and when an opportunity to return to afternoons at WNBC/New York came up several months later, I took it."

Welcome To R&R

Not long afterward, Bob Pittman came in as PD of WNBC and fired everyone. Walt was lured back to lead WVON-AM & FM, but nothing had really changed. Weary of battling a black GM who, Walt says "had no heart for black people" and who fired him three times in a matter of months (he was repeatedly rehired by owner Karl Eller), the chance to become PD and OM of KGFI & KUTE/Los Angeles was too good to pass up.

After a successful stint there, Walt worked at crosstown KMPC and consulted the Jackson family on the careers of Michael, Janet and Randy before joining R&R in 1981.

As Black Editor, Walt's assignment was to eliminate R&R's tainted image of being "Radio & Racist," which stemmed from misinformation about its management. Walt says, "Bob Wilson, who was Publisher at the time, told me, 'Walt, I'm not a racist guy. I want to see blacks have the same opportunities whites have in this business.'"

The first few years were tough. Walt recalls, "When I was on convention panels, people would say, 'This question is for the white folks' nigger at R&R.' They'd curse me. It nearly came to blows several times, and that's nothing I'm proud of. But it's what I had to do.

"Because I stood up to the street-oriented crowd for what I believed in, people began to see that I wasn't afraid. I began to gain a reputation as a man of my word and as someone who would use whatever influence, power and opportunity Bob Wilson gave me to showcase African Americans, their work, expertise, intelligence and accomplishments in a first-class way every time I had the chance to do it."

In a future issue, R&R will cover more of Walt Love's R&R years and his work in the church.

R&R Urban Top 50

November 29, 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	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3511	-81	566391	12	68/0
3	2	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	3034	+193	486980	16	63/1
2	3	LL COOL J Luv U Better (Def Jam/IDJMG)	2943	-276	458686	16	67/0
6	4	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	2514	+183	332469	7	65/0
4	5	MUSIQ Dontchange (Def Soul/IDJMG)	2467	-105	422325	17	65/0
5	6	SEAN PAUL Gimme The Light (VP/Atlantic)	2464	-10	381895	13	17/0
7	7	NELLY Air Force Ones (Fo' Reel/Universal)	2272	+187	356713	8	63/1
12	8	EMINEM Lose Yourself (Shady/Interscope)	1932	+382	281531	6	51/1
8	9	CLIPSE When The Last Time... (Star Trak/Arista)	1734	-36	234820	13	55/0
9	10	GINUWINE Stingy (Epic)	1668	-86	300888	23	60/0
13	11	JAHEIM Fabulous (Divine Mill/WB)	1635	+129	264227	9	56/0
19	12	R. KELLY Ignition (Jive)	1530	+316	225100	7	63/7
11	13	ASHANTI Baby (Murder Inc./IDJMG)	1524	-200	213154	24	61/0
17	14	ERICK SERMON F/REDMAN React (J)	1451	+117	209722	9	58/0
14	15	AALIYAH I Care 4 U (BlackGround)	1450	-53	252961	22	8/0
15	16	TLC Girl Talk (Arista)	1374	-97	137496	8	62/0
10	17	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1361	-386	200353	20	11/0
20	18	JA RULE Thug Lovin' (Murder Inc./IDJMG)	1309	+135	167428	4	61/0
21	19	AMERIE Talkin' To Me (Rise/Columbia)	1297	+192	195303	8	51/0
22	20	DRU HILL I Should Be... (Def Soul/IDJMG)	1215	+139	189987	7	58/0
28	21	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1177	+311	160488	3	65/4
16	22	MARID Braid My Hair (J)	1106	-260	113463	11	59/0
25	23	BUSTA RHYMES Make It Clap (J)	1000	+51	135314	5	58/1
24	24	JENNIFER LOPEZ Jenny From The Block (Epic)	993	-12	118132	6	46/0
29	25	BABY F/P. DIDDY Do That... (Cash Money/Universal)	976	+122	117258	4	51/0
32	26	AALIYAH Miss You (BlackGround/Universal)	968	+157	199566	3	6/1
41	27	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	963	+301	123087	2	57/8
26	28	EVE Satisfaction (Ruff Ryders/Interscope)	952	+69	115192	4	45/0
31	29	FIELD MOB Sick Of Being Lonely (MCA)	945	+109	111010	8	29/0
27	30	TONI BRAXTON Hit The Freeway (Arista)	918	+50	129796	5	51/3
33	31	BENZINO Rock The Party (Elektra/EEG)	901	+104	126245	8	48/1
36	32	SNOOP DOGG From Tha Chuuch... (Doggy Style/Priority/Capitol)	885	+110	129397	4	52/1
23	33	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	878	-173	96443	15	45/0
38	34	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	793	+81	59141	4	46/3
42	35	50 CENT Wanksta (Shady/Aftermath/Interscope)	755	+94	112296	3	43/39
43	36	TYRESE How You Gonna Act Like That (J)	742	+123	98853	4	44/0
37	37	FAT JOE F/GINUWINE Crush Tonight (Terror Squad/Atlantic)	678	-97	74782	8	48/0
39	38	WHITNEY HOUSTON One Of Those Days (Arista)	662	-23	84935	3	45/0
30	39	B2K Why I Love You (Epic)	659	-185	89318	13	44/0
48	40	TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)	650	+149	83596	2	38/4
34	41	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	640	-155	93801	20	53/0
46	42	VIVIAN GREEN Emotional Rollercoaster (Columbia)	588	+64	83381	2	32/0
49	43	OOBIE F/LIL' JON... Nothin's Free (TVT)	586	+106	53805	2	24/1
40	44	KELLY ROWLAND Stole (Columbia)	563	-117	61285	10	41/0
35	45	BIG TYMERS Oh Yeah (Cash Money/Universal)	554	-234	71014	16	46/0
Debut	46	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	540	+138	97263	1	35/2
Debut	47	NAS Made You Look (Columbia)	532	+156	82270	1	46/7
45	48	YING YANG TWINS By Myself (Koch)	493	-51	56676	14	32/0
Debut	49	NEXT Imagine That (J)	481	+100	69420	1	41/2
44	50	INDIA.ARIE Little Things (Motown)	453	-105	78504	11	33/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	54
BLACKSTREET Deep (DreamWorks)	51
50 CENT Wanksta (Shady/Aftermath/Interscope)	39
NAPPY ROOTS Headz Up (Atlantic)	26
JOE F/JADAKISS I Want A Girl Like You (Interscope)	20
NATE DOGG F/EVE Get Up (Elektra/EEG)	18
SLUM VILLAGE F/ MS. JADE... Disco (Barak/Capitol)	12
2PAC Thugz Mansion (Amaru/Death Row/Interscope)	8
XZIBIT Symphony In X Major (Loud)	8
R. KELLY Ignition (Jive)	7
NAS Made You Look (Columbia)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Lose Yourself (Shady/Interscope)	+382
R. KELLY Ignition (Jive)	+316
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+311
2PAC Thugz Mansion (Amaru/Death Row/Interscope)	+301
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+193
AMERIE Talkin' To Me (Rise/Columbia)	+192
NELLY Air Force Ones (Fo' Reel/Universal)	+187
JAY-Z F/BEYONCE '03 Bonnie... (Roc-A-Fella/IDJMG)	+183
AALIYAH Miss You (BlackGround/Universal)	+157
NAS Made You Look (Columbia)	+156

New & Active

TANK Let Me Live (BlackGround) Total Plays: 441, Total Stations: 35, Adds: 1
BLACKSTREET Deep (DreamWorks) Total Plays: 440, Total Stations: 53, Adds: 51
SWIZZ BEATZ Bigger Business (DreamWorks) Total Plays: 438, Total Stations: 31, Adds: 1
LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$% (TVT) Total Plays: 384, Total Stations: 21, Adds: 2
TRINA F/LUOACRIS B R Right (Slip 'N Slide/Atlantic) Total Plays: 381, Total Stations: 29, Adds: 2
504 BOYZ Tight Whips (New No Limit/Universal) Total Plays: 367, Total Stations: 21, Adds: 0
LL COOL J F/AMERIE Paradise (Def Jam/IDJMG) Total Plays: 362, Total Stations: 54, Adds: 54
ROOTS Break You Off (MCA) Total Plays: 322, Total Stations: 28, Adds: 1
FREEWAY What We Do (Roc-A-Fella/IDJMG) Total Plays: 289, Total Stations: 18, Adds: 2
DEBORAH COX The Morning After (J) Total Plays: 247, Total Stations: 28, 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.

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 11/17-11/23. 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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— Tony Richards, Regional Director Of Operations/Zimmer Radio Group

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Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY PD: Marie Cristal APD: Marie Cristal 21 50 CENT "Wanksta" 9 LL COOL J F/AMERIE "Paradise" 6 SLUM VILLAGE "Disco" 5 BLACKSTREET "Deep"</p>	<p>KTCX/Beaumont, TX OM: Jim West PD/MD: Kim Stevens 4 SMILEZ AND SOUTHSTAR "Tell" 1 NATE DOGG F/EVE "Get" 1 LL COOL J F/AMERIE "Paradise" BLACKSTREET "Deep" NAPPY ROOTS "Headz"</p>	<p>WZLW/Cincinnati, OH PD/MD: Terri Thomas 11 50 CENT "Wanksta" 11 LL COOL J F/AMERIE "Paradise" 10 BLACKSTREET "Deep"</p>	<p>WJLB/Detroit, MI PD: KJ Holiday APD/MD: Kris Kelley 21 NIVEA "Laudomil" 16 50 CENT "Wanksta" 9 BLACKSTREET "Deep" 4 NAS "Look" 2 BLU CANTRELL "Breathe" LL COOL J F/AMERIE "Paradise"</p>	<p>WJBT/Jacksonville, FL PD: Mike Williams MD: G-Wiz No Adds</p>	<p>WFXM/Macon, GA OM/MD: Ralph Meachum 6 DIRTY "Dirty" 6 NAPPY ROOTS "Headz"</p>	<p>WWPR/New York, NY PD: Michael Saunders 53 50 CENT "Wanksta" 13 LL COOL J F/AMERIE "Paradise" 9 BLACKSTREET "Deep" 1 2PAC "Mansion"</p>	<p>WRHH/Richmond, VA PD: J.D. Kunes MD: Alvin "Big Nat" Smalls 2PAC "Mansion" B2K AND P DIDDY "Bump" TRICK DADDY "Thug"</p>	<p>WFUN/St. Louis, MO PD: Mo'Shay APD: Craig Black MD: Koa Koa Thai 3 2PAC "Mansion" 1 R KELLY "Ignition" LL COOL J F/AMERIE "Paradise"</p>
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*** Monitored Reporters**
 80 Total Reporters
 69 Total Monitored
 11 Total Indicator
 9 Current Indicator Playlists

Did Not Report, Playlist Frozen (2):
WJNN/Dothan, AL
WIBB/Macon, GA



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NAPPY ROOTS Po' Folks (Atlantic)	1122
LUDACRIS Move Bitch (Def Jam South/IDJMG)	807
N.O.R.E. Nothin' (Def Jam/IDJMG)	626
STYLES Goodtimes (Interscope)	499
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	462
NELLY Hot In Herre (Fo' Reel/Universal)	447
WYCLEF JEAN Two Wrongs (Columbia)	399
ASHANTI Foolish (Murder Inc./IDJMG)	381
BIG TYMERS Still Fly (Cash Money/Universal)	377
MUSIQ Halfcrazy (Def Soul/IDJMG)	370
MARIO Just A Friend 2002 (J)	364
USHER U Don't Have To Call (LaFace/Arista)	342
JAHEIM Anything (Divine Mill/WB)	333
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	322
AALIYAH Rock The Boat (BlackGround)	297
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	287
RUFF ENDZ Someone To Love You (Epic)	278
AMERIE Why Don't We Fall In Love (Rise/Columbia)	271
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	270
TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	255

Indicator

Most Added

NAPPY ROOTS Headz Up (Atlantic)
SLUM VILLAGE F/ MS. JADE... Disco (Barak/Capitol)
BLACKSTREET Deep (DreamWorks)
LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)
JOE F/JADAKISS I Want A Girl Like You (Interscope)
TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)
WESTSIDE CONNECTION It's The Holiday (Hollywood)
DIRTY That's Dirty (Universal)
VIVIAN GREEN Emotional Rollercoaster (Columbia)
KRONIC FLO Pull It Up (Rude Mouth)
50 CENT Wanksta (Shady/Aftermath/Interscope)
SWIZZ BEATZ Bigger Business (DreamWorks)
NATE DOGG F/EVE Get Up (Elektra/EEG)
SOLANGE' F/N.O.R.E. Feelin' You (Columbia)

ON THE RECORD

With
Jerold Jackson,
 Brand Manager/PD,
 WDAI/Myrtle Beach, SC

I like Gerald Levert's new album *The G Spot*. It's one that I would have to say is his finest work. This one will cross over to all demos. "Funny" was a smoker. It's classic Gerald Levert. The music and the vocal arrangement in this song are timeless. He blurs the line between Urban AC and mainstream. A lot of stations are moving a little bit toward trying to sound mainstream and serve two masters, the 18-34 and 25-54 demos. This song makes it

easy to do so. • I was surprised to see 18-34s calling and requesting this song. Mainstream should not be afraid to embrace this core artist for both Urban and Urban AC. I feel the next single from Levert's album should be "Raindrops." It's an uptempo, sensual cut. However, the next single will be "Closure," and everyone can relate to this song. • Oh God! "The G Spot" — do not play this on the radio. This is deep, deep, deep *Quiet Storm*, late at night *Quiet Storm*. This song sounds like he's really getting it on. If you want phone calls from your GM, play it. However, that and "Raindrops" are the two best cuts on the album.

On the add front, **LL Cool J** takes top honors with 54 for "Paradise" (Def Jam/IDJMG). **Blackstreet's** "Deep" (DreamWorks) gets 51, and **50 Cent's** "Wanksta" (Shady/Aftermath/Interscope) acquires 39 ... Three acts that debut this week can all use the same restroom: **Next** come in at No. 49* with "Imagine That" (J); **Nas'** "Made You Look" (Columbia) claims the No. 47* spot; and **Common** (with **Mary J. Blige**) comes in at No. 46* with "Come Close to Me" (MCA) ... The Interscope staff is making the most of its time. **2Pac's** "Thugz Mansion" (Amaru/Tha Row/Interscope) jumps, leaps and catapults from 41-27*. This joint may be No. 1 in about five or six minutes ... A second artist making a remarkable leap is **Trick Daddy**, whose "Thug Holiday" (Slip-N-Slide/Atlantic) is celebrating (thug style) a move from 48-40* ... Two J acts debut on the Urban AC side. **Deborah Cox's** "Morning After" and **Next's** "Imagine That" enter at 29* and 26*, respectively ... **Syleena Johnson's** "Guess What" (Jive) gets the Most Increased Plays nod with a +140, and it makes the biggest jump, with five positions disregarded. Cox is second Most Increased with +91 ... Rounding out the top three Most Increased is **Jaheim's** "Fabulous" (Divine Mill/WB) with +81 ... The Most Added crown goes to **Blackstreet** for "Deep" (DreamWorks), which lands on 11 stations; **Craig David's** "Personal" (Wild Star/Atlantic) is second with eight.



— Tanya O'Quinn/Asst. Editor

PHUN D A M E N T A L L Y phat

ARTIST: Next

LABEL: J

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



My, how my babies have grown! It seems like yesterday that I first laid eyes on the trio known as **Next**. I got my first taste of their hip-hop soul at a concert in Shreveport, LA. I was there for a family reunion and decided to take a couple of my country cousins to the concert. We had a great time, and I really enjoyed meeting the guys. RL was quiet; Tweety was polite; and T-Low was trying to get into something. (Actually, if I recall correctly, there was supposed to be some event with Hennessy and cards, but it never happened.) The show was very entertaining. Rome ("I Belong to You") was good, but Next — those three young men performed their asses off. I knew after the show that they would become an established R&B group, achieve success, make paper and, of course, steal millions of female hearts.

In 1992 brothers T-Low and Tweety decided to form a group. They had previously met RL through their uncle, who was the director of a local gospel group. Remembering RL's distinctive vocal style, the brothers solicited him to join them on their journey to superstardom. Rehearsals took place at the home of one of the music industry's most remarkable, captivating and powerful voices, Miss Ann Nesby. Nesby, the godmother of T-Low, trained and managed the group for a while. Soon the guys began performing in clubs and showcases. When RL was offered a major record deal as a solo artist, the musical bond of brotherhood prevailed, and he

decided to remain with his partners in rhythm.

Two years later, at a performance in Minneapolis for the Juneteenth Celebration, Next met two members of another popular group, Low-Key. Prof. T and Lance were so impressed with the group that they offered to work with them on the production end. In 1995 the self-described "ghetto celebrities" sent a copy of their demo to then Naughty By Nature member KayGee. Consequently, Next, after a stressful, agonizing waiting period, became a part of the Arista roster.

Their debut album, *Rated Next*, yielded the two gold singles "Butta Love" and "I Still Love You" and the Platinum "Too Close." *Welcome II Nextasy*, their second joint, contained the hit singles "Wifey" and "Beauty Queen." The trio has a sound that can be likened to a gentle touch to an extremely sensitive erogenous zone. Basically, it's a tease, and they know it. On their debut album they came out like Clarence Carter — stroking. The second album wasn't as sexually motivating as its predecessor, however it did combine some sexually themed songs with songs from the 'hood.

The group is now on J Records, and the first single from their third album is the tender, quixotic ballad "Imagine That." If this single is a sample of the overall sound of their third project, it seems the sexual assertiveness of *Rated Next* and the raw ghetto-ness of *Welcome II Nextasy* have been exchanged for romantic ideologies.

TELL US WHAT YOU THINK!

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

Urban AC Reporters

Stations and their adds listed alphabetically by market

WALR/Atlanta, GA *
 DM: Tracie Charmont
 PD: Ron Davis
 No Adds

WWIN/Baltimore, MD *
 VP/Prog.: Kathy Brown
 PD: Tim Watts
 MD: Keith Fisher
 SYLEENA JOHNSON "What"

KQXL/Baton Rouge, LA *
 OM: James Alexander
 PD/MD: Mya Vernon
 No Adds

WBHK/Birmingham, AL *
 PD: Jay Dixon
 MD: Darryl Johnson
 3 DAVE HOLLISTER "Those"
 2 TYRESE "Gonna"

WMGL/Charleston, SC *
 PD: Terry Base
 APD/MD: Belinda Parker
 BLACKSTREET "Deep"
 CRAIG DAVID "Personal"

WBVA/Charlotte, NC *
 PD/MD: Terri Avery
 BLACKSTREET "Deep"
 CRAIG DAVID "Personal"

WLOV/Chattanooga, TN *
 PD/MD: Sam Terry
 22 MUL-TV "Looking"
 21 NICO GILBERT "Story"
 12 THEO "Brother"
 10 SYLEENA JOHNSON "What"
 9 DEBORAH COX "After"
 8 NEXT "Imagine"
 8 AALIYAH "Miss"
 CRAIG DAVID "Personal"
 BONEY JAMES "Heaven"
 TONY TERRY "Heart"
 MIDNIGHT STAR "15m"

WVAZ/Chicago, IL *
 PD: Erroy Smith
 APD: Armando Rivera
 1 BLACKSTREET "Deep"
 BRIAN MCKNIGHT "Let"

WZAK/Cleveland, OH *
 PD: Kim Johnson
 No Adds

WLXC/Columbia, SC *
 Int. PD: Doug Williams
 MD: Tre Taylor
 No Adds

WAGH/Columbus, GA
 PD: Rasheeda
 MD: Ed Lewis
 8 MUL-TV "Looking"
 SYLEENA JOHNSON "What"

KRNB/Dallas-Ft. Worth, TX *
 OM/PD: Sam Weaver
 MD: Rudy V
 No Adds

WMXD/Detroit, MI *
 PD/APD: Oneil Stevens
 MD: Sheila Little
 No Adds

WUKS/Fayetteville, NC *
 PD: Rod Craize
 APD: Garrett Davis
 MD: Calvin Poe
 3 SYLEENA JOHNSON "What"

WFLM/Ft. Pierce, FL *
 PD/MD: Michael James
 6 BLACKSTREET "Deep"
 CRAIG DAVID "Personal"

WOMG/Greensboro, NC *
 PD: Alvin Stowe
 No Adds

KMJQ/Houston-Galveston, TX *
 PD: Carl Carter
 MD: Sam Choise
 2 DRU HILL "Shout"

WTLC/Indianapolis, IN *
 OM/PD: Brian Wallace
 MD: Garth Adams
 No Adds

WKXI/Jackson, MS *
 PD/MD: Stan Branson
 BLACKSTREET "Deep"
 CRAIG DAVID "Personal"
 TONY TERRY "Heart"

WSOL/Jacksonville, FL *
 PD: Mike Williams
 APD/MD: K.J.
 5 HEATHER HEADLEY "He"
 1 WHITNEY HOUSTON "Those"

KMJK/Kansas City, MO *
 PD: Greg Love
 MD: Trey Michaels
 BLACKSTREET "Deep"
 CRAIG DAVID "Personal"
 DOMINIC "Clout"
 K-CI & JOJO "Moment"

KNEK/Lafayette, LA *
 OM: James Alexander
 PD/MD: John Kramit
 No Adds

KVGS/Las Vegas, NV *
 PD: Vic Clements
 MD: Adrian Wagers
 23 HEATHER HEADLEY "He"
 18 ERYKAH BADU "COMMON "Life"
 10 TONI BRAXTON "Freeway"
 9 ANGIE STONE "Woman"
 6 JAHEIM "Fabulous"

KOKY/Little Rock, AR *
 PD: Mark Dytan
 MD: Jamal Quarles
 13 BLACKSTREET "Deep"
 CRAIG DAVID "Personal"

KHHT/Los Angeles, CA *
 PD: Michelle Samuosso
 18 LL COOL J/FAMERIE "Paradise"
 13 AALIYAH "Miss"

KJLH/Los Angeles, CA *
 PD/MD: Andrae Russell
 No Adds

WRBV/Macon, GA
 PD/MD: Lisa Charles
 CRAIG DAVID "Personal"

KJMS/Memphis, TN *
 OM/PD: Nete Bell
 APD/MD: Eileen Collier
 No Adds

WHOT/Miami, FL *
 PD: Derrick Brown
 APD/MD: Karen Vaughn
 17 DEBORAH COX "After"

WJMR/Milwaukee-Racine, WI *
 PD/MD: Lauri Jones
 No Adds

WMCS/Milwaukee, WI
 DM: Steve Scott
 PD/MD: Tyrone Jackson
 BLACKSTREET "Deep"

WDLT/Mobile, AL *
 PD: Steve Crumley
 MD: Kathy Barlow
 5 R. KELLY "Ignition"
 BONEY JAMES "Heaven"

WQOK/Nashville, TN *
 PD/MD: D.C.
 BLACKSTREET "Deep"
 BONEY JAMES "Heaven"

WYBC/New Haven, CT *
 OM: Wayne Schmidt
 PD: Juan Castillo
 APD: Steven Richardson
 MD: Doc-P
 No Adds

WYLD/New Orleans, LA *
 OM: Carla Boatner
 PD/APD/MD: Aaron "A.J." Apple
 BLACKSTREET "Deep"
 BRIAN MCKNIGHT "Let"

WRKS/New York, NY *
 PD: Toya Beasley
 MD: Julie Gustines
 No Adds

WSVY/Norfolk, VA *
 PD/MD: Michael Mauzone
 BLACKSTREET "Deep"

WVKL/Norfolk, VA *
 OM: Don London
 PD/MD: DC
 1 WHITNEY HOUSTON "Those"

WCFB/Orlando, FL *
 OM/PD: Steve Holbrook
 MD: Joe Davis
 No Adds

WDAS/Philadelphia, PA *
 Stn. Mgr./PD: Joe Tamburro
 MD: Joann Gamble
 No Adds

WFXC/Raleigh-Durham, NC *
 DM/PD: Cy Young
 APD/MD: Jodi Berry
 5 JAHEIM "Fabulous"

WKJS/Richmond, VA *
 PD/MD: Kevin Gardner
 BRIAN MCKNIGHT "Let"
 SYLEENA JOHNSON "What"

WVBE/Roanoke-Lynchburg, VA *
 PD: Walt Ford
 CRAIG DAVID "Personal"

KMJM/St. Louis, MO *
 DM/PD: Chuck Atkins
 BLACKSTREET "Deep"
 TYRESE "Gonna"

WLWH/Savannah, GA
 PD: Gary Young
 23 INDIARIE "Little"

WIMX/Toledo, OH *
 DM/PD: Rocky Love
 MD: Denise Brooks
 CRAIG DAVID "Personal"

WHUR/Washington, DC *
 PD/MD: David A. Dickinson
 No Adds

WMMJ/Washington, DC *
 PD: Kathy Brown
 MD: Mike Chase
 No Adds

***Monitored Reporters**
48 Total Reporters
44 Total Monitored
4 Total Indicator





November 29, 2002

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)	1227	+36	196876	14	41/0
2	2	GERALD LEVERT Funny (Elektra/EEG)	1089	-58	151269	18	39/0
4	3	HEATHER HEADLEY He Is (RCA)	918	+61	120793	9	41/2
3	4	INDIA.ARIE Little Things (Motown)	823	-40	97172	13	39/0
6	5	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	740	+74	115699	11	25/1
5	6	RUFF ENDZ Someone To Love You (Epic)	729	-43	110698	37	36/0
7	7	ANGIE STONE More Than A Woman (J)	683	+22	81820	14	38/1
10	8	WHITNEY HOUSTON One Of Those Days (Arista)	591	+77	100525	4	41/2
9	9	AALIYAH I Care 4 U (BlackGround)	579	-17	99805	11	12/0
8	10	LUTHER VANDROSS I'd Rather (J)	543	-58	85865	45	35/0
16	11	JAHEIM Fabulous (Divine Mill/WB)	476	+81	71030	7	32/2
12	12	VIVIAN GREEN Emotional Rollercoaster (Columbia)	468	+23	62305	5	36/0
18	13	SYLEENA JOHNSON Guess What (Jive)	451	+140	82782	3	33/4
13	14	BRIAN MCKNIGHT Let Me Love You (Motown)	427	+9	54696	8	35/3
14	15	DAVE HOLLISTER Baby Do Those Things (Motown)	389	-22	40289	11	25/1
17	16	TANK One Man (BlackGround)	306	-46	33525	13	24/0
19	17	GLENN JONES I Wonder Why (Peak)	277	-26	24946	12	21/0
21	18	DRU HILL I Should Be... (Def Soul/IDJMG)	272	+17	34736	5	25/1
22	19	KENNY LATTIMORE/CHANTE' MOORE Loveable... (Arista)	239	+6	26596	6	19/0
20	20	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	231	-40	27387	15	28/0
24	21	AL JARREAU Secrets Of Love (GRP/VMG)	218	+16	13511	10	15/0
25	22	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	216	+33	42656	7	4/0
23	23	TYRESE How You Gonna Act Like That (J)	212	+9	26687	4	20/2
26	24	GINUWINE Stingy (Epic)	181	+7	44824	3	4/0
27	25	THEO Get Your Groove On (TWP Productions)	170	0	7352	10	9/1
Debut	26	NEXT Imagine That (J)	165	+53	19204	1	18/1
30	27	SOUNDS OF BLACKNESS Don't You Ever... (Sounds Of Blackness)	149	+11	10715	2	13/0
29	28	MARIAH CAREY Through The Rain (MonarC/IDJMG)	149	+5	18831	2	18/0
Debut	29	DEBORAH COX The Morning After (J)	147	+91	20333	1	19/2
28	30	WYCLEF JEAN Two Wrongs (Columbia)	146	-12	18304	15	10/0

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 11/17-11/23. 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

JEFF MAJORS Somebody Bigger (Music One)
Total Plays: 127, Total Stations: 7, Adds: 0

NICCI GILBERT My Side Of The Story (MCA)
Total Plays: 101, Total Stations: 10, Adds: 1

MUL-TY Looking For Love (Universal)
Total Plays: 65, Total Stations: 6, Adds: 1

BLACKSTREET Deep (DreamWorks)
Total Plays: 49, Total Stations: 12, Adds: 11

TONY TERRY In My Heart (Golden Boy)
Total Plays: 41, Total Stations: 9, Adds: 2

MARY MARY I Try (Columbia)
Total Plays: 35, Total Stations: 4, Adds: 0

BRAXTON BROTHERS What Did I Say (Peak)
Total Plays: 29, Total Stations: 4, Adds: 0

BONEY JAMES Heaven (Warner Bros.)
Total Plays: 28, Total Stations: 9, Adds: 3

CRAIG DAVID Personal (Wildstar/Atlantic)
Total Plays: 0, Total Stations: 9, Adds: 9

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BLACKSTREET Deep (DreamWorks)	11
CRAIG DAVID Personal (Wildstar/Atlantic)	9
SYLEENA JOHNSON Guess What (Jive)	4
BRIAN MCKNIGHT Let Me Love You (Motown)	3
BONEY JAMES Heaven (Warner Bros.)	3
HEATHER HEADLEY He Is (RCA)	2
WHITNEY HOUSTON One Of Those Days (Arista)	2
JAHEIM Fabulous (Divine Mill/WB)	2
TYRESE How You Gonna Act Like That (J)	2
DEBORAH COX The Morning After (J)	2
TONY TERRY In My Heart (Golden Boy)	2
AALIYAH Miss You (BlackGround/Universal)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SYLEENA JOHNSON Guess What (Jive)	+140
DEBORAH COX The Morning After (J)	+91
JAHEIM Fabulous (Divine Mill/WB)	+81
WHITNEY HOUSTON One Of Those Days (Arista)	+77
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+74
HEATHER HEADLEY He Is (RCA)	+61
DONELL JONES You Know That ... (Untouchables/Arista)	+54
NEXT Imagine That (J)	+53
AALIYAH Miss You (BlackGround/Universal)	+42
TONI BRAXTON Hit The Freeway (Arista)	+39

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DONELL JONES You Know That... (Untouchables/Arista)	402
MAXWELL Lifetime (Columbia)	387
JAHEIM Anything (Divine Mill/WB)	381
GERALD LEVERT Made To Love Ya (EastWest/EEG)	327
MUSIQ Halfcrazy (Def Soul/IDJMG)	323
YOLANDA ADAMS The Battle Is The Lords (Verity)	305
MARY MARY In The Morning (Columbia)	280
LUTHER VANDROSS Take You Out (J)	274
JOE What If A Woman (Jive)	260
YOLANDA ADAMS Open My Heart (Elektra/EEG)	255
MAXWELL This Woman's Work (Columbia)	212
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	185
JILL SCOTT The Way (Hidden Beach/Epic)	175

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Music Myths, Musings And Realities

□ The new 'Magnificent Seven' and the truth about crossover

One of the great things about Mediabase 24/7's recording of real Country radio airplay is that it lets you meander through mounds of data to answer questions you could previously only wonder about.

For instance, whenever a "left field" song pops up on the Country chart or New & Active, I'm deluged by calls from programmers wondering which stations have stepped out on it. The program also helps you identify this format's true core artists and find out the truth about Country crossovers. And, as you can see from the accompanying charts, Mediabase 24/7 aids in quickly identifying not only this format's top current hits, but the top recurrences and power golds as well.

A Few Gems

To begin this week's look into the musical idiosyncrasies of individual markets and programmers, here are some of the gems that PDs have been hoarding — songs getting decent airplay on a handful of stations (during the week of Nov. 10-16).

Kid Rock can be heard on 13 Country stations more than 10 times per week. Ten stations are airing his "Picture" with Sheryl Crow, while three others are spinning the version with Allison Moorer. (In overall airplay, Rock and Crow are on 19 stations; Rock and Moorer are on 20.)

Leading the way with Rock and Crow are WFBE/Flint, MI, with 45 plays; WGGY/Wilkes-Barre (39); KTST/Oklahoma City (36); WCTO/

Allentown (32); KEEY/Minneapolis (30); WGH/Norfolk (30); WBCT/Grand Rapids (22); KZLA/Los Angeles (21); WYYD/Roanoke, VA (21); and WYNK/Baton Rouge (19).

The Rock and Moorer version is getting significant play at WYCD/Detroit (28), WKHX/Atlanta (15) and WMZQ/Washington (13). It's interesting to note the wide geographic and population spread of Country stations playing Kid Rock. Apparently, "Picture" is not only for the Northern big cities.

Cross Canadian Ragweed's "17" is another left-fielder getting airplay in a variety of regions and market sizes. KPLX/Dallas aired it 18 times last week; WCTO, 17; KXKS/Shreveport, LA, 13; and KTST, 11. Another 129 stations played it at least once.

Wild Cards

As one peruses the Mediabase data, songs being played by an unexpectedly high number of stations often jump out at you. For instance, Doug Stone's "P.O.W. 309" got at least one spin on 25 stations. KZLA aired it four times (once during midday, once in pm drive and twice in the evening); KJUG/Visalia, CA gave it three spins; and it got two each on WUSN, KFRG/Riverside and KUAD/Ft. Collins, CO.

Granted, that's not huge — not even

enough to get the song into the top 50 — yet it caught the ear of enough PDs that you should listen to it, if you haven't already. (By the way, while looking through these songs, I screened out airplay from daily long-form shows that could artificially inflate the number of stations airing a song once a week.)

There are also a number of wild cards out there — major Country outlets that are the sole purveyors of a particular title. KZLA is the only reporter playing Nickel Creek's "Speak." WUSN is the sole reporter playing Sheryl Crow's "Abilene" — featuring Dixie Chick Natalie Maines — more than once a week. (The only other station playing it was KKCS/Colorado Springs, which gave it a single airing.)

WGGY and WGH-FM are out front on Bruce Springsteen's "Lonesome Day," playing it 11 and three times, respectively. WGGY was also alone in playing Kelly Clarkson's "Before Your Love."

Magnificent Seven Revisited

In March of 2000 I ran an audit of our Country reporters and found that music from seven artists made up over 27% of all Country radio airplay. The "Magnificent Seven" comprised (in order) George Strait, Tim McGraw, Garth Brooks, The Dixie Chicks, Faith Hill, Alan Jackson and Martina McBride.

An update of that list for the first 10 1/2 months of this year finds little has changed. In fact, while the order is a bit different, there were only two new acts breaking into the top seven — Toby Keith and Brooks & Dunn. Keith displaces Martina McBride, who is now in ninth place, and B&D move onto the list in place of Faith Hill, who falls to 16.

The November 2002 Magnificent Seven (in order of total number of current, recurrent and gold plays since Jan. 1) are Alan Jackson, George Strait, Toby Keith, Tim McGraw, Garth Brooks, Brooks & Dunn and The Dixie Chicks. Once again, the format's top seven artists deliver almost 27% of all Country airplay — 26.45%, to be exact.

Alan Jackson led the way with 614,916 plays, which was good for almost 5% of Country airplay. (For comparison purposes, I went to Mediabase 24/7 and added up the total number of spins for the 500 most-played artists on Country radio from Jan. 1 through Nov. 20. The top artist got 614,916 plays; No. 500 got 86. The total number of plays for all artists was 13,772,471.)

Next came Strait with 571,717 plays (4%). Toby Keith vaulted all the way to No. 3 with 557,142 plays (4%). McGraw was fourth with 543,784 plays (3.9%). Garth Brooks remains a format

Country's Power Gold

Year-to-date, here are the most-played gold tunes in Country libraries as tabulated by Mediabase 24/7. Included in parentheses is the rank of the song in June of this year.

Rank	Artist/Title
1 (3)	TIM MCGRAW Something Like That
2 (13)	BROOKS & DUNN My Maria
3 (2)	SAMMY KERSHAW She Don't Know She's Beautiful
4 (7)	JO DEE MESSINA Lesson In Leavin'
5 (5)	JO DEE MESSINA Bye Bye
6 (6)	JOHN M. MONTGOMERY Sold
7 (1)	DIXIE CHICKS Wide Open Spaces
8 (11)	TRISHA YEARWOOD She's In Love With The Boy
9 (23)	FAITH HILL This Kiss
10 (10)	GEORGE STRAIT Check Yes Or No
11 (22)	TIM MCGRAW I Like It, I Love It
12 (19)	GARTH BROOKS Friends In Low Places
13 (12)	DAVID LEE MURPHY Dust On The Bottle
14 (9)	TIM MCGRAW Where The Green Grass Grows
15 (30)	JO DEE MESSINA I'm Alright
16 (21)	KENNY CHESNEY How Forever Feels
17 (18)	JOHN M. MONTGOMERY Be My Baby Tonight
18 (32)	BROOKS & DUNN Boot Scootin' Boogie
19 (34)	ALAN JACKSON Chattahoochee
20 (—)	BROOKS & DUNN Neon Moon
21 (16)	FAITH HILL Wild One
22 (47)	GARTH BROOKS The Dance
23 (25)	GARTH BROOKS Ain't Going Down (Til The...)
24 (36)	ALAN JACKSON Little Bitty
25 (4)	TOBY KEITH How Do You Like Me Now
26 (17)	LONESTAR What About Now
27 (26)	LONESTAR Amazed
28 (37)	WYNONNA No One Else On Earth
29 (28)	TRISHA YEARWOOD XXX's And OOO's
30 (35)	FAITH HILL Breathe
31 (33)	RANDY TRAVIS Forever And Ever, Amen
32 (45)	ALAN JACKSON Gone Country
33 (20)	TOBY KEITH Should've Been A Cowboy
34 (14)	GEORGE STRAIT Write This Down
35 (8)	TIM MCGRAW My Next Thirty Years
36 (—)	SHANIA TWAIN You're Still The One
37 (27)	MARK CHESNUTT It's A Little Too Late
38 (42)	GARTH BROOKS Rodeo
39 (40)	GARTH BROOKS The Thunder Rolls
40 (15)	DIXIE CHICKS Cowboy Take Me Away
41 (24)	DIXIE CHICKS There's Your Trouble
42 (31)	MARTINA MCBRIDE I Love You
43 (48)	TRAVIS TRITT Take It Easy
44 (—)	ALISON KRAUSS When You Say Nothing At All
45 (—)	GARTH BROOKS The River
46 (—)	JOHN M. MONTGOMERY I Swear
47 (41)	GEORGE STRAIT Love Without End, Amen
48 (49)	ALAN JACKSON Livin' On Love
49 (—)	TOBY KEITH A Little Less Talk...
50 (—)	GARTH BROOKS If Tomorrow Never Comes

staple, ranking fifth with 468,979 plays (3.5%). B&D are sixth with 465,812 plays (3.4%), and the Chicks are seventh with 419,835 (3%).

(Of course, there are all kinds of caveats in here — like which artists had current singles or albums out this year and which have larger gold libraries. You know the artists and the release schedules — so I'll let you factor in the appropriate considerations.)

Bubbling under the format's seven most-played artists were Kenny Chesney (392,399), McBride (321,391) and Travis Tritt (314,272).

The Realities Of Country Crossover

A lot has been said and written recently about the extent to which country artists and music have crossed over to the Pop formats. A close examination shows the rhetoric far overshadows airplay reality.

For instance, the top 200 most-played acts at AC include seven country artists — Faith Hill at No. 6; Lonestar, No. 13; Shania Twain, No. 23; Lee Ann Womack, No. 39; Jo Dee Messina, No. 48; Diamond Rio, No. 74; and Carolyn Dawn Johnson, No. 111.

Hill has 19 songs on AC radio, led by "There You'll Be" (45,688 plays) and "Breathe" (40,105 plays). (All references exclude the national anthem and

Christmas songs.) Lonestar's six cuts are led by "I'm Already There" (73,902 plays) and "Amazed" (37,700 plays). Twain places 11 songs at the format, Womack one, Messina six, Diamond Rio one and Johnson three.

On the Hot AC chart, four mainstream country artists — Hill (54), Twain (95), Womack (120) and Lonestar (127) — had enough total airplay so far this year to rank among the top 200 artists. Hill has 18 different titles getting Hot AC airplay. "The Way You Love Me" is on top at 11,432 plays, and "Breathe" is second at 10,003 plays. Twain has eight songs, led by "That Don't Impress Me Much" with 5,890 plays and "Man! I Feel Like a Woman" with 5,623 plays. Womack has a single entry — "I Hope You Dance" — which has generated 14,132 plays so far this year. Lonestar have five songs in this format, with "I'm Already There" on top at 8,059 plays and "Amazed" at 53,261 plays.

Checking CHR/Pop for country airplay, only two artists — Hill and Twain — are among the top 200. Hill has seven titles here — again, with "The Way You Love Me" (3,300 plays) and "Breathe" (3,275 plays) leading the way. Twain makes the list with eight titles. "You're Still the One" is on top with 928 plays, and "Man! I Feel Like a Woman" is next at 885 plays.

2002's Top Recurrents

Each week's R&R gives you the format's top 20 recurrents as tabulated by Mediabase 24/7. For those whose recurrent category runs deeper than that, here are Nos. 21 through 50 of last week's most-played recurrents.

- MARTINA MCBRIDE Blessed
- AARON TIPPIN Where The Stars And Stripes...
- KENNY CHESNEY Young
- EMERSON DRIVE I Should Be Sleeping
- TRAVIS TRITT It's A Great Day To Be Alive
- LONESTAR Not A Day Goes By
- BROOKS & DUNN Only In America
- TOBY KEITH I Wanna Talk About Me
- FAITH HILL The Way You Love Me
- BROOKS & DUNN Ain't Nothing 'Bout You
- GARY ALLAN The One
- CHRIS CAGLE I Breathe In, I Breathe Out
- JO DEE MESSINA Bring On The Rain
- PHIL VASSAR Just Another Day In Paradise
- TRICK PONY On A Night Like This
- LONESTAR I'm Already There
- DIAMOND RIO One More Day
- FAITH HILL Cry
- ALAN JACKSON Where Were You (When The...)
- KELLIE COFFEY When You Lie Next To Me
- RASCAL FLATTS I'm Movin' On
- ALAN JACKSON Where I Come From
- JESSICA ANDREWS Who I Am
- TIM MCGRAW The Cowboy In Me
- KENNY CHESNEY Don't Happen Twice
- LEE ANN WOMACK I Hope You Dance
- CHAD BROCK Yes
- GEORGE STRAIT Run
- BLAKE SHELTON Austin
- JAMIE O'NEAL When I Think About Angels

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Searching For The Song

□ The Nashville Songwriters Association International's third annual Song Contest

The Nashville Songwriters Association International Song Contest, offered in conjunction with CMT and CMT.com, is designed to "discover great songwriters, give their careers a jump start and raise revenue for the organization," says NSAI Exec. Director **Bart Herbison**. "It's a beautiful marriage to help fund the important legislative issues we have." The NSAI has 126 chapters worldwide, including branches in Canada, England, Germany and New Zealand.

Submissions for this year's contest are due by Nov. 30, and while there will be only one grand-prize winner, as many as 50 other songwriters will be runners-up or honorable-mention winners. Herbison says that the number of submissions has grown rapidly: "The first year we had about 1,500 songs; last year it was 5,000."



Bart Herbison

The task of sifting through that many songs is daunting, to say the least, and judging is handled by a panel of professional songwriters. "We don't reveal their identities," Herbison says. "What we look for is the best song. There are some criteria for that. It is arbitrary, to an extent, because it is art, but we are looking for lyrical content.

"Winning the contest gave us the confidence to keep pushing ahead despite the seemingly endless amount of rejection this industry can dish out."

Steve Casey

"Something else we always look for is if the story makes sense. Does the story come to fruition? And we look for elevated ability — exceptional writing ability and melody content, and uniqueness as well. It's easy to do the same old G chord over and over. We want outstanding and refreshing melodic content. We're looking at song form: Does it tell us a story with a song structure that makes sense?"

However, a song can hit all those benchmarks and still not win. "One thing we look for is something intan-

gible," Herbison explains. "Does the song hit you? Do you want to turn it up? Do you want to hear it again?"

A Cut Above

The Song Contest isn't about finding the next big hit record. "We're not really thinking, 'Can we go pitch this to George Strait or The Backstreet Boys?'" Herbison says. "One of our origi-

nal purposes was to discover writers of great ability whom we may not know about and find out how we can help each other.

"A couple of the winners' songs didn't get cut because they are very personal statements in lyrical and delivery content, but we ended up working with those writers."

The grand-prize winners of last year's contest, co-writers Dan McNeil and **Steve Casey**, have not yet had their song "Shiver Me Up" cut, but it was on hold for a time for Mark McGuinn. Herbison describes the song as Billy Ray Cyrus meets Wham! "In fact," he says, "if this song gets recorded, I predict it will be by a pop act. I was in the room when they judged the finalists, and I was pretty blown away by the uniqueness of the song.

"Mark didn't end up recording it, but Steve Casey met a number of publishers and got a jump start for his career. He was able to build a personal relationship with the publishers in five or six days' time; it's more than he could have done in five or six years on his own."

Casey agrees. "Our careers moved forward by having previously locked doors unlocked, and now they are left open for us to walk through again in the future," he says. "I've learned that writing great songs is hard enough, but getting someone to listen to them is even harder. The NSAI contest gave us credibility."

A Leg Up

Of course, being judged tops among so many entrants is a big endorsement in itself. "Winning the contest was a complete validation of my

3rd Annual



belief in our own talents, as well as of the commercial potential of the song," Casey says. "It gave us confidence to keep pushing ahead despite the seemingly endless amount of rejection this industry can dish out."

What the NSAI Song Contest offers more than anything else is validation, according to Herbison. He points out, "For people who win the contest, we put them in touch with people who can help their careers, and we present their songs on an ongoing basis.

"We set them up with appointments and offer them a mentoring session with top songwriters. The grand-prize winner gets to perform during the week of Tin Pan South, which we put on every April, and they perform on CMT."

That effort is just part of what the NSAI offers throughout the year. "It's not just during Tin Pan that winners get that exposure," Herbison says.

"We had one writer who wrote a song 50 years ago, and Lee Ann Womack just recorded it."

Bart Herbison



FATHERS AND SONS

The Nitty Gritty Dirt Band performed at the Grand Ole Opry recently and incorporated two new additions, the sons of founding members. Seen here are (l-r) John McEuen and son Jonathan and Jeff Hanna and son Jaime.



THE ELVIS EXPERIENCE

Elvis Costello played the legendary Ryman Auditorium in Nashville recently, and the Nashville Songwriters Association International arranged a photo op. Seen here (l-r) are *Nashville Rage* Managing Editor Kristin Whittlesey, NSAI Exec. Director Bart Herbison, Costello and songwriter Jerry Chestnut, who penned "A Good Year for the Roses," a cut on several Costello albums.

"That's part of what we do in an ongoing fashion. Every Thursday night we have a workshop here in Nashville. We play your songs for publishers and give you a chance to work with professional songwriters.

"We also have what we call a 'pitch luncheon,' where we invite people who can offer you a songwriting deal or get your song recorded, and we talk to them about the writers. We find out who's recording, and we present songs that we think are right for certain acts."

Time And Patience

The NSAI works most often with country songwriters. "Country music is a genre unlike other genres," Herbison says. "Our main emphasis is country, because it depends on songwriters to write for singers more than other formats, where singers are writing for themselves."

Still, the organization wants to encompass all genres. "We recently helped cast the music for the Broadway play *Urban Cowboy*," Herbison says. "The writer came down and had songwriters play their songs and write new songs; they needed new songs that were scene-specific. As recently as this morning I met with the management of Kiss to talk about our legislative initiatives."

It is with that multiple-genre focus in mind that the Song Contest accepts all kinds of music. "We have represented songs for male and female artists, midtempo songs, ballads and

"It's easy to do the same old G chord over and over. We want outstanding and refreshing melodic content."

Bart Herbison

cooking rock songs," Herbison says. "If Sony Music Publishing or EMI Publishing or Capitol or BMG hear a song for a pop or rock act, they pick up the phone to their offices in New York."

The NSAI's main focus, however, continues to be the people behind the songs. "We probably gather more interest by working with the writers," Herbison says. "We haven't had a Song Contest winner recorded yet, and that process could take years. The time has to be right for the artist.

"We had one writer who wrote a song 50 years ago, and Lee Ann Womack just recorded it. We're much more interested in helping writers develop their careers and make personal relationships."

R&R Country Top 50

November 29, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	RASCAL FLATTS These Days (<i>Lyric Street</i>)	16744	+404	5903	+91	24	148/0
1	2	KEITH URBAN Somebody Like You (<i>Capitol</i>)	16028	-834	5464	-312	23	148/0
5	3	TOBY KEITH Who's Your Daddy? (<i>DreamWorks</i>)	15507	+985	5460	+373	18	148/0
4	4	GEORGE STRAIT She'll Leave You With A Smile (<i>MCA</i>)	15363	+489	5358	+170	14	148/0
3	5	DIXIE CHICKS Landslide (<i>Monument</i>)	15029	-551	5364	-175	14	148/0
8	6	SHANIA TWAIN I'm Gonna Getcha Good! (<i>Mercury</i>)	12385	+901	4359	+347	8	145/1
7	7	TIM MCGRAW Red Ragtop (<i>Curb</i>)	12304	+473	4430	+202	12	143/0
6	8	MONTGOMERY GENTRY My Town (<i>Columbia</i>)	11511	-1661	4115	-646	26	148/0
10	9	MARK WILLS 19 Somethin' (<i>Mercury</i>)	10654	+1154	3662	+347	10	147/1
11	10	EMERSON DRIVE Fall Into Me (<i>DreamWorks</i>)	10023	+631	3731	+234	21	146/1
12	11	TERRI CLARK I Just Wanna Be Mad (<i>Mercury</i>)	9690	+793	3463	+249	15	142/1
13	12	KENNY CHESNEY A Lot Of Things Different (<i>BNA</i>)	9373	+712	3441	+294	13	146/1
14	13	BROOKS & DUNN Every River (<i>Arista</i>)	8743	+417	3213	+165	13	146/2
15	14	TRAVIS TRITT Strong Enough To Be Your Man (<i>Columbia</i>)	8357	+90	3160	+18	20	146/0
19	15	BLAKE SHELTON The Eaby (<i>Warner Bros.</i>)	7588	+1655	2484	+585	6	140/8
17	16	BRAD PAISLEY I Wish You'd Stay (<i>Arista</i>)	7492	+746	2787	+274	15	140/4
18	17	AARON LINES You Can't Hide Beautiful (<i>RCA</i>)	7440	+755	2556	+297	16	141/4
20	18	JOHN MICHAEL MONTGOMERY 'Til Nothing... (<i>Warner Bros.</i>)	6402	+526	2471	+145	19	134/0
21	19	LONESTAR Unusually Unusual (<i>BNA</i>)	6261	+466	2242	+128	14	137/3
22	20	GARY ALLAN Man To Man (<i>MCA</i>)	6157	+701	2299	+294	10	137/1
16	21	REBECCA LYNN HOWARD Forgive (<i>MCA</i>)	6064	-1940	2155	-753	29	146/0
23	22	KELLIE COFFEY At The End Of The Day (<i>BNA</i>)	4870	+379	1869	+145	17	131/5
25	23	TRICK PONY On A Mission (<i>H2E/WB</i>)	4426	+439	1719	+153	13	125/6
24	24	CAROLYN DAWN JOHNSON One Day Closer To You (<i>Arista</i>)	4242	+112	1668	+40	19	123/1
27	25	TRACE ADKINS Chrome (<i>Capitol</i>)	4134	+531	1563	+157	10	112/6
28	26	STEVE HOLY I'm Not Breakin' (<i>Curb</i>)	3537	+382	1406	+154	13	109/3
29	27	JENNIFER HANSON Beautiful Goodbye (<i>Capitol</i>)	3273	+226	1286	+74	16	109/3
30	28	STEVE AZAR Waitin' On Joe (<i>Mercury</i>)	3033	+148	1217	+33	18	114/4
31	29	DARRYL WORLEY Family Tree (<i>DreamWorks</i>)	2815	+463	1045	+134	8	102/6
32	30	DEANA CARTER There's No Limit (<i>Arista</i>)	2767	+466	1062	+191	6	106/4
Breaker	31	JOE NICHOLS Brokenheartsville (<i>Universal South</i>)	2685	+697	905	+232	6	92/10
33	32	VINCE GILL Next Big Thing (<i>MCA</i>)	2666	+403	1045	+222	4	104/14
34	33	ANDY GRIGGS Practice Life (<i>RCA</i>)	2425	+269	982	+110	11	109/5
36	34	TANYA TUCKER A Memory Like I'm Gonna Be (<i>Tuckertime/Capitol</i>)	1890	+19	693	+43	12	66/5
39	35	RODNEY ATKINS My Old Man (<i>Curb</i>)	1706	+301	732	+134	10	77/2
43	36	CHRIS CAGLE What A Beautiful Day (<i>Capitol</i>)	1681	+567	486	+179	3	61/14
38	37	FAITH HILL When The Lights Go Down (<i>Warner Bros.</i>)	1677	+186	464	+77	3	57/18
37	38	ANTHONY SMITH John J. Blanchard (<i>Mercury</i>)	1510	-20	577	-24	9	64/5
42	39	DARYLE SINGLETARY I'd Love To Lay You Down (<i>Audium</i>)	1446	+219	515	+75	10	41/0
41	40	LEE ANN WOMACK Forever Everyday (<i>MCA</i>)	1406	+132	611	+51	6	77/3
46	41	MARTINA MCBRIDE Concrete Angel (<i>RCA</i>)	1233	+389	424	+137	3	62/23
Debut	42	DIAMOND RIO I Believe (<i>Arista</i>)	1225	+617	500	+289	1	62/14
40	43	TOMMY SHANE STEINER What We're Gonna Do About It (<i>RCA</i>)	1206	-73	466	-34	8	47/0
50	44	TRACY BYRD Lately (Been Dreamin' Bout...) (<i>RCA</i>)	949	+192	419	+78	3	53/7
48	45	CRAIG MORGAN Almost Home (<i>Broken Bow</i>)	939	+151	441	+68	6	55/6
47	46	KEVIN DENNEY It'll Go Away (<i>Lyric Street</i>)	918	+116	431	+69	4	62/4
44	47	KID ROCK W/SHERYL CROW Picture (<i>Lava/Atlantic</i>)	869	-140	271	-47	9	10/1
45	48	MARK CHESNUTT I Want My Baby Back (<i>Columbia</i>)	830	-32	409	-4	6	68/2
Debut	49	RANDY TRAVIS Three Wooden Crosses (<i>Word/Curb/Warner Christian</i>)	795	+507	248	+160	1	11/3
Debut	50	PINMONKEY I Drove All Night (<i>BNA</i>)	771	+66	320	+19	1	52/8

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
KEITH URBAN Raining On Sunday (<i>Capitol</i>)	38
MARTINA MCBRIDE Concrete Angel (<i>RCA</i>)	23
FAITH HILL When The Lights Go Down (<i>Warner Bros.</i>)	18
CHARLIE DANIELS/TRAVIS TRITT Southern Boy (<i>Blue Hat/Audium</i>)	17
VINCE GILL Next Big Thing (<i>MCA</i>)	14
DIAMOND RIO I Believe (<i>Arista</i>)	14
CHRIS CAGLE What A Beautiful Day (<i>Capitol</i>)	14
JOE NICHOLS Brokenheartsville (<i>Universal South</i>)	10
BLAKE SHELTON The Baby (<i>Warner Bros.</i>)	8
PINMONKEY I Drove All Night (<i>BNA</i>)	8
TRACY BYRD Lately (Been Dreamin' Bout...) (<i>RCA</i>)	7
LEE GREENWOOD Rocks That You Can't Move (<i>Curb</i>)	7

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BLAKE SHELTON The Baby (<i>Warner Bros.</i>)	+585
TOBY KEITH Who's Your Daddy? (<i>DreamWorks</i>)	+373
MARK WILLS 19 Somethin' (<i>Mercury</i>)	+347
SHANIA TWAIN I'm Gonna Getcha Good! (<i>Mercury</i>)	+347
AARON LINES You Can't Hide Beautiful (<i>RCA</i>)	+297
KENNY CHESNEY A Lot Of Things Different (<i>BNA</i>)	+294
GARY ALLAN Man To Man (<i>MCA</i>)	+294
DIAMOND RIO I Believe (<i>Arista</i>)	+289
BRAD PAISLEY I Wish You'd Stay (<i>Arista</i>)	+274
TERRI CLARK I Just Wanna Be Mad (<i>Mercury</i>)	+249

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLAKE SHELTON The Baby (<i>Warner Bros.</i>)	+1655
MARK WILLS 19 Somethin' (<i>Mercury</i>)	+1154
TOBY KEITH Who's Your Daddy? (<i>DreamWorks</i>)	+985
SHANIA TWAIN I'm Gonna Getcha Good! (<i>Mercury</i>)	+901
TERRI CLARK I Just Wanna Be Mad (<i>Mercury</i>)	+793
AARON LINES You Can't Hide Beautiful (<i>RCA</i>)	+755
BRAD PAISLEY I Wish You'd Stay (<i>Arista</i>)	+746
KENNY CHESNEY A Lot Of Things Different (<i>BNA</i>)	+712
GARY ALLAN Man To Man (<i>MCA</i>)	+701
JOE NICHOLS Brokenheartsville (<i>Universal South</i>)	+697

Breakers

JOE NICHOLS
Brokenheartsville (*Universal South*)
10 Adds • Moves 35-31

Songs ranked by total plays

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

148 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 11/17-11/23. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.



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Source: Arbitron Nationwide Fall '01 to Spring '02. AQH, AQ35-54, exact times, subject to imputation and other factors.

R&R Country Top 50 Indicator

November 29, 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
2	1	GEORGE STRAIT She'll Leave You With A Smile (MCA)	3539	+63	2805	+66	15	75/0
1	2	RASCAL FLATTS These Days (Lyric Street)	3478	-49	2729	-38	24	75/0
4	3	TOBY KEITH Who's Your Daddy? (DreamWorks)	3456	+42	2729	+33	17	75/0
3	4	DIXIE CHICKS Landslide (Monument)	3340	-74	2629	-72	15	74/0
6	5	TIM MCGRAW Red Ragtop (Curb)	3102	+122	2444	+82	13	75/0
9	6	EMERSON DRIVE Fall Into Me (DreamWorks)	2800	+212	2215	+161	23	73/0
8	7	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	2780	+88	2214	+74	8	75/0
5	8	MONTGOMERY GENTRY My Town (Columbia)	2618	-443	2053	-336	26	68/1
11	9	KENNY CHESNEY A Lot Of Things Different (BNA)	2612	+216	2087	+171	13	74/0
13	10	MARK WILLS 19 Somethin' (Mercury)	2499	+177	1985	+151	9	75/0
10	11	BROOKS & DUNN Every River (Arista)	2474	+48	1952	+27	15	73/0
7	12	KEITH URBAN Somebody Like You (Capitol)	2473	-284	1952	-196	24	72/1
14	13	TERRI CLARK I Just Wanna Be Mad (Mercury)	2359	+79	1863	+63	14	68/0
15	14	BRAD PAISLEY I Wish You'd Stay (Arista)	2211	+31	1726	+27	18	74/0
16	15	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	2125	-35	1661	-32	21	73/0
20	16	GARY ALLAN Man To Man (MCA)	1927	+129	1542	+92	11	74/1
19	17	LONESTAR Unusually Unusual (BNA)	1890	+20	1498	+20	15	74/1
17	18	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	1889	-173	1473	-163	21	61/0
23	19	BLAKE SHELTON The Baby (Warner Bros.)	1765	+329	1375	+251	5	73/2
22	20	AARON LINES You Can't Hide Beautiful (RCA)	1750	+174	1409	+134	17	69/2
21	21	TRICK PONY On A Mission (H2E/WB)	1688	+78	1358	+62	15	65/0
24	22	KELLIE COFFEY At The End Of The Day (BNA)	1475	+66	1146	+51	17	67/3
26	23	TRACE ADKINS Chrome (Capitol)	1381	+129	1082	+91	10	66/5
25	24	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1260	-34	1000	-54	20	58/1
28	25	DARRYL WORLEY Family Tree (DreamWorks)	1195	+62	981	+55	9	60/0
27	26	STEVE AZAR Waitin' On Joe (Mercury)	1185	+14	981	+12	20	57/0
30	27	VINCE GILL Next Big Thing (MCA)	1141	+161	874	+126	3	63/5
18	28	REBECCA LYNN HOWARD Forgive (MCA)	1134	-784	918	-577	32	43/3
29	29	JENNIFER HANSON Beautiful Goodbye (Capitol)	1102	+50	902	+49	15	57/0
31	30	JOE NICHOLS Brokenheartsville (Universal South)	1059	+115	877	+88	6	60/2
32	31	ANDY GRIGGS Practice Life (RCA)	940	+72	761	+46	12	53/3
35	32	DEANA CARTER There's No Limit (Arista)	834	+58	675	+56	6	59/3
34	33	LEE ANN WOMACK Forever Everyday (MCA)	833	+56	682	+47	7	50/0
33	34	STEVE HOLY I'm Not Breakin' (Curb)	832	+32	676	+33	13	47/1
37	35	ANTHONY SMITH John J. Blanchard (Mercury)	600	+16	509	+17	9	36/0
43	36	DIAMOND RIO I Believe (Arista)	571	+180	466	+157	2	37/7
38	37	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	565	+14	463	+6	12	29/1
39	38	DARYLE SINGLETARY I'd Love To Lay You Down (Audiom)	506	+28	418	+25	10	30/0
42	39	TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	498	+89	439	+77	3	36/5
40	40	KEVIN DENNEY It'll Go Away (Lyric Street)	487	+43	402	+37	3	33/0
48	41	MARTINA MCBRIDE Concrete Angel (RCA)	435	+205	347	+163	2	41/16
46	42	CHRIS CAGLE What A Beautiful Day (Capitol)	403	+88	332	+77	2	33/10
49	43	FAITH HILL When The Lights Go Down (Warner Bros.)	383	+159	316	+135	2	28/14
45	44	TOMMY SHANE STEINER What We're Gonna Do About It (RCA)	322	-3	272	-4	7	22/1
41	45	NEAL MCCOY The Luckiest Man In The World (Warner Bros.)	285	-137	225	-104	9	18/0
47	46	MARK CHESNUTT I Want My Baby Back (Columbia)	274	+12	218	+9	8	19/1
—	47	RODNEY ATKINS My Old Man (Curb)	258	+51	189	+21	6	16/1
—	48	DARON NORWODD In God We Trust (H2E/Lofton Creek)	247	+71	212	+54	2	22/3
Debut	49	KEITH URBAN Raining On Sunday (Capitol)	237	+215	202	+182	1	27/23
50	50	PINMONKEY I Drove All Night (BNA)	232	+22	198	+14	2	19/1

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 11/17-Saturday 11/23.

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Most Added.

ARTIST TITLE LABEL(S)	ADDS
KEITH URBAN Raining On Sunday (Capitol)	23
MARTINA MCBRIDE Concrete Angel (RCA)	16
FAITH HILL When The Lights Go Down (Warner Bros.)	14
CHRIS CAGLE What A Beautiful Day (Capitol)	10
DIAMOND RIO I Believe (Arista)	7
CHARLIE DANIELS/TRAVIS TRITT Southern Boy (Blue Hat/Audiom)	6
TRACE ADKINS Chrome (Capitol)	5
VINCE GILL Next Big Thing (MCA)	5
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	5
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	5
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	4
KELLIE COFFEY At The End Of The Day (BNA)	3
DEANA CARTER There's No Limit (Arista)	3
ANDY GRIGGS Practice Life (RCA)	3
REBECCA LYNN HOWARD Forgive (MCA)	3
DARON NORWODD In God We Trust (H2E/Lofton Creek)	3
JAMIE LEE THURSTON It Can All Be Gone (Independent)	3
BLAKE SHELTON The Baby (Warner Bros.)	2
AARON LINES You Can't Hide Beautiful (RCA)	2
JOE NICHOLS Brokenheartsville (Universal South)	2

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BLAKE SHELTON The Baby (Warner Bros.)	+329
KENNY CHESNEY A Lot Of Things Different (BNA)	+216
KEITH URBAN Raining On Sunday (Capitol)	+215
EMERSON DRIVE Fall Into Me (DreamWorks)	+212
MARTINA MCBRIDE Concrete Angel (RCA)	+205
DIAMOND RIO I Believe (Arista)	+180
MARK WILLS 19 Somethin' (Mercury)	+177
AARON LINES You Can't Hide Beautiful (RCA)	+174
VINCE GILL Next Big Thing (MCA)	+161
FAITH HILL When The Lights Go Down (Warner Bros.)	+159

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLAKE SHELTON The Baby (Warner Bros.)	+251
KEITH URBAN Raining On Sunday (Capitol)	+182
KENNY CHESNEY A Lot Of Things Different (BNA)	+171
MARTINA MCBRIDE Concrete Angel (RCA)	+163
EMERSON DRIVE Fall Into Me (DreamWorks)	+161
DIAMOND RIO I Believe (Arista)	+157
MARK WILLS 19 Somethin' (Mercury)	+151
FAITH HILL When The Lights Go Down (Warner Bros.)	+135
AARON LINES You Can't Hide Beautiful (RCA)	+134
VINCE GILL Next Big Thing (MCA)	+126
GARY ALLAN Man To Man (MCA)	+92
TRACE ADKINS Chrome (Capitol)	+91
JOE NICHOLS Brokenheartsville (Universal South)	+88
TIM MCGRAW Red Ragtop (Curb)	+82
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	+77
CHRIS CAGLE What A Beautiful Day (Capitol)	+77
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+74
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+66
TERRI CLARK I Just Wanna Be Mad (Mercury)	+63
TRICK PONY On A Mission (H2E/WB)	+62
DEANA CARTER There's No Limit (Arista)	+56

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 29, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of October 21-27.



Password of the Week: Baker

Question of the Week: Question 1: How important is it to you that your favorite radio station not use crude language or engage in crude behavior on the radio? **Question two:** Would you agree or disagree with this statement.... "Radio personalities (DJs) should be able to say whatever they please on the radio."

Total

Very important: 57%
Somewhat important: 19%
No opinion: 20%
Not important: 4%

Q2, Disagree w/statement: 83%

P1

Very important: 57%
Somewhat important: 17%
No opinion: 20%
Not important: 6%

Q2, Disagree w/statement: 82%

P2

Very important: 58%
Somewhat important: 24%
No opinion: 18%
Not important: 0%

Q2, Disagree w/statement: 86%

Male

Very important: 50%
Somewhat important: 23%
No opinion: 24%
Not important: 3%

Q2, Disagree w/statement: 82%

Female

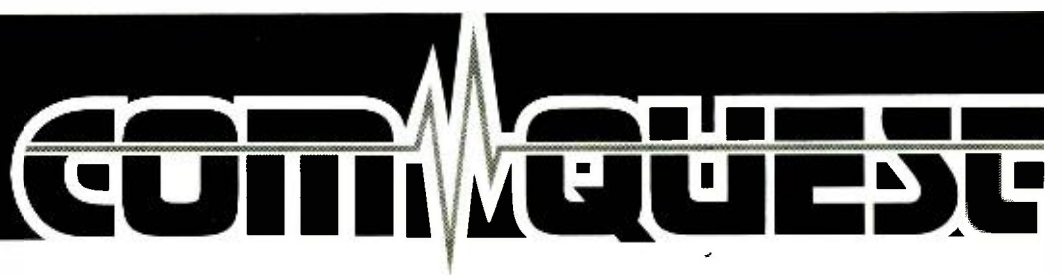
Very important: 64%
Somewhat important: 16%
No opinion: 15%
Not important: 5%

Q2, Disagree w/statement: 85%

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KEITH URBAN Somebody Like You (Capitol)	43.8%	77.3%	13.0%	100.0%	4.5%	5.3%
RASCAL FLATTS These Days (Lyric Street)	34.8%	72.5%	16.8%	99.3%	6.8%	3.3%
DIXIE CHICKS Landslide (Momentum)	43.5%	71.3%	17.3%	99.5%	7.5%	3.5%
TERRI CLARK I Just Want To Be Mad (Mercury)	26.5%	70.8%	19.3%	98.0%	7.0%	1.0%
GEORGE STRAIT Shell Leave You With A Smile (MCA)	31.8%	70.5%	20.3%	96.5%	4.5%	1.3%
EMERSON DRIVE Fall Into Me (DreamWorks)	34.3%	70.0%	22.5%	99.0%	4.8%	1.8%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	27.5%	69.5%	22.5%	99.0%	5.0%	2.0%
ALAN JACKSON Work In Progress (Arista)	35.5%	68.3%	15.3%	99.0%	10.5%	5.0%
KENNY CHESNEY A Lot Of Things Different (BNA)	34.5%	68.3%	18.3%	97.0%	10.0%	0.5%
TOBY KEITH Who's Your Daddy (DreamWorks)	40.5%	66.5%	16.3%	99.5%	11.5%	5.3%
TIM MCGRAW Red Ragtop (Curb)	27.5%	63.8%	26.0%	96.5%	4.8%	2.0%
MONTGOMERY GENTRY My Town (Columbia)	30.0%	63.5%	20.5%	98.0%	8.8%	5.3%
BROOKS & DUNN Every River (Arista)	21.8%	63.5%	24.5%	98.5%	9.0%	1.5%
JOHN MICHAEL MONTGOMERY 'Til Nothin'... (Warner Bros.)	20.8%	63.5%	26.8%	97.0%	5.5%	1.3%
SHANIA TWAIN I'm Gonna Getcha Good (Mercury)	28.8%	62.3%	21.3%	97.3%	11.8%	2.0%
MARK WILLS Nineteen Something (Mercury)	27.0%	62.3%	24.3%	96.3%	9.0%	0.8%
JOE NICHOLS Brokenheartsville (Universal South)	21.5%	61.0%	22.3%	87.3%	3.3%	0.8%
BRAD PAISLEY I Wish You'd Stay (Arista)	18.8%	59.8%	25.8%	95.3%	7.0%	2.8%
TRICK PONY On A Mission (H2E/WB)	26.5%	59.0%	22.5%	96.3%	12.0%	2.8%
REBECCA LYNN HOWARD Forgive (MCA)	24.5%	58.5%	23.0%	96.3%	7.3%	7.5%
VINCE GILL Next Big Thing (MCA)	27.5%	57.5%	19.5%	91.5%	11.0%	3.5%
JENNIFER HANSON Beautiful Goodbye (Capitol)	18.5%	57.5%	24.0%	93.0%	9.8%	1.8%
KELLIE COFFEY At The End Of The Day (BNA)	22.3%	56.5%	24.8%	93.5%	11.3%	1.0%
BLAKE SHELTON The Baby (Warner Bros.)	24.5%	55.3%	22.5%	88.3%	9.3%	1.3%
CARDLYN DAWN JOHNSON One Day Closer To You (Arista)	20.5%	55.3%	28.5%	94.8%	9.5%	1.5%
AARON LINES You Can't Hide Beautiful (RCA)	19.5%	53.5%	24.0%	89.8%	11.3%	1.0%
GARY ALLAN Man To Man (MCA)	18.8%	53.0%	24.5%	85.0%	7.0%	0.5%
STEVE HOLY I'm Not Breaking (Curb)	17.8%	51.8%	24.8%	89.3%	11.5%	1.3%
DEANA CARTER There's No Limit (Arista)	14.3%	51.8%	24.8%	86.5%	8.8%	1.3%
TANYA TUCKER A Memory Like I'm... (Tucker Time/Capitol)	17.8%	51.5%	22.5%	84.0%	8.5%	1.5%
LONESTAR Unusually Unusual (BNA)	17.5%	51.3%	29.3%	89.0%	6.3%	2.3%
ANDY GRIGGS Practice Life (RCA)	13.5%	49.3%	26.0%	87.0%	9.8%	2.0%
STEVE AZAR Waitin' On Joe (Mercury)	16.8%	47.5%	31.8%	89.8%	9.0%	1.5%
TRACE ADKINS Chrome (Capitol)	23.3%	46.5%	24.0%	87.3%	14.0%	2.8%
DARRYL WORLEY Family Tree (DreamWorks)	15.8%	44.5%	25.8%	87.3%	15.3%	1.8%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. WEST: Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.

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For The Week Ending 11/29/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KEITH URBAN Somebody Like You (Capitol)	4.44	4.40	96%	21%	4.37	96%	23%
RASCAL FLATTS These Days (Lyric Street)	4.37	4.32	97%	17%	4.38	97%	19%
MARK WILLS Nineteen Somethin' (Mercury)	4.28	4.30	89%	9%	4.26	89%	9%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.24	4.23	85%	7%	4.19	84%	8%
GEORGE STRAIT She'll Leave You... (MCA)	4.22	4.20	98%	16%	4.07	97%	20%
GARY ALLAN Man To Man (MCA)	4.21	4.11	80%	7%	4.16	77%	8%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.20	4.17	95%	11%	4.15	94%	12%
MONTGOMERY GENTRY My Town (Columbia)	4.14	4.24	99%	30%	4.08	99%	33%
REBECCA LYNN HOWARD Forgive (MCA)	4.12	4.12	95%	24%	4.08	95%	27%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.10	4.06	91%	13%	4.15	91%	13%
TRAVIS TRITT Strong Enough... (Columbia)	4.10	3.97	97%	20%	3.85	96%	24%
J. M. MONTGOMERY 'Til Nothing... (Warner Bros.)	4.10	4.06	81%	10%	4.00	79%	12%
KENNY CHESNEY A Lot Of Things Different (BNA)	4.05	4.02	92%	20%	3.92	93%	21%
BROOKS & DUNN Every River (Arista)	4.04	4.05	86%	12%	3.95	85%	14%
TOBY KEITH Who's Your Daddy (DreamWorks)	4.04	4.06	100%	30%	3.92	99%	31%
AARON LINES You Can't Hide Beautiful (RCA)	4.04	3.92	76%	7%	4.04	78%	8%
ALAN JACKSON Work In Progress (Arista)	4.00	4.05	99%	32%	3.76	99%	40%
C. D. JOHNSON One Day Closer To You (Arista)	3.99	3.92	87%	16%	3.98	86%	16%
BLAKE SHELTON The Baby (Warner Bros.)	3.96	3.99	68%	8%	3.90	64%	8%
TRICK PONY On A Mission (Warner Bros.)	3.91	3.89	85%	17%	3.87	85%	18%
KELLIE COFFEY At The End Of The Day (BNA)	3.89	3.79	80%	14%	3.84	80%	15%
DARRYL WORLEY Family Tree (DreamWorks)	3.88	-	69%	8%	3.85	67%	7%
TIM MCGRAW Red Ragtop (Curb)	3.88	3.89	96%	29%	3.93	96%	26%
LONESTAR Unusually Unusual (BNA)	3.88	3.85	88%	18%	3.86	88%	18%
STEVE AZAR Waitin' On Joe (Mercury)	3.88	3.81	84%	13%	3.90	85%	13%
JENNIFER HANSON Beautiful Goodbye (Capitol)	3.78	3.72	68%	8%	3.72	70%	11%
TRACE ADKINS Chrome (Capitol)	3.78	3.69	78%	11%	3.71	77%	14%
DIXIE CHICKS Landslide (Monument)	3.74	3.58	98%	37%	3.70	98%	41%
STEVE HOLY I'm Not Breakin' (Curb)	3.66	3.64	58%	8%	3.66	54%	8%
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	3.54	3.40	98%	35%	3.53	98%	35%

Total sample size is 762 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)	3405
ALAN JACKSON Work In Progress (Arista)	2991
KENNY CHESNEY The Good Stuff (BNA)	2432
JOE NICHOLS The Impossible (Universal South)	2338
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2080
MARTINA MCBRIDE Where Would You Be (RCA)	2071
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1659
DARRYL WORLEY I Miss My Friend (DreamWorks)	1577
PHIL VASSAR American Child (Arista)	1554
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1531
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1510
GEORGE STRAIT Living And Living Well (MCA)	1471
TIM MCGRAW Unbroken (Curb)	1349
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1318
SARA EVANS I Keep Looking (RCA)	1307
TOBY KEITH My List (DreamWorks)	1285
DIXIE CHICKS Long Time Gone (Monument)	1122
MARK CHESNUTT She Was (Columbia)	1027
TOMMY SHANE STEINER What If She's An Angel (RCA)	1021
STEVE HOLY Good Morning Beautiful (Curb)	925

New & Active

CHALEE TENNISON Lonesome Road (DreamWorks)
Total Plays: 277, Total Stations: 35, Adds: 0

KEITH URBAN Raining On Sunday (Capitol)
Total Plays: 238, Total Stations: 52, Adds: 38

SIXWIRE Way Too Deep (Warner Bros.)
Total Plays: 139, Total Stations: 28, Adds: 4

CHARLIE DANIELS/TRAVIS TRITT Southern Boy (Blue Hat/Audium)
Total Plays: 103, Total Stations: 17, Adds: 17

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 (third week)

5 YEARS AGO

• No. 1: "Today My World Slipped Away" — George Strait

10 YEARS AGO

• No. 1: "I Cross My Heart" — George Strait

15 YEARS AGO

• No. 1: "Do Ya" — K.T. Oslin

20 YEARS AGO

• No. 1: "You & I" — Eddie Rabbitt & Crystal Gayle

25 YEARS AGO

• No. 1: "Blue Bayou" — Linda Ronstadt



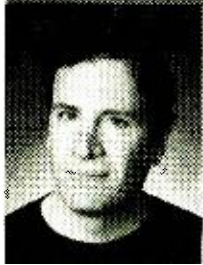
RCA recording artist Martina McBride was at the MJI broadcast during CMA week. Seen here (l-r) are KMPS/Seattle PD Becky Brenner, McBride and KMPS MD Tony Thomas.

PLEASE SEND YOUR PHOTOS

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

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KID KELLY
kkelly@radioandrecords.com

How To Syndicate A Radio Show

□ The inside scoop from someone who's done it

While I hardly consider myself an expert, I have been working on my syndicated program for a decade, and people have often called and asked for guidance on launching their own syndicated shows. Again, I don't profess to be Mr. Syndication, but over the years I have picked up a thing or two, and I thought this would be a good time for a few words on the subject, as well as to share the wisdom of a few experts. I hope the following helps you realize your dream of radio syndication.

There's a saying that's been floating around the syndication world for a while that I believe originated with United Stations President/CEO Nick Verbitsky. It goes, "Syndication is simple, but it isn't easy," and truer words were never spoken.

There are two main types of syndication, cash and barter. These days morning shows and talk shows are most often done for cash. Weekend music programming is usually done for barter. This column will focus on the barter form of syndication.

The Three P's

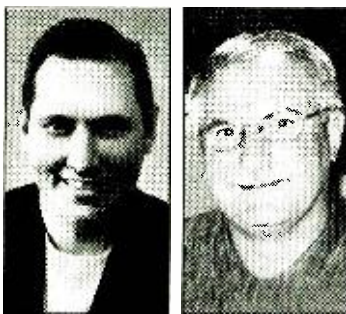
It takes more than a great idea to have a successful syndicated show; it takes what I'll call the Three P's: Product, Politics and Perseverance. Yes, you do need a great product or idea, but this is perhaps the least important part of the equation.

You should examine whether your idea has mass-appeal. If it is the greatest idea since sliced bread but will only fit on a very small number of stations, you are limiting your universe too early. For example, when I first started my show, I did my usual (at that time, anyway) screaming '80s delivery. I was more concerned with hitting the post and sounding cool from coast to coast than with the content or whether it actually fit at any stations.

WRQX/Washington PD Lorrin Palagi asked that I tone down my delivery and skip the "screaming guitar" songs. I did so, and I was finally able to get the show on WRQX. This opened the door to several other Hot AC stations, which, at the time outnumbered the stations in our original targeted format, CHR.

The show jumped another level once I realized that it shouldn't be absolutely perfect for any one station (or format), but be *very good* for a lot more. You must look at the future potential of your idea so that it's not a flash in the pan.

Another extremely important part of the equation is politics. Do you feel that you can get your show on in New York, Los Angeles, Chicago and other major markets? The top three markets comprise approximately 16% of the entire country. You must be able



Ray de la Garza **Mike Bettelli**

to clear (get your show on) in a few key markets to interest a reputable syndicator in distributing or selling your show.

The best idea in the world will face an almost insurmountable obstacle unless you have a way to get into these markets. You don't necessarily have to have all three top markets to succeed, but the more the better.

You must also have perseverance. The hardest part of syndicating a show is getting it off the ground. There are a million reasons for a station not to give up its valuable airtime to a syndicated show. You will have a tough time convincing the first few stations to hop on board, but once you get them, others will come more easily. It may be a while before you turn a profit. Don't get discouraged.

A Simple Blueprint

Here is a simple blueprint for what to do once you are confident that you have the Three P's.

Do a simple budget and outline your first year of expenses. What will it cost for you to produce the show each week? This includes, but is not limited to, writers, engineers, a host, music, music-scheduling software, voiceover people, jingles, preparation of cue sheets, duplication and distribution costs for CDs (or other mediums), supplies, advertising and clearance costs, telephone fulfillment and miscellaneous expenses.

Next, you need to figure out who's going to pay for all of this. Can you foot the bill yourself? Will someone front the money to you, such as a syndication company, an investor or a rich family member? Once you know that you can afford to pay for your first

year with the hope of turning a profit at the end of it, you are ready to roll.

You now must decide whether to take the financial risk of owning your own show or to hand your great idea over to a syndication company. You will make less money by going with a syndicator, of course, but there is no risk involved either.

Understand that you can't copy-right an idea. If you go to a syndication company, they are not obligated to use you, and your idea may appear on the air with a different talent. You can do a confidentiality or nondisclosure agreement, but you should see an attorney first and know that ideas are still very difficult to protect.

Also, syndication companies hear a million good ideas each week. Unless you approach them with a major-market clearance, you should expect to be turned down most of the time.

A Little Show Biz

Next up, we'll hear from a few experts in the field of syndication. **Mike Bettelli** is AC Program Director for several of the many Jones Radio Networks syndicated shows. He says, "We are always happy to hear ideas for new shows. A presentation with a little 'show biz' is always appreciated. If the idea has gone beyond the concept phase, a sample show would be necessary.

"The No. 1 criteria for JRN is always going to be the marketplace. Is there a need at enough radio stations for this kind of show? Will advertisers want to place their spots on the show?"

"Once we have crossed those hurdles, the show has a much better chance of being syndicated. We would then brainstorm marketing ideas, build a production staff, make sure we have the right talent and hope for the best when those demo packages get mailed out."

Ray de la Garza is Sr. VP/Programming for Premiere Radio Networks. Here, he explains what gets his attention and leads to serious consideration of a new show idea.

"First, does it have legs?" he asks. "Will it be around for more than a year or two? The creative and business as-



LINKING HIT AFTER HIT

WLNK (The Link)/Charlotte recently welcomed DreamWorks recording artist Dana Glover to *The Matt & Ramona Afternoon Show* for a live performance in front of a studio audience. Dana performed her current hit, "Thinking Over," and other songs from her album *Testimony*. Seen here (l-r) are WLNK MD and *Afternoon Show* Producer Derek James, Glover and Matt & Ramona.

pects follow that. It's much more appealing when a person actually does his or her homework before they come in to pitch an idea. They should have a well thought-out plan, let me know who the host is, who's on the support staff, where the show can realistically be cleared, what time slot, who is or can be the competition and what my upside and downside might be.

"Entertaining, creative and energetic aren't always the answer. Someone's heart and soul needs to be placed within the idea to create passion. You have to know who your audience is, and you can't fool the listeners. Listeners can tell if this is a radio show designed to make money or a show to entertain."

It takes more than a great idea to have a successful syndicated show; it takes what I'll call the Three P's: Product, Politics and Perseverance.

A Vital Component

There are two major considerations when deciding if you need a syndicator. Can you clear the show yourself, and can you sell the spots — or sell the show for cash — yourself?

The answer to the spots part is almost definitely no. Most syndicators that represent independent shows will charge you approximately 25% of the gross after agency commission to sell your spots. This should include retrieving those all-important affidavits from the stations running the show.

Deciding whether to do your own

clearance depends on several factors. Most important is what you bring to the table, i.e., a clearance in one of the top three markets. A rough rule of thumb would be to expect that the clearance and distribution of your show might cost up to an additional 25%. While it is difficult to convince a syndicator to take your brilliant idea and turn it into a successful show, it is much easier to convince them to handle the sales portion for you.

A vital component of the success of your show is having the world's best clearance person. That may initially be you clearing your own show with the help of all the friends you've made in radio over the years, but once you turn it into a real show, you need a real clearance person.

That person must be knowledgeable about your show, radio in general and the stations he or she is calling. And he or she must be able to sell a refrigerator to an Eskimo. This is the hardest part of syndication.

A Million Questions

Finally, there are a million questions you should be ready to answer, and the answers will vary from show to show. Why should someone give up valuable airtime and spot inventory to you? What do you offer them that they can't do for themselves? Why should they pick your show when there are four others just like it? What can you add by becoming a valued member of their airstaff? Why can't they just do your idea themselves?

Why should they add you immediately instead of waiting until you have a track record of success with the show? What will you say when the PD tells you that he or she wants to keep the station local? What is the "hook" to your show? Sometimes a celebrity host is a selling point. You may be very well-known in the radio community, but if you are not known in a particular market, it is a new ballgame.

Think about these things, make sure the Three P's are covered, and then go for it. Good luck!



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	FAITH HILL Cry (Warner Bros.)	2218	+15	296452	13	105/0
1	2	PHIL COLLINS Can't Stop Loving You (Atlantic)	2064	-286	276513	10	105/0
2	3	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1967	-253	239828	31	102/0
4	4	KELLY CLARKSON A Moment Like This (RCA)	1856	-131	260403	12	92/0
5	5	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1748	+62	234378	9	96/0
6	6	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1440	-89	176697	54	105/0
7	7	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1372	-25	174186	29	89/0
8	8	ENRIQUE IGLESIAS Hero (Interscope)	1355	+44	172140	58	109/0
9	9	CELINE DION A New Day Has Come (Epic)	1165	-126	146387	42	103/0
10	10	LEANN RIMES Life Goes On (Curb)	1159	-108	113936	15	92/0
11	11	JOSH GROBAN To Where You Are (143/Reprise)	1047	-132	108402	35	100/0
12	12	DARYL HALL & JOHN GATES Do It For Love (BMG/Heritage)	999	-146	96250	28	92/0
15	13	DARYL HALL & JOHN GATES Forever For You (U-Watch)	988	+104	96101	5	82/2
13	14	JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)	972	+16	95430	16	87/6
14	15	JOHN MAYER No Such Thing (Aware/Columbia)	906	-52	132432	27	65/0
18	16	DIXIE CHICKS Landslide (Monument)	870	+169	141755	4	71/5
16	17	KELLIE COFFEY When You Lie Next To Me (BNA)	818	+6	79050	15	82/0
17	18	MARIAH CAREY Through The Rain (MonarC/IDJMG)	779	+7	73299	8	79/1
20	19	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	756	+125	107387	4	71/3
19	20	AVRIL LAVIGNE Complicated (Arista)	649	-23	116278	17	31/1
21	21	NORAH JONES Don't Know Why (Blue Note/Virgin)	485	-71	47931	18	50/1
22	22	JAMES TAYLOR Whenever You're Ready (Columbia)	453	-20	69706	7	60/1
25	23	ROD STEWART These Foolish Things (J)	408	+38	72604	2	58/4
28	24	BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	372	+95	40430	6	32/4
24	25	CHRIS EMERSON All Because Of You (Monomoy)	346	-45	30982	10	53/1
27	26	PAUL SIMON Father And Daughter (Nick/Jive)	345	+42	32120	2	54/5
26	27	TAMARA WALKER If Only (Curb)	322	+22	26122	3	57/3
23	28	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	275	-152	72139	6	29/2
Debut	29	CELINE DION At Last (Epic)	255	+166	65888	1	38/12
Debut	30	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	233	+20	47693	1	21/1

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 11/17-11/23. 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

GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)
Total Plays: 226, Total Stations: 45, Adds: 3

GRAHAM NASH I'll Be There For You (Artemis)
Total Plays: 132, Total Stations: 21, Adds: 1

JOHN TESH This Is Your Gift (Garden City/Tesh Media/WB)
Total Plays: 130, Total Stations: 21, Adds: 4

REGIE HAMM Babies (Universal South)
Total Plays: 114, Total Stations: 17, Adds: 4

CHRISTINA AGUILERA Beautiful (RCA)
Total Plays: 96, Total Stations: 17, Adds: 8

NITA WHITAKER Heaven Holds The Ones I Love (LML)
Total Plays: 65, Total Stations: 13, Adds: 1

RIC SANDLER Rubies (Rich ID)
Total Plays: 59, Total Stations: 14, Adds: 0

JOSH GROBAN O Holy Night (143/Reprise)
Total Plays: 33, Total Stations: 15, Adds: 15

DAVE KOZ & KENNY LOGGINS December Makes Me Feel This... (Capitol)
Total Plays: 14, Total Stations: 12, Adds: 11

JOHN TESH It Wouldn't Be Christmas... (Garden City/Tesh Media/WB)
Total Plays: 7, Total Stations: 36, Adds: 36

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JOHN TESH It Wouldn't Be Christmas... (Garden City/Tesh Media/WB)	36
MANNHEIM STEAMROLLER Faeries (American Gramophone)	22
JOSH GROBAN O Holy Night (143/Reprise)	15
CELINE DION At Last (Epic)	12
DAVE KOZ & KENNY LOGGINS December Makes... (Capitol)	11
BARRY MANILOW River (Columbia)	9
JO DEE MESSINA A Joyful Noise (Curb)	9
CHRISTINA AGUILERA Beautiful (RCA)	8
JO DEE MESSINA Have Yourself A Merry... (Curb)	7
JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)	6
DIXIE CHICKS Landslide (Monument)	5
PAUL SIMON Father And Daughter (Nick/Jive)	5
STEVE TYRELL Santa Claus Is Coming To Town (Columbia)	5

MARIAH CAREY

Through The Rain

R&R MAINSTREAM AC: 18
MONITOR MAINSTREAM AC: 19

TOP 20 RECORD AC RADIO!
OPRAH WINFREY - 12/3
THE TODAY SHOW - 12/11

ALBUM IN STORES 12/3



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIXIE CHICKS Landslide (Monument)	+169
CELINE DION At Last (Epic)	+166
DIAMOND RIO One More Day (Arista)	+156
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+125
DARYL HALL & JOHN GATES Forever For You (U-Watch)	+104
BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	+95
CHRISTINA AGUILERA I Turn To You (RCA)	+92
REGIE HAMM Babies (Universal South)	+91
JIM BRICKMAN/REBECCA L. HOWARD Simple Things (Windham Hill)	+79
FAITH HILL Where Are You Christmas? (Interscope)	+69

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November 29, 2002

RateTheMusic.com BY MEDIABASE

America's Best Testing AC Songs 12+ For The Week Ending 11/29/02.

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like Phil Collins, Daryl Hall & John Oates, Santana, etc.

Total sample size is 280 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

Table listing 'Most Added' songs: Daryl Hall & John Oates, Rod Stewart, Celine Dion, DJ Sammy & Yanou, etc.

Recurrents

Table listing 'Recurrents' songs: Matchbox Twenty, Lee Ann Womack, Enya, Dido, Train, etc.

Reporters

Grid of reporter information for various markets including Albany, Buffalo, Canton, Erie, Greenville, Lansing, Louisville, Memphis, Nashville, etc.

Monitored Reporters section: 127 Total Reporters, 110 Total Monitored, 17 Total Indicator. Lists reporters for various markets like Bakersfield, Colorado Springs, etc.

ON THE RECORD

With **Steve Williams**
PD, WZWW/State College, PA



Songs that have been on the charts for a while dot the landscape at WZWW in State College, PA. We still get a great response from Norah Jones' "Don't Know Why" and instant phones every time we air it. • Two of the best-sounding songs on the radio in a long while are Santana & Michelle Branch's "Game of Love" and Uncle Kracker's "In a Little While." Both have incredible hooks and a great pop sound. • "Landslide" by The Dixie Chicks and "Cry" from Faith Hill are some of the best crossover stuff I've heard in a while. Faith is sounding more like Shania Twain — more "noncountry" — every time a new song comes out, and that's good for mainstream AC stations. • Madonna's "Die Another Day" adds some great tempo, and one song I'm hoping will keep growing is John Rzeznik's "I'm Still Here." Not only does it provide a good balance to artists like Shania and Madonna, but Johnny's band The Goo Goo Dolls, will play here in little old State College in February of 2003 along with Bon Jovi. (No, I cannot get you tickets. Scrry!)

At HotAC, **No Doubt** featuring **Lady Saw** perch "Underneath It All" (Interscope) at No. 2 and lie in wait to grab top honors ... **The Dixie Chicks'** "Landslide" (Monument) leaps 21-16*, grabbing Most Increased (332) for the second consecutive week ... **Dave Matthews Band's** "Grey Street" (RCA) nails the biggest chart gain, as it moves 39-29* ... **Avril Lavigne's** "I'm With You" (Arista) rises to No. 28, up since debuting last week ... In a tight part of the chart, **Kid Rock** featuring **Sheryl Crow's** "Picture" (Atlantic) jumps 234 plays and moves 30-26* ... Debuting at Hot AC: **3 Doors Down's** "When I'm Gone" (Republic/Universal), **Creed's** "Don't Stop Dancing" (Wind-up), **Counting Crows'** "Big Yellow Tax" (Geffen/Interscope) and **Default's** "Live a Lie" (TVT) ... Even though many AC stations have adopted all-holiday music, that hasn't stopped **Faith Hill's** "Cry" (Warner Bros.) from leaping 3-1* and topping former No. 1s **Phil Collins'** "Can't Stop Loving You" (Atlantic) and **Vanessa Carlton's** "A Thousand Miles" (A&M/Interscope) ... Other strong movers during this holiday period include **The Dixie Chicks'** "Landslide," up 128 plays and jumping 18-16*; **Shania Twain's** "'m Gonna Getcha Good!" (Mercury), which rises 20-19*; **Benny Mardones'** "I Want It All" (Crazy/Go-Kart), moving 28-24*; and the legendary **Paul Simon's** "Father & Daughter" (Nickelodeon/Jive), which goes 27-26 ... Also, **Daryl Hall & John Oates** are up 15-13* with "Forever for You" (U-Watch), and **Rod Stewart's** "These Foolish Things" (J) moves 25-23* ... Debuting at AC: **Celine Dion's** "Goodbye at Last" (Epic) and **John Mayer's** "Your Body Is a Wonderland" (Aware/ Columbia).

AC/Hot AC ON THE RADIO

— Kid Kelly, AC/Hot AC Editor

artist activity

ARTIST: John Tesh
LABEL: Garden City/Warner Bros.

By **KID KELLY**/AC-HOT AC EDITOR



Most folks don't know it, but John Tesh, former host of TV's *Entertainment Tonight*, has become one of today's most successful composers. To date, the Grammy-nominated Tesh has won six Emmys for his music and has sold more than 6 million records.

Now that the holiday season is upon us, Tesh is ready to unwrap his latest piece of ear candy, "It Wouldn't Be Christmas Without You," from his latest CD, *Christmas Worship*. If you're one of those who loves holiday music, Santa Tesh has certainly stuffed your musical stocking this year. And if you're involved with one of the many mainstream AC's considering or already partaking in the all-holiday format, chances are as bright as the stars in the sky that Tesh will dazzle you and your listeners with his holiday cheer.

Christmas Worship is just that, a soundtrack for the reflections that come with the holidays, and it features Tesh's fresh approach to the seasonal standards, complemented by his original works. "I really want *Christmas Worship* to be an album of pure encouragement," Tesh says. "It is not only filled with classic songs of the season, it addresses the current need we have to reconnect with our families and accept the gift we awaken to every morn-

ing, the gift of a brand-new day. The songs on the *Christmas Worship* record are very personal to me, and I believe the album is a good mix of contemporary worship songs, seasonal standards and originals."

Chances are good you've heard Tesh's work before, though you may not realize it. The New York native has written and produced music for countless television events, including the themes for the 1992 Olympic Games in Barcelona, Spain and the Wimbledon tennis tournament.

Tesh left the security of *Entertainment Tonight* in 1996 to pursue his musical career full-time — a move that was considered risky back then but that has certainly paid big dividends. He will be on the road over the holidays, shooting a *Christmas Worship* special in Positano, Italy; doing a Christmas tour with Christian star Nicole C. Mullen; and working on his nationally syndicated *John Tesh Radio Show*, which is carried on more than 150 stations.

Tesh is always busy and famously prolific, but his reflective new effort, "It Wouldn't Be Christmas Without You," is certain to leave you saying, "There's no place like John Tesh for the holidays."

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R&R Hot AC Top 40

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November 29, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3515	+13	350672	10	88/0
4	2	NO DOUBT F/LADY SAW Underneath It All (Interscope)	3283	+188	351490	10	81/0
3	3	CREED One Last Breath (Wind-up)	2946	-228	260148	27	77/1
2	4	AVRIL LAVIGNE Complicated (Arista)	2884	-331	278657	33	87/0
5	5	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2872	+38	300726	16	81/0
6	6	UNCLE KRACKER In A Little While (Lava)	2636	-33	228813	15	82/0
8	7	MATCHBOX TWENTY Disease (Atlantic)	2513	+83	267127	9	80/0
7	8	DAVE MATTHEWS BAND Where Are You Going (RCA)	2377	-65	219589	28	72/0
10	9	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1964	-35	179232	39	73/0
12	10	NORAH JONES Don't Know Why (Blue Note/Virgin)	1881	-3	201453	23	62/0
9	11	JIMMY EAT WORLD The Middle (DreamWorks)	1865	-157	178603	37	76/0
11	12	JOHN MAYER No Such Thing (Aware/Columbia)	1811	-114	194759	41	68/0
13	13	CALLING Wherever You Will Go (RCA)	1798	-51	171038	62	80/0
14	14	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1662	-108	153965	40	74/0
15	15	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	1630	+107	172591	7	75/3
21	16	DIXIE CHICKS Landslide (Monument)	1397	+332	169915	5	53/7
17	17	LIFEHOUSE Spin (DreamWorks)	1336	+19	106869	13	55/1
19	18	TORI AMOS A Sorta Fairytale (Epic)	1304	+137	161338	8	60/2
18	19	SIXPENCE NONE THE RICHER Breathe Your Name (Reprise/Curb)	1260	+8	124754	10	66/0
16	20	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1257	-171	133896	19	54/0
20	21	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1231	+110	129984	6	58/2
22	22	DANA GLOVER Thinking Over (DreamWorks)	1025	+42	66437	12	45/2
23	23	FAITH HILL Cry (Warner Bros.)	906	+105	72272	9	43/1
26	24	MADONNA Die Another Day (Maverick/WB)	784	+22	53929	7	31/1
24	25	AVRIL LAVIGNE Sk8er Boi (Arista)	711	-86	68100	11	29/1
30	26	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	704	+234	75389	3	39/9
27	27	PINK Just Like A Pill (Arista)	684	-27	94307	17	22/0
36	28	AVRIL LAVIGNE I'm With You (Arista)	634	+268	84704	2	48/10
39	29	DAVE MATTHEWS BAND Grey Street (RCA)	616	+277	75141	2	47/8
25	30	COLDPLAY In My Place (Capitol)	588	-179	61013	19	45/0
Debut	31	3 DOORS DOWN When I'm Gone (Republic/Universal)	465	+224	30374	1	34/6
Debut	32	CREED Don't Stop Dancing (Wind-up)	457	+185	33337	1	33/2
32	33	STEREO FUSE Everything (EOWind-up)	452	+43	34953	6	38/3
33	34	JACK JOHNSON Bubble Toes (Enjoy/Universal)	444	+43	57543	3	30/0
31	35	HOOBASTANK Running Away (Island/IDJMG)	421	-47	37260	14	15/0
28	36	VANESSA CARLTON Ordinary Day (A&M/Interscope)	418	-112	59504	8	14/0
29	37	KELLY CLARKSON A Moment Like This (RCA)	399	-113	28967	8	21/0
Debut	38	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	379	+125	38278	1	23/4
35	39	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	375	-7	47513	3	30/0
Debut	40	DEFAULT Live A Lie (TVT)	371	+51	25970	1	27/1

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 11/17-11/23. 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
AVRIL LAVIGNE I'm With You (Arista)	10
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	9
DAVE MATTHEWS BAND Grey Street (RCA)	8
DIXIE CHICKS Landslide (Monument)	7
3 DOORS DOWN When I'm Gone (Republic/Universal)	6
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	4
SHERYL CROW C'mon, C'mon (A&M/Interscope)	4
VONRAY Inside Out (Elektra/EEG)	4
CHRISTINA AGUILERA Beautiful (RCA)	4
STONE SOUR Bother (Roadrunner/IDJMG)	4
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	4

Shania Twain

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIXIE CHICKS Landslide (Monument)	+332
DAVE MATTHEWS BAND Grey Street (RCA)	+277
AVRIL LAVIGNE I'm With You (Arista)	+268
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+234
3 DOORS DOWN When I'm Gone (Republic/Universal)	+224
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+188
CREED Don't Stop Dancing (Wind-up)	+185
SHERYL CROW C'mon, C'mon (A&M/Interscope)	+141
TORI AMOS A Sorta Fairytale (Epic)	+137
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+125

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November 29, 2002

RateTheMusic.com BY MEDIABASE

America's Best Testing Hot AC Songs 12+ For The Week Ending 11/29/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists songs like 'Spin' by DreamWorks, 'Picture' by Lava/Atlantic, etc.

Total sample size is 637 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

Table listing 'Most Added' songs: AVRIL LAVIGNE 'I'm With You', KID ROCK W/SHERYL CROW 'Picture', CREED 'One Last Breath', etc.

New & Active

Table listing 'New & Active' songs: PHIL COLLINS 'Can't Stop Loving You', DROPLINE 'Best Thing', JULY FOR KINGS 'Normal Life', etc.

Songs ranked by total plays

Reporters

Grid of reporter information by market, including station name, PD, MD, and list of songs they are reporting on.

Monitored Reporters

99 Total Reporters

89 Total Monitored

10 Total Indicator



CAROL ARCHER

carcher@radioandrecords.com

'What's In His Heart': Chris Botti's *December*

□ Trumpeter teams with veteran producer, takes musical cue from Chet Baker

When it was time to make his first Christmas record, trumpeter **Chris Botti** turned to his longtime friend producer **Bobby Columby**. The co-founder and drummer of Blood, Sweat & Tears, Columby is a highly regarded musician in his own right; a producer with credits that include Jaco Pastorius, Michael Jackson, Eddie Palmieri and America; and a leading record executive, especially in A&R. The result of their collaboration is *December*, which is in stores now.

"Chris Botti has the best sound I've heard on trumpet, which can be a very strident instrument," Columby says. "He makes it sound like he's speaking to you. There's such warmth, and, technically, his is a gorgeous sound."

"Although versed as a jazz musician, Chris is more well-rounded and as focused on the notion of communicating as he is on his artistry. He's always trying to get across what's in his heart."

Similar Sounds

Columby says he's struck by similarities between Botti and a jazz trumpeter of a previous era, Chet Baker, although the latter was a notorious drug addict and Botti is as clean as a whistle. "Chris happens to be very handsome, and, from a marketing perspective, that's obviously a plus," Columby says.

"Over the past 30 years it was nice if someone looked good, but it didn't matter at all. Today you don't see hideously homely artists do well with the visual MTV generation."

"The documentary *Let's Get Lost* shows Baker as a jazz trumpeter who played and sang at the same level — not a genius, but he got across. Rarely would you compare him to Miles Davis, but

"I was looking for the more reflective part of Christmas."

Chris Botti



Chris Botti

he was a West Coast cool guy, complete with a look.

"At the time, Hollywood loved Chet. He was going to be the next James Dean, with a trumpet in his hand. But drugs had complete control of him, and he was incarcerated repeatedly."

"Historically, trumpeters like Herb Alpert and Louis Armstrong were highly successful because they communicated. When the trumpet is put in the right hands, like Chris', an artist can bring instrumental music forward. If someone can communicate with a horn, it's wonderful if they can also sing, as Chet did."

"Chris' horn sound is his breath going through brass. Similarly, singing is controlled breath, and when Chris sings, you believe it like you believe his trumpet playing. He has a really pleasing voice, and he's going to be more and more serious about singing. He's taking lesson, and he practices."

"When we were discussing what he should sing, he stepped forward and did it. He was telling you his story on the song. The more people know him, the better he's going to do."

Improv Skills

When I remark that I hear something new in Botti's playing on this release — something inefable, yet unmistakable — Columby explains, "He's stretching his improvisational skills, which totally was the idea. A lot of musicians feel that if they do that, they'll lose the audience, but this Christmas record was an opportunity for Chris to play more in that style."

Botti agrees, saying, "My playing has improved by a great measure by being out on Sting's tour and out with my own band. I'm

still maturing as a player, which I'm proud to say at age 40. The cumulative effect of practicing and touring is that I'm more comfortable now than I was at 35 or 30 or 25."

"That brings out a different part of my personality, and you can hear the looseness on 'Hallelujah,' 'Winter Wonderland,' 'O Little Town of Bethlehem' and 'The

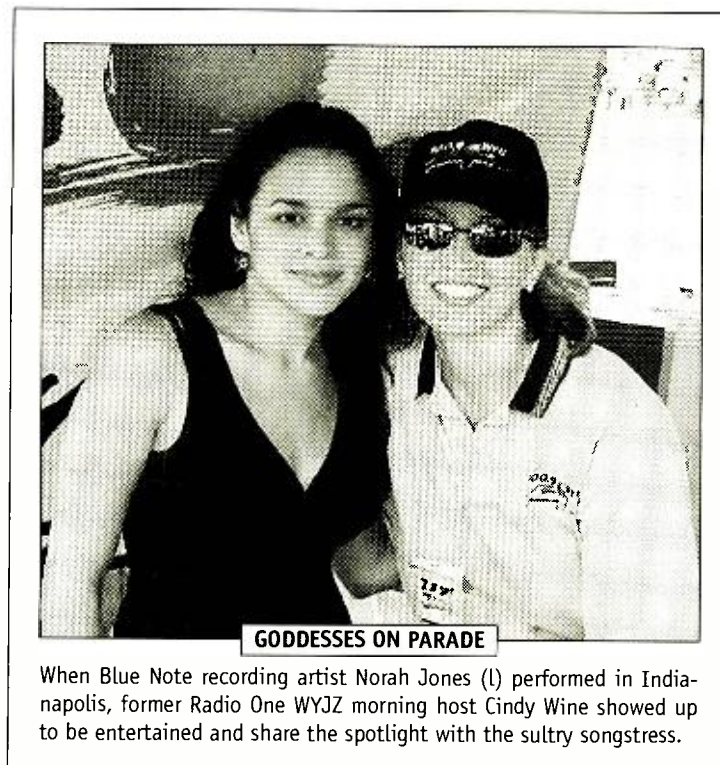
"Although versed as a jazz musician, Chris is more well-rounded and as focused on the notion of communicating as he is on his artistry."

Bobby Columby

First Noel,' which were all one-take improvisations. That's where the spark is for me. In a pop song, it's often when you write the song, and the rest of the time you're chasing your tail for that bit of inspiration."

"There's not one way to do a Christmas record, but any time you do a standard, you begin by finding songs with the best melody," Columby says. "Then you have to ask the question, 'Will this artist sound good interpreting this song, and how should we approach it?'"

"In Chris' case, the criteria also included the level of excellence and that he be comfortable, yet challenged. We've heard those songs a million times, so it was in



GODDESSES ON PARADE

When Blue Note recording artist Norah Jones (l) performed in Indianapolis, former Radio One WYJZ morning host Cindy Wine showed up to be entertained and share the spotlight with the sultry songstress.

the arrangements that we tried to add a twist while keeping the integrity of the songs intact."

Old Songs, New Twist

Botti says, "For the past two years I was on the JazzTrax Christmas Tour, so I had the experience of walking out and playing Christmas songs. I really love the most melodic ones, and if you play them in the right key, you hit that sweet spot on your instrument."

"Jonathan Butler and I used to play 'The First Noel' as a duet completely improvised on the tour. I used the song as a template when I recorded it, also improvised, with Billy Childs. I'd tell him the key, and then we wouldn't even look at each other. He wrote the orchestra over that improvisation. The arrangements are pretty loose. I was looking for the more reflective part of Christmas."

One approach Columby used to keep these chestnuts fresh — Christmas songs may be the ultimate covers — was reharmonizing chords. "You don't necessarily play the chords you're used to hearing with those melodies, so you can turn a morose melody into a joyful one with different chords," he says.

Another element that contributed to the success of the *December* sessions was the spontaneity of Botti's performances. "Considering the greatness of the musicians on this record, like Billy Childs and CJ Vanston, both of whom are brilliant, we really didn't want to go past two takes on anything," Columby says.

"And these weren't complicated songs, not muso-specials; we wanted them to smile and say, 'Yeah, that's a cool arrangement.' That way they owned what was going on and didn't need more than two takes. One highlight was sitting in my living room listening

to Richard Marx, Billy Childs and Chris talk about, then start to play, 'Perfect Day.'

"The entire scope of Chris' personality is on this record, because he wasn't 'careful.' We cut the tracks, everything, in two days — old school!"

Endless Admiration

Botti has endless admiration for Columby's talent. "He's one of the few record executives who comes from a deep musical background," Botti says. "He was one of the greatest drummers in pop music with Blood, Sweat & Tears, plus his brother managed Thelonius Monk, so he was around that too."

"I remember vividly listening to one of my favorite Miles Davis records with Gil Evans, *Miles Ahead*, when I picked Bobby up to go to dinner once. He jumped in the car, and before I could say hello, he scat sang Miles' whole solo to 'Springville,' a very uptempo, amazing solo."

"I know Miles' work better than most people on earth, and I can't scat sing his work with the kind of clarity Bobby can. With all his credentials, there aren't many people who can do that, along with all the drum figures and everything. Here's a guy who has so much going on aesthetically while making high-level records but who is also very deeply imbedded in what jazz is."



Bobby Columby

photo credit: Samantha Frank

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:

carcher@radioandrecords.com

November 29, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	CHUCK LOEB Sarao (Shanachie)	855	+8	127379	23	39/1
1	2	FOURPLAY Rollin' (Bluebird/RCA Victor)	842	-24	118017	21	39/0
4	3	RICHARD ELLIOT Q.T. (GRP/VMG)	732	+77	101523	17	39/0
3	4	EUGE GROOVE Slam Dunk (Warner Bros.)	727	-95	119305	23	38/0
5	5	STEVE OLIVER High Noon (Native Language)	659	+25	86379	13	38/0
6	6	BWB Groovin' (Warner Bros.)	638	+32	86161	9	41/0
8	7	NATALIE COLE Tell Me All About It (GRP/VMG)	575	+7	62752	13	38/0
7	8	NORMAN BROWN Just Chillin' (Warner Bros.)	549	-37	64278	24	33/2
10	9	JEFF GOLUB Cold Duck Time (GRP/VMG)	543	+24	91934	17	35/0
11	10	PETER WHITE Who's That Lady? (Columbia)	531	+17	77054	11	37/1
12	11	DIANA KRALL Just The Way You Are (Verve/VMG)	520	+22	55105	6	35/1
15	12	BOB JAMES Morning, Noon & Night (Warner Bros.)	498	+58	65658	10	39/0
9	13	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	477	-69	60680	25	29/0
14	14	BONEY JAMES Grand Central (Warner Bros.)	439	-5	65015	7	37/1
17	15	STEVE COLE Off Broadway (Warner Bros.)	430	+22	72716	11	35/2
18	16	N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	403	+23	48671	5	32/3
16	17	KENNY G F/CHANTE MOORE One More Time (Arista)	403	-9	55152	17	29/0
20	18	MICHAEL MANSON Cuter Drive (A440 Music Group)	334	-6	51840	14	31/0
21	19	MARION MEADOWS Tales Of A Gypsy (Heads Up)	304	+15	36790	9	26/0
19	20	DAVID BENOIT Then The Morning Comes (GRP/VMG)	282	-61	22115	19	24/0
22	21	JOAN OSBORNE I'll Be Around (Compendia)	278	+6	24686	7	20/2
24	22	KENNY G Paradise (Arista)	275	+28	50299	4	30/4
27	23	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	270	+59	45852	2	34/7
23	24	MAYSA Friendly Pressure (N-Coded)	270	+6	30871	12	20/0
26	25	CRAIG CHAQUICO Afterglow (Higher Octave)	254	+12	11795	4	24/1
25	26	AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	229	-17	16177	14	16/0
28	27	MICHAEL LINGTON Still Thinking Of You (3 Keys)	216	+25	22362	3	23/3
Debut	28	GREGG KARUKAS Your Sweet Smile (N-Coded)	175	+63	7997	1	16/1
29	29	LEE RITENOUR Module 105 (GRP/VMG)	174	-3	22619	5	14/0
30	30	BONA FIDE Willie Don (N-Coded)	165	-2	23001	2	15/1

Most Added

ARTIST TITLE LABEL(S)	ADDS
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	7
KENNY G Paradise (Arista)	4
NESTOR TORRES Watermelon Man (Shanachie)	4
BOB BALDWIN The Way She Looked At Me (Narada)	4
JONATHAN BUTLER Pata Pata (Warner Bros.)	4
N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	3
MICHAEL LINGTON Still Thinking Of You (3 Keys)	3
STEVE COLE Off Broadway (Warner Bros.)	2
NORMAN BROWN Just Chillin' (Warner Bros.)	2
JOAN OSBORNE I'll Be Around (Compendia)	2
JEFF LORBER Chopsticks (GRP/VMG)	2
DONNA GARDIER How Sweet It Is (Dome Records Limited)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RICHARD ELLIOT Q.T. (GRP/VMG)	+77
GREGG KARUKAS Your Sweet Smile (N-Coded)	+63
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	+59
BOB JAMES Morning, Noon & Night (Warner Bros.)	+58
GREG ADAMS 'Sup With That (Ripa/Blue Note)	+44
DONNA GARDIER How Sweet It Is (Dome Records Limited)	+37
BWB Groovin' (Warner Bros.)	+32
KENNY G Paradise (Arista)	+28
NESTOR TORRES Watermelon Man (Shanachie)	+28
STEVE OLIVER High Noon (Native Language)	+25
MICHAEL LINGTON Still Thinking Of You (3 Keys)	+25

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LARRY CARLTON Morning Magic (Warner Bros.)	403
SPECIAL EFX Cruise Control (Shanachie)	340
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	281
KIM WATERS In The House (Shanachie)	276
LUTHER VANDROSS I'd Rather (J)	202
GREG ADAMS Roadhouse (Blue Note)	168
NORAH JONES Don't Know Why (Blue Note/Virgin)	118
JOE MCBRIDE Woke Up This Morning (Heads Up)	106
JONATHAN BUTLER Wake Up (Warner Bros.)	105
DOWN TO THE BONE Electra Glide (GRP/VMG)	95
CHRIS BOTTI Lisa (Columbia)	88
BRIAN CULBERTSON Without Your Love (Warner Bros.)	85
JOYCE COOLING Daddy-O (GRP/VMG)	68
SADE Somebody Already Broke My... (Epic)	60

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 11/17-11/23. 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

JEFF LORBER Chopsticks (GRP/VMG)
Total Plays: 147, Total Stations: 15, Adds: 2

KEN NAVARRO Healing Hands (Shanachie)
Total Plays: 125, Total Stations: 12, Adds: 0

RUSS FREEMAN Brighter Day (Peak)
Total Plays: 116, Total Stations: 10, Adds: 0

GREG ADAMS 'Sup With That (Ripa/Blue Note)
Total Plays: 96, Total Stations: 9, Adds: 0

3RD FORCE F/TOM SCOTT Young Again (Higher Octave)
Total Plays: 85, Total Stations: 7, Adds: 0

DONNA GARDIER How Sweet It Is (Dome Records Limited)
Total Plays: 62, Total Stations: 7, Adds: 2

NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)
Total Plays: 56, Total Stations: 6, Adds: 1

NESTOR TORRES Watermelon Man (Shanachie)
Total Plays: 44, Total Stations: 8, Adds: 4

PAUL HARDCASTLE First Light (Trippin' 'n Rhythm)
Total Plays: 41, Total Stations: 4, Adds: 0

JOE MCBRIDE Keeping It Real (Heads Up)
Total Plays: 41, Total Stations: 4, Adds: 0

Songs ranked by total plays

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ON THE RECORD

With
Rich McMillan
PD, WLVE (Love 94)/Miami



We pore over music research and dissect song scores. We network with one another and debate what music can best satisfy our listeners. We spend unending hours with Selector to guarantee correct category-turnover rates, proper song rotations and optimum core-artist exposure. It takes time to do it right. * Sometimes it takes so long that there is not much time left to think about the magic that goes *between* the records. It's not the personalities who get

put off; we interact with them. It's the station imaging that is often at the bottom of the priority list. And that's a big problem. * It's easy to forget that positioning statements and image promos require just as much TLC as the music library — maybe more. If you are wrong about a song choice for a power category, it could hurt you every five hours or so. But a poorly conceived production element or a badly produced liner can create listening problems every hour. It takes lots of time to maintain a stable of fresh imaging elements. To win, we need to make time for imaging every week. * One final thought:

A promo is like a billboard. It's no place to be subtle. It has to be played often enough to get the message heard. If you are only promoting something once every two or three hours, run a reach-and-frequency drill on that rotation. You'll be amazed at how long it will take for 80% of your listeners to be exposed to it three times.

Congratulations to guitarist **Chuck Loeb**, whose "Sarao" goes to No. 1 this week, and hats off to Shanachie's Marla Roseman and Bill Cason ... **Richard Elliot's** "Q.T." (GRP/VMG) continues to surge; it's at 3* and +77 plays for top Most Increased ... **BWB's** "Groovin'" (Warner Bros.) is getting airplay at more reporting stations than any other track. And having seen the group perform live last weekend, I can tell you it was a thrilling musical experience, especially their bravura version of "Body and Soul" ... For the fourth week, **Dave Koz & Jeff Koz's** "Blackbird" (Rendezvous/Warner Bros.) is No. 1 Most Added, this time with seven new adds, including WJZW/Washington, KOAI/Dallas, KWJZ/Seattle and KCIY/Kansas City; that rounds out its airplay in the top 20 markets. "Blackbird" gains 27-23* and earns third Most Increased ... **Gregg Karukas's** "Your Sweet Smile" (N-Coded) debuts at 28* and is No. 2 Most Increased ... **Nestor Torres's** "Watermelon Man" (Shanachie) ties for second Most Added with four new adds, including KJCD/Denver, JRN and WJZI/Milwaukee ... **KTWV** (The Wave)/Los Angeles led the way last week on **Bob Baldwin's** "The Way She Looked at Me" (Narada). Now the track ties for second Most Added with four adds, including WNUA/Chicago. As major-market powerhouse radio stations like The Wave and WNUA continue to break hit records, I wonder whether anyone else is even listening to new music ... Speaking of hits, **Jonathan Butler's** "Pata Pata" (Warner Bros.) goes on out of the box at KWJZ and KJCD. How encouraging it is to have KJCD PD Mike Fischer back in the saddle, flexing his renowned ears and breaking records again.



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

<p>WZMR/Albany, NY PD/MD: Tim Durkee 7 GREGG KARUKAS Sweet 8 BOB BALDWIN Love 94</p>	<p>KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase 8 BONA FIDE "Wig DAVE KOZ & JEFF KOZ Blackbird</p>	<p>KJZS/Reno, NV 14 BROWN & McDONALD Believe 9 STEVE COLE "OM 7 DAVE KOZ & JEFF KOZ Blackbird</p>
<p>KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young No Adds</p>	<p>KOAS/Las Vegas, NV OM: Vic Clemons PD/MD: Erik Fox 12 MICHAEL LINGTON Thinking 12 MARC ANTOINE Strip 11 JOE MCBRIDE Morning 11 JOYCE COO "NG Dazzle 11 KEVIN TORRES "Gonna 11 JIMMY SOMMERS "Lowdown 11 NORMAN BROWN "Just" 11 SPECIAL FX "Control 11 DONNA GARDNER Sweet</p>	<p>WJZV/Richmond, VA OM/MD: Reid Snider No Adds</p>
<p>KNIK/Anchorage, AK OM/MD: Aaron Wallender MICHAEL LINGTON Thinking</p>	<p>KTWV/Los Angeles, CA PD: Paul Goldstein APD/MD: Ralph Stewart No Adds</p>	<p>KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones MICHAEL LINGTON Thinking</p>
<p>WJZZ/Atlanta, GA PD/MD: Nick Francis No Adds</p>	<p>WJZN/Memphis, TN PD: Norm Miller 8 BOB BALDWIN Single JOAN OSBORNE "Arbitr NESTOR TORRES "Watermelon</p>	<p>WSSM/St. Louis, MO PD: David Myers 6 GEORGE DUKE "Crusin'</p>
<p>KSMJ/Bakersfield, CA PD/MD: Chris Townsend BOB BALDWIN Love 94</p>	<p>WLVE/Miami, FL PD: Rich McMillan KENNY G Paradise</p>	<p>KBZN/Salt Lake City, UT PD/MD: Rob Riesen No Adds</p>
<p>WNUA/Chicago, IL OM: Bob Kaake PD: Steve Stiles BOB BALDWIN Love 94</p>	<p>WJZI/Milwaukee, WI OM/MD: Steve Scott 6 NESTOR TORRES "Watermelon</p>	<p>KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole No Adds</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble No Adds</p>	<p>KSBR/Mission Viejo, CA OM/MD: Terry Wedel MD: Susan Koshbay 6 LIQUID SOUL "Soul 7 JONATHAN BUTLER "Pata 8 STEVE COLE "OM</p>	<p>KKSF/San Francisco, CA PD: Steve Williams APD/MD: Samantha Wiedmann No Adds</p>
<p>WJZA/Columbus, OH OM/MD: Bill Harman APD: Gary Wolter 11 DONNA GARDNER Sweet 10 DAVE KOZ & JEFF KOZ Blackbird</p>	<p>KOAI/Dallas-Ft. Worth, TX OM/MD: Kurt Johnson APD/MD: Bret Michael DAVE KOZ & JEFF KOZ Blackbird</p>	<p>KMGQ/Santa Barbara, CA APD/MD: Steve Bauer KENNY G Paradise BROWN & McDONALD Believe</p>
<p>KJCD/Denver-Boulder, CO PD/MD: Michael Fischer NESTOR TORRES "Watermelon KENNY G Paradise JONATHAN BUTLER "Pata CRAIG CHAGUIGUC "Artistic"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff No Adds</p>	<p>KJYZ/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 2 JEFF LORBER "Direct Gas</p>
<p>KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor No Adds</p>	<p>WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly JEFF LORBER "Chopsticks</p>	<p>KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose DAVE KOZ & JEFF KOZ Blackbird JONATHAN BUTLER "Pata</p>
<p>WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach PETER WHITE "Luv"</p>	<p>WJCD/Norfolk, VA OM: Daisy Davis APD/MD: Larry Hollowell 13 DIANA KRALL "Wa" 5 DAVE KOZ & JEFF KOZ Blackbird</p>	<p>WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting MIKE PHILLIPS "Horn BOB BALDWIN Love 94 JONATHAN BUTLER "Pata JIMMY SOMMERS "Crusin'</p>
<p>KUJZ/Eugene, OR PD: Chris Crowley 5 KEVIN TONEY "Passion 4 MARC ANTOINE "Mas 4 NORMAN BROWN "Just" 4 KENNY G "Paradise" 4 PAMELA WILLIAMS "Be the Top JOAN OSBORNE "Arbitr</p>	<p>WLOQ/Oriando, FL PD: Dave Kosh MD: Patricia James No Adds</p>	<p>WSJT/Tampa, FL OM/MD: Ross Block MD: Kathy Curtis No Adds</p>
<p>KEZL/Fresno, CA OM: Scott Keith PD/MD: J. Weidenheimer KENNY G Paradise 1 BROWN & McDONALD Believe</p>	<p>WJJZ/Philadelphia, PA PD: Michael Tozzi MD: Joe Proke 2 LILYON LOHNS "Savage 3 PIECES OF A DREAM "Soulette</p>	<p>WJZW/Washington, DC OM: Kenny King PD: Carl Anderson DAVE KOZ & JEFF KOZ Blackbird</p>
<p>WYJZ/Indianapolis, IN PD/MD: Carl Frye No Adds</p>	<p>KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan No Adds</p>	<p>JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart NESTOR TORRES "Watermelon RANDY SCOTT "Mune II</p>

42 Total Reporters

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Smooth Jazz Playlists

November 29, 2002 R&R • 61

MARKET #1

WDCO/New York
Smooth Jazz
 Infinity
 (212) 352-1019
 Connelly
 12+ Cume 1,871,200

CD 1019

LW	TW	ARTIST/TITLE	GI (000)
26	26	CHUCK LOEB/Sarao	29848
25	25	EUGE GROOVE/Slam Dunk	28700
23	24	RICHARD ELLIOT/Q.T	27552
26	24	STEVE OLIVER/High Noon	27552
23	23	JEFF GOLUB/Cold Duck Time	26404
24	23	PETER WHITE/Who's That Lady?	26404
22	22	FOURPLAY/Rollin'	25256
17	16	BONEY JAMES/Grand Central	18368
17	16	BWB/Groovin'	18368
17	14	KENNY G/Paradise	16072
16	14	PIECES OF A DREAM/Turning It Up	16072
16	14	STEVE COLE/On Broadway	16072
15	13	PAUL HARDCASTLE/Desire	14924
7	8	BOB JAMES/Morning Noon	9184
7	8	LEE RITENOUR/Module 105	9184
7	8	LIQUID SOUL/Sun Ra	9184
7	8	MARION MEADOWS/Tales Of A Gypsy	9184
7	8	MICHAEL MANSION/Outer Drive	9184
7	8	NESTOR TORRES/Watermelon Man	9184
7	7	ANDRE WAHD/Neighbors	8036
7	7	BONA FIDE/Willie Don	8036
7	7	DAVE KOZ & JEFF KOZ/Blackbird	8036
7	7	KEN NAVARRO/Healing Hands	8036
5	7	MAYS/AFriendly Pressure	8036
7	7	RICK DERRINGER/Jazzy Koo	8036
-	-	a JEFF LORBER/Chopsticks	0

MARKET #2

KTWV/Los Angeles
 The Wave
 Infinity
 (310) 840-7180
 Brode/Stewart
 12+ Cume 946,000

94.7 KTWV

LW	TW	ARTIST/TITLE	GI (000)
26	25	EUGE GROOVE/Slam Dunk	16350
26	25	JOE SAMPLEX/Marks The Spot	16350
23	24	FOURPLAY/Rollin'	15696
24	24	KIM WATERS/In The House	15696
25	24	LARRY CARLTON/Morning Magic	15696
18	17	DAVE KOZ & JEFF KOZ/Blackbird	11118
11	17	SPECIAL FX/Cruise Control	11118
16	16	BWB/Groovin'	10464
16	15	DOWN TO THE BONE/Electra Glide	10464
16	16	GERALD ALBRIGHT/Ain't No Stoppin'	10464
16	16	GREG ADAMS/Roadhouse	10464
16	16	JONATHAN BUTLER/Wake Up	10464
11	15	JEFF GOLUB/Cold Duck Time	9810
17	15	MICHAEL MANSION/Outer Drive	9810
12	15	NATALIE COLE/Tell Me All About It	9810
16	15	STEVE COLE/On Broadway	9810
16	14	BOB JAMES/Morning Noon	9156
16	14	BONEY JAMES/Grand Central	9156
16	14	JOAN OSBORNE/I'll Be Around	9156
7	13	CHUCK LOEB/Sarao	8502
13	13	BROWN & MCDONALD/Still Believe	8502
14	12	KENNY G/Paradise	7848
11	12	KENNY G F.C. MOORE/One More Time	7848
12	12	NORAH JONES/Don't Know Why	7848
12	12	SAOE/Somebody Already	7848
12	11	BONA FIDE/Willie Don	7194
-	-	10 BOB BALDWIN/The Way She	6540
6	6	DIANA KRALL/Just The Way You Are	3924

MARKET #3

WNUA/Chicago
 Clear Channel
 (312) 645-9550
 Sites
 12+ Cume 871,100

WNUA 95.5

LW	TW	ARTIST/TITLE	GI (000)
24	24	CHUCK LOEB/Sarao	12912
24	24	FOURPLAY/Rollin'	12912
24	23	STEVE COLE/On Broadway	12374
21	22	PAUL HARDCASTLE/Desire	11836
20	20	MARION MEADOWS/Tales Of A Gypsy	10760
20	19	JEFF GOLUB/Cold Duck Time	10222
17	18	PETER WHITE/Who's That Lady?	9634
17	18	STEVE OLIVER/High Noon	9634
11	17	GREG ADAMS/Roadhouse	9146
-	-	12 BOB JAMES/Morning Noon	6456
-	-	9 JOAN OSBORNE/I'll Be Around	6456
13	11	JARREAU & COCKER/Just The Way You Are	5918
12	11	BONEY JAMES/Grand Central	5918
11	11	DIANA KRALL/Just The Way You Are	5918
10	11	MICHAEL LINGTON/Still Thinking Of...	5918
12	10	MICHAEL MANSION/Outer Drive	5918
20	10	WILHELM FAWHIT/Playing With Fire	5380
15	10	MAYS/AFriendly Pressure	5380
10	10	NATALIE COLE/Tell Me All About It	5380
9	10	BROWN & MCDONALD/Still Believe	5380
7	8	BWB/Groovin'	4304
3	3	DAVE KOZ & JEFF KOZ/Blackbird	1614
-	-	a BOB BALDWIN/The Way She	0

MARKET #4

KKSF/San Francisco
 Clear Channel
 (415) 975-5555
 Williams/Wiedmann
 12+ Cume 577,000

KKSF 103.7

LW	TW	ARTIST/TITLE	GI (000)
32	32	JIMMY HEID/Cool Vibe	9344
29	32	RUSS FREEMAN/Brighter Day	9344
28	31	BWB/Groovin'	9052
31	30	EUGE GROOVE/Slam Dunk	8760
32	29	CHUCK LOEB/Sarao	8468
15	15	AL JARREAU/Random Acts Of Love	4380
14	14	KENNY G F.C. MOORE/One More Time	4088
10	14	LEE RITENOUR/Module 105	4088
17	14	NATALIE COLE/Tell Me All About It	4088
15	14	BROWN & MCDONALD/Still Believe	4088
13	13	BONEY JAMES/Grand Central	3796
15	13	JEFF LORBER/Chopsticks	3796
11	13	JOE SAMPLEX/Marks The Spot	3796
12	12	SPECIAL FX/Cruise Control	3796
15	12	FOURPLAY/Rollin'	3504
15	12	LUTHER VANDROSS/Id Rather	3504
10	12	MICHAEL MANSION/Outer Drive	3504
12	12	NORMAN BROWN/Just Chillin'	3504
10	12	STEVE OLIVER/High Noon	3504
12	11	RICHARD ELLIOT/Q.T	3212

MARKET #5

KOAI/Dallas-Ft. Worth
 Infinity
 (214) 526-9670
 Johnson/Michael
 12+ Cume 351,600

ASIS 107.5

LW	TW	ARTIST/TITLE	GI (000)
26	29	GERALD ALBRIGHT/Ain't No Stoppin'	6467
29	28	KIM WATERS/In The House	6244
27	27	LARRY CARLTON/Morning Magic	6021
28	27	RICHARD ELLIOT/Q.T	6021
28	27	DOWN TO THE BONE/Electra Glide	4906
26	22	JOE SAMPLEX/Marks The Spot	4683
21	18	NATALIE COLE/Tell Me All About It	4014
17	17	LUTHER VANDROSS/Id Rather	3791
17	17	BROWN & MCDONALD/Still Believe	3791
17	17	STEVE OLIVER/High Noon	3791
13	16	KENNY G F.C. MOORE/One More Time	3658
18	14	NORAH JONES/Don't Know Why	3122
13	14	JOE MCBRIDE/Wake Up This Morning	2899
12	13	SPECIAL FX/Cruise Control	2899
12	12	BWB/Groovin'	2676
11	12	EUGE GROOVE/Slam Dunk	2676
10	12	JEFF GOLUB/Cold Duck Time	2676
12	12	KENNY G/Paradise	2676
12	12	MICHAEL LINGTON/Still Thinking Of...	2676
11	11	JOSEPH VINCE/It's A Party	2453
12	11	JOYCE COLE/Tell Me All About It	2453
22	11	NORMAN BROWN/Just Chillin'	2453
7	10	BOB JAMES/Morning Noon	2230
11	10	STEVE OLIVER/High Noon	2230
12	5	BONEY JAMES/Grand Central	1115
-	-	a DAVE KOZ & JEFF KOZ/Blackbird	0

MARKET #6

WJZZ/Philadelphia
 Clear Channel
 (215) 508-1200
 Tozzi/Proke
 12+ Cume 667,800

Smooth Jazz WJZZ 106.1

LW	TW	ARTIST/TITLE	GI (000)
28	28	RICHARD ELLIOT/Q.T	12628
25	25	GROUP 3/Roll With It	11275
24	24	JEFF GOLUB/Cold Duck Time	11275
24	24	GERALD ALBRIGHT/Ain't No Stoppin'	10824
28	21	BRIAN CULBERTSON/Without Your Love	9471
28	21	DIANA KRALL/Just The Way You Are	8118
19	18	KENNY G F.C. MOORE/One More Time	8118
18	18	KIM WATERS/In The House	8118
17	18	LUTHER VANDROSS/Id Rather	8118
15	16	NORMAN BROWN/Just Chillin'	7216
16	16	WORMEN HIT/Litell	7216
14	15	JEFF KASHWA/3-Day Weekend	6765
13	14	EUGE GROOVE/Slam Dunk	6314
15	13	BOB JAMES/Morning Noon	5863
14	13	BONEY JAMES/Grand Central	5863
13	13	KENNY G/Paradise	5863
16	13	LARRY CARLTON/Morning Magic	5863
13	13	STEVE COLE/On Broadway	5863
10	12	JOE MCBRIDE/Wake Up This Morning	5412
12	12	JOE SAMPLEX/Marks The Spot	5412
12	12	CLUB 1600/Tease	5412
9	9	RICHARD ELLIOT/Shotgun	4059
-	-	8 a CHUCK LOEB/Sarao	3608
-	-	8 b PIECES OF A DREAM/Loves Silhouette	3608
7	7	DAVE KOZ & JEFF KOZ/Blackbird	3157

MARKET #7

WJWZ/Washington, DC
 ABC
 (202) 895-2300
 Anderson
 12+ Cume 408,200

Smooth Jazz 105.9

LW	TW	ARTIST/TITLE	GI (000)
28	28	CHUCK LOEB/Sarao	7000
28	28	EUGE GROOVE/Slam Dunk	7000
28	28	KENNY G/Midlife Dreams	7000
26	28	PETER WHITE/Who's That Lady?	7000
28	28	RICHARD ELLIOT/Q.T	7000
28	28	STEVE OLIVER/High Noon	7000
17	17	DIDD/Thankyou	4250
17	17	NORAH JONES/Don't Know Why	4250
16	17	DIANA KRALL/Just The Way You Are	4250
17	17	DOYNA GARDEN/Who Sweet It Is	4250
17	16	MAYS/AFriendly Pressure	4000
12	12	BWB/Groovin'	3000
12	12	FOURPLAY/Rollin'	3000
12	12	JEFF LORBER/Chopsticks	3000
12	12	MICHAEL LINGTON/Still Thinking Of...	3000
12	12	NORMAN BROWN/Just Chillin'	3000
12	12	STEVE COLE/On Broadway	3000
11	12	MICHAEL MANSION/Outer Drive	3000
-	-	12 PAUL HARDCASTLE/First Light	3000
-	-	12 THOM ROTTELLA/Day In The Life	3000
12	11	BONA FIDE/Willie Don	2750
12	11	BONEY JAMES/Grand Central	2750
12	11	LARRY CARLTON/Morning Magic	2750
12	11	SPECIAL FX/Cruise Control	2750
-	-	a DAVE KOZ & JEFF KOZ/Blackbird	0

MARKET #10

WVMT/Detroit
 Infinity
 (248) 855-5100
 Stecker/Kovach
 12+ Cume 464,700

98.7

LW	TW	ARTIST/TITLE	GI (000)
21	21	CHUCK LOEB/Sarao	6678
21	20	EUGE GROOVE/Slam Dunk	6360
20	20	GERALD ALBRIGHT/Ain't No Stoppin'	6360
20	19	FOURPLAY/Rollin'	6042
18	16	NORMAN BROWN/Just Chillin'	5088
11	12	DIANA KRALL/Just The Way You Are	3816
10	12	NATALIE COLE/Tell Me All About It	3916
10	10	DAVID BENNIT/Then The Morning	3498
10	10	MAYS/AFriendly Pressure	3180
10	10	JEFF GOLUB/Cold Duck Time	3180
10	10	KENNY G F.C. MOORE/One More Time	3180
6	10	KIM WATERS/In The House	3180
8	10	SPECIAL FX/Cruise Control	3180
9	9	ERIC MARIENTHAL/Letty's Lounge	2862
9	9	JOYCE COLE/Tell Me All About It	2862
11	9	LARRY CARLTON/Morning Magic	2862
11	9	MICHAEL MANSION/Outer Drive	2862
10	9	BROWN & MCDONALD/Still Believe	2862
8	9	PETER WHITE/Bueno Fuego	2862
11	8	BONEY JAMES/Grand Central	2544
8	8	BONEY JAMES/RPM	2544
9	8	CRAIG CHAQUICO/Afterglow	2544
7	8	DAVE KOZ & JEFF KOZ/Blackbird	2544
9	8	JIMMY SOMMERS/Lowdown	2544
7	8	RICHARD ELLIOT/Q.T	2544
10	7	BRAXTON BROTHERS/Whenever I See You	2226
8	7	LUTHER VANDROSS/Id Rather	2226
6	6	BWB/Groovin'	1908
7	6	KENNY G/Paradise	1908
-	-	a PETER WHITE/Who's That Lady?	0

MARKET #11

WJZZ/Atlanta
 Radio One
 (404) 765-9750
 Francis
 12+ Cume 282,200

Smooth Jazz WJZZ 107.5

LW	TW	ARTIST/TITLE	GI (000)
28	28	FOURPLAY/Rollin'	4452
27	28	LEE RITENOUR/Module 105	4452
28	28	NORMAN BROWN/Just Chillin'	4452
28	27	JEFF GOLUB/Cold Duck Time	4293
27	27	PETER WHITE/Who's That Lady?	4293
27	27	SPECIAL FX/Cruise Control	4293
15	16	DIANA KRALL/Just The Way You Are	2544
16	16	MAYS/AFriendly Pressure	2544
15	16	NATALIE COLE/Tell Me All About It	2544
15	15	BOYZ II MEN/The Color Of Love	2385
16	15	KENNY G F.C. MOORE/One More Time	2385
10	12	CHUCK LOEB/Sarao	1908
11	12	STEVE COLE/On Broadway	1908
11	12	STEVE OLIVER/High Noon	1908
11	11	BOB JAMES/Morning Noon	1749
11	11	BWB/Groovin'	1749
12	11	MARION MEADOWS/Tales Of A Gypsy	1749
11	11	MICHAEL MANSION/Outer Drive	1749
11	11	RICHARD ELLIOT/Q.T	1749
11	10	BONEY JAMES/Grand Central	1590
12	10	EUGE GROOVE/Slam Dunk	1590
12	10	MIKE PHILLIPS/Will You Stick	1590
10	10	NESTOR TORRES/Rhythm Is Gonna	1590

MARKET #12

WLVE/Miami
 Clear Channel
 (561) 862-2000
 McMillan
 12+ Cume 348,800

love 94

LW	TW	ARTIST/TITLE	GI (000)
27	27	EUGE GROOVE/Slam Dunk	5886
26	27	LARRY CARLTON/Morning Magic	5886
27	26	NORMAN BROWN/Just Chillin'	5886
27	27	JEFF GOLUB/Cold Duck Time	5688
26	26	FOURPLAY/Rollin'	5688
10	24	RICHARD ELLIOT/Q.T	5292
15	16	DIANA KRALL/Just The Way You Are	3488
16	16	MAYS/AFriendly Pressure	3488
16	15	KENNY G F.C. MOORE/One More Time	3270
16	15	NATALIE COLE/Tell Me All About It	3270
16	15	BROWN & MCDONALD/Still Believe	3270
26	12	SPECIAL FX/Cruise Control	2616
10	11	GERALD ALBRIGHT/Ain't No Stoppin'	2398
9	11	PETER WHITE/Who's That Lady?	2398
10	10	BWB/Groovin'	2180
10	10	GEORGE DUKE/Chillin'	2180
10	10	JEFF GOLUB/Cold Duck Time	2180
10	10	MICHAEL MANSION/Outer Drive	2180
9	10	STEVE COLE/On Broadway	2180
9	9	BOB JAMES/Morning Noon	1962
-	-	9 BONEY JAMES/Grand Central	1962
-	-	9 DAVE KOZ & JEFF KOZ/Blackbird	1962
10	9	DAVID BENNIT/Then The Morning	1962
10	9	KIM WATERS/In The House	1962
11	9	STEVE OLIVER/High Noon	1962
-	-	- KENNY G/Paradise	0

MARKET #14

KWJZ/Seattle-Tacoma



CYNDEE MAXWELL
 cmaxwell@radioandrecords.com

PART TWO OF A TWO-PART SERIES

The Buzzard Flies To New Heights

□ Despite earlier problems, audience still loyal to WMMS

This week we continue where we left off last week, as WMMS (The Buzzard)/Cleveland PD Jim Trapp explains how the 34-year heritage Rock station is turning around its image, its audience perception and its music while increasing ratings and listener support. The Buzzard took the position of an Active Rocker earlier this year, and its adult listeners are still on board, despite the transformation.

With all the changes at WMMS, one may wonder how the station can continue to label itself "The Buzzard." Trapp's answer is that the audience



wants it that way. "When we did our perceptual study, one of our questions was, 'Does it matter whether the station is still called The Buzzard, or should it be a completely different entity?'" he says.

"The vast majority of the people in the survey could point to a time when WMMS had let them down by altering itself, but they still had a tremendous affection and a storehouse of goodwill for The Buzzard because of what the station meant to them.

"One of the reasons is that Cleveland remains an amazingly static market. In the sample we looked at, over 80% of the people we talked to — and they were all men — had lived in this market for 10 years or more. A lot of these people had grown up with The Buzzard.

"Even though, at certain points, the station had let them down, they still had an affection for it that was very tangible. The identity of the radio station might need to change on the inside, but the external skin was still going to have a beak and feathers, because people still thought of it that way. They're amazingly loyal."

Proving The Buzzard Worthy

With that goodwill in hand, WMMS must prove itself worthy. "In most markets we'd struggle to become one of five station presets on the listeners' radio dials," Trapp says. "But in Cleveland, we're there, locked down with a nail in the dashboard. All we have to do is incrementally prove to them every time they hit our button that we're a good station.

"That's not about telling them we're going to do it; it's about doing it. The worst thing you can do is say, 'New and improved, The Buzzard no longer sucks.' They've heard that before, and it'll ring their bullshit meters off the hook.

"It's a matter of building a great radio station 15 minutes at a time. From

the point of view of hand-to-hand combat, radio stations live from quarter-hour to quarter-hour. If, in 15 minutes, you haven't done everything that your listeners expected you to do, you've screwed up your radio station. When PDs make their programming concepts so complex that it takes 20-40 minutes to execute the flow of the station, they're already doomed to failure.

"All you get is two songs and one segue. If, in that time period, the listener doesn't know what they're listening to and approve of it, you're dead in the water. Let's face it: Listeners are living in an A.D.D. world that features 'Short Attention Span Theater.' You can't program 17-18 minutes of so-so radio and then deliver a knockout punch 20 minutes into the hour. Everything you do has to be good all the time."

Arrested Development

Besides the music, the production at WMMS had to change too. "We had six or seven different imaging statements at the beginning, and we decided to just become 'Cleveland's Rock Station,'" Trapp says. "We were 'World Class Rock' and 'Rock for female left-handed plumbers with kids under 14.' We were 'Your station for when you're changing your transmission fluid.'

"There were a lot of different images on the station, and we broke it down to a simplistic message. Cleveland was the most important thing to emphasize, and rock was the other. The imaging package wrote itself. John Wells and Malcolm Ryker do the bulk of our voicework. They both bring incredible and different kinds of strengths.

"Writing imaging for Rock stations is one of the things that I personally most enjoy doing with my day. It's a matter of restating the obvious in a way that's positive and inclusive instead of negative and exclusive."

Trapp explains that the station's old imaging was problematic. "It had this arrested-development, circa-1976 Rock mentality, like the last movie of any importance that listeners had seen was *Porky's* and life was just about getting stupid and grabbing a girl by her hooters," he says. "It was based on an adolescent male energy that works if your audience is really 12-24, but my target is more like 27-38.

"There are a lot of guys in their mid-30s who didn't identify with that imaging. We were still producing to those people as if nothing had changed since *Animal House* was in movie theaters, but a lot has changed.

"I'm not saying that we'll ever be a powerhouse with women, but I'd like to have more than two female listeners who live in a trailer park in Lorraine, OH. One of the surest ways I know to do that is to stop putting stuff on the air like, 'Hey, baby, how quick can you get me hard?'"

"There was a lot of that mindlessly

"If, in 15 minutes, you haven't done everything that your listeners expected you to do, you've screwed up your radio station."

stupid, sexist energy on the station, which, quite honestly, I hear on a lot of Rock stations. It's inappropriate to the current climate of the times. It's not what you say; it's what you don't say that's important. You just take the negatives away, and the positives will assert themselves. That's the best thing you can do with imaging."

Squeeze Play

Getting stuck in the classic demographic squeeze play is a genuine concern, says Trapp, and the potential is there to be squeezed into insignificance. "It's either that, or you become a driving wedge and split your opponents apart," he explains. "One is a passive, defensive posture; the other is an active strategy.

"We took the active position, because the music was there. It's a great environment for new rock. It works really well with a lot of the '90s-based bands. All we had to do was remove the things that obviously didn't fit anymore.

"Suddenly, we're dense, we're concentrated — two songs, one segue — and listeners know we're The Buzzard.

'What I'm Thankful For'

Some of the format's programmers and record execs share what they are thankful for this Thanksgiving season. Thanks to R&R News/Talk/Sports Editor Al Peterson for this fun idea.

• WXTB/Tampa PD Rick Schmidt: I am thankful to have a wonderful child, a beautiful girlfriend, my health, a great job and digital cable with plenty of channels.

• KLPX/Tucson PD Jonas Hunter: First and foremost, I'm thankful for my wife and children, and I'm thankful to have a career that's constantly challenging, yet informal enough that I'm able to wear hockey jerseys to staff meetings.

• Hollywood Records VP/Rock & Alternative Joey Scoleri: I'm thankful for the opportunity to work for honest, honorable people who allow me the freedom and respect to do my job. I am also thankful for the good people on all sides of the radio and records equation. I'm also thankful for my nephew, Fabio.

• KMRQ/Modesto, CA PD Jack Paper: OK, so I know we're supposed to be big, tough rock guys with big, tough answers, but I'm thankful for having a job that I love going to every day. I've gotten up at the crack of dawn and worn those tool belts. I've had real jobs. Not to say that we all aren't overworked, underpaid, stressed out and spend way too much time at our jobs. But, when it's all said and done, I'm thankful for having a job that I look forward to going to every day — although I would enjoy it more with a raise.

• WQXA/Harrisburg PD Claudine DeLorenzo: I am thankful for my family, friends and health. I am also thankful that I have a job that I enjoy and that I work with people whom I respect and admire.

• KHTQ/Spokane PD Ken Richards: I'm thankful for having the clarity to know that tomorrow is not promised to us. And I'm thankful for naked women.

• KRTQ/Tulsa PD Chris Kelly: I'm thankful most of all for my family and their health. Everything falls after that, but I am thankful that I work with good people both above and below me.

• Arista Sr. Director/Rock & Alternative Promotion Dave Lombardi: I'm thankful to have a great job with an awesome company, the best boss in the business and records that I believe in. I'm thankful to be living back near family (though my wife and I really miss our friends), especially because my son will now get a chance to know his cousins and aunts and uncles.

• WYBB/Charleston, SC PD Mike Allen: At work, I'm thankful that the people who work with me are the remarkable people who have helped shape us into a new radio station. At home, I'm thankful for Tracy and Dex.

What this approach does is force Extreme [crosstown Alternative WXTM] into becoming more marginal. What are they going to do, start playing AC/DC records?

"No, they're going to play The Sniveling Shits a little more than they otherwise would, which is going to make them less listenable as time goes on, especially now that they've lost their big gun personality duo — Opie & Anthony."

An Adult Format

Trapp knows a thing or two about Alternative, having successfully programmed KTBZ/Houston for several years. "The problem with a lot of the Alternative stations in the country is that they are operating with an out-of-date play-book," he says. "The days when Alternative stations could do well by focusing on 12-22-year-olds and an on-air texture that was just a notch above college radio are over.

"The people who are consuming Alternative radio, going to the shows, buying the bands' albums and following them closely are not exclusively in college. They're working, they have mortgages, and they're insulted by the kind of snot-nosed dribbling and elitism that goes on at most Alternative stations."

Trapp maintains that Alter-

native is an adult format, and so is Active Rock. "You just have to leave behind all the stupidity and the arrested development that permeates it because we keep thinking of Active Rock and Alternative as essentially kid formats," he says. "They're not anymore.

"If you want a kid format, do blazing hip-hop with gunshots. Most people in the business continue to think of Active Rock and Alternative as bottom-feeder formats. I'm here to tell you that the market has changed; we just haven't changed quickly enough to keep up with it."



KILLEEN'S KORN KONTEST

KLFX/Killeen, TX held a pumpkin contest to send a winner to the Korn Pop Sux! concert in San Antonio. Here, KLFX morning guy Jack Hammer poses with the winning entry.



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, GROSS IMPRESSIONS (00), WEEKS ON CHART, TOTAL STATIONS/ ADDS. Lists top 30 songs including 3 Doors Down, Puddle of Mudd, Stone Sour, Nirvana, Nickelback, Audioslave, Pearl Jam, Foo Fighters, Saliva, Disturbed, System of a Down, Chevelle, Creed, Red Hot Chili Peppers, Tom Petty & The Heartbreakers, Theory of a Deadman, Rolling Stones, Sammy Hagar, Jackyl, Seether, Gov't Mule, Default, Taproot, System of a Down, Chris Robinson, Audiovent, Exies, and Queens of the Stone Age.

Debut

37 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 11/17-11/23. 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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Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists songs like Donnas, Zwan, Def Leppard, Creed, Jackyl, Socialburn, Taproot, System of a Down, and Ra.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs like Creed, Def Leppard, Audioslave, Socialburn, Saliva, Dave Matthews Band, Gov't Mule, Staind, 3 Doors Down, and Trustcompany.

Most Played Recurrents

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists songs like Puddle of Mudd, Creed, Nickelback, Godsmack, Staind, Jackyl, Linkin Park, Tommy Lee, 3 Doors Down, Godsmack, Def Leppard, Primus, and Puddle of Mudd.

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

New & Active

SOCIALBURN Down (Elektra/EEG) Total Plays: 109, Total Stations: 22, Adds: 2
KORN Alone I Break (Immortal/Epic) Total Plays: 101, Total Stations: 9, Adds: 1
TRAPT Headstrong (Warner Bros.) Total Plays: 89, Total Stations: 11, Adds: 0
DEF LEPPARD Four Letter Word (Island/IDJMG) Total Plays: 83, Total Stations: 17, Adds: 3
TRUSTCOMPANY Running From Me (Geffen/Interscope) Total Plays: 83, Total Stations: 10, Adds: 1

CRAZY TOWN Drowning (Columbia) Total Plays: 77, Total Stations: 8, Adds: 0
RA Do You Call My Name (Republic/Universal) Total Plays: 76, Total Stations: 12, Adds: 2
BREAKING BENJAMIN Polyamorous (Hollywood) Total Plays: 73, Total Stations: 7, Adds: 0
VONRAY Inside Out (Elektra/EEG) Total Plays: 71, Total Stations: 8, Adds: 0
CINDER Soul Creation (Geffen/Interscope) Total Plays: 62, Total Stations: 8, Adds: 1

Songs ranked by total plays

Reporters

Grid of reporter information by region, including station call letters, city, and contact details for various markets like Akron, Binghamton, Corpus Christi, Morgantown, Phoenix, San Francisco, Toledo, Wausau, etc.

*Monitored Reporters 57 Total Reporters 37 Total Monitored

20 Total Indicator 18 Current Indicator Playlists

Did Not Report, Playlist Frozen (2): KWHL/Anchorage, AK WRKR/Kalamazoo, MI Note: WRCQ/Fayetteville, NC moves from Active Rock to Rock.

R&R Active Rock Top 50

November 29, 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)	1799	-11	153567	17	58/0
3	2	AUDIOSLAVE Cochise (Interscope/Epic)	1709	+11	140694	9	57/0
2	3	NIRVANA You Know You're Right (Geffen/Interscope)	1676	-70	148119	9	57/0
5	4	STONE SOUR Bother (Roadrunner/IDJMG)	1587	+4	130799	17	54/0
6	5	CHEVELLE The Red (Epic)	1585	+8	133492	22	58/0
7	6	3 DOORS DOWN When I'm Gone (Republic/Universal)	1538	+30	134106	10	58/0
4	7	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1504	-147	137501	18	56/0
8	8	FOO FIGHTERS All My Life (Roswell/RCA)	1427	+21	117045	13	57/0
10	9	SALIVA Always (Island/IDJMG)	1348	+29	119116	11	58/1
9	10	SYSTEM OF A DOWN Aerials (American/Columbia)	1336	-43	126236	27	57/0
11	11	TAPROOT Poem (Velvet Hammer/Atlantic)	1138	+33	96186	14	58/0
12	12	PEARL JAM I Am Mine (Epic)	918	-131	65291	11	49/0
16	13	SEETHER Fine Again (Wind-up)	861	+119	79241	21	51/2
15	14	SYSTEM OF A DOWN Inner Vision (American/Columbia)	838	+71	67457	4	54/2
13	15	NICKELBACK Never Again (Roadrunner/IDJMG)	830	-39	72355	22	49/0
14	16	MUDVAYNE Not Falling (No Name/Epic)	815	+5	68250	9	54/0
18	17	QUEENS OF THE STONE AGE No One Knows (Interscope)	763	+32	59790	10	48/1
21	18	KORN Alone I Break (Immortal/Epic)	733	+57	61190	7	54/1
20	19	GODSMACK I Stand Alone (Republic/Universal)	702	-9	61744	43	51/0
28	20	CREED Weathered (Wind-up)	698	+216	60650	4	46/4
22	21	RA Do You Call My Name (Republic/Universal)	617	+59	48839	11	48/6
17	22	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	610	-116	40798	11	40/0
25	23	EXIES My Goddess (Virgin)	594	+56	47266	7	51/3
24	24	TRAPT Headstrong (Warner Bros.)	586	+41	37064	9	45/2
23	25	CRAZY TOWN Drowning (Columbia)	553	+13	44476	7	48/1
19	26	BLINDSIDE Pitiful (Elektra/EEG)	536	-178	40082	18	51/0
29	27	TRUSTCOMPANY Running From Me (Geffen/Interscope)	530	+50	41678	6	46/1
30	28	CINDER Soul Creation (Geffen/Interscope)	514	+76	43749	6	47/3
27	29	HOOBASTANK Remember Me (Island/IDJMG)	461	-47	35111	12	38/0
31	30	AUDIOVENT Looking Down (Atlantic)	455	+14	37909	9	40/0
26	31	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	415	-117	35806	19	29/0
34	32	SOCIALBURN Down (Elektra/EEG)	376	+140	36930	3	53/10
33	33	PACIFIER Bullitproof (Arista)	297	+26	21852	5	36/3
36	34	CKY Flesh Into Gear (Island/IDJMG)	231	+5	18081	6	29/3
38	35	NOISE THERAPY Get Up (Redline)	230	+51	19473	3	28/3
35	36	DEFAULT Live A Lie (TVT)	218	-8	14560	8	23/1
32	37	PAPA ROACH Time And Time Again (DreamWorks)	188	-173	10933	10	24/0
46	38	SEVENDUST Xmas Day (TVT)	123	+47	10014	2	19/2
40	39	VINES Outtathaway (Capitol)	122	+6	7099	4	12/0
42	40	SUM 41 Still Waiting (Island/IDJMG)	117	+8	7535	4	12/2
44	41	DEADSY Brand New Love (Elementree/DreamWorks)	105	+23	4868	3	13/2
37	42	EARSHOT Not Afraid (Warner Bros.)	97	-95	8611	14	16/0
Debut	43	SPARTA Air (DreamWorks)	87	+48	5492	1	15/4
41	44	OUR LADY PEACE Innocent (Columbia)	75	-38	4839	13	9/0
45	45	DISTURBED Remember (Reprise)	74	-5	6320	2	2/1
Debut	46	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	59	+49	8873	1	2/1
47	47	JACKYL Kill The Sunshine (Humidity)	58	-12	5753	8	4/0
48	48	LINKIN PARK Papercut (Warner Bros.)	55	-12	2744	5	2/0
Debut	49	ZWAN Honestly (Reprise)	49	+49	3527	1	11/11
50	50	STONE SOUR Get Inside (Roadrunner/IDJMG)	48	-2	3278	2	3/0

Most Added.

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DONNAS Take It Off (Lookout/Atlantic)	13
ZWAN Honestly (Reprise)	11
SOCIALBURN Down (Elektra/EEG)	10
RA Do You Call My Name (Republic/Universal)	6
CREED Weathered (Wind-up)	4
SPARTA Air (DreamWorks)	4
BLANK THEORY Middle Of Nowhere (New Line)	4
EXIES My Goddess (Virgin)	3
CINDER Soul Creation (Geffen/Interscope)	3
PACIFIER Bullitproof (Arista)	3
CKY Flesh Into Gear (Island/IDJMG)	3
NOISE THERAPY Get Up (Redline)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CREED Weathered (Wind-up)	+216
SOCIALBURN Down (Elektra/EEG)	+140
SEETHER Fine Again (Wind-up)	+119
CINDER Soul Creation (Geffen/Interscope)	+76
SYSTEM OF A DOWN Inner Vision (American/Columbia)	+71
RA Do You Call My Name (Republic/Universal)	+59
KORN Alone I Break (Immortal/Epic)	+57
EXIES My Goddess (Virgin)	+56
NOISE THERAPY Get Up (Redline)	+51
TRUSTCOMPANY Running From Me (Geffen/Interscope)	+50

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KORN Thoughtless (Immortal/Epic)	586
STAIN D For You (Flip/Elektra/EEG)	545
KORN Here To Stay (Immortal/Epic)	513
TRUSTCOMPANY Downfall (Geffen/Interscope)	505
LINKIN PARK In The End (Warner Bros.)	479
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	465
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	458
TOOL Schism (Volcano)	438
DISTURBED Down With The Sickness (Giant/Reprise)	437
SYSTEM OF A DOWN Toxicity (American/Columbia)	434
P.O.D. Youth Of The Nation (Atlantic)	390
P.O.D. Alive (Atlantic)	387
LINKIN PARK One Step Closer (Warner Bros.)	377
DEFAULT Wasting My Time (TVT)	367
EARSHOT Get Away (Warner Bros.)	364
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	349
LINKIN PARK Crawling (Warner Bros.)	348
HOOBASTANK Crawling In The Dark (Island/IDJMG)	340
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	317
DROWNING POOL Bodies (Wind-up)	316

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 11/17-11/23. 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.

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

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**America's Best Testing Active Rock Songs 12+
For The Week Ending 11/29/02.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DISTURBED Prayer (Reprise)	4.15	4.19	92%	21%	4.08	96%	23%
STONE SOUR Bother (Roadrunner/IDJMG)	4.02	4.06	85%	23%	3.88	90%	30%
MUDVAYNE Not Falling (No Name/Epic)	4.01	4.00	67%	9%	4.03	72%	10%
CHEVELLE The Red (Epic)	3.98	4.07	85%	22%	3.88	90%	26%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.94	4.00	94%	39%	3.92	97%	36%
SYSTEM OF A DOWN Innervision (American/Columbia)	3.94	-	65%	10%	3.84	69%	12%
SALIVA Always (Island/IDJMG)	3.93	4.04	87%	18%	3.78	91%	20%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.93	3.99	74%	13%	3.79	77%	17%
FOO FIGHTERS All My Life (Roswell/RCA)	3.89	3.91	89%	19%	3.95	94%	17%
SEETHER Fine Again (Wind-up)	3.87	3.96	73%	15%	3.64	78%	21%
AUDIOSLAVE Cochise (Epic)	3.85	3.83	80%	15%	3.95	88%	15%
KORN Alone I Break (Immortal/Epic)	3.82	3.88	79%	14%	3.72	84%	17%
GODSMACK I Stand Alone (Republic/Universal)	3.81	3.84	95%	48%	3.75	98%	51%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.81	3.84	86%	16%	3.63	91%	20%
RA Do You Call My Name (Republic/Universal)	3.79	3.72	49%	9%	3.57	54%	14%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.79	3.69	69%	15%	3.60	76%	21%
NIRVANA You Know You're Right (Geffen/Interscope)	3.78	3.84	93%	26%	3.69	95%	30%
TRUSTCOMPANY Running From Me (Geffen/Interscope)	3.74	3.75	55%	9%	3.52	60%	12%
BLINDSIDE Pitiful (Elektra/EEG)	3.72	3.69	59%	12%	3.63	63%	14%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.67	3.65	93%	39%	3.47	96%	47%
TRAPT Headstrong (Warner Bros.)	3.64	3.71	44%	6%	3.47	48%	8%
AUDIOVENT Looking Down (Atlantic)	3.64	3.70	56%	9%	3.55	56%	10%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.61	3.68	95%	43%	3.36	97%	49%
HOOBASTANK Remember Me (Island/IDJMG)	3.53	3.67	74%	20%	3.36	78%	23%
CINDER Soul Creation (Geffen/Interscope)	3.50	3.57	38%	7%	3.55	45%	9%
PEARL JAM I Am Mine (Epic)	3.36	3.42	83%	25%	3.29	87%	28%
EXIES My Goddess (Virgin)	3.32	3.42	36%	8%	3.19	42%	10%
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	3.17	3.21	88%	37%	3.07	92%	41%
CREED Weathered (Wind-up)	3.11	-	78%	29%	2.81	83%	38%
CRAZY TOWN Drowning (Columbia)	2.96	2.94	60%	21%	2.73	60%	25%

Total sample size is 577 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

DONNAS Take It Off (Lookout/Atlantic)
Total Plays: 23, Total Stations: 13, Adds: 13

Songs ranked by total plays

Indicator

Most Added®

- SOCIALBURN Down (Elektra/EEG)
- SPARTA Air (DreamWorks)
- ZWAN Honestly (Reprise)
- CREED Weathered (Wind-up)
- NOISE THERAPY Get Up (Redline)
- PAPA ROACH She Loves Me Not (DreamWorks)
- GOV'T MULE Drivin' Rain (ATO)
- SUM 41 Still Waiting (Island/IDJMG)
- DEFAULT Deny (TVT)
- P.O.D. Boom (Atlantic)
- BLANK THEORY Middle Of Nowhere (New Line)
- HOOBASTANK Crawling In The Dark (Island/IDJMG)
- INCUBUS I Wish You Were Here (Immortal/Epic)
- RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)
- TOOL Parabola (Volcano)
- DISTURBED Remember (Reprise)
- DONNAS Take It Off (Lookout/Atlantic)
- ORDER BY CHAOS Lets Go (Independent)
- STONE SOUR Get Inside (Roadrunner/IDJMG)
- TRANSPLANTS Diamonds & Guns (Epitaph)

Reporters

<p>WQBK/Albany, NY * PD/M: Chill Walker DEF LEPPARD "Four" SARACENS "Cognique" DONNAS "Oh"</p>	<p>KRQR/Chico, CA PD/M: Dain Sandoval 29 TOOL "Parabola" 28 DEFAULT "Lies" 27 P.O.D. "Boom" 26 HOOBASTANK "Drawing" 20 INCUBUS "Here" 13 DONNAS "Oh" 7 TRANSPLANTS "Diamonds" ZWAN "Honestly"</p>	<p>WGBF/Evansville, IN OM/PD: Mike Sanders APD/M: Fatboy No Adds</p>	<p>WTPT/Greenville, SC * PD/M: Mark Hendrix DONNAS "Oh" ZWAN "Honestly"</p>	<p>KOMP/Las Vegas, NV * PD: John Griffin OM/PD: Big Marty DEF LEPPARD "Four"</p>	<p>WRAT/Monmouth-Ocean, NJ * OM/PD: Carl Craft APD/M: Robyn Lane 3 DONNAS "Oh" 4 CREED "Weathered" SOCIALBURN "Down"</p>	<p>KUFO/Portland, OR * OM: Dave Numme APD/M: Al Scott 3 DONNAS "Oh"</p>	<p>KIOZ/San Diego, CA * Dir/Prog: Jim Richards PD: Shauna Moran-Brown APD/M: Sharon Leder No Adds</p>	<p>WLZX/Springfield, MA * PD: Scott Laudani MD: Becky Pohotsky No Adds</p>
<p>KZRX/Amarillo, TX PD/M: Eric Slayter SOCIALBURN "Down"</p>	<p>WMMMS/Cleveland, OH * PD: Jim Trapp MD: Slati No Adds</p>	<p>WBBN/Flint, MI * OM/PD: Brian Beedow MD: Tony LaBrie No Adds</p>	<p>WOXA/Harrisburg, PA * PD: Claudine DeLorenzo MD: Nixon 1 OKY "Gear" SINCH "Lies" ZWAN "Honestly"</p>	<p>WXZZ/Lexington-Fayette, KY * OM/PD: Clyde Bass MD: Suzy Boe ZWAN "Honestly" SEETHER "Fire"</p>	<p>WKZQ/Myrtle Beach, SC PD: Brian Rickman APD/M: Charley No Adds</p>	<p>KORR/Quad Cities, IA-IL * OM: Danny Sullivan OM/PD: Andy Meyer PD: Darren Pitra MD: Dave Levora 1 ZWAN "Honestly"</p>	<p>KURQ/San Luis Obispo, CA PD/M: Adam Burnes No Adds</p>	<p>KZRO/Springfield, MO OM: Brad Hardin MD: George Spankmeister SOCIALBURN "Down"</p>
<p>WWW-WXX/APlein-Green Bay, WI * PD/M: Guy Dark 6 ZWAN "Honestly"</p>	<p>KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry 5 RA "Call"</p>	<p>KRZR/Fresno, CA * OM/PD: E. Curtis Johnson MD: Rick Rodden 14 BLANK THEORY "Nowhere" 7 3RD STRIKE "Lies"</p>	<p>WCCC/Hartford, CT * APD/M: Mike Karolyi BLANK THEORY "Nowhere" DONNAS "Oh" ZWAN "Honestly"</p>	<p>KIBZ/Lincoln, NE OM: Julie Gade PD: E.J. Marshall APD: Sparty MD: Samantha Knight 23 PAPA ROACH "Loves" 23 ROB ZOMBIE "Demon" SUM 41 "Sht" ORDER BY CHAOS "Lies"</p>	<p>WNOR/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker No Adds</p>	<p>WBBB/Raleigh-Durham, NC * OM/PD: Andy Meyer APD/M: Gary Poole 2 SALIVA "Always" SOCIALBURN "Down"</p>	<p>WRBR/South Bend, IN OM: Ron Striker MD: Eric Meier SPARTA "Air"</p>	<p>WXTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Laura Phillips ZWAN "Honestly" TRAPT "Headstrong"</p>
<p>WCHZ/Augusta, GA * OM: Harley Drew PD/M: Chuck Williams SEVENJUST "Xmas"</p>	<p>WBZX/Columbus, OH * PD: Hal Fish APD/M: Ronni Hunter RA "Call" SOCIALBURN "Down"</p>	<p>WRQC/Fl. Myers, FL * PD/M: Fritz DEADSY "Brand" BLANK THEORY "Nowhere"</p>	<p>KPOI/Honolulu, HI * PD: J.J. Michaels APD/M: Fil Slash DONNAS "Oh"</p>	<p>WTFX/Louisville, KY * OM: Michael Lee MD: Frank Webb DEADSY "Brand" SEVENJUST "Xmas" SPARTA "Air"</p>	<p>KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels 1 ZWAN "Honestly" SOCIALBURN "Down"</p>	<p>KDOT/Reno, NV * OM: Chris Baker MD: Jave Patterson No Adds</p>	<p>WVNE/Rochester, NY * PD: Erick Anderson MD: Don Vincent OKY "Gear" SUM 41 "Sht"</p>	<p>KHTQ/Spokane, WA * OM: Brew Michaels MD: Barry Bennett CREED "Weathered" DONNAS "Oh" FLYREAL "Sky"</p>
<p>KRAB/Bakersfield, CA * PD/M: Danny Spanks 5 TRAPT "Headstrong" 2 EXIES "Godless" 1 RA "Call"</p>	<p>KEGL/Dallas-Ft. Worth, TX * PD: Max Dugan APD: Chris Ryan MD: Cindy Scull PACIFIER "Blitz" SYSTEM OF A DOWN "Timer"</p>	<p>WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North No Adds</p>	<p>WAMX/Huntington, WV PD/M: Paul Oslund No Adds</p>	<p>KFMX/Lubbock, TX OM: Wes Nessmann No Adds</p>	<p>KROC/Omaha, NE * PD: Tim Sheridan MD: Jon Terry 1 SOCIALBURN "Down"</p>	<p>WVNE/Rochester, NY * PD: Erick Anderson MD: Don Vincent OKY "Gear" SUM 41 "Sht"</p>	<p>KRXC/Sacramento, CA * Stn. Mgr.: Curtiss Johnson PD: Pat Martin MD: Paul Marshall No Adds</p>	<p>WQLZ/Springfield, IL PD: Ray Lytle MD: Rocky ZWAN "Honestly"</p>
<p>WYY/Baltimore, MD * OM: Kerry Blackmeyer PD: Dave Hill APD/M: Rob Heckman 7 SYSTEM OF A DOWN "Timer" RA "Call" SOCIALBURN "Down" ZWAN "Honestly"</p>	<p>KBPI/Denver-Boulder, CO * PD: Bob Richards APD/M: Willie B. 7 DONNAS "Oh" 6 GOOD CHARLOTTE "Famous" 5 ENEMEM "Lose"</p>	<p>WRTT/Huntsville, AL * OM: Rob Harder PD/M: Jimbo Wood APD: Joe Kuner DONNAS "Oh" PACIFIER "Blitz"</p>	<p>WJJO/Grand Rapids, MI * PD: Mark Feurle Asst. MD: Tom Stavrou 2 CREED "Weathered" CINDER "Soul" NOISE THERAPY "Get" SOCIALBURN "Down"</p>	<p>WJQQ/Kansas City, MO * PD: Neal Mirsky APD/M: Don Jantzen No Adds</p>	<p>WTKX/Pensacola, FL * Dir/Prog: Joel Sampson APD/M: Mark "The Shark" Dyba 1 SUM 41 "Sht" EXIES "Godless"</p>	<p>WVNE/Rochester, NY * PD: Erick Anderson MD: Don Vincent OKY "Gear" SUM 41 "Sht"</p>	<p>WKQZ/Saginaw, MI * PD: Hunter Scott APD/M: Sean Kelly 1 DONNAS "Oh"</p>	<p>WWSX/Wilkes-Barre, PA * OM: Jules Riley PD: Chris Lloyd MD: Freddie No Adds</p>
<p>WAF/Boston, MA * PD: Keith Hastings 1 AUDIOSLAVE "Line" DISTURBED "Remember" RED HOT CHILI PEPPERS "Stop" STONE SOUR "Inhole" ZWAN "Honestly"</p>	<p>KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaels No Adds</p>	<p>WZOR/Green Bay, WI PD: Roxanne Steele BLANK THEORY "Nowhere" NOISE THERAPY "Get" SPARTA "Air"</p>	<p>KLFX/Killeen-Temple, TX PD/M: Bob Fordie 19 CREED "Weathered"</p>	<p>WLRZ/Milwaukee, WI * PD: Mike Stern MD: Marilyn Mee 1 RA "Call" EXIES "Godless"</p>	<p>WIXO/Peoria, IL PD/M: Matt Bahan No Adds</p>	<p>WVNE/Rochester, NY * PD: Erick Anderson MD: Don Vincent OKY "Gear" SUM 41 "Sht"</p>	<p>WZBH/Salisbury, MD PD: Shawn Murphy APD/M: Miki Hunter 6 GOV'T MULE "Drivin" DISTURBED "Remember" RED HOT CHILI PEPPERS "Stop" STONE SOUR "Inside"</p>	<p>WBSX/Wilkes-Barre, PA * OM: Jules Riley PD: Chris Lloyd MD: Freddie No Adds</p>
<p>WRXR/Chattanooga, TN * PD: Boner MD: Dave Spain 8 NOISE THERAPY "Get"</p>	<p>WRIF/Detroit, MI * OM/PD: Doug Podell APD/M: Mark Pennington 5 CINDER "Soul" SPARTA "Air"</p>	<p>WJXR/Lansing, MI * OM: Bob Olson MD: Kevin Conrad PACIFIER "Blitz" QUEENS OF "Jaws" SEETHER "Fire"</p>	<p>WJXX/Modesto, CA * PD: Jack Paper APD: Matt Foley BLANK THEORY "Nowhere"</p>	<p>KMRQ/Modesto, CA * PD: Jack Paper APD: Matt Foley BLANK THEORY "Nowhere"</p>	<p>WYSP/Philadelphia, PA * OM/PD: Tim Sebean APD: Gil Edwards MD: Nancy Palumbo No Adds</p>	<p>WVNE/Rochester, NY * PD: Erick Anderson MD: Don Vincent OKY "Gear" SUM 41 "Sht"</p>	<p>KISS/San Antonio, TX * OM: Virgil Thompson PD: Kevin Vargas MD: C.J. Cruz 1 TRUSTCOMPANY "Me" NOISE THERAPY "Get" SOCIALBURN "Down"</p>	<p>WVNE/Rochester, NY * PD: Erick Anderson MD: Don Vincent OKY "Gear" SUM 41 "Sht"</p>

*** Monitored Reporters**
74 Total Reporters
58 Total Monitored
16 Total Indicator
15 Current Indicator Playlists
Did Not Report, Playlist Frozen (1):
WGIR/Manchester, NH
Note: WRCQ/Fayetteville, NC
moves from Active Rock to Rock.

active INSIGHT

ARTIST: **Cinder**LABEL: **Geffen/Interscope**By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

Stop me if you've heard this one before: Three musicians from Maine, all strangers, separately head to Ft. Myers, wind up forming a band and put out an album that features the production, writing and singing talents of Stone Temple Pilots' Scott Weiland. No? That's what I thought.

Well, believe it, buddy, because that's the story of Geffen/Interscope's newest signing to create a buzz in the rock world, **Cinder**. Lend an ear to their driving lead single, "Soul Creation," and you'll realize that these boys pack enough growl 'n' grit in their rock 'n' roll to make you forget about whiny nu metallers. A handful of Active Rockers are feeling the energy: KRXQ/Sacramento has thrown this sucker into heavy, and other strong supporters include KRZR/Fresno and WJJO/Madison.

While Cinder may be new to the masses, the group actually formed back in 1997, when vocalist Roger and guitarist Kenny met fellow Maine man Pat in a Ft. Myers bar. The only thing they needed was a solid beat behind them, and soon local drummer Brian Colbert joined the fold. Under the name Jesus Gun, the four-piece made their initial impact with the *Soul Creation* EP, even gaining some

support from local station WJBX. After seeing the band showcase in New York, Interscope's Jimmy Iovine and Jordan Schur signed them the next day.

For their debut, *Break Your Silence*, Cinder teamed up with producer Jay Baumgartner (Papa Roach, Alien Ant Farm, Drowning Pool) in Los Angeles and then expanded on new ideas with John Kurzweg (Creed, Puddle Of Mudd). When the band starting thinking about collaborating with other artists, the first name out of Roger's mouth was Weiland's. Not only did the STP singer lend vocals and lyrics to "Lush," he returned a year later to help the group finish their debut, producing nine of *Break Your Silence*'s 11 tracks.

Nowadays, Cinder find themselves in territory Weiland is quite familiar with — the Active Rock chart. The group also have tours with Sevendust and Creed under their belts, while "Break Your Silence" has found its way on to the *Tough Enough II* soundtrack. If "Soul Creation" is any indication of what the rest of the album offers, Cinder will be heavyweight champs in no time.

ON THE RECORD

WITH
Sky Daniels
VP/Promotions, Redline/Best Buy



It's Thanksgiving, so Cyndee figured she'd have the biggest turkey she knows prepare an audio banquet for you. I have to give some serious kudos to Cappellini and company at Elektra. Angered that his pal David Wells got his fat ass kicked while boozing in the Bronx, George has been scorching Active Rock with **Socialburn**. (Hey, leave some slots for Noise Therapy, will ya?) • The

best person to deliver Billy Corgan's vision remains Phil Costello and his charges at Reprise. Phil was instrumental early in the Pumpkins' career in Chicago and has probably engendered as much trust as anyone as far as **Zwan** goes. • I was blown away by **Audioslave's** performance on *Letterman*. I've heard rumblings about research on this project — are you out of your mind? Audioslave is destined to be the best live

show in rock — *period* — so embrace them. • I'm glad to see **Pearl Jam** gaining renewed respect (ah, my Seattle days). The idea of arbitrarily abandoning superstar acts has always burned my bottom (baste every 20 minutes, please). Plus, it means Naumann can beat the hell out of ya on **Brad's** next track, "Revolution." Speaking of Yeepahs, working with him requires a steady supply of Depends — I'm always wetting my pants. • As far as stuff that I like that you will love "at home; I'm not sure it fits the station": **The Transplants'** "Diamonds and Guns" — best alchemy since Gorillaz; **Beck's** ode to the '70s (he and **Chris Robinson** are on the same astral plane — compare the two records); the two best albums of the year — **Coldplay** and **Red Hot Chili Peppers**; and Brad — yeah, it's our record, but it remains an adult rock masterpiece. Oh, finally, Grover — where the hell is my Ho Ho?

Kudos to **Saliva** on selling 68,689 copies of *Back Into Your System* in the first week ... It's awesome to see Rock guys giving **The Donnas** a shot and making "Take It Off" No. 1 Most Added at both sides of the format. Would they have given the same song a shot if it were called "Keep It On?" Whatever, the song kicks butt, and that's all that matters ...

Zwan get an early thumbs-up on "Honestly," though the track doesn't officially go for adds until next week. This one hits at the perfect time to break through many similar-sounding songs ... **Socialburn** are on fire! "Down" goes up many playlists, including those at KQRC/Kansas City, WJJO/Madison and WRIF/Detroit ... **Sparta's** "Air" gets a nice shot with adds at KUPD/Phoenix, WTFX/Louisville, WJJO and WRIF. **MAX PIX: ZWAN "Honestly" (Reprise)**

— **Cyndee Maxwell**, Active Rock/Rock Editor



Record Of The Week

Artist: **Bemus**
Label: **Elektra/EEG**

Sometimes you've just gotta unwrap one gift before the holidays. Case in point, new Elektra act Bemus. Sure, the full-length doesn't drop until February 2003, but this three-song sampler is too cool to keep under wraps. The L.A. five-piece rose out of a Smog City hip-hop trio called Underlords. Once they expanded their lineup, they expanded their sound, and Bemus was born. "Transmit" exhibits ethereal soundscapes coupled with cool scratching, while "Kid Sister" pulses with energetic rhythms and guitars as smooth vocals and melodies recall Incubus and Hoobastank. Then there's "No Words," which has a hook big enough to hang a side of beef on. Listen for it all over the radio next year.



— **Frank Correia**

R&R Top 20 Specialty Artists

November 29, 2002

1. **DOWNTHE SUN** (*Roadrunner/IDJMG*) "Medicated," "Enslaved"
2. **MUDVAYNE** (*Epic*) "Not Falling," "Silenced"
3. **SHADOWS FALL** (*Century Media*) "Destroyer Of Senses," "Idle Hands"
4. **DEMON HUNTER** (*Solid State*) "I Have Seen Where...", "Infected"
5. **OPETH** (*Koch*) "Deliverance," "Wreath"
6. **PROJECT 86** (*Atlantic*) "Hollow Again," "Another Boredom Movement"
7. **STONE SOUR** (*Roadrunner/IDJMG*) "Get Inside," "Orchids"
8. **NAPALM DEATH** (*Spitfire*) "Continuing War...", "Narcoleptic"
9. **RISE ABOVE** (*Sanctuary/SGR*) "Revenge," "Thirsty & Miserable"
10. **SKINLAB** (*Century Media*) "Anthem For A Fallen Star," "Bullet With..."
11. **TAPROOT** (*Atlantic*) "Poem," "Dreams"
12. **QUEENS OF THE STONE AGE** (*Interscope*) "No One Knows," "Millionaire"
13. **KITTIE** (*Artemis*) "Safe," "No Name (Live)"
14. **PRONG** (*Locomotive*) "Prove You Wrong (Live)," "Controller (Live)"
15. **CATHEDRAL** (*Spitfire*) "Phoenix Rising," "Skullflower"
16. **IN FLAMES** (*Nuclear Blast*) "Reroute To Remain," "System"
17. **TRAPT** (*Warner Bros.*) "Headstrong," "Still Frame"
18. **LACUNA COIL** (*Century Media*) "Daylight Dancer," "Heaven's A Lie"
19. **PARADISE LOST** (*Koch*) "Channel For The Pain," "Symbol Of Life"
20. **SYSTEM OF A DOWN** (*American/Columbia*) "Inner Vision"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.



JIM KERR
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Callout: A Crisis In Instruction

Looking at callout research's margin of error

First things first: I am not criticizing callout research in this column; I am criticizing how the limitations of callout are routinely ignored by programmers. One of the primary pieces of information on a callout report that programmers need to see is the one thing that the research companies either don't provide or don't highlight as being important: the margin of error.

Whatever the reason for burying this number, it reveals a very scary reality: Callout research isn't as accurate as most programmers probably believe it to be. I want to make clear, however, that, even with an element of error, using callout is clearly better than not using callout. It just needs to be used correctly.

One of the problems with callout is that research companies don't highlight its limitations. Even when acknowledging its shortcomings, they never clearly explain what these shortcomings are, relying on the clichéd response that callout is simply "a tool," leaving PDs to figure out what that means and how to take that into account when reviewing callout results.

Certainly callout is a tool, but is it a tool like a carpenter's tape measure? Will it give you the exact measurement that will allow you to finish the job? My perception, based on my observations at a number of radio-station music meetings, is that programming departments believe that callout provides that kind of exact measurement; unfortunately, however, it only gives an estimate.

Margin Of Error

I thought that perhaps research companies were purposefully hiding the margin of error because they were afraid that it would hurt their business. This was underscored when I started receiving responses to an e-mail inquiry I made on this topic to six research companies.

A couple of them never answered, but the very first reply I received — from one of the leading and most respected callout companies in the radio industry — was, "Frankly, the margin of error is not relevant to our work for a couple of reasons."

Whoa. That sounded like a rather brazen lie to me, so I politely followed up and asked if this individual's research was perfect in that it definitively calculated a song's performance. The answer was no, it's not perfect, but it's as accurate as possible.

The researcher went on to say, "Callout research does not follow pure research methodology. It ain't your old psychology professor's research." This was followed up with the old "It's a tool" argument I mentioned

earlier: "I would never want to give the impression that we are the final answer on how a song is doing. We are only a piece of the puzzle for a client."

Thankfully, the other companies weren't quite so dismissive of the question; they were upfront and quite frank in their replies that there was a margin of error in every callout music test. With the caveat that this margin varies according to the details of each test, they all were very open about pointing out what a programmer could expect.

One of the problems with callout is that research companies don't highlight its limitations. Even when acknowledging its shortcomings, they never clearly explain what these shortcomings are.

Pretty Accurate

That initial response still bugged me though. I brought the subject up to a researcher friend of mine who doesn't happen to do callout. He told me, "Callout really is pretty accurate — assuming it's well-sampled."

So maybe the researchers — even the one who sent me that first reply — were being honest. They acknowledge that there is an element of error in callout but feel that the process is accurate enough that it really isn't worth making a big deal about.

Is this sentiment true? Is callout just a piece of the puzzle, like the researchers believe it to be? Are programmers responsibly interpreting their scores, and are they aware of possible errors, and do they factor that into their analyses? I've attended many music meetings, and I would

have to say that the answer to all those questions is no.

I have observed programmers making category decisions based on scores that differed by as little as a few hundredths of a point, and I have never seen a programmer apply any kind of error calculations to their callout. Callout is regularly used exclusively to move songs in the B and C categories — right in the middle of the callout score pack, where songs tend to differ by smaller degrees and are thus least open to strict interpretation.

A Disconnect

In short, we have a disconnect. The researchers' definition of callout accuracy ("pretty accurate") is different from the programmers' definition of callout accuracy (which, judging by how they use callout, could be stated as "perfectly accurate").

So, just how accurate is callout research? In addition to the researchers I already asked, I also posed the margin of error question to "Research Doctor" Roger Wimmer of Wimmer Research.

Dr. Wimmer's response was that, for a sample size of 100, a standard error of the mean would be a number "such as 0.32." Wimmer then presented a real-world example: "Let's say that Song No. 1 has a score of 3.00. Using the hypothetical SEM of 0.32 means that the song's 'true' score actually lies somewhere between 2.68 and 3.32."

So we have our first "ballpark" error figure: +/- 0.32, if we are talking about a test involving 100 people. Another researcher gave me a "down and dirty" figure of +/- 0.25. Yet another response was that, for 100 people, the error would be 10%, although I'm not sure if that means 10% of the range (+/- 0.5) or 10% of the specific score — I assume it refers to the score. Still another researcher said that the number varies depending on the test, but it is generally safe to assume an SEM of +/- 0.30.

Thus, most of the responses I received from radio researchers regarding callout error gave a rough range of between +/- 0.25 and +/- 0.32. What this means in real-world terms is that a callout score of 3.12 would actually be, at best, somewhere between 2.87



JACK JOHNSON DOES RADIO

Jack Johnson doesn't do a lot of radio events or appearances, which is a shame, because the feedback from what he has done so far has been almost universally positive. Here he is hanging out at WBCN/Boston. Seen here (l-r) are WBCN Asst. PD/MD Steven Strick and PD Oedipus, Johnson and Universal Records' Paul Munsch.

and 3.37. That, to researchers, is considered "pretty accurate."

A Statistician's View

I went one step further and contacted Dr. Robert Hoffman at the Southwestern Medical Center in Dallas. Dr. Hoffman specializes in research statistics within the framework of human psychology. I sent him some callout tests, an overview of the methodology and the other researchers' responses to my questions regarding factoring in errors.

I asked Dr. Hoffman one specific question: Is there a significant difference between two songs, one with a callout score of 3.12 and the other with a callout score of 3.42?

The researchers' definition of callout accuracy ("pretty accurate") is different from the programmers' definition of callout accuracy (which, when judged by how they use callout, could be stated as "perfectly accurate").

He responded, "The basic question you are asking is, 'If two songs come back with different scores, are they really different?' In other words, if a PD is making a decision about his playlist on the basis of the numbers and analyses you described to me, is this decision 'valid'?"

"If I have two sets of numbers, and I want to know if they are different — assuming the sets of numbers are good measurements — I would use a statistical test to help me make that decision. All statistics are based on prob-

ability, which applies only to groups of events, not to a single event.

"In our current experiment, we have a set of scores from some radio listeners on several songs, and we want to know if they like one song more than another. Your respondents have described two strategies."

What Does It All Mean?

Dr. Hoffman then gave me a lesson in statistics that outlined these two methods and how to manually calculate whether two scores are significantly different. I'll spare you that and give you his conclusions about whether, given a 100-person sample, there is a significant difference between actual scores of 3.12 and 3.42.

"I'm a professional; I have ways of making almost anything statistically different," he said. "Does that mean that the differences I identify are significant in the more English-language use of the word? No. Statistical significance does not mean 'significant,' it only means 'unlikely due to chance.' A difference of 0.3 seems totally trivial to me.

"Be that as it may, we need to know two things: group standard deviations and group sizes. Otherwise, we can't really do a statistical test. What I can say is that the 3.12 and 3.42 results are close enough that other factors would have to be very favorable for there to be an identifiable difference."

While I wanted a hard and fast number — or at least a ballpark figure for error — Dr. Hoffman, bless his statistical heart, refused to give it to me because of the variables involved. But his response appears similar to the comments I received from the radio researchers.

What does it all mean? I presented a summary of my findings to my researcher friend I mentioned earlier, and he said, "What you're describing is a crisis in instruction and training. This is not the fault of the research, per se, but the way that it's presented and interpreted. Callout is not bad because it's interpreted wrong." I couldn't have said it better myself.

Next week, I'll take an actual callout test and rip it apart, highlighting songs that appear to be different but aren't and pointing out some safe interpretations.

R&R **Alternative Top 50**

November 29, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FOO FIGHTERS All My Life (Roswell/RCA)	2982	+58	342063	13	75/0
2	2	NIRVANA You Know You're Right (Geffen/Interscope)	2781	-91	332645	9	74/0
3	3	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2585	-102	278181	18	71/0
4	4	DISTURBED Prayer (Reprise)	2346	-52	260072	17	70/0
7	5	SALIVA Always (Island/IDJMG)	2252	+98	227832	11	73/0
6	6	CHEVELLE The Red (Epic)	2221	+39	237031	22	72/1
5	7	STONE SOUR Bother (Roadrunner/IDJMG)	2206	-135	234499	16	70/0
10	8	SEETHER Fine Again (Wind-up)	1996	+142	213537	21	68/1
9	9	AUDIOSLAVE Cochise (Interscope/Epic)	1972	+55	238221	9	72/0
12	10	QUEENS OF THE STONE AGE No One Knows (Interscope)	1940	+113	263709	12	74/1
8	11	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1886	-177	188300	18	70/0
15	12	3 DOORS DOWN When I'm Gone (Republic/Universal)	1830	+63	176503	9	65/0
14	13	EMINEM Lose Yourself (Shady/Interscope)	1823	+52	260274	9	61/2
11	14	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1770	-58	184949	14	72/0
17	15	SUM 41 Still Waiting (Island/IDJMG)	1631	+177	183700	7	74/0
16	16	TAPROOT Poem (Velvet Hammer/Atlantic)	1586	+82	173699	12	69/0
13	17	SYSTEM OF A DOWN Aerials (American/Columbia)	1537	-235	177202	27	71/0
22	18	SYSTEM OF A DOWN Inner Vision (American/Columbia)	1329	+168	186329	4	66/0
20	19	USED The Taste Of Ink (Reprise)	1293	+57	132322	13	66/0
18	20	SR-71 Tomorrow (RCA)	1285	+11	120387	12	65/0
21	21	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	1278	+52	152550	8	65/0
24	22	HOOBASTANK Remember Me (Island/IDJMG)	1138	+34	90531	11	54/0
23	23	OK GO Get Over It (Capitol)	1078	-80	111707	16	57/1
26	24	VINES Outtathaway (Capitol)	1029	+109	115830	7	67/2
19	25	PEARL JAM I Am Mine (Epic)	927	-337	89466	10	64/0
27	26	TRUSTCOMPANY Running From Me (Geffen/Interscope)	872	+59	87720	4	59/1
32	27	CRAZY TOWN Drowning (Columbia)	798	+91	79315	5	56/1
28	28	AUTHORITY ZERO One More Minute (Lava)	774	-14	71151	11	46/0
33	29	COLDPLAY Clocks (Capitol)	751	+115	110328	3	50/3
25	30	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	728	-201	108762	20	49/0
34	31	NEW FOUND GLORY Head On Collision (MCA)	687	+53	87286	6	48/2
35	32	BREAKING BENJAMIN Polyamorous (Hollywood)	649	+66	58633	6	44/1
40	33	CREED Weathered (Wind-up)	644	+213	76356	2	40/3
31	34	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	625	-97	69987	15	34/0
36	35	KORN Alone I Break (Immortal/Epic)	613	+48	77933	5	42/0
30	36	BOX CAR RACER There Is (MCA)	569	-154	62793	12	43/0
43	37	TRANSPLANTS Diamonds & Guns (Epitaph)	511	+115	103495	2	29/4
29	38	STROKES Someday (RCA)	492	-232	89641	15	48/0
41	39	EXIES My Goddess (Virgin)	480	+54	37302	5	43/3
39	40	TRAPT Headstrong (Warner Bros.)	480	+43	34686	6	36/2
37	41	JACK JOHNSON Bubble Toes (Enjoy/Universal)	467	-19	55325	7	32/1
42	42	MUDVAYNE Not Falling (No Name/Epic)	444	+32	42939	5	36/0
38	43	OUR LADY PEACE Innocent (Columbia)	331	-152	34538	15	24/0
Debut	44	DAVE MATTHEWS BAND Grey Street (RCA)	330	+147	38375	1	25/2
44	45	INCUBUS Are You In (Immortal/Epic)	305	-72	49190	9	10/1
48	46	PACIFIER Bullitproof (Arista)	300	+28	23513	2	32/0
Debut	47	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	299	+100	81066	1	14/4
50	48	LINKIN PARK Pts Of Athrty (Remix) (Warner Bros.)	282	+16	65973	20	15/0
45	49	NICKELBACK Never Again (Roadrunner/IDJMG)	269	-64	21762	20	20/0
Debut	50	DONNAS Take It Off (Lookout/Atlantic)	262	+124	30238	1	26/6

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 11/17-11/23. 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
ZWAN Honestly (Reprise)	38
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	18
SOCIALBURN Down (Elektra/EEG)	10
DONNAS Take It Off (Lookout/Atlantic)	6
JULIANA THEORY Do You Believe Me (Epic)	6
TRANSPLANTS Diamonds & Guns (Epitaph)	4
SEV Same Old Song (Geffen/Interscope)	4
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	4
SEVENDUST Xmas Day (TVT)	4
COLDPLAY Clocks (Capitol)	3
EXIES My Goddess (Virgin)	3
CREED Weathered (Wind-up)	3
SPARTA Air (DreamWorks)	3
UNWRITTEN LAW Rest Of My Life (Independent)	3
EVANESCENCE Bring Me To Life (Independent)	3

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ZWAN Honestly (Reprise)	+251
CREED Weathered (Wind-up)	+213
SUM 41 Still Waiting (Island/IDJMG)	+177
SYSTEM OF A DOWN Inner Vision (American/Columbia)	+168
SOCIALBURN Down (Elektra/EEG)	+159
DAVE MATTHEWS BAND Grey Street (RCA)	+147
SEETHER Fine Again (Wind-up)	+142
DONNAS Take It Off (Lookout/Atlantic)	+124
COLDPLAY Clocks (Capitol)	+115
TRANSPLANTS Diamonds & Guns (Epitaph)	+115

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1054
TRUSTCOMPANY Downfall (Geffen/Interscope)	949
JIMMY EAT WORLD Sweetness (DreamWorks)	853
HOOBASTANK Running Away (Island/IDJMG)	849
HOOBASTANK Crawling In The Dark (Island/IDJMG)	690
LINKIN PARK In The End (Warner Bros.)	689
STAINO For You (Flip/Elektra/EEG)	680
INCUBUS Warning (Immortal/Epic)	680

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ON THE RECORD

With **John Cataldo**
Creative Services/mornings/host of
7200 Seconds, WARQ/Columbia, SC



New adds? That's the best part about a "new rock" station — a new favorite song or two every week. This week I'm really enjoying Breaking Benjamin's "Polyamorus," and not just because it jumped up from specialty. It's a great song. • Taproot's "Poem" hits me in a dark but special place, and Saliva's "Always" is a cool take on the whole gender- and role-reversal thang, with a killer chorus. • My absolute fave is something we're not playing outside of specialty (is anyone?) — the new Sigur Ros. Such a landslide of quiet beauty. It's like being swallowed in a warm sea of sound. I just want to keep swimming and swimming. • Not many bands come to Columbia; it's usually a drive to Charlotte or Atlanta. But WARQ's fall show is still singing in my head. Jimmy Eat World tore up the crowd, and Sparta and Seether won over some new fans. Both of those records are doing pretty well here. • I'm anticipating the new Juliana Theory the most right now. The single is some of the best I've heard from them, and the production is so big. Can't wait to hear the full. And play it and play it and play it.

Does the name **Billy Corgan** mean anything for radio and its listeners anymore? Damn straight it does. One of my favorite quotes about heritage artists comes from Clive Davis: "Once a star, always a threat." And if you have the songwriting chops of a Billy Corgan, that threat is there with every release. Corgan's new band, **Zwan**, hits one out of the park their first time at bat, as "Honestly" pulls in half the panel this week (38 adds) ... Probably my favorite song from a new band this quarter comes out strong. **The All-American Rejects** pull in 30 stations out of the box, including 13 new adds, for "Swing, Swing" ... A couple of new releases mop up nicely in followup weeks. **Social Burn**'s "Down" grabs another 10 stations, while **The Drowners**' "Take It Off" adds six ... Finally, as predicted last week, **Dave Grohl** lands three songs in the top 10 this week behind **Foo Fighters**' "All My Life" (No. 1 and looking like it may stay there until the end of the year), **Nirvana**'s "You Know You're Right" (No. 2) and **Queens Of The Stone Age**'s "No One Knows" (No. 10). **RECORD OF THE WEEK: Zwan "Honestly"**



— Jim Kerr, Alternative Editor

COMING UP RIGHT

ARTIST: All-American Rejects
LABEL: DreamWorks

By KATY STEPHAN/ALTERNATIVE SPECIALTY EDITOR

Say you're Ben. Or Jerry. It doesn't really matter which.

The year is 1989, and you're sitting around talking about ice cream flavors. You say to Jerry (or Ben, as the case may be), "Dude. I'm thinking cookie dough. Chocolate-chip cookie dough."

He freaks. "Dough? Are you out of your freakin' mind, Ben (Jerry)? Do you want to get us sued? You can't put raw cookie dough in ice cream — it's madness!"

He has a point there. Putting raw dough into ice cream is a pretty crazy idea. Sure, it could turn out to be *the best ice cream ever invented* and your biggest seller of all time, but ... the craziness! The salmonella! How could you possibly pull it off?

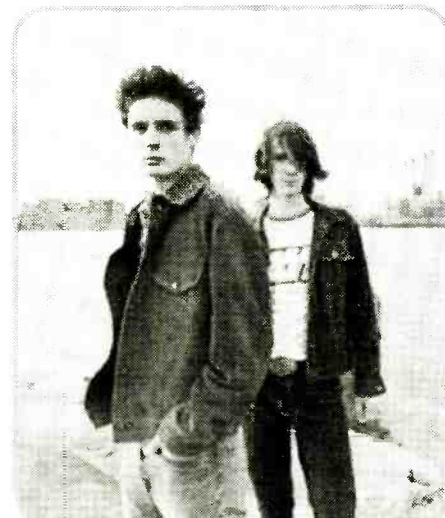
And how am I possibly going to get this thing turned around and pointed in the direction of All-American Rejects? Easy.

Though you'd never guess it from listening to their record, this band is the result of an idea that also sounds a little implausible. Yeah, you could even call it crazy. Go ahead.

Two high school guys playing high energy pop punk on guitar and bass along with a pre-recorded drum loop doesn't sound like it could possibly work, but it did, and so well that Nick Wheeler and Tyson Ritter of All-American Rejects won a battle of the bands contest in their hometown and, eventually, a record deal.

But! You can't build a kick-ass punk rock band with only a guitar, a bass and a loop-spitting keyboard! And, even if you could, two teenagers from Stillwater, OK probably couldn't.

Well, Wheeler and Ritter weren't your average high school students. When the two met, Wheeler was in a band that was lacking a bass



player. Ritter immediately offered to fill the position, though he had never touched a bass guitar in his life. "I went right out, got a bass and learned how to play it," remembers Ritter. "I stayed inside the whole time during Christmas break until I could come out and join the band."

Wheeler was driven too. "Some people just wanted to do the whole high school thing and weren't serious about the band," he says of All-American Rejects' early incarnations. "We eventually got rid of them."

Undaunted by the immaturity of their classmates, the dearth of reliable pubescent drummers, the incalculable risk of putting raw dough into ice cream, they cranked out catchy tunes and built a following of screaming teenage girls that would make The Beatles blush. Doghouse Records released the band's self-titled debut CD this fall, and DreamWorks soon picked it up.

It doesn't take more than one listen to "Swing, Swing," to realize that All-American Rejects are onto something. The song's bright, hard bounce and instant likeability could quickly make All-American Rejects one of Alternative radio's favorite flavors — despite the band's unlikely inception.

That'll show stupid Jerry. Or was it Ben?

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November 29, 2002

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America's Best Testing Alternative Songs
 12+ For The Week Ending 11/29/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
SEETHER Fine Again (Wind-up)	4.13	4.04	76%	12%	4.09	78%	12%
CHEVELLE The Red (Epic)	4.12	4.04	79%	16%	4.07	83%	19%
USED The Taste Of Ink (Reprise)	4.07	3.84	60%	8%	3.99	59%	9%
FOO FIGHTERS All My Life (Roswell/RCA)	4.05	4.07	89%	15%	4.06	93%	16%
DISTURBED Prayer (Reprise)	4.01	3.96	84%	19%	4.03	87%	19%
NIRVANA You Know You're Right (Geffen/Interscope)	4.01	4.06	88%	20%	4.06	91%	19%
STONE SOUR Bother (Roadrunner/IDJMG)	3.99	4.04	83%	22%	3.98	87%	25%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.99	3.95	69%	9%	3.94	71%	10%
SALIVA Always (Island/IDJMG)	3.98	3.91	80%	14%	3.94	84%	16%
EMINEM Lose Yourself (Shady/Interscope)	3.96	3.96	97%	31%	4.04	98%	27%
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	3.95	4.00	69%	13%	3.96	70%	12%
SUM 41 Still Waiting (Island/IDJMG)	3.95	3.83	77%	10%	3.87	78%	10%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.95	3.89	81%	13%	3.92	83%	13%
QUEENS OF THE... No One Knows (Interscope)	3.94	3.91	73%	11%	3.89	76%	11%
HOOBASTANK Remember Me (Island/IDJMG)	3.94	3.88	77%	14%	3.87	79%	15%
TRUSTCOMPANY Running... (Geffen/Interscope)	3.89	3.85	59%	8%	3.81	60%	8%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.89	3.82	98%	35%	3.82	98%	40%
OK GO Get Over It (Capitol)	3.82	3.64	63%	12%	3.75	63%	14%
GOOD CHARLOTTE Lifestyles Of The ... (Epic)	3.82	3.87	92%	29%	3.67	91%	30%
SR-71 Tomorrow (RCA)	3.82	3.69	56%	8%	3.70	59%	10%
SYSTEM OF A DOWN Innervision (American/Columbia)	3.75	-	59%	10%	3.73	62%	10%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.72	3.83	94%	46%	3.70	96%	47%
AUDIOSLAVE Cochise (Epic)	3.61	3.56	70%	16%	3.70	76%	16%
WHITE STRIPES Dead Leaves... (Third Man/V2)	3.60	3.45	80%	23%	3.60	80%	23%
AUTHORITY ZERO One More Minute (Lava)	3.55	3.46	42%	9%	3.37	41%	10%
PEARL JAM I Am Mine (Epic)	3.50	3.50	77%	20%	3.50	80%	20%
COLDPLAY Clocks (Capitol)	3.44	-	50%	11%	3.55	53%	11%
RED HOT... Zephyr Song (Warner Bros.)	3.42	3.49	93%	38%	3.42	94%	40%
VINES Outtathaway (Capitol)	3.39	3.21	60%	15%	3.34	62%	16%
CRAZY TOWN Drowning (Columbia)	3.23	-	55%	15%	3.18	57%	16%

Total sample size is 631 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 29, 2002

1. ALL AMERICAN REJECTS (DreamWorks) "Swing Swing"
2. DONNAS (Atlantic) "Take It Off"
3. TRANSPLANTS (Hellcat/Epitaph) "Diamonds & Guns"
4. RICHARD ASHCROFT (Virgin) "Check The Meaning"
5. JETS TO BRAZIL (Jade Tree) "You're The One I Want"
6. MATT POND PA (Polyvinyl) "No More"
7. SIGUR RDS (MCA) "Untitled 4"
8. FLAMING SIDEBURNS (Jet Set) "Spanish Blood"
9. MUSIC (Capitol) "Take The Long Road"
10. LIARS (Mute) "Grown Men Don't Fall..."
11. STREETS (Vice/Atlantic) "Let's Push Things Forward"
12. ME FIRST & THE GIMME GIMMES (Fat Wreck) Various
13. ORANGES BAND (Lookout) "My Street"
14. AUTOPILOT OFF (Island/IDJMG) "Long Way"
15. SOUNDTRACK OF OUR LIVES (Republic/Universal) "Sister Surround"
16. RAINER MARIA (Polyvinyl) "Automatic"
17. SPARTA (DreamWorks) "Air"
18. ADD N TO X (Mute) "Take Me To Your Leader"
19. H2O (MCA) "All We Want"
20. MINUTEMAN (Ignition) "Big Boy"

Ranked by total number of shows reporting artist.

Record Of The Week

Artist: Richard Ashcroft
 Label: Virgin

Richard Ashcroft. That's it. * What, do you really need another 96 words? I don't think so. Richard Ashcroft. He built this city! On bittersweet symphonies! * If you are not playing "Check the Meaning," you really should have something checked. And I'm not talking about the meaning. * If you're as tired as you say you are of all those silly singles that sound like they're being cranked out of the Playdoh Pop-Punk Factory, if that is indeed your signature on nu metal's death certificate, I have two words for you ... Oh, come on. Do I have to say "Richard Ashcroft" again?



— Katy Stephan, Alternative Specialty Editor

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Reporters

WHRL/Albany, NY * DM/PD/AM: Lisa Biello 4 ZWAN "Honestly" 2 ALL-AMERICAN REJECTS "Swing" BREAKING BENJAMIN "Poly"	WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick 1 VINES "Outta"	WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer No Adds	WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly 1 SOCIALBURN "Down" 1 ALL-AMERICAN REJECTS "Swing" SEV "Same" TRANSPLANTS "Diamonds"	KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 7 ZWAN "Honestly"	WRRV/Newburgh, NY PD/MD: Andrew Boris ALL-AMERICAN REJECTS "Swing" TAPROOT "Poem" ZWAN "Honestly"	WXDX/Pittsburgh, PA * PD: John Moschitta MD: Vinnie 7 VINES "Outta" 2 TRANSPLANTS "Diamonds" 2 ZWAN "Honestly" CREED "Weathered" JULIANA THEORY "Believe"	KWOD/Sacramento, CA * PD: Ron Bunce APD: Boomer 1 BREAKING BENJAMIN "Skin" JULIANA THEORY "Believe" TAKING BACK SUNDAY "Romances"	WKRL/Syracuse, NY * DM/PD: Mimi Griswold APD/MD: Abbie Weber 1 ZWAN "Honestly" JULIANA THEORY "Believe" UNWRITTEN LAW "Life"
KTEG/Albuquerque, NM * PD: Ellen Flaherty MD: Adam 12 No Adds	WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos MAROON 5 "Breathe" ZWAN "Honestly"	KTCL/Denver-Boulder, CO * PD: Mike D'Connor MD: Sabrina Saunders No Adds	KUCD/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean No Adds	KLEC/Little Rock, AR * Interim PD/MD: Peter Gunn 1 ZWAN "Honestly" COLDFLAY "Clocks" DONNAS "Off" LINKIN PARK "December" SOCIALBURN "Down" SPARTA "Air"	KKND/New Orleans, LA * OM/PD: Rob Summers APD/MD: Sig 1 ZWAN "Honestly" 1 EMINEM "Lose" EXIES "Goddess"	WCYY/Portland, ME PD: Herb Ivy MD: Brian James 9 ROCKTOPOS "Math" DEAF PEDESTRIANS "Super" JULIANA THEORY "Believe" SEV "Same" PARANOID SOCIAL CLUB "Bully"	KPNT/St. Louis, MO * PD: Tommy Mattem MD: Jeff Frisse APD: Jeff "Woody" File 11 EVANESCENCE "Life" 2 ZWAN "Honestly"	WSUN/Tampa, FL * DM: Chuck Beck PD: Shark COLDFLAY "Clocks"
WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren 7 ZWAN "Honestly"	WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt No Adds	CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 26 MATTHEW GOOD BAND "Weapon" 11 ZWAN "Honestly" 2 SOCIALBURN "Down" 2 DONNAS "Off" QUEENS OF "Knows"	KTBZ/Houston-Galveston, TX * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden 7 NEW FOUND GLORY "Collision" 6 ZWAN "Honestly" ALL-AMERICAN REJECTS "Swing"	KRQQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden 7 NEW FOUND GLORY "Collision" 6 ZWAN "Honestly" ALL-AMERICAN REJECTS "Swing"	WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer 8 ZWAN "Honestly" 8 KELLY OSBOURNE "Shut" LINKIN PARK "December"	KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jayn No Adds	KXKR/Salt Lake City, UT * PD/VP/Prog.: & Prog.: Mike Summ APD/MD: Artie Fufkin AMD: Corey D'Brien 8 ZWAN "Honestly" 6 LINKIN PARK "Dsmbr"	KFMA/Tucson, AZ * APD/MD: Libby Carstensen MD: Matt Spry 11 ZWAN "Honestly" 2 JURASSIC 5 "Golden"
WJSE/Atlantic City, NJ * OM: Lou Romanini PD: Al Parinello MD: Jason Ulanet 6 SEVENDUST "Xmas" ALL-AMERICAN REJECTS "Swing" JULIANA THEORY "Believe"	WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chumminato 19 ZWAN "Honestly" ALL-AMERICAN REJECTS "Swing"	KNFQ/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen 12 OUR LADY PEACE "Innocent" 12 OUR LADY PEACE "There" ALL-AMERICAN REJECTS "Swing" ZWAN "Honestly"	WRZX/Indianapolis, IN * PD: Scott Jameson MD: Michael Young No Adds	WLRS/Louisville, KY * Dir/Prog.: J.D. Kunes PD: Lance MD: Annrae Fitzgerald 6 ZWAN "Honestly" SOCIALBURN "Down"	WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers DONNAS "Off" SEVENDUST "Xmas"	WBUR/Providence, RI * PD: Tim Schiavelli MD: Alicia Mullin 9 ASH "Sometimes" ALL-AMERICAN REJECTS "Swing" ZWAN "Honestly"	XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley 6 ZWAN "Honestly" NEW FOUND GLORY "Collision"	KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 1 ZWAN "Honestly"
KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan EXIES "Goddess" TRUSTCOMPANY "Me"	WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanOsdol 12 ZWAN "Honestly" 2 N.E.R.D. "Provider" 1 EMINEM "Me" ALL-AMERICAN REJECTS "Swing" STREETS "Forward"	KXNA/Fayetteville, AR PD: Margot Smith 5 ZWAN "Honestly"	WPLA/Jacksonville, FL * PD: Scott Petibone APD/MD: Chad Chumley 4 OK GO "Over"	WMFS/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew No Adds	KQRX/Odessa-Midland, TX PD: Michael Todd Mobley 34 GOOD CHARLOTTE "Famous" 17 JOHN RZEZNIK "Smile" 17 USED "Ink" ALL-AMERICAN REJECTS "Swing" CREED "Weathered"	KRZO/Reno, NV * OM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diablo SPARTA "Air"	KITS/San Francisco, CA * PD: Sean Demery MD: Aaron Axelsten 11 RED HOT CHILI "Cabron" 7 BECK "Lost"	WHFS/Washington, DC * PD: Robert Benjamin APD: Libby Waugh MD: Pat Ferrise 10 ZWAN "Honestly"
KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson SOCIALBURN "Down" DONNAS "Off"	WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy 44 CHEVELLE "Red" 1 ZWAN "Honestly"	WJBX/Ft. Myers, FL * PD: John Rozz APD: Fitz Madrid MD: Jeff Zito 1 SOCIALBURN "Down"	WRZK/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn DAVE MATTHEWS BAND "Street" ALL-AMERICAN REJECTS "Swing" ZWAN "Honestly"	WZTA/Miami, FL * PD: Troy Hanson APD/MD: Lee Daniels DONNAS "Off"	WJRR/Olando, FL * PD: Pat Lynch MD: Dickerman 8 ZWAN "Honestly" 5 EXIES "Goddess"	WOYL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 4 ZWAN "Honestly" 1 ALL-AMERICAN REJECTS "Swing" TRAPT "Headstrong"	KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota ALL-AMERICAN REJECTS "Swing" BECK "Lost" ZWAN "Honestly"	WWDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis No Adds
WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 1 ZWAN "Honestly" 1 JULIANA THEORY "Believe" UNWRITTEN LAW "Life"	WXTM/Cleveland, OH * PD: Kim Monroe APD: Pete Schiecke MD: Dom Nardella 6 RED HOT CHILI "Stop" 2 ZWAN "Honestly" SEVENDUST "Xmas"	KFRR/Fresno, CA * PD: Chris Squires MD: Reverend No Adds	KRBZ/Kansas City, KS * OM/PD: Mike Kaplan APD: Andy West MD: Todd Violette 7 ZWAN "Honestly" 3 ALL-AMERICAN REJECTS "Swing" SOCIALBURN "Down"	WZLW/Milwaukee, WI * PD: Tommy Wilde MD: Kenny Neumann 1 ALL-AMERICAN REJECTS "Swing"	WOCL/Olando, FL * PD: Alan Amith APD/MD: Bobby Smith 10 ZWAN "Honestly"	KNOO/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller MD: Seth Resler No Adds	KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota ALL-AMERICAN REJECTS "Swing" BECK "Lost" ZWAN "Honestly"	WFPZ/West Palm Beach, FL * DM/PD: John D. Connell MD: Eric Kristensen SEV "Same" TRANSPLANTS "Diamonds"
KQXR/Boise, ID * PD: Jacent Jackson APD/MD: Kallao 1 ZWAN "Honestly" TRAPT "Headstrong"	WARD/Columbia, SC * DM/PD: Gina Juliano MD: Dave Farra 1 ALL-AMERICAN REJECTS "Swing"	WGRO/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey 4 ZWAN "Honestly" ALL-AMERICAN REJECTS "Swing" SEETHER "Fine"	WNFZ/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Profitit AMD: Dpie Hines No Adds	WHTG/Monmouth-Ocean, NJ * PD: Darrin Smith MD: Brian Zanyor 3 ALL-AMERICAN REJECTS "Swing" 1 JACK JOHNSON "Bubble"	WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein 8 ZWAN "Honestly" BURNING BRIDES "Snow"	KSYR/Shreveport, LA * Acting PD: Rod The Human Trip 1 ZWAN "Honestly" EVANESCENCE "Life" INCUBUS "Are" RED HOT CHILI "Stop"	WZND/Seattle-Tacoma, WA * GM/PD: Bob Travis MD: Greg Travis ZWAN "Honestly" VEX RED "Smile" JULIANA THEORY "Believe" ALL-AMERICAN REJECTS "Swing" THURSDAY "Edge"	WSFM/Wilmington, NC PD: Knothead 1 ALL-AMERICAN REJECTS "Swing"
WBNC/Boston, MA * DM: Tony Berardini VP/Programming: Dedipus APD/MD: Steven Strick 8 ZWAN "Honestly" CRAZY TOWN "Drowning" DAVE MATTHEWS BAND "Street"	WVWC/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 1 ZWAN "Honestly"	WXNR/Greenville, NC * PD: Jeff Sanders APD: Tumer Watson SOCIALBURN "Down"	KFTE/Lafayette, LA * PD: Scott Perrin MD: Chris Olivier 1 CREED "Weathered" SOCIALBURN "Down"	WBMY/Monterey-Salinas, CA * PD: Kenny Allen APD/MD: Opie Taylor ALL-AMERICAN REJECTS "Swing" RED HOT CHILI "Stop"	WBUZ/Nashville, TN * DM: Jim Patrick PD/MD: Russ Schenck 8 EMINEM "Lose" 3 SOCIALBURN "Down" 3 SEVENDUST "Xmas" 2 SEV "Same" 1 DONNAS "Off" ALL-AMERICAN REJECTS "Swing" MAROON 5 "Breathe"	KZON/Phoenix, AZ * DM/PD: Tim Maranville APD/MD: Kevin Mannion No Adds		

* Monitored Reporters

86 Total Reporters

77 Total Monitored

9 Total Indicator

8 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
WXSR/Tallahassee, FL

New & Active

SOCIALBURN Down (*Elektra/EEG*)
Total Plays: 253, Total Stations: 37, Adds: 10

ZWAN Honestly (*Reprise*)
Total Plays: 251, Total Stations: 38, Adds: 38

JURASSIC 5 What's Golden? (*Interscope*)
Total Plays: 215, Total Stations: 12, Adds: 1

DEFAULT Live A Lie (*TVT*)
Total Plays: 211, Total Stations: 19, Adds: 1

ALL-AMERICAN REJECTS Swing Swing (*DreamWorks*)
Total Plays: 202, Total Stations: 30, Adds: 18

Songs ranked by total plays

SEV Same Old Song (*Geffen/Interscope*)
Total Plays: 178, Total Stations: 22, Adds: 4

MAROON 5 Harder To Breathe (*Octone*)
Total Plays: 162, Total Stations: 12, Adds: 2

DISTILLERS City Of Angels (*Hellcat/Epitaph*)
Total Plays: 156, Total Stations: 10, Adds: 0

SPARTA Air (*DreamWorks*)
Total Plays: 155, Total Stations: 17, Adds: 3

BECK Lost Cause (*Geffen/Interscope*)
Total Plays: 131, Total Stations: 11, Adds: 2

Indicator

Most Added*

ALL-AMERICAN REJECTS Swing Swing (*DreamWorks*)

ZWAN Honestly (*Reprise*)

JULIANA THEORY Do You Believe Me (*Epic*)

TAPROOT Poem (*Velvet Hammer/Atlantic*)

GOOD CHARLOTTE Lifestyles Of The Rich... (*Epic*)

USED The Taste Of Ink (*Reprise*)

CREED Weathered (*Wind-up*)

SEV Same Old Song (*Geffen/Interscope*)

BECK Lost Cause (*Geffen/Interscope*)

OUR LADY PEACE Innocent (*Columbia*)

OUR LADY PEACE Somewhere Out There (*Columbia*)

DEAF PEDESTRIANS Super Nice Guy (*Uh Oh*)

PARANOID SOCIAL CLUB Bully (*Independent*)

ROCKTOPOS Bad Math (*Independent*)

JOHN RZEZNIK I'm Still Here (Jim's Theme)
(*Walt Disney/Hollywood*)

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



JOHN SCHOENBERGER
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R&R Triple A Labels

□ E-mail update

It's been a while since I updated the Triple A label e-mail list — since last May, to be exact. As you may be updating your files to be fully prepared for next year, I hope this helps you out.

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TIME FOR A BREAK

World In Motion artist Kerry Getz came by Club R&R to perform for us recently, and, believe me, we appreciated the break! Pictured here are (l-r) R&R's Erica Farber and John Schoenberger, Getz, guitarist-producer Martin Beal and R&R's Paul Colbert.

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R&R Triple A Top 30

Powered By



November 29, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	520	+33	32184	13	20/0
2	2	WALLFLOWERS When You're On Top (Interscope)	501	-7	26634	12	26/0
1	3	U2 Electrical Storm (Interscope)	500	-42	20950	12	24/0
4	4	PEARL JAM I Am Mine (Epic)	439	-9	21300	10	25/0
5	5	MATCHBOX TWENTY Disease (Atlantic)	438	+6	24949	8	21/1
6	6	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	427	+18	31127	10	22/0
9	7	TORI AMOS A Sorta Fairytale (Epic)	411	+33	23945	12	24/2
7	8	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	378	-13	32446	25	21/0
10	8	TRACY CHAPMAN You're The One (Elektra/EEG)	376	+18	31645	11	21/0
11	10	COUNTING CROWS Miami (Geffen/Interscope)	363	+7	20840	13	21/1
8	11	DAVE MATTHEWS BAND Grace Is Gone (RCA)	350	-35	18375	9	24/0
12	12	DAVID GRAY The Other Side (ATO/RCA)	343	+10	20620	8	24/0
17	13	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	295	+16	20152	3	22/1
15	14	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	284	-2	16813	14	20/0
16	15	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	278	-7	19619	9	15/0
18	16	PRETENDERS Complex Person (Artemis)	271	+18	20826	4	23/1
26	17	COLDPLAY Clocks (Capitol)	262	+67	15613	2	21/2
21	18	JACK JOHNSON Bubble Toes (Enjoy/Universal)	243	+20	20616	16	16/0
19	19	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	233	-9	17440	11	17/0
22	20	FEEL Won't Stand In Your Way (Curb)	221	-2	5702	6	17/0
28	21	BECK Lost Cause (Geffen/Interscope)	209	+43	14230	2	17/1
25	22	HOOBASTANK Running Away (Island/IDJMG)	195	-4	4717	6	6/0
20	23	ROLLING STONES Don't Stop (Virgin)	192	-42	8097	12	18/0
23	24	SHERYL CROW Steve McQueen (A&M/Interscope)	191	-24	19170	19	16/0
24	25	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	189	-11	7157	7	16/0
30	26	OUR LADY PEACE Somewhere Out There (Columbia)	169	+9	4569	8	4/0
Debut	27	GEORGE HARRISON Stuck Inside A Cloud (Capitol)	168	+22	11365	1	17/1
27	28	NORAH JONES Come Away With Me (Blue Note/Virgin)	166	-6	10038	5	15/0
29	28	BRAD Shinin' (Redline)	161	0	5385	3	18/1
—	30	311 Amber (Volcano)	147	-7	6480	16	8/0

27 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 11/17-11/23. 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
PETER GABRIEL More Than This (Geffen/Interscope)	3
ANDY STOCHANSKY Stutter (Private Music/RCA Victor)	3
WHITE STRIPES We're Going To Be Friends (Third Man/V2)	3
TORI AMOS A Sorta Fairytale (Epic)	2
COLDPLAY Clocks (Capitol)	2
PAUL SIMON Father And Daughter (Nick/Jive)	2
ESSENCE Sleeping With The Driver (Or)	2
UNWRITTEN LAW Rest Of My Life (Independent)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLDPLAY Clocks (Capitol)	+67
DAVE MATTHEWS BAND Grey Street (RCA)	+56
HOWIE DAY Sorry So Sorry (Epic)	+48
BIG HEAD TODD & THE MONSTERS Julianna (Big)	+46
BECK Lost Cause (Geffen/Interscope)	+43
PETER GABRIEL More Than This (Geffen/Interscope)	+40
SHERYL CROW C'mon, C'mon (A&M/Interscope)	+34
TORI AMOS A Sorta Fairytale (Epic)	+33
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+33
STONE SOUR Bother (Roadrunner/IDJMG)	+26

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE MATTHEWS BAND Where Are You Going (RCA)	281
COLDPLAY In My Place (Capitol)	268
NORAH JONES Don't Know Why (Blue Note/Virgin)	264
JACK JOHNSON Flake (Enjoy/Universal)	243
JIMMY EAT WORLD The Middle (DreamWorks)	177
JOHN MAYER No Such Thing (Aware/Columbia)	170
PETE YORN Strange Condition (Columbia)	142
PETE YORN Life On A Chain (Columbia)	137
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	128
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	122
DAVE MATTHEWS BAND Everyday (RCA)	117
LIFEHOUSE Hanging By A Moment (DreamWorks)	116
DAVID GRAY Babylon (ATO/RCA)	115

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

New & Active

DELBERT MCCLINTON Same Kind Of Crazy (New West/Red Ink)
Total Plays: 146, Total Stations: 11, Adds: 0

PETER GABRIEL More Than This (Geffen/Interscope)
Total Plays: 139, Total Stations: 13, Adds: 3

RHETT MILLER Come Around (Elektra/EEG)
Total Plays: 136, Total Stations: 13, Adds: 0

STONE SOUR Bother (Roadrunner/IDJMG)
Total Plays: 127, Total Stations: 4, Adds: 1

PAUL SIMON Father And Daughter (Nick/Jive)
Total Plays: 114, Total Stations: 14, Adds: 2

CHRIS ROBINSON Safe In The Arms Of Love (Redline)
Total Plays: 111, Total Stations: 13, Adds: 1

PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
Total Plays: 111, Total Stations: 3, Adds: 0

MAROON 5 Harder To Breathe (Octone)
Total Plays: 108, Total Stations: 6, Adds: 0

SHERYL CROW C'mon, C'mon (A&M/Interscope)
Total Plays: 100, Total Stations: 11, Adds: 0

BONNIE RAITT Time Of Our Lives (Capitol)
Total Plays: 99, Total Stations: 11, Adds: 1

Songs ranked by total plays

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R&R Triple A Top 30 Indicator

November 29, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	TRACY CHAPMAN You're The One (<i>Elektra/EEG</i>)	300	+2	8051	11	20/0
3	2	DAVID GRAY The Other Side (<i>ATO/RCA</i>)	275	+1	8461	8	19/0
2	3	BRUCE SPRINGSTEEN Lonesome Day (<i>Columbia</i>)	272	-4	6881	8	19/0
13	4	GEORGE HARRISON Stuck Inside A Cloud (<i>Capitol</i>)	264	+59	6187	3	19/0
11	5	SUSAN TEDESCHI Alone (<i>Tone-Cool/Artemis</i>)	247	+36	9113	4	20/1
4	6	RYAN ADAMS Nuclear (<i>Lost Highway/IDJMG</i>)	229	-10	6622	11	19/0
12	7	PRETENDERS Complex Person (<i>Artemis</i>)	222	+12	5601	5	19/0
5	8	WALLFLOWERS When You're On Top (<i>Interscope</i>)	218	-21	5721	11	18/0
6	9	JACKSON BROWNE The Night Inside Me (<i>Elektra/EEG</i>)	215	-17	6643	14	17/0
7	10	DAVE MATTHEWS BAND Grace Is Gone (<i>RCA</i>)	208	-22	3932	12	15/0
9	11	U2 Electrical Storm (<i>Interscope</i>)	207	-9	3473	12	16/0
19	12	BECK Lost Cause (<i>Geffen/Interscope</i>)	203	+38	6829	5	16/1
16	13	TORI AMOS A Sorta Fairytale (<i>Epic</i>)	198	+21	6124	12	18/2
10	14	TOM PETTY & THE HEARTBREAKERS The Last DJ (<i>Warner Bros.</i>)	196	-20	6751	11	17/0
21	15	COLDPLAY Clocks (<i>Capitol</i>)	191	+40	4661	2	19/2
8	16	MARK KNOPFLER Why Aye Man (<i>Warner Bros.</i>)	190	-30	6936	8	17/0
14	17	RHETT MILLER Come Around (<i>Elektra/EEG</i>)	182	-8	4139	16	16/0
17	18	PEARL JAM I Am Mine (<i>Epic</i>)	175	0	2246	9	11/0
18	19	PAUL SIMON Father And Daughter (<i>Nick/Jive</i>)	161	-6	5406	3	16/0
22	20	MAIA SHARP Crimes Of The Witness (<i>Concord</i>)	153	+4	2970	5	14/0
20	21	SHEMOKIA COPELAND Livin' On Love (<i>Alligator</i>)	146	-9	5245	8	17/0
15	22	ROLLING STONES Don't Stop (<i>Virgin</i>)	146	-34	2761	12	15/0
Debut	23	PETER GABRIEL More Than This (<i>Geffen/Interscope</i>)	145	+28	5660	1	17/2
25	24	SHERYL CROW C'mon, C'mon (<i>A&M/Interscope</i>)	141	+9	2585	3	12/0
26	25	DELBERT MCCLINTON Same Kind Of Crazy (<i>New West/Red Ink</i>)	140	+9	4094	10	15/0
30	26	FEEL Won't Stand In Your Way (<i>Curb</i>)	138	+17	2592	2	13/1
23	27	COUNTING CROWS Miami (<i>Geffen/Interscope</i>)	138	-10	2846	13	13/0
—	28	RED HOT CHILI PEPPERS Zephyr Song (<i>Warner Bros.</i>)	134	+20	1259	5	9/0
27	29	NORAH JONES Come Away With Me (<i>Blue Note/Virgin</i>)	133	+3	3688	6	12/1
29	30	BONNIE RAITT Time Of Our Lives (<i>Capitol</i>)	128	+6	2971	3	12/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 11/17-Saturday 11/23. © 2002, R&R Inc.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
WHITE STRIPES We're Going To Be Friends (<i>Third Man/V2</i>)	5
HOWIE DAY Sorry So Sorry (<i>Epic</i>)	4
STEVE EARLE Jerusalem (<i>E-Squared/Artemis</i>)	3
ESSENCE Sleeping With The Driver (<i>Or</i>)	3
SPEECH The Simple Love Of Life (<i>Or</i>)	3
COLDPLAY Clocks (<i>Capitol</i>)	2
TORI AMOS A Sorta Fairytale (<i>Epic</i>)	2
PETER GABRIEL More Than This (<i>Geffen/Interscope</i>)	2
ANDY STOCHANSKY Stutter (<i>Private Music/RCA Victor</i>)	2
DEREK TRUCKS Home In Your Heart (<i>Columbia</i>)	2
SUSAN TEDESCHI Alone (<i>Tone-Cool/Artemis</i>)	1
BECK Lost Cause (<i>Geffen/Interscope</i>)	1
FEEL Won't Stand In Your Way (<i>Curb</i>)	1
NORAH JONES Come Away With Me (<i>Blue Note/Virgin</i>)	1
BADLY DRAWN BOY You Were Right (<i>XL/ARTISTdirect</i>)	1
PETER CASE Something's Coming (<i>Vanguard</i>)	1
BEN FOLDS Tiny Dancer (<i>Epic</i>)	1
JOSEPH ARTHUR Honey & The Moon (<i>Enjoy/Universal</i>)	1
JAMES L. DICKINSON Hungry Town (<i>Artemis</i>)	1
AIMEE MANN Pavlov's Bell (<i>SuperEgo/United Musicians</i>)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE HARRISON Stuck Inside A Cloud (<i>Capitol</i>)	+59
STEVE EARLE Jerusalem (<i>E-Squared/Artemis</i>)	+55
ANDY STOCHANSKY Stutter (<i>Private Music/RCA Victor</i>)	+52
COLDPLAY Clocks (<i>Capitol</i>)	+40
BECK Lost Cause (<i>Geffen/Interscope</i>)	+38
SUSAN TEDESCHI Alone (<i>Tone-Cool/Artemis</i>)	+36
PETER GABRIEL More Than This (<i>Geffen/Interscope</i>)	+28
TORI AMOS A Sorta Fairytale (<i>Epic</i>)	+21
RED HOT CHILI PEPPERS Zephyr Song (<i>Warner Bros.</i>)	+20
HOWIE DAY Sorry So Sorry (<i>Epic</i>)	+18
FEEL Won't Stand In Your Way (<i>Curb</i>)	+17
JAMES MCMURTRY Valley Road (<i>Sugar Hill/Vanguard</i>)	+16
BIG HEAD TODD & THE MONSTERS Julianna (<i>Big</i>)	+15

Reporters

WAPS/Akron, OH PD/MD: Bill Gruber 1 ESSENCE "Driver" 1 HOWIE DAY "Sorry" 1 JOSEPH ARTHUR "Honey" 1 PETER GABRIEL "More" 1 ANDY STOCHANSKY "Stutter"	KBXR/Columbia, MO PD/MD: Lana Trezise 19 BECK "Lost" 17 COLDPLAY "Clocks" 8 HIVES "Hate" 8 AUDIOGLAVE "Stone"	WMPS/Memphis, TN PD: Steve Richards COLDPLAY "Clocks"	WCLZ/Portland, ME PD: Herb Ivy MD: Brian James FEEL "Won't Stand In Your Way" PETER GABRIEL "More" TORI AMOS "Sorta"	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 6 COLDPLAY "Clocks" 5 DON NUT "Going" 4 DEREK TRUCKS "Heart" 4 TORI AMOS "Sorta"
KTZO/Albuquerque, NM PD: Scott Souhrada MD: Don Kelley BRAD "Shinin"	KBCO/Denver-Boulder, CO PD: Scott Arbough MD: Keeler No Adds	KTCZ/Minneapolis, MN PD: Lauren MacLeash APD/MD: Mike Wolf 2 SUSAN TEDESCHI "Alone"	KINK/Portland, OR PD: Dennis Constantine MD: Kevin Welch MATCHBOX TWENTY "Unwell"	KBAC/Santa Fe, NM GM/MD: Ira Gordon APD: Sam Ferrara 8 SANTANA "Ozomatli" NORAH JONES "Come" WHITE STRIPES "Friends"
KGSR/Austin, TX DM: Jeff Carroll PD: Jody Denberg APD: Jyl Hershman-Ross MD: Susan Castle 4 TORI AMOS "Sorta" 3 NELSON & JONES "Lonestar"	WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn No Adds	WGVX/Minneapolis, MN DM: Dave Hamilton PD: Jeff Collins 13 STONE ISLAND "Bother"	WOST/Poughkeepsie, NY PD: Greg Gattine APD: Christine Martinez MD: Roger Menell HOWIE DAY "Sorry" ROLLING STONES "Keys" STEVE EARLE "Jerusalem" WHITE STRIPES "Friends"	KTAA/Santa Fe, NM PD: Brad Hockmeyer APD/MD: Michael Dean 5 ESSENCE "Driver" 5 JAMES L. DICKINSON "Hungry" 5 SPEECH "Life"
WRNR/Baltimore, MD DM: Jon Peterson PD: Alex Cortright MD: Damian Einstein 4 CAROLAN LEAF "Boxer" GEORGE HARRISON "Road" STEVE EARLE "Jerusalem"	WVDD/Elizabeth City, NC PD: Man Cooper MD: Tad Abbe 9 SUSAN TEDESCHI "Alone" WHITE STRIPES "Friends" ANDY STOCHANSKY "Stutter"	KPGI/Monterey, CA PD/MD: Laura Ellen Hopper 5 WIDESPREAD PANIC "Tailorby"	KTHX/Reno, NV PD: Harry Reynolds MD: Dave Herold 1 TOMYFURTIAD "Beta" PETER GABRIEL "Growing" ANDY STOCHANSKY "Stutter" CHUCK PROFFET "What" RUBENHOLSE "Sparkle"	KRSH/Santa Rosa, CA PD: Bill Bowker MD: Pam Long DAN ZANES "Long" ESSENCE "Driver" PETER GABRIEL "More" WHITE STRIPES "Friends"
KRVB/Boise, ID OM/MD: Dan McColly COLDPLAY "Clocks"	WNCW/Greenville, SC PD: Mark Keele APD/MD: Kim Clark 4 ORCHESTRA BRIGADE "Diarrh" 4 BENNETT & LANG "Depend" 4 COUNTDOWN QUARTET "Stomp" PAUL MCCARTNEY "Back" CODETALKERS "Glad"	WRLT/Nashville, TN OM/MD: David Hall APD/MD: Keith Coes 18 PETER GABRIEL "More" 100 MAIA SHARP "Believe" 6 BECK "Lost"	KENZ/Salt Lake City, UT DM/MD: Bruce Jones MD: Kari Bushman 1 TELEPOMUSIC "Breath" UNWRITTEN LAW "Life"	KMTT/Seattle-Tacoma, WA GM/MD: Chris Mays APD/MD: Shawn Stewart No Adds
WBDS/Boston, MA PD: Chris Herrmann APD/MD: Michele Williams CHRIS ROBINSON "Arms"	WTTN/Indianapolis, IN PD: Brad Holtz MD: Todd Berryman No Adds	WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston AMD: Russ Borris PAUL MCCARTNEY "Something" SPEECH "Life"	KPRI/San Diego, CA PD/MD: Dona Shaieb TORI AMOS "Sorta"	KAEK/Spokane, WA PD: Tim Colter MD: Kari Bushman ALL AMERICAN REJECTS "Swing" JULIANA THEORY "Believe" UNWRITTEN LAW "Life"
WXRJ/Boston, MA PD: Joanne Doody MD: Dana Marshall ANDY STOCHANSKY "Stutter"	WOKI/Knoxville, TN PD: Shane Cox MD: Sarah McClune 2 DAVE MATTHEWS BAND "Right" PAUL SIMON "Father"	WKOC/Norfolk, VA PD: Paul Shugrue MD: Kristen Croft ANDY STOCHANSKY "Stutter" HOWIE DAY "Sorry" WHITE STRIPES "Friends"	KFRG/San Francisco, CA PD: Dave Benson APD/MD: Haley Jones 9 MATCHBOX TWENTY "Disease" 5 COUNTING CROWS "Miami" 3 PRETENDERS "Complex"	WRNX/Springfield, MA GM/MD: Tom Davis APD: Donnie Moorhouse MD: Lesa Wilhamee 1 BONNIE RAITT "Time" ESSENCE "Driver" GEORGE HARRISON "Cloud" WHITE STRIPES "Friends"
WNCB/Burlington, VT PD/MD: Mark Abuzzahab 2 HOWIE DAY "Sorry"	KMTN/Jackson, WY PD/MD: Mark Fishman HOWIE DAY "Sorry" NO DOUBT FLADY SAW "Undneath" SPEECH "Life" WHITE STRIPES "Friends"	KCTY/Omaha, NE PD: Brian Burns No Adds	WYEP/Pittsburgh, PA PD: Rosemary Weisch APD/MD: Chris Griffin BEN FOLDS "Tiny" DEREK TRUCKS "Heart" JACKSON BROWNE "Never" NORAH JONES "Turn" PETER CASE "Coming" SIGUR ROS "Untitled" WILCO "Por"	
WMVY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WFPK/Louisville, KY PD: Dan Reed APD: Stacy Owen WHITE STRIPES "Friends" STEVE EARLE "Jerusalem" TELEPOMUSIC "Breath" KATE CAMPBELL "Yellow"	WXPB/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht ESSENCE "Driver" AIMEE MANN "Bell" JONI MITCHELL "Train" JASON MRAZ "Remedy"		
WDDO/Chattanooga, TN OM/MD: Danny Howard No Adds	KTGG/Kansas City, MO PD: Jon Hart MD: Byron Johnson BADLY DRAWN BOY "Right"			
WXRT/Chicago, IL PD: Norm Winer APD/MD: John Farneda 23 PETER GABRIEL "More" 11 ZWAN "Honey" 9 PEARL JAM "Caption" 8 WALLFLOWERS "Late"	WMMM/Madison, WI PD: Tom Tauber MD: Gabby Parsons PAUL SIMON "Father" STEVE EARLE "Jerusalem"			

National Programming



World Cafe

Added This Week

Ali Castelinni 215-898-6677

JONI MITCHELL Refuge On The Road (Live)
ROSE SMITH Life Changes



Acoustic Cafe

Rob Reinhart 734-761-2043

ALISON KRAUSS + UNION STATION Oh Atlanta (Live)
DAN ZANES & FRIENDS Night Owl
GEORGE HARRISON Between The Devil & The Deep Blue Sea

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ON THE RECORD

With
Haley Jones
Asst. PD/MD, KFOG/
San Francisco



Few followup albums have been as hotly anticipated as Santana's *Shaman*, especially here on Carlos' home turf, where he is revered as both an extraordinary musician and a spiritual humanitarian. When the first single, "The Game of Love," hit, we, like the rest of the format were buzzing: It's pretty pop and slick. The big question was, "Has he abandoned his rock roots? How will our audience react to this single? Will there be anything for us on the album?" * "The Game of Love" is definitely a hit — that

wasn't the issue. We loved it on first listen at KFOG, and it didn't take long for us to decide in its favor. In retrospect, it seems we made the right decision, pop and all, because you know what? Our audience loves it. * Carlos continues to evolve on *Shaman*, something like his 38th CD (can you believe it?). In a recent interview with the KFOG morning show he said working with newcomers was inspiring. He said they're not bored and jaded; they still have the fire in their eyes. * The thing that separates Carlos Santana from other classic rock artists is that he still has that same fire too. He's not just going through the motions. That can be seen especially on "Adouma," the ass-kicking album opener. Other great tracks include "Victory Is Won," "Sideways," "Why Don't You & I," "Feel's Like Fire" and "One of These Days." From Woodstock till now — and from San Francisco to all over — Carlos remains an essential artist for our format.

In the slow holiday week **The White Stripes** sneak in to take Most Added honors with eight total (No. 1 on both panels), and new artist **Essence** has a good showing with five first-week adds (No. 2 monitored and No. 3 Indicator) ... The new **Speech** song also shows action on the Indicator side ... **Coldplay, Andy Stochansky, Peter Gabriel, Howie Day, Tori Amos, Steve Earle, Susan Tedeschi, Beck, Feel, Paul Simon and Norah Jones** close some holes ...

On the monitored chart, **The Red Hot Chili Peppers** jump to 1*, **Matchbox Twenty** hold at 5*, **Bruce Springsteen** remains at 6*, **Amos** moves 9*-7*, **Tracy Chapman** gains 10*-9*, and **The Counting Crows** are now top 10 at 10* ... Movers this week include **David Gray** (12*-12*), **Tedeschi** (17*-13*), **The Pretenders** (18*-16*), **Coldplay** (25*-17*), **Jack Johnson** (21*-18*) and **Beck** (28*-21*) ... **George Harrison** debuts at 27* ... On the Indicator chart, **Chapman** stays at 1* again, **Gray** moves up to 2*, **Harrison** leaps 13*-4*, **Tedeschi** jumps 11*-5*, and **The Pretenders** gain 12*-7* ... Big movers include **Beck** (19*-12*), **Amos** (16*-13*), **Coldplay** (21*-15*), **Maia Sharp** (22*-20*) and **Feel** (30*-26*) ... **Gabriel** debuts at 23*, and **The Red Hot Chili Peppers** re-enter at 28* ... Projects showing continuing growth include **Brad, Chris Robinson, Delbert McClinton, Rhett Miller, Stone Sour** and **Maroon 5**.



— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Susan Tedeschi**
LABEL: **Tone-Cool/Artemis**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



It doesn't take much thought to realize that **Susan Tedeschi** has a very long career ahead of her. Her natural talent, which has quickly moved her into the vanguard of young musicians finding ways to keep the blues exciting and vital, makes it very obvious.

From a very early age, Tedeschi knew music would play an important role in her life. She began singing at the age of 4 and was active in local choir and theater groups in Norwell, a suburb of Boston, during her early teen years. While still in high school she began performing with local bands and later continued her music studies at the renowned Berklee College of Music. She was also an active member of the Reverence Gospel Ensemble.

Graduating in 1991, Tedeschi started her career in earnest. She is quick to point to Bonnie Raitt, Janis Joplin and Boston-area singer Toni Lynn Washington as her most important influences. In fact, Tedeschi used Washington's backup band for her early gigs on nights they weren't booked. These gigs built a name for her, and it wasn't long before she was playing sell-out shows throughout New England with her own band. During this time she also recorded and released an independent record that helped to spread the word further. Tedeschi's growing reputation led her to sign with Boston-based Tone-Cool Records, and in 1998 she recorded and released *Just Won't Burn*.

Almost immediately Tedeschi was touring nationally, appearing on key television shows and garnering solid Triple A airplay support. Ultimately, the disc was certified Gold, and she was nominated for a Best New Artist Grammy in 2000. The Allman Brothers were among the many artists she toured with, and it was through this association that she met another young blues prodigy, Derek Trucks, who was known

for his own band, as well as for playing with the Allmans and Phil Lesh & Friends. The two fell in love, got married in 2001 and had a son named Charlie earlier this year.

This brings us to Tedeschi's long-anticipated followup, *Wait for Me*. After a few listens, it's clear that the wait was worth it. Largely self-produced, the sessions also boast considerable creative input from the legendary Tom Dowd, as well as Trucks. Additionally, Tedeschi's core band — Jason Crosby (piano, violin), William Green (Hammond organ), Jeff Sipe (drums) and Ron Perry (bass) — was joined by several other guest musicians.

This new collection of songs displays Tedeschi's skill at performing blues, country gospel, folk and R&B. Whether it's originals like "Wrapped in the Arms of Another," "The Feeling Music Brings" and "In the Garden" or such covers as Tommy Sims' "Alone," Paul Pena's "Gonna Move" and Bob Dylan's "Don't Think Twice It's All Right," the sassy, soulful and honest voice of Tedeschi fits them all together.

"I'm so happy to be playing again," she says. "I love being a mom, I love my husband. I love my songs, and I feel very fortunate these days. I'm very thankful to all the fans and the people who got behind us and supported us."



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RICK WELKE

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An Urban Pop Spark Plug

□ Producer and musician Tonex returns to the Christian music scene

You may not have heard of **Tonex**, but he's been involved in all aspects of releasing solid projects in the Christian music industry. He's a producer, artist and musician. I recently spoke with this creative genius about his beginnings in music, his newest disc and what the future holds.

R&R: *It's been several years since your last project. Why such a long break between recordings?*

T: I didn't mean for it to be five years between records. Three of the years were because of litigation and my just trying to find out who I was going to be as an artist. There were actually five labels involved in the first album. P.O.D. and myself came from Rescue Records, out here in San Diego. In the whole course of things they ended up going to Atlantic, and I ended up going to Tommy Boy.

Rescue was actually going to do a joint venture with Tommy Boy, but then they changed their minds. So, the masters went to Jive, but I was signed to Tommy Boy. That mess took a few years to work out. Then Tommy Boy folded, and there were just two labels involved, so that was the main reason for the wait.

I'm glad we got rid of a lot of the extra players, because it gave us a chance to really focus on the record without having to spend six months having all these global meetings of the minds just to market one record. Everyone wanted to have his or her thumbprint on it. It was really rough,



Tonex

and I'm the one who suffered in the process. So, I just went into my music. When I met my wife, Yvette, all that stuff didn't matter anymore.

R&R: *I hear your next project is going to be totally different from O2. Give us the inside story.*

T: I really haven't been one for working with a lot of other producers. *O2* was the first time I worked with any other producer beside myself, and I liked how it worked out. On this next one there will be a lot more involvement with a group of producers in Atlanta. The direction of the record is going to be in-your-face, gritty, urban street.

This is probably going to be the first time that I'll be officially integrated into the mainstream, in the way it will be presented lyrically and musically and how everything is put together. Strategically, it will be put together to officially make my product mainstream pop and urban.

R&R: *How did you get started in music?*

T: My whole family is very musical. It was hereditary, really, singing with the family in church. My dad taught me how to play records because I kept bugging him when I was

3 to play different albums. I was so fascinated by the sounds I was hearing. Artists like Steely Dan and Stevie Wonder were played a lot in my house. I remember crying happily and my parents thinking something was wrong, but it was just the chords I heard on Stevie's *Key of Life*. They were so beautiful.

"With the whole Contemporary Christian music thing, people seem to be so afraid of anything that you can sink your teeth into."

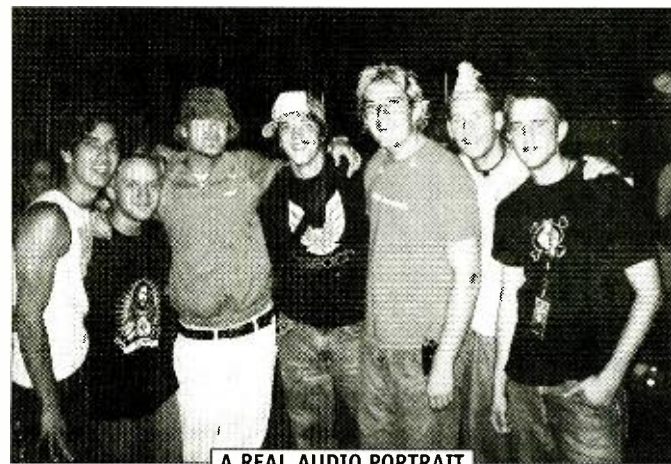
When I turned 13, I knew I wanted to be a solo artist. That's when the whole Tonex thing started. I released an independent record called *Silent X* in 1994 and another one called *Damage* in 1995. Those were both sold out of a trunk in front of Kmart and Wal-Mart. People would laugh and ask what I was doing there, but there were so many different people going into the store, I was really able to impact the community with my music. Plus, it was quality work for what my resources were at the time.

Then *Pronounced Toe-Nay* came out, and I signed with Rescue Records. It was actually Will's, the drummer for P.O.D., dad who signed me five years ago. It's kind of ironic to see them move on with such success.

R&R: *What is this I hear about you being involved in a major motion picture?*

T: Yes, a new Paramount movie is coming out next year called *Fighting Temptation*. I'm involved in the soundtrack, and one of my songs will be the main single on the project. That's when people are going to be saying they heard about me and finally understood who I am as an artist.

I'm really excited about this opportunity and cool new musical direction. We're combining different elements and textures to take me to a different place. It's kind of reinventing myself



A REAL AUDIO PORTRAIT

Industry newcomers Sanctus Real (Sparrow) pose with Christian-music icons Audio Adrenaline (Forefront) at a recent Festival Con Dios tour stop. Showing some love to the camera are (l-r) Santus Real's Chris Rohman and Mark Graalman, Audio A's Mark Stuart, Santus Real's Steve Goodrum, Audio A's Ben Cissell and Will McGinness and Santus Real's Matt Hammitt.

without taking away what makes me Tonex.

R&R: *What are your thoughts regarding the state of Christian radio right now?*

T: The white demographic is the main buyer of urban music. To deprive them of that type of music on the radio is wrong. My music is along the lines of what they want. The truth of the matter is, when God does something with a project, no one can stop it; it just happens. When it blows up and no one knows why, it's simply His timing and will.

R&R: *You are all over the new Souljahz project. How was it working with that talented trio?*

T: Twelve out of the 16 tunes on that one have my signature on them. I knew it was going to be one of those deals where people will need to see Tonex on there to get their attention. I also knew that the final product was great. They have so much potential—triple-Platinum huge. Their look is totally MTV.

It really starts with pure talent. I've never seen siblings who had three totally separate contributions. But, all together, their combined powers make it right. They form this elixir that is infectious and makes you want more of it, even if you don't like them. They are superfast and self-contained. They knew exactly what they wanted to do.

R&R: *With all the producing you've done, what has been the most fun for you?*

T: My absolute favorite was a record called *In the Mix* by Kelly Williams. It was originally called *Bionic*. The label was scared that the *Bionic* title would frighten people. She was originally supposed to be an airline stewardess who was involved in an airline crash. They were afraid of this conceptual piece where she survives the crash and we take her and reconstruct her. It was also symbolic of reconstructing her artistic career.

She becomes this futuristic Christian superhero. That's where the whole bionic thing comes from. It was a whole conceptual piece, not just her in a silver jumpsuit. *In the Mix*—that was a title that definitely alluded to the early years of Vanilla Ice.

That's what I'm talking about with

the whole Contemporary Christian music thing: People seem to be so afraid of anything that you can sink your teeth into. I know that Kelly's records didn't do that well before, but that disc was supposed to be her *Control*, her "Janet Jackson, reinvent yourself and take over the project" record. That was my favorite record, because the concept was so hot.

R&R: *What's up next for you? What should we expect to see from Tonex in the future?*

T: I've started working on my new record, and my goal is to get it finished sometime in January. The reason I'm going in a new direction was purely a suggestion from my wife. Usually, I write stuff about where I'm at in my life; that's what my records are about. I've already covered marriage, love and relationships, so where do I go from here?

"Strategically, the next record will be put together to officially make my product mainstream pop and urban."

My wife sees what I do in my live show, which is much more hip-hop-oriented than my recordings. She suggested that the energy seen on the road needed to show up on the next record—something in-your-face and really aggressive—so that's where it all came from. Plus, I'm working on an image to match the new sound. I'll be getting ready for that over the next four or five months.

Right now I'm doing some production work with Montel Jordan, Kelly Price, Yolanda Adams and Faith Evans. If all goes right, people I would love to work with would be Beyoncé of Destiny's Child or Missy Elliott.

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Christian Retail, Radio & Records Newsweekly

The CCM Update

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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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OPENING ACT

Riley Armstrong: Life As He Sees It

The 411: Twenty-six-year-old Canadian singer-songwriter and guitarist Riley Armstrong hails from Dapp, Alberta. For the first time in his career, for his current tour, Armstrong has added a band, including guitarist Dan Kim, bassist Richie Erns and drummer Jared Falk.

Current digs: Nashville.

Hobby: In his spare time, Armstrong makes duct-tape wallets and other accessories, available at Natural Disaster Accessories (www.ndaccessories.com).

New album: *Whatever the Weather* (Flicker), released Aug. 27, offers an eclectic helping of songs that sound like the result of a musical collaboration between Steven Curtis Chapman and Beck. "I like to call it acoustic pop rock with much personality," Armstrong says.

Influences: Armstrong cites Ani DiFranco's acoustic-guitar playing, because it's "a style that's all her own." In the songwriting department, Delirious, fellow Canadian Bryan Adams and Counting Crows are among his influences.

Favorite cut: "Peace Inside Your Promises"; Armstrong considered it "a snapshot of his life" when he penned it. The track, he says, came at the end of the songwriting process for the album. "It talks of how peace is merely a perspective away," Armstrong says. "God is so consistent, even through our passion and vigor — or lack thereof sometimes. While life may lead us through some rough and dry times, He is never-changing."

Back story: An avid songwriter and performer since his high school days, Armstrong, who has a degree in sound recording, teamed up with Flicker for a self-titled release in March 2000. Flicker founder Bob Herdman says of Armstrong, "He's a classic pop songwriter whom adults will relate to, but his way of experimenting with the production elements gives the music a modern sound that kids want to check out."

On the road: In support of his latest release, Armstrong continues to play venues of all kinds, including churches and coffeehouses. A full itinerary is available at www.rileyarmstrong.com.

Lessons learned: "I think it could be summed up in one word: *patience*," Armstrong says. "I've been learning that patience is the common denominator to most everything worth working for in life. I think patience is also directly correlated with trusting God."

Goal: "I have always wanted to inspire people the way music inspires me — to make people smile. That's often a door to the heart, and music gives me that opportunity."

— Crista Farris



Riley Armstrong

CCM UPDATE GALLERY



NOW SERVING FISH AND RICE

With its street date of March 4, 2003 still months away, Chris Rice's fourth studio album, *Run the Earth ... Watch the Sky*, is already making a big splash at Christian radio and retail. The debut single, "The Other Side of the Radio," drew 17 adds its first week. Rice will visit most major markets this spring on a 30-city tour. Here, he stops off to chat with the folks at WFSH-FM (The Fish)/Atlanta. Pictured (l-r) are WFSH PD/morning co-host Kevin Avery, Rice, Fish Promotions Director/morning co-host Taylor Scott, singer-guitarist Randy Jackson and Fish GM Allen Power.



INSPO'S NO. 1 SPOT IS SPOKEN FOR

MercyMe follow their No. 1 AC hit and Dove-winning Song of the Year "I Can Only Imagine" with the title cut from their newest album, *Spoken For*. "Spoken For" currently holds the top spot on the Inspo chart and is No. 2 on the AC chart. And this year MercyMe frontman Bart Millard put forth another Dove-worthy effort: He took home the award for Songwriter of the Year for "I Can Only Imagine." Pictured are (l-r) MercyMe's Nathan Cochran, Bart Millard, Robby Shaffer, Jim Bryson and Mike Scheuchzer.

In The News...

• **Jars Of Clay, Avalon and P.O.D.** have been nominated for American Music Awards in the Contemporary Inspirational category. Twenty awards will be presented during a three-hour special set to air on ABC-TV on Jan. 13, 2003. Hosted by the Osbourne family, the 30th annual American Music Awards presentation will be broadcast from the Shrine Auditorium in Los Angeles.

• Here to Him Music Group, a division of Howard Publishing, is restructuring for growth. Effective Jan. 1, 2003, **Ryan Howard**, who has served as VP/Marketing since the label's inception, will assume the position of President. **Glenn Wagner**, President of Glenn Wagner Resource Group and current GM of Here to Him, will exit the company. Dennis Disney and his agency D-Squared Entertainment continue to oversee the company's artist development from Disney's office in Nashville. Here to Him is a West Monroe, LA-based company with three imprints: Here to Him Music, **Worship Extreme** and **Cross-Driven Records**.

• Light Records appoints music-industry veteran **Michelle Duffie** to the position of Director/Marketing. Duffie will develop and oversee the overall marketing, promotions, artist development and positioning of Light's artists and projects. The label's roster includes the legendary **Mighty Clouds Of Joy**, BMI Songwriter of the Year **Christopher Lewis** and Bishop **Andrew Merritt's** **Bjada Records**. Duffie also serves as VP and co-owner of **Millennium Entertainment Group**.

• **Joe Ligon** and **Richard Wallace**, founding members of the Grammy-winning gospel group **The Mighty Clouds Of Joy**, were presented with a Lifetime Achievement Award at the recent Gospel Superfest in Jacksonville.

• **Ardent Records** adds **Todd Agnew** to its roster. A past staff member at **Stonebridge Church** in The Woodlands, TX and currently worship leader at **Highpoint Church** in Memphis, Agnew is slated to release his debut CD on April 22, 2003. The CD, *Grace Like Rain*, is described as a combination of rock, blues, soul and gospel.

• **Tait's** **Winter Jams** tour, which kicks off on Jan. 10, 2003, will hit 22 cities, including Memphis, Little Rock, Tulsa and Dallas, before it wraps up on March 2. Performers also include **Carman**, **Newsong**, **Plus One** and **Daily Planet**.

SPINWORTHY

First Pick For Our Team

Superchic[k]

Last One Picked (Inpop)

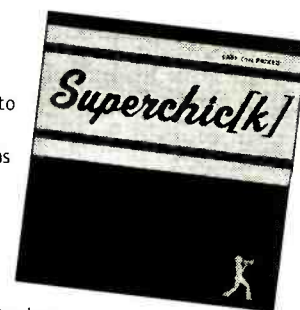
File Under: Pop

Last One Picked is Superchic[k]'s followup to their winning debut, *Karaoke Superstars*, and it's a smart second chapter that affirms the message of "One Girl Revolution." Bright, accessible modern pop anthems mix hip-hop moves, guitar rock and sing-along melodies aimed at teens. The CD is loaded with energy and likable lyrics that relate the self-esteem concerns that tend to dog believers well into midlife.

"High School" and "One and Lonely" deal with the issue of popularity, and "Real" reminds listeners that God loves us the way we are. Addressing the questions of would-be "Barlow Girls," the irresistible "Song for Tricia" advises that some frogs will turn into princes, but kisses are best withheld until the transformation.

The gentle "We All Fall" affirms God's grace as He forgives our failures. The concept that everyone's a hero when we accept ourselves as God's children is a message youth need to hear again and again, and this sweet pop helps the medicine go down.

— Brian Q. Newcomb



November 29, 2002

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	1025	+84	10
3	2	JEFF DEYO More Love, More Power (Gotee)	908	+22	13
2	3	AUDIO ADRENALINE Ocean Floor (Forefront)	908	-18	19
5	4	NICHOLE NORDEMAN Holy (Sparrow)	844	+57	12
4	5	LIFEHOUSE Spin (Sparrow/DreamWorks)	835	+13	12
6	6	THIRD DAY 40 Days (Essential)	822	+38	11
8	7	JOY WILLIAMS Surrender (Reunion)	782	+49	11
9	8	ZOEGIRL Even If (Sparrow)	752	+23	13
10	9	BEBO NORMAN Great Light Of The World (Essential)	747	+25	12
12	10	PAUL COLMAN TRIO Run (Essential)	716	+48	6
11	11	GINNY OWENS With Me (Rocketown)	699	+26	10
14	12	EVERYDAY SUNDAY Stand Up (Flicker)	674	+28	13
13	13	SARAH SADLER Beautiful (Essential)	671	+6	15
18	14	JEREMY CAMP Understand (BEC)	622	+48	7
17	15	DC TALK Let's Roll (TMB)	602	+24	9
19	16	AVALON Undeniably You (Sparrow)	558	-14	16
7	17	SOULJAHZ All Around... (Squint/Curb/Warner Bros.)	538	-221	19
15	18	NEWSBOYS Million Pieces (Sparrow)	533	-112	23
16	19	LARUE Peace To Shine (Reunion)	525	-96	15
20	20	TREE 63 No Words (Inpop)	510	+68	5
21	21	MERCY ME Spoken For (INO)	458	+52	5
23	22	STEVEN CURTIS CHAPMAN Jesus Is Life (Sparrow)	402	+27	5
22	23	RELIENT K Less Is More (Gotee)	396	+7	6
Debut	24	DELIRIOUS? Touch (Furious?)	370	+100	1
24	25	SUPERCHICK So Bright (Stand Up) (Inpop)	359	-3	6
26	26	ELMS Speaking In Tongues (Sparrow)	338	+4	4
27	27	OUT OF EDEN This Is Your Life (Gotee)	318	+8	2
30	28	PHIL JOEL I Adore You (Inpop)	292	+22	2
Debut	29	SANCTUS REAL Say It Loud (Sparrow)	266	+17	1
Debut	30	TRIN-I-TEE 5:7 Dance Like Sunday (Gospo Centric)	258	+17	1

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 11/17-Saturday 11/23. © 2002 Radio & Records.

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	LIFEHOUSE Spin (Sparrow/DreamWorks)	399	-7	10
3	2	12 STONES The Way I Feel (Wind-up)	350	+5	6
2	3	DC TALK Let's Roll (TMB)	338	-13	10
5	4	P.O.D. Satellite (Atlantic)	293	+4	8
7	5	KUTLESS Run (BEC)	289	+16	4
4	6	PILLAR Echelon (Flicker)	277	-24	14
8	7	THIRD DAY 40 Days (Essential)	276	+3	12
9	8	CADET Change My Name (BEC)	272	+6	6
6	9	NEWSBOYS Fad Of The Land (Sparrow)	267	-18	10
10	10	SUPERCHICK So Bright (Stand Up) (Inpop)	260	+3	13
11	11	PAX217 I'll See You (Forefront)	247	+4	8
12	12	BENJAMIN GATE Lift Me Up (Forefront)	229	+2	6
14	13	OC SUPERTONES Superfly (Tooth & Nail)	219	+13	3
17	14	JUSTIFIDE To Live (Ardent)	211	+19	3
13	15	SANCTUS REAL Say It Loud (Sparrow)	210	-3	4
15	16	BLEACH We Are Tomorrow (BEC)	185	-14	17
21	17	BLINDSIDE Pitiful (Elektra)	183	+26	6
22	18	ELMS Speaking In Tongues (Sparrow)	177	+21	2
16	19	TOBYMAC Get This Party Started (Forefront)	173	-24	13
20	20	EVERYDAY SUNDAY Mess With Your Mind (Flicker)	165	-7	12
19	21	RELIENT K Sadie Hawkins Dance (Gotee)	162	-12	6
24	22	EAST WEST Superstar (Floodgate)	159	+7	6
23	23	TREE 63 The Glorious Ones (Inpop)	159	+4	10
25	24	TINMAN JONES Axis (Independent)	156	+6	3
27	25	GS MEGAPHONE Electric (Spindust)	148	+9	10
26	26	AM DRIVE Stones (Independent)	148	+2	10
18	27	DENISON MARRS What Life Has (Floodgate)	146	-41	15
28	28	LADS Supersonic (Cross Driven)	134	-3	6
Debut	29	ROCK 'N' ROLL WORSHIP CIRCUS Loving You (Vertical)	131	+26	1
Debut	30	SLINGSHOT 57 Always There (Independent)	124	-2	1

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 11/17-Saturday 11/23. © 2002 Radio & Records.

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November 29, 2002

AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
	1	1 NICHOLE NORDEMAN Holy (Sparrow)	2008	+2	16
2	2	2 MERCY ME Spoken For (INO)	1912	+74	11
3	3	3 JODY MCBRAYER To Ever Live Without Me (Sparrow)	1772	+55	12
4	4	4 BEBO NORMAN Great Light Of The World (Essential)	1577	+5	14
6	5	5 4HIM I Know You Now (Word/Curb/Warner Bros.)	1402	+143	9
8	6	6 JOY WILLIAMS Surrender (Reunion)	1321	+72	10
10	7	7 JANNA LONG Greater Is He (Sparrow)	1278	+139	7
5	8	POINT OF GRACE Yes, I Believe (Word/Curb/Warner Bros.)	1252	-87	17
12	9	9 THIRD DAY Nothing Compares (Essential)	1156	+109	9
7	10	PAUL COLMAN TRIO Fill My Cup (Essential)	1114	-143	17
13	11	11 MARK SCHULTZ Think Of Me (Word/Curb/Warner Bros.)	1102	+90	8
15	12	12 GINNY OWENS With Me (Rocketown)	984	+47	12
9	13	AVALON Undeniably You (Sparrow)	905	-312	19
14	14	NEWSBOYS Million Pieces (Sparrow)	882	-58	24
19	15	15 CHRIS RICE The Other Side Of The Radio (Rocketown)	870	+150	4
11	16	SARA GROVES First Song That I Sing (INO)	868	-204	18
16	17	SARAH SADLER Beautiful (Essential)	854	-35	13
17	18	18 SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	835	+59	4
24	19	19 MICHAEL W. SMITH Lord Have Mercy (Reunion)	595	+102	3
23	20	20 CHRIS TOMLIN Enough (Sixsteps/Sparrow)	582	+54	6
18	21	TRUE VIBE See The Light (Essential)	578	-159	21
20	22	CAEDMON'S CALL We Delight (Essential)	506	-126	22
27	23	23 PHIL JOEL I Adore You (mpop)	456	+8	3
26	24	JEFF DEYO More Love. More Power (Gotee)	448	-5	4
29	25	25 JIM WITTER Forgiveness (Curb)	446	+26	2
21	26	AUDIO ADRENALINE Ocean Floor (Forefront)	427	-126	28
22	27	J. HANSON & S. GROVES Traveling Light (Creative Trust Workshop)	420	-128	21
Debut	28	28 BIG DADDY WEAVE Audience Of One (Fervent)	408	+46	1
28	29	BIG DADDY WEAVE In Christ (Fervent)	357	-69	24
Debut	30	30 KARA Beautiful Moment (Vertical)	342	+91	1

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 11/10-Saturday 11/16. © 2002 Radio & Records.

Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
	1	1 MERCY ME Spoken For (INO)	314	+6	9
3	2	2 WATERMARK Friend For Life (Rocketown)	284	+16	14
4	3	3 4HIM Who You Are (Word/Curb/Warner Bros.)	269	+26	7
2	4	STEVE GREEN If We Answer (Sparrow)	269	-11	14
8	5	5 MARTINS You Are Holy (Spring Hill)	248	+49	8
6	6	6 NICHOLE NORDEMAN Holy (Sparrow)	244	+12	9
5	7	POINT OF GRACE Yes, I Believe (Word/Curb/Warner Bros.)	218	-17	18
13	8	8 KATINAS Eagle's Wings (Gotee)	213	+34	6
7	9	KATHY TROCCOLI All For The Life Of Me (Reunion)	202	-30	12
9	10	GINNY OWENS All I Want To Do (Rocketown)	188	-7	8
14	11	11 MARK SCHULTZ Holy One (Word/Curb/Warner Bros.)	177	+9	6
19	12	12 MICHAEL W. SMITH Lord Have Mercy (Reunion)	160	+39	2
15	13	TOMMY COOMES BAND My Hope (Vertical)	157	-10	8
12	14	FERNANDO ORTEGA Sing... (Word/Curb/Warner Bros.)	156	-27	18
10	15	BROTHER'S KEEPER In His Love (Ardent)	152	-39	10
17	16	16 BROOKLYN TABERNACLE CHOIR This Is How... (M2.0)	150	+21	2
16	17	SCOTT KRIPPAYNE My Everything (Spring Hill)	147	-14	5
11	18	SARA GROVES First Song That I Sing (INO)	147	-37	19
20	19	19 RIVER You Remind Me (Ingrace)	143	+23	3
18	20	20 CHARLES BILLINGSLEY The Way Of The Cross (Discovery House)	131	+7	2

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 11/17-Saturday 11/23. © 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	PLAYDOUGH Seeds Of Abraham (Uprok)
4	T-BONE Blazing Microphones (Flicker)
5	GRITS Here We Go (Gotee)
6	MICHELLE WILLIAMS Heart To Yours (Columbia)
7	SOULJAHZ All Around The World (Squint/Curb/Warner Bros.)
8	JOHN REUBEN Doin' (Gotee)
9	TRIN-I-TEE 5:7 Dance Like Sunday (Gospo Centric)
10	RAPHI Connect (Uprok)

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Remixes: A Dance Craze At Radio

☐ CHR, Tropical stations use them, and labels love them

Remixes, particularly dance-oriented reworkings of ballads, have become a must for record companies that not only want to hit AC stations, but also want to score at both CHR and Tropical.

For example, Cristian, well-known for his love songs, released "Yo Quería" as a ballad. Although the original appealed to the younger audience, the dance remix was a better fit at CHR and Tropical. A



Verónica Medina

CHR may spin both versions of a song, but the dance mix is a good excuse for Tropical to add a record to its rotation, and the remix is a better weapon for reaching club-hopping 20-somethings.

It doesn't end there. In order to extend a song's reach, the labels have started an all-version invasion, where a song may not only have a dance remix, but also special cumbia, norteña or ballad versions. The labels may even offer Tropical radio a salsa or merengue version.

Stations like KSSÉ (Super Estrella)/Los Angeles, WXXY (Viva 103.1)/Chicago, WRTO (Salsa 98.3)/Miami and WBPS & WBZS (Mega)/Washington are prime examples of stations offering remixes.

Greater Variety, More Activity

"The morning and evening drives have more activity, so when they make



Tony Campos

a remix of a ballad with more of a pop or dance feel, we substitute it for the original during these times," says WAMR/Miami PD **Tony Campos**.

WXXY PD **Verónica Medina** says that remixes give Viva an uptempo feel, something a station targeting a younger audience needs. "I usually try to play the original ballad version, and I use the remix to give our overall sound a bit of variety," she says. "I use the remixes during several parts of the day, but especially at night and during the weekend so that our audience has something different to listen to than what they've been hearing during the whole day."

Medina believes it's up to individual programmers — who know their audiences and have a feel for what they like to hear and when — to decide whether the original version of the song will be more accepted and when to make the switch to the remix.

"Juanes, for example, is a rock artist who has a great remix of the song 'Nada,'" she says. "People listen to it, like it and enjoy dancing to it. With something like that, the

programmer decides what kind of balance he or she wants to give the station.

"Since we're the only local Rock station in Chicago, I do occasionally throw in a ballad, a hit by someone like Alexandre Pires. Although I got his remix, I opted to play the original version, because it's well done, and the kids like it."

On the other hand, Medina says, "In the case of someone like Juan Gabriel, who released a remix of 'Abrázame Muy Fuerte,' I chose the remix, because the original, although it's a beautiful ballad, doesn't fit my format." The original version, she said, is saved for a time during the day that has a slower feel for listeners, such as afternoon drive.

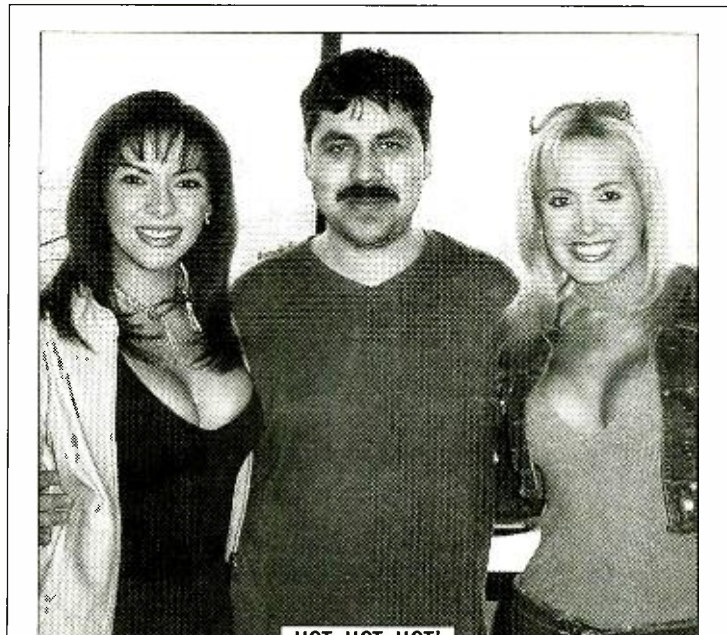
"I use the remixes during several parts of the day, but especially at night and during the weekend so that our audience has something different to listen to than what they've been hearing during the whole day."

Verónica Medina

Hitting The Target

"Although remixes can serve a purpose in radio, I've found that artists like to have their original material on the air," says WBPS & WBZS PD **Mauricio Grullón**. "Radio also likes the original product and not a song smothered in studio-created sounds."

He does admit, however, that his station often chooses the remix versions of songs by artists like Luis Fonsi ("Te Vas") or Enrique Iglesias ("Mentiroso").



HOT, HOT, HOT!

Here we see KLAX/Los Angeles PD Juan C. Hildalgo (c) enjoying a visit from the beautiful women of Univision's comedy show *Bienvenidos*.

"I choose to air the remix because my target audience will most likely prefer it," Grullón says. "Our station plays the hits, so, for us, it's not so much a matter of whether it fits the format or not. Rather, we look at our target and make the choice between the original and the remix."

"Because our station has more of an upbeat sound and a more dance, merengue, salsa and pop feel, remixes do better with our audience. I think the 25-40-year-olds prefer pop dance songs."

Sales Confusion

Although the stations themselves often produce the remixes, some PDs say they depend on the record companies to send them. The problem comes when a remix is doing so well — sometimes better than the original — that people want to purchase it, but it's not found on the artist's album.

In that case, Campos says, it's a matter of explaining to the audience that the single was sent by the record company as a promotional tool and that the label decides when or if it's included on an album.

Does that explanation fly with the audience? Possibly, but radio stations nonetheless get calls and e-mails from listeners asking how they can get their hands on the remixes.

"I get e-mails and calls from people trying to find the remix version of songs," Medina says. "'Tantita Pena' by Alejandro Fernández, which wasn't on the record, is a good example."

An Added Bonus

While some labels are now choosing to include the remixes as bonus tracks, not all do. Pilar Montenegro and Thalía are examples of artists who include other versions of their songs on their albums — sometimes more than one.

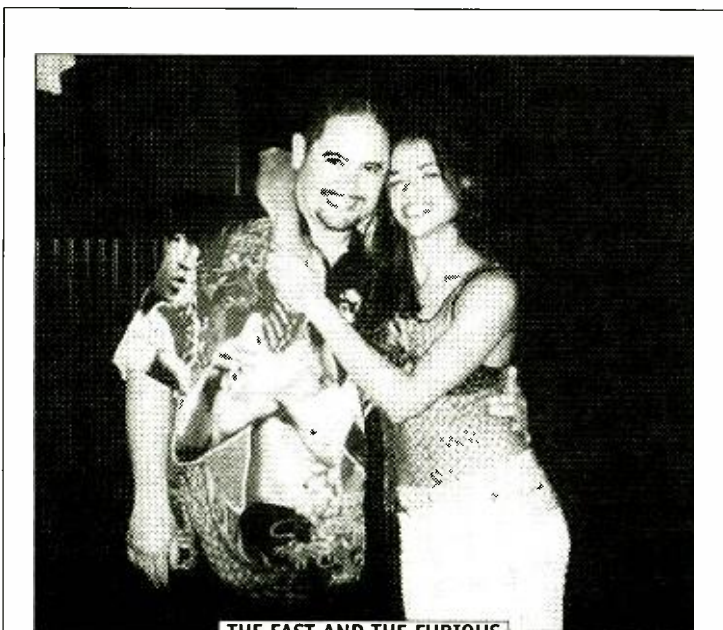
"People get upset when they go to the store to look for the album and find out that the remix is not included," Medina says. "I know the labels have suffered the consequences, because people return the records."

Instead of including the remix version of a hit song on the album, some labels give the customer the single as an added bonus when he or she purchases the album. Either way, remixes have become a promotional tool for the record companies, allowing a particular song to break at more than one format in Spanish radio.

"Our station plays the hits, so for us it's not so much a matter of whether it fits the format or not. Rather, we look at our target and make the choice between the original and the remix."

Mauricio Grullón

Tune to any of the stations mentioned above to hear Pire's love song "Usted Se Me Llevó La Vida" remixed with a very danceable beat. KSSÉ has even been known to play remix versions of *Límite* and *Tucanes de Tijuana* — both Regional Mexican acts. No complaints here.



THE FAST AND THE FURIOUS

Latinos Unidos Record Pool's William Otero gets a hug from actress Michelle Rodríguez.

TALK BACK TO R&R!

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

Call me at 310-788-1670
or e-mail:
jmadrigal@radioandrecords.com

RADIO MÚSICA™

This Week in Spanish-Language Music

News

Club Música Salutes The Best

Club Música Latina, a division of Columbia House, celebrated Spanish-language music by handing out the first Música Latina Awards in Miami Beach, FL on Nov. 14.

Of the 10 categories, the winners of eight of the awards were decided by purchases by Club Música Latina members between September 2001 and September 2002. The remaining two awards, for Label of the Year and Independent Label of the Year, were given to record companies currently working closely with Columbia House.

The winners are:

Best-Selling Mexican Album:

Pepe Aguilar, *Lo Mejor De Nosotros*

Best-Selling Pop Album:

Marco Antonio Salís, *Más De Mi Alma*



Pepe Aguilar



Jaguares

Best-Selling Rock Album:

Jaguares, *Cuando La Sangre Galopa*

Best-Selling Catalog Album:

Lupillo Rivera, *Despreciado*

Best-Selling Female Artist:

Olga Tañón, *Yo Por Ti*

Best-Selling Male Artist:

Joan Sebastian, *Secreto De Amor*

Best-Selling Group:

Los Temerarios, *Joyas, Vol. 1*

Label of the Year:

Warner Music Latina

Independent Label of the Year:

Musart

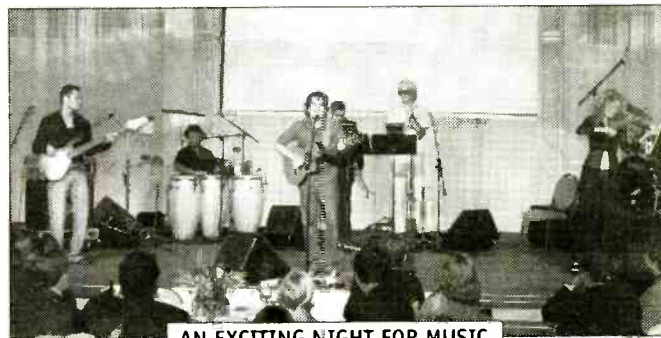
Another important award, Artist of the Decade, was given to legendary norteño band Los Tigres del Norte.

Sisi, one of *Sabado Gigante's* most popular presenters, hosted the ceremony, while Bacilos gave the awards a musical touch with a great performance.

As part of the celebration, and to commemorate the 10th anniversary of Club Música Latina, Columbia House donated \$10,000 to the Hispanic Scholarship Fund and will launch a bilingual Internet site in December.



Lupillo Rivera



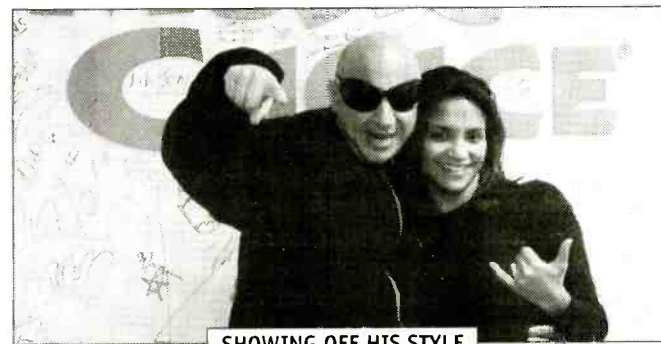
AN EXCITING NIGHT FOR MUSIC

Bacilos gave a stellar performance at the first annual Club Música Latina Awards, where best-selling artists were honored.



LOOKING GOOD

Los Tigres Del Norte receive the well-deserved Artist of the Decade Award from Club Música Latina. They're shown here with *Sabado Gigante's* Sisi and Chiqui Cartagena from Club Música Latina.



SHOWING OFF HIS STYLE

While in New York, rock band La Mosca Tsé-Tsé stopped by the Music Choice Studio to promote their upcoming tour, which includes stops on America's East Coast, and in Puerto Rico and Europe. Seen here are (l-r) lead singer Guillermo Novellis and Music Choice's Regla González.

Rock/Alternative

LW	TW	ARTIST Title Label(s)	Points	Weeks On	Total Stations
2	1	JAGUARES Te Lo Pido Por Favor (BMG)	1950	9	14
3	2	MANU CHAO Bienvenido A Tijuana (Virgin)	1680	8	12
1	3	VOLUMEN CERO Hollywood (Warner M.L.)	1580	21	12
4	4	PANTEON ROCOCO La Carencia (BMG)	1270	23	11
8	5	INSPECTOR Amnesia (Universal)	1130	16	9
5	6	MAMA Angel De Amor (Warner M.L.)	1110	14	9
10	7	VICTIMAS DEL DR. CEREBRO Ella Se Muere (Oso Records)	1080	19	12
15	8	ENRIQUE BUNBURY Sí (EMI Latin)	950	6	8
7	9	ENRIQUE BUNBURY Lady Blue (EMI Latin)	800	22	8
14	10	BABASONICOS Los Calientes (DLN Records)	760	18	6
9	11	JUANES A Dios Le Pido (Universal)	740	35	8
-	12	CAFE TACUBA Déjate Caer (MCA)	650	1	6
-	13	SUPER RATONES Decime Qué Te Hicieron Por Favor (EMI Latin)	630	1	3
13	14	MAMA Eres Mi Religión (Warner M.L.)	610	7	10
12	15	CABAS Himno A La Mamita (EMI Latin)	600	2	3

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	Weeks On	Total Stations
5	1	TITO NIEVES La Salsa Vive (Warner M.L.)	950	16	6
1	2	GILBERTO S. ROSA Por Más Que Intento (Sony Discos)	860	16	12
3	3	LAS KETCHUP Aserejé (Sony Discos)	820	15	14
2	4	MAGIC JUAN Meniando La Pera (J&N)	760	16	11
6	5	FRUKO Y SUS TESOS Tabaco y Ron (Fuentes)	700	13	6
9	6	TITO ROJAS Pensarás En Mí (MP)	630	12	11
4	7	LA MAKINA Celosa (J&N)	620	12	12
13	8	DJ JOE A Mover (Cutting)	580	11	6
10	9	EL GENERAL La Mecedora (Mock & Roll)	500	10	5
15	10	TOÑO ROSARIO Yo Kuli, Yo Kula (Warner M.L.)	490	10	5
-	11	VICTOR MANUELLE En Nombre De Los Dos (Sony Discos)	460	9	1
12	12	ELVIS CRESPO Bésame En La Boca (Sony Discos)	450	8	7
-	13	SONORA CARRUSELES Hasta Que Se Rompa El Cuero (Fuentes)	430	8	1
-	14	YUMIRI No Sé Por Qué Me Echó Bilongo (Ahinama)	410	9	1
11	15	TULILE El Tornillo (Cedeño)	350	7	14

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.

November 29, 2002

Contemporary Top 25

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	TOTAL STATIONS	WEEKS ON CHART
1	1	SIN BANDERA Entra En Mi Vida (Sony Discos)	6510	25	23
3	2	LAS KETCHUP Aserejé (Sony Discos)	5720	15	25
2	3	CRISTIAN Cuando Me Miras Así (BMG)	5560	8	25
4	4	THALIA No Me Enseñaste (EMI Latin)	4730	14	27
9	5	RICARDO ARJONA El Problema (Sony Discos)	4450	4	23
5	6	PAULINA RUBIO Todo Mi Amor (Universal)	4250	12	19
10	7	MANA Angel De Amor (Warner M.L.)	4160	18	21
6	8	JUANES A Dios Le Pido (Universal)	4130	28	17
7	9	JENNIFER PENA El Dolor De Tu Presencia (Univision)	4090	17	23
8	10	CHAYANNE Y Tú Te Vas (Sony Discos)	4030	35	17
14	11	JUANES Es Por Ti (Universal)	3870	6	20
11	12	ENRIQUE IGLESIAS Mentiroso (Universal)	3610	17	24
13	13	MANA Eres Mi Religión (Warner M.L.)	3230	5	14
15	14	MARCO A. SOLIS Cuando Te Acuerdes De Mi (Fonovisa)	3080	33	13
12	15	JERRY RIVERA Vuela Muy Alto (BMG)	2780	16	16
16	16	RICARDO MONTANER Si Tuviera Que Elegir (Warner M.L.)	2550	9	13
20	17	MARCO A. SOLIS Dónde Estará Mi Primavera (Fonovisa)	2470	6	13
22	18	LUIS MIGUEL Hasta Que Vuelvas (Warner M.L.)	2410	3	8
18	19	JON SECADA Si No Fuera Por Ti (Crescent Moon)	2270	6	11
17	20	JOAN SEBASTIAN Qué Bonita Pareja (Fonovisa)	2160	13	9
19	21	SHAKIRA Que Me Quedes Tú (Sony Discos)	1950	3	7
—	22	ENRIQUE IGLESIAS Quizás (Universal)	1670	1	9
25	23	EDNITA NAZARIO Tú Sabes Bien (Sony Discos)	1500	2	5
23	24	ALBERTO Y ROBERTO Tu Forma De Ser (Disa)	1380	3	7
—	25	JAGUARES Te Lo Pido Por Favor (BMG)	1200	1	4

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

JORGE MORENO Mi Sufrimiento (Maverick Música)

VILMA PALMA Vuelve a Comenzar (Balboa)

NEK Cielo Y Tierra (Warner Music Latina)

Tropical Top 25

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	TOTAL STATIONS	WEEKS ON CHART
1	1	TITO NIEVES La Salsa Vive (Warner M.L.)	4630	20	9
3	2	VICTOR MANUELLE En Nombre De Los Dos (Sony Discos)	3980	18	6
6	3	LAS KETCHUP Aserejé (Sony Discos)	3090	11	9
2	4	JERRY RIVERA Vuela Muy Alto (BMG)	3010	15	19
7	5	GRUPO MANIA Un Beso (Universal)	2480	18	12
4	6	MARC ANTHONY Viviendo (Sony Discos)	2440	12	25
5	7	GILBERTO S. ROSA Por Más Que Intento (Sony Discos)	2380	12	17
8	8	AVENTURA Obsesión (Premium)	2280	9	16
9	9	DOMINGO QUINONES A Que No Te Atreves (Universal)	2050	8	7
11	10	PAULINA RUBIO Todo Mi Amor (Universal)	1800	7	5
10	11	THALIA No Me Enseñaste (EMI Latin)	1610	10	13
24	12	INDIA Sedúceme (Sony Discos)	1430	6	2
14	13	EL GRAN COMBO Se Nos Perdió El Amor (Combo)	1350	5	4
12	14	JENNIFER PENA El Dolor De Tu Presencia (Univision)	1250	8	15
16	15	CRISTIAN Cuando Me Miras Así (BMG)	1210	4	5
15	16	MONCHY & ALEXANDRA Dos Locos (J&N)	1200	8	18
19	17	JUANES Es Por Ti (Universal)	1110	7	7
13	18	ENRIQUE IGLESIAS Mentiroso (Universal)	1100	4	15
—	19	NUEVA ERA Amor Eterno (J&N)	1050	4	1
21	20	AREA 305 Si No Estás (Univision)	1010	8	3
20	21	GILBERTO S. ROSA Cómo El Que No Quiere (Sony Discos)	1000	1	5
22	22	ENRIQUE IGLESIAS Quizás (Universal)	980	4	2
17	23	MILLY QUEZADA Tanto Que Dije (Sony Discos)	970	10	6
23	24	MANA Eres Mi Religión (Warner M.L.)	890	5	2
18	25	TITO ROJAS Pensarás En Mí (Remix) (MP)	880	6	7

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

GILBERTO S. ROSA Un Montón De Estrellas (Sony Discos)

JON SECADA Si No Fuera Por Ti (Crescent Moon)

CELIA CRUZ Azúcar Medley Mix (Sony Discos)

ANDY ANDY Amor Doloroso (Sony Discos)

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November 29, 2002

Regional Mexican Top 25

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	TOTAL STATIONS	WEEKS ON CHART
	1	CONJUNTO PRIMAVERA Perdóname Mi Amor (Fonovisa)	7670	49	17
2	2	LOS TIGRES DEL NORTE La Reyna Del Sur (Fonovisa)	5470	30	7
4	3	INTOCABLES Sueña (EMI Latin)	4410	37	6
6	4	GERMAN LIZARRAGA Estoy Sufriendo (Disa)	4150	29	18
7	5	JENNIFER PEÑA El Dolor De Tu Presencia (Univision)	3800	32	16
8	6	BANDA EL RECODO No Me Sé Rajar (Fonovisa)	3720	34	21
5	7	RAMON AYALA Quedó Triste El Jacal (Freddie)	3630	21	10
8	8	BANDA RECODO Las Vías Del Amor (Fonovisa)	3620	18	21
3	9	LOS TUCANES DE TIJUANA La Chica Sexy (Universal)	3290	21	7
11	10	LOS TEMERARIOS Comer A Besos (Fonovisa)	2990	20	4
16	11	LOS TEMERARIOS Una Lágrima No Basta (Fonovisa)	2920	27	26
12	12	LOS SOCIOS DEL RITMO Amor De Internet (I.M.)	2880	21	11
10	13	LUPILLO RIVERA Te Solte La Rienda (Sony Discos)	2600	28	13
9	14	LA ONDA Aserejé (EMI Latin)	2560	28	5
13	15	EL COYOTE Y SU BANDA El Amor No... (EMI Latin)	2360	20	10
15	16	BETO Y SUS CANARIOS Mi Derrota (Disa)	2220	17	6
—	17	LOS TUCANES DE TIJUANA Jugo A La Vida (Universal)	2000	14	1
17	18	CONTROL No Que No (EMI Latin)	1970	15	8
—	19	LA ORIGINAL BANDA EL LIMON Qué Buena... (Musimex)	1960	6	2
19	20	ADOLFO URIAS Corazón Chicuito (Platino)	1820	8	3
18	21	LIMITE Papasito (Universal)	1520	13	3
20	22	AROMA Querido Ladrón (Fonovisa)	1450	12	5
23	23	CUISILLOS Eres Imposible De Olvidar (Balboa)	1420	8	2
—	24	LA ARROLLADORA BANDA EL LIMON Te Extraño... (Sony Discos)	1270	8	1
22	25	NICO FLORES Noches Eternas (BMG)	1200	7	10

Songs ranked by total number of points. 64 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.

Going For Adds

- CLAUDIA LOPEZ Abrázame (MP)
- GRUPO TRUENO Cuando Vas Al Baile (Seven Rivers)
- JOAN SEBASTIAN Afortunado (Balboa)
- PANCHO BARRAZA Una Oración (Balboa)
- TIGRILLOS Mírala (Warner Music Latina)
- CELSO PINA El Tren (Warner Music Latina)
- PESADO Lástima Me Das (Warner Music Latina)

Tejano Top 25

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	TOTAL STATIONS	WEEKS ON CHART
1	1	JENNIFER PEÑA El Dolor De Tu Presencia (Univision)	3910	22	22
3	2	INTOCABLE Sueño (EMI Latin)	3600	25	9
2	3	GRUPO IMAN Me Has Robado El Corazón (Univision)	3230	23	19
4	4	LOS PALOMINOS No Debes Llorar (Fonovisa)	2880	15	20
7	5	KUMBIA KINGS La Cucaracha (EMI Latin)	2020	22	6
5	6	DUELO El Amor No Acaba (Univision)	1950	17	19
6	7	BOBBY PULIDO Vanidosa (EMI Latin)	1920	13	25
11	8	SIGNO Sin Tu Amor (Crown)	1900	21	6
8	9	CONTROL No Que No (EMI Latin)	1570	14	12
16	10	RAMON AYALA Quedó Triste El Jacal (Freddie)	1370	13	4
9	11	BIG CIRCO Yo No Fui (EMI Latin)	1260	13	22
18	12	LA ONDA Aserejé (EMI Latin)	1220	16	4
11	13	JIMMY GONZALEZ Yo Quería (Freddie)	1160	9	14
12	14	FRIJOLES ROMANTICOS No Me Asustan (Rio Grande)	1140	9	8
13	15	JAY PEREZ Quiero Ser Viejo (Sony Discos)	1060	9	12
14	16	RAMON AYALA Del Otro Lado Del Portón (Freddie)	1030	3	34
19	17	EMILIO A Medias De La Noche (BMG)	1010	14	2
15	18	INTOCABLE Más Débil Que Tú (EMI Latin)	1000	3	21
22	19	MICHAEL SALGADO Mi Ultima Parranda (Sony Discos)	840	4	2
17	20	LOS DESPERADOZ La Bailadora (Tejas)	810	2	3
21	21	PRISCILA Y SUS BALAS DE PLATA Corazoncito (Univision)	760	11	3
24	22	BIG CIRCO La Maquinita (EMI Latin)	690	8	2
20	23	LA CONTRA Por Amarte A Ti (Univision)	660	7	2
—	24	JIMMY GONZALEZ Yo Te Voy A Amar (Freddie)	610	7	1
—	25	MARGARITA Y Qué Puedo Hacer (EMI Latin)	600	3	2

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.

Going For Adds

- CLAUDIA LOPEZ Abrázame (MP)
- CARLOS Y LOS CACHORROS Me Dejaste Solo (Univision)
- PATTY LOPEZ Vete (Univision)
- RUBEN VELA Me Estoy Volviendo Loco (Crown)

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EAST

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Florida! Good for her!

Better news for you!!

We need a female co-host that loves AC, represents the demo, reads lifestyle news and wants to grow with the #1 station in town.

Have min. 2 years of radio experience.

T's & R's to Tom Holt, WWLI 1502 Wampanoag Trail, E. Providence, RI 02915. Citadel is an EOE. No calls or emails please.

OPENINGS

EAST

Hall Communications has an immediate opening for a News Director. This position entails directing and supervising two other local news people in the department as well as writing, editing and delivering locally produced newscasts on our stations. At least two years broadcast news experience is preferred. The candidate must also express a willingness to work flexible hours and have dependable transportation.

Tapes and resumes to Jim Reed WICH/WCTY P.O. Box 551 Norwich, CT 06360 EOE

SOUTH

DJ - Full time position - small market country radio. Experience required. Send tape & resume - PO Box 179, Carthage, TN 37030. EOE. (11/29)

100,000 watt Urban station seeking candidates to fill future openings. 3 years experience required. Must be able to press the flesh (lots of appearances), and be team oriented. Experience in promotions, and some selector knowledge would be very helpful. Females encouraged to apply. Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, #1062, Los Angeles, CA 90067. EOE.

OPENINGS

MIDWEST

DOS wanted for Lansing's high-powered six-station radio cluster. Candidates must demonstrate success in growing revenue and leading the people charge. If you have the uncanny winning ability to drive the top line along with building a strategic sales vision and are driven to be the best, please send your credentials to: Citadel Broadcasting, GM, 3420 Pine Tree Road, Lansing, Michigan 48911 or email to rod.krol@citcomm.com. E.O.E

WEST

Spanish Language Program Director

AND Afternoon Drive personality for Radio Tricolor Albuquerque. PD will handle music scheduling with Selector. Entravision Communications. Excellent benefits. Tape and resume to ME Merrigan, 3451 Candelaria NE, ABQ, NM 87107. EOE.

PRODUCTION DIRECTOR NEEDED ASAP for KZZO The Zone and KYMX Mix 96, Sacramento.

Responsibilities include all daily production, imaging and interaction with sales staff, management and clients. 5 years of radio production a must. Experience with Soundforge and RCS. If you are creative, intelligent and highly motivated, we need to talk now! EOE. Please send resume and production/imaging tape to: Bryan Jackson c/o KYMX 280 Commerce Circle, Sacramento, CA 95815.

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

POSITIONS SOUGHT

POSITIONS SOUGHT

Stand-up Comic looking for full-time radio gig. Sidekick, sports, voices, appearances, WHATEVER! www.comedy.com/petemichael (11/29)

Seeking Sports Director/PBP/Sales position Joe 1-888-327-4996 (11/29)

13 Yrs. Board op. on-air, promotions in Detroit. Looking for a change- Program Dir. job! Please e-mail @: djmartin88@hotmail.com for more info! (11/29)

Bill Elliott Hot new format available. 3DSJ Request & Dedication Radio Listen: www.3DSJ.com BILL ELLIOTT: (813) 920-7102, billelliott@3DSJ.com (11/29)

13 year vet! APD, MD, SELECTOR. Production, Imaging, Afternoons, MIDDAYS, NIGHTS, Classic, Alternative, Cool Edit, Audicy Orban, Promotions, Appearances. Patrick (845)486-7608 (11/29)

Voice Tracking. The "Best" Voice-tracker around! MP3 demo to you in minutes. low rates. any format. Joe Mc Millan. San Francisco. Boston Pro. VTRACKERS@AOL.COM (11/29)

Award winning pro with experience in copywriting, production and imaging. Contact me at patman94@hotmail.com. (11/29)

Graduated American Broadcasting School. Can do it all. I want to take your station to the top. Call Bryan Mills 817-875-0365. (11/29)

Graduated from American Broadcasting School. Seeking opportunity as On-Air Announcer or Production talent. Willing to relocate. Call James 469-688-9478. (11/29)

Fresh out of school and ready to follow directions. From Jockey to Newcasting to Production. Willing to relocate. Bill Gardner 972-253-1969. (11/29)

Energetic "Rookie" broadcaster looking to break into the industry. Extensive knowledge of Cool Edit Pro. Willing to relocate. Jonathan Pyka 817-488-1785. (11/29)

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Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067.

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Monitored Airplay Overview: November 29, 2002

CHR/POP

Table with 2 columns: LW, TW. Lists CHR/POP songs and artists such as Eminem, No Doubt, Avril Lavigne, Santana, Cam'ron, Missy Elliott, Madonna, Justin Timberlake, Pink, Christina Aguilera, Creed, Kelly Rowland, Nelly F/Kelly Rowland, Puddle of Mudd, Nivea, Angie Martinez, O-Town, Daniel Bedingfield, etc.

#1 MOST ADDED

JUSTIN TIMBERLAKE Cry Me A River (Jive)

#1 MOST INCREASED PLAYS

CHRISTINA AGUILERA Beautiful (RCA)

TOP 5 NEW & ACTIVE

- STEREO FUSE Everything (EO/Wind-up)
T.A.T.U. All The Things She Said (Interscope)
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
JUSTIN TIMBERLAKE Cry Me A River (Jive)
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)

CHR/POP begins on Page 27.

CHR/RHYTHMIC

Table with 2 columns: LW, TW. Lists CHR/Rhythmic songs and artists such as Missy Elliott, Eminem, Sean Paul, Jay-Z, LL Cool J, Jennifer Lopez, Nelly, Nivea, Cam'ron, Clipse, Ashanti, Isyss, Amanda Perez, 2Pac, Eve, Aaliyah, Ludacris, B2K, Smilez, Baby F/P, Big Tymers, WC, TLC, Xzibit, Ja Rule, Erick Sermon, Erykah Badu, Snoop Dogg, Trina.

#1 MOST ADDED

LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)

#1 MOST INCREASED PLAYS

2PAC Thugz Mansion (Amaru/Death Row/Interscope)

TOP 5 NEW & ACTIVE

- WAYNE WONDER No Letting Go (VP)
TONI BRAXTON Hit The Freeway (Arista)
DRU HILL I Should Be... (Def Soul/IDJMG)
R. KELLY Ignition (Jive)
TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)

CHR/RHYTHMIC begins on Page 34.

URBAN

Table with 2 columns: LW, TW. Lists Urban songs and artists such as Missy Elliott, Erykah Badu, LL Cool J, Jay-Z, Musiq, Sean Paul, Nelly, Eminem, Clipse, Ginuwine, Jaheim, R. Kelly, Ashanti, Erick Sermon, Aaliyah, TLC, Nelly F/Kelly Rowland, Ja Rule, Amerie, Dru Hill, B2K, Mario, Busta Rhymes, Jennifer Lopez, Baby F/P, Aaliyah, 2Pac, Eve, Field Mob, Toni Braxton.

#1 MOST ADDED

LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)

#1 MOST INCREASED PLAYS

EMINEM Lose Yourself (Shady/Interscope)

TOP 5 NEW & ACTIVE

- TANK Let Me Live (BlackGround)
BLACKSTREET Deep (DreamWorks)
SWIZZ BEATZ Bigger Business (DreamWorks)
LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$% (TVT)
TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)

URBAN begins on Page 39.

AC

Table with 2 columns: LW, TW. Lists AC songs and artists such as Faith Hill, Phil Collins, Vanessa Carlton, Kelly Clarkson, Santana, Five For Fighting, Sheryl Crow, Enrique Iglesias, Celine Dion, Leann Rimes, Josh Groban, Daryl Hall & John Oates, J. Brickman, John Mayer, Dixie Chicks, Kellie Coffey, Mariah Carey, Shania Twain, Avril Lavigne, Norah Jones, James Taylor, Rod Stewart, Benny Marston, Chris Emerson, Paul Simon, Tamara Walker, DJ Sammy & Yanou, Celine Dion, John Mayer.

#1 MOST ADDED

JOHN TESH It Wouldn't Be Christmas... (Garden City/Tesh Media/WB)

#1 MOST INCREASED PLAYS

DIXIE CHICKS Landslide (Monument)

TOP 5 NEW & ACTIVE

- GARFUNKEL/SHARP/MONDOLOCK Bounce (Manhattan)
GRAHAM NASH I'll Be There For You (Artemis)
JOHN TESH This Is Your Gift (Garden City/Tesh Media/WB)
REGIE HAMM Babies (Universal South)
CHRISTINA AGUILERA Beautiful (RCA)

AC begins on Page 52.

HOT AC

Table with 2 columns: LW, TW. Lists Hot AC songs and artists such as Santana, No Doubt, Creed, Avril Lavigne, John Mayer, Uncle Kracker, Matchbox Twenty, Dave Matthews Band, Vanessa Carlton, Norah Jones, Jimmy Eat World, John Mayer, Calling, Sheryl Crow, John Rzeznik, Dixie Chicks, Lifehouse, Tori Amos, Sixpence None The Richer, Michelle Branch, Red Hot Chili Peppers, Dana Glover, Faith Hill, Madonna, Avril Lavigne, Kid Rock, Pink, Avril Lavigne, Dave Matthews Band, Coldplay.

#1 MOST ADDED

AVRIL LAVIGNE I'm With You (Arista)

#1 MOST INCREASED PLAYS

DIXIE CHICKS Landslide (Monument)

TOP 5 NEW & ACTIVE

- PHIL COLLINS Can't Stop Loving You (Atlantic)
DROPLINE Best Thing (143/Reprise)
JULY FOR KINGS Normal Life (MCA)
LISA LOEB Underdog (Artemis)
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)

AC begins on Page 52.

ROCK

Table with 2 columns: LW, TW. Lists Rock songs and artists such as 3 Doors Down, Puddle of Mudd, Stone Sour, Nirvana, Nickelback, Audioslave, Pearl Jam, Foo Fighters, Saliva, Disturbed, System of a Down, Chevelle, Creed, Red Hot Chili Peppers, Tom Petty & The Heartbreakers, Theory of a Deadman, Rolling Stones, Sammy Hagar, Jackyl, Seether, Gov't Mule, Default, Taproot, System of a Down, Chris Robinson, Audiovent, Exies, Queens of the Stone Age, Mudvayne.

#1 MOST ADDED

DONNAS Take It Off (Lookout/Atlantic)

#1 MOST INCREASED PLAYS

CREED Weathered (Wind-up)

TOP 5 NEW & ACTIVE

- SOCIALBURN Down (Elektra/EEG)
KORN Alone I Break (Immortal/Epic)
TRAPT Headstrong (Warner Bros.)
DEF LEPPARD Four Letter Word (Island/IDJMG)
TRUSTCOMPANY Running From Me (Geffen/Interscope)

ROCK begins on Page 62.

The Back Pages



Monitored Airplay Overview: November 29, 2002

URBAN AC

LW	TW	ARTIST	SON	Label
1	1	MUSIQ	Dontchange (Def Soul/IDJMG)	
2	2	GERALD LEVERT	Funny (Elektra/EEG)	
4	3	HEATHER HEADLEY	He Is (RCA)	
3	4	INDIA.ARIE	Little Things (Motown)	
6	5	ERYKAH BADU/F.COMMON	Love Of My Life (Magic Johnson/MCA)	
5	6	RUFF ENDZ	Someone To Love You (Epic)	
7	7	ANGIE STONE	More Than A Woman (J)	
10	8	WHITNEY HOUSTON	One Of Those Days (Arista)	
9	9	AALIYAH	I Care 4 U (BlackGround)	
8	10	LUTHER VANDROSS	I'd Rather (J)	
16	11	JAHEIM	Fabulous (Divine Mill/WB)	
12	12	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	
18	13	SYLEENA JOHNSON	Guess What (Jive)	
13	14	BRIAN MCKNIGHT	Let Me Love You (Motown)	
14	15	DAVE HOLLISTER	Baby Do Those Things (Motown)	
17	16	TANK	One Man (BlackGround)	
19	17	GLENN JONES	I Wonder Why (Peak)	
21	18	DRU HILL	I Should Be... (Def Soul/ICJMG)	
22	19	KENNY LATTIMORE/CHANTE' MOORE	Loveable... (Arista)	
20	20	BOYZ II MEN/FAITH EVANS	Relax Your Mind (Arista)	
24	21	AL JARREAU	Secrets Of Love (GRP/VMG)	
25	22	NELLY F/KELLY ROWLAND	Dilemma (Fc' Reel/Universal)	
23	23	TYRESE	How You Gonna Act Like That (J)	
26	24	GINUWINE	Stingy (Epic)	
27	25	THEO	Get Your Groove On (TWP Productions)	
—	26	NEXT	Imagine That (J)	
30	27	SOUNDS OF BLACKNESS	Don't You... (Sounds Of Blackness)	
29	28	MARIAH CAREY	Through The Rain (MonarC/IDJMG)	
—	29	DEBORAH COX	The Morning After (J)	
28	30	WYCLEF JEAN	Two Wrongs (Columbia)	

#1 MOST ADDED

BLACKSTREET Deep (DreamWorks)

#1 MOST INCREASED PLAYS

SYLEENA JOHNSON Guess What (Jive)

TOP 5 NEW & ACTIVE

JEFF MAJORS Somebody Bigger (Mus.c One)

NICCI GILBERT My Side Of The Story (MCA)

MUL-TY Looking For Love (Universal)

BLACKSTREET Deep (DreamWorks)

TONY TERRY In My Heart (Golaen Eoy)

URBAN begins on Page 39.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	DISTURBED	Prayer (Reprise)	
3	2	AUDIOSLAVE	Cochise (Interscope/Epic)	
2	3	NIRVANA	You Know You're Right (Geffen/Interscope)	
5	4	STONE SOUR	Bother (Roadrunner/IDJMG)	
6	5	CHEVELLE	The Red (Epic)	
7	6	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
4	7	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
8	8	FOO FIGHTERS	All My Life (Roswell/RCA)	
10	9	SALIVA	Always (Island/IDJMG)	
9	10	SYSTEM OF A DOWN	Aerials (American/Columbia)	
11	11	TAPROOT	Poem (Velvet Hammer/Atlantic)	
12	12	PEARL JAM	I Am Mine (Epic)	
16	13	SEETHER	Fine Again (Wind-up)	
15	14	SYSTEM OF A DOWN	Inner Vision (American/Columbia)	
13	15	NICKELBACK	Never Again (Roadrunner/IDJMG)	
14	16	MUDVAYNE	Not Falling (No Name/Epic)	
18	17	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
21	18	KORN	Alone I Break (Immortal/Epic)	
20	19	GODSMACK	I Stand Alone (Republic/Universal)	
28	20	CREED	Weathered (Wind-up)	
22	21	RA	Do You Call My Name (Republic/Universal)	
17	22	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
25	23	EXIES	My Goddess (Virgin)	
24	24	TRAPT	Headstrong (Warner Bros.)	
23	25	CRAZY TOWN	Drowning (Columbia)	
19	26	BLINDSIDE	Pitiful (Elektra/EEG)	
29	27	TRUSTCOMPANY	Running From Me (Geffen/Interscope)	
30	28	CINDER	Soul Creation (Geffen/Interscope)	
27	29	HOOBASTANK	Remember Me (Island/IDJMG)	
31	30	AUDIOVENT	Looking Down (Atlantic)	

#1 MOST ADDED

DOWNAS Take It Off (Lookout Atlantic)

#1 MOST INCREASED PLAYS

CREED Weathered (Wind-up)

TOP NEW & ACTIVE

DOWNAS Take It Off (Lookout Atlantic)

ROCK begins on Page 62.

COUNTRY

LW	TW	ARTIST	SON	Label
2	1	RASCAL FLATTS	These Days (Lyric Street)	
1	2	KEITH URBAN	Somebody Like You (Capitol)	
5	3	TOBY KEITH	Who's Your Daddy? (DreamWorks)	
4	4	GEORGE STRAIT	She'll Leave You With A Smile (MCA)	
3	5	DIXIE CHICKS	Landslide (Monument)	
8	6	SHANIA TWAIN	I'm Gonna Getcha Good! (Mercury)	
7	7	TIM MCGRAW	Red Ragtop (Curb)	
6	8	MONTGOMERY GENTRY	My Town (Columbia)	
10	9	MARK WILLS	19 Somethin' (Mercury)	
11	10	EMERSON DRIVE	Fall Into Me (DreamWorks)	
12	11	TERRI CLARK	I Just Wanna Be Mad (Mercury)	
13	12	KENNY CHESNEY	A Lot Of Things Different (BNA)	
14	13	BROOKS & DUNN	Every River (Arista)	
15	14	TRAVIS TRITT	Strong Enough To Be Your Man (Columbia)	
19	15	BLAKE SHELTON	The Baby (Warner Bros.)	
17	16	BRAD PAISLEY	I Wish You'd Stay (Arista)	
18	17	AARON LINES	You Can't Hide Beautiful (RCA)	
20	18	JOHN MICHAEL MONTGOMERY	Ti Nothing... Us (Warner Bros.)	
21	19	LONESTAR	Unusually Unusual (BNA)	
22	20	GARY ALLAN	Man To Man (MCA)	
16	21	REBECCA LYNN HOWARD	Forgive (MCA)	
23	22	KELLIE COFFEY	At The End Of The Day (BNA)	
25	23	TRICK PONY	On A Mission (H2E/WB)	
24	24	CAROLYN DAWN JOHNSON	One Day Closer To You (Arista)	
27	25	TRACE ADKINS	Chrome (Capitol)	
28	26	STEVE HOLY	I'm Not Breakin' (Curb)	
29	27	JENNIFER HANSON	Beautiful Goodbye (Capitol)	
30	28	STEVE AZAR	Waitin' On Joe (Mercury)	
31	29	DARRYL WORLEY	Family Tree (DreamWorks)	
32	30	DEANA CARTER	There's No Limit (Arista)	

#1 MOST ADDED

KEITH URBAN Raining On Sunday (Capitol)

#1 MOST INCREASED PLAYS

BLAKE SHELTON The Baby (Warner Bros.)

TOP NEW & ACTIVE

CHALEE TENNISON Lonesome Road (DreamWorks)

KEITH URBAN Raining On Sunday (Capitol)

SIXWIRE Way Too Deep (Warner Bros.)

CHARLIE DANIELS/TRAVIS TRITT Southern Boy (Blue Hat/Audium)

COUNTRY begins on Page 44.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	FOO FIGHTERS	All My Life (Roswell/RCA)	
2	2	NIRVANA	You Know You're Right (Geffen/Interscope)	
3	3	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
4	4	DISTURBED	Prayer (Reprise)	
7	5	SALIVA	Always (Island/IDJMG)	
6	6	CHEVELLE	The Red (Epic)	
5	7	STONE SOUR	Bother (Roadrunner/IDJMG)	
10	8	SEETHER	Fine Again (Wind-up)	
9	9	AUDIOSLAVE	Cochise (Interscope/Epic)	
12	10	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
8	11	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
15	12	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
14	13	EMINEM	Lose Yourself (Shady/Interscope)	
11	14	GOOD CHARLOTTE	Lifestyles Of The Rich And... (Epic)	
17	15	SUM 41	Still Waiting (Island/IDJMG)	
16	16	TAPROOT	Poem (Velvet Hammer/Atlantic)	
13	17	SYSTEM OF A DOWN	Aerials (American/Columbia)	
22	18	SYSTEM OF A DOWN	Inner Vision (American/Columbia)	
20	19	USED	The Taste Of Ink (Reprise)	
18	20	SR-71	Tomorrow (RCA)	
21	21	JIMMY EAT WORLD	A Praise Chorus (DreamWorks)	
24	22	HOOBASTANK	Remember Me (Island/IDJMG)	
23	23	OK GO	Get Over It (Capitol)	
26	24	VINES	Outathaway (Capitol)	
19	25	PEARL JAM	I Am Mine (Epic)	
27	26	TRUSTCOMPANY	Running From Me (Geffen/Interscope)	
32	27	CRAZY TOWN	Drowning (Columbia)	
28	28	AUTHORITY ZERO	One More Minute (Lava)	
33	29	COLDPLAY	Clocks (Capitol)	
25	30	WHITE STRIPES	Dead Leaves And Dirty Ground (Third Man/V2)	

#1 MOST ADDED

ZWAN Honestly (Reprise)

#1 MOST INCREASED PLAYS

ZWAN Honestly (Reprise)

TOP 5 NEW & ACTIVE

SOCIALBURN Down (Elektra/EEG)

ZWAN Honestly (Reprise)

JURASSIC 5 What's Golden? (Interscope)

DEFAULT Live A Lie (TVT)

ALL-AMERICAN REJECTS Swing Swing (DreamWorks)

ALTERNATIVE begins on Page 67.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
2	1	CHUCK LOEB	Sarao (Shanachie)	
1	2	FOURPLAY	Rollin' (Bluebird/RCA Victor)	
4	3	RICHARD ELLIOT	Q.T. (GRP/VMG)	
3	4	EUGE GROOVE	Slam Dunk (Warner Bros.)	
5	5	STEVE OLIVER	High Noon (Native Language)	
6	6	BWB	Groovin' (Warner Bros.)	
8	7	NATALIE COLE	Tell Me All About It (GRP/VMG)	
7	8	NORMAN BROWN	Just Chillin' (Warner Bros.)	
10	9	JEFF GOLUB	Cold Duck Time (GRP/VMG)	
11	10	PETER WHITE	Who's That Lady? (Columbia)	
12	11	DIANA KRALL	Just The Way You Are (Verve/VMG)	
15	12	BOB JAMES	Morning, Noon & Night (Warner Bros.)	
9	13	GERALD ALBRIGHT	Ain't No Stoppin' (GRP/VMG)	
14	14	BONEY JAMES	Grand Central (Warner Bros.)	
17	15	STEVE COLE	Off Broadway (Warner Bros.)	
18	16	N. BROWN & M. MCDONALD	I Still Believe (Warner Bros.)	
16	17	KENNY G F/CHANTE MOORE	One More Time (Arista)	
20	18	MICHAEL MANSON	Outer Drive (A440 Music Group)	
21	19	MARION MEADOWS	Tales Of A Gypsy (Heads Up)	
19	20	DAVID BENOIT	Then The Morning Comes (GRP/VMG)	
22	21	JOAN OSBORNE	I'll Be Around (Compendia)	
24	22	KENNY G	Paradise (Arista)	
27	23	DAVE KOZ & JEFF KOZ	Blackbird (Rendezvous/WB)	
23	24	MAYSA	Friendly Pressure (N-Coded)	
26	25	CRAIG CHAQUICO	Afterglow (Higher Octave)	
25	26	AL JARREAU & JOE COCKER	Lost And Found (GRP/VMG)	
28	27	MICHAEL LINGTON	Still Thinking Of You (3 Keys)	
—	28	GREGG KARUKAS	Your Sweet Smile (N-Coded)	
29	29	LEE RITENOUR	Module 105 (GRP/VMG)	
30	30	BONA FIOE	Willie Don (N-Coded)	

#1 MOST ADDED

DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)

#1 MOST INCREASED PLAYS

RICHARD ELLIOT Q.T. (GRP/VMG)

TOP 5 NEW & ACTIVE

JEFF LORBER Chopsticks (GRP/VMG)

KEN NAVARRO Healing Hands (Shanachie)

RUSS FREEMAN Brighter Day (Peak)

GREG ADAMS Sup With That (Ripa/Blue Note)

3RD FORCE/TOM SCOTT Young Again (Higher Octave)

Smooth Jazz begins on Page 58.

TRIPLE A

LW	TW	ARTIST	SON	Label
3	1	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
2	2	WALLFLOWERS	When You're On Top (Interscope)	
1	3	U2	Electrical Storm (Interscope)	
4	4	PEARL JAM	I Am Mine (Epic)	
5	5	MATCHBOX TWENTY	Disease (Atlantic)	
6	6	BRUCE SPRINGSTEEN	Lonesome Day (Columbia)	
9	7	TORI AMOS	A Sorta Fairytale (Epic)	
7	8	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)	
10	9	TRACY CHAPMAN	You're The One (Elektra/EEG)	
11	10	COUNTING CROWS	Miami (Geffen/Interscope)	
8	11	DAVE MATTHEWS BAND	Grace Is Gone (RCA)	
12	12	DAVID GRAY	The Other Side (ATO/RCA)	
17	13	SUSAN TEDESCHI	Alone (Tone-Cool/Artemis)	
15	14	JACKSON BROWNE	The Night Inside Me (Elektra/EEG)	
16	15	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	
18	16	PRETENDERS	Complex Person (Artemis)	
26	17	COLDPLAY	Clocks (Capitol)	
21	18	JACK JOHNSON	Bubble Toes (Enjoy/Universal)	
19	19	TOM PETTY & THE HEARTBREAKERS	The Last DJ (Warner Bros.)	
22	20	FEEL	Won't Stand In Your Way (Curb)	
28	21	BECK	Lost Cause (Geffen/Interscope)	
25	22	HOOBASTANK	Running Away (Island/IDJMG)	
20	23	ROLLING STONES	Don't Stop (Virgin)	
23	24	SHERYL CROW	Steve McQueen (A&M/Interscope)	
24	25	RYAN ADAMS	Nuclear (Lost Highway/IDJMG)	
30	26	OUR LADY PEACE	Somewhere Out There (Columbia)	
—	27	GEORGE HARRISON	Stuck Inside A Cloud (Capitol)	
27	28	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
29	29	BRAD SHININ'	(Redline)	
—	30	311	Amber (Volcano)	

#1 MOST ADDED

PETER GABRIEL More Than This (Geffen/Interscope)

#1 MOST INCREASED PLAYS

COLDPLAY Clocks (Capitol)

TOP 5 NEW & ACTIVE

DELBERT MCCLINTON Same Kind Of Crazy (New West Red Ink)

PETER GABRIEL More Than This (Geffen/Interscope)

RHETT MILLER Come Around (Elektra/EEG)

STONE SOUR Bother (Roadrunner/IDJMG)

PAUL SIMON Father And Daughter (Nick/Jive)

TRIPLE A begins on Page 72.

Publisher's Profile

By Erica Farber



ADAM NATHANSON

Co-founder and VP/Marketing & Promotions-Business Development, Mapleton Communications

Why radio: "I was always passionate about radio. I was fascinated by the consumer influence radio had, as well as the ability it gave advertisers to target specific demos. I loved the medium and believed in it. After 10 years of working for other companies, I felt it was the right time to start my own. I had breakfast with my dad and talked with him about going into business together. This was shortly after he sold his company, Falcon Cable, to Paul Allen.

"We got advice from Jeff Smulyan and Norm Pattiz. They gave us encouragement and advised us to focus on midsize markets. They said, 'If you're getting into the business, don't be in it for the short term.' They also advised us to hire a proven radio veteran who had a lot of experience. That's the first thing I did, look for a radio executive with experience, as my father and I were both new to the business. On a trip to Napa, CA I met Dale Henry, whom we hired as VP/Operations."

Mission of Mapleton: "To be an innovative radio-group operator that is dedicated to serving the community and our advertisers with a wide variety of formats and to participate in every aspect of community development. Peter Drucker says it well: 'Our job is to create customers and satisfy customers. If we can do that well, we'll be all right.' I always keep those words in the back of my head."

Long-range plans: "We've been in this business for a year and a half now, and we're building for the long term. We're going to go through some bumps, as the industry has, but we're optimistic about the future. We're going to expand into those markets where we can go in as the No. 1 or 2 operator in terms of revenue market share and really focus on midsized markets and being part of the local community. That's very important to us.

"We're in four markets. What's interesting about our markets, outside of Merced, CA, is that they were all Falcon Cable markets, so we're going into markets where we're familiar with the community. We feel they're all growth markets, and we are excited to be there and to provide good service to the customers. We're actively looking at acquisitions in several markets, and we'll probably announce something prior to the end of the year."

Biggest challenge: "As the competition gets bigger and bigger, they own radio stations and television stations, and, in some cases, they own venues. We're David, always competing against Goliath. Our challenge is to not be afraid to take risks to gain market share. We have to be innovative and creative."

Defining risk: "There's a great example in KPIG. Laura Hopper is probably one of the smartest programmers in the business. KPIG is 24/7 live DJs. There's no voicetracking, no syndicated shows. They created their own format, a unique aesthetic. The station means something to the community. It takes risks with artists. There are probably not too many artists on the playlist whom people recognize, but somehow, some way, to Laura's credit, KPIG is No. 1 25-54 in Santa Cruz, CA and No. 1 18-49, competing against almost every format you can name. Our job is to invest in them and let them do their thing. It's a great station, and we're very proud to be associated with it."

The relationship between radio and records: "Clearly, radio is influential when it comes to helping to sell records, so it's important. At the same time, I feel there are a lot of fingers being pointed at radio. We're kind of a scapegoat in this record-company situation. I don't know if it's really warranted. What I'd like to see the record companies do is to not only focus on major markets, but to refocus on marketing and routing some of their artists to midsize markets. We are the ones that will take the risks to break new artists. We don't have the research every week, like the big markets do.

"Let the records grow organically. There's such a high-stakes game now. If your artist doesn't hit with the first single, it makes it very difficult to stay in the business for the long term. An investment would definitely pay off over time for the labels. We have several examples of artists who have come to play our markets for the first time as opening acts. The next time, they come as a

headliner, and they sell out the show with thousands of fans. We, basically, were the only place that exposed them."

State of the industry: "I don't think I'm the person to talk about the overall state of the business, because I'm new to it. I love this business. I've been passionate about it, and it's very fast-paced, which I enjoy."

Something that has surprised him about radio: "Goliath is bigger than I thought, in our case. They have the best signals, the research and the tools to compete against us. That is something I recognize, but we're fighting the battle every day. You learn that you have to fight the battle. Companies are cross-platforming, there's cross-ownership, there's a lot of consolidation that is pretty mature. Competition is fierce."

How his business is going: "Business is good. All the groups are spinning off positive cash flow. We've acquired some that weren't cash-flow positive, and we're going to end this year as a building year. We're really looking to increase our margins. My father loves the business as well, but he's getting used to the fact that radio margins are different from what cable margins were. Radio's margins are definitely lower, especially in the midsize markets. The margins in the major markets are probably 60%, and our margins are probably 50%-60%, if we're on top. We're probably 20%-35% in a good-sized market."

Something about his company that might surprise our readers: "Mapleton was the fourth-largest acquirer of radio stations in 2001."

Most influential individual: "Definitely my father. He built one of the largest cable companies from the ground up and did it with integrity and class. I feel fortunate to have the opportunity to build a radio company with him."

Career highlight: "I really love the radio business. Every day I feel proud to be working with the team we have. Ron Hren, our GM in Medford, OR; Ed Monroe and Jody Morgan in our Monterey group; Dale Henry, our VP/Operations in Merced; Rick Haley, the newest member of our management team; and Mike Minery, who is former CFO of Falcon."

Career disappointment: "I would say the Internet is a disappointment. We had to take a chance on the Internet, and we were ahead of our time over at DEN. How that all turned out was a little disappointing for all those who worked on it."

The Internet and radio: "For stations that mean something to the listener, the Internet is a great extension. We've seen that all over the world. It's a shame what happened with Congress, because it prevented a lot of people from getting their product out and extending it. We actually complied and cut the checks this year. We're fortunate that KPIG is such an icon and has such a following that we were able to structure a deal with Real-Networks. A lot of our other stations don't have that luxury and are not streamed. Young adults today definitely spend a lot of time on the computer. We have to recognize that, be conscious of that and try to deliver product in as many different platforms as we can."

Favorite radio format: "I love the Americana format, the blend of classic rock, folk and a little country. I'm also a big fan of Alternative and hip-hop."

Favorite television show: "The Sopranos."

Favorite song: "Led Zeppelin's 'Stairway to Heaven.'"

Favorite artist: "Radiohead."

Favorite book: "Catcher in the Rye by J.D. Salinger."

Favorite movie: "The Jerk with Steve Martin."

Favorite restaurant: "Mario's in Los Angeles for fancy and John O'Groats, also in L.A., for hometown good cooking."

Beverage of choice: "Coke."

Hobbies: "I love to hike and trek. I spent time in the Himalayas with the Sherpas. It's an incredible, eye-opening experience. I hiked up the four highest peaks in California. I also love to snowboard and fly-fish."

E-mail address: "adamradio@aol.com."

Advice for broadcasters: "Just because people say this is the way it's done doesn't mean it's the right way. Our job is to improve it. Be innovative."

Adam Nathanson is the co-founder of Mapleton Communications and has been its VP/Marketing & Promotions-Business Development since the group formed in 2001. When you ask for his card, however, he hands you one with the logo of KPIG/Monterey — one of the stations in the group — that refers to him as the Boss Hog.

Mapleton Communications is one of radio's new groups with very deep roots in the media business. Nathanson is a third-generation broadcaster, now partnered with his father, Marc, who, after selling radio and television, moved to the cable side and founded Falcon Communications, which he built into one of the largest cable operations in the U.S. Adam's grandfather was a legendary ad man who first published *Radio Showmanship Magazine* back in 1948 to show advertisers how to effectively use radio.

Getting into the business: "I've always loved music. I grew up listening to radio and watching MTV. I had an opportunity to work at MTV in Europe, which was really exciting, because it was an opportunity to work at something from the ground up. I moved to London and worked in the marketing department. I learned a lot from a gentleman by the name of David Cohn, now the GM of MTV2. He taught me a lot about marketing and promotions. I'll never forget the day I walked into his office and he said, 'Adam, the Scandinavian countries are yours. Build the brand.'"

"Their next market launch was Latin America. That was another opportunity to do something fresh and be part of the building process. I moved to Miami, and we launched MTV Latin America. I was the head of business development. I got into licensing, merchandising and sales and had 19 countries to work with. Again, the entrepreneur in me said, 'What's next?' I went into the Internet with a company called Digital Entertainment Network that was really on the pulse of the future with streaming video on the Internet. I headed up their music department and marketing."

"While the company didn't work out, I got together with Gary Gersch and John Silva, who had a management company while they were working for DEN. I ended up working for Gary and John for the next two years after DEN. We merged the music company with The Beastie Boys' Grand Royal. That's how Grand Royal Records came about. The management company was always separate from that. Gary took me under his wing and taught me the ins and outs of the record business. He's a great leader. John is a fantastic manager. I worked a lot on the record side, setting up records and visiting radio stations, as well as coming up with entrepreneurial ventures to generate revenue. I did that for a few years, and then the company ran out of capital, and it was time for me to move on again. Which led to the radio company."