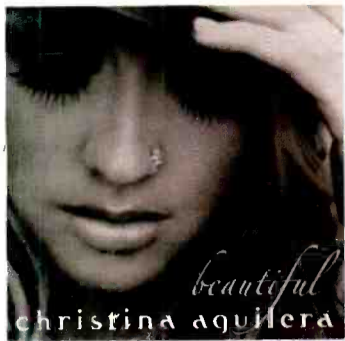


NEWSSTAND PRICE \$6.50

Things Are 'Beautiful' For Aguilera

Christina Aguilera ascends to the top spot on R&R's CHR/Pop chart this week with "Beautiful." The RCA song is the second single from Aguilera's current album, *Stripped*, and it also takes Most Added honors at AC and Hot AC.



JANUARY 10, 2003

R&R Maxes Out!

Industry vet **Max Tolkoff** — who, as a former radio programmer, record-promotion guy, network program host and even trade geek, has worked in practically every facet of the radio and record industries — joins the R&R staff as Alternative Editor. Check out the full story, Page 1.



Get lost...

JOHNNY CASH – Hurt

from the album

AMERICAN IV: THE MAN COMES AROUND

In Stores Now

(American Recordings/Lost Highway Records)

LUCINDA WILLIAMS – Righteously

from the forthcoming album

WORLD WITHOUT TEARS

In Stores April 8th

JOHN EDDIE E MISC. ROCK

In stores May 20th

(Thrill Kill Records/Lost Highway Records)

THE JAYHAWKS – Save It For A Rainy Day

from the forthcoming album

RAINY DAY MUSIC

In Stores April 1st

(American Recordings/Lost Highway Records)

DRIVE-BY TRUCKERS

DECORATION DAY

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One company has this: Moyes Research. We have worldwide exclusive rights to the system and we’d be happy to make it available to you. And you don’t have to do your perceptual studies with us to be able to purchase a music test (but, if you want to... that’s OK too). Just call us. We’ll talk through your needs, answer any questions you have, and give you an attractive price for your next music test.

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Moyes Research



Music Testing Division (800) 604-9390

WHERE IS YOUR NTR?

GMs in markets large and small have been given the mandate to boost their revenue by double-digit percentages in 2003. How are you going to reach that goal? **Jeff Green** explores how nontraditional revenue can help fill the gap between traditional spot sales and your 2003 goals. This week's Management, Marketing & Sales section also features a great checklist you can use when filling a PD vacancy. And columnist **Dan O'Day** debates the merits of 60-second commercials vs. their 30-second counterparts.

Pages 7-9

GOING NEGATIVE

We in the media know too well how effective negative campaigning can be in politics. A similar kind of negative campaign can work just as effectively when attempting to reposition your competition. McVay Media's Greg Gillispie comments on "negative" radio campaigns in this week's Rock column.

Page 60

PORTNOW PROFILED

On the heels of the 2003 Grammy nominations, R&R Publisher/CEO **Erica Farber** sits down with Neil Portnow, President of the Recording Academy. Portnow discusses his mission with NARAS, including this year's Grammy Awards show in New York, which, for the first time, takes place on a Sunday night.

Page 84

R&R NUMBER ONES

- CHR/POP**
• **CHRISTINA AGUILERA** Beautiful (RCA)
- CHR/RHYTHMIC**
• **JAY-Z / BEYONCÉ** '03 Bonnie & ... (Roc-A-Fella/IDJMG)
- URBAN**
• **ERYKAH BADU** I COMMON Love Of ... (Magic Johnson/MCA)
- URBAN AC**
• **HEATHER HEADLEY** He Is (RCA)
- COUNTRY**
• **MARK WILLIS** Ninetegn Somethin' (Mercury)
- AC**
• **FAITH HILL** Cry (Warner Bros.)
- HOT AC**
• **SANTANA / M. BRANCH** The Game Of Love (Arista)
- SMOOTH JAZZ**
• **BWB** Groovin' (Warner Bros.)
- ROCK**
• **3 DOORS DOWN** When I'm Gone (Republic/Universal)
- ACTIVE ROCK**
• **3 DOORS DOWN** When I'm Gone (Republic/Universal)
- ALTERNATIVE**
• **FOO FIGHTERS** All My Life (Roswell/RCA)
- TRIPLE A**
• **COLDPLAY** Clocks (Capitol)
- CHRISTIAN CHR**
• **JEFF DEYO** More Love, More Power (Gotee)
- CHRISTIAN ROCK**
• **12 STONES** The Way I Feel (Wind-up)
- CHRISTIAN AC**
• **MERCY ME** Spoken For (INO)
- CHRISTIAN INSPO**
• **MERCY ME** Spoken For (INO)
- CHRISTIAN RHYTHMIC**
• **JOHN REUBEN** Doin' (Gotee)

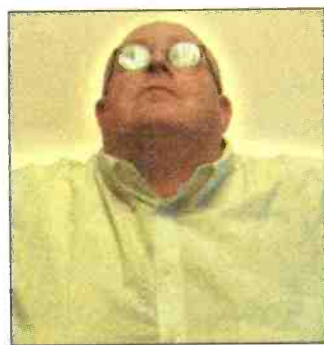


R&R Welcomes Tolkoﬀ As Alternative Editor

R&R has tapped industry veteran **Max Tolkoﬀ** as its new Alternative Editor. Tolkoﬀ's 26-year broadcast career includes stints as PD of then-Alternative KLYY (Y107)/Los Angeles, OM of WFNX/Boston and PD of XTRA-FM (91X)/San Diego.

Tolkoﬀ most recently ran his own consulting company, Foundation Research. He has also served as A&M Records' Sr. Director/Alternative Promotion, *The Gavin Report's* Alternative Editor, a consultant with Jacobs Media and host of the now-defunct syndicated show *Modern Rock Live*. Tolkoﬀ also co-founded Mutant Promotions, an independent record promotion company.

"As one of the founding fathers of the Alternative format, Max brings not only a rich history of hands-on experience, but an amazing passion and



Tolkoﬀ

energy that power his efforts to help this genre continue to grow," R&R Publisher/CEO **Erica Farber** said. "He lives the music day in and day out, and we are excited to have him join our team."

Tolkoﬀ said, "Now that I'm here, the phrase 'Uh oh, now what?' comes to mind. But, seriously, it's an honor to chronicle

TOLKOFF ▶ See Page 12

Big Changes In New York, Long Island Arbitrons

WRKS, WQCD soar, WCBS-AM & FM fall in N.Y.; Nassau-Suffolk's WBLI, WHLI win big

All three Emmis-owned New York radio stations made the top 10 in the just-released fall 2002 Arbitrons. While CHR/Rhythmic WQHT held on to second place, heritage Urban AC WRKS regained its old luster with a 3.0-4.1 finish, and Smooth Jazz WQCD catapulted 2.9-3.7. Other New York stations with notable showings included News WINS (which beat News sister WCBS-AM by 1.5 share points), CHR/Rhythmic WKTU and Urban WBLI.

On Long Island, some of the results were even more dramatic: CHR/Pop WBLI moved nearly two share points to take first place in Nassau-Suffolk, while Adult Standards WHLI-AM went up by 2.1 points to take third place. Eight of the market's top 10 stations moved by a half-point or more.

New York			Nassau-Suffolk		
Station (Format)	Su '02	Fa '02	Station (Format)	Su '02	Fa '02
WLTW-FM (AC)	6.2	6.5	WBLI-FM (CHR/Pop)	4.7	6.5
WQHT-FM (CHR/Rhy)	4.8	4.8	WALK-FM (AC)	5.9	6.0
WHTZ-FM (CHR/Pop)	4.7	4.4	WHLI-AM (Ad. Std.)	2.8	4.9
WINS-AM (News)	3.7	4.2	WXRK-FM (Alt.)	4.6	4.1
WRKS-FM (Urban AC)	3.0	4.1	WCBS-AM (News)	4.7	3.9
WKTU-FM (CHR/Rhy)	3.5	4.1	WFAN-AM (Sports)	3.1	3.9
WSKQ-FM (Trop.)	3.9	4.0	WBAB/WHFM (Rock)	4.6	3.8
WBLI-FM (Urban)	3.3	3.7	WLTW-FM (AC)	2.8	3.8
WQCD-FM (Sm. Jazz)	2.9	3.7	WABC-AM (Talk)	3.7	3.7
WWPR-FM (Urban)	4.1	3.7	WCBS-FM (Oldies)	3.7	3.6
			WHTZ-FM (CHR/Pop)	3.7	3.6
			WINS-AM (News)	3.0	3.6

CONTINUOUS FALL '02 ARBITRON RESULTS:
www.radioandrecords.com

By **Joe Howard**

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FCC Flooded With Comments In Media-Ownership Review

CC, Viacom, others want rules eliminated; Entravision, minority groups express concern

The floodgates came crashing open at the FCC last week, as factions from every corner of the radio industry spoke out with recommendations on how the commission should proceed with the ongoing review of its media-ownership rules.

The deadline for filing comments in the review was Jan. 2, and some of the nation's top radio companies and special-interest groups offered their own distinct outlooks on what consolidation has already done and what further consolidation

could do should the rules be further loosened.

Not surprisingly, the company that has arguably benefited most from radio consolidation is adamantly endorsing loosening the rules further. In fact, **Clear Channel** told the FCC that it should eliminate radio-ownership limits altogether.

Saying that the FCC's concept of diversity needs "substantial readjustment," Clear Channel told the agency that the ownership rules are no longer necessary to promote

FCC ▶ See Page 24

Curb Launches New Imprint

Dalton takes top promotion post

By **Lon Helton**
R&R Country Editor
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Months of rumors that Nashville-based **Curb Records** would be adding a second Country imprint came to rest on Jan. 6, when label President **Mike Curb** announced that he was, indeed, launching a new, as-yet-unnamed country label.



Dalton

CURB ▶ See Page 12

Joyner, Kantor Reach Out To Create Multimedia Firm

ABC Radio Networks gets 10% of venture

By **Kashon Powell**
R&R Urban Editor
kpowell@radioandrecords.com

ABC Radio Networks-syndicated host **Tom Joyner** and network executive **David Kantor** have partnered to form **Reach Media**. The new multimedia company will target African Americans through radio, TV, event production and the Internet. ABC Radio Networks has purchased 10% of the new company and has entered into a sales representation agreement with Reach ventures through 2009.



Joyner

Kantor

Joyner is Reach's founder, Chairman and majority owner, while Kantor — a former ABC Radio Networks

REACH ▶ See Page 12

Big City Sells Eight To SBS, HBC, Nassau

By **Adam Jacobson**
R&R Radio Editor
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The last days as a radio operator have come for **Big City Radio**. On Dec. 31, 2002, the company announced it would sell its "Rumba 107.1" quadcast

Analysts react to Big City deals: Page 4

— **WWXX/Riverhead, NY; WWYY/Allentown; WWZY/Monmouth-Ocean; and WYNY/Westchester** — to **Nassau Broad** casting for \$43 million in an all-cash deal.

BIG CITY ▶ See Page 12

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RADIO ADVERTISING  BUREAU
Radio

CC Webcasts Disappear As Support Policy Changes

Decision to stream now made at local level

By Brida Connolly
R&R Associate Managing Editor
bconnolly@radioandrecs.com

Clear Channel Communications was one of the first radio corporations to begin simulcasting broadcast programming over the Internet, was among the earliest to put its webcasts back up after broadcasters pulled their streams over the AFTRA royalties controversy in 2000 and continued to stream throughout the legal wrangling over webcast performance royalties. But last week Clear Channel's AM and FM simulcasts abruptly began to disappear, and by Jan. 3 about half of its approximately 200 music-station streams were down.

Company spokeswoman Pam Taylor told R&R that a change in corporate policy led to the missing webcasts. She said, "Effective Jan. 1, the decision to stream or not stream and the economic impact of streaming or not streaming were put at the local market level. With the begin-

ning of the year, we made streaming optional; until then, the Clear Channel Interactive Group supported streaming." But she believes some of the webcasts may be back: "I'd suspect some of what you see is temporary, as people decide whether streaming makes sense."

Among the major markets in which Clear Channel music stations had ceased streaming as of R&R's press time: New York, Houston, San Jose, Philadelphia and Washington, DC. As of Tuesday night CC's music stations in Los Angeles and Chicago were still streaming.

Clear Channel Radio Interactive VP/Technology Brian Parsons told R&R, "The concern is, in the program before, stations may not have even known they were streaming. Where we think the revenue opportunity lies is local, so we want to

WEBCASTS ▶ See Page 11

Cox/Houston Launches Classic Country

Two months after Infinity decided it didn't want two Country stations in Houston, Cox has decided it does. On Nov. 5, 2002, Infinity flipped KILT-FM sister KIKK-FM from Country to Smooth Jazz. On Jan. 2, 2003, Cox chose to give its KKBQ a Country sister when it flipped Urban KTHT (Hot 97.1) to Classic Country and renamed it "Country Legends 97.1," playing hits from the '60s, '70s and '80s. The station will keep the KTHT call letters.

KKBQ PD Michael Cruise is programming the new station, which is being consulted by Rusty Walker. Cruise said that Cox put the plan to launch a Classic Country station in motion the day after Infinity flipped KIKK-FM.

"When we relaunched KKBQ a couple of years ago, the research then told us there was a hole for Classic Country," he said. "But even though there was a hole, who wanted to be the fourth guy in Country? There is a limit to how many Country stations any market can support. But the minute KIKK-FM went Smooth Jazz, this opportunity became much bigger for us."

Describing the new station's strategic role, he said, "Country Legends 97.1 should take the 35+ audience from KILT-FM. And, since KKBQ is beating KILT-FM among younger demos, this is how KKBQ becomes the No. 1 Country station in Houston."

KTHT ▶ See Page 11

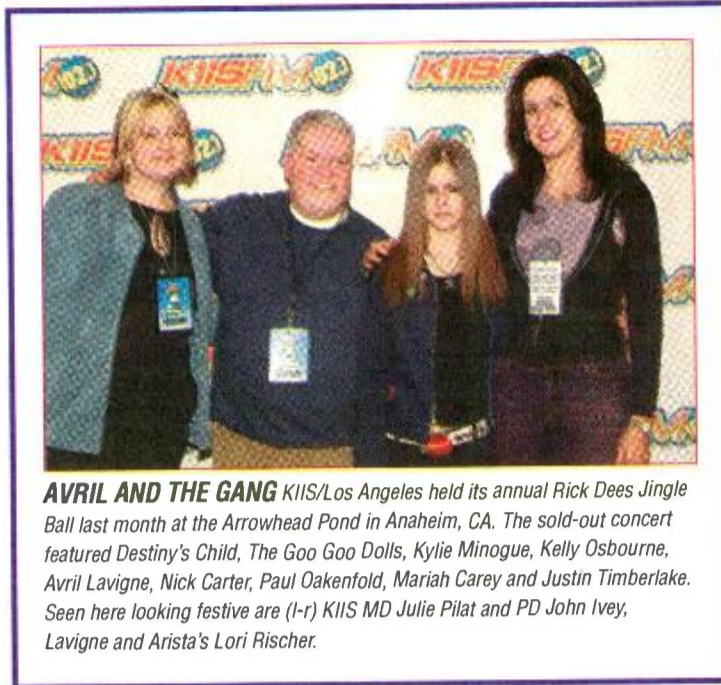
WMGE/Miami Flips To CHR/Rhythmic

Clear Channel has flipped Rhythmic AC WMGE (Mega 103.5)/Miami to CHR/Rhythmic, calling it "103.5 The Beat." The station will target a young hip-hop audience and appeal to the large African-American and Hispanic populations in the Miami market.

Clear Channel Regional VP/Programming Rob Roberts said, "Hip-hop music and the lifestyle have become mainstream, and, in a market like South Florida, we expect a high number of Anglos to listen as well."

The station's positioning statement is "Miami's new No. 1 for hip-hop & R&B," and the new calls will be WMIB. The station's core artists will include P. Diddy, Usher, Snoop and Ja Rule.

"The Beat is a full-blown lifestyle station reflecting today's hip-hop culture," Roberts said. "After the launch phase, as we establish the music, we'll add personalities who best mirror this lifestyle group. And, of course, we'll be making the station available to advertisers who want to reach its very active audience."



AVRIL AND THE GANG KIIS/Los Angeles held its annual Rick Dees Jingle Ball last month at the Arrowhead Pond in Anaheim, CA. The sold-out concert featured Destiny's Child, The Goo Goo Dolls, Kylie Minogue, Kelly Osbourne, Avril Lavigne, Nick Carter, Paul Oakenfold, Mariah Carey and Justin Timberlake. Seen here looking festive are (l-r) KIIS MD Julie Pilat and PD John Ivey, Lavigne and Arista's Lori Rischer.

Maffei Heads To MCA As VP/Crossover Promotion

Tom Maffei has joined MCA Records as VP/Crossover Promotion. He will oversee the label's promotion efforts at Rhythmic-formatted radio and will be based at MCA headquarters in Santa Monica, CA.



Maffei

Maffei will supervise MCA's recently formed crossover team, including National Director/Crossover Promotion Amon Parker in Los Angeles; Parker's counterpart in Houston,

Charles Chavez; and the label's National Director/Crossover Promotion in New York, Marilyn LaCointre.

"Tom's amazing track record speaks for itself. I have the greatest respect for people who take a creative approach to promotion, and no one exemplifies that better than Tom," MCA Sr.

VP/Promotion Craig Lambert remarked. "He's aggressive, smart

MAFFEI ▶ See Page 12

Furst Appointed KAJA & KXXM Director/Ops

Alan Furst has been named Director/Operations for Clear Channel's Country-CHR/Pop combo KAJA & KXXM/San Antonio. He was most recently Group PD for Clear Channel International Radio's Australian Radio Network.

Clear Channel/San Antonio Market Manager Tom Glade commented, "Alan is a 'franchise pro-

grammer' who will assist Clear Channel/San Antonio to continue to grow and become a stronger market leader."

Prior to his international assignment Furst held Sr. VP/Programming posts for Clear Channel, Capstar and AMFM and was National PD for

FURST ▶ See Page 11

WSAI/Cincinnati Returns To Its Roots With 'Real Oldies'

Clear Channel's Adult Standards WSAI/Cincinnati on Jan. 3 turned back the clock — by contemporizing its playlist. The 50kw AM — which was Cincinnati's leading Top 40 station from 1961-78, when it was located at



1360 kHz — is now billing itself as "Real Oldies 1530 WSAI" and has embraced a mix of '50s and '60s hits from such core artists as Elvis Presley, The Beatles, Dion and The Four Seasons.

Dan Allen will program WSAI and handle the station's noon-3pm

shift. A market veteran who has been with Clear Channel's corporate operations since returning to Cincinnati from the PD post at KQOL/Las Vegas, Allen also spent 12 years at RCS and helped develop the company's Selector software.

When asked why Clear Channel abandoned WSAI's "Original Hits" presentation, Allen told R&R that the move was predicated on a decision by Infinity's crosstown Oldies WGRR to attempt to gain younger

WSAI ▶ See Page 24

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David J. Joins WNND/Chicago

David J., MD/afternoon drive host at Bonneville's WVRV/St. Louis, has been tapped as Program Manager for the company's AC WNND/Chicago, effective Jan. 20. The position has been vacant since Mark Hamlin left in October 2002.

"I'm a Chicago boy, so I fully understand the concept of snow," J. told R&R. He has worked at WVRV since February 2002 and before that programmed CHR/Pop WDBR/Springfield, IL. He also spent eight years at WZOK/Rockford, IL, where he worked his way up from a part-timer to PD.

"There was, of course, lots of interest in this opportunity," WNND VP/Programming and WTMX/Chicago Station Manager Barry James told R&R. "In the end, I was fortunate enough to find the most qualified person within our own company. Bonneville International supports the ability for talented

WNND ▶ See Page 12

R&R Observes King Holiday

In observance of the Martin Luther King Jr. Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed Monday, Jan. 20.

FMC Summit Critical Of Consolidation

Group continues war of words with the NAB

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

WASHINGTON, DC — A harmonica-playing FCC Commissioner, two Capitol Hill leaders critical of the radio and recording industries and verbal jabs at the NAB from the event's host highlighted the last two days of the Future of Music Coalition's third annual Policy Summit, held here Jan. 5-7 at Georgetown University.

FCC Commissioner Jonathan Adelstein made the most of his inaugural public appearance, donning sunglasses and arming himself with a harmonica to sit in with singer Lester Chambers on a rousing rendition of "People Get Ready" before delivering the Monday-morning keynote address.

Despite having belted out several harmonica solos, Adelstein had enough breath to take a strong stand on the FCC's media-ownership review. "Any changes the FCC makes to its media-ownership rules could massively and irreversibly change the media landscape," he said. "If we permit further media consolidation and it turns out to be a mistake, we will find it difficult, if not impossible, to put the toothpaste back in the tube."

Turning to radio in particular, Adelstein said that while he understands consolidation can offer certain economies of scale, the phenomenon "also carries risks that go beyond traditional anti-trust analysis."

He continued, "At what point does consolidation come at the cost of the local expression that makes radio so unique and so special in this country? At what point does allowing consolidation undermine the public interest and the quality of what we hear on the radio?"

On Tuesday the FMC offered a one-two punch of Capitol Hill lawmakers as Sen. Russ Feingold and Rep. Howard Berman delivered keynote speeches. Up first, Feingold pledged to reintroduce last year's Radio and Concert Industries Act, which would prohibit radio and

concert businesses from engaging in certain "anticompetitive" practices and would slow further concentration in those industries.

While some observers believe Feingold's bill has little chance of success, he told the FMC crowd that he and co-sponsors Sens. Dick Durbin and Zell Miller have been contacted by more than a dozen other senators interested in signing on.

Feingold said he hopes to hold hearings on the issues addressed in the bill early this year but warned that passing the legislation won't be easy. He implored those in attendance to get involved, saying, "To pass this bill, people like you, who want to restore localism and diversity to our airwaves, must speak out for change."

In Berman's address he urged recording artists to speak out, saying artists have "tremendous ability to shape congressional policy and communicate the rightness of that policy to the public." He went on, "The absence of recording artists in major policy debates means that the

FMC/See Page 6

Analysts React To Big City Sell-Off

By Adam Jacobson
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With just one property left in its once-formidable stable of major-market stations, Big City Radio will soon be able to satisfy its bondholders by distributing the \$235 million it's earned from the sale of 11 of its 12 FMs.

On Christmas Eve the biggest of the company's deals came to fruition as Entravision Communications took Big City's three Southern California FMs — plus an FM translator in Temecula, CA — for \$137 million.

Then, as many revelers were set to ring in the new year, the company added \$65 million to its bank account as Spanish Broadcasting System agreed to pick up the Chicago-area "Energy 92.7 and 5" trimulcast for \$22 million and Nassau Broadcasting acquired the New York-area "Rumba 107.1" quadcast for \$43 million.

Then, on Jan. 2, Hispanic Broadcasting made a deal with Big City that will enable HBC to purchase WXXY/Chicago — half of the Spanish Contemporary "Viva 103.1" simulcast — for \$32.9 million. As part of that deal HBC has entered into an agreement with Bruce Buzil and

Chris Devine's Superior Broadcasting in which Superior will hold WXXY's license. HBC will program the station under a time brokerage agreement and will soon begin simulcasting its own Tropical WLXX/Chicago on the station. HBC also has an option to buy WXXY outright.

Buzil and Devine's Lakeshore Media is acting as HBC's adviser on the deal, and it's expected that Superior will file with the FCC to assign WXXY's license to HBC once the HBC-Univision merger closes, expected in Q1.

While Entravision was more than willing to expand its holdings in the nation's second-largest market, Credit Suisse First Boston analyst Paul Sweeney said the SoCal stations come at a "steep price" for the multimedia company.

Based on Sweeney's estimate, Big City's Los Angeles-area "Viva 107.1"

trimulcast (KLYY/Los Angeles; KSYY/Fallbrook, CA; and KVVY/Ventura, CA) generated close to \$8 million in revenue and \$3 million in EBITDA in 2002 — implying a steep 45-times purchase-price multiple. But Sweeney was quick to point out that the Viva stations were "under-managed and likely possess significant upside as part of Entravision's existing radio cluster" in the city.

Entravision hopes to reduce the acquisition multiple to below 10 times the purchase price over a five-year period, based on anticipated cluster broadcast cash flow of \$8 million-\$10 million. Entravision is expected to move its KSSC, KSSD & KSSE/L.A.'s Spanish Contemporary "Super Estrella" format to KLYY, KSYY & KVVY and then unveil two new formats, one to air on KSSE and the other on KSSC & KSSD.

In order to offset the expense of launching new formats in Southern California, Sweeney suggested that Entravision might divest KSYY and

ANALYSTS/See Page 6

BUSINESS BRIEFS

Randall Mays: Ownership Limits Are 'Irrational'

Clear Channel Communication CFO Randall Mays said Tuesday at the Salomon Smith Barney Global Entertainment, Media & Telecommunications Conference, "It's irrational to have any regulation as it relates to the number of stations an operator can hold, especially if you look at the sheer number of different media in each marketplace and the consolidation of other media relative to radio." But, despite his own feelings on the matter, Mays told investors that he doesn't believe the FCC will further ease its restrictions on radio ownership when it completes its ongoing media-ownership rule review, though he does foresee some relaxation of the radio-TV and broadcast-newspaper cross-ownership restrictions and the TV-ownership limits.

Mays also told the conference that he likes the long-term prospects for Clear Channel's TV business and flatly denied that the company is looking to buy up radio assets in the U.K. should ownership regulations there be relaxed. He said, "Those stories have been precipitated by the potential sellers of those assets. Given our focus on where we want to spend our cash, that's not even something that's a consideration." Mays also said Clear Channel would consider a new dividend-payout policy for its stockholders if President Bush's proposed changes to tax laws that have in the past deterred companies from paying dividends go through.

CC Holds Bond Offering, Adds To Board

Clear Channel Communications has sold \$800 million in bonds, which was \$300 million more than the company had planned, Bloomberg reported last week. Clear Channel, which last issued bonds in October 2001, on Jan. 6 sold \$500 million in 5.75% notes due 2013 and \$300 million in 4.63% notes due 2008 — after saying earlier in the day that it would sell \$500 million in five- and 10-year notes to refinance existing debt at lower interest rates. Proceeds from the offering will be used to redeem AMFM's 8.13% senior subordinated notes and 8.75% senior subordinated notes due 2007, for which CC assumed responsibility when it purchased AMFM in 2000.

In other Clear Channel news, 23-year corporate and investment banking veteran Phyllis Riggins joins the company's board of directors. Riggins served as head of Republic National Bank's Media & Telecommunications Group and continued in that role for each of Republic's successors, including Bank of America, until she retired in 2002.

First U.S. IBOC Station Debuts In The Motor City

Radio One's Urban AC WDMK-FM (KISS 102.7)/Detroit this week became the first radio station in the U.S. to broadcast commercially with HD Radio, iBiquity's in-band on-channel digital radio technology. "All of us at Radio One are very proud to be the pioneers for the transformation of the radio industry to digital broadcasting," said Radio One President/CEO Alfred Liggins, who added that his company will move more stations to HD Radio throughout 2003. iBiquity President/CEO Bob Struble said, "Radio is a big part of the automotive experience for consumers, and we're proud that Detroit is the first market to broadcast HD Radio services."

Analyst: Emmis Growth Will Be Better Than Forecast

Merrill Lynch analyst Marc Nabi said this week that, given the strength of radio advertising during September and October, he expects Emmis Communications to meet his forecast of 4.5% radio-revenue growth in fiscal Q3 — though his prediction is significantly higher than Emmis' own forecast of 0.6%. Nabi's Emmis forecast is lower than projections for the radio industry overall, however, because he believes the company will continue to see the negative impact of format competition in New York, where it makes 33% of its revenue. He also said Emmis, which owns two radio properties in Buenos Aires, will be adversely affected by the devaluation of the Argentine peso.

Federal Judge Freezes Mark Owners' Assets

Last month the Federal Trade Commission sued Mark Nutritionals for allegedly deceiving consumers with advertising claims that its Body Solutions product would help them lose weight, and now Mark owners Harry Siskind and Edward D'Allesandro Jr. have been prohibited by a federal judge from accessing their bank accounts. They've also been formally barred from making weight-loss claims for their products unless they can back up the claims with scientific proof. U.S. District Judge Edward

Continued on Page 6

R&R Stock Index

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

	Change Since				
	1/3/02	12/27/02	1/3/03	11/3/02	12/27/02—1/3/03
R&R Index	238.56	202.82	213.13	-11%	+5%
Dow Industrials	10,172.14	8,303.78	8,601.69	-15%	+3.6%
S&P 500	1,165.27	875.40	908.59	-22%	+4%



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BUSINESS BRIEFS

Continued from Page 4

Prado issued the injunction to reserve the duo's assets for possible future refunds to consumers. Radio personalities in 110 markets gave on-air testimonials for Body Solutions, which claimed to let users lose weight without exercising and while continuing to eat high-fat foods. Mark, which has accumulated more than \$30 million in debt, filed for Chapter 11 bankruptcy protection in September 2002. Among Mark's 500 creditors are Clear Channel, owed \$10 million; Westwood One, owed \$5 million; and Viacom, to which Mark owes \$9 million.

Infinity Stations To Air 'Know HIV/AIDS' PSAs

Infinity parent Viacom has teamed with the Henry J. Kaiser Foundation to air a series of "Know HIV/AIDS" PSAs. The cross-media information campaign launched this week, and radio, TV and outdoor ads with a value of more than \$120 million are to be produced over the course of this year.

NAB Consolidates Convention Sites, Adds 'Face-Off' Panelists

NAB2003 is set for April 5-10 in Las Vegas, and now all of its sessions and exhibitions will be held in one place: the expanded Las Vegas Convention Center. The center's newly added South Hall gives the NAB another 918,000 square feet of exhibit space and will now house the satellite; Internet; and TV, video and film sessions held in previous years at the Sands Expo & Convention Center. Additionally, FCC Commissioner Kevin Martin and Information Asst. Secretary Nancy Victory are now slated to appear at the April 8 "Regulatory Face-Off" panel, joining FCC Commissioners Kathleen Abernathy, Jonathan Adelstein and Michael Copps for the session moderated by ABC News correspondent John Cochran.

In other news from the NAB, Exec. VP/Government Relations Jim May has exited to become President/CEO of the Air Transport Association. NAB President/CEO Eddie Fritts said, "Under Jim's leadership, NAB Government Relations became a catalyst for energizing our grass-roots membership, and the NAB is regarded as one of the most effective lobbying organizations in Washington. Fortunately, Jim leaves the department in excellent shape, with a first-rate team of highly regarded professionals."

RAB2003 Registration Pacing Up 50%

The RAB reported this week that registration for RAB2003 is pacing 50% higher than the 2002 event, so the organization will keep its lower, "early-bird" registration fees in effect through the Jan. 30-Feb. 2 conference. "We are delighted to be in a position to pass this kind of savings along to the radio industry," said RAB President/CEO Gary Fries. Registration fees are \$525 for members and \$825 for nonmembers.

In other RAB news, Sandy Johnston has joined the organization as Training Academy Director. Johnston, who will report to Exec. VP/Services Mike Mahone, established her own sales-training consultancy five years ago and has 15 years of sales, sales management and training experience. The RAB Radio Training Academy is based in Dallas.

Interop Bonds Downgraded By Moody's

Moody's Investors Service last week downgraded Interop's senior subordinated notes due 2008 to "Caa2," from "B3." Moody's said in March 2002 that it was placing Interop under review for a possible downgrade. The ratings service gave the Interop notes the "B3" rating in June 1998, when the notes were proposed.

More Europeans Willing To Pay For Internet Content

The number of Internet users in Western Europe who won't pay for online content has dropped from 47% to 41% over the past year, according to a study released this week by Jupiter Research. Broadband users are more likely to be OK with being asked to pay: About 25% say they'd pay for online music, as opposed to 18% of dialup users. The same trend may be showing up in the U.S.: Ipsos-Reid's most recent "Tempo" study showed that the number of Americans who have paid for Internet music is rising faster than the number of downloaders overall.

FMC

Continued from Page 4

music community is missing its greatest potential champions."

Early Monday morning FMC Exec. Director Jenny Toomey criticized the NAB for being "terminal-absent" from her group's annual summits and complained that the NAB has repeatedly declined to meet with the FMC — especially in light of her group's controversial November 2002 report claiming that radio consolidation has led to "less competition, fewer viewpoints and less diversity in programming."

Though it did not send representatives to the summit, the NAB sent a letter to Toomey Monday in which it criticized several of the November report's findings. The NAB said that, after a cursory analysis of the study, it found that the FMC had made "severe methodological errors," including misusing BIA data to calculate radio-industry revenue share.

The NAB also said the report erroneously stated that more than 16% of Americans over the age of 14 listen to low-power FMs. Since the FMC also asserted that only 40 LPFMs were operating in Septem-

ber 2002, the NAB said that for the numbers to add up, those 40 LPFMs would have to be reaching 35 million regular listeners. Citing what it called those "fundamental flaws" in the report, the NAB asked the FMC to "publicly disavow this study and its highly questionable conclusions."

FMC Director/Government Relations Michael Bracy addressed the NAB's letter early Tuesday morning, telling the crowd that when he received the letter he asked the study's authors to review their findings. After reporting that the researchers, having reviewed the data,

stand behind their figures, Bracy took his own shot at the NAB, saying, "If the National Association of Broadcasters is willing to make its case on Capitol Hill, at the FCC and

in the media, it's really high time they had the courage of their convictions to show up here as well." The NAB declined to comment when contacted by R&R.

Analysts

Continued from Page 4

KVYY, whose signals are inferior to KLYY's.

In reaction to the Entravision-Big City deal Sweeney raised his consolidated 2003 revenue estimate for Entravision from \$264.7 million to \$265.3 million and upped his earnings per share estimate from 8 cents to 13 cents. At the same time, he lowered his BCF estimate from \$93.8

million to \$89 million and his EBITDA forecast for Entravision from \$75.7 million to \$71.2 million.

Meanwhile, Merrill Lynch analyst Keith Fawcett took time out to praise SBS for grabbing the Energy 92.7 and 5 stations (WDEK/Dekalb, IL; WKIE/Arlington Heights, IL; and WKIF/Kankakee, IL), which the company began operating on Jan. 6 via an LMA with Big City. Fawcett said SBS will enjoy new efficiencies in Chicago with

the suburban trio and predicted the company will benefit from "duopoly economics."

Additionally, Fawcett said SBS will be able to leverage its operation of the three new Chicago stations against its operations at Regional Mexican WLEY/Chicago, the market's top-rated Spanish-language station. Fawcett noted that SBS has already enjoyed tremendous success in the Windy City since its \$30 mil-

lion acquisition of WLEY in 1997 and said the company will have no trouble following through on its purchase of the trimulcast; SBS has \$75 million in cash on its balance sheet, he observed.

Fawcett said SBS is on track to meet or beat its Q4 forecasts as general demand for radio advertising remains strong into 2003, noting that general-market pacing is up 8% in January in major markets. Further-

more, Fawcett said SBS is trading at 14-times 2003 estimated EBITDA, better than the average 17-times EBITDA seen among midcap pure-play radio companies, including Spanish-language rival HBC.

SBS's same-station sales rose 15% in Q3, vs. the general market at 10% and the Spanish-language sector at 5%. Fawcett set a \$12 target price on SBS stock and maintained his "buy" rating on the issue.

TRANSACTIONS AT A GLANCE

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

Multistate Deal:

- Clear Channel/Star Broadcasting Swap
PRICE: \$1.29 million
TERMS: Station swap. WQYZ-FM/Ocean Springs (Biloxi), MS is being sold to Star Broadcasting by Golden Gulf Coast Broadcast for \$1.29 million. Star will then trade WQYZ for Clear Channel's WTKE-FM/Holt (Pensacola), FL immediately after Star closes on its purchase of WQYZ.

State-by-State Transactions

- KKOL-FM/Hampton, AR \$250,000
- KMXN-FM/Garden Grove (Anaheim), CA \$35 million
- WKIE-FM/Arlington Heights (Chicago), WDEK-FM/Dekalb (Rockford) and WKIF-FM/Kankakee (Joliet), IL \$22 million
- WXXY-FM/Highland Park (Chicago), IL \$32.88 million
- KGZH-FM/Nyssa, OR \$1 million
- WAAT-AM/Olyphant (Wilkes Barre-Scranton), PA \$170,000
- KTCJ-FM/Centerville, TX Undisclosed
- Piedmont/Joyner Radio Swap: WCVA-AM & WCUL-FM/Culpeper, VA for WJMA-FM/Orange (Fredericksburg), VA
- KZHR-FM/Dayton (Richland-Kennewick-Pasco), WA \$1 million

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

DEAL OF THE WEEK

- WWYY-FM/Belvidere (Allentown, PA) & WWZY-FM/Long Branch (Monmouth-Ocean), NJ and WYNY-FM/Briarcliff Manor (Westchester) & WXXY-FM/Hampton Bays (Riverhead-Sag Harbor), NY
PRICE: \$43 million
BUYER: Nassau Broadcasting Partners
SELLER: Big City Radio
BROKER: Glenn Serafin of Serafin Brothers Inc. and Mark W. Jorgenson of Jorgenson Broadcast Brokerage

2002 DEALS TO DATE

Dollars to Date: **\$5,403,854,204**

(Last Year: \$3,861,111,228)

Dollars This Quarter: **\$622,912,635**

(Last Year: \$477,629,373)

Stations Traded This Year: **814**

(Last Year: 1,044)

Stations Traded This Quarter: **209**

(Last Year: 170)

Note: Data for 2002 includes all transactions posted by the FCC through Jan. 7, 2003. All transactions posted after that date will be applied to 2003 data.



JEFF GREEN

jgreen@radioandrecords.com

It's 2003: Do You Know Where Your NTR Is?

Guidelines for assigning and training NTR staff

Where is the income growth for your station or cluster going to come from in 2003? While you may be able to raise rates, sell more existing inventory or add spots, the biggest opportunity may be in nontraditional revenue. Thanks in no small part to numerous new tools and services from the RAB, NTR is steadily gaining ground as a key supplement to everyday transactional business.

The RAB's annual NTR survey findings will be released at RAB2003 in New Orleans at the end of this month, and while the survey is expected to reflect increases in NTR activity, there are still several important issues broadcasters need to address before this valuable revenue stream delivers the profits it should. To that end, R&R will be offering more information on improving your NTR results throughout 2003, beginning this week with guidelines for training an NTR director and sellers.

Establish An NTR Mind-Set

Because NTR initiatives are time-consuming, NTR can only achieve its maximum potential if broadcasters are patient and demonstrate what RAB VP/Co-op & NTR Services **Bill Barr** calls "a willingness to free their minds."

To ensure that your newly named NTR director and any account executives assigned to NTR projects get the support they need, he says, "We cannot stress enough in dealing with an NTR department that its success depends on everyone in management buying in to the concept. Otherwise, it can be ugly, to be quite honest. It can create lots of resentment and lots of problems for people who are perceived as not pulling their weight."

Once initial NTR plans have been executed successfully, subsequent events will begin to generate more rapid results. As Barr notes, "NTR is not instant gratification. If it's just starting out, there could be a few months of downtime until the ball starts rolling." He says managers should allow up to six months for an NTR program to mature.

The NTR Reporting Structure

In a perfect world, Barr envisions the NTR director as a separate sales manager on the same level as the local sales manager and reporting to

the GSM. But it's more likely that NTR duties will fall within the purview of the LSM. This can work, as long as the LSM is positively motivated to pursue it — and isn't having the assignments shoved down his throat.

Barr says he's seen situations where NTR responsibilities were thrust upon an unmotivated LSM, resulting in a lose-lose for the station. "There are sometimes unrealistic expectations placed on these people," he observes. After noting that the numbers will vary by market and situation, Barr says a reasonable ballpark figure for a first-year NTR initiative is the equivalent of a 5%-10% increase in local billing.

"If you can't designate one sole specific NTR director," Barr says, "the local sales manager, as a point person, can help motivate or coach the AEs in their NTR efforts. Selling NTR is not as clear-cut as selling spots, so the AEs need an advocate — someone they can turn to and say, 'I don't know how to handle this,' or, 'What can I offer them?' or, 'The prospect has already told me that radio is not important to them, so what else can we do?'"

"Having an NTR director can help the seller, as well as the station, to increase revenue from nontraditional sources. These people make sure the sellers are educated and have the ideas, tools and contacts they need to implement campaigns that will help their clients meet their particular budgets."

Typical NTR Director Responsibilities

Along with providing motivation, guidance and resources, Barr points out that the NTR director can offer a big-picture perspective on two fronts. First, the director can see to it that a seller addresses all of a client's marketing needs, including selling the client a spot campaign in addition to generating NTR dollars. Second, the

NTR director can serve, if needed, as a buffer between AEs and impatient managers who might balk at the time and energy some NTR campaigns require — even campaigns that could generate bigger revenues or ROI than transactional sales.

Should the NTR director join sellers on their sales calls? That depends on how the director regards each AE's abilities and attitude about NTR. Barr says, "If the seller is someone who completely gets it and is a stellar NTR performer, I would say probably not. The NTR director would feel comfortable enough to say, 'I trust their judgment and that they know what to do.'"

"But for a new seller or someone who is exploring the world of NTR or trying to ease into it, it might be more beneficial, from a coaching standpoint, to go out with him or her, especially if it's a bigger sponsorship opportunity or campaign."

Look To Retail, Promotion For Recruits

Barr says that some stellar NTR directors have almost no background in radio. "They come in from the retail side, and so they deliver their knowledge about retail, which is what we need," he says. "They're not educated to call the agency first or to think in terms of cost per point."

"While it's fine if they're familiar with CPP and agencies, the RAB's definition of NTR is revenue that does not come from an agency or ad budget. We need people who think outside the box and deal with people who have promotional budgets, case allowances and other things."

People from promotional backgrounds — in event marketing, sports marketing, with promotion agencies, etc. — may also do well as NTR directors. As Barr puts it, these are people who "understand the entire consumer-promotion aspect, as opposed to straight advertising dollars."

The RAB's survey results on the subject of compensation vary, but stations should expect to offer an NTR director commission or a perfor-

Break Out Your NTR Toolbox

In addition to offering a comprehensive NTR conference track at RAB2003, Jan. 30-Feb. 2 in New Orleans, the RAB is loaded with products and assistance services for stations seeking to beef up their NTR efforts.

Contact the RAB about the following:

- Annual NTR survey
- *The Power of Cause-Related Marketing* video
- *NTR Proposal Collection* CD-ROMs (volumes five, six and seven are available)
- *How to Be Successful at Sponsorship Sales* book by Sylvia Allen & C. Scott Amann
- *Radio Recruitment Marketing* video by Chris Stonick
- *Radio Recruitment Marketing for the HR Professional* package (video, audio and book) by Chris Stonick
- "Mastering NTR: Manufacturer- and Retail-Driven Programs" correspondence course
- Co-op directory of more than 4,000 programs that include radio
- The www.rab.com website, including the monthly Promotion Calendar

mance bonus, typically in the range of \$50,000 to \$100,000 per year, on top of a salary of \$50,000 to \$100,000 — the amount will vary, depending on the market, the number of stations involved and the NTR program's success.

"A few stations and groups pay a straight manager's salary, while others offer straight commission at an increased rate, based on how they structure the differences between transactional and nonspot or NTR reimbursements.

Network For Knowledge

In addition to recommending that they take advantage of the RAB's numerous NTR resources (see box, right), Barr emphasizes the importance of NTR personnel connecting with the larger organization, exchanging information with colleagues who hold similar positions and networking at industry functions to share the nuts and bolts of various programs and learn what's working.

Noting that internal networking can make a huge difference to an NTR director's success, Barr says, "We can do the same for them at the RAB, but there's not necessarily that same bond as when you're working for the same employer. They need to understand how they fit in within their group or cluster and the rules that are being pressed upon them."

"We hate to see someone new coming in who doesn't have a clear path or understanding of what their responsibilities are; they can almost be set up to fail. Networking is incredibly helpful. They'll hear, 'Here's what we did that worked,' or, 'This is why that failed, but here's what we're going to try this year.' We learn as much from our failures as we do from our successes."

Along with the RAB's services, Barr is very supportive of independent sales-training programs and consultants to help expedite learning. "Anyone who can get NTR training from any source is going to be far better off than someone with no training at all," he says. "Be sure that you fully understand what kind of training it's going to be, but anything AEs

can do to better educate themselves regarding NTR is going to benefit them, as well as their station and the industry."

Best Bets For NTR In 2003

Barr says the RAB is seeing trends that show promotional spending, which is the centerpiece of NTR, doesn't take as big a hit as straight advertising does in a down or recovering economy. Among the major NTR categories — event marketing, cause-related marketing, Internet, manufacturer-direct, recruitment and dealer-group — Barr sees event marketing as holding the top position. But he reminds broadcasters to ask themselves if they're ready to tackle big events; it takes the involvement of the entire station to execute them properly.

If major events aren't practical, he says, "Cause-related marketing is still valuable in the eyes of the consumer and is one avenue AEs can definitely try. Statistics show that AEs feel more confident when they approach their prospects with a cause-related marketing opportunity."

With unemployment rising, one might easily regard the recruitment category as dead, but Barr says that's a mistake. He points out, "Sadly, recruitment is being overlooked right now, because people aren't seeing health care, education or other opportunities that might be hot within that category."

Barr continues, "One of the best ways to make money from co-op advertising is via dealer groups. We help people understand how to tie together individual dealers, in addition to teaching the strong selling point that individual dealer spots can be customized, whereas if they're involved with a dealer group in print or in newspapers, dealers are listed with all the competition."

"The other thing to keep in mind is to look at what's going on with the economy. Interest rates are down, so home improvement and new homes are great categories. In short, a good starting point is to understand what's going on in the marketplace, then direct your efforts from there."

PD Recruitment Checklist

After determining the specific skill set needed for a job, managers looking for PD talent can benefit from having more than one person consider each candidate. A variety of viewpoints can help keep any one interviewer from giving too much weight to first impressions.

Bonneville Sr. VP Chuck Tweedle, who recently filled two PD vacancies in St. Louis, uses a selection team that includes the station's consultant, other Bonneville PDs and the local GM. Market airchecks and a detailed questionnaire are furnished to all candidates who pass initial muster, and finalists are flown in for comprehensive interviews, including time with the GSM of the station they hope to work for. Tweedle says, "Take quality time and have a very rigorous process to go through in the search. We cast a wide net to get the word out to as many people as possible."

A common mistake, says consultant Joel Raab, is hiring someone who is good at taking credit for other people's work. "You won't believe how many great assistants or OMs might actually be the real creative force behind a station," he says. "Do your homework and make sure you're hiring the person who's really doing the programming."

Below, courtesy of Zapoleon Media Strategies, is a checklist to help organize your interviews.

Programming & Marketing

- Rank in order and elaborate on the most important elements of a successful radio station.
- Describe the format's typical "customer."
- What challenges will the format be facing in the near future?
- What stations do you consider great? What characteristics make a great station?
- Who are your current station's biggest competitors? What do they

do well, and what can we learn from them?

- What is the most effective promotion you've been involved with?
- What role do you think a consultant should play?
- What would your sales manager say about you?
- What are your considerations when sales approaches you to say a client needs a promotion?
- When the competition launches a big-money promotion, how do you respond?
- What's your definition of *station branding*?
- How does a PD best monitor a station?
- How do you ensure the morning show is great every day?
- Describe your relationship with the music industry and your philosophy on music adds and rotations.
- Critique your current airstaff.

Organization & Decisionmaking

- How do you measure your own performance?
- How does a typical day for you start?
- What do you do when an Arbitron report is released?
- What systems do you use to stay on top of things at your station?
- How do you keep up with changes in the industry?
- How does research influence your decisionmaking?
- Describe a big decision you've made and your process in making that decision.

Motivation & Morale

- What kind of leader are you? How do you define *leadership*?

- What would members of your staff say about you? How about your boss?
- What's been your biggest management challenge?
- What's your relationship with the biggest ego on your staff?
- Describe a mistake you've made with someone on your staff and how it was resolved.
- Describe a time you've tried to help someone change.
- What motivates you?
- Tell about an activity you led to promote morale and unity among your staff.

Empathy

- Who is the most disagreeable person you've ever worked with? How did you handle the relationship?
- When you get really angry with someone, what do you do?
- Give a recent example of a disagreement you've had with your GM or department head. How was it resolved?
- Describe the best person who ever worked for you or with you.

General

- What kind of music is in your home collection?
- What's the craziest thing you've ever done professionally? Personally?
- Who is the most interesting person you've ever met?
- If you could make improvements to your current job, what would they be?
- What kind of people would you rather not work with? What are your pet peeves?
- What do you feel you will get in

this job that you can't get anywhere else?

- Describe your family.
- What do you read?
- What are your computer skills?

Evaluation Criteria

On a scale of one through five, rate each candidate's skills in:

- Basics
- Strategy
- Leadership
- Mornings
- Creative

- Branding
- People skills
- Organization and time management
- Level of motivation
- Market knowledge
- Cluster experience
- Black-and-white perspective vs. shades of gray
- Admitting mistakes
- Compatibility with sales, management, staff, consultants
- Music
- Is this candidate a proven winner?

60-Second Copywriter

By Jeffrey Hedquist

Pick A Fight, Get Attention

Life is full of conflicts (no, it's not!), but most radio commercials have none. The characters are usually agreeing with each other. Conflicts breathe life into your radio commercials and make them more real. The conflicts don't have to be violent (but they could be!). A conflict can be resolved completely or only partially by the end of the spot, and the resolution may even introduce new conflicts.

Conflict can take many forms: It can be two or more people in a relationship with differing views on the same subject. One character can be the "believer" and another the skeptic ("I don't believe you"). Radio listeners will automatically identify with the skeptic. As the believer tries to make a case, the skeptic keeps coming up with rational objections, or outrageous ones that give an opportunity for humor.

The conflict may just be a contrast between two different personalities: the old pro and the novice, teacher and student, conservative and liberal, traditional and contemporary, scientist and artist. Sometimes, the greater the difference in the point of view, the more interesting the commercial can be (yeah, right). It could even be someone with multiple personalities talking to each other or the left brain arguing with the right brain; the possibilities are endless.

Audiences will tire very quickly of a commercial where everyone agrees (who says?), everything is right, and the client is perfect. Don't be afraid of conflict in your commercials (or ignore all of the above).

Jeffrey Hedquist harnesses conflict for the advantage of radio advertisers everywhere at Hedquist Productions Inc., P.O. Box 1475, Fairfield, IA 52556. Phone: 641-472-6708; fax: 641-472-6708; e-mail jeffrey@hedquist.com.

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The More You Tell, The More You Sell

Arguments abound about the optimum spot length

A reader asks: "Any thoughts on 30-second commercials vs. 60 seconds? In my opinion, it doesn't matter how long or short a commercial is. If it doesn't motivate the consumer to buy, it's not worth it."

I certainly agree that, ultimately, it's the commercial's results, not its length, that matters. Having said that, let's place you in a hypothetical situation: You have been sentenced to be executed at dawn tomorrow. But you still have one chance to save yourself: an appeal before the Supreme Judge. He has the power to commute your sentence and prevent your death, and he has agreed to hear your plea today.

So your sales message is "Let me live!" The action you want the recipient of that message to take is "Prevent my execution!" There is no time limit on your presentation to the judge, except, of course, that you must finish before dawn.

Question: When you plead for your life, are you likely to limit yourself to 30 seconds? Or will you take as long as you need to do everything in your power to convince the judge to let you live?

Question for sales managers: When you send your staff out on sales calls, do you tell them to limit their presentations to no more than 30 seconds? No? Why not? Because that would be kind of ... stupid. Remember, radio advertising equals mass salesmanship. And there's an old saying in sales: "The more you tell, the more you sell."

It's easier to tell your sales story in 60 seconds than to tell it in 30, especially if you want to use some sort of "story" format, whether it's a humorous situation, a testimonial spot or just a single voice relating a story that sells the results of the product or service. You can certainly sell effectively in 30 seconds (or less), but it's usually much easier to tell your story (or plead your case) if you have longer than that.

The Evolution To 60s

Until the late 20th century, U.S. radio stations sold both 30- and 60-second spots. A 60-second spot cost twice as much (or almost twice as much) as a 30. Cost-conscious advertisers typically sought to maximize the number of times their commercials would air by buying 30s. There was a time when that made sense, especially when there were far fewer commercial messages being broadcast or when a business

was the only one in its category advertising on the radio.

It still makes sense today in emerging markets in countries where, until recently, there were no radio commercials. Often the governments of such countries limit the number of commercials per hour, which automatically makes the spots that do air stand out.

If you sell water in the middle of a great desert and yours is the only water within 300 miles, you can simply erect a huge sign that says "Water!" and you'll be advertising both wisely and effectively. But if you're selling mineral water out of a shop in a big city, with lots of competition, you probably need to make more of an effort to tell your sales story.

If yours is the only restaurant advertising on the radio, you might well be able to profit from 10-second blurbs that proclaim, "The best Chinese food in all of Luxembourg, at Wah Lee's Original Chinese Restaurant on Val Fleuri, across from the post office."

In mature commercial radio markets, however, there is no novelty in simply advertising on the radio, and most advertisers don't have the luxury of being the only one in their category running radio commercials.

The gradual shift to a predominance of 60-second spots in large and medium U.S. markets came about as the result of a startling research discovery — made by radio stations, not by advertisers.

Test question: Which do most listeners find more objectionable?

A. A three-minute commercial break that consists of six 30-second spots

B. A four-minute commercial break that consists of four 60-second spots

Answer: A. Despite the outraged denials of a few myopic radio people, listeners, as a rule, do not like commercials. They tune in for music, information, companionship or entertainment, and they do not like having the programming they tuned in for interrupted by advertising.

(Side note: Years ago, an outraged station owner approached me at the end of a seminar. "You've got it all

wrong," he told me. "The No. 1 reason listeners tune in to their local radio station is for the commercials, so they can learn about the special deals being offered by their local merchants." I thanked the gentleman for sharing this information and wished him a safe journey back to his home planet.)

What radio discovered was that listeners perceive the number of commercial interruptions, not the number of minutes devoted to commercials. When I started in radio, most U.S. stations limited the number of minutes in a commercial break. Today most stations limit the number of commercials in any given break. That's because each time a new commercial begins, the average listener perceives it as yet another interruption.

This is why most large- and medium-market stations now charge the same, or almost the same, for a 30-second spot as for a 60. They're not selling varying blocks of time, they're selling "units" — that is, interruptions to the programming.

Although the original intent of limiting units was to protect the station's programming, it has had the added benefit of giving advertisers a better opportunity to maximize the impact of their sales messages. Because that, ultimately, is what the advertiser should be trying to achieve: not "number of times aired," not "cost per point," not even "recall," but *impact*.

With 60 seconds instead of 30, you can:

- Take the time to engage the targeted consumers in conversation
- "Pace and lead" — begin by matching and reflecting the targeted consumers' own experiences, then lead them to your sales message in a natural fashion
- Take more time to show targeted consumers how your product or service can make their lives better
- Take more time to explain what differentiates your product or service from that offered by your competitors
- Give the announcer more time to speak at a slower, more conversational, more understandable and more relatable pace than you hear in most radio commercials

Additionally, if your commercial uses entertainment as a tactical tool for delivering the sales message, you can take more time to weave the

What the advertiser should be trying to achieve: not "number of times aired," not "cost per point," not even "recall," but *impact*.

sales message into the entertainment so the listener cannot be entertained without simultaneously receiving the sales message.

Sadly, this is not how most "entertaining" commercials are done. Most of them try to make you laugh for 50 seconds, then throw a 10-second sales pitch at you. This leads to another question for sales managers: Do you instruct your salespeople to conduct their sales calls by telling lots of funny stories and then blurt-ing out, "Would you like to buy some advertising?"

What About Cultural Differences?

I have worked with radio stations and advertising agencies in 28 countries. Wherever I go, people tell me why their market is "different." In North America, most commercials run either 30 or 60 seconds. In some countries the standard is 20 seconds, in some places it's 15, and in others it's 40.

In some countries there is no standard; advertisers pay a flat rate per second. In those countries you tend to hear very short commercials that are crammed with copy as advertisers foolishly try to measure the value of their investment by words per second rather than impact per dollar.

I have been told (with great assurance) that "Dutch audiences absolutely will not listen to a commercial that lasts more than 20 seconds." I have been lectured to on almost every continent about how "people here" simply cannot concentrate for longer than whatever the standard commercial length happens to be in that country.

And how did each of these countries determine the optimum length of the commercials it presents to its radio listeners? Was it via some double-blind, scientific test that compared various commercial lengths and carefully controlled for other variables?

Well, no. What happened was, when commercials first aired in that country, whoever ran the first radio stations arbitrarily picked a number. And that arbitrary number magically became the ideal number of seconds for radio commercials in that country.

Isn't it odd that thousands of Dutch TV viewers regularly sit through 22 minutes of *Friends* or *The*

Simpsons, but they don't have the mental concentration to stick with a radio commercial longer than 20 seconds? The British, meanwhile, apparently have 150% the attention span of the Dutch. British radio listeners regularly sit through 30-second spots and, with increasing frequency, 60s.

Clearly, Colombia must have the most attention-deficit-afflicted citizens: Most of their commercials last 10 seconds. Interestingly, the average commercial break in Colombia lasts — are you ready for this? — 15 minutes! Can you imagine the clutter with as many as 90 spots in a stopset?

Are American motion pictures, which invariably run at least 90 minutes, edited down to 20 or 30 seconds for different cultures? "But wait," you protest. "You can't compare TV shows and movies to radio commercials. The programs and movies are interesting, so of course people will sit through them."

And the truth lies within that protest: If your commercials are interesting to your target audience, they will listen for as long as they remain interested. And you don't maintain their interest solely by being "entertaining," you maintain their interest by being relevant to their lives. As long as your sales message speaks directly and relevantly to the lives of your target audience, it can't last too long for those listeners.

Here's what I mean by relevance as it affects perceived length of message: With deepest apologies to subscribers in Scotland, as well as to hundreds of other golf fanatics who are reading this, you couldn't pay me to watch five minutes of the Golf Channel, because I don't play or care about golf. But for the golf enthusiasts of the world, the only thing you could offer them that would be better than a 24-hour-a-day golf channel would be two 24-hour-a-day golf channels. To them, anything about golf is fascinating, even if it lasts longer than 10, 15, 20, 30 or 60 seconds.

This column is excerpted from *The Dan O'Day Radio Advertising Letter*. For your free e-mail subscription, send your request to danoday@danoday.com with "R&R Ad Request" in the subject line of your e-mail, or subscribe online at www.danoday.com.

PART ONE OF A TWO-PART SERIES

WSRadio Hits Its Targets

Talk streamer builds its audience with a broad range of narrow programs

By Brida Connolly
Associate Managing Editor

Since the hugely hyped eYada.com failed in less than 18 expensive months, Internet-only Talk programming has all but disappeared. A fair number of broadcast Talkers simulcast online, but among 'Net-onlys, even the vast and varied Live365 features Talk on only a tiny percentage of its streams.

Now San Diego-based WSRadio, launched in 2001, is trying out an on-line Talk network with a full schedule of diverse and tightly targeted programming. This week WSRadio VP/Programming & New Show Development Lee Mirabal, a 37-year radio veteran and onetime owner of KIFM/San Diego, explains the network's strategy and style.

R&R: How does WSRadio work?

LM: The concept is really a simple one. Our core is custom programming. We find people with specialties, with expertise in a subject, and we teach them how to be talk show hosts. I coach them how to get in and out of segments smoothly and how to have that "smooth-osity" — I made up that word — that talk show hosts have

**"I appreciate guys
— I love 'em — but
it's hard for women
to get a slot on
the air."**

after they've been doing it a while.

That's very rewarding for me, by the way, because I've never been a teacher. You know, normally at a radio station, you don't get hired unless you've had some experience, and here we are, bringing in these people who have expertise in their fields but never in a million years would they be in front of a microphone.

It's very rewarding for me, three months later, to tune in and listen to them, and they're going in and out of these breaks as if they've been doing it for 10 years. It's very exciting. So one issue here is that we're helping people get excited about radio in general.

Second, we have found that, on the Internet, homing in on a very targeted market works best. I'll give you an example: We have this glass

show, *Glass Talk*. Who do we sell to? People who sell items to people who blow glass. Who do we sell *Stamp Collecting* to? Advertisers who sell the albums and the things that stamp collectors use, plus auction houses that sell stamps.

R&R: So it's like a specialty magazine.

LM: Exactly. We have a show on kit planes, and two people from *Kitplanes Magazine* do that show. Kit planes are little planes that you build at home — not the model ones, ones you actually fly in. Who do they sell advertising to? Of course, the companies that make the kit planes and the motors and rotors and things of that sort.

We have found that works well on the Internet. It's not like traditional radio, where you're in your car, you press the button, you get KFI/Los Angeles, and you know what's going to be next. It's going to be somebody's show, probably about politics or whatever. Here you have to go out and get your audience, so you would send e-mail to all the people in glass-blowing clubs around the country. It's funny, but it's what we do.

R&R: How else do you spread the word — web rings, chat rooms, message boards?

LM: Everything we can get our hands on to let these people know that there is a show on the Internet for them. Also, having high-profile guests who have nice websites and can link back and forth is important.

Another important thing is that we archive. In traditional radio, it's fleeting. You put a commercial on a show, and, in 60 seconds, it's gone. We actually archive that segment, and we guarantee our advertisers 25,000 or 100,000 listeners or whatever number they want, and we keep the segment up there until they get that. No other media can do that.

R&R: I noticed that the archives are very specific.

LM: Exactly. And we're getting ready to change it a little bit. We're going to put categories up. If someone who liked *Glass Talk* came to our site and they wanted to buy a glass-blowing tube, those segments would be in a category. We're get-

ting ready to categorize all the archives so listeners can find things quickly.

Also, we just started a women's Internet radio network. The fellows here gave me 7-9pm on Mondays through Sundays, and I'm going to find a different host for every night of the week and do women's programming all over the world. I appreciate guys — I love 'em — but it's hard for women to get a slot on the air. In most markets you can rarely find women with full-time daytime shows.

R&R: So this is a continuous live stream, along with the recorded material.

**"Internet radio is not
for the faint of heart,
I can tell you that."**

LM: Yes, all of these shows are live, at least for one hour. Some of them are two-hour shows, and we archive them immediately. About 85%-90% of our listeners listen to the archives rather than the live shows — which is kind of a thorn in the side of the talk show hosts, but they get over it quickly.

R&R: Do the call-in hosts get calls?

LM: Oh, yes, they get calls. But they have to build the audience. We had a show start today. It was the first time they were on, and they got calls because they sent out a bunch of e-mails. They have a community, they have a constituency already.

It's called *The Creative Real Estate Investment Show*, and the hosts already have a big website and a lot of people who subscribe to their e-zine and their regular newsletter. So they e-mailed all those people and got phone calls.

You have to work at it. Internet radio is not for the faint of heart, I can tell you that.

Next week: recruiting talent, booking guests, selling spots and what's ahead for WSRadio.



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	34
2	2	SHANIA TWAIN	Up!	7
3	3	VARIOUS ARTISTS	8 Mile	10
4	4	CHRISTINA AGUILERA	Stripped	9
5	5	NORAH JONES	Come Away With Me	37
6	6	ROLLING STONES	Forty Licks	14
7	7	AVRIL LAVIGNE	Let Go	30
8	8	U2	The Best of 1990-2000	9
9	9	RED HOT CHILI PEPPERS	By The Way	26
10	10	ELVIS PRESLEY	Elvis 30 #1 Hits	15
11	11	NELLY	Nellyville	28
12	12	NAS	God's Son	3
13	13	COLDPLAY	A Rush Of Blood To The Head	19
14	14	JUSTIN TIMBERLAKE	Justified	9
15	15	2PAC	Better Dayz	6
16	16	JENNIFER LOPEZ	This Is Me ... Then	6
17	17	NIRVANA	Nirvana	10
18	18	JAY-Z	The Blueprint 2: The Gift And The Curse	8
19	19	TIM MCGRAW	And The Dancehall Doctors	6
20	20	SANTANA	Shaman	11
21	21	PAUL MCCARTNEY	Back In The U.S. Live 2002	5
22	22	SYSTEM OF A DOWN	Steal This Album	6
23	23	MARIAH CAREY	Charmbracelet	5
24	24	ROBBIE WILLIAMS	Escapology	7
25	25	JOSH GROBAN	Josh Groban	27
26	26	JOHN MAYER	Room For Squares	40
27	27	PINK	Missundaztood	53
28	28	ELTON JOHN	Greatest Hits 1970-2002	3
29	29	SUM 41	Does This Look Infected?	2
30	30	JA RULE	The Last Temptation	6
31	31	SYSTEM OF A DOWN	Toxicity	70
32	32	AUDIOSLAVE	Audioslave	7
33	33	PUDDLE OF MUDD	Come Clean	57
34	34	DIXIE CHICKS	Home	14
35	35	CREED	Weathered	59
36	36	SHAKIRA	Laundry Service	59
37	37	FAITH HILL	Cry	8
38	38	JACK JOHNSON	Brushfire Fairytales	29
39	39	VARIOUS ARTISTS	Now 53	2
40	40	NICKELBACK	Silver Side Up	68
41	41	VINCE GUARALDI TRIO	A Charlie Brown Christmas	6
42	42	VARIOUS ARTISTS	Now That's What I Call Music!	2
43	43	ROD STEWART	It Had To Be You...	2
44	44	ASHANTI	Ashanti	38
45	45	LINKIN PARK	Reanimation	23
46	46	MARIAH CAREY	Merry Christmas	10
47	47	KYLIE MINOGUE	Fever	38
48	48	PINK FLOYD	Echoes (The Best Of Pink Floyd)	61
49	49	STROKES	Is This It?	34
50	50	CELINE DION	A New Day Has Come	36

Entercom/Seattle Debuts Talk KTTH

Entercom on Jan. 6 launched its fourth Seattle Talk radio outlet with the debut of KTTH. The conservative-leaning Talk station airs at 770 AM, a frequency previously occupied by Entercom Business Talker KNWX. The company has moved that station's call letters and programming up the dial to 1210 AM, which was formerly Oldies KBSG.

KTTH's lineup comprises syndicated talk shows, as well as local Talk radio veteran Mike Siegel in morning drive. Siegel will also continue hosting a daily show via ISDN on independently owned WLIE-AM/Nassau-Suffolk, where he has been heard since that station's debut last summer.

Following Siegel's morning show are Westwood One's Bill O'Reilly (9am-noon), Salem's Michael Medved (noon-3pm), Talk Radio Networks' Rusty Humphries (3-4pm) and Michael Savage (4-7pm) and Westwood One's Laura Ingraham (7-10pm). Late-nights and overnights are covered by Premiere Radio Networks' Michael Reagan (10pm-1am), another hour of Humphries (1-2am), American View's Ken Hamblin (2-4am) and Westwood One's *America in the Morning* with Jim Bohannon (4-5am).

Commenting on how the new Talk station fits in with Entercom News/Talker KIRO-AM — a traditional market leader — KTTH Station Manager Ken Berry told R&R, "They are two very different stations on two different missions. KIRO is a news and information powerhouse that seeks to gather all of the information and points of view from both sides of an issue. KTTH, on the other hand, is a bit more strident."

It's worth noting that three of KTTH's syndicated hosts — Medved, Savage and Reagan — previously aired in Seattle on Fisher's conservative Talk KVI-AM. Asked about the inevitable comparisons between KTTH and KVI, Berry replied, "They're clearly the market leader in that format today. But we're No. 2, and we'll be trying harder."

Furst

Continued from Page 3

New City Broadcasting. He has also programmed and consulted for WBBS/Syracuse, KWEN/Tulsa, KCYY/San Antonio, WWKA/Orlando, WLW/Cincinnati, WIRE/Indianapolis and WEEP/Pittsburgh. During his consulting days Furst worked directly with KAJA, KILT/Houston, WIL/St. Louis, WBZ/Boston and KNBR/San Francisco.



MCGAVREN GOES GOLD Interep recently reunited the founding members of its McGavren Guild Radio on the occasion of the rep firm's 50th anniversary. Approximately 60 former employees who worked for McGavren Guild between 1952 and 1982 attended the celebration, including Daren McGavren and current Interep Chairman/CEO Ralph Guild.

KBJD/Denver Now Talk As 'KNUS II'

Salem Communications on Jan. 3 flipped KBJD/Denver from Contemporary Christian to conservative Talk. The new station will serve as a companion to Salem's KNUS/Denver, even adopting the moniker "KNUS II."

KBJD has picked up a roster of syndicated shows, including Westwood One's G. Gordon Liddy, Salem's Michael Medved and Talk Radio Networks' Michael Savage. The new station will also put an emphasis on business and financial news and talk with shows hosted by the independently syndicated Dave Ramsey and Talk America's Bruce Williams. Veteran local news anchors Bill Jones and Chris Sealy will cover local news, traffic and weather each morning, while Salem Radio Network news, local sports and Dow Jones business reports will be featured each hour.

"With the growth of KNUS over the past few months and the demand for more news and talk information during these changing economic and political times, we felt this was a natural programming choice," KNUS OM Kelly Michael said. "KNUS II is a great complement and addition to our Denver cluster."

Lundy PD As KWAM/Memphis Goes Talk

Concord Media's KWAM/Memphis, which has a joint sales agreement with Clear Channel, flipped on Jan. 6 from Gospel to Talk and became "TalkRadio 990." The station's new lineup includes Premiere Radio Networks-syndicated talk hosts Glenn Beck, Phil Hendrie and Michael Reagan; Jones Radio Networks/Cox Radio Syndication's Neal Boortz; WOR Radio Network's Jim Cramer; Westwood One's Tom Martino; Talk Radio Networks' Michael Savage; and the syndicated *Doug Stephan's Good Day*. WREC/Memphis PD Nate Lundy will oversee programming on KWAM.

Lundy also serves as News Director for Clear Channel's News/Talk WREC/Memphis, which has reset its lineup in conjunction with KWAM's launch. WREC morning news anchor Craig Robbins slides over to the host's chair and wel-

comes new co-anchor Tonya J. Powers to the *Memphis Morning News*.

Premiere's Dr. Laura Schlesinger returns to the station after a temporary absence in the 9-11am shift, while Premiere's Rush Limbaugh, who previously aired from noon-3pm, moves up one hour, to 11am-2pm, to allow for live clearance of all three hours of his program.

ABC Radio Networks' Sean Hannity moves from a delayed airing at night to a live 2-4pm slot and is followed by local talker Mike Fleming from 4-7pm. Syndicated talker Dave Ramsey holds down WREC's 7-10pm slot, with Premiere's *Coast to Coast AM* — now hosted by George Noory — covering WREC's late-night/overnight hours.

Meanwhile, WSCC-AM/Charleston, SC News Director Ray Steele has been tapped as Asst. News Director at WREC, effective Feb. 1.

Keith Montgomery and Krash Kelly will continue as PDs/afternoon drive hosts at KAJA and

KXXM, respectively. KAJA Asst. PD/MD Jennie James and KXXM MD Nadia Canales have exited.

EXECUTIVE ACTION

Macky Named Dir./Nat'l Promo At Epic-Monument

Former MCA/Nashville VP/National Promotion **Bill Macky** has joined the staff of Sony Music/Nashville as Director/National Promotion for **Epic-Monument/Nashville**. He succeeds Rob Dalton, who resigned at the end of September 2002 and has joined Curb's new label (see story, Page 1).

"I'm thrilled to have a person of Bill's caliber join this team," Epic-Monument Sr. VP/Promotion Larry Pareigis told R&R. "With his acumen in chart stats, numbers, syndication and leadership demonstrated in both records and radio, this team is truly complete with him aboard."

A 16-year radio vet with PD stints at WDSY/Pittsburgh, KRTY/San Jose and KMIX/Modesto, CA, Macky joined MCA in 1994 for West Coast regional promotion. He was elevated to Director/National Promotion in 1997 and relocated to Nashville. He was promoted to VP/Field Promotion in 2000 and to VP/National Promotion in 2001 and exited the label in September of last year.

"I am extremely excited about his opportunity," Macky said. "Larry Pareigis and I worked together in radio, and I've admired the work of [Sony/Nashville President] Allen Butler and [Sony/Nashville Exec. VP] Blake Chancey for a long time, so this is a very comfortable fit. I'm looking forward to working with Larry's very talented team, and I'm also looking forward to working with the entire Epic-Monument staff. We have some exciting new music out right now, with more to come. This is going to be a lot of fun."



Macky

Kix 106/Memphis Makes Miller PD

After less than a year as PD of Country WFBE/Flint, MI, **Chip Miller** will be moving on Jan. 17 to Barnstable Broadcasting's Country **WGKX (Kix 106)/Memphis** for similar duties. Miller replaces Greg Mazingo, who recently accepted the PD post at WIL & WRTH/St. Louis.

"We were overwhelmed with an incredible group of serious PDs, from the largest markets in the country all the way to unrated markets, who wanted to move to Memphis," Barnstable/Memphis President/GM Tony Yoken told R&R. "I was truly impressed with the caliber of programming leadership who wanted to follow up and take over for Greg Mazingo and the fabulous job he did for Kix 106 over the past five years. Chip Miller stood out as the best of the best."

Miller spent three years with Clear Channel as PD of WPKX/Springfield, MA. He has also served as a regional programmer for Nassau Broadcasting.

"I'm looking forward to having Elvis in on music meetings!" Miller joked. "Seriously, this is a group of great broadcasters. I was able to meet the team while I was in town, and I'm excited to work for Barnstable and achieve the goals set forth for Kix 106."

Back at WFBE, Asst. PD/afternoon drive host Big Steve Duncan assumes interim PD duties.

Webcasts

Continued from Page 3

foster the local revenue that's starting to emerge. By putting the costs down at the local level, we give stations an incentive to develop that. We also produce a sound model that we can grow with."

Like Taylor, Parsons believes that some of the streams will be back: "I'm quite certain that once we get some proven success stories of local sales and techniques, some streams will return."

Though Parsons said stations were given a breakdown of estimated streaming costs, there was initially some confusion at the station level. For example, while most station websites simply said "circumstances beyond our control" had led them to stop streaming, Alternative KTBZ (The Buzz)/Houston initially posted a message blaming its missing webcast on BMI and

ASCAP royalties (the message has since been changed).

Parsons told R&R, "I think the stations are confused. They're really talking about the webcasting royalties" — that is, the per-performance fees imposed under the Digital Millennium Copyright Act.

Parsons pointed out that station personnel aren't accustomed to dealing with performance royalties and so may have assumed that any new royalties were being imposed by the performing-rights organizations.

KTHT

Continued from Page 3

The new station is playing its first 2,000 songs commercial-free and without air personalities. Former KIKK-FM night jock **Tubby** joins the station as Asst. PD/morning host. KTHT can be heard at www.countrylegends971.com.

National Radio

• **WESTWOOD ONE** provides exclusive radio coverage of the 45th annual Grammy Awards, live from New York, Feb. 23 from 8-11pm ET. Pre-Grammy programs include format-specific *A Look Back at the Grammys* specials, Jan. 24-26; Grammy-nomination specials for CHR/Pop, Alternative, Hot AC, Urban, Classic Rock and Country, Feb. 15-16; and live *Backstage at the Grammys* programs, Feb. 20 and 21. For more information, contact WW1's Abby Krasny at 212-641-2009.

WNND

Continued from Page 3

people to grow within the company, and thanks to WVRV GM John Kijowski and [Bonneville Regional Sr. VP] Chuck Tweedle, David has the ability to do just that. I'm excited about his leadership and direction for 100.3 WNND."

J. said, "I've worked with Barry at WTMX as a part-timer since 1995, so we know each other very well. I'm definitely excited to be working with the Bonneville team in Chicago — again."

Big City

Continued from Page 1

all-cash deal. Later that day Big City caught many off guard when it said **Spanish Broadcasting System** would purchase the three stations that comprise its Chicago-area CHR/Rhythmic "Energy 92.7 and 5" trimulcast — **WDEK/DeKalb, IL; WKIE/Arlington Heights, IL; and WKIF/Kankakee, IL** — for \$22 million cash.

Big City returned to the sales table following the New Year's Day holiday, and on Jan. 2 said it would spin off **WXXY/Highland Park, IL** — one-half of the company's Chicago-area Spanish Contemporary "Viva 103.1" simulcast — to **Hispanic Broadcasting** for \$32.9 million in a deal that initially gives control of the station to a group controlled by Marathon Media principals Bruce Buzil and Chris Devine.

With the selloffs, Big City's holdings have now been reduced to one: **WYXX/Morris, IL**, located south of Chicago. NextMedia Group had been rumored as a buyer for WYXX, but the fate of the station was not known as R&R went to press on Tuesday.

The purchase of Big City's four New York-area properties marks Nassau's entry into the lucrative New York City market, as WYNY's signal can be heard in much of the region. And while Big City had altered WWZY's signal pattern in an attempt to serve Brooklyn and Queens, NY, Nassau is expected to use the station to serve Monmouth and Ocean Counties, where Nassau already operates WADB, WBBO & WJLK.

Nassau has not said what it plans to do with Rumba 107.1, though the Tropical format is not expected to remain on any of the signals. Rumba's airstaff was dismissed on Jan. 2.

Meanwhile, SBS wasted no time

CHRONICLE

CONDOLENCES

Cutting Crew founder and guitarist **Kevin MacMichael**, 51, Dec. 31.

Changes

News/Talk/Sports: Former WJLA-TV/Washington news anchor **Paul Berry** joins Talk WTNT/Washington for afternoons.

Tolkoff

Continued from Page 1
the foibles, peccadilloes and general mayhem that are all part of the format I love.

"I'm particularly excited about this year's R&R Convention and have already gathered together my key resources, which consist mainly of a megaphone and bullwhip. Make sure you read my first column next week for details on how I will make people laugh, cry or become angry with me on a weekly basis."

Tolkoff succeeds Jim Kerr, who has exited the company. Tolkoff can be reached at 310-788-1673 or mtolkoff@radioandrecords.com.

in assuming control of **WDEK, WKIE & WKIF**. Thanks to a local marketing agreement with Big City, SBS on Jan. 6 flipped Energy to an uptempo Spanish AC format, calling it "Onda 92." SBS Exec. VP/Programming Bill Tanner told R&R that Onda will be patterned after his company's **WPAT/New York and WRMA/Miami**.

SBS also owns Regional Mexican **WLEY/Chicago**, which is the highest-rated Spanish-language station in the market. "Together with **WLEY**," SBS President/CEO Raul Alarcon said, "the new Onda 92 will further solidify and consolidate our leadership position in Chicago Spanish radio."

As Onda debuted, HBC put together its plan to begin simulcasting its Tropical **WLXX-AM/Chicago on WXXY**. Buzil and Devine's Superior Broadcasting will initially hold **WXXY's** license, but HBC will program the station under a time brokerage agreement and have an option to buy the station outright.

Buzil and Devine's Lakeshore Media is acting as HBC's adviser on the deal, and Superior is expected to file with the FCC to assign **WXXY's** license to HBC once the HBC-Univision merger closes, expected in Q1.

Viva 103.1 was still on the air at press time, and it was not known when **WLXX** would begin simulcasting on **WXXY**.

The deals with Nassau, SBS and HBC came on the heels of Big City's \$137 million sale to Entravision of **KLYY/Arcadia (Los Angeles); KSYY/Fallbrook (Oceanside), CA; and KVVY/Ventura, CA**, which was announced Dec. 24, 2002. An official filing for the transfer of the three stations, collectively known as Spanish Contemporary "Viva 107.1," was accepted by the FCC on Monday. The stations were still operating as Viva at press time.

FCC ACTIONS

FCC Clears Move Of KFVB/L.A. Into Trust

Without much ado, the official paperwork for the placement of Infinity's News **KFVB/Los Angeles** into a trust controlled by former Shamrock Broadcasting President Bill Clark received the FCC's green light this week. The move was necessary to allow Infinity parent Viacom to proceed with its purchase of **KCAL-TV/Los Angeles**, which put the company over current market ownership limits. Infinity is expected to regain control of **KFVB** following the anticipated elimination of the FCC's cross-ownership restrictions when the commission completes its review of the media-ownership rules.

FCC Red-Flags Clear Channel Mississippi Deal

The FCC has delayed for further review **Clear Channel Communications'** proposed acquisition of **WQYZ-FM/Ocean Springs, MS** from Star Broadcasting, citing concerns over revenue share and ownership concentration in the market. The FCC has invited interested parties interested to file responses to the red-flag notice, requesting that those who file address the issue of concentration and its effect on competition and diversity in Ocean Springs, located near Biloxi. Clear Channel is acquiring **WQYZ** in exchange for **WTKE/Pensacola, FL**.

FCC Flags Triad Purchase In Peoria

Triad Broadcasting said last month it would acquire **JMP Media's WMBD-AM, WWFS-AM, WPBG-FM & WSWT-FM/Peoria, IL** for \$37 million, and the FCC has now decided to take a closer look at the deal based on ownership-concentration concerns in the market. Although Triad owns no other stations in Illinois, the FCC is concerned about **JMP's** sale of the quartet because of **AAA Entertainment's** and **Regent Communications'** presence in Peoria, where Regent owns six stations and AAA owns seven. AAA just closed on its \$4 million purchase of **WXCL/Peoria** from Kelly Communications, which in return bought AAA's **WCNL/Peoria**.

FCC OKs 25 New LPFMs

On Jan. 3 the FCC granted construction permits for 25 new low-power FM stations throughout Kentucky, Nebraska, New Mexico, North Carolina, Montana, Pennsylvania, Tennessee, Texas and Washington.

Maffei

Continued from Page 3

and inventive, and he knows music as well as anyone I've met. We're a better department and a better company now because of him."

Maffei remarked, "Having a separate crossover department marks a whole new direction for the company and will certainly give our artists greater opportunities. Our team definitely comprises the right people at the right time. There are some incredible artists on the MCA roster, all of whom deserve increased exposure through crossing their records over as effectively as possible."

Maffei was most recently Sr. VP/Promotion at Priority Records. Prior to that he spent three years as VP/Crossover Promotion at Arista. He has also held a similar post at Elektra Records.

Curb

Continued from Page 1

"We've seen a lot of changes within the country music community this past year," Curb said. "However, I truly believe that country music is on the rebound, and creating a new country label is a reflection of my confidence in it."

Curb's top management tier will oversee the new imprint. Curb VP/GM **Dennis Hannon**, who will have similar responsibilities for the new label, explained, "The Curb infrastructure for sales, marketing, distribution, press and publicity will be involved with the new label in the same ways they are with Curb."

Confirming months of speculation, the new Curb imprint will have former Epic-Monument/Nashville VP/Promotion **Rob Dalton** as its VP/Promotion and former Giant/Nashville President **Doug Johnson**,

Reach

Continued from Page 1

President who has since been President of AMFM Radio Networks and XACT Radio Network — is the new company's Vice Chairman/CEO. **Oscar Joyner** will be President/COO.

Reach, which is calling *The Tom Joyner Morning Show* its centerpiece, plans to expand its radio offerings in the near future. It is also in the process of developing potential TV and movie projects and a major entertainment event targeted to African Americans.

"This is more than a big step for those of us involved in Reach Media, it's a big step for African Americans," Oscar Joyner said. "Reach Media represents a fresh approach to targeting and serving the African-American community. Hopefully,

this approach will result in more opportunities. Reach Media is a good deal for black America, and I'm fortunate to be heading the effort."

ABC Radio Networks President Traug Keller said, "This new alliance affords our advertisers the opportunity to align themselves with the most dynamic programming in Urban radio today. Our partnership with Reach will allow us to continue to grow our promise of being the leader in this rapidly growing \$500 billion marketplace, which boasts the fastest-growing disposable income of any demographic group."

Kantor said, "The concept for Reach is long overdue. The Joyner brand carries immense weight in the Urban market. Together, ABC Radio Networks and Reach Media will focus on providing additional quality and innovative programming to Tom's loyal audience and the African-American community."

who worked with Dalton at Epic as Sr. VP/A&R in the mid-1990s, as head of A&R. The reunion also includes former Sony/Nashville Sr. VP/Promotion **Jack Lameier**, who will consult the new label. Lameier has been a consultant since retiring from Sony/Nashville in August 2001.

"The opportunity to work for Mike Curb is exciting and inspiring," Dalton commented. "I look forward to great things. Doug Johnson is one of the best song men in this business, and to work with him again should be amazing. We had a lot of hits together."

Johnson said, "The opportunity to be part of a new label with Mike Curb and to be reunited with Rob and Jack excites me. Their level of passion, commitment, experience, respect and work ethic is impeccable."

Dalton has already selected his



Johnson

Music CHOICE

23 million homes
27,000 businesses
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R&B & HIP-HOP

Damon Williams
B2K One Kiss
FAT JOE All I Need

RAP

Damon Williams
DMX X Gon' Give It To Ya
LIL' KIM Came Back For You
SNOOP DOGG Pimp Slapp'd

ROCK

Gary Susalis
30 SECONDS TO MARS Edge Of The Earth
AUDIOSLAVE Like A Stone
FDD FIGHTERS Times Like These
QUEENS OF THE STONE AGE Go With The Flow
RED HOT CHILI PEPPERS Don't Stop

ALTERNATIVE

Adam Neiman
RAVEONETTES Do You Believe Her
RED HOT CHILI PEPPERS Don't Stop

TODAY'S COUNTRY

Liz Opoka
DIAMOND RIO I Believe

PROGRESSIVE

Liz Opoka
JACKSDN BROWNE The Naked Ride Home

DMX MUSIC

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

DMX Specialty Retail

Jeanne Destro

The hottest tracks at specialty retail, which includes toy stores, home and office furnishings, kitchen stores, cosmetics, shoe stores, etc., targeted at 25-34 females.

DAVID GRAY Caroline
JASON MRAZ You and I Both
BONNIE RAITT Silver Lining
NORAH JONES Feeling The Same Way
SANTANA Adouma
ENRIQUE IGLESIAS Escape
SANTANA /MICHELLE BRANCH The Game Of Love
SIXPENCE NONE THE RICHER Breathe Your Name
BRUCE SPRINGSTEEN The Rising
PAUL SIMON Father and Daughter

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

CHR/POP

Jack Patterson

No Adds

CHR/RHYTHMIC

Mark Shands

JA RULE /ASHANTI Mesmerize
NAS Made You Look
JENNIFER LOPEZ /LL COOL J All I Have

URBAN

Jack Patterson

No Adds

ALTERNATIVE

Dave Sloan

EVERCLEAR Volvo Driving Soccer Mom
BURNING BRIDES Arctic Snow
FINCH What It Is To Burn
GOOD CHARLOTTE The Anthem
THE MUSIC Take The Long Road And Walk It

ROCK

Stephanie Mondello

PEARL JAM Save You
DISTURBED Remember

ADULT ALTERNATIVE

Stephanie Mondello

HOWIE DAY Sorry So Sorry
WALLFLOWERS How Good Can It Get
WES CUNNINGHAM Shoot Straight

ADULT CONTEMPORARY

Jason Shift

KIO ROCK /SHERYL CROW Picture
VANESSA CARLTON Pretty Baby

COUNTRY

Leanne Flask

No Adds

DANCE

Danielle Ruysschaert

No Adds

RAP/HIP-HOP

Mark Shands

NAS Made You Look
NAS Mastermind
NAS Hey Nas
NAS Dance
NAS Get Down
NAS Warrior Song
NAS I Can
NAS The Cross
NAS Last Real Nigga Alive
NAS Zone Out
NAS Book Of Rhymes
NAS Revolutionary Warfare
NAS Heaven
NAS Thugz Mirror
NAS Pussy Killz
NAS The G.O.D.



Lori Parkerson
• 202-380-4425

20on20 (XM20)

Kane

VANESSA CARLTON Pretty Baby
B2K AND P. DIDDY Bump, Bump, Bump
JENNIFER LOPEZ /LL COOL J All I Have

BPM (XM81)

Blake Lawrence

JUSTIN TIMBERLAKE Like I Love You
DANIEL BEDINGFIELD James Dean
OUT OF GRACE Obscura
IIO At The End
SUKY K Circle

The Loft (XM50)

Mike Marrone

TORI AMOS Taxi Ride
TORI AMOS Amber Wave
TORI AMOS Virginia
JONI MITCHELL Trouble Child
JONI MITCHELL Woodstock
JONI MITCHELL God Must Be A Boogie Man
JONI MITCHELL For The Roses
JONI MITCHELL Amelia
JONI MITCHELL Otis And Marlena
DAVID GRAY Easy Way To Cry
DAVID GRAY Real Love
DUNCAN SHEIK For You
DUNCAN SHEIK Start Again
DUNCAN SHEIK Half-Life
DUNCAN SHEIK Genius
DUNCAN SHEIK On Her Mind
WALLFLOWERS Closer To You
WALLFLOWERS Three Ways
WALLFLOWERS Here In Pleasantville
WALLFLOWERS The Empire In My Mind
WALLFLOWERS If You Never Got Sick
WALLFLOWERS See You When I Get There

Raw (XM66)

Leo G.

EMINEM /50 CENT & OBIE TRICE Love Me
ERICK SERMON Love Iz

Watercolors (XM71)

Trinity

VA-UNWRAPPED VOL. 2 Electric Relaxion

X Country (XM12)

Jessie Scott

JANE BOND Goin' To New Orleans
KICKBACKS Hard Time Afternoon
JOY LYNN WHITE Love Sometimes

THE HEART (XM23)

MARC ANTHONY She Mends Me

FAITH HILL Cry
NORAH JONES Don't Know Why
DIXIE CHICKS Landslide
LINDA EDER & CARL ANDERSON How In The World
HALL & OATES Do It For Love
JIM BRICKMAN & JANE KRAKOWSKI You
CHRIS JANZ Over You
MAYSA Friendly Pressure
PHIL COLLINS Can't Stop Loving You
ANASTACIA You'll Never Be Alone
KELLIE COFFEY When You Lie Next To Me
MELISSA ETHERIDGE The Weakness In Me
DIRTY VEGAS Days Go By
BRANDY Come A Little Closer
JOSH GROBAN To Where You Are
ROD STEWART The Way You Look Tonight
MICHAEL BOLTON Simply
LUTHER VANDROSS I'd Rather
CHRISTINA AGUILERA Beautiful
REGIE HAMM Babies
KELLY CLARKSON A Moment Like This
DIANA KRALL Just The Way You Are
SHANIA TWAIN It Only Hurts When I'm Breathing
BENNY MAROONES I Want It All
ALBERT CUMMINGS Beautiful Bride
TAMARA WALKER Angel Eyes
VANESSA CARLTON A Thousand Miles
WHITNEY HOUSTON You Light Up My Life
HEATHER HEADLEY Why Should I Cry
VANESSA CARLTON Pretty Baby
SHELBY LYNNE Wall In Your Heart
JO DEE MESSINA & TIM MCGRAW Bring On The Rain
NATALIE COLE & OJANA KRALL Better Than Anything
CELINE DION Goodbye's (The Saddest Word)
KENNY G /CHANTÉ MOORE One More Time
BOYZ II MEN The Color Of Love
LEE ANN WOMACK & HARRY CONNICK JR. Baby, It's Cold...
JOSH GROBAN O Holy Night
JIM BRICKMAN & REBECCA LYNN HOWARD Simply...

abc RADIO NETWORKS

Phil Hall • 972-991-9200

Hot AC

Steve Nichols

TORI AMOS A Sorta Fairy Tale
KID ROCK /SHERYL CROW Picture
AVRIL LAVIGNE I'm With You
LIFEHOUSE Spin
DAVE MATTHEWS BAND Grey Street

Touch

Vern Catron
SYLEENA JOHNSON Guess What

ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

Rock

FDD FIGHTERS Times Like These
FUEL Won't Back Down
OLEANDER Hands Off The Wheel

Alternative

FUEL Won't Back Down
PEARL JAM Save You

Triple A

NEIL FINN Human Kindness
WALLFLOWERS How Good Can It Get

CHR

B2K /P. DIDDY Bump, Bump, Bump
JAY-Z /BEYONCÉ '03 Bonnie & Clyde
VONRAY Inside Out

Mainstream AC

SANTANA /MUSIQ Nothing At All
STONE ISLAND Bother
VONRAY Inside Out

Lite AC

BARBARA STREISAND /BARRY MANILOW I Won't Be...

NAC

DAVE KOZ /JEFF KOZ Blackbird

Christian AC

RACHEL LAMPA Brand New Life

UC

LL COOL J /AMERIE Paradise
NEXT Imagine That

Country

JEFF BATES The Love Song
DIXIE CHICKS Travelin' Soldier
ALAN JACKSON That'd Be Alright
A. TIPPIN /T. TIPPIN Love Like There's No Tomorrow
KEITH URBAN Somebody Like You



Music Programming/Consulting

Ken Moultrie • 800-426-9082

Hot AC

Steve Young/Josh Hosler
CHRISTINA AGUILERA Beautiful

CHR

Steve Young/Josh Hosler
JC CHASEZ Blowin' Me Up (With Her Love)
EMINEM Superman
NO DOUBT Running
JA RULE /ASHANTI Mesmerize

Rhythmic CHR

Steve Young/Josh Hosler

50 CENT In Da Club
ORU HILL I Should Be
EMINEM Superman
NATE DOGG Get Up

New Country

Hank Aaron
KENNY CHESNEY Big Star

Lia

Ken Moultrie/Hank Aaron
DEANA CARTER There's No Limit
KEITH URBAN Raining On Sunday

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay

MARIAH CAREY Through The Rain
VANESSA CARLTON Pretty Baby
GOOD CHARLOTTE Lifestyles Of The...
JUSTIN TIMBERLAKE Cry Me A River

Rock Classics

Adam Fendrich
STYX Waiting For Our Time

Adult Contemporary

Rick Brady
CHRISTINA AGUILERA Beautiful

US COUNTRY

Penny Mitchell
JESSICA ANDREWS There's More To Me Than You
TOBY KEITH Rock You Baby
JO DEE MESSINA That Was My Life

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700

KENNY CHESNEY Big Star
DIXIE CHICKS Travelin' Soldier
NANCY GRIFFITH /EMMYLOU HARRIS Goodnight New York
MARTINA MCBRIDE Concrete Angel
BLAKE SHELTON The Baby
PAM TILLIS So Wrong
KEITH URBAN Raining On Sunday

WESTWOOD ONE

Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer

CHRIS ROBINSON Safe In The Arms Of Love

Soft AC

Andy Fuller

CHRISTINA AGUILERA Beautiful
CELINE DION At Last

Bright AC

Jim Hays

CDUNTING CROWS Big Yellow Taxi

Mainstream Country

David Felker

ALAN JACKSON That'd Be Alright
TOBY KEITH Rock You Baby

Hot Country

Jim Hays

ALAN JACKSON That'd Be Alright
DARRYL WORLEY Family Tree

Young & Elder

David Felker

DIAMOND RIO I Believe
ALAN JACKSON That'd Be Alright
TOBY KEITH Rock You Baby



Alternative

Chris Reeves • 402-952-7600

FUEL Won't Back Down

GOOD CHARLOTTE The Anthem
THEORY OF A DEADMAN Make Up Your Mind
TREBLE CHARGER Hundred Million

POLLSTAR CONCERT PULSE

This week's Polestar is frozen.

Pos.	Artist	Avg. Gross (in 000s)
1	PAUL MCCARTNEY	\$2,198.9
2	BRUCE SPRINGSTEEN	\$1,147.2
3	GEORGE STRAIT	\$846.3
4	NEIL DIAMOND	\$823.2
5	CHER	\$750.1
6	AEROSMITH	\$739.8
7	SHAKIRA	\$682.5
8	CREED	\$414.5
9	RUSH	\$414.5
10	LUTHER VANDROSS	\$359.6
11	ALAN JACKSON	\$339.6
12	GUNS N' ROSES	\$336.5
13	NO DOUBT	\$330.3
14	TONY HAWK	\$319.2
15	NELLY	\$308.6

Among this week's new tours

BADLY DRAWN BOY
DARYL HALL & JOHN OATES
HENRY ROLLINS
JAYHAWKS
STYX
WILLIE NELSON

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

866-MVTUNES
130 million moviegoers
21,000 movie theaters
This week's Movie Tunes is frozen.

WEST

- MARIAH CAREY Through The Rain
- T.A.T.U. All The Things She Said
- SOUNDS OF BLACKNESS Don't Ever Give Up
- TIM MCGRAW Red Rag Top
- NIRVANA You Know You're Right

MIDWEST

- MARIAH CAREY Through The Rain
- NIRVANA You Know You're Right
- REBECCA LYNN HOWARD Forgive
- JOSH GROBAN Jesus, Joy Of Man's Desiring
- MANNHEIM STEAMROLLER Fum, Fum, Fum

SOUTHWEST

- MARIAH CAREY Through The Rain
- NIRVANA You Know You're Right
- KENNY G Auld Lang Syne
- ROD STEWART These Foolish Things
- T.A.T.U. All The Things She Said

NORTHEAST

- MARIAH CAREY Through The Rain
- NIRVANA You Know You're Right
- SOUNDS OF BLACKNESS Don't Ever Give Up
- JO DEE MESSINA Medley
- TRANS-SIBERIAN ORCHESTRA Christmas...

SOUTHEAST

- MARIAH CAREY Through The Rain
- KENNY G Auld Lang Syne
- MANNHEIM STEAMROLLER Fum, Fum, Fum
- ROD STEWART These Foolish Things
- REBECCA LYNN HOWARD Forgive

RADIO DISNEY

Artist/Title	Total Plays
HILARY DUFF I Can't Wait	77
AVRIL LAVIGNE Complicated	76
KELLY CLARKSON A Moment Like ...	74
LAS KETCHUP The Ketchup Song	73
PLAY Us Against The World	72
LMNT Juliet	72
AARON CARTER America A O	71
SIMON AND MILO Get A Clue	71
CHRISTINA MILIAN Call Me, Beep Me	55
JENNIFER LOPEZ Jenny From The ...	45
BAHA MEN Move It Like This	34
NO SECRETS That's What Girls Do	34
A*TEENS Floorfiller	34
VANESSA CARLTON A Thousand Miles	33
JUMP5 Beauty And The Beast	32
BAHA MEN Who Let The Dogs Out	32
HAMPTON THE HAMPSTER Sing A ...	32
LIL BOW WOW Basketball	32
HAMPTON THE HAMPSTER Hampster ...	32
PINK Get The Party Started	31
NINE DAYS Absolutely (Story...)	31



Playlist for the week ending Jan. 6.

72 million households
Tom Calderone
VP/Programming

Plays

GOOD CHARLOTTE Lifestyles Of The Rich...	8
EMINEM Lose Yourself	7
JUSTIN TIMBERLAKE Cry Me A River	6
FOO FIGHTERS All My Life	6
BUSTA RHYMES Make It Clap	5
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde	4
50 CENT Wanksta	4
B2K AND P. DIDDY Bump, Bump, Bump	4
SUM 41 Still Waiting	4
NEW FOUND GLORY Head On Collision	4
NELLY Hot In Herre	4
AVRIL LAVIGNE Sk8er Boi	4
JUSTIN TIMBERLAKE Like I Love You	4
CHRISTINA AGUILERA Beautiful	3
MISSY ELLIOTT Work It	3
AVRIL LAVIGNE I'm With You	3
EVE Satisfaction	3
JC CHASEZ Blowin' Me Up (With Her Love)	3
FOO FIGHTERS Back In Black	3
FOD FIGHTERS Times Like These (One Way...)	3
AVRIL LAVIGNE Losing Grip	3
JENNIFER LOPEZ Jenny From The Block	2
JOHN MAYER Your Body Is A Wonderland	2
PUDDLE OF MUDD She Hates Me	2
QUEENS OF THE STONE AGE No One Knows	2
AUDIOSLAVE Cochise	2
SNDOP DOGG From Tha Chuuuuch To...	2
KORN Alone I Break	2
HOWIE DAY Ghost	2
LUDACRIS Move Bitch	2
NO DDOBT Underneath It All	2

Video playlist for the week ending Jan. 6.

David Cohn
General Manager

2

2PAC I/NAS Thugz Mansion (N.Y.)
EMINEM Lose Yourself
50 CENT Wanksta
NAS Made You Look
COLDPLAY Clocks
FOD FIGHTERS All My Life
EVE Satisfaction
COMMON I/MARY J. BLIGE Come Close To Me
QUEENS OF THE STONE AGE No One Knows
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde
ROOTS I/MUSIQ Break You Off
SMILEZ & SOUTHSTAR Tell Me
MISSY ELLIOTT I/LUDACRIS Gossip Folks
VINES Outathaway
CLIPSE I/FAITH EVANS Ma, I Don't Love Her
AUDIOSLAVE Cochise
GOOD CHARLOTTE Lifestyles Of The Rich...
EXIES My Goddess
SUM 41 Still Waiting
LL COOL J. I/AMERIE Paradise

Video playlist for the week of Dec. 31-Jan. 6

75 million households
Paul Marszalek
VP/Music Programming

ADDS

KID ROCK I/SHERYL CROW Picture
J. LOPEZ & LL COOL J All I Have
JUSTIN TIMBERLAKE Cry Me A River

Plays

CHRISTINA AGUILERA Beautiful	16
JENNIFER LOPEZ Jenny From The Block	13
JOHN MAYER Your Body Is A Wonderland	13
BON JOVI Misunderstood	13
PINK Family Portrait	12
NO DOUBT I/LADY SAW Underneath It All	12
DIXIE CHICKS Landslide	12
DAVE MATTHEWS BAND Grey Street	12
SHANIA TWAIN I'm Gonna Getcha Good!	12
AVRIL LAVIGNE I'm With You	11
RED HOT CHILI PEPPERS Zephyr Song	11
MADONNA Die Another Day	10
TLC Girl Talk	9
MATCHBOX TWENTY Disease	9
JIMMY EAT WORLD The Middle	9
SANTANA I/MICHELLE BRANCH Game Of Love	8
KELLY ROWLAND Stole	8
MARIAH CAREY Through The Rain	8
CREED Don't Stop Dancing	8
TORI AMOS A Sorta Fairytale	7
JOHN RZEZNIK I'm Still Here (Jim's Theme)	7
PINK Don't Let Me Get Me	6
RED HOT CHILI PEPPERS By The Way	6
FAITH HILL Cry	6
MOBY In This World	6
AVRIL LAVIGNE Complicated	5
CREED One Last Breath	5
NICKELBACK How You Remind Me	5
UNCLE KRACKER In A Little While	5
3 DODRS DOWN When I'm Gone	4
PUDDLE OF MUDD She Hates Me	4
SHAKIRA Objection	4
SHERYL CROW Soak Up The Sun	4
COUNTING CROWS I/V. CARLTON Big Yellow Taxi	4
CREED My Sacrifice	4
KYLIE MINOGUE Come Into My World	4
LENNY KRAVITZ Again	3
PUDDLE OF MUDD Blurry	3
PAUL SIMON Father & Daughter	3
LIFEHOUSE Hanging By A Moment	3
DAVE MATTHEWS BAND Everyday	3
DANA GLDVER Thinking Over	3
DAVID GRAY The Other Side	3
AALIYAH Miss You	3
COMMON I/MARY J. BLIGE Come Close To Me	1

Video airplay for Dec. 31-Jan. 29

36 million households
Cindy Mahmoud
VP/Music Programming & Entertainment

VIDEO PLAYLIST

50 CENT Wanksta
NAS Made You Look
DRU HILL I Should Be
JA RULE I/ASHANTI Mesmerize
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde
NELLY Air Force Ones
EMINEM Lose Yourself
JAHEIM Fabulous
B2K AND P. DIDDY Bump, Bump, Bump
ERYKAH BADU I/COMMON Love Of My Life

RAP CITY TOP 10

EMINEM Lose Yourself
FIELD MOB Sick Of Being Lonely
JA RULE I/ASHANTI Mesmerize
LL COOL J I/AMERIE Paradise
LIL' JON & THA EASTSIDE BOYZ I Don't Give...
BABY I/P. DIDDY Do That
2PAC I/NAS Thugz Mansion
BUSTA RHYMES Make It Clap
NELLY Air Force Ones
EVE Satisfaction

Video playlist for the week ending Jan 12th

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

KEITH URBAN Raining On Sunday
MARTINA MCBRIDE Concrete Angel
NANCI GRIFFITH Goodnight New York
BLAKE SHELTON The Baby
PAM TILLIS So Wrong
KENNY CHESNEY Big Star
DIXIE CHICKS Travelin' Soldier

TOP 20

SHANIA TWAIN I'm Gonna Getcha Good!
FAITH HILL Cry
EMERSON DRIVE Fall Into Me
TERRI CLARK I Just Wanna Be Mad
STEVE AZAR Waitin' On Joe
LEANN RIMES Life Goes On
TOBY KEITH Who's Your Daddy?
BRUCE SPRINGSTEEN Lonesome Day
AARON LINES You Can't Hide Beautiful
JENNIFER HANSON Beautiful Goodbye
MARK WILLS 19 Somethin'
GEORGE STRAIT She'll Leave You With A Smile
RASCAL FLATTS These Days
TRACE ADKINS Chrome
JOE NICHOLS Brokenheartsville
TIM MCGRAW She's My Kind Of Rain
BRAD PAISLEY I Wish You'd Stay
MARTINA MCBRIDE Concrete Angel
CLEUDUS T. JUDD It's A Great Day To Be A Guy
ALISON KRAUSS & UNION STATION New Favorite

HEAVY

DIXIE CHICKS Travelin' Soldier
EMERSON DRIVE Fall Into Me
FAITH HILL When The Lights Go Down
MARK WILLS 19 Somethin'
SHANIA TWAIN I'm Gonna Getcha Good!
TERRI CLARK I Just Wanna Be Mad
TIM MCGRAW She's My Kind Of Rain
TOBY KEITH Who's Your Daddy?

HOT SHOTS

ALAN JACKSON That'd Be Alright
DEANA CARTER There's No Limit
KEITH URBAN Raining On Sunday
KENNY CHESNEY Big Star
KID ROCK I/SHERYL CROW Picture
MARTINA MCBRIDE Concrete Angel

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

Information current as of Jan. 6.



Jim Murphy, VP/Programming
19 million households

ADDS

KEITH URBAN Raining On Sunday
MARTINA MCBRIDE Concrete Angel
NANCI GRIFFITH Goodnight New York
BLAKE SHELTON The Baby
PAM TILLIS So Wrong
KENNY CHESNEY Big Star
DIXIE CHICKS Travelin' Soldier

TOP 10

TIM MCGRAW She's My Kind Of Rain
MARK WILLS 19 Somethin'
TOBY KEITH Who's Your Daddy?
TRACE ADKINS Chrome
SHANIA TWAIN I'm Gonna Getcha Good!
FAITH HILL Cry
TERRI CLARK I Just Wanna Be Mad
KEITH URBAN Somebody Like You
GEORGE STRAIT She'll Leave You With A Smile
JOE NICHOLS Brokenheartsville

Information current as of Jan. 6.

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

- 1 **Fiesta Bowl** (Miami vs. Ohio State)
- 2 **AFC/NFC Playoff, Game 2** (Atlanta vs. Green Bay)
- 3 **FOX NFC Wildcard Post Game** (New York Giants vs. San Francisco)
- 4 **CSI**
- 5 **AFC/NFC Showcase**
- 6 **Fiesta Bowl Pregame**
- 7 **Rose Bowl** (Washington State vs. Oklahoma)
- 8 **CSI (Thursday, 8pm)**
- 9 **Friends**
- 10 **Everybody Loves Raymond**

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

The 30th annual *American Music Awards*, airing on ABC, is set to feature live performances from Los Angeles by **Christina Aguilera, B2K, Kenny Chesney, Ja Rule, Matchbox Twenty, Nickelback, Kelly Osbourne** and **Shania Twain** as well as duets by **Elton John & Tim McGraw** and **Toby Keith & Willie Nelson** (Monday, 1/13, 8pm ET/PT).

Friday, 1/10

• **Josh Groban, Hall & Oates, Angelique Kidjo, Jennifer Lopez, Willie Nelson, Laura Pausini and Michelle Branch & Carlos Santana** perform in honor of 2002 Nobel Peace Prize winner and former President **Jimmy Carter** when **A&E** presents the *Nobel Peace Concert 2002* (9pm ET/PT).

• **3 Doors Down, The Tonight Show With Jay Leno** (NBC, check local listings for time).

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

December 30 - January 5

Adults
18-49

- 1 **Fiesta Bowl** (Miami vs. Ohio State)
- 2 **AFC/NFC Playoff, Game 2** (Atlanta vs. Green Bay)
- 3 **FOX NFC Wildcard Post Game** (New York Giants vs. San Francisco)
- 4 **AFC/NFC Showcase**
- 5 **CSI**
- 6 **Friends**
- 7 **The Simpsons**
- 8 **Rose Bowl** (Washington State vs. Oklahoma)
- 9 **Fiesta Bowl Pregame**
- 10 **Scrubs**

• **India.Arie, Last Call With Carson Daly** (NBC, check local listings for time).

Monday, 1/13

• **Seether, Jay Leno.**
• **Spoon, Conan O'Brien.**
• **Todd Snider, Late Late Show With Craig Kilborn** (CBS, check local listings for time).

• **Busta Rhymes, Carson Daly.**

Tuesday, 1/14

• **Shania Twain, Jay Leno.**
• **Thievery Corporation, Conan O'Brien.**
• **Moby and Fat Joe, Carson Daly.**

Wednesday, 1/15

• **Elton John, Jay Leno.**
• **The Exies, Carson Daly.**
• **Justin Timberlake, The Wayne Brady Show** (check local listings for time and channel).

Thursday, 1/16

• **Soundtrack Of Our Lives, Late Show With David Letterman** (CBS, check local listings for time).
• **Vivian Green, Carson Daly.**

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Jan. 3-5

Title	Distributor	\$ Weekend	\$ To Date
1	The Lord Of The Rings... (New Line)	\$25.01	\$261.03
2	Catch Me If You Can (DreamWorks)	\$21.14	\$97.43
3	Two Weeks Notice (WB)	\$11.12	\$68.81
4	Maid In Manhattan (Sony)	\$8.62	\$76.32
5	About Schmidt (New Line)	\$8.53	\$12.02
6	Gangs Of New York (Miramax)	\$7.32	\$47.08
7	The Wild Thornberrys Movie (Paramount)	\$5.51	\$31.52
8	Drumline (FOX)	\$5.30	\$47.53
9	Chicago (Miramax)	\$4.96	\$9.24
10	Harry Potter & The Chamber Of Secrets (WB)	\$4.65	\$252.09

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

NOW PLAYING: Recording artist **Queen Latifah** has a supporting role in *Chicago*, which is currently in theaters and stars Catherine Zeta-Jones, Renee Zellweger and Richard Gere. The original score was composed by **Danny Elfman**. Also in theaters is *Gangs of New York*, starring Leonardo DiCaprio

and Daniel Day-Lewis. The film's **Interscope** soundtrack sports U2's "The Hands That Built America," **Peter Gabriel's** "Signal to Noise" and cuts by **Afro-Celt Sound System, Jocelyn Pook, Maura O'Connell, Linda Thompson** and others.

— Julie Gidlow

AL PETERSON

apeterson@radioandrecords.com



An 'Old School' Radio Guy

Tony Bruno's lifelong passion for radio and sports

FOX Sports Radio morning host Tony Bruno has two big passions in his life: radio and sports. I recently caught up with the veteran broadcaster whose daily FSR-syndicated radio show clears on more than 90 stations nationwide. Bruno's face is also familiar to many due to his frequent appearances as a regular on FOX Sports Net's *The Best Damn Sports Show Period*.

R&R: Unlike many Sports Talk hosts, who came to the format from either the bench or the bleachers, you're a longtime radio guy, aren't you?

TB: I'm an old school radio guy; I started in the business when I was 17. I grew up in Philadelphia in the '60s, when the big AM music-radio stations like WFIL ruled. It was that whole Boss Radio era, with the explosion of The Beatles and all that. I didn't know anybody, and I didn't have anybody in my family in the business; I was just a teenager listening to the radio, but I knew that's what I wanted to do. I became fascinated with the whole notion of being on the radio for a living.

R&R: How'd you get your first big break?

TB: I would call the DJs on the radio at night, and some of them, like "Long" John Wade and Dave Parks at WFIL, were very helpful to

me. They answered my questions and gave me advice about how to get started in radio. I was right out of broadcasting school and a freshman at Temple University when I was lucky enough to land a job doing overnights at what was then a little suburban Philadelphia FM station, WFIL. I did everything — ripped and read news, sports and weather; read announcements and PSAs — whatever it took to get on the air, I did.

A year later I was hired to do overnight news at WFIL-FM, which was sort of a middle-of-the-road music station. After I did that for a few months an opening at WFIL-AM came up, and that was the station where I really wanted to work. That was my first really, really big break. There I was at age 18, working at WFIL in Philly with a lot of really great radio people.

R&R: When you start out at the top

like that, where do you go from there?

TB: That was the problem — there really was no place to go. I was a kid working in a top-five market. It was a big job, and they had given me a big break. I stayed there doing overnights for seven years because I wasn't really looking. I had a great job.

I finally reached the point, however, where I had to admit that I was never going to move up unless I moved out. I heard that WSGN/Birmingham had an opening for a morning drive news and sports guy. I got the job and made the move down in market size to make the move up to morning drive. Two years later I went back to WFIL to be the full-time Sports Director and also do sports in morning drive.

Up until I went to Birmingham I had done mostly news, but that's where my interest in becoming a

sports radio guy really started. I liked sports, I was doing a lot more of it on the air, and I was getting pretty good at it. But the fact is, I really wanted to be an "everything guy." I didn't want to be thought of as just a news guy, a sports guy or a DJ. I wanted to absorb everything I could and learn all about the business of radio.

R&R: When did you make the network connection?

TB: In 1980 I was working mornings in Philly and doing weekend sports updates for the RKO Radio Network in New York. I did that for a couple of years, and then I started doing some network coverage for sports events around the world — the Super Bowl and the World Series and the Olympics in Los Angeles and Sarajevo. That's when I decided that sports broadcasting was where I really wanted to be.

In 1992 I was working at WIP in Philly when I got a call that ESPN was starting a national sports radio network. As it turned out, I ended up doing morning drive Monday through Friday in Philadelphia then driving 200 miles up to Bristol, CT to do a seven-hour talk show from 6pm-1am Saturday and Sunday. I did that for 3 1/2 years. I'd go through six-packs of Jolt Cola to stay awake driving back on the Jersey Turnpike, but the WIP job was a great gig, and there was no way I was going to give that up for a weekend gig at a new network.

Ultimately, though, after three years I decided that I had to give up one or the other or I wasn't going to survive much longer. I decided that my long-term future was probably in network sports radio, and I chose the network over the local show and ended up being with ESPN for eight years.

R&R: Your next stop was FOX Sports Radio, right?

TB: About seven months after I left ESPN [Premiere Radio Networks President/COO] Kraig Kitchin called and asked me to meet him in New York to talk about a new venture that Premiere and FOX Sports were working on together. In August of 2000 I signed on with the brand-new FOX Sports Radio Network to

Continued on Page 17

TRS 2003 Update

If you have not yet registered for the upcoming R&R Talk Radio Seminar, to be held March 6-8 in Marina del Rey (Los Angeles), be sure you do it soon. Early-bird savings on registration ends soon, and our special TRS 2003 hotel rooms at the Marina Beach Marriott are going fast.

To save more than \$100 on a TRS 2003 registration, log on now to www.radioandrecords.com and click on "Conventions/Summits" for easy and secure online registration. Or you may fill out the registration form you'll find on page three of this issue. Don't miss the largest annual gathering of News/Talk radio's best and brightest at TRS 2003.



"When I first started doing Sports Talk radio there, was this sense that you had to be a sports expert and talk a lot of stats and stuff. C'mon, it's sports, it's entertainment!"

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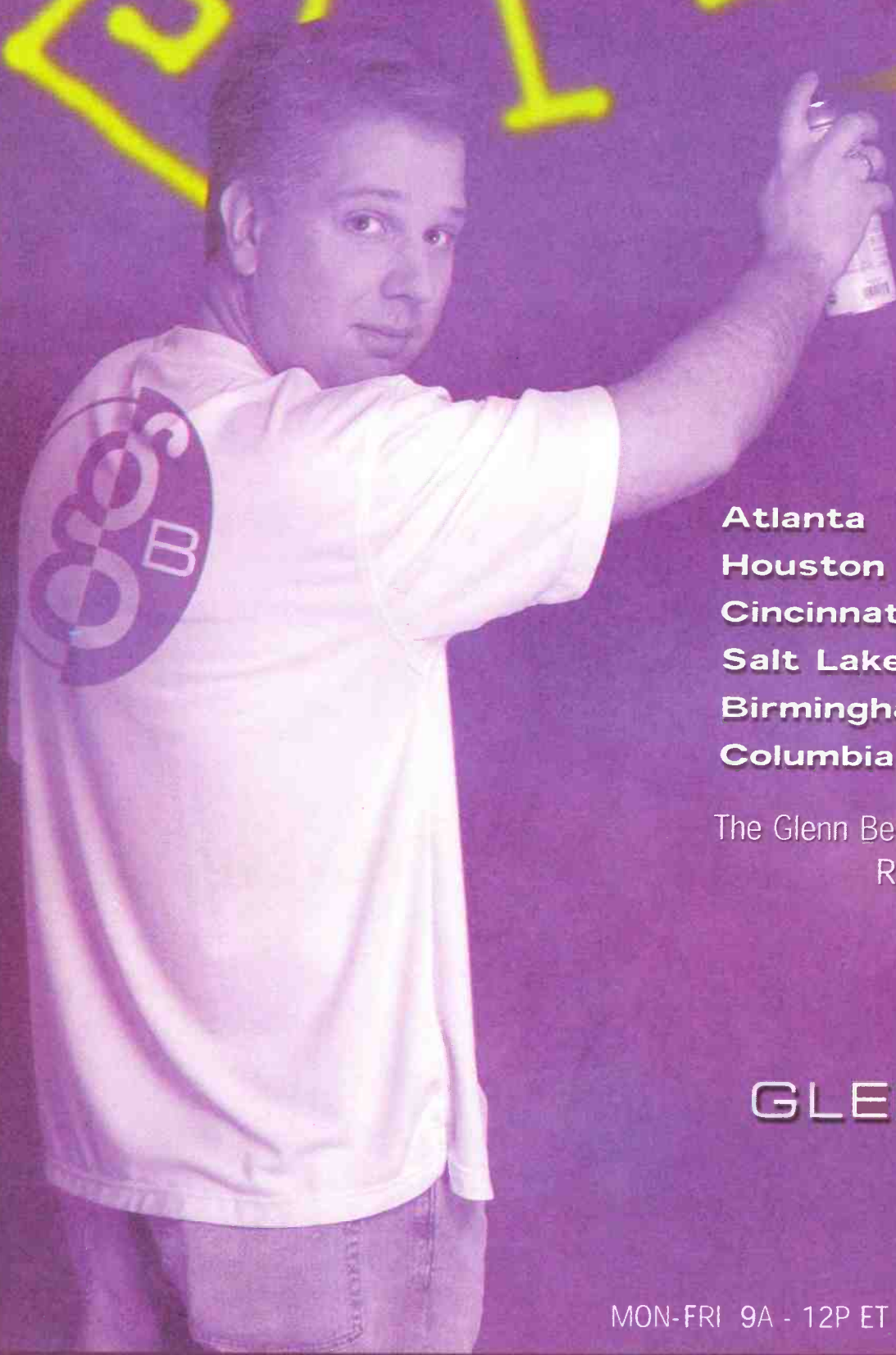
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PREMIERE TALENT

'Old School'

Continued from Page 15

do mornings from 8-11am ET. It was a great opportunity, and the people at Premiere and FOX have been great to me. The growth has been good. We're up to over 90 stations now, so I think we're doing pretty well.

R&R: As someone who has been part of the growth of Sports Talk radio, both at a local and network level, what's changed about it in the past decade or so?

TB: It's a format that is still in need of a lot of good talent. That's why the Sports networks have been pretty successful. Networks have allowed stations to put on sports talk programming that is more than just filler; it's good programming with good talent.

In the beginning of network Sports, radio stations were looking more for shows to fill time slots, because they didn't have the resources to hire local talent or just couldn't find any. But that's not true anymore. Today they want network shows that can actually generate numbers and revenue.

R&R: What does it take to succeed in Sports Talk radio?

"Networks have allowed stations to put on sports talk programming that is more than just filler; it's good programming with good talent."

TB: I was fortunate in that I had done a variety of things in my broadcast radio career before Sports radio really began to take off. When it did, I had a background as a broadcaster first and a sports guy second. I was a broadcaster and sports guy who could also do entertaining radio, and that's really what it's all about. In this format you've got to be able to combine entertain-

ment with sports talk and also generate numbers.

R&R: What's good and not so good to your ear when you listen around the dial these days?

TB: There are a lot of good people doing general Talk radio out there today, but I still think there is a lack of good, entertaining Sports Talk hosts. Blue humor is part of the format, but I still hear too many hosts who lean on it too much and too many hosts trying to do Sports Talk radio who don't seem to know where the line is.

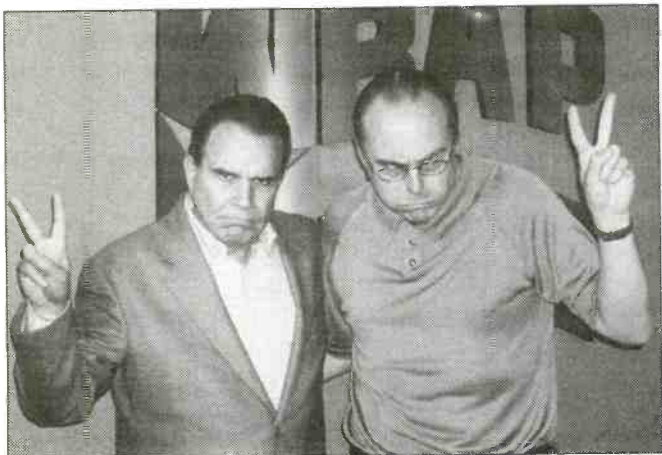
I guess if it works and the company supports you, that's fine. I'm not trying to tell anybody how to do his or her job, but I don't go over the line. I might have porn stars making football picks on Fridays, but I don't do anything that's really over the line.

I'd like to hear more of what I have tried to do since I started in the format at WIP, and that is talking sports but having fun. Sports Talk radio is not X's and O's. If you want your station to appeal to just the most absolute, diehard sports freak, you're not going to get any numbers.

There was a time in the early years of Sports Talk when I actually heard box scores being read on the air, but today, with the Internet, if you are that kind of hard-core freak, you are going to get the information you want instantly. You don't need Sports radio for that. Sports talk shows have to provide people with a lot more than just statistics. Some stations and shows I hear get that, but others don't.

R&R: Along with the proliferation of Sports Talk radio stations over the past few years, 24/7 Sports TV has also become a reality. As someone who has done his fair share of both, which medium do you personally get the biggest charge from?

TB: I'm a radio guy through and through. I've known guys who have moved out to Los Angeles for a radio



SOCK IT TO US? During a recent visit to WBAP/Dallas comedian Rich Little (l) and talk host Mark Davis posed for this visual tribute to America's 37th president



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R&R News/Talk Industry Achievement Awards Update

The nominations are in, and the finalists have been selected for the 2003 R&R News/Talk Industry Achievement Awards.

Ballots are being printed right now, and you'll soon get your chance to vote for those people and stations that represent the best and the brightest in News/Talk radio today. Six finalists in six categories will vie for this year's trophies, which will be awarded during R&R's Talk Radio Seminar, March 6-8 in Los Angeles.

Remember, only current R&R News/Talk/Sports subscribers in good standing will be eligible to vote on the final ballot, which will be sent in conjunction with R&R's Jan. 24 issue. If you are not currently an R&R subscriber, or if you have any questions regarding your subscription's status, please contact our circulation department at 310-788-1625 or e-mail moreinfo@radioandrecords.com. Don't miss your chance to vote for your choices for the 2003 R&R News/Talk Industry Achievement Awards.

gig hoping it would lead to a TV job, but, like I said, I'm an old school radio guy. I love doing television, too, but I don't go out and look for it. The people at FOX invited me to do a segment on *The Best Damn Sports Show Period* and hang out with those guys, and I have been doing that for about a year now. It's a lot of fun.

R&R: Speaking of that show, are you guys really having as much fun as it looks like you are?

TB: Absolutely. What you see on that show is exactly what it is — it's a blast. In the beginning a lot of people hated it because it wasn't like other sports shows. It's fun and crazy and unpredictable. It was hard to get a lot of the big players to do that show when it started, but now everybody wants to be on it.

R&R: Isn't that sort of the same problem that Sports Talk radio had when it first started?

TB: Definitely. When I first started doing Sports Talk radio, there was this sense that you had to be a sports expert and talk a lot of stats and stuff. C'mon, it's sports, it's entertainment! Sure, I can make the

call and get the details on a serious story when it's necessary, but, for the most part, especially in morning drive, you better entertain people with the show or you're not going to have anyone listening. It's that simple.

R&R: You've had a great career in radio so far, but what would you do if it all ended tomorrow?

TB: I'd probably go get a job at Home Depot and help people find screws and stuff. Seriously, I've been very fortunate and lucky in my radio career, but if it all ended tomorrow, I'd find something else to do. I don't want to be one of those guys who dies doing their job long after they should've retired because they just couldn't leave it.

I don't want to still be doing this when I'm 70 years old and end up being like some guys who are cranky and bitter about the business even though they're still doing it. I love radio, and I'll keep doing it as long as I still have the passion that I have for it today. But if I hit the lottery tomorrow, I could be happy just traveling around the world and finding stuff to do.

"If you are looking for loyal listeners and extremely loyal advertisers, get the Dave Ramsey Show on-the-air!"

-- Derrick Nance
GSM, WKY-AM, OK

Get Ready For Randy's Revenge

So began a story about former Clear Channel CEO **Randy Michaels** that appeared in the Dec. 20 *Cincinnati Business Courier*, which speculated that Michaels is laying the groundwork to break away and form a new radio company. "The new venture could reunite Michaels with several members of his former executive team at Jacor Communications, including Jacor's former President, **Robert Lawrence**, and former CFO, **Chris Weber**," said the *Courier*, which also reported that Michaels turned down a lucrative severance package from



Randy Michaels

Clear Channel that would have brought him up to \$100,000 a month in income but required him not to compete against Clear Channel for five years. There is also speculation that Michaels has been talking with **Sam Zell**, the transportation-industry mogul who bankrolled Jacor, about buying another radio chain. Michaels told the *Business Courier* that several radio companies have approached him about running them since CC reassigned him to the technology division last summer and also noted that he remains a CC

employee. That being said, "When it's time," said Michaels, "I'll be noisy."

Gerry DeFrancesco continues to put his mark on Greater Media Hot AC WMWX (Mix 95.7)/Philadelphia as he makes some major personnel changes. Market vet **Joe Proke** (ex-WJJZ/Philly) comes aboard as MD. Philly fave **Glenn Kalina** joins for mornings with newscaster **Michelle Pollino**, and **Brian Murphy** comes aboard for middays. **Lauren Valle** exits middays, as does afternoon talent **Rick Stacy**. **Joe Mama** moves from mornings to afternoons, while the syndicated *Delilah*, which aired at night, is replaced by a new seven-night-a-week show called *Boogie Nights*. The program will feature disco classics and dance music from the '80s and '90s mixed with current dance and pop titles. **Tony Harris** from sister WMGK/Philly will host the show.

Over at Rock sibling WMMR/Philadelphia, morning man **Paul Barsky** exits after declining to accept a contract extension. Producer/sidekick **Ben Maxwell** has also packed his stuff and left the station. Sports guy **Vinnie The Crumb** is now teaming up with former WHFS/Washington morning talent **Graeme**,

who's doing the show until a permanent replacement is named — or will Graeme be the guy?

Lamont & Tonelli Head To The Boneyard

Bay Area faves **Lamont & Tonelli**, who recently left Clear Channel Rocker KSJO/San Jose after 14 years, sign on for mornings at Susquehanna Classic Rocker KSAN (107.7 The Bone)/San Francisco. The two replace Bob Coburn, whose syndicated *Rockline* will continue to air on The Bone every Wednesday from 8:30-11 pm.

Brooke & Jill shift from nights to mornings at WZZN/Chicago, which is now using the slogan "New Rock 94.7 The Zone." "It's good to have a morning show and a vehicle to be topical," PD **Bill Gamble** told *ST* after the duo's first shift. "From a competitive standpoint, it's great to have people talking about stuff that real people talk about."



Brooke & Jill

Brian The Whipping Boy, who was previously doing a music-intensive morning shift, stays on as the new show's sidekick and sports guy.

WSTR (Star 94)/Atlanta Programming Asst. and part-time air talent **Michael Chase** rises to MD. Concurrently, long-time Asst. PD/MD **J.R.**

Ammons sheds his MD duties and tacks on Promotion & Marketing Director responsibilities. Meanwhile, PD **Dan Bowen** is seeking a new morning show producer for Steve & Vicki as **Mike Stiles** has left to do mornings at WYGY/Cincinnati.

Fake Fidel Connects With Venezuela's Prez!

Joe Ferrero and **Enrique Santos**, hosts of *El Vacilon de la Manana* (*The Morning Tease*, in English) on SBS's Tropical WXDJ/Miami, do a regular bit called "Fidel's Calling You." The feature works as follows: The duo call an unsuspecting person and play random audio clips of a controversial conversation between Cuban President **Fidel Castro** and Mexican President

Continued on Page 20

RR Timeline

1 YEAR AGO

- Atlantic Elevates **Craig Kallman**, **Ron Shapiro** to co-Presidents.
- **Julie Greenwald** named President of Island Records, a part of IDJMG.
- **Kevin Carter** joins R&R to spearhead *Street Talk Daily* fax publication.



Adam Goodman

5 YEARS AGO

- **Adam Goodman** grabs the PD slot at WNSR/New York.
- **Will Botwin**, **John Ingrassia** become EVPs at Columbia Records.

10 YEARS AGO

- Regional Mexican **KLAX/Los Angeles** skyrockets from 21st to first place in the fall 1992 Arbitrons.
- **Dean James** jumps to KSCS as PD.

15 YEARS AGO

- **Gene Romano** slides in to WDVE/Pittsburgh's PD post.
- **Al Brady Law** lands at KKQB/Houston as VP/GM.
- **Jerry Greenberg** set as President of Atco.



Gene Romano

20 YEARS AGO

- **Dick Purtan** moves to WCZY/Detroit for mornings.
- Elektra/Asylum moves its operations to New York. **Bob Krasnow**, **Bruce Lundvall** to oversee label.
- **Bill Tanner** exits WHYI (Y-100)/Miami for programming duties at WASH/Washington.



Dick Purtan

25 YEARS AGO

- **Mel Karmazin** named GM at Metromedia's WNEW/New York as Bill Dalton exits.
- Supreme Court agrees to hear an FCC appeal on **WBAI**/New York's airing of George Carlin's "Seven Dirty Words."

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Continued from Page 18

Vicente Fox that Castro made public in 2001. Hilarity then ensues. The humor quotient was cranked up to "11" on Monday, however, when the duo was able to dupe none other than embattled Venezuelan President **Hugo Chavez**. Ferrero tells the *Miami Herald* that he and Santos had tried about 10 times since Jan. 3 to bluff their way past Chavez's aides at Miraflores, Venezuela's version of the White House. "We usually call regular people," Ferrero said. "We never thought that



Enrique Santos, who has caller ID.

we would be able to talk to Chavez. We thought maybe we'd be able to talk to a secretary." Nevertheless, a tape of Monday morning's call has Chavez answering what he thought was a friendly call from Castro, one of his closest allies. Using disjointed recorded snippets of the conversation between Castro and Fox, Ferrero and Santos

were able to string Chavez along until Santos broke in and announced that they were calling from Miami. Santos then launched into a tirade, screaming, "Get out of Venezuela, [expletive] terrorist! Animal, assassin, [expletive]!" before hanging up. As one would expect, WXDJ's switchboard lit up with a flood of callers. According to the *Herald*, among those who phoned in was SBS President Raul Alarcon, whom Santos described as "not very happy."

In other news from the Spanish-language radio world, Hispanic Broadcasting/Los Angeles VP/GM **Ken Christensen** exits the five-station cluster. Corporate COO Gary Stone will fill in until Christensen's successor is found. KLVE GSM **Ric Flores** also exits.



Jimmy Baron. What's not to like?

relocating to a place more geographically befitting his job title: Dallas. Richards and Exec. Asst. **Jackie Bastasich** will be based at the company's KHKS.

A few months ago Premiere's **Jim Rome** claimed he was making a choice between radio and TV by giving up his nightly Fox Sports Net TV program, *The Last Word*. Now comes word that Rome is jumping right back onto the tube, albeit on a weekly basis. He'll now be hosting a program for ESPN called *Rome Is Burning*. It debuts May 6 at 7pm ET.

KFAT/Anchorage, AK MD/night jock **Don Mega** joins KXJM/Portland, OR's morning *Playhouse*. He joins **P.K.**, **Scooter** and **Sonie** and replaces the lovely **E-Bro**, now MD of WQHT/New York.

WNNX/Atlanta's **Jimmy Baron**, the *Morning X's* only unwed member, is finally taking the plunge. Last week, while vacationing in the Bahamas, the 41-year-old Baron proposed to 30-year-old Lisa Gimbel, whom he met in 2001 at a *Best of The Morning X* CD release party. According to the *Atlanta Journal-Constitution*, Baron is rumored to have dated almost every single Jewish woman in metro Atlanta. "If there are any Jewish women that I haven't dated, it's not for lack of trying," he said.

Formats You'll Flip Over

- **KFMS/Las Vegas** flips from CHR/Pop to CHR/Rhythmic as "Wild 102" under new PD Tom "**Jammer**" Naylor. Morning team **Trejo & Athena** exit.
- Clear Channel flips **KISN/Salt Lake City** from '80s back to Hot AC as "97.1 Kiss FM — Today's Best Music" under current PD **Sam Elliott**.
- **KMXN/Anaheim, CA**, recently sold by Art Astor to Liberman Broadcasting, drops its Hot AC/Alternative hybrid

BIG DUMB PROMO ITEM



Can't get that holiday taste out of your mouth? It's probably because you've been sucking on all of those Orna Mints (Ornamints ... get it?). Leave it to KLOS/Los Angeles-based morning yuksters Mark & Brian to come up with another attention-getting (and breath-freshening) promo piece.

format and is now airing the programming of Regional Mexican simulcast KBUA & KBUE (Que Buena)/Los Angeles. KBUA and KMXN share the 94.3 MHz dial position.

• Waitt Radio flips **KBLR/Blair, NE** from AC to Urban and begins simulcasting on a class D translator located in the heart of nearby Omaha. KBLR and its new companion, K299AK, are now billing themselves as "Hot 107.7/97.3."

Condolences

Veteran Houston mixer **B-Swift**, known for his stints at the market's KBXX and KTHT, died Dec. 26 of complications from diabetes. He was 26.

South Florida radio vet **Mike Reineri**, most recently morning host at WJNA/West Palm Beach and best known for his tenure as a morning news anchor at News/Talk WIOD/Miami, died Jan. 3 after a brief illness. He was 60.

People In The News

After weeks of speculation about whether promoter **John Kilgo** would leave Jeff McClusky & Associates to work closely with Cumulus, the deal is now done. Kilgo has broken away and formed the Atlanta-based Kilgo Marketing, conveniently located very close to the offices of Cumulus. The company will be his exclusive client.

Clear Channel Regional Sr. VP/Programming SW/Central **Bill Richards** is giving up his longtime home base of Orlando and

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Let The Music Do The Talking

Some highlights from the first quarter and beyond

Undoubtedly, 2002 was a challenging year for the industry, but the music was certainly a bright spot. From the breakthrough success of artists like Avril Lavigne and Ashanti to the continued prominence of Eminem, the past year saw its share of hits. Not only did The Boss return, we also saw the The King make a comeback.

From Jay-Z to The Hives, Coldplay to System Of A Down, Pink to Norah Jones, there was plenty of good music in '02, even if many kids got it for free. While the industry continues to face more challenges and questions, we're only as strong as the music we promote and play. Having said that, here are some highlights to look forward to in the first quarter and beyond as we head into the new year.

Rock Keeps Rollin'

On the Rock and Alternative side, several acts broke through late last year and will try to continue their momentum into '03. After making impressive inroads with "The Taste of Ink," Reprise act The Used will follow up with "Buried Myself Alive" in January, while Wind-up act Seether will build upon the success of "Fine Again" with their second single,



Train

"Driven Under." Roadrunner/IDJMG's Theory Of A Deadman also kick off '03 with a second single, "Make Up Your Mind."

Good Charlotte made a big splash with "Lifestyles of the Rich and Famous" and will try to repeat the success with "The Anthem." Meanwhile, Epic's Chevelle will rev things up with the second single from *Wonder What's Next*, "Send the Pain Below," and Elektra's Blindside will follow up "Pitiful" with "Sleep Walking."

Featuring former Soundgarden singer Chris Cornell and three-quarters of Rage Against The Machine, Au-



Linkin Park

dioslave were pretty much guaranteed success for their lead single, "Cohise," and "Like a Stone" will undoubtedly keep things rolling for the group. And this could be the year that we get to hear the long-awaited album from the other member of Rage, singer Zack de La Rocha.

After kicking back into high gear with "All My Life," RCA's Foo Fighters will follow up with "Times Like These," while The Red Hot Chili Peppers will continue to roll out red-hot hits with the latest from *By the Way*, "Can't Stop." Radio-friendly rockers Everclear return with "Volvo Driving Soccer Mom," the first single from their new album, *Slowmotion Daydream*, scheduled for a March 11 release.

Wind-up's *Daredevil* soundtrack promises to pack a punch, including Fuel's "Won't Back Down" and Evanescence's "Bring Me to Life," both of which are catching fire at radio.

Sophomores & Seniors

Several acts enter their sophomore year at radio. American Hi-Fi return with a heavier sound on "The Art of Losing," while Columbia's Stereomud come back with "Breathing." Jive rap rockers (hed) p.e. made some friends with 2000's "Bartender," and this year they'll follow up with the title track from their new album, *Blackout*.

On the album front, this could be a banner year for hard rock fans. Godsmack will follow up 2000's *Awake* with *Faceless*, while Linkin Park will

deliver the sequel to 2001's megasuccessful *Hybrid Theory*. Staind fans will get the long-awaited followup to *Break the Cycle*, and Maverick rockers Deftones, Road-runner's Type O Negative and DreamWorks' Powerman 5000 are slated for new albums as well.

Then, of course, there are two potentially huge releases that many rock fans are waiting for — the new one from Metallica and the oft-delayed Guns N' Roses album *Chinese Democracy*. Time will tell...

Perennial alt rockers Jane's Addiction will return with a new album, their first since 1990's *Ritual de lo Habitual*. *Hypersonic* is tentatively scheduled for early summer release on Warner Bros. With "Honestly" all over Alternative airwaves, former Smashing Pumpkins frontman Billy Corgan and his new outfit Zwan will unveil the rest of the package when *Mary Star of the Sea* hits stores in late January.

Critical and fan faves Radiohead could drop another masterpiece on us this year, Epic looks for another album from Fiona Apple, and Capitol gears up for another Dandy Warhols release.

Train, a band Triple A radio championed and broke, will come rolling in with a new album, and we can also look forward to albums from Ben Harper, The Jayhawks, Fleetwood Mac, Lyle Lovett, Steely Dan and Ringo Starr. Triple A can also expect new singles from Aimee Mann, Joan Osborne, Luce and The Man in Black, Johnny Cash, among others.

Dynamic Duos & More

From Pop and Hot AC to Rhythmic and Urban, there's a host of new singles and albums to look forward to. Dynamic duos are certainly kicking off the year right. After a huge 2002, Murder Inc. will continue to knock 'em dead at radio as Ja Rule and Ashanti team up again, this time bringing the heat with "Mesmerize," which is already rolling up the Rhythmic charts.

Meanwhile, Arista's Carlos Santana knows how to pick the right teammates. Following his success with Michelle Branch on "The Game of Love," he partners with Musiq to deliver "Nothing at All." Elektra's Fabolous also tag teams with outside talent, hooking up with Lil Mo to deliver "It's All Right."

Missy Elliott's "Gossip Folks" already has major heat at Rhythmic and

Grammy Nominees Announced

The Boss, the Real Slim Shady, the Chicks, the jazz singer and the mayor of Nellyville will all vie for Album of the Year honors at the 45th Annual Grammy Awards, it was announced Tuesday during a press conference at New York's Madison Square Garden.

Diversity is the name of the game this year, as rap, rock, country and jazz are all represented in the top categories. Eight artists received five nominations each: neo-jazz chanteuse Norah Jones, Canadian teeny popper Avril Lavigne, Detroit rapper-movie star Eminem, legendary rocker Bruce Springsteen, red-hot R&B newcomer Ashanti, neo-soul crooner Raphael Saadiq, St. Louis rapper Nelly and Grammy darling Sheryl Crow.

Four artists received four nods apiece: Chad Kroeger of Nickelback, Remy Shand and country artists The Dixie Chicks and Alan Jackson. Other artists picking up multiple nominations include Indie.Arie, Vanessa Carlton, Johnny Cash, Elvis Costello, Dr. Dre and No Doubt.

In the big three categories, here are the nominees:

• **Record of the Year:** Vanessa Carlton, "A Thousand Miles"; Eminem, "Without Me"; Norah Jones, "Don't Know Why"; Nelly f/Kelly Rowland, "Dilemma"; Nickelback, "How You Remind Me."

• **Album of the Year:** Dixie Chicks, *Home*; Eminem, *The Eminem Show*; Norah Jones, *Come Away With Me*; Nelly, *Nellyville*; Bruce Springsteen, *The Rising*.

• **Song of the Year:** Avril Lavigne, "Complicated"; Norah Jones, "Don't Know Why"; Bruce Springsteen, "The Rising"; Vanessa Carlton, "A Thousand Miles"; Alan Jackson, "Where Were You (When the World Stopped Turning)."

In the Best New Artist category, ladies rule. Ashanti, Michelle Branch, Norah Jones and Avril Lavigne pick up nominations, while John Mayer is the sole male in the group. For a complete list of nominees, visit www.grammy.com. The awards will be presented Feb. 23 at Madison Square Garden during a show that will be broadcast on CBS from 8-11:30pm.

goes for adds at Pop on Jan. 27. TLC soldier on in the wake of Lisa "Left Eye" Lopes' death with "Hands Up." Craig David's story continues with "Hidden Agenda," and Benzino drops "Would You," the first single from his new album, *Redemption*, in late January.

Sean Paul had a big breakout year in '02 thanks to "Gimme the Light." His star should keep shining with the followup single, "Get Busy." Floetry also made impressive inroads with "Floetic," and they hope to keep things rolling with "Say Yes." And, with one of the coolest names in the biz, Mr. Cheeks returns with "Crush on You."



Lisa Marie Presley

At Universal/Motown, new albums are expected from Brian McKnight, India.Arie and Silkk The Shocker, while Epic has albums coming up from Ginuwine, Macy Gray and Celine Dion. DreamWorks' Blackstreet return in February with *Level II*, and The Isley Brothers, featuring Ronald Isley, will have a new album in March.

Following last year's sex scandal, singer R. Kelly has his work cut out for him when it comes to changing public opinion. Hopefully, he will make different headlines this year with his new album, *Chocolate Factory*, scheduled for release on Jive Jan. 14.

While 2002 saw the return of Elvis Presley via a No. 1 hits retrospective and JXL's remix of "A Little Less Conversation," 2003 will see The King's daughter, Lisa Marie Presley, make her recording debut. With Glen Ballard helming the album, Presley's debut is scheduled for an April release on Capitol. The lead single, "Lights Out," hits Pop and Hot AC on Jan. 27.

Of course, this is just a sampling of the music awaiting us in '03, and all of the aforementioned releases and dates are subject to change. From the looks of it, though, radio and records will have a flood of quality music to work with this year.



R. Kelly

Album Action

On the album front, there's major action from major labels. Elektra has new albums from Benzino, Nate Dogg and Fabolous, while pop rockers Third Eye Blind return with *Crystal Baller*, set for release on Feb. 11. The lead single, "Faster," just hit Hot AC and Pop this week.

Columbia has new projects slated for Lauryn Hill, Jagged Edge and Maxwell. Destiny's Child singer Beyoncé Knowles is scheduled for a new album, and her little sister, Solange, makes her debut with *Solo Star* on Jan. 21.

THE INDUSTRY'S NO. 1 RETAIL CHART January 10, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	NORAH JONES	Come Away With Me	Blue Note/Virgin	129,162	—
—	2	AVRIL LAVIGNE	Let Go	Arista	121,843	—
—	3	SOUNDTRACK	8 Mile	Shady/Interscope	118,515	—
—	4	CHRISTINA AGUILERA	Stripped	RCA	102,720	—
—	5	DIXIE CHICKS	Home	Monument	97,833	—
—	6	JENNIFER LOPEZ	This Is Me Then	Epic	94,148	—
—	7	JUSTIN TIMBERLAKE	Justified	Jive	88,682	—
—	8	SHANIA TWAIN	Up	Mercury/IDJMG	84,484	—
—	9	EMINEM	Eminem Show	Aftermath/Interscope	77,907	—
—	10	VARIOUS	Now 11	UTV	77,002	—
—	11	MISSY ELLIOTT	Under Construction	Gold Mind/Elektra/EEG	72,546	—
—	12	NELLY	Nellyville	Fo' Reel/Universal	69,785	—
—	13	AALIYAH	I Care 4 You	Blackground/Universal	69,479	—
—	14	2PAC	Better Dayz	Amaru/Tha Row/Interscope	66,388	—
—	15	NAS	God's Son	Columbia	65,984	—
—	16	ROLLING STONES	Forty Licks	Virgin	63,746	—
—	17	JOSH GROBAN	Josh Groban	143/Reprise	62,748	—
—	18	GOOD CHARLOTTE	Young & The Hopeless	Epic	60,726	—
—	19	ELVIS PRESLEY	30 #1 Hits	RCA	59,851	—
—	20	JAY-Z	Blueprint Vol.2 :The Gift...	Roc-A-Fella/IDJMG	59,014	—
—	21	JA RULE	Last Temptation	Murder Inc./IDJMG	58,512	—
—	22	ROD STEWART	Great American Songbook	J	57,794	—
—	23	SYSTEM OF A DOWN	Steal This Album	American/Columbia	55,514	—
—	24	TIM MCGRAW	Tim Mcgraw & The Dancehall...	Curb	55,169	—
—	25	JOHN MAYER	Room For Squares	Aware/Columbia	54,110	—
—	26	SANTANA	Shaman	Arista	51,286	—
—	27	3 DOORS DOWN	Away From The Sun	Universal	50,419	—
—	28	AUDIOSLAVE	Audioslave	Epic/Interscope	50,070	—
—	29	FAITH HILL	Cry	Warner Bros.	48,022	—
—	30	NIRVANA	Nirvana	Geffen/Interscope	47,941	—
—	31	PAUL MCCARTNEY	Back In The U.S. Live 2002	Capitol	47,336	—
—	32	B2K	Pandemonium	Epic	45,926	—
—	33	ELTON JOHN	Greatest Hits 1970-2002	UTV	43,971	—
—	34	MARIAH CAREY	Charmbracelet	Monarc/IDJMG	43,272	—
—	35	COLDPLAY	Rush Of Blood To The Head	Capitol	43,121	—
—	36	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	43,028	—
—	37	SNOOP DOGG	Paid Tha Cost To Be Da Boss	Priority/Capitol	42,399	—
—	38	KID ROCK	Cocky	Atlantic	39,341	—
—	39	PINK	MSundaztood	Arista	39,171	—
—	40	SUM 41	Does This Look Infected?	Island/IDJMG	36,948	—
—	41	TOBY KEITH	Unleashed	DreamWorks	34,233	—
—	42	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	33,531	—
—	43	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	33,206	—
—	44	U2	Best Of 1990-2000	Interscope/Island	33,156	—
—	45	SOUNDTRACK	Lord Of The Rings: Twin Towers	Reprise	32,119	—
—	46	CHEVELLE	Wonder What's Next	Epic	31,963	—
—	47	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	31,487	—
—	48	VARIOUS	Source Presents: Hip-Hop Vol.6	Murder Inc./IDJMG	30,538	—
—	49	RASCAL FLATTS	Melt	Lync Street	30,331	—
—	50	FOO FIGHTERS	One By One	RCA	29,865	—

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ON ALBUMS

Norah's On A Roll

It's a good week to be Blue Note jazz chanteuse Norah Jones.

Not only does the sultry Texas-born daughter of legendary sitar player Ravi Shankar grab a field-leading total of eight Grammy nominations for her best-selling album *Come Away With Me*, the record climbs to the top of the *HITS* Top 50 for the first



Norah Jones

chart of 2003.

Jones' album has been among the nation's top sellers since its release last February, but this is the first time it's reached No. 1, and it appears, with this week's Grammy boost, that there's no end in sight.

Jones edges out four other Grammy nominees — five-timer Arista sk8te-punk priestess Avril Lavigne, Eminem's Shady/Interscope *8 Mile* soundtrack, RCA diva Christina Aguilera and Monument's Dixie Chicks — for the top spot as sales overall come down to earth after the year-end rush. Only four titles top the 100,000



Avril Lavigne

mark, led by Jones' 129,000.

The top 10 is rounded out by Epic's Jennifer Lopez (No. 6), Jive's Justin Timberlake (7), Mercury/IDJMG's Shania Twain (8), Eminem's Shady/Aftermath/Interscope release *The Eminem Show* (9) and UTV's *NOW 11* (10).

Grammy nominees just outside the top 10 include Goldmind/Elektra/EEG's Missy Elliott (No. 11), Fo' Reel/Universal's Nelly (12) and late Blackground/Universal diva Aaliyah (13), who shows marked gains coming out of the holidays. The fourth quarter is also kind to such rap icons as Amaru/Tha Row/Interscope's 2Pac (14), Columbia's Nas (15), Roc-A-Fella/IDJMG's Jay-Z (20) and Murder Inc./IDJMG's Ja Rule (21).

And while Grammy voters may have snubbed 143/Reprise's Josh Groban, the young tenor still lands at No. 17, thanks to strong end-of-year sales, while Epic punkers Good Charlotte parlay blanket MTV and radio play into a No. 18 finish.

Career-spanning compilations from Virgin's Rolling Stones (No. 16) and RCA's Elvis Presley (19) were gifts of choice, as were J's Grammy-nominated Rod Stewart album of classic covers (22) and Capitol's Paul McCartney live CD (31).



Eminem

Other nominees showing sales strength include American/Columbia's System Of A Down (No. 23), Aware/Columbia's John Mayer (25), Arista's Santana (26), Republic/Universal's 3 Doors Down (27), Warner Bros.' Faith Hill (29), UTV's Elton John (33), Capitol's Coldplay (35), Arista's Pink (39), Interscope/Island/IDJMG's U2 (44) and Roswell/RCA's Foo Fighters (50).

Daredevils

Among the throng of new tracks debuting at radio next week are two titles from the upcoming feature film *Daredevil*. Fuel help power the film's soundtrack as they ignite Rock, Active Rock and Alternative playlists with "Won't Back Down." The band is currently recording the followup to the double-Platinum *Something Like Human*, which spawned the smash hit "Hemorrhage (In My Hands)." Little Rock quartet *Evanescence* contribute their musical essence to *Daredevil* as they go for adds at Alternative with "Bring Me to Life," featuring Paul McCoy of 12 Stones. "Bring Me to Life" is about discovering something or someone that awakens a feeling inside you that you've never had before," says *Evanescence* guitarist-songwriter Ben Moody. "You discover there is a world that is bigger than your safe bubble." *Daredevil*, starring Ben Affleck as the blind crime fighter and Jennifer Garner as Elektra, arrives in theaters on Valentine's Day, and the soundtrack hits store shelves Feb. 4.



Fuel

There's more great music coming to Alternative, as *Everclear* present "Volvo Driving Soccer Mom" from their March 11 release, *Swimtion Daydream*. Also, be on the lookout for "Make Up Your Mind" by the Chad Kroeger-discovered *Theory Of A Deadman*. The band will be opening shows for 3 Doors Down in Southern and Eastern markets this month, and "Mind" will also be impacting Rock and Active Rock.



Boomkat

Trackmaster Kellin Manning and little sister Taryn, a.k.a. *Boomkat*, invade Pop next week with "The Wreckoning." Besides being a singer, Taryn is also an up-and-coming actress who has scored recurring roles on *Get Real* and *Boston Public*. She has also had roles in such films as *crazy/beautiful*, *Crossroads* and *8 Mile*, and *Stuff Magazine* recently made her No. 33 on its list of the 100 Sexiest Women.

Kenny Chesney shines bright as he goes for adds with "Big Star" at Country. This is the fourth single from his album *No Shoes, No Shirt, No Problems*, which has been nominated for Favorite Album — Country at this year's American Music Awards. Chesney will perform his song "Young" at the awards show, airing Jan. 13 on ABC.

Joining Chesney at the format next week is *Travis Tritt*, with his latest, "Country Ain't Country." Tritt will be shooting an episode of the revived PBS series *Sound Stage* on Feb. 7 and will be featured in the March issue of Gene Simmons' magazine, *Tongue*. Tritt later resumes touring in San Antonio.

Barbra Streisand teams with *Barry Manilow* at AC as she releases "I Won't Be the One to Let Go," a brand-new duet from her album *Duets*. The album features 17 of her past duets (including "You Don't Bring Me Flowers" with Neil Diamond and "Ding-Dong! The Witch Is Dead" with composer Harold Arlen) and one additional new duet, featuring Josh Groban.

David Gray prepares for Valentine's Day early as he goes for adds at AC and Hot AC with "Be Mine" from his sixth album, *A New Day at Midnight*. Gray will be on tour in the U.S., beginning Jan. 26 in Detroit until Feb. 16, when he wraps up his stateside performances in Los Angeles. Then it's back overseas, where he kicks off his European tour in Milan, Italy on March 10.

GRP/VMG hopes to make an impression at Smooth Jazz next week, mixing the tried-and-true with something new. The legendary *Al Jarreau* introduces "Random Act of Love," while relative newcomer *Mindi Abair* displays her alto sax, vocal and keyboard skills on "Lucy's." The Abair track was produced by Matthew Hager, who has not only worked with such notables as Mandy Moore and John Taylor, but was also Abair's classmate at the Berklee College of Music in Boston.



Mindi Abair

— Mike Trias

R&R Going For Adds™

Week Of 1/13/03

CHR/POP

AMANDA PEREZ Angel (*Powerhouse*)
ANNIE MINOGUE Love Goes Down (*Liberty Place*)
BOOMKAT The Wreckoning (*DreamWorks*)
DIBS When A Man Loves The Moon (*Independent*)
EVICK Spin (*Potomac*)

CHR/RHYTHMIC

ROOTS 1/MUSIQ Break You Off (*MCA*)
SARAI Pack Ya Bags (*Epic*)

URBAN

NAAM BRIGADE 1/JUVENILE
What You Doin' Wit Dat (*ARTISTdirect*)

URBAN AC

GERALD LEVERT Closure (*Elektra/EEG*)

COUNTRY

KENNY CHESNEY Big Star (*BNA*)
TRAVIS TRITT Country Ain't Country (*Columbia*)
WILLIE NELSON w/JON BON JOVI & RICHIE SAMBORA
Always On My Mind (*Mercury*)

AC

BARBRA STREISAND w/BARRY MANILOW
I Won't Be The One To Let Go (*Columbia*)
DANA GLOVER Thinking Over (*DreamWorks*)
DAVID GRAY Be Mine (*ATO/RCA*)
GEORGE HARRISON Stuck Inside A Cloud (*Capitol*)
KEITH URBAN Somebody Like You (*Virgin*)

HOT AC

ANNIE MINOGUE Love Goes Down (*Liberty Place*)
COLDPLAY Clocks (*Capitol*)
DAVID GRAY Be Mine (*ATO/RCA*)
DIBS When A Man Loves The Moon (*Independent*)
EVICK Spin (*Potomac*)
KEITH URBAN Somebody Like You (*Virgin*)

SMOOTH JAZZ

AL JARREAU Random Act Of Love (*GRP/VMG*)
CITY OF SOUND City Of Sound (*Rhythm & Groove*)
KIM WATERS Waterfall (*Shanachie*)
LES SABLER Reasons (*Sin-Drome*)
MINDI ABAIR Lucy's (*GRP/VMG*)
SAMANTHA SIVA Masquerade (*Genie/Lightyear/WEA*)

ROCK

FINCH What It Is To Burn (*Drive-Thru/MCA*)
FUEL Won't Back Down (*Wind-up*)
LOUDERMILK Rock 'N' Roll & The Teenage Desperation (*DreamWorks*)
THEORY OF A DEADMAN Make Up Your Mind (*Roadrunner/IDJMG*)
TODD GRIFFIN Sundance Song (*Northern Mechanical*)

ACTIVE ROCK

FINCH What It Is To Burn (*Drive-Thru/MCA*)
FUEL Won't Back Down (*Wind-up*)
LOUDERMILK Rock 'N' Roll & The Teenage Desperation (*DreamWorks*)
STEREOMUD Breathing (*Columbia*)
THEORY OF A DEADMAN Make Up Your Mind (*Roadrunner/IDJMG*)
TODD GRIFFIN Sundance Song (*Northern Mechanical*)

ALTERNATIVE

BEFORE BRAILLE A Cinema Spine (*Aezra*)
BEN KWELLER Commerce, TX (*ATO/RCA*)
BURNING BRIDES Arctic Snow (*V2*)
EVANESCENCE Bring Me To Life (*Wind-up*)
EVERCLEAR Volvo Driving Soccer Mom (*Capitol*)
FINCH What It Is To Burn (*Drive-Thru/MCA*)
FUEL Won't Back Down (*Wind-up*)
GOOD CHARLOTTE The Anthem (*Epic*)
LOUDERMILK Rock 'N' Roll & The Teenage Desperation (*DreamWorks*)
RA Do You Call My Name (*Republic/Universal*)
THEORY OF A DEADMAN Make Up Your Mind (*Roadrunner/IDJMG*)

TRIPLE A

COUNTING CROWS Big Yellow Taxi (*Geffen/Interscope*)
DAVID GRAY Be Mine (*ATO/RCA*)
DELGADOS All You Need Is Hate (*Mantra/Beggars Group*)
JOAN OSBORNE Only You Know And I Know (*Compendia*)
KATHLEEN EDWARDS Six O'Clock News (*Zoe/Rounder*)
KELLER WILLIAMS Kidney In A Cooler (*Sci-Fidelity*)
MARK SELBY Back Door To My Heart (*Vanguard*)
PAUL WELLER It's Written In The Stars (*Yep Roc*)
RICHARD ASHCROFT Science Of Silence (*Hut/Virgin*)
SHEMOKIA COPELAND Sholanda's (*Alligator*)
WARREN ZANES Where We Began (*Dualtone*)
WONDERFUL JOHNSON I Want Your Number (*BRPM*)

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.

FCC

Continued from Page 1

the FCC's "historic interest in promoting diversity" since the number of media outlets consumers can turn to for news and information has "exploded in recent decades."

Citing studies that demonstrated that the number of new radio formats has grown since passage of the Telecommunications Act of 1996, Clear Channel argued that market forces alone provide "a sufficient level of diversity and competition to protect and advance the commission's policy goals, without the need for anachronistic ownership rules."

While the NAB endorses elimination of the FCC's radio-television and broadcast-newspaper cross-ownership regulations, it supports the preservation of "limited and properly reformed" same-outlet restrictions. However, it doesn't think the FCC has the statutory authority to tinker with those limits, noting that the levels established by Congress in the Telecom Act are "definitive." The NAB stated that there is no evidence — including within the FCC's own recently completed media studies — to indicate that there are any diversity- or competition-related justifications for challenging what Congress mandated in the act.

Indeed, the NAB told the FCC it doesn't believe the commission's existing local broadcast ownership rules serve the agency's traditional goals of competition, diversity and localism. The NAB encouraged the FCC to "recognize the appropriateness of broadly defining the advertising market," specifically stating that the FCC should rely on its own previous decisions that today's local advertising market "includes a number of forms of media advertising, rather than just radio or television."

The NAB continued, "Surveys re-

cently conducted for the commission clearly do not support the view that consumers are solely or uniquely dependent on broadcast outlets for either entertainment or for information, but reveal considerable substitutability between media for various uses."

Viacom: Rules Are 'Counterproductive'

Three broadcasting heavyweights that joined forces to file comments also emphasized how today's consumer can choose from a plethora of media outlets. Viacom, NBC and FOX told the FCC that "the marketplace today bears no resemblance to the media world that the commission set out to structure through ownership regulations."

In fact, the trio called the FCC's existing media-ownership rules counterproductive and called for the commission to abandon the media-ownership regulatory scheme in its entirety, including the newspaper-broadcast and radio-TV cross-ownership rules and the local-radio ownership regulations. The three companies jointly said that anti-trust laws are "more than adequate to protect viewpoint diversity, competition and localism."

But Spanish-language broadcaster Entravision isn't so sure and spoke out on behalf of smaller operators that serve minority or special-interest audiences. In a marked departure from the views of many of its corporate colleagues, Entravision asked the FCC to ensure that operators like its own are able to survive and flourish. Otherwise, the company warned, such owners may be adversely affected by further media consolidation, which could include "the clear potential for abuse by those who will hold new and/or greater market power."

In its 10-page filing, Entravision also expressed concern over the anticipated removal of the FCC's cross-ownership rules. In fact, the company said that if the commission weakens or eliminates those restrictions, it should adopt "well-tailored regulations" that would ensure that other stations and local audiences don't become victims of anti-competitive behavior by any new or existing entity.

Meanwhile, the **Minority Media & Telecommunications Council** told the FCC that the agency missed a key issue: seeking comment on minority ownership. As a result, the MMTCC asked the commission to convene a public hearing devoted to that subject. Pointing out that the 25th anniversary of the FCC's 1978 Minority Ownership Policy Statement is coming up on May 25, the group recommended that the FCC commemorate the date by holding the hearing that day.

"The most important purpose of such a public hearing would be to hear from minority and non-minority industry leaders on how minority ownership can be advanced," the MMTCC said. And the group insists action must be taken, stating that minority ownership is "at risk" in radio and "in free-fall" for television.

The National Assn. of Black Owned Broadcasters joined the **Rainbow/PUSH Coalition** in further imploring the FCC to increase its focus on bolstering minority ownership. In fact, the groups recommended that the commission assess as part of its public-interest review the minority-ownership impact of every sale or transfer-of-control application it receives.

In addition, the groups asked the FCC to consider all local marketing agreements as attributable interests when determining a company's influence in a market. They also advised the commission to change its methods for defining a radio market to mirror Arbitron's methods, saying, "The failure of the commission's current definition is reflected in at least 11 Arbitron markets where a single entity owns or controls between nine and 12 stations."

AFTRA: Rules Are Necessary

AFTRA — in conjunction with the **Writers Guild of America, East** — called for retention of all media-ownership limits, citing a lack of "adequate and appropriate" research by the FCC.

Labeling the FCC's existing set of ownership limits "necessary and appropriate," the group said, "Ownership limits are a rational and constitutional method of ensuring editorial and viewpoint diversity," and recommended that the FCC retain its existing limits to protect against anti-competitive business practices and to safeguard diversity and localism in news- and information-gathering.

In fact, AFTRA said a diversity of viewpoints cannot be ensured unless a diversity of sources is mandated. "Media conglomerates do not provide distinct media voices for their own properties," the group said, adding that source diversity is "critically essential for protecting not only the delivery of diverse viewpoints in news and information, but also for protecting against a loss of local control over the media."

In encouraging the FCC to retain its structural limits on media ownership, the **Consumer Federation of America** turned to nothing less than the First Amendment to support its argument.

"The Supreme Court has long held that information is not just another product," the group said, noting that the "bold aspiration" the nation's highest court set out in the First Amendment was to ensure "the widest possible dissemination of information from diverse and antagonistic sources."

Saying that the mass media is the primary means through which citizens gather news and information, the group noted, "The public-interest standard for ownership of media has been and continues to be a higher bar than mere anti-trust. While protection of consumer interests requires vigorous anti-trust enforcement for any commodity, media markets require more."



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A Perry Capital Corporation

WSAI

Continued from Page 3

listeners by replacing the 1950s and early 1960s titles on its playlist with those from the 1970s. The revamped WSAI hopes to attract listeners from WGRR by bringing in market veteran **Dusty Rhodes** for mornings. Rhodes became an icon in Cincinnati when he joined the original WSAI in 1961. He was at WGRR until August 2002 and was re-elected in November 2002 to a fourth term as Auditor for Hamilton County, OH.

WSAI has also lured several other heritage air personalities, all of whom worked together at Cincinnati's WGRR, WLW and WKRC: "Tomcat" **Tom Michaels** takes the 9am-noon slot, current KQOL PD **Marty Thompson** will voicetrack the 3-7pm shift, **Jack Stahl** will handle the 7pm-midnight slot, and **Bobby Leach** will voicetrack overnights in addition to handling live traffic updates in mornings and afternoons.

TONY NOVIA

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Santana, Ja Rule, Missy, Celine Top New Releases

Superstars lead first-quarter going for adds

After all of the superstar releases that came out during the crucial November-December shopping period, the labels will have few big releases arriving at retail in the first quarter. Thankfully, CHR/Pop radio will be the beneficiary of followup singles from some big acts, and there are also a number of new artists and songs and a few new labels on the horizon.

Santana returns with "Nothing at All" (Arista), which features Musiq. This track follows the top 10 hit "The Game of Love" with Michelle Branch. Additionally, the great combo that brought us "Always on Time" is back: Ja Rule and Ashanti have teamed for "Mesmerize," which is already flying

up the Rhythmic and Urban charts and ready to make its assault at Pop.

Elektra hits the scene with a full complement of stars. Along with followup singles from Angie Martinez and Missy Elliott, the Elektra Entertainment Group has just shipped the long-awaited new single from Third

Eye Blind. Also watch for new music from Staind later this year.

No Doubt keep things going for Interscope/Geffen/A&M as they shoot for their fourth consecutive top 10 hit. The band had huge success in 2002 with "Hey Baby," "Hella Good" and "Underneath It All" and breaks into 2003 with "Running."

Superstar Celine Dion is back with the uptempo "I Drove All Night," a remake of the Cyndi Lauper hit. "Drove" is already on WXKS (Kiss 108)/Boston.

Future Hitmakers?

Atlantic Records brings us Lucy Woodward, an artist who has blended a variety of influences — blue-eyed soul, rock and pop — into a style of her own. Her Atlantic album debut, *While You Can*, was produced by John Shanks (The Corrs, Sheryl Crow, Stevie Nicks) and Kevin Kadish. Her first single, "Dumb Girls," should definitely put this new artist on the map.

Let's hear it for the new kids on the block, like Big 3 Records, which is poised to become a player in 2003 under Chairman Bill Edwards and Sr. VP Mark Landis. The label's first pop single of the new year is Primary Colorz's "If I Could Change," an uptempo track written and produced by Rodney Jerkins.

Sandy Thomas — the voice you hear on KIIS/Los Angeles and networks like ESPN, HBO, NBC and many others — loved the band SevenWiser so much that he spent \$150,000 to start his own label, Kik It Records, to put out the band's album. Now that the song has achieved hit status at WNOU/Indianapolis, Thomas is looking to make SevenWiser as widely successful as he's been.

The team at MCA Records is ready to launch Chicago-based Vi3. After the band toured nonstop with Britney Spears, Nelly, Alicia Keys, P. Diddy, Shakira and O-Town; recorded their debut album, *So Tight*; won top honors at the 2002 Chicago Music Awards; and had their first single, "Go-Get-Her," debut at No. 1 on Chicago's SoundScan, MCA feels the time is right to release Vi3's lead single, "Eyes Closed So Tight"

Will "like father, like daughter" apply to Lisa Marie Presley? Can she become the Queen of Rock 'n' Roll? We'll find out in February and April. On Feb. 11 Capitol Records launches her debut single, "Lights Out," and on April 8 her first album will hit stores. Presley worked with producer-songwriter Glen Ballard (Alanis Morissette) on her new project.

Upcoming Pop Releases

New singles are listed in alphabetical order by label. All dates are subject to change.

Arista	
2/10: SANTANA f/MUSIQ Nothing At All	
Atlantic	
1/21: LUCY WOODWARD Dumb Girls	
Big 3	
2/17: PRYMARY COLORZ If I Could Change	
TBD: RACHEL FARRIS I'm Not The Girl	
Capitol	
1/21: TELEPOPMUSIK Breathe	
1/28: OK GO Get Over It	
2/11: LISA MARIE PRESLEY Lights Out	
Columbia	
1/21: DFDUB Country Girl	
2/4: KELLY ROWLAND Can't Nobody	
TBD: JOHN MAYER Why Georgia	
TBD: CHANTAL KREVIASZUK In This Life	
TBD: PLAY TBD	
TBD: BEYONCÉ TBD	
DreamWorks	
1/14: BOOMKAT The Wreckoning	
1/28: DANA GLOVER Thinking Over	
Elektra	
1/28: MISSY ELLIOTT Gossip Folks	
2/4: ANGIE MARTINEZ Take You Home	
Epic	
1/21: CELINE DION I Drove All Night	
2/4: KAZZER Pedal To The Metal	
IDJMG	
1/28: JA RULE f/ASHANTI Mesmerize	
TBD: SHANIA TWAIN TBD	
Independent	
1/14: DIBS When A Man Loves The Moon	
Interscope/Geffen/A&M	
1/21: EMINEM Superman	
1/28: NO DOUBT Running	
Jive	
TBD: JENNIFER LOVE HEWITT Can I Go Now	
Kik It	
TBD: SEVENWISER Life	
Koch	
First quarter 2003:	
YING YANG TWINS TBD	
RINGO STARR TBD	
JEFFREY OSBORNE TBD	
Lava	
TBD: TITIYO Come Along With Me	
Liberty Place	
1/14: ANNIE MINOGUE Love Goes Down	
MCA	
1/28: VI3 Eyes Closed So Tight	
Monomoy	
1/28: CHRIS EMERSON Broken Heart	
Potomac	
1/14: EVICK Spin	
Razor & Tie	
TBD: CLARKS On Saturday	
Robbins Entertainment	
TBD: ROCKELL Tears	
TBD: NOEMI In My Dreams	
TBD: FLIP FLOP f/FAITH TRENT In Stereo	
TBD: KATRINA RUIZ You're Gonna Miss Me	
TBD: INFERNAL Muzaik	
Tommy Boy	
TBD: BROOKLYN QUEENS Amanda	
TBD: AMBER Anyway	
TVT	
TBD: PAY THE GIRL Freeze	
TBD: OOBIE Nothings Free	
Universal	
1/21: PAULINA RUBIO Sexual Lover	
2/4: BRIAN MCKNIGHT TBD	
2/4: SUGABABES Freak Like Me	
Virgin	
1/14: AMANDA PEREZ Angel	
Wind-up	
1/28: THE CALLING For You	

Tune Up Your Recurrents

Pinnacle's top 25 testing Pop songs of 2002

Looking to tune up some of your station's most important rotations after the holidays? Or perhaps you just want a second opinion on your research? After performing thousands of music tests throughout the U.S., Pinnacle Media Management tabulated 25 of the best-testing CHR titles of 2002 using its exclusive digital technology. If you are looking for a more in-depth list, check out R&R's Callout America top 100 testing songs of 2002 on Page 30 of R&R's Dec. 13 issue.

Rank Artist Title

- NICKELBACK How You Remind Me
- GOO GOO DOLLS Iris
- NO DOUBT Don't Speak
- FAT JOE What's Luv
- NELLY & KELLY ROWLAND Dilemma
- DESTINY'S CHILD Jumpin' Jumpin'
- CREED With Arms Wide Open
- AVRIL LAVIGNE Complicated (Matrix)
- BLU CANTRELL Hit 'Em Up Style (Oops!)
- NO DOUBT Hey Baby
- CALLING Wherever You Will Go
- LINKIN PARK In the End
- FUGEES Killing Me Softly
- EVE f/GWEN STEFANI Let Me Blow Ya Mind
- STAIND It's Been Awhile
- SARAH MCLACHLAN Angel
- JENNIFER LOPEZ f/JA RULE Ain't It Funny
- PINK Get the Party Started
- CREED My Sacrifice
- MARY J. BLIGE Family Affair
- LIFEHOUSE Hanging By a Moment
- FAITH HILL Breathe (AC Mix)
- DAVE MATTHEWS BAND Crash Into Me
- PUDDLE OF MUDD Blurry
- JENNIFER LOPEZ I'm Real (Ja Rule Mix)

This top 25 list includes gold, recurrent and current tracks. All data was collected Jan. 1 through Nov. 30, 2002. Song rankings are calculated based on song rank and number of times each song tested within the top 20, as well as overall song scores. Data was collected in multiple markets across the nation and may not reflect or be indicative of every market or region.

Demos are reflective of the respective CHR/Pop formats being tested in the various markets. For more details on Pinnacle Media Management's digital research, contact Bob Lawrence at 760-731-1141 or Ken Benson at 360-883-0092, or visit the company's website at www.pinnaclemediamanagement.com.



3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	CHRISTINA AGUILERA Beautiful (RCA)	7952	+927	913659	7	129/0
1	2	EMINEM Lose Yourself (Shady/Interscope)	7871	-1075	883791	14	127/0
2	3	JENNIFER LOPEZ Jenny From The Block (Epic)	7354	-967	855801	12	130/0
10	4	AVRIL LAVIGNE I'm With You (Arista)	6113	+1459	721336	5	132/1
6	5	PINK Family Portrait (Arista)	6029	+263	646037	14	131/0
4	6	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	5767	-847	619283	14	117/0
8	7	NIVEA Don't Mess With My Man (Jive)	5758	+565	578575	10	125/2
7	8	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	5601	+372	571916	10	128/0
13	9	JUSTIN TIMBERLAKE Cry Me A River (Jive)	5302	+1487	613848	4	130/4
5	10	NO DOUBT F/LADY SAW Underneath It All (Interscope)	4973	-1023	514813	22	130/0
14	11	NELLY Air Force Ones (Fo' Reel/Universal)	4480	+730	426079	7	111/7
22	12	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3998	+863	458565	6	107/4
18	13	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	3826	+357	438552	7	128/4
9	14	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3821	-1125	386103	13	124/0
23	15	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	3563	+583	281543	9	99/6
20	16	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3462	+110	349348	13	105/0
33	17	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3235	+1724	372795	2	121/7
12	18	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3193	-1121	293549	16	111/0
11	19	KELLY ROWLAND Stole (Columbia)	3159	-1295	322165	15	124/0
16	20	JUSTIN TIMBERLAKE Like I Love You (Jive)	3025	-612	321236	18	124/0
15	21	AVRIL LAVIGNE Sk8er Boi (Arista)	2777	-915	252246	18	128/0
30	22	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2637	+1006	287506	3	110/6
32	23	T.A.T.U. All The Things She Said (Interscope)	2491	+968	254752	4	106/12
31	24	LASGO Something (Robbins)	2102	+526	373358	5	68/12
37	25	VANESSA CARLTON Pretty Baby (A&M/Interscope)	1999	+637	168867	2	109/7
21	26	MADONNA Die Another Day (Maverick/WB)	1934	-1332	156005	12	120/0
28	27	MARIAH CAREY Through The Rain (MonarC/IDJMG)	1849	+164	232363	8	111/2
29	28	KYLIE MINOGUE Come Into My World (Capitol)	1815	+151	196978	7	98/1
40	29	DIXIE CHICKS Landslide (Monument)	1804	+670	212825	3	75/4
Debut	30	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	1771	+1110	240609	1	88/17
25	31	MATCHBOX TWENTY Disease (Atlantic)	1738	-726	151249	12	76/0
17	32	O-TOWN These Are The Days (J)	1706	-1831	122009	11	95/0
26	33	LIFEHOUSE Spin (DreamWorks)	1602	-660	149151	14	81/1
42	34	SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	1559	+451	174724	3	95/9
34	35	CHRISTINA AGUILERA Dirty (RCA)	1360	-138	192720	17	96/0
43	36	3 DOORS DOWN When I'm Gone (Republic/Universal)	1298	+242	93783	3	68/9
36	37	NAPPY ROOTS Po' Folks (Atlantic)	1099	-310	100182	17	61/0
39	38	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	1088	-90	124104	12	2/0
35	39	NORAH JONES Don't Know Why (Blue Note/Virgin)	1058	-377	102954	9	72/0
Debut	40	DANIEL BEDINGFIELD James Dean (I Wanna Know) (Island/IDJMG)	979	+500	81040	1	69/6
38	41	TLC Girl Talk (Arista)	969	-357	85639	11	77/0
27	42	SEAN PAUL Gimme The Light (VP/Atlantic)	966	-1096	116142	8	75/0
44	43	STEREO FUSE Everything (EO/Wind-up)	942	-17	61918	4	40/0
Debut	44	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	897	+826	123032	1	54/37
50	45	VONRAY Inside Out (Elektra/EEG)	893	+186	58446	2	71/3
Debut	46	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	818	+154	75300	1	50/3
Debut	47	MARIO C'mon (J)	814	+283	86112	1	69/7
Debut	48	CLIPSE When The Last Time... (Star Trak/Arista)	793	+293	83871	1	41/3
41	49	KELLY CLARKSON A Moment Like This (RCA)	763	-346	68399	16	64/0
46	50	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	750	-108	73710	19	97/0

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	48
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	37
BON JOVI Misunderstood (Island/IDJMG)	36
EMINEM Superman (Shady/Aftermath/Interscope)	22
AMANDA PEREZ Angel (Powerhouse)	20
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	17
T.A.T.U. All The Things She Said (Interscope)	12
LASGO Something (Robbins)	12
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	12
NO DOUBT Running (Interscope)	11
SHAKIRA The One (Epic)	10
DFDUB Country Girl (Independent)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+1724
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+1487
AVRIL LAVIGNE I'm With You (Arista)	+1459
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	+1110
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+1006
T.A.T.U. All The Things She Said (Interscope)	+968
CHRISTINA AGUILERA Beautiful (RCA)	+927
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	+863
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+826
NELLY Air Force Ones (Fo' Reel/Universal)	+730

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CREED One Last Breath (Wind-up)	2851
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	2762
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2567
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	2207
AVRIL LAVIGNE Complicated (Arista)	2158
NELLY Hot In Herre (Fo' Reel/Universal)	1832
LINKIN PARK In The End (Warner Bros.)	1716
DJ SAMMY & YANOU Heaven (Robbins)	1711
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1705
PINK Just Like A Pill (Arista)	1616
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1532
C. KROEGER F/J. SCOTT HERO (Roadrunner/Columbia/IDJMG)	1466
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1420
JIMMY EAT WORLD The Middle (DreamWorks)	1385
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1358
ASHANTI Foolish (Murder Inc./IDJMG)	1308
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1298
VANESSA CARLTON Ordinary Day (A&M/Interscope)	1248
CALLING Wherever You Will Go (RCA)	1230
MICHELLE BRANCH All You Wanted (Maverick/WB)	1229
MARY J. BLIGE Family Affair (MCA)	1200
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1182
OUR LADY PEACE Somewhere Out There (Columbia)	1148
PINK Don't Let Me Get Me (Arista)	1114
NO DOUBT Hella Good (Interscope)	1091

132 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 12/29/02-1/4/03. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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

#5 Pop Most Added!

23 EARLY STATIONS COULDN'T WAIT:

- KHKS WKQI KDWB KHTS WFLZ
- WKST WQZQ WKSS WKSE WZKF
- WQEN WKKF WWHT KKFD WVYB
- KSMB WAKZ KSXY KZMG WKSZ
- WNHT WPPY KPRF

New Audience
234.68
Million

Going For Adds
1/14

New Album
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R&R CHR/POP TOP 50 INDICATOR

January 10, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	CHRISTINA AGUILERA Beautiful (RCA)	2871	+276	81278	6	53/0
6	2	PINK Family Portrait (Arista)	2524	+75	72490	13	50/2
1	3	JENNIFER LOPEZ Jenny From The Block (Epic)	2513	-307	63374	10	47/0
3	4	EMINEM Lose Yourself (Shady/Interscope)	2353	-209	65434	12	51/0
11	5	AVRIL LAVIGNE I'm With You (Arista)	2207	+482	64227	5	51/0
5	6	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2128	-329	55190	21	45/0
4	7	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2079	-411	57089	13	44/0
8	8	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2019	+98	56730	10	51/0
12	9	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2013	+372	54455	9	49/2
14	10	NIVEA Don't Mess With My Man (Jive)	1853	+287	54508	7	46/0
9	11	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1809	-54	53496	13	48/0
10	12	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1776	-31	46591	9	48/0
7	13	KELLY ROWLAND Stole (Columbia)	1745	-200	48583	14	46/1
23	14	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1694	+517	48249	3	50/3
18	15	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1663	+261	44645	6	48/0
24	16	NELLY Air Force Ones (Fo' Reel/Universal)	1254	+234	34843	6	45/1
15	17	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1200	-247	31562	14	36/0
19	18	MATCHBOX TWENTY Disease (Atlantic)	1186	-192	34855	11	34/0
26	19	VANESSA CARLTON Pretty Baby (A&M/Interscope)	1132	+273	32107	2	49/0
22	20	LIFEHOUSE Spin (DreamWorks)	1059	-167	29626	15	44/0
20	21	AVRIL LAVIGNE Sk8er Boi (Arista)	1053	-319	30782	17	35/0
25	22	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1041	+178	29588	4	41/3
17	23	JUSTIN TIMBERLAKE Like I Love You (Jive)	1038	-375	29976	16	33/0
28	24	T.A.T.U. All The Things She Said (Interscope)	957	+243	26916	7	43/3
16	25	O-TOWN These Are The Days (J)	944	-487	22405	10	29/0
13	26	MADONNA Die Another Day (Maverick/WB)	933	-684	25549	11	25/0
27	27	3 DOORS DOWN When I'm Gone (Republic/Universal)	850	+100	23554	4	37/2
31	28	MARIAH CAREY Through The Rain (MonarC/IDJMG)	782	+137	18973	11	34/1
30	29	KYLIE MINOGUE Come Into My World (Capitol)	732	+83	19223	7	31/3
Debut	30	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	690	+455	18995	1	43/18
37	31	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	652	+233	15218	2	39/12
39	32	LASGO Something (Robbins)	630	+219	20214	2	29/9
49	33	SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	566	+250	16338	2	27/7
47	34	DIXIE CHICKS Landslide (Monument)	564	+233	13486	2	27/4
35	35	CREED Don't Stop Dancing (Wind-up)	545	+87	14608	4	27/2
32	36	SEAN PAUL Gimme The Light (VP/Atlantic)	417	-183	12123	6	23/0
46	37	SOLUNA Monday Mi Amor (DreamWorks)	399	+61	10983	2	31/0
Debut	38	DANIEL BEDINGFIELD James Dean (I Wanna Know) (Island/IDJMG)	387	+122	12948	1	21/3
41	39	STEREO FUSE Everything (EO/Wind-up)	374	-28	8622	8	19/1
33	40	CANDY BUTCHERS You Belong To Me Now (RPM)	373	-115	9488	12	15/0
34	41	UNCLE KRACKER In A Little While (Lava)	367	-93	12696	17	11/0
Debut	42	STONE SOUR Bother (Roadrunner/IDJMG)	344	+112	10137	1	23/2
43	43	SEV Same Old Song (Geffen/Interscope)	326	-43	9622	3	26/0
40	44	NORAH JONES Don't Know Why (Blue Note/Virgin)	314	-96	6266	5	18/1
45	45	LEANN RIMES Tic Toc (Curb)	295	-49	7911	2	21/0
Debut	46	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	291	+150	7661	1	26/12
48	47	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	289	-34	11019	9	10/0
Debut	48	VONRAY Inside Out (Elektra/EEG)	277	+59	6179	1	18/3
44	49	OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	247	-113	6076	18	10/0
38	50	TLC Girl Talk (Arista)	226	-187	5903	10	9/0

53 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 12/29/02-Saturday 1/4/03. © 2003, R&R Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	18
BON JOVI Misunderstood (Island/IDJMG)	18
CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	18
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	12
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	12
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	11
LASGO Something (Robbins)	9
EMINEM Superman (Shady/Aftermath/Interscope)	8
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	7
NO DOUBT Running (Interscope)	6
DIXIE CHICKS Landslide (Monument)	4
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	4
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3
T.A.T.U. All The Things She Said (Interscope)	3
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3
KYLIE MINOGUE Come Into My World (Capitol)	3
DANIEL BEDINGFIELD James Dean (I Wanna Know) (Island/IDJMG)	3
VONRAY Inside Out (Elektra/EEG)	3
DJ SAMMY Boys Of Summer (Robbins)	3
PINK Family Portrait (Arista)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+517
AVRIL LAVIGNE I'm With You (Arista)	+482
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+455
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+372
NIVEA Don't Mess With My Man (Jive)	+287
CHRISTINA AGUILERA Beautiful (RCA)	+276
VANESSA CARLTON Pretty Baby (A&M/Interscope)	+273
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+261
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	+250
T.A.T.U. All The Things She Said (Interscope)	+243
NELLY Air Force Ones (Fo' Reel/Universal)	+234
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+233
DIXIE CHICKS Landslide (Monument)	+233
LASGO Something (Robbins)	+219
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	+178
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	+150
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+145
MARIAH CAREY Through The Rain (MonarC/IDJMG)	+137
DANIEL BEDINGFIELD James Dean... (Island/IDJMG)	+122
DJ SAMMY Boys Of Summer (Robbins)	+117
STONE SOUR Bother (Roadrunner/IDJMG)	+112
3 DOORS DOWN When I'm Gone (Republic/Universal)	+100
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	+98
SHAKIRA The One (Epic)	+95
CREED Don't Stop Dancing (Wind-up)	+87
KYLIE MINOGUE Come Into My World (Capitol)	+83
PINK Family Portrait (Arista)	+75
CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	+71
SOLUNA Monday Mi Amor (DreamWorks)	+61
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	+60

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ON THE RECORD

With
Leo Cara
PD, KBAT (B93)/
Odessa-Midland, TX



Radio in Midland/Odessa, TX has been changing like crazy over the past four or five years. A lot of people who come here are surprised by the number of frequencies on the dial. We recently changed format from Rhythmic to mainstream to fill a void that we felt was here. There really wasn't a CHR/Pop station that played both Nelly and The Goo Goo Dolls without major

dayparting. • What I think is cool is that we have listeners who love "Dilemma" by Nelly and also get into "One Last Breath" by Creed. You can tell they are really digging the fact that we don't limit the music they want to hear by format. I believe that's a great asset to mainstream radio. • Right now the phones are crazy for the new JC Chasez track, "Blowin Me Up," and "She Hates Me" by Puddle Of Mudd. Here at B93, we believe that exciting radio is not only playing the hits, but what you put around those hits.

Things are just "Beautiful" for **Christina Aguilera** (RCA) as her latest single takes over the top spot on the CHR/Pop chart this week ... **Avril Lavigne** looks like she very well may have her third No. 1 song very shortly as "I'm With You" (Arista) vaults 10-4* ... **Justin Timberlake** has his second top 10 solo hit as "Cry Me a River" (Jive) climbs 13-9*. This follows "Like I Love You," which went top five ... **Jay-Z & Beyoncé** move 22-12* with "'03 Bonnie & Clyde" (Roc-A-Fella/IDJMG) ... **Jennifer Lopez** could not be any hotter. "All I Have," featuring **LL Cool J** (Epic), surges 33-17*, while her movie *Maid in Manhattan* did well in December at the box office ... **B2K** and **P. Diddy** are bumpin' their way up several charts as "Bump, Bump, Bump" (Epic) surges 30-22* ... **Vanessa Carlton's** "Pretty Baby" (A&M/Interscope) is looking good, moving 37-25* ... **JC Chasez** is another 'N Sync member off to a strong start with his solo effort: "Blowin' Me Up..." (Jive) debuts at No. 30 ... **3 Doors Down** surge 43-36* with "When I'm Gone" (Republic/Universal) ... **Daniel Bedingfield** debuts at No. 40 with "James Dean," and **Ja Rule** is back on track with "Mesmerize," which features **Ashanti** (Murder Inc./IDJMG). The track enters at No. 44.



— **Anthony Acampora, Director/Charts**

ON THE RISE

ARTIST: **Boomkat**

LABEL: **DreamWorks**

By **MIKE TRIAS**/ASSISTANT EDITOR



Popstars didn't know what they were missing when they dismissed Taryn Manning, one-half of the duo **Boomkat**, in the first round of auditions. DreamWorks, on the other hand, quickly signed the diva and her brother, hoping their eclectic style might be the next driving force in pop music.

Originally from Falls Church, VA, Kellin and Taryn Manning moved to Tucson, AZ with their mother after their parents split. Their mother held multiple jobs to support her children, even working as a waitress at a strip club. "She'd have on one of those amazing '70s outfits, something really tight," remembers Taryn. "Her style and how she carried herself have really influenced me."

However, the siblings' musical influence came primarily from their father, a highly respected musician who played keyboards and drums in the Washington, DC area. Ironically, their father's death helped pave the way for Boomkat by making Kellin seriously consider carrying on his father's musical legacy. By this time the equally driven Taryn had relocated with her mother to Southern California, where she pursued dancing, singing and acting.

Things started going sour for Kellin in Tucson, and he moved back in with his family after determining that college wasn't his thing. "I realized that music was what I wanted to do with my life," he says. The move allowed Kellin and Taryn to begin working together as Boomkat.

Taryn landed a part on television's *The Practice* and soon after had recurring roles on *Get Real* and *Boston Public*. David E. Kelley, creator of *The Practice* and *Boston Public*, was so impressed by

Boomkat's demo tape that he based an episode of *Boston Public* around Taryn (a high-school student tempted to leave school to pursue a record deal) and licensed two Boomkat songs for the show.

Taryn then hit the big screen, gaining critical acclaim as Kirsten Dunst's drug-addicted friend in *crazy/beautiful* before co-starring with Britney Spears in *Crossroads*. She also appeared in the recent films *White Oleander* and *8 Mile*, playing a small part as Eminem's ex-girlfriend. Such exposure led *Stuff Magazine* to name her No. 33 on their annual "100 Sexiest Women" list. All the while, Boomkat continued to record music, and their songs "Crazylove" and "Wastin' My Time" were featured on the *Crossroads* and *8 Mile* soundtracks, respectively.

Now Boomkat attack the airwaves with "The Wreckoning," the lead single from their March 18 release, *boomkatalog one*. The vengeful tune about dumping an unworthy love interest bulldozes forward as Taryn's voice proclaims powerful, definitive lyrics with the emotion of the blues, the rawness of rock and the strength of soul. Kellin delivers an equally potent track, adding a little bit of blues with ominous chords using heavy rock guitars laced with electronica synths and hip-hop beats. The result is a sexy, attitude-filled concoction that is mixed to perfection.

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America's Best Testing CHR/Pop Songs 12+
For The Week Ending 1/10/03

Artist Title (Label)	TW	3W	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE I'm With You (Arista)	4.15	4.01	88%	12%	4.18	88%	11%
EMINEM Lose Yourself (Shady/Interscope)	4.04	4.10	97%	43%	4.11	96%	42%
CHRISTINA AGUILERA Beautiful (RCA)	4.02	3.97	93%	20%	4.07	94%	21%
SANTANA FIMICHELLE BRANCH The Game Of Love (Arista)	3.97	3.93	93%	30%	3.99	95%	30%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.97	4.00	88%	23%	4.05	87%	23%
LIFEHOUSE Spin (DreamWorks)	3.93	3.80	62%	10%	3.96	66%	10%
GOOD CHARLOTTE Lifestyles Of The Rich And Famous (Epic)	3.90	3.92	82%	20%	3.87	79%	19%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.78	3.60	91%	23%	3.97	91%	19%
KELLY ROWLAND Stole (Columbia)	3.75	3.75	81%	24%	3.68	84%	27%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.72	3.70	98%	51%	3.76	98%	50%
O-TOWN These Are The Days (J)	3.70	3.77	81%	20%	3.84	86%	18%
NIVEA Don't Mess With My Man (Jive)	3.69	3.61	73%	21%	3.68	73%	23%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.66	3.68	85%	28%	3.79	86%	28%
PINK Family Portrait (Arista)	3.65	3.74	92%	35%	3.66	93%	38%
T.A.T.U. All The Things She Said (Interscope)	3.64	-	38%	8%	3.61	37%	7%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.63	3.64	95%	44%	3.69	97%	45%
KID ROCK F/SHERYL CROW Picture (Atlantic)	3.62	3.52	55%	13%	3.69	60%	13%
NO DOUBT Underneath It All (Interscope)	3.60	3.53	96%	52%	3.65	97%	53%
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.60	3.60	80%	21%	3.48	81%	22%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.57	3.51	92%	45%	3.80	93%	40%
CREED One Last Breath (Wind-up)	3.56	3.53	90%	44%	3.65	91%	40%
LASGO Something (Robbins)	3.56	-	38%	11%	3.63	40%	11%
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3.49	-	60%	13%	3.58	61%	11%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.49	3.50	73%	35%	3.56	73%	32%
B2K "Bump, Bump, Bump" (Epic)	3.47	-	69%	19%	3.47	67%	18%
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.47	3.57	92%	45%	3.52	92%	46%
NELLY Air Force Ones (Fo' Reel/Universal)	3.46	3.46	75%	22%	3.52	75%	21%
MARIAH CAREY Through The Rain (MonarC/IDJMG)	3.34	-	79%	24%	3.23	81%	28%
MADONNA Die Another Day (Maverick/WB)	3.30	3.27	93%	42%	3.20	94%	43%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.26	3.33	81%	46%	3.19	81%	47%

Total sample size is 1010 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

K-CI & JOJO This Very Moment (MCA)
Total Plays: 733, Total Stations: 57, Adds: 1

STONE SOUR Bother (Roadrunner/IDJMG)
Total Plays: 702, Total Stations: 47, Adds: 4

CREED Don't Stop Dancing (Wind-up)
Total Plays: 638, Total Stations: 36, Adds: 2

BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)
Total Plays: 618, Total Stations: 43, Adds: 12

TELEPOPMUSIK Breathe (Capitol)
Total Plays: 600, Total Stations: 39, Adds: 9

AALIYAH Miss You (BlackGround/Universal)
Total Plays: 589, Total Stations: 46, Adds: 1

EMINEM Superman (Shady/Aftermath/Interscope)
Total Plays: 522, Total Stations: 23, Adds: 22

SHAKIRA The One (Epic)
Total Plays: 494, Total Stations: 48, Adds: 10

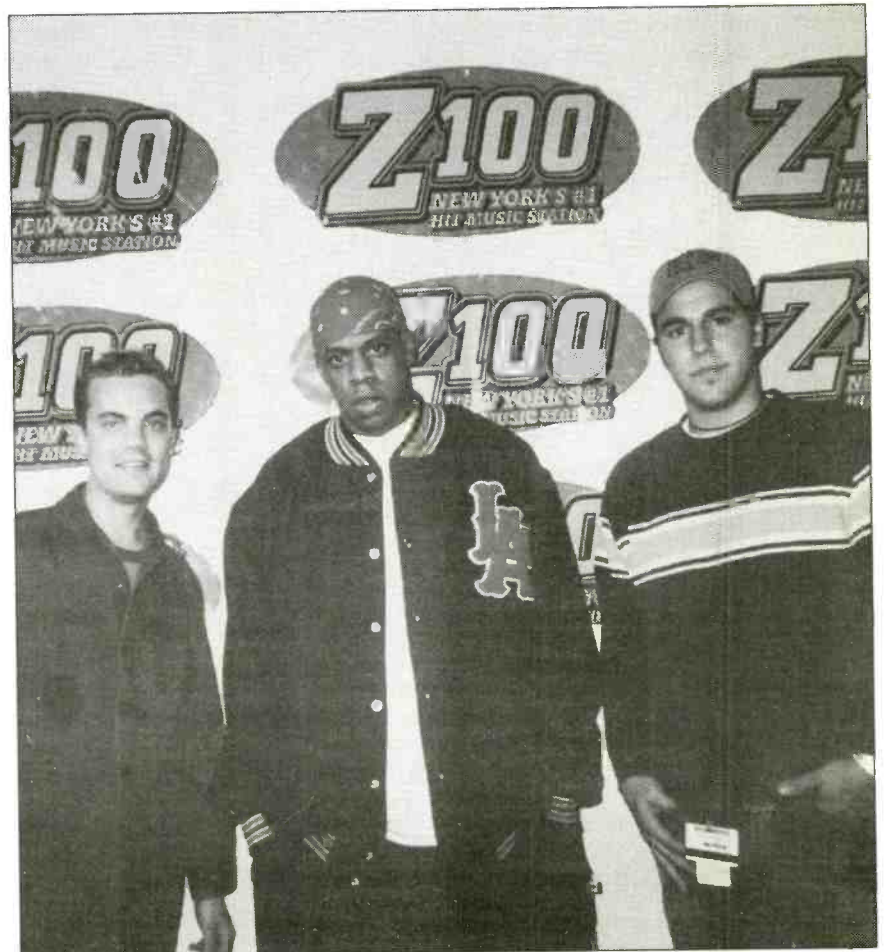
DJ SAMMY Boys Of Summer (Robbins)
Total Plays: 335, Total Stations: 16, Adds: 1

ANGIE MARTINEZ F/IKELIS Take You Home (Elektra/EEG)
Total Plays: 285, Total Stations: 14, Adds: 3

Songs ranked by total plays



BACKSTREET IN KANSAS KCHZ/Kansas City hosted Z95.7 Night With Ole Saint Nick, featuring Nick Carter. It was a free show as long as you brought two cans of food for Harvesters, the community food network. Apparently, Backstreet Boy Kevin Richardson raided someone's pantry, because he showed up with his two cans. Carter didn't even know his pal was coming to see him perform. Seen here (l-r) are Carter, Shorty from the KCHZ morning show, JR Rizzo from Jive Records, KCHZ OM/PD "Just Plain Dave" Johnson and Richardson.



JAY-Z100 Roc-A-Fella/IDJMG recording artist Jay-Z stopped by WHZ (Z100)/New York. During his visit to the station he took some calls from listeners and hung out with the Z100 staff. Seen here are (l-r) Z100 night jock Romeo, Jay-Z and Z100 night producer Niko.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Canton, OH; Detroit, MI) with their respective program directors and current playlist items.

Monitored Reporters 185 Total Reporters 132 Total Monitored 53 Total Indicator 51 Current Indicator Playlists Reported Frozen Playlist (1): WZND/Dothan, AL Did Not Report, Playlist Frozen (1): WRZE/Cape Cod, MA

DONTAY THOMPSON
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CHR/RHYTHMIC



My First Year At R&R

Reflections on the move from radio to writing about radio

When I reflect on the last year and think about the challenges and opportunities I've been blessed with, I can't help but smile. It amazes me how much change can take place in one year, or, in my case, less than a year.

It was at the end of 2001 that R&R's Tony Novia called and told me about this amazing new position that R&R had created and said that the publication was interested in me for the job. It was funny, because I can remember being totally thrown off by his phone call; I had 45 minutes to get on the air, and I was focused on getting the music log done before I did my airshift. Also, as Tony went on to explain the job, I found myself thinking, "Out of all the people out there, why is Tony Novia from R&R calling me and asking if I'm interested?"

After Tony explained that it was my passion for music that led him to pursue me for the new CHR/Rhythmic Editor position, I got to thinking a little more about taking on this new challenge. Leaving KXJM/Portland, OR would be a task in itself. Giving up my job as Music Director

and evening jock for a hot-ass radio station like Jammin' 95.5 and working with a really cool staff that I considered my extended family would be a very difficult thing to do.

Not only was I faced with that, the idea of not being on the air full-time was something I initially found difficult to deal with. On the flip side, having been born in Los Angeles and lived

The challenge was overwhelming at times, so much so that I wondered if I'd made the right move.

there until I was 15, taking the job would not only present a new challenge, it would put me

closer to family and friends. After giving it some thought and getting some advice on what I should do from some of my closest friends, including my then-Program Director, Mark Adams, I finally made the decision to take the job.

Once it was announced that I was leaving KXJM for R&R, a few people wondered why I would give up the comfort of working for such a great radio company to take on the uncertainty of a new position. But toward the end of January 2002 I packed my bags and headed down south to Los Angeles to see what was in store for me and my future with R&R.

Early Days

My first task at R&R was, of course, to write a column introducing myself to the readers. Since all my belongings were on a moving truck on its way to L.A., I was stuck in a hotel in downtown Portland, writing my first column on my laptop.

I typed up many things while working in radio, but doing a 1,500- to 2,000-word column each week sounded crazy. A few people poked fun at me about whether I could write columns, but not for one minute did anyone at R&R question my writing ability.

Funny, right? I'll admit I had my doubts about writing a column week in and week out, but it was a challenge, and I was totally up for it. Surprisingly, it was easier than I'd thought it would be. When you have something to say and feel strongly about it, the writing just comes out. Feb. 8, 2002 was the date my very first column appeared in the pages of R&R. With the guidance of our Managing Editor, Richard "Pimp Daddy" Lange, it went to press and was well received by my co-workers.

My first day at the L.A. office was interesting. Meeting the staff and getting familiar with everyone's job was enjoyable, but one thing that took some getting used to was the work environment at R&R.

Working at a radio station, you're loud and crazy and you

run amok, causing all kinds of chaos. And being a music director, you tend to play your music loudly, and nobody gives you a hard time about it or asks you to turn it down.

You'd think the office atmosphere at a publication that caters to the radio and record industries would be similar, but I've learned that when you work in an environment where your co-workers are busy reading, writing and constantly using their thinking caps, things are totally different and more peaceful.

Although my superiors strongly encourage me and support me

in those first four months I had to plan for the 2002 R&R Convention and do a 20-page Rhythmic special — let's just say Tony was on point.

The challenge was overwhelming at times, so much so that I wondered if I'd made the right move. But once the workload wasn't so hectic and I had a chance to reflect on what each day brought me, I decided that I wouldn't change it for the world — in part because of the tremendous number of people I've met since coming to R&R and the wealth of knowledge I gain on a daily basis.

On The Road Again

As I creep up on my first anniversary as R&R's CHR/Rhythmic Editor, the new year brings more challenges and opportunities. I haven't even been in Los Angeles for a year, and R&R is relocating me to New York City to be in the heart of the industry so I can better serve our readers with the best and most up-to-date information and features.

It's amazing when you think about it. How many people can say that they've lived in Portland, Los Angeles and New York, all in one year?

People often ask me if I miss doing radio. You bet! It's my foundation, and it got me where I am today. But to make myself an asset to R&R and this industry, I must have a complete understanding of the business as a whole. I think I'm on my way.

My Reasons For Moving To NYC

Los Angeles or New York — in our industry, which city carries the most weight? Which city can an editor at a trade publication such as ours benefit from the most?

Everyone in our industry, whether in radio or records, has, at one point in his or her career, wanted to live in each of these cities. The reasons I accepted R&R's offer to move to the East Coast shouldn't be too surprising. Below are a few of them. To all my people living in the Eastern time zone, I'll see you soon.

1. The move will give R&R visibility on the East Coast, providing new experiences and opportunities for R&R and myself.
2. Not that L.A. is bad, but if you want to be in the heart of the music industry, you've got to live in New York. Plus, I've always been told that if you want to make it in this industry, you have to live in New York.
3. From an R&R perspective, my moving to New York will make it easier to build those much-needed relationships with the record and radio communities.
4. R&R gets the bulk of its business from record companies, and most of these companies are based in New York. Duh! You go figure on that one.
5. I'm interested in seeing the real differences between East and West Coast radio.

How many people can say that they've lived in Portland, OR; Los Angeles; and New York, all in one year?

in doing the things I need to do, at times others in the building may not have been too fond of the loud music or me being loud on the phone.

To sum up my first four months at R&R, Tony made a fitting analogy. He said, "Right now you're like a baby who's got his first bike and has to ride it without any training wheels." Boy, was he right!

From learning how things run at the company in general to getting an idea of the differences between monitored and Indicator stations, finding out who can be a reporter and who can't, handling panel and chart revisions, adding pages to the new Rhythmic section and doing the weekly columns and faxes — and when you add the fact that with-



TAKE A DRINK It takes a certain kind of person to walk around with a cup made of gold and diamonds. Columbia Records recording artist Lil Flip had the R&R staff in awe of his one-of-a-kind goblet. Seen here (l-r) are Flip and R&R CHR/Rhythmic Editor Dontay Thompson.



SMILE FOR THE CAMERA In town for a station promotion, Capitol Records recording artist Kylie Minogue stopped to visit the staff at WPYM/Miami. Pictured here (l-r) are Minogue and WPYM PD Phil Michaels.

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:

dthompson@radioandrecords.com



3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	4798	+120	543608	11	76/0
4	2	NELLY Air Force Ones (Fo' Reel/Universal)	4603	+311	587469	11	75/1
5	3	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	4429	+1114	571564	7	77/1
2	4	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	4168	-615	559570	17	78/0
1	5	EMINEM Lose Yourself (Shady/Interscope)	3700	-1272	488234	14	75/0
7	6	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	3453	+319	472279	6	69/1
11	7	AALIYAH Miss You (BlackGround/Universal)	3094	+655	398237	7	70/1
8	8	NIVEA Don't Mess With My Man (Jive)	2847	-28	386362	23	52/0
9	9	CLIPSE When The Last Time... (Star Trak/Arista)	2800	-65	398866	16	65/0
20	10	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	2761	+1183	394726	3	68/5
12	11	EVE Satisfaction (Ruff Ryders/Interscope)	2606	+301	409644	9	67/0
32	12	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	2517	+1557	377977	3	69/10
15	13	BABY F/P. DIDDY Do That... (Cash Money/Universal)	2378	+339	308748	9	68/1
6	14	SEAN PAUL Gimme The Light (VP/Atlantic)	2260	-1035	288485	16	74/0
13	15	AMANDA PEREZ Angel (Powerhouse)	2049	-220	188416	13	47/0
30	16	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	2008	+964	240582	2	73/3
16	17	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1951	-9	182958	14	62/1
10	18	JENNIFER LOPEZ Jenny From The Block (Epic)	1948	-907	285988	12	65/0
37	19	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1550	+718	173578	3	47/7
19	20	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1512	-98	190055	26	55/0
14	21	LL COOL J Luv U Better (Def Jam/IDJMG)	1484	-679	202883	18	67/0
25	22	TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	1406	+164	134822	8	50/5
33	23	50 CENT Wanksta (Shady/Aftermath/Interscope)	1403	+443	270151	5	40/10
28	24	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	1374	+272	203767	3	59/5
17	25	ISYSS Single For The Rest Of My Life (Arista)	1340	-502	120889	18	40/0
22	26	CHRISTINA AGUILERA Beautiful (RCA)	1306	-94	159496	6	37/0
27	27	BUSTA RHYMES Make It Clap (J)	1305	+101	185606	7	62/2
29	28	ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)	1239	+170	164996	8	49/0
35	29	NAS Made You Look (Columbia)	1229	+327	294303	5	50/5
40	30	TYRESE How You Gonna Act Like That (J)	1020	+259	117716	5	46/3
26	31	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	953	-256	217740	9	27/0
23	32	WC The Streets (Def Jam/IDJMG)	938	-403	123378	15	30/0
42	33	DRU HILL I Should Be... (Def Soul/IDJMG)	933	+199	138327	2	33/2
21	34	JA RULE Thug Lovin' (Murder Inc./IDJMG)	899	-674	110184	9	53/0
36	35	FIELD MOB Sick Of Being Lonely (MCA)	850	-3	127615	11	33/4
39	36	BLU CANTRELL Breathe (Arista)	836	+74	74376	4	41/1
41	37	WAYNE WONDER No Letting Go (VP)	824	+68	198933	4	35/2
43	38	TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)	820	+95	82760	2	25/0
24	39	SNOOP DOGG From Tha Chuuch To Da Palace (Doggy Style/Priority/Capitol)	756	-557	110025	9	51/0
34	40	BIG TYMERS Oh Yeah (Cash Money/Universal)	727	-179	76898	20	46/0
44	41	SHADE SHEIST F/NATE DOGG Wake Up (MCA)	715	+1	107145	5	23/0
38	42	AMERIE Talkin' To Me (Rise/Columbia)	703	-75	174854	10	38/1
31	43	XZIBIT Multiply (Loud/Columbia)	687	-291	87698	17	24/0
47	44	R. KELLY Ignition (Jive)	665	-15	110668	4	24/3
45	45	ERICK SERMON F/FREDMAN React (J)	620	-93	166475	14	42/0
48	46	JAHEIM Fabulous (Divine Mill/WB)	617	-61	100664	6	24/0
Debut	47	NATE DOGG F/EVE Get Up (Elektra/EEG)	607	+183	58299	1	35/1
Debut	48	EMINEM Superman (Shady/Aftermath/Interscope)	574	+502	47400	1	33/33
Debut	49	50 CENT In The Club (Shady/Aftermath/Interscope)	565	+489	253352	1	30/30
46	50	MUSIQ Dontchange (Def Soul/IDJMG)	536	-145	109695	18	18/0

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
EMINEM Superman (Shady/Aftermath/Interscope)	33
50 CENT In The Club (Shady/Aftermath/Interscope)	30
DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	21
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	10
50 CENT Wanksta (Shady/Aftermath/Interscope)	10
CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	8
JUSTIN TIMBERLAKE Cry Me A River (Jive)	7
MARID C'mon (J)	7
CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	7
NAPPY ROOTS Head Up (Atlantic)	6
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	5
LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	5
NAS Made You Look (Columbia)	5
TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+1557
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+1183
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+1114
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+964
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+718
AALIYAH Miss You (BlackGround/Universal)	+655
EMINEM Superman (Shady/Aftermath/Interscope)	+502
50 CENT In The Club (Shady/Aftermath/Interscope)	+489
50 CENT Wanksta (Shady/Aftermath/Interscope)	+443
BABY F/P. DIDDY Do That... (Cash Money/Universal)	+339

New & Active

COMMON F/MARY J. BLIGE Come Close To Me (MCA) Total Plays: 516, Total Stations: 28, Adds: 2
CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista) Total Plays: 462, Total Stations: 24, Adds: 7
BENZINO Rock The Party (Elektra/EEG) Total Plays: 461, Total Stations: 30, Adds: 1
NAPPY ROOTS Head Up (Atlantic) Total Plays: 438, Total Stations: 32, Adds: 6
NAAM BRIGADE What You Doin' Wit Dat (ARTISTdirect) Total Plays: 352, Total Stations: 27, Adds: 1
MARIO C'mon (J) Total Plays: 336, Total Stations: 32, Adds: 7
FAT JOE All I Need (Terror Squad/Atlantic) Total Plays: 323, Total Stations: 25, Adds: 0
CHOPPA Choppa Style (New No Limit/Universal) Total Plays: 318, Total Stations: 13, Adds: 0
WHITNEY HOUSTON One Of Those Days (Arista) Total Plays: 282, Total Stations: 24, Adds: 0
SOLANGE' F/N.O.R.E. Feelin' You (Columbia) Total Plays: 274, Total Stations: 20, 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 12/29/02-1/4/03. 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. © 2003, The Arbitron Company. © 2003, R&R, Inc.

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January 10, 2003

RANK ARTIST TITLE LABEL

- 1 **B2K f/P. DIDDY** Bump, Bump, Bump (*Epic*)
- 2 **NAS** Made You Look (*Columbia*)
- 3 **50 CENT** In Da Club (*Shady/Aftermath/Interscope*)
- 4 **MISSY ELLIOTT** Work It (*Gold Mind/Elektra/EEG*)
- 5 **BABY f/P. DIDDY** Do That (*Cash Money/Universal*)
- 6 **2PAC** Thugz Mansion (*Amaru/Tha Row/Interscope*)
- 7 **JAY-Z f/BEYONCE** '03 Bonnie & Clyde (*Roc-A-Fella/IDJMG*)
- 8 **CLIPSE** When The Last Time... (*Star Trak/Arista*)
- 9 **NELLY** Air Force Ones (*Fo' Reel/Universal*)
- 10 **NIVEA** Don't Mess With My Man (*Jive*)
- 11 **50 CENT** Wanksta (*Shady/Aftermath/Interscope*)
- 12 **JA RULE f/ASHANTI** Mesmerize (*Murder Inc./IDJMG*)
- 13 **BUSTA RHYMES** Make It Clap (*J*)
- 14 **SEAN PAUL** Gimme The Light (*VP/Atlantic*)
- 15 **EVE** Satisfaction (*Ruff Ryders/Interscope*)
- 16 **JENNIFER LOPEZ f/LL COOL J** All I Have (*Epic*)
- 17 **EMINEM** Lose Yourself (*Shady/Interscope*)
- 18 **MISSY ELLIOTT f/LUDACRIS** Gossip Folks (*Gold Mind/Elektra/EEG*)
- 19 **SNOOP DOGG** From Tha Chuuch To Da Palace (*Doggy Style/Priority/Capitol*)
- 20 **JENNIFER LOPEZ** Jenny From The Block (*Epic*)
- 21 **BABY** What Happened To That Boy? (*Cash Money/Universal*)
- 22 **WAYNE WONDER** No Letting Go (*VP*)
- 23 **LL COOL J** Luv U Better (*Def Jam/IDJMG*)
- 24 **ERICK SERMON f/REDMAN** React (*J*)
- 25 **BENZINO** Rock The Party (*Elektra/EEG*)
- 26 **LL COOL J f/AMERIE** Paradise (*Def Jam/IDJMG*)
- 27 **CLIPSE** Ma, I Don't Love Her (*Star Trak/Arista*)
- 28 **SMILEZ & SOUTHSTAR** Tell Me (*ARTISTdirect*)
- 29 **XZIBIT** Multiply (*Loud/Columbia*)
- 30 **TRINA f/LUDACRIS** B.R. Right (*Slip-N-Slide/Atlantic*)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 12/29-1/4/03.
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PHAT MIX SIX

- 50 CENT In The Club (*Shady/Aftermath/Interscope*)
- BABY f/CLIPSE What Happened To That Boy (*Cash Money/Universal*)
- DMX X Gon' Give It To Ya (*Def Jam/IDJMG*)
- WAYNE WONDER No Letting Go (*VP*)
- SNOOP DOGG Beautiful (*Doggy Style/Priority/Capitol*)
- NAS Made You Look (*Columbia*)



Talib Kweli's "Get By" (Rawkus/MCA) is definitely different. I can't be mad at Kweli, as he really breaks it down lyrically on this track. Kanye West kills it on the track! Do not sleep on Mario's "Come On (Remix)" (J). Mario, given. Just blaze. Double given. I played it twice the first time I played it. 50 Cent's "In the Club" (Shady/Aftermath/Interscope) is another given. 50, 50, 50, 50... That's all you hear these days, from one coast to the other. With this track, he definitely has become one of the country's favorites while still being one of the most street-credible cats out. You can't sleep with a buzz like this behind him.

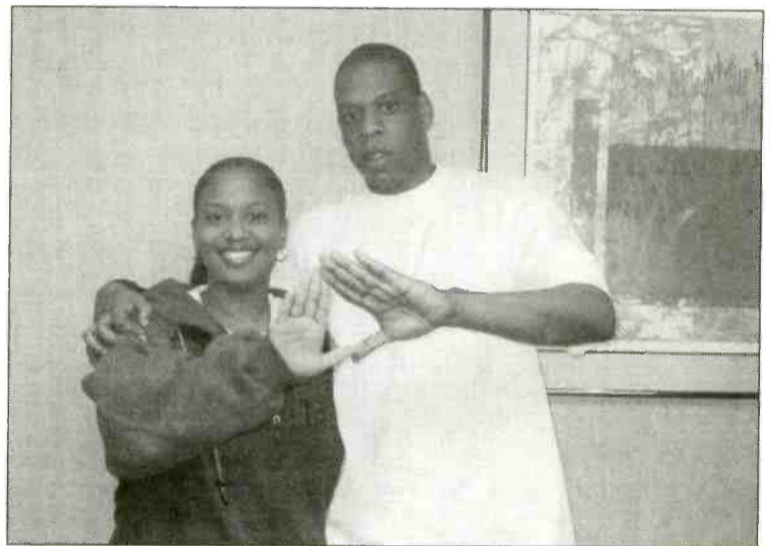


DJ E Rock, KMEL/San Francisco



Snoop Dogg's "Beautiful" (Doggy Style/Priority/Capitol) is the most radio-friendly record I've heard from him. The beat is nice, and people around the building can't stop singing the chorus. Another tight record playing at Power is 50 Cent's "In the Club" (Shady/Aftermath/Interscope). The track on the record is hot! And I can't stop listening to Nas' album. "I Can" (Columbia) and "Book of Rhymes" are a few of my favorites off *God's Son*.

E-Man, KPWR/Los Angeles

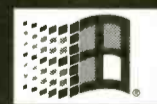


NEW BONNIE & CLYDE? Jay-Z recently visited KBXX (97.9 The Box)/Houston. Pictured here doing sign language in tandem are (l-r) KBXX Programming Asst. Robyn Flowers and Jay-Z.

"At Zimmer Radio group, Powergold has made our Program Directors' lives so much easier in regards to achieving the balance and flow we want in our music product, on-air. Powergold's features are flexible, user-friendly and the product support is awesome! I'm glad that Powergold is in our programming arsenal of weapons!"

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

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ON THE RECORD

This Week's Hottest Music Picks

Antdog

PD/MD, KKUU/Palm Springs, CA

Luniz featuring Fat Joe's "Piece of Me" (Independent): Phat joint, man! Call Felli Fell and get it.

Nate Dogg featuring Eve's "Get Up" (Elektra/EEG): 'Cause everybody needs church. Ha, ha!

Erik Bradley

PD, WBBM/Chicago

Mariah Carey's "Boy" (MonarC/IDJMG): Be on the lookout for the new radio edit.

Avril Lavigne's "I'm With You" (Arista): Another smash from the artist of the year!

Nas' "Made You Look" (Columbia): Totally grew on me.

Tommy Del Rio

PD, KSEQ/Fresno

Clipse featuring Faith Evans' "Ma, I Don't Love Her" (Star Trak/Arista): The beat is infectious. These guys have really come around.

Eminem's "Superman" (Shady/Aftermath/Interscope): Already top 10 phones. It's Eminem — just play it!

Aaliyah's "Miss You" (BlackGround/Universal): Perfect time for a ballad, and this is the one.

Joe featuring Jadakiss' "I Want a Girl Like You" (Jive): All my jocks in last week's music meeting were feelin' this, so we're giving it a shot full-time.

Dana Cortez

PD, KMRK/Midland, TX

Ginuwine's "Hell Yeah!" (Epic): This song is hella hot! I'm a huge fan of Ginuwine.

50 Cent featuring Dr. Dre's "Up in the Club" (Shady/Aftermath/Interscope): If

you thought "Wanksta" was hot, this joint is blazin'.

Choppa's "Choppa Style" (Universal): My mixers are all over this one. Watch out for this track — it's about to blow up.

John E. Kage

MD, KQKS/Denver

Jennifer Lopez featuring LL Cool J's "All I Have" (Epic): The quickest trip to power rotation in my three years at KS 107.5.

Ja Rule featuring Ashanti's "Mesmerize" (Murder Inc./IDJMG): Instantly familiar — a smash. It will join J.Lo in the race to No. 1.

Aaliyah's "Miss You": Debuts at No. 1 with women in callout.

R Dub

PD, KOHT/Tucson

Ja Rule featuring Ashanti's "Mesmerize": Does this guy ever quit? This is another smash from Murder Inc.

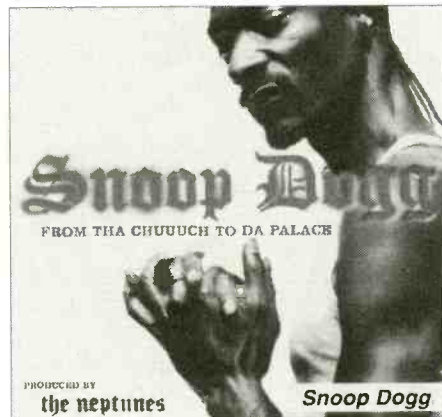
Blu Cantrell's "Breathe (Sean Paul Remix)" (Arista): Hot, hot, hot! I'm glad to see this fine honey back, and this record is soundin' real nice on the air!

Joe featuring Jadakiss' "I Want a Girl Like You": Don't snooze on this one. A great straight-ahead R&B jam from Joseph that I think we'll do really well with.

Gina Lee Fuentez

MD, KPRR/El Paso

Eminem's "8 Mile" (Shady/Interscope): Eminem is a given. He's a hot artist. This



song went into power rotation right away.

JC Chasez's "Blowin' Me Up (With Her Love)" (Jive): When I was in Dallas I heard this record all over the place, and now I like it!

DMX's "X Gon' Give It to You" (Ruff Ryders/IDJMG): It's a slammin' record!

Buzz Bradley

PD, WRED/Portland, ME

Sean Paul's "Like Glue" (VP/Atlantic): If reggae works in your market, don't sleep on this one. Another sticky-sweet joint that's sure to smoke.

50 Cent's "Wanksta" (Shady/Aftermath/Interscope): Pure heat! This record went straight into rotation at the same time it hit our mix show. The hook sticks in your head for days and the beat has infected every cell in our office!

2Pac's "Thugz Mansion" (Amaru/Tha Row/Interscope): Just put it straight into power! We'll be bumpin' this one till the beach weather returns.

Solange featuring N.O.R.E.'s "Feelin' You" (Columbia): Don't put this far from reach, 'cause you'll need it. Young B doesn't have much over her lil' sis anymore. N.O.R.E. adds just the right amount of spice. Perfect balance record.

Jack Spade

PD, WQSL/Greenville, NC

B2K featuring P. Diddy's "Bump, Bump, Bump" (Epic): I'm really surprised how big this turned out for us. It's been getting phones left and right.

Missy Elliott featuring Ludacris' "Gossip Folks" (Gold Mind/Elektra/EEG): Doing well.

Ja Rule featuring Ashanti's "Mesmerize": Already generating phones for us.

Mark Adams

PD, KXJM/Portland, OR

Eminem's "Superman": Yes, we at radio are Eminem'd the hell out, but is the audience? Early reaction on this looks totally hot. It's developing just like "Lose Yourself" and "8 Mile."

Ja Rule featuring Ashanti's "Mesmerize": This is the cut from Ja's CD. Already on the air and building from the mix.



Solange

Clipse featuring Faith Evans' "Ma, I Don't Love Her": I think this is gonna be a huge callout record. Bigger than "When the Last Time," which we powered for months.

J.Lo featuring LL Cool J's "All I Have": For the sleepers out there: Wake the hell up! Debuted top three in callout and still big, big on the phones.

Solange featuring N.O.R.E.'s "Feelin' You": We're getting top five phones at night on this. Not sure where it's going to end up for us, but it sounds cool on the air.

Beata

MD, WLLD/Tampa

Kizzy Rock featuring B.G. & Ying Yang's "Twurkulator Pt. II" (Koch): It's a Dirty South joint, and the Ying Yang is sick for us.

Snoop Dogg's "Beautiful" (Doggystyle/Priority/Capitol): I think this should definitely be the next single.

Angel Garcia

PD, KWYL/Reno, NV

Nas' "I Can" (IllWill/Columbia): This entire album is incredible (and if you don't like it, then you really don't know anything about hip-hop). This should have been the first single. Great message and sound. It will work for true Rhythmic stations.

J.Lo featuring LL Cool J's "All I Have": This is a real hit, period! Everyone should be playing this.

B2K featuring P. Diddy's "Bump, Bump, Bump": Can't go wrong with this at all.

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 1/10/03

Table with columns: Artist Title (Label), TW, 3W, Familiarity, Burn, TD, Familiarity, Burn. Lists top performing songs like Eminem's 'Lose Yourself' and Nivea's 'Don't Mess With My Man'.

Total sample size is 675 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: NAAM Brigade LABEL: ARTISTdirect

By MIKE TRIAS/ASSISTANT EDITOR



NAAM Brigade are about the "street soldier," explains the group's Sonni Blak. "You're always going to have your generals and lieutenants, but it's us, the soldiers, who are on the front line."

NAAM Brigade — the first part of the moniker stands for "N****z All About Money" — recently dropped their debut album, Early in the Game. But, in reality, these Southwest Philly boys have been in the game for a long time.

Sonni Blak, Rambo, Eyse Da SupaStar and Meek Millz have known each other for 18 years and originally formed under the name Task Force in the mid-'90s. Their penchant for mixing street-credible lyrics with club beats soon caught the ears of Elektra Records, which signed them to a deal in '98.

Shaken by Q-DON's death, the group quickly unraveled and left Elektra, returning to the streets. Life on the streets led to time behind bars for most of NAAM Brigade, and the only way they could save themselves was to get back in the studio.

NAAM Brigade are currently hitting the airwaves with the latest cut from Game, "What You Doin' Wit Dat." Featuring the Southern stylings of Juvenile, "What You Doin'" allows each rapper to showcase his individual talents during the verses, then they combine to attack the hook of this booty-shaking anthem.

Reporters

Reporters listing for various stations: KKSS/Albuquerque, NM; KYLZ/Albuquerque, NM; KFAT/Anchorage, AK; WBTS/Atlanta, GA; WZBZ/Atlantic City, NJ; KQBT/Austin, TX; KXMG/Austin, TX; KISW/Bakersfield, CA; KXOX/Bakersfield, CA; WXYV/Baltimore, MD; WJNH/Baton Rouge, LA; WBHJ/Birmingham, AL

Reporters listing for various stations: WJMN/Boston, MA; WRVZ/Charleston, WV; WBBW/Charleston, SC; WCHH/Charlotte, NC; WKIE/Chicago, IL; KNDA/Corpus Christi, TX; KZFM/Corpus Christi, TX; KBFB/Dallas-Ft. Worth, TX; WHDT/Dayton, OH; KOKS/Denver-Boulder, CO; KPRR/El Paso, TX; KPTY/Houston-Galveston, TX; WHTT/Indianapolis, IN; WJWF/Wayne, IN; WXIS/Johnson City, TN

Reporters listing for various stations: KBOS/Fresno, CA; KSEQ/Fresno, CA; WJMH/Greensboro, NC; WHZT/Greenville, SC; WQSL/Greenville, NC; WZMX/Hartford, CT; KDBB/Honolulu, HI; KIKI/Honolulu, HI; KXME/Honolulu, HI; KBXX/Houston-Galveston, TX; KBTU/Monterey-Salinas, CA; KDON/Monterey-Salinas, CA

Reporters listing for various stations: KLLUC/Las Vegas, NV; KVEG/Las Vegas, NV; KHTE/Little Rock, AR; KPWR/Los Angeles, CA; WBLD/Louisville, KY; KXHT/Memphis, TN; WPOW/Miami, FL; WPYM/Miami, FL; KTTB/Minneapolis, MN; KHTN/Modesto, CA; KCAQ/Oxnard-Ventura, CA; KKKU/Palm Springs, CA; WPHI/Philadelphia, PA

Reporters listing for various stations: WJWZ/Montgomery, AL; WKUU/Salt Lake City, UT; KBBT/San Antonio, TX; KZZP/Phoenix, AZ; KXJM/Portland, OR; WPKF/Poughkeepsie, NY; WKKW/Providence, RI; KWNZ/Reno, NV; KWYL/Reno, NV; KGGI/Riverside, CA; KSBM/Sacramento, CA; KSFM/Sacramento, CA; WCCQ/Salisbury, MD

Reporters listing for various stations: KKFW/Phoenix, AZ; KUUL/Salt Lake City, UT; KBBT/San Antonio, TX; KZZP/Phoenix, AZ; KXJM/Portland, OR; WPKF/Poughkeepsie, NY; WKKW/Providence, RI; KWNZ/Reno, NV; KWYL/Reno, NV; KGGI/Riverside, CA; KSBM/Sacramento, CA; KSFM/Sacramento, CA; WCCQ/Salisbury, MD

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Summary statistics: * Monitored Reporters 91 Total Reporters, 81 Total Monitored, 10 Total Indicator, 9 Current Indicator Playlists, Did Not Report, Playlist Frozen (1): KBLZ/Tyler-Longview, TX, No Longer A Reporter (1): KTHT/Houston-Galveston, TX

KASHON POWELL

kpowell@radioandrecords.com



Crash The Party

Smilez & Southstar: rappin' from the Sunshine State

Smilez & Southstar, who hail from Orlando, are the premier group on Ted Fields' ARTISTdirect Records. But before the two hooked up, Smilez and Southstar were both major players in Orlando's underground scene. "We had heard of each other from playing ball, and we did a freestyle together on a local DJ's mix tape," Smilez says. "The chemistry was there."

A few years later a producer named Dakari suggested that the two bring their skills together. "We were already cool," Southstar says. "Dakari brought us together, and when we kicked some freestyles and started writing, there was major synergy. We just clicked. We saw that we had the same personality, the same energy and the same goals. We would even be thinking about the same things."

Smilez says he knew he wanted to be an entertainer from the time he was a young boy growing up in Bronx, NY. "My mother worked in a hospital, and I would perform for the sick and elderly," he says. When Smilez was 17, his mother moved the family to Orlando to keep him out of trouble. He admits that he



Smilez & Southstar

says. "Along with Dakari, I was able to ghostwrite for other artists in the industry."

O-Town Immigrants

Southstar was born in Hawaii to Chinese and Filipino parents but lived in Los Angeles until his family lost their business in an earthquake and moved to New Jersey. At age 15 he and his family moved to Orlando. Southstar soon became immersed in the local hip-hop scene and realized his talent as an MC. Like Smilez, he was an opening act at local shows, for such artists as Jadakiss, Mr. Cheeks, The Beatnuts and Cuban Link.

After Southstar graduated from high school, he began working for an urban marketing company in order to learn more about the business side of the industry. "I did street-team stuff for labels like Atlantic and Priority and was really interested in the business side of things," he says.

"I got really serious about rapping over the last three years. I know firsthand that this business is really hard work. It's not just about spitting a rhyme and collecting a check.

"Our sound is weird. It's like a blend of all your types of hip-hop. Our sound isn't really a South sound or an East Coast or West Coast sound; it's a little bit of everything because of the fact that we've both lived in other places. Add that to the fact that we're in Orlando, where you have all of these different influences, and it gives you something new and fresh.

"What makes our music so unique is that we've been influenced by everybody," Smilez says. "Living in Orlando, we get to hear Jay-Z, Cash Money, Trick Daddy, Dr. Dre, etc. Everything comes together here. We rep for the streets, the hoods and the clubs from coast to coast and everywhere in between."

The Perfect Situation

Smilez & Southstar got airplay on their first single, which led them to sign with ARTISTdirect Records and immediately begin work on their debut album. The duo worked in the studio in between Smilez's shifts at an Orlando hotel and Southstar's retail job. They eventually created their current release, *Crash the Party*.

"'Who Wants This' was released independently, and we worked it on Florida radio," Southstar says. "A friend of ours from WBTT/Ft. Myers started playing the song, and Bo Matthews, the PD, liked it.

"Shortly after hearing the song, Bo asked us to open up for one of the station's shows. We got such a great response at that show that he added the record to the station's playlist. We started getting calls from labels, but when ARTISTdirect called us, we felt it was a perfect situation.

"We were a new group with a new producer and new management, and they were a new label and just as hungry as we were. They didn't have a lot of artists on the roster that we would have to wait behind and sit on the shelf for a few years."

A Complete Journey

About *Crash the Party*, Southstar says, "It's crazy how complete the album is. You can throw it in and not have to worry about changing the CD. It's a journey through our life and yours. We wanted to keep it catchy but still speak about what we do on an everyday level. We wanted strong hooks on there, stuff people would get immediately and remember.

KP'S KORNER

This week the spotlight shines on Jamillah "Jam" Muhammad, PD of WKKV/Milwaukee. Muhammad began her career as a board op for WGCI-AM/Chicago, and next month she'll move to the Motor City to take PD duties at WMXD/Detroit. Muhammad says that ever since she was a little girl she knew she wanted to be in radio. "I used to make Tone-master cassette tapes of my imaginary radio station, 'WJAM — we jam all the time!'" she says. "I would interview anyone who came to my house."



Jamillah Muhammad

Muhammad says the part of her job she likes the most is being able to creatively produce her radio station from start to finish. What she likes least is working with people who don't have a vision. She describes WKKV as "entertaining, fresh, exciting and a station that's hard to peel your ears away from."

Muhammad says her biggest challenge as PD is keeping everyone from sales, promotions, programming and management on the same page. Being a woman in a male-dominated industry doesn't bother her in the least. She says that, at times, she has felt like she's being treated differently because of her gender, but she doesn't let that bother her. "Once I've proven myself, they don't give me drama twice," she says.

"Our sound is weird. It's like a blend of all your types of hip-hop. It's a little bit of everything because of the fact that we've both lived in other places."

Smilez

wasn't very happy about the move at first, but it ended up being a good thing.

Smilez began showcasing his skills in local battles and on mix tapes and eventually ended up opening shows for rappers such as Mobb Deep, Ja Rule, Busta Rhymes and The Terror Squad. "Once I got to Orlando, I started taking acting classes and writing rhymes a lot," he

ney World and tourists. It's a fun album."

Crash the Party is a diverse album; no two songs are alike. On one end you have "Gully," a hardcore street record. "We came from the streets," Southstar says about the song. "And, no matter what, that's who we are. The lyrics on the song are crazy, and the flow is gully!"

Then you have "Tell Me," a song about getting hurt by a female. Southstar says, "This is us trying to figure out why we've been hurt, through song. Everybody's been through it, but not everybody is strong enough to talk about it."

The track "Now That You're Gone" is for anyone who has ever lost someone, be it to jail, death or unforeseen circumstances. This song is especially personal for Smilez, whose mother recently died, and for Southstar, who lost a son in a stillbirth.

One of Southstar's favorite songs on the album, "What Can You Do," is a message to anyone who might try to get in the way of the group's success. He says, "We're telling everyone that no matter what anyone says, we're gonna keep doing what we're doing. We're not going to let anyone change us because they don't like us. We're working hard to get to where we want to be."

If their debut album is indicative of what's to come in the future, Smilez & Southstar shouldn't have too many worries about anyone wanting to change them.

"We were a new group, with a new producer and new management, and ARTISTdirect was a new label and just as hungry as we were. They didn't have a lot of artists on the roster that we would have to wait behind and sit on the shelf for a few years."

Southstar

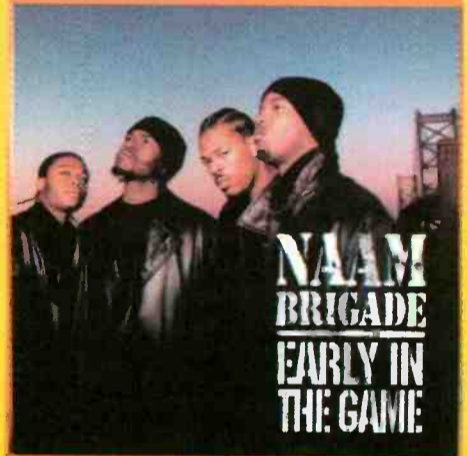
"There's a little bit of everything on there. Our first single, 'Who Wants This,' had a reggae feel, and the lyrics were battle-type lyrics. It was a good introduction for us and let the rest of the country know what Orlando has to offer. We have a song called 'Orlando' that lets you know that it's not all about boy bands, Dis-

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SMILEZ & SOUTHSTAR

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R&R URBAN TOP 50

January 10, 2003

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3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	2824	-315	412404	20	64/0
5	2	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2709	+435	417891	7	67/0
1	3	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	2600	-563	396409	16	68/0
3	4	NELLY Air Force Ones (Fo' Reel/Universal)	2556	+2	383690	12	63/0
7	5	R. KELLY Ignition (Jive)	2349	+248	366495	11	66/1
13	6	AALIYAH Miss You (BlackGround/Universal)	2205	+457	373767	7	12/0
10	7	JAHEIM Fabulous (Divine Mill/WB)	2171	+133	357106	13	57/0
4	8	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	2149	-246	272696	11	65/0
12	9	DRU HILL I Should Be... (Def Soul/IDJMG)	2087	+277	352792	11	61/0
6	10	LL COOL J Luv U Better (Def Jam/IDJMG)	1797	-344	269995	20	67/0
8	11	MUSIQ Dontchange (Def Soul/IDJMG)	1759	-327	259865	21	64/0
14	12	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	1639	+36	223366	6	61/1
21	13	50 CENT Wanksta (Shady/Aftermath/Interscope)	1636	+428	228194	7	52/2
9	14	EMINEM Lose Yourself (Shady/Interscope)	1586	-491	190733	10	52/0
19	15	BUSTA RHYMES Make It Clap (J)	1554	+302	209351	9	62/2
16	16	AMERIE Talkin' To Me (Rise/Columbia)	1551	+48	208036	12	53/0
18	17	FIELD MOB Sick Of Being Lonely (MCA)	1509	+193	206380	12	45/2
20	18	BABY F/P. DIDDY Do That... (Cash Money/Universal)	1477	+242	206959	8	55/0
23	19	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	1471	+331	249104	4	62/0
11	20	SEAN PAUL Gimme The Light (VP/Atlantic)	1444	-515	234947	17	19/0
50	21	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1427	+1075	196534	2	55/8
26	22	TYRESE How You Gonna Act Like That (J)	1389	+329	192491	8	58/4
27	23	NAS Made You Look (Columbia)	1304	+286	221906	5	51/0
25	24	SMILEZ AND SOUTHWESTAR Tell Me (ARTISTdirect)	1181	+106	140579	8	50/0
39	25	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1177	+634	172388	2	63/5
24	26	EVE Satisfaction (Ruff Ryders/Interscope)	1153	+40	126157	8	43/0
42	27	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	1133	+625	157634	2	57/1
15	28	JA RULE Thug Lovin' (Murder Inc./IDJMG)	1078	-463	145818	8	57/0
29	29	TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)	1029	+86	120784	6	45/2
30	30	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	1005	+100	159803	5	44/7
22	31	CLIPSE When The Last Time... (Star Trak/Arista)	1005	-172	147191	17	51/0
17	32	ERICK SERMON F/REDMAN React (J)	1001	-393	160556	13	55/0
34	33	WHITNEY HOUSTON One Of Those Days (Arista)	969	+135	131195	7	47/0
33	34	BENZINO Rock The Party (Elektra/EEG)	865	-10	129521	12	49/0
35	35	BLACKSTREET Deep (DreamWorks)	750	-77	81560	4	57/1
28	36	SNOOP DOGG From Tha Chuuch To Da Palace (Doggy Style/Priority/Capitol)	710	-292	83803	8	48/0
32	37	TONI BRAXTON Hit The Freeway (Arista)	673	-212	99895	9	46/0
36	38	VIVIAN GREEN Emotional Rollercoaster (Columbia)	654	-26	91299	6	37/1
43	39	LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$% (TVT)	650	+143	96896	4	20/0
41	40	K-CI & JOJO This Very Moment (MCA)	599	+83	78140	2	43/0
Debut	41	50 CENT In The Club (Shady/Aftermath/Interscope)	593	+526	150254	1	3/3
31	42	TLC Girl Talk (Arista)	557	-339	47011	12	41/0
44	43	NEXT Imagine That (J)	527	+27	49161	5	38/1
38	44	OOBIE F/LIL' JON... Nothin's Free (TVT)	518	-61	53035	6	23/0
Debut	45	NIVEA Laundromat (Jive)	517	+300	81496	1	5/1
37	46	JENNIFER LOPEZ Jenny From The Block (Epic)	499	-175	60513	10	33/0
46	47	WAYNE WONDER No Letting Go (VP)	496	+24	88790	3	9/0
47	48	SWIZZ BEATZ Bigger Business (DreamWorks)	439	-14	43708	3	31/0
Debut	49	BABY What Happened To That Boy? (Cash Money/Universal)	412	+229	87980	1	0/0
48	50	TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	411	-30	49207	3	29/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
JUSTIN TIMBERLAKE Cry Me A River (Jive)	41
DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	35
KIZZY ROCK Twurkulator Part 2 (Tommy Boy)	18
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	8
COMMON F/MARY J. BLIGE Come Close To Me (MCA)	7
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	5
TYRESE How You Gonna Act Like That (J)	4
CHOPPA Choppa Style (New No Limit/Universal)	4
CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	3
50 CENT In The Club (Shady/Aftermath/Interscope)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+1075
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+634
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+625
50 CENT In The Club (Shady/Aftermath/Interscope)	+526
AALIYAH Miss You (BlackGround/Universal)	+457
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+435
50 CENT Wanksta (Shady/Aftermath/Interscope)	+428
LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	+331
TYRESE How You Gonna Act Like That (J)	+329
BUSTA RHYMES Make It Clap (J)	+302

New & Active

- CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)
Total Plays: 406, Total Stations: 37, Adds: 3
- FREEWAY What We Do (Roc-A-Fella/IDJMG)
Total Plays: 351, Total Stations: 15, Adds: 0
- CHOPPA Choppa Style (New No Limit/Universal)
Total Plays: 348, Total Stations: 21, Adds: 4
- ROOTS Break You Off (MCA)
Total Plays: 346, Total Stations: 23, Adds: 0
- NAPPY ROOTS Headz Up (Atlantic)
Total Plays: 335, Total Stations: 28, Adds: 0
- DEBORAH COX The Morning After (J)
Total Plays: 330, Total Stations: 31, Adds: 0
- JOE F/JADAKISS I Want A Girl Like You (Jive)
Total Plays: 308, Total Stations: 22, Adds: 0
- JUSTIN TIMBERLAKE Cry Me A River (Jive)
Total Plays: 287, Total Stations: 43, Adds: 41
- FAT JOE All I Need (Terror Squad/Atlantic)
Total Plays: 285, Total Stations: 27, Adds: 0
- SLUM VILLAGE F/MS. JADE... Disco (Barak/Capitol)
Total Plays: 239, Total Stations: 22, Adds: 0

Songs ranked by total plays

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

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 12/29/02-1/4/03. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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Reporters

Stations and their adds listed alphabetically by market

<p>WAJZ/Albany, NY * PD/MD: Sugar Bear APD: Marie Cristal 5 DMX "X" JUSTIN TIMBERLAKE "River" SNOOP DOGG "Beautiful"</p>	<p>WJZD/Biloxi-Gulfport, MS * OM/PD: Rob Neal MD: Tabari Daniels 6 JUSTIN TIMBERLAKE "River" 4 DMX "X"</p>	<p>WENZ/Cleveland, OH * OM/PD: Hurricane Dave Smith MD: Lexx All 1 VIVIAN GREEN "Emotional"</p>	<p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 2 DMX "X" JUSTIN TIMBERLAKE "River"</p>	<p>KPRS/Kansas City, MO * APD/MD: Myron Fears 13 JUSTIN TIMBERLAKE "River" 1 DMX "X"</p>	<p>WEOR/Miami, FL * OM/PD/MD: Cedric Hollywood 13 JUSTIN TIMBERLAKE "River" 2 DMX "X" 1 MARQUES HOUSTON "That" KIZZY ROCK "Twurk"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack 49 DMX "X" KIZZY ROCK "Twurk"</p>	<p>WDKX/Rochester, NY * OM/PD: Andre Marcel MD: Kala O'Neal 1 TRICK DADDY "Thug"</p>	<p>WPHR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 2 DMX "X" JUSTIN TIMBERLAKE "River"</p>							
<p>KEOG/Alexandria, LA OM/PD: Jay Stevens MD: Wade Hampton No Adds</p>	<p>WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 32 50 CENT "Club" 9 JA RULE F/ASHANTI "Mesmerize" 8 COMMONMARY J BLIGE "Close" 5 MISSY ELLIOTT "Gossip"</p>	<p>WHXT/Columbia, SC * PD: Chris Connors APD: Harold Banks MD: Shanik Mincie 2 DMX "X" JUSTIN TIMBERLAKE "River" KIZZY ROCK "Twurk"</p>	<p>WZZZ/Flint, MI * PD/MD: Chris Reynolds 9 JA RULE F/ASHANTI "Mesmerize" CHOPPA "Choppa" JUSTIN TIMBERLAKE "River"</p>	<p>KIIZ/Killeen-Temple, TX PD/MD: Mychal Maguire 11 SNOOP DOGG "Beautiful" 10 MARIAH CAREY "Boy" 10 SYLEENA JOHNSON "What"</p>	<p>WKKV/Milwaukee, WI * PD: Jamillah Muhammad MD: Doc Love 4 KIZZY ROCK "Twurk" 2 DMX "X" 1 CHOPPA "Choppa" JUSTIN TIMBERLAKE "River"</p>	<p>WOWI/Norfolk, VA * OM/PD: Daisy Davis APD/MD: Michael Mauzone JUSTIN TIMBERLAKE "River" NEXT "Imagine"</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown COMMONMARY J BLIGE "Close" FIELD MOB "Lonely"</p>	<p>WTMP/Tampa, FL MD: Big Money Ced 10 JA RULE F/ASHANTI "Mesmerize"</p>							
<p>WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 24 DAVID BANNER "Pimp" 15 50 CENT "Club" 15 MISSY ELLIOTT "Gossip" JUSTIN TIMBERLAKE "River" R. KELLY "Ignition"</p>	<p>WBLK/Buffalo, NY * PD/MD: Skip Dillard No Adds</p>	<p>WVDM/Columbia, SC * PD/MD: Mike Love APD: Vanessa Pendergrass 9 DMX "X" JUSTIN TIMBERLAKE "River" KIZZY ROCK "Twurk"</p>	<p>WTMG/Gainesville-Ocala, FL * PD/APP: Chris Ryan 6 DMX "X" 5 JUSTIN TIMBERLAKE "River"</p>	<p>KRRQ/Lafayette, LA * PD/MD: John Kinnit 7 KIZZY ROCK "Twurk" 3 DMX "X" JUSTIN TIMBERLAKE "River"</p>	<p>WBLX/Mobile, AL * PD/MD: Myronda Reuben 27 JA RULE F/ASHANTI "Mesmerize" 24 CHOPPA "Choppa" 2 DMX "X" JUSTIN TIMBERLAKE "River"</p>	<p>KVSP/Oklahoma City, OK * OM/PD: Terry Monday MD: Eddie Brasso 5 JUSTIN TIMBERLAKE "River" DMX "X"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter CHOPPA "Choppa" DMX "X" JUSTIN TIMBERLAKE "River" NEXT "Imagine"</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Nikki G. 5 DMX "X" JUSTIN TIMBERLAKE "River" KIZZY ROCK "Twurk"</p>							
<p>WVEE/Atlanta, GA * OM/PD: Tony Brown APD/MD: Tosha Love No Adds</p>	<p>WWW/Charleston, SC * OM/PD: Terry Base MD: Yonni O'Donohue 4 KIZZY ROCK "Twurk" 3 DMX "X" 2 JUSTIN TIMBERLAKE "River" 2 GANG STARR "Skills"</p>	<p>WCXC/Columbus, OH * PD: Paul Strong MD: Warren Stevens JUSTIN TIMBERLAKE "River" KIZZY ROCK "Twurk"</p>	<p>WJMK/Gainesville-Ocala, FL * PD/APP: Chris Ryan 6 DMX "X" 5 JUSTIN TIMBERLAKE "River"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 1 JUSTIN TIMBERLAKE "River"</p>	<p>WZMT/Montgomery, AL PD: Darryl Elliott MD: Michael Long 33 SMILEZ AND SOUTHSTAR "Tell" 23 JUSTIN TIMBERLAKE "River" 15 FAT JOE "Need" 15 NAS "Look"</p>	<p>WUSL/Philadelphia, PA * PD: Glenn Cooper MD: Coka Lani AMD: Cosmic Kev 1 JUSTIN TIMBERLAKE "River" DMX "X"</p>	<p>KDKS/Shreveport, LA * PD/MD: Quenn Echols DMX "X" JUSTIN TIMBERLAKE "River"</p>	<p>KJMM/Tulsa, OK * OM: Bryan Robinson PD: Terry Monday APD/MD: Aaron Bernard 10 JUSTIN TIMBERLAKE "River" DMX "X"</p>							
<p>WFXA/Augusta, GA * OM/PD: Ron Thomas APD: Mojo 5 MISSY ELLIOTT "Gossip"</p>	<p>WPEQ/Charlotte, NC * PD: Terri Avery APD/MD: Nate Quick No Adds</p>	<p>KKOA/Dallas-Ft. Worth, TX * PD/MD: Skip Cheatnam No Adds</p>	<p>WJMJ/Greenville, SC * PD/MD: Doug Davis 6 JUSTIN TIMBERLAKE "River"</p>	<p>KIPR/Little Rock, AR * OM/PD/MD: Joe Booker No Adds</p>	<p>WUBT/Nashville, TN * PD/MD: Kiki Henson 2 DMX "X" 1 BUSTA RHYMES "Clap" KIZZY ROCK "Twurk" TYRESE "Gonna"</p>	<p>WAMO/Pittsburgh, PA * Interim PD/MD: DJ Boogie 13 JUSTIN TIMBERLAKE "River" 10 DMX "X" KIZZY ROCK "Twurk" SOLANGE F/N.O.R.E. "Feelin'"</p>	<p>KATZ/St. Louis, MO * PD: Eric Mychaels 21 JUSTIN TIMBERLAKE "River" KIZZY ROCK "Twurk"</p>	<p>WESE/Tupelo, MS PD/MD: Pamela Aniese 2PAC "Mansion"</p>							
<p>WPRW/Augusta, GA * PD: Tim Snell MD: Nighttrain 27 DMX "X" 19 JA RULE F/ASHANTI "Mesmerize" 7 JUSTIN TIMBERLAKE "River" 4 KIZZY ROCK "Twurk"</p>	<p>WJIT/Chattanooga, TN * PD: Keith Landecker MD: Magic 4 DMX "X" JUSTIN TIMBERLAKE "River"</p>	<p>WROU/Dayton, OH * PD: Marco Simmons MD: Theo Smith No Adds</p>	<p>WEUP/Huntsville, AL * PD/MD: Steve Murry 38 JA RULE F/ASHANTI "Mesmerize" DMX "X"</p>	<p>KKBT/Los Angeles, CA * PD: Rob Scorpio MD: Dorsey Fuller 27 COMMONMARY J BLIGE "Close" 9 JUSTIN TIMBERLAKE "River" 1 NIVEA "Laundromat"</p>	<p>KNOU/New Orleans, LA * PD: Lamonda Williams DMX "X" KIZZY ROCK "Twurk" TYRESE "Gonna" TYRESE "Gonna"</p>	<p>WBTJ/Richmond, VA * PD: Aaron Maxwell MD: Mike Street 38 JA RULE F/ASHANTI "Mesmerize" 13 TYRESE "Gonna"</p>	<p>WFUN/St. Louis, MO * PD: Mo' Shay APD: Craig Black MD: Koa Koa Thal 16 TYRESE "Gonna" 15 JUSTIN TIMBERLAKE "River" 24 50 CENT "Club"</p>	<p>WKYS/Washington, DC * PD: Darryl Huckaby MD: P-Stew 26 COMMONMARY J BLIGE "Close" 26 JUSTIN TIMBERLAKE "River" 24 50 CENT "Club"</p>							
<p>WERQ/Baltimore, MD * PD: Dion Summers APD/MD: Neke At Night 31 JUSTIN TIMBERLAKE "River" MISSY ELLIOTT "Gossip"</p>	<p>WGCI/Chicago, IL * OM/PD: Elroy Smith APD/MD: Tiffany Green No Adds</p>	<p>WOTJ/Detroit, MI * PD: Lance Patton MD: Spudd 42 COMMONMARY J BLIGE "Close" 19 JUSTIN TIMBERLAKE "River" 5 KIZZY ROCK "Twurk"</p>	<p>WJMI/Jackson, MS * OM/PD/MD: Stan Branson DMX "X"</p>	<p>WZBZ/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 27 COMMONMARY J BLIGE "Close"</p>	<p>WQVE/New Orleans, LA * OM: Carla Boatner MD: Angela Watson 27 50 CENT "Wanksta"</p>	<p>WCDX/Richmond, VA * PD: Terry Fox MD: Reggie Baker 19 BIG TYMERS "Yeah"</p>	<p>WRHH/Richmond, VA * PD: J.D. Kunes MD: Alvin "Big Nat" Smalls CLIPSE F/FAITH EVANS "Ma"</p>	<p>WEMX/Baton Rouge, LA * OM: Don Gossein PD/MD: Adrian Long 19 KIZZY ROCK "Twurk" DMX "X" JUSTIN TIMBERLAKE "River"</p>	<p>WPWX/Chicago, IL * PD: Jay Alan MD: Traci Reynolds 22 JUSTIN TIMBERLAKE "River" DMX "X"</p>	<p>WJLB/Detroit, MI * PD: KJ Holiday APD/MD: Kris Kelley DMX "X" JUSTIN TIMBERLAKE "River" TRICK DADDY "Thug"</p>	<p>WJMN/Dolhan, AL OM/PD: JR Wilson MD: Jamar Wilson No Adds</p>	<p>WJBT/Jacksonville, FL * PD: Mike Williams MD: G-Wiz 4 50 CENT "Wanksta" 4 2PAC "Mansion" 3 CLIPSE F/FAITH EVANS "Ma"</p>	<p>WFXM/Macon, GA No Adds</p>	<p>WHRK/Memphis, TN * OM/PD: Nate Bell APD: Eileen Collier MD: Devin Steel DMX "X" JUSTIN TIMBERLAKE "River"</p>	<p>WWPR/New York, NY * PD: Michael Saunders No Adds</p>

*** Monitored Reporters**
80 Total Reporters

69 Total Monitored

11 Total Indicator
8 Current Indicator Playlists

Reported Frozen Playlist (1):
KBCE/Alexandria, LA

Did Not Report, Playlist Frozen (2):
WFXE/Columbus, GA
WIBB/Macon, GA

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ASHANTI Baby (Murder Inc./IDJMG)	935
GINUWINE Stingy (Epic)	906
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	810
AALIYAH I Care 4 U (BlackGround)	780
LUDACRIS Move Bitch (Def Jam/IDJMG)	696
NAPPY ROOTS Po' Folks (Atlantic)	668
N.O.R.E. Nothin' (Def Jam/IDJMG)	624
NELLY Hot In Herre (Fo' Reel/Universal)	508
BIG TYMERS Still Fly (Cash Money/Universal)	434
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	417
MUSIQ Halfcrazy (Def Soul/IDJMG)	412
EVE F/JALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	402
ASHANTI Foolish (Murder Inc./IDJMG)	399
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	398
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	377
USHER U Don't Have To Call (LaFace/Arista)	374
MARIO Just A Friend 2002 (J)	369
MR. CHEEKS Lights, Camera, Action (Universal)	314
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	302
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	289
AALIYAH Rock The Boat (BlackGround)	283
RUFF ENDZ Someone To Love You (Epic)	283

Indicator

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JUSTIN TIMBERLAKE Cry Me A River (Jive)	935
FAT JOE All I Need (Terror Squad/Atlantic)	780
2PAC Thugs Mansion (Amaru/Death Row/Interscope)	696
NEXT Imagine That (J)	624
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	508
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	434
CHOPPA Choppa Style (New No Limit/Universal)	412
NAS Made You Look (Columbia)	402
DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	399
MARIAH CAREY Boy (I Need You) (Monarc/IDJMG)	377
SYLEENA JOHNSON Guess What (Jive)	369
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	314

ON THE RECORD
With
Kiki 'The First Lady' Henson
PD, WUBT/Nashville



There were a few hot albums in 2002, like Nappy Roots. It was a sleeper album that went platinum. Also, LL Cool J came out and showed the young boys how it should be done. He did his thing! • They definitely put it down last year, but now I'm anticipating all the hot new albums that are scheduled to drop in the '03. Method Man is supposed to drop a new one. It's been like five years between albums, so I'm on pins and needles for that one. Also, Redman, one of the best lyricists of all time, is scheduled to release a new album as well. Hopefully, Def Jam will do another "Month of the Man." • Haystack, a Nashville native, was just signed to Def Jam South, and all of us here in Nashville are extremely proud of him. • I'm hearing about a new Notorious B.I.G. album called "Duets" where he does songs with other people like 50 Cent, etc. I can't wait for that. It's all new Biggie instead of refried Biggie songs.

As we come back from the holidays, there's a lot of action on the charts. First, Erykah Badu's "Love of My Life," featuring Common (MCA), takes over the top spot on the Urban chart while moving 7-4* at Urban AC ... B2K, however, are ready to challenge as soon as next week as "Bump, Bump, Bump," featuring P. Diddy (Epic), surges 5-2* at Urban ... Nearly 17 months after her untimely passing, the music of Aaliyah still touches us all. "Miss You" (Blackground/Universal) moves 12-6* ... 50 Cent moves up eight, 21-13*, with "Wanksta" (Shady/Aftermath/Interscope), while another song from the Eminem protege, "In the Club," debuts at No. 41 ... We have some gigantic moves on the chart: Ja Rule explodes 50-21* with "Mesmerize" (Murder Inc./IDJMG), his latest effort with Ashanti; Missy Elliott follows her chart-topping "Work It" with "Gossip Folks" (Gold Mind/Elektra/EEG), which moves 39-25*; and Jennifer Lopez stays hot as "All I Have" (Epic), featuring LL Cool J, surges 42-27* ... Heather Headley tops the Urban AC chart for the first time with "He Is" (RCA) ... Jaheim moves 10-5* with "Fabulous" (Divine Mill/Warner Bros.), and Sounds Of Blackness climb 27-19* with "Don't You Ever Give Up" (Sounds Of Blackness).

Urban ON THE RADIO

— Anthony Acampora, Director/Charts

PHUNDAMENTALLY
phaat

ARTIST: **Roots**
LABEL: **MCA**

By **KASHON POWELL** / URBAN EDITOR



Black Thought, ?uestlove, Hub, Scratch and Ben Kenney are The Roots. *Phrenology* is the title of the group's fourth major-label release, and the title comes from an early discipline of psychology in which bumps on the skull were thought to indicate personality traits. This album is the highly anticipated followup to The Roots' 1999 Grammy-winning *Things Fall Apart*. "There's a challenge after a big record," says ?uestlove. "There's an instinct to try to duplicate it, or if you can't, then to abandon your sound. But I feel the challenge is to evolve."

The Roots stand out from other rap groups because they're not merely a rap group, they are a true band. They don't rely on samples or session musicians like most of the hip-hop groups; they rely on their own talents. The band started over 15 years ago, when Black Thought and ?uestlove were students at Philadelphia High School for the Performing Arts. They later hooked up with Malik B and Hub. They did their time on the underground scene, but it was a performance at a German showcase that led them to Geffen Records and their first major-label recording, *Do You Want More?* The Roots later added

Rahzel (the human beat box) and Kamal to the band. The albums that followed were *Illadelph Halflife* and *Things Fall Apart*.

Phrenology is filled with 14 tracks of the sound that makes one more of a Roots fan than ever. The debut single, "Break You Off," features Musiq and does just what the title says: It breaks you off with a hip-hop feel but laces you with R&B as well. Another standout is "The Seed," which happens to be my absolute favorite song on the album. It features Cody Chesnutt. "Complexity" is another must-listen. It features The Roots' Philly homegirl, Jill Scott. "Water," "Rock You," and "Thought @ Work" are other tracks that caught my attention.

All in all, even if you were never a Roots fan before, this album is one that will convert you.

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

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WALR/Atlanta, GA * DM: Tadia Charmant PD: Ron Davis No Adds</p> <p>WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher No Adds</p> <p>KQXL/Baton Rouge, LA * DM: Don Gosselin PD/MD: Nya Verman TONI BRAXTON "Better"</p> <p>WBHK/Birmingham, AL * PD: Jay Dixon MD: Darryl Johnson No Adds</p> <p>WMGL/Charleston, SC * PD: Terry Base APD/MD: Belinda Parker RUSSELL "Riet"</p> <p>WBAV/Charlotte, NC * PD/MD: Terri Avery No Adds</p>	<p>WLOV/Chattanooga, TN * PD/MD: Sam Terry No Adds</p> <p>WVAC/Chicago, IL * PD: Elroy Smith APD: Armando Rivera 3 AALIYAH "Miss" 2 COMMON/MARY J. BLIGE "Close"</p> <p>WZAK/Cleveland, OH * PD: Kim Johnson No Adds</p> <p>WLXC/Columbia, SC * Int. PD: Doug Williams MD: Tre Taylor CRAG DAVID "Personal" QUESTION "Feeling"</p> <p>WAGH/Columbus, GA PD: Rasheeda MD: Ed Lewis No Adds</p> <p>KRNB/Dallas-Ft. Worth, TX * DM/MD: Sam Weaver MD: Rudy V No Adds</p> <p>WMXD/Detroit, MI * PD/MD: Dneil Stevens MD: Sheila Little No Adds</p>	<p>WUKS/Fayetteville, NC * PD/MD: Garrett Davis MD: Calvin Poe 27 J. BLACKFOOT "Bedroom" 16 MARRIHAH CAREY "Rant"</p> <p>WFLM/Ft. Pierce, FL * PD/MD: Michael James No Adds</p> <p>WQMG/Greensboro, NC * PD: Alvin Stowe No Adds</p> <p>KMJQ/Houston-Galveston, TX * PD: Carl Conner MD: Sam Choice No Adds</p> <p>WTLC/Indianapolis, IN * DM/MD: Brian Wallace MD: Sarah Adams TYRESE "Gonna"</p> <p>WKOI/Jackson, MS * PD/MD: Stan Branson No Adds</p> <p>WSOL/Jacksonville, FL * PD: Mike Williams APD/MD: K.J. 5 SYLEENA JOHNSON "What"</p>	<p>KMKJ/Kansas City, MO * PD: Greg Love MD: Trey Michaels No Adds</p> <p>KNEK/Lafayette, LA * PD/MD: John Kinnit RUSSELL "Rich"</p> <p>KVGS/Las Vegas, NV * PD: Vic Clemons MD: Adrian Wagers No Adds</p> <p>KOKY/Little Rock, AR * PD: Mark Dylan MD: Jermal Quarles TONI BRAXTON "Better"</p> <p>KHHT/Los Angeles, CA * PD: Michelle Santosuosso PD/MD: D.C. 11 COMMON/MARY J. BLIGE "Close" 7 MISSY ELLIOTT FT/LLC "Hea"</p> <p>KJLH/Los Angeles, CA * PD/MD: Andrea Russell No Adds</p>	<p>WRBV/Macon, GA PD/MD: Lisa Charles No Adds</p> <p>KJMS/Memphis, TN * DM/MD: Nate Bell APD/MD: Eileen Collier No Adds</p> <p>WHOT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn No Adds</p> <p>WJMR/Milwaukee-Racine, WI * PD/MD: Lauri Jones No Adds</p> <p>WDLT/Mobile, AL * PD: Steve Crumbley MD: Kathy Barlow K-CI & JUD "Moment" NORMAN BROWN F/MOORE "Feeling"</p> <p>WQOK/Nashville, TN * PD/MD: D.C. No Adds</p> <p>WYBC/New Haven, CT * DM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Steve P No Adds</p>	<p>WYLD/New Orleans, LA * DM: Carla Bealmer PD/MD: Aaron "A.J." Apple No Adds</p> <p>WRKS/New York, NY * PD: Tony Beasley MD: Julie Gustines No Adds</p> <p>WVSV/Norfolk, VA * PD/MD: Michael Mauzone No Adds</p> <p>WVKL/Norfolk, VA * DM: Don London PD/MD: DC 14 SHANTI "Baby" 14 JAHEIM "Fabulous"</p> <p>WCFB/Orlando, FL * DM/MD: Steve Helbrook MD: Joe Davis 13 SYLEENA JOHNSON "What" 8 VIVIAN GREEN "Emotional"</p> <p>WDSA/Philadelphia, PA * Stn. Mgr./PD: Joe Tamburro MD: Joann Gamble No Adds</p>	<p>WFXC/Raleigh-Durham, NC * DM/MD: Cy Young APD/MD: Jodi Berry No Adds</p> <p>WKJS/Richmond, VA * PD/MD: Kevin Gardner No Adds</p> <p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford MIDNIGHT STAR "15th"</p> <p>KMJM/St. Louis, MO * DM/MD: Chuck Atkins No Adds</p>	<p>WLVI/Savannah, GA PD: Gary Young 28 AALIYAH "Care"</p> <p>WIMZ/Toledo, OH * PD: Rakey Love MD: Denise Brooks No Adds</p> <p>WHLR/Washington, DC * PD/MD: David A. Dickinson No Adds</p> <p>WMLJ/Washington, DC * PD: Kathy Brown MD: Miles Chase No Adds</p>
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*Monitored Reporters
48 Total Reporters
44 Total Monitored
4 Total Indicator
3 Current Indicator Playlists
Did Not Report, Playlist Frozen (1):
WMCS/Milwaukee-Racine, WI



January 10, 2003

3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	HEATHER HEADLEY He Is (RCA)	1153	+182	156296	13	41/0
1	2	MUSIQ Dontchange (Def Soul/IDJMG)	1145	-49	159397	18	41/0
4	3	WHITNEY HOUSTON One Of Those Days (Arista)	1015	+177	145035	8	42/0
7	4	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	922	+168	137622	15	25/0
10	5	JAHEIM Fabulous (Divine Mill/WB)	859	+300	113080	11	38/1
3	6	GERALD LEVERT Funny (Elektra/EEG)	822	-71	122401	22	39/0
8	7	SYLEENA JOHNSON Guess What (Jive)	787	+103	113264	7	39/2
6	8	RUFF ENDZ Someone To Love You (Epic)	764	-21	116136	41	36/0
5	9	INDIA.ARIE Little Things (Motown)	764	-26	100509	17	39/0
9	10	VIVIAN GREEN Emotional Rollercoaster (Columbia)	643	+55	82837	9	38/1
13	11	LUTHER VANDROSS I'd Rather (J)	536	+91	84478	49	35/0
12	12	AALIYAH I Care 4 U (BlackGround)	451	-77	61434	15	11/0
15	13	DRU HILL I Should Be... (Def Soul/IDJMG)	447	+85	59402	9	27/0
16	14	TYRESE How You Gonna Act Like That (J)	445	+166	54053	8	26/1
14	15	BRIAN MCKNIGHT Let Me Love You (Motown)	399	-7	54140	12	34/0
11	16	ANGIE STONE More Than A Woman (J)	395	-149	56367	18	37/0
17	17	DEBORAH COX The Morning After (J)	359	+96	50506	5	25/0
19	18	KENNY LATTIMORE/CHANTE' MOORE Loveable (From Your Head...) (Arista)	293	+58	29019	10	21/0
27	19	SOUNDS OF BLACKNESS Don't You Ever Give Up (Sounds Of Blackness)	255	+82	24794	6	12/0
23	20	GINUWINE Stingy (Epic)	255	+49	40225	7	5/0
22	21	AL JARREAU Secrets Of Love (GRP/VMG)	246	+33	20855	14	18/0
21	22	THEO Get Your Groove On (TWP Productions)	229	+14	16805	14	9/0
25	23	NEXT Imagine That (J)	225	+26	23128	5	19/0
24	24	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	220	+16	33140	11	5/0
20	25	GLENN JONES I Wonder Why (Peak)	188	-41	18619	16	19/0
Debut	26	TONI BRAXTON A Better Man (Arista)	174	+107	21107	1	19/2
29	27	BLACKSTREET Deep (DreamWorks)	167	+31	18827	3	15/0
Debut	28	MARY MARY I Try (Columbia)	159	+73	11019	1	13/0
18	29	DAVE HOLLISTER Baby Do Those Things (Motown)	155	-91	9256	15	13/0
26	30	MARIAH CAREY Through The Rain (MonarC/IDJMG)	149	-38	10362	6	12/1

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 12/29/02-1/4/03. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

- K-CI & JOJO** This Very Moment (MCA)
Total Plays: 143, Total Stations: 15, Adds: 1
- JEFF MAJORS** Somebody Bigger (Music One)
Total Plays: 129, Total Stations: 9, Adds: 0
- CRAIG DAVID** Personal (Wildstar/Atlantic)
Total Plays: 110, Total Stations: 13, Adds: 1
- NORMAN BROWN F/CHANTE' MOORE** Feeling The Way (Warner Bros.)
Total Plays: 109, Total Stations: 13, Adds: 1
- AALIYAH** Miss You (BlackGround/Universal)
Total Plays: 108, Total Stations: 4, Adds: 1

- JONATHAN BUTLER** Back To Love (Warner Bros.)
Total Plays: 107, Total Stations: 12, Adds: 0
- BONEY JAMES** Heaven (Warner Bros.)
Total Plays: 102, Total Stations: 14, Adds: 0
- TONY TERRY** In My Heart (Golden Boy)
Total Plays: 99, Total Stations: 10, Adds: 0
- UNWRAPPED VOL. 2** Hot In Herre (Hidden Beach)
Total Plays: 75, Total Stations: 8, Adds: 0
- MUL-TY** Looking For Love (Universal)
Total Plays: 66, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SYLEENA JOHNSON Guess What (Jive)	2
TONI BRAXTON A Better Man (Arista)	2
RUSSELL Rich Man (Independent)	2
COMMON F/MARY J. BLIGE Come Close To Me (MCA)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAHEIM Fabulous (Divine Mill/WB)	+300
HEATHER HEADLEY He Is (RCA)	+182
WHITNEY HOUSTON One Of Those Days (Arista)	+177
ERYKAH BADU F/COMMON Love Of... (Magic Johnson/MCA)	+168
TYRESE How You Gonna Act Like That (J)	+166
TONI BRAXTON A Better Man (Arista)	+107
SYLEENA JOHNSON Guess What (Jive)	+103
DEBORAH COX The Morning After (J)	+96
LUTHER VANDROSS I'd Rather (J)	+91
USHER U Got It Bad (LaFace/Arista)	+85
DRU HILL I Should Be... (Def Soul/IDJMG)	+85

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DONELL JONES You Know That I Love You (Untouchables/Arista)	387
MAXWELL Lifetime (Columbia)	379
LUTHER VANDROSS Take You Out (J)	322
GERALD LEVERT Made To Love Ya (EastWest/EEG)	291
JOE What If A Woman (Jive)	280
MARY MARY In The Morning (Columbia)	275
MUSIQ Halfcrazy (Def Soul/IDJMG)	270
JAHEIM Anything (Divine Mill/WB)	256
YOLANDA ADAMS The Battle Is The Lords (Verity)	253
ANGIE STONE Wish I Didn't Miss You (J)	223
USHER U Got It Bad (LaFace/Arista)	211
JAHEIM Just In Case (Divine Mill/WB)	194
YOLANDA ADAMS Open My Heart (Elektra/EEG)	191
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	185
ASHANTI Foolish (Murder Inc./IDJMG)	184
MAXWELL This Woman's Work (Columbia)	182

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

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PART ONE OF A TWO-PART SERIES

What They Really Want From Your T&Rs

GMs and PDs offer resume requirements

Send your T&Rs to is seen in almost every job-opportunity listing in this business. At one point or another, every one of us has tried to encapsulate who we are and what we do on a single sheet of paper and a disc.

But anyone who has ever sent a T&R package into that dark job-seeking vortex is plagued by the nagging

to hear in your presentation and offer their thoughts on conducting yourself in an interview.

ments, etc. It shows that you know what your goals are and how to use the tools to achieve them, and it shows that you speak the language.

"And, third, just having done something isn't going to separate you from the pack, since the skill sets needed in most jobs are common. Brag. If you're good at something, say it."



Gail Austin



Chuck Geiger



Victor Sansone



L.J. Smith



Dave Symonds

question of whether they included the right material. Is the resume too long or too short? Does it include the information a GM or PD wants to see? Should this item be put in or left out? What about the tape? What are they listening for? How long will they listen for something that grabs their attention?

In an attempt to answer those and other questions from industry people preparing T&Rs, I went to a few folks

One of the toughest hurdles in resume building is tackling the question of what to include and how to present it to make your best first impression. I talked to these people about what they specifically look for in a resume, what types of things stand out and what really impresses them.

What To Put In A Resume

WKHX & WYAY/Atlanta President/GM **Victor Sansone** has been going through T&Rs from PD and morning show candidates over the last few months and says that one of the things he wants is brevity. "Don't sell me in the resume," he says.

What he does want to see is a list of accomplishments of import and significance to the station or industry. "Only list the most recent jobs that are pertinent," he says. "We are in a business in which we are all expected to have started off small and grown, so the first couple of 'upgrade' moves are allowable. Don't leave any unexplained lapses in time."

Three things come immediately to the mind of Entercom/Rochester, NY OM **Dave Symonds** when he looks at resumes. "First, there should be a clear and concise objective line that doesn't have any cliches," he says. "It's a good place to let the reader know the applicant has checked out your station and its needs or otherwise done his homework about your market. If you're generic, you might get lost in the pile."

"Next, put a section highlighting your qualifications right on the front, including things like Selector, Maximizer Programmers Package, Arbitrends, X-Trends, marketing successes, awards won, ratings accomplish-

Creativity And Diversity

Clear Channel Regional VP/Programming **L.J. Smith** believes that a resume is very much a reflection of what an employer can expect in the future. "How much time, creativity, professionalism and effort someone puts into marketing themselves is usually directly proportionate to the level they will put toward their show," he says. "Be creative but professional. Handwritten cover letters will not be read."

"This is still a relationship business. Candidates who have networked will stand out."

Gail Austin

WCTO/Allentown, PD **Chuck Geiger** has simple desires: "The ability to spell and career achievements." Among the things he considers impressive is "a well laid-out package."

When asked what she wants to see on a resume, Clear Channel/Jacksonville OM **Gail Austin** answers, "Call letters, format, market size, years on the job and positions held in the field. For example, if a former PD is applying for an open PD position and they have also done promotions at some point, I find that a huge plus."

"Or if someone is applying for a

director's position in promotions and they have been in both sales and programming, that's great — they have a head start and may better understand the challenge."

Finally, as if anyone needs reminding, given the recent rash of coaches, politicians and others who have been bounced from their jobs following revelations that they "enhanced" their resumes, Sansone says emphatically, "Don't lie about anything."

What Not To Include

Those are some things people want to see on a resume. What *don't* they want to see? I asked the group for some resume items that bother them and for elements they think are pure bs.

Symonds says, "Many resumes look like they were a part of a mass mailing; they're addressed 'Dear Program Director' or 'Dear Sir or Madam.' Sometimes they look like they were slapped together in 20 minutes."

"The applicant doesn't include details showing a basic understanding of our unique needs. What those letters do show is a lack of engagement in the candidate's own career, and that won't change if they come to work here. It shows a lack of attention to detail."

"My bs alarm goes off when I see vague claims of success like 'I doubled the ratings in six months.' Well, in what demo or daypart? Was it in the station's key demo? Did any marketing take place? Was there a personnel change? Were music tests performed? You're better off taking the space to explain your smart strategic plan's specific successes in detail."

Prepare Your References

Regarding what he doesn't care to see on resumes, Smith says, "My favorite is when someone writes, 'After taking over at WKRP, we went to No. 1.' Don't exaggerate or take all the credit. I look for a team player." Geiger is not a fan of superfluous information and considers it bs when a candidate lists employment outside of broadcasting or includes mobile DJ services.

Austin says she doesn't need a potential hire's full educational history. "College courses aren't bs, but nothing prepares you for radio," she says. "Although college courses prove desire and fortitude, the truth is that seeing stress and anger-management classes listed on a resume means more to me than seeing political science and chemistry — not that there is anything wrong with those. Objectives and goals are mostly bs, because nobody ever really tells the truth."

As you might expect, job seekers should be careful when listing references. Candidates should call and tell their references so they'll be prepared when a prospective new boss calls to talk about the potential hire. Austin says that the people one lists as references can be an important element of a resume, noting, "This is still a relationship business. Candidates who have networked will stand out."

Regarding whom to include as references, Smith likes past employers who are still employed. When asked what he wants to see in the references section, Geiger, who says he calls everyone listed, notes that listing just

"name and number is fine."

Symonds says he checks all references but adds, "Rarely, however, do I hear something that sways my opinion much. I like to ask the reference if there's someone I should call who wasn't on the list supplied by the candidate. You can get some good information there. I also like to call the consultants the candidate has worked with."

Austin also picks up the phone and calls references, and she advises, "Don't lie about your references by just putting down a name that you think will get noticed if you don't have a real relationship with that person. Doing that sets a tone that's hard to overcome."

Background, Education And Money

Finally, I was curious if our panelists checked up on the degrees that job seekers claim they've earned. Geiger doesn't confirm educational background, while Smith answers, "If you say you have a degree, I'll check that out." Symonds doesn't check, explaining, "Formal education is not really a factor in the types of jobs I hire for."

Salary is always a tricky subject. Should candidates make their expectations known on the resume? Well, job seekers are on their own here, as the people I spoke to were divided on whether salary considerations should be included in the initial package.

Leading the "include it" coalition is Smith, who notes, "While everyone wants the maximum amount the position pays, I'm more inclined to hire

"I like to ask the reference if there's someone I should call who wasn't on the list supplied by the candidate. You can get some good information there."

Dave Symonds

someone who knows and states up front what they need." Geiger displays a bit less conviction on the subject, saying, "It's not a bad idea."

Symonds is on the naysayers' side, explaining, "Seeing that suggests to me that money is the primary motivator, and great jobs offer so much more than just a check — work environment, education, quality of life, being part of the plan, a feeling of accomplishment, etc." Austin advises that candidates not include salary expectations, adding, "Don't talk to me about money until you've established yourself as a value. Your resume begins that process."

Next week: What prospective employers look for when listening to tapes, packaging your presentation and ways to ace the interview.

"How much time, creativity, professionalism and effort someone puts into marketing themselves is usually directly proportionate to the level they will put toward their show."

L.J. Smith

who've been on the hiring line in the last few months to get their thoughts on exactly what they want — and don't want — to see in a resume. Next week they'll tell you what they want



Tour De Force

Country's biggest stars hit the road in 2003

Radio programmers around the nation were thrilled with the fourth-quarter CD releases of some of Country's most important stars. As the new year begins, those same programmers can look forward to an additional boost: Tours to support those projects will create plenty of fan excitement, and radio stations will be capitalizing on that with promotional opportunities, ticket giveaways, flyaways and more.

The dates of some of the most highly anticipated tours of 2003 haven't been announced yet, including Alabama's farewell tour, Shania Twain's upcoming jaunt and Brooks & Dunn's third go-around with their Neon Circus and Wild West Show. Tim McGraw will be playing the Houston Livestock Show and Rodeo March 3, but there's no word on a full tour schedule.

The Dixie Chicks will start the year by playing the biggest of all concert dates: Super Bowl XXXVII in San Diego. Three more dates have been announced for February, when they will play Salt Lake City on the eighth, Houston on the 12th and Los Angeles on the 26th.

Other artists have already announced at least partial tour schedules for the year, including the much-ballyhooed Kenny Chesney Margaritas & Senioritas tour and Toby Keith's Unleashed tour. While dates and locations are subject to change, here are the most current dates, according to the stars' official websites.

- March 9: Council Bluffs, IA; Mid America Center
- March 13: Grand Rapids; Van Andel Arena
- March 14: Chicago; Allstate Arena
- March 15: Evansville, IN; Roberts Stadium
- March 20: Roanoke, VA; Civic Center
- March 21: Greenville, SC; Bi-Lo Center
- March 22: Morgantown, WV; WVU Coliseum
- March 23: Reading, PA; Sovereign Center
- March 27: Dayton; Nutter Center
- March 28: Ft. Wayne, IN; War Memorial Coliseum
- March 29: Charleston, WV; Civic Center
- April 5: Wichita; Kansas Coliseum
- April 10: Odessa, TX; Ector County Coliseum
- April 11: Las Cruces, NM; Pan American Center
- April 12: Lubbock, TX; United Spirit Arena
- April 23: Selma, TX; Verizon Wireless Amphitheater
- April 24: Laredo, TX; Laredo Entertainment Center
- April 25: Dallas; Smirnoff Center
- April 26: Bonner Springs, KS; Sandstone Amphitheater
- April 27: Maryland Heights, MO; UMB Bank Pavilion
- May 1: Portland, ME; Cumberland County Civic Center
- May 3: State College, PA; Bryce-Jordan Center
- May 4: Rochester, NY; Blue Cross Arena
- May 8: Pelham, AL; Oak Mountain Amphitheater
- May 9: Charlotte, NC; Verizon Wireless Amphitheater
- May 10: Raleigh; Alltel Pavilion
- May 11: Burgettstown, PA (Pittsburgh); Post-Gazette Pavilion
- May 29: Cincinnati; Riverbend Music Center
- May 30: Columbia, OH; Polaris Amphitheater
- May 31: Noblesville, IN; Verizon Wireless Music Center

Free To Roam



**Toby Keith's
Unleashed
Tour**

- Jan. 20: Winnipeg, MB, Canada; Winnipeg Arena
- Jan. 21: Regina, SK, Canada; Regina Agridome
- Jan. 22: Saskatchewan, SK, Canada; Saskatchewan Place
- Jan. 23: Edmonton, AB, Canada; Skyreach Centre
- Jan. 24: Calgary, AB, Canada; Pengrowth Saddledome
- Jan. 25: Lethbridge, AB, Canada; Enmax Centre
- Jan. 28: Missoula, MT; Adams Center
- Jan. 29: Bozeman, MT; Brick Breeden Fieldhouse
- Jan. 30: Billings, MT; MetraPark Arena
- Jan. 31: Casper, WY; Casper Events Center
- Feb. 1: Salt Lake City; Delta Center
- Feb. 8: Tacoma, WA; Tacoma Dome
- Feb. 9: Spokane; Spokane Arena

I'll Take Mine With Salt, Please



**Kenny Chesney's
Margaritas &
Senioritas Tour**

- Jan. 16: Tupelo, MS; Bancorps South Center
- Jan. 17: Montgomery, AL; Garrett Coliseum
- Jan. 18: Biloxi, MS; Mississippi Coast Coliseum
- Jan. 23: Madison; Alliant Energy Center
- Jan. 24: Grand Forks, ND; Ralph Engelstad Arena
- Jan. 25: St. Paul, MN; XCEL Energy Center
- Jan. 30: Jacksonville; Veterans Memorial Coliseum
- Jan. 31: Tallahassee, FL; Leon County Civic Center
- Feb. 1: Tampa; St. Petersburg Times Forum
- Feb. 2: Miami; WKIS Chili Cookoff
- Feb. 6: Pensacola, FL; Civic Center
- Feb. 7: Lafayette, LA; Cajundome
- Feb. 8: Little Rock; Alltel Arena
- Feb. 13: Huntsville, AL; Von Braun Center
- Feb. 14: Columbia, SC; Carolina Center
- Feb. 15: Greensboro; Greensboro Coliseum
- Feb. 22: Lexington, KY; Rupp Arena
- Feb. 23: Champaign, IL; Assembly Hall
- Feb. 25: Austin; Frank Erwin Center
- Feb. 26: Bossier City-Shreveport, LA; Century Tel Center
- Feb. 27: Houston; Rodeo Houston
- March 3: Wichita Falls, TX; TBA
- March 6: Green Bay, WI; Resch Center
- March 7: Moline, IL; The Mark
- March 8: Mankato, MN; Midwest Wireless

- Feb. 13: Yakima, WA; Yakima Valley Sundome
- Feb. 14: Portland, OR; Rose Garden
- Feb. 15: Nampa, ID; The Idaho Center
- June 26: Oshkosh, WI; Country USA 2003
- June 27: Cadott, WI; Country Fest 2003

The Long And Winding Road



**George Strait's
Road Less
Traveled Tour**

- Jan. 16: Greenville, SC; Bi-Lo Center
- Jan. 17: Birmingham; BJCC Arena
- Jan. 18: Bossier City-Shreveport, LA; Century Tel Center
- Jan. 19: Austin; Frank Erwin Center
- Jan. 23: Phoenix; Cricket Pavilion
- Jan. 24: Las Vegas; Mandalay Bay
- Jan. 30: Dayton; EJ Nutter Center
- Jan. 31: Chicago, IL; Allstate Arena
- Feb. 1: East Lansing, MI; Jack Breslin Arena
- Feb. 6: Washington, DC; MCI Center
- Feb. 7: Philadelphia; First Union Center
- Feb. 8: Pittsburgh; Mellon Arena
- Feb. 12: Moline, IL; The Mark
- Feb. 13: Kansas City; Kemper Arena
- Feb. 14: Evansville, IN; Roberts Stadium
- Feb. 20: Charleston, SC; North Charleston Coliseum
- Feb. 21: Gwinnett, GA; Gwinnett Arena
- Feb. 22: Raleigh; RBC Center
- Feb. 25: Houston; Reliant Stadium
- Feb. 27: Ft. Wayne, IN; Allen County War Memorial Coliseum
- Feb. 28: Louisville; Freedom Hall

The Drive To Play



**Alan Jackson's
Drive Tour**

- Jan. 30: Peoria, IL; Civic Center
- Jan. 31: La Crosse, WI; La Crosse Center
- Feb. 1: Milwaukee; US Cellular Arena
- Feb. 2: Mankato, MN; Midwest Wireless
- Feb. 6: Oklahoma City; Ford Center
- Feb. 7: Omaha; Mid America Center
- Feb. 8: Tulsa; Convention Center
- Feb. 10-11: San Antonio; SBC Center
- July 24: Minot, ND; North Dakota State Fair
- July 25: Cheyenne, WY; Fair



FRESH FACES The CRB recently announced the artists who will take the coveted spots in the CRS-34 New Faces Show. They'll be Steve Azar, Tammy Cochran, Kellie Coffey, Emerson Drive and Joe Nichols. Seen here making the announcement are (l-r) Andy Griggs, CRB Exec. Director Ed Salamon and Trick Pony's Heidi Newfield.

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3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
—	1	MARK WILLS 19 Somethin' (Mercury)	15802	—	5496	—	14	149/0
—	2	GEORGE STRAIT She'll Leave You With A Smile (MCA)	15025	—	5292	—	18	148/0
—	3	RASCAL FLATTS These Days (Lyric Street)	14400	—	4956	—	28	149/0
—	4	TOBY KEITH Who's Your Daddy? (DreamWorks)	14028	—	4915	—	22	148/0
—	5	EMERSON DRIVE Fall Into Me (DreamWorks)	13423	—	4839	—	25	148/0
—	6	BLAKE SHELTON The Baby (Warner Bros.)	12028	—	4178	—	10	149/0
—	7	TERRI CLARK I Just Wanna Be Mad (Mercury)	12008	—	4254	—	19	147/0
—	8	KENNY CHESNEY A Lot Of Things Different (BNA)	10715	—	3982	—	17	147/0
—	9	AARON LINES You Can't Hide Beautiful (RCA)	10267	—	3506	—	20	146/0
—	10	GARY ALLAN Man To Man (MCA)	9064	—	3331	—	14	145/0
—	11	BRAD PAISLEY I Wish You'd Stay (Arista)	8458	—	3121	—	19	143/0
—	12	LONESTAR Unusually Unusual (BNA)	7610	—	2855	—	18	139/1
—	13	TRACE ADKINS Chrome (Capitol)	6097	—	2335	—	14	132/5
—	14	JOE NICHOLS Brokenheartsville (Universal South)	6057	—	2066	—	10	127/9
—	15	KELLIE COFFEY At The End Of The Day (BNA)	6047	—	2208	—	21	136/0
—	16	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	5793	—	2052	—	24	135/0
—	17	TRICK PONY On A Mission (H2E/WB)	5668	—	2186	—	17	135/2
—	18	JENNIFER HANSON Beautiful Goodbye (Capitol)	5501	—	2104	—	20	125/3
—	19	VINCE GILL Next Big Thing (MCA)	5152	—	1924	—	8	130/2
—	20	SHANIA TWAIN Up! (Mercury)	4902	—	1754	—	4	117/23
—	21	FAITH HILL When The Lights Go Down (Warner Bros.)	3987	—	1378	—	7	105/7
—	22	DARRYL WORLEY Family Tree (DreamWorks)	3923	—	1466	—	12	115/0
Breaker	23	DIXIE CHICKS Travelin' Soldier (Monument)	3904	—	1273	—	12	94/22
—	24	KEITH URBAN Raining On Sunday (Capitol)	3822	—	1425	—	4	110/16
—	25	DEANA CARTER There's No Limit (Arista)	3760	—	1479	—	10	125/4
—	26	DIAMOND RIO I Believe (Arista)	3754	—	1436	—	5	109/11
—	27	BROOKS & DUNN Every River (Arista)	3659	—	1452	—	17	124/0
Breaker	28	CHRIS CAGLE What A Beautiful Day (Capitol)	3573	—	1135	—	7	93/9
—	29	MARTINA MCBRIDE Concrete Angel (RCA)	3379	—	1258	—	7	103/10
Breaker	30	ALAN JACKSON That'd Be Alright (Arista)	3246	—	1126	—	2	94/30
—	31	STEVE AZAR Waitin' On Joe (Mercury)	3134	—	1265	—	22	102/0
—	32	ANDY GRIGGS Practice Life (RCA)	3115	—	1243	—	15	114/0
—	33	STEVE HOLY I'm Not Breakin' (Curb)	3072	—	1272	—	17	102/0
Debut	34	JEFF BATES The Love Song (RCA)	2259	—	772	—	1	80/21
—	35	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	1937	—	452	—	4	31/7
—	36	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	1889	—	735	—	16	66/0
—	37	LEE ANN WOMACK Forever Everyday (MCA)	1765	—	689	—	10	75/0
—	38	TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	1761	—	727	—	7	74/3
—	39	CRAIG MORGAN Almost Home (Broken Bow)	1392	—	656	—	10	62/0
Debut	40	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	1336	—	546	—	1	71/13
Debut	41	KENNY CHESNEY Big Star (BNA)	1324	—	391	—	1	45/43
—	42	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1267	—	346	—	12	13/2
—	43	PINMONKEY I Drove All Night (BNA)	1249	—	540	—	5	66/1
Debut	44	PHIL VASSAR This Is God (Arista)	1189	—	476	—	1	46/46
—	45	KEVIN DENNEY It'll Go Away (Lyric Street)	1181	—	553	—	8	70/1
—	46	RODNEY ATKINS My Old Man (Curb)	1176	—	500	—	14	64/0
Debut	47	MONTGOMERY GENTRY Speed (Columbia)	1064	—	485	—	1	53/6
—	48	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	1034	—	343	—	14	23/0
—	49	TOBY KEITH Beer For My Horses (DreamWorks)	971	—	123	—	4	0/0
—	50	TIM MCGRAW Tiny Dancer (Curb)	964	—	219	—	3	5/0

149 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 12/29/02-1/4/03. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH Rock You Baby (DreamWorks)	50
PHIL VASSAR This Is God (Arista)	46
KENNY CHESNEY Big Star (BNA)	43
ALAN JACKSON That'd Be Alright (Arista)	30
SHANIA TWAIN Up! (Mercury)	23
DIXIE CHICKS Travelin' Soldier (Monument)	22
JEFF BATES The Love Song (RCA)	21
KEITH URBAN Raining On Sunday (Capitol)	16
TIM MCGRAW She's My Kind Of Rain (Curb)	14

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
-----------------------	----------------------

Will return next week.

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
-----------------------	---------------------

Will return next week.

Breakers

- DIXIE CHICKS**
Travelin' Soldier (Monument)
22 Adds • Moves 0-23
- ALAN JACKSON**
That'd Be Alright (Arista)
30 Adds • Moves 0-30
- CHRIS CAGLE**
What A Beautiful Day (Capitol)
9 Adds • Moves 0-28

Songs ranked by total plays

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R&R COUNTRY TOP 50 INDICATOR

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January 10, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	MARK WILLS 19 Somethin' (Mercury)	3390	+92	2675	+94	14	75/0
4	2	EMERSON DRIVE Fall Into Me (DreamWorks)	3075	-109	2437	-69	28	71/0
8	3	BLAKE SHELTON The Baby (Warner Bros.)	3047	+421	2397	+332	10	75/0
1	4	GEORGE STRAIT She'll Leave You With A Smile (MCA)	3023	-365	2416	-241	20	70/0
6	5	KENNY CHESNEY A Lot Of Things Different (BNA)	2887	-150	2304	-104	18	70/0
9	6	TERRI CLARK I Just Wanna Be Mad (Mercury)	2849	+235	2265	+189	19	69/0
2	7	TOBY KEITH Who's Your Daddy? (DreamWorks)	2553	-760	2021	-571	22	67/0
12	8	GARY ALLAN Man To Man (MCA)	2507	+291	1984	+219	16	74/0
10	9	BRAD PAISLEY I Wish You'd Stay (Arista)	2455	+166	1916	+135	23	73/0
13	10	AARON LINES You Can't Hide Beautiful (RCA)	2400	+311	1910	+239	22	73/2
15	11	LONESTAR Unusually Unusual (BNA)	2298	+330	1789	+240	20	71/0
7	12	RASCAL FLATTS These Days (Lyric Street)	2154	-485	1717	-381	29	62/0
16	13	TRICK PONY On A Mission (H2E/WB)	2019	+91	1604	+65	20	71/0
18	14	TRACE ADKINS Chrome (Capitol)	1940	+258	1533	+212	15	72/0
17	15	KELLIE COFFEY At The End Of The Day (BNA)	1830	+60	1428	+53	22	72/0
19	16	VINCE GILL Next Big Thing (MCA)	1784	+204	1406	+179	8	69/1
21	17	JOE NICHOLS Brokenheartsville (Universal South)	1774	+309	1450	+260	11	66/0
22	18	JENNIFER HANSON Beautiful Goodbye (Capitol)	1649	+245	1323	+188	20	69/1
23	19	DARRYL WORLEY Family Tree (DreamWorks)	1441	+60	1169	+50	14	61/0
28	20	KEITH URBAN Raining On Sunday (Capitol)	1374	+325	1095	+254	5	70/3
26	21	DIAMOND RIO I Believe (Arista)	1370	+305	1081	+248	7	62/5
24	22	DEANA CARTER There's No Limit (Arista)	1307	+228	1046	+175	11	65/2
36	23	SHANIA TWAIN Up! (Mercury)	1286	+667	1031	+516	3	62/12
11	24	BROOKS & DUNN Every River (Arista)	1282	-949	1025	-704	20	40/0
27	25	MARTINA MCBRIDE Concrete Angel (RCA)	1244	+182	977	+140	6	60/0
39	26	ALAN JACKSON That'd Be Alright (Arista)	1175	+635	944	+494	3	65/19
25	27	ANDY GRIGGS Practice Life (RCA)	1164	+95	911	+81	17	53/1
20	28	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	1145	-402	925	-280	26	39/2
40	29	DIXIE CHICKS Travelin' Soldier (Monument)	1050	+588	865	+456	3	61/16
33	30	CHRIS CAGLE What A Beautiful Day (Capitol)	988	+223	776	+150	6	49/3
32	31	FAITH HILL When The Lights Go Down (Warner Bros.)	932	+156	735	+113	6	47/1
29	32	STEVE AZAR Waitin' On Joe (Mercury)	922	-90	714	-73	25	41/0
30	33	STEVE HOLY I'm Not Breakin' (Curb)	870	+17	714	+48	18	43/1
35	34	TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	788	+157	640	+95	8	43/4
37	35	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	642	+34	524	+29	17	29/1
34	36	LEE ANN WOMACK Forever Everyday (MCA)	618	-77	501	-61	12	35/0
38	37	KEVIN DENNEY It'll Go Away (Lyric Street)	587	+26	490	+37	8	35/1
43	38	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	482	+189	398	+146	2	35/6
41	39	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	445	+102	373	+72		30/2
Debut	40	PHIL VASSAR This Is God (Arista)	378	+378	268	+268	1	24/24
Debut	41	AARON TIPPIN F/THEA TIPPIN Love Like There's No Tomorrow (Lyric Street)	358	+219	280	+157	1	27/8
Debut	42	TAMMY COCHRAN Love Won't Let Me (Epic)	348	+141	284	+102	1	25/6
Debut	43	MONTGOMERY GENTRY Speed (Columbia)	319	+247	261	+193	1	23/13
44	44	PINMONKEY I Drove All Night (BNA)	313	+22	273	+24	7	23/1
42	45	DARON NORWOOD In God We Trust (H2E/Lofton Creek)	312	-12	273	-8	6	22/0
47	46	CHARLIE DANIELS/TRAVIS TRITT Southern Boy (Blue Hat/Audium)	276	+28	247	+34	3	22/2
Debut	47	TOBY KEITH Rock You Baby (DreamWorks)	260	+236	230	+210	1	34/31
45	48	RODNEY ATKINS My Old Man (Curb)	251	-21	181	-21	11	14/1
Debut	49	KENNY CHESNEY Big Star (BNA)	235	+235	193	+193	1	25/25
49	50	KID ROCK F/JALLISON MOORER Picture (Lava/Universal South)	223	+5	193	+9	4	9/0

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 12/29/02-Saturday 1/4/03.
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Most Added*

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ARTIST TITLE LABEL(S)	TOTAL POINTS INCREASE
TOBY KEITH Rock You Baby (DreamWorks)	31
KENNY CHESNEY Big Star (BNA)	25
PHIL VASSAR This Is God (Arista)	24
ALAN JACKSON That'd Be Alright (Arista)	19
JEFF BATES The Love Song (RCA)	17
DIXIE CHICKS Travelin' Soldier (Monument)	16
MONTGOMERY GENTRY Speed (Columbia)	13
SHANIA TWAIN Up! (Mercury)	12
JO DEE MESSINA Was That My Life (Curb)	9
A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	8
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	6
TAMMY COCHRAN Love Won't Let Me (Epic)	6
DIAMOND RIO I Believe (Arista)	5
TRACY BYRD Lately (Been Dreamin' Bout...) (RCA)	4
TRAVIS TRITT Country Ain't Country (Columbia)	4
KEITH URBAN Raining On Sunday (Capitol)	3
CHRIS CAGLE What A Beautiful Day (Capitol)	3
CROSS CANADIAN RAGWEED 17 (Universal South)	3
TEBEY We Shook Hands (Man To Man) (BNA)	3
AARON LINES You Can't Hide Beautiful (RCA)	2

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
SHANIA TWAIN Up! (Mercury)	+667
ALAN JACKSON That'd Be Alright (Arista)	+635
DIXIE CHICKS Travelin' Soldier (Monument)	+588
BLAKE SHELTON The Baby (Warner Bros.)	+421
PHIL VASSAR This Is God (Arista)	+378
LONESTAR Unusually Unusual (BNA)	+330
KEITH URBAN Raining On Sunday (Capitol)	+325
AARON LINES You Can't Hide Beautiful (RCA)	+311
JOE NICHOLS Brokenheartsville (Universal South)	+309
DIAMOND RIO I Believe (Arista)	+305

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHANIA TWAIN Up! (Mercury)	+516
ALAN JACKSON That'd Be Alright (Arista)	+494
DIXIE CHICKS Travelin' Soldier (Monument)	+456
BLAKE SHELTON The Baby (Warner Bros.)	+332
PHIL VASSAR This Is God (Arista)	+268
JOE NICHOLS Brokenheartsville (Universal South)	+260
KEITH URBAN Raining On Sunday (Capitol)	+254
DIAMOND RIO I Believe (Arista)	+248
LONESTAR Unusually Unusual (BNA)	+240
AARON LINES You Can't Hide Beautiful (RCA)	+239
GARY ALLAN Man To Man (MCA)	+219
TRACE ADKINS Chrome (Capitol)	+212
TOBY KEITH Rock You Baby (DreamWorks)	+210
KENNY CHESNEY Big Star (BNA)	+193
MONTGOMERY GENTRY Speed (Columbia)	+193
TERRI CLARK I Just Wanna Be Mad (Mercury)	+189
JENNIFER HANSON Beautiful Goodbye (Capitol)	+188
VINCE GILL Next Big Thing (MCA)	+179
DEANA CARTER There's No Limit (Arista)	+175
A. TIPPIN F/T. TIPPIN Love Like There's... (Lyric Street)	+157
CHRIS CAGLE What A Beautiful Day (Capitol)	+146
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	+146
JEFF BATES The Love Song (RCA)	+142
MARTINA MCBRIDE Concrete Angel (RCA)	+140

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES January 10, 2003

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of December 9-15, 2002

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
EMERSON DRIVE Fall Into Me (DreamWorks)	43.1%	77.1%	12.3%	97.1%	3.4%	4.3%
GEORGE STRAIT Shell Leave You With A Smile (MCA)	43.1%	75.1%	15.4%	98.9%	5.1%	3.1%
RASCAL FLATTS These Days (Lyric Street)	32.3%	67.7%	17.7%	93.7%	6.0%	2.3%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	32.6%	67.1%	19.4%	95.7%	5.7%	3.4%
MARK WILLS Nineteen Something (Mercury)	26.9%	66.0%	20.3%	96.3%	6.3%	3.7%
TIM MCGRAW Red Ragtop (Curb)	32.9%	65.7%	18.0%	96.9%	6.6%	6.6%
BROOKS & DUNN Every River (Arista)	24.3%	60.6%	24.6%	94.0%	6.0%	2.9%
TOBY KEITH Who's Your Daddy (DreamWorks)	36.6%	59.4%	20.6%	92.3%	6.6%	5.7%
TERRI CLARK I Just Want To Be Mad (Mercury)	25.1%	58.9%	28.9%	96.9%	7.1%	2.0%
KELLIE COFFEY At The End Of The Day (BNA)	17.1%	58.9%	25.7%	92.3%	5.7%	2.0%
TRICK PONY On A Mission (H2E/WB)	26.6%	57.7%	21.4%	94.0%	9.7%	5.1%
BRAD PAISLEY I Wish You'd Stay (Arista)	26.3%	57.7%	27.1%	94.0%	6.3%	2.9%
KENNY CHESNEY A Lot Of Things Different (BNA)	34.6%	56.3%	29.1%	95.1%	6.0%	3.7%
JOHN MICHAEL MONTGOMERY 'Til Nothin' Comes... (Warner Bros.)	19.1%	54.0%	27.4%	91.1%	6.6%	3.1%
VINCE GILL Next Big Thing (MCA)	28.6%	48.6%	31.4%	94.3%	10.9%	3.4%
BLAKE SHELTON The Baby (Warner Bros.)	23.7%	48.6%	30.9%	92.9%	10.3%	3.1%
KEITH URBAN Raining On Sunday (Capitol)	17.7%	48.6%	26.6%	87.4%	9.1%	3.1%
JOE NICHOLS Brokenheartsville (Universal South)	22.3%	48.3%	27.7%	90.3%	10.3%	4.0%
LONESTAR Unusually Unusual (BNA)	15.7%	48.0%	31.4%	91.1%	8.9%	2.9%
JENNIFER HANSON Beautiful Goodbye (Capitol)	14.9%	47.1%	26.0%	83.7%	6.9%	3.7%
SHANIA TWAIN Up (Mercury)	20.0%	46.9%	25.1%	87.4%	10.6%	4.9%
TRACE ADKINS Chrome (Capitol)	19.1%	46.9%	16.0%	88.3%	18.0%	7.4%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	12.9%	46.9%	32.3%	90.3%	8.0%	3.1%
STEVE HOLY I'm Not Breaking (Curb)	18.6%	45.1%	28.0%	92.3%	15.4%	3.7%
GARY ALLAN Man To Man (MCA)	19.4%	44.3%	29.4%	82.6%	6.3%	2.6%
MARTINA MCBRIDE Concrete Angel (RCA)	18.6%	44.3%	32.9%	90.9%	10.9%	2.9%
DEANA CARTER There's No Limit (Arista)	16.9%	44.0%	24.3%	80.3%	8.6%	3.4%
AARON LINES You Can't Hide Beautiful (RCA)	14.6%	44.0%	28.9%	88.9%	12.6%	3.4%
FAITH HILL When The Lights Go Down (Warner Bros.)	15.1%	40.6%	31.4%	85.1%	8.9%	4.3%
DARRYL WORLEY Family Tree (DreamWorks)	15.1%	40.0%	29.1%	86.0%	13.1%	3.7%
STEVE AZAR Waitin' On Joe (Mercury)	11.4%	35.4%	36.6%	86.9%	10.6%	4.3%
DIAMOND RIO I Believe (Arista)	12.3%	33.4%	36.9%	82.3%	8.0%	4.0%
CHRIS CAGLE What A Beautiful Day (Capitol)	6.9%	31.4%	33.1%	78.9%	10.0%	4.3%
TANYA TUCKER A Memory Like I'm Gonna Be (Tucker Time/Capitol)	10.3%	30.6%	35.7%	81.7%	12.0%	3.4%
ANDY GRIGGS Practice Life (RCA)	5.4%	27.1%	38.9%	83.7%	14.0%	3.7%



Password of the Week: Dalton
Question of the Week: Where do you most frequently listen to the radio? What time of day do you most frequently listen to the radio?

Total
 In the car: 70%
 At home: 20%
 At work: 8%
 Other: 2%
 Mornings: 39%
 Middays: 14%
 Afternoons: 27%
 Evenings: 16%
 Overnights: 4%

P1
 In the car: 69%
 At home: 22%
 At work: 7%
 Other: 2%
 Mornings: 37%
 Middays: 16%
 Afternoons: 29%
 Evenings: 13%
 Overnights: 5%

P2
 In the car: 70%
 At home: 17%
 At work: 11%
 Other: 2%
 Mornings: 43%
 Middays: 9%
 Afternoons: 24%
 Evenings: 22%
 Overnights: 2%

Male
 In the car: 71%
 At home: 21%
 At work: 8%
 Other: 0%
 Mornings: 32%
 Middays: 16%
 Afternoons: 31%
 Evenings: 14%
 Overnights: 7%

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. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc.

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**America's Best Testing Country Songs 12+
For The Week Ending 1/10/03.**

Artist Title (Label)	TW	3W	Familiarity	Burn	TD	Familiarity	Burn
MARK WILLS Nineteen Somethin' (Mercury)	4.44	4.50	96%	12%	4.39	97%	14%
RASCAL FLATTS These Days (Lyric Street)	4.32	4.34	98%	25%	4.33	98%	25%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.27	4.18	97%	17%	4.17	97%	20%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.24	4.20	91%	11%	4.18	92%	14%
GEORGE STRAIT She'll Leave You With A Smile (MCA)	4.21	4.30	99%	26%	4.07	99%	30%
GARY ALLAN Man To Man (MCA)	4.21	4.22	89%	11%	4.15	88%	13%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.16	4.10	91%	17%	4.16	93%	18%
AARON LINES You Can't Hide Beautiful (RCA)	4.13	4.05	88%	15%	4.12	90%	15%
DIAMOND RIO I Believe (Arista)	4.13		68%	5%	4.06	62%	5%
JOE NICHOLS Brokenheartsville (Universal South)	4.09	4.03	78%	7%	4.07	79%	9%
TOBY KEITH Who's Your Daddy (DreamWorks)	4.08	4.07	99%	37%	3.90	99%	41%
KEITH URBAN Raining On Sunday (Capitol)	4.06		62%	4%	4.10	61%	4%
BLAKE SHELTON The Baby (Warner Bros.)	4.05	4.18	90%	17%	3.93	90%	19%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.04		65%	7%	4.06	62%	6%
BROOKS & DUNN Every River (Arista)	4.03	4.11	89%	16%	3.92	87%	19%
JOHN MICHAEL MONTGOMERY 'Til Nothing Comes Between Us (Warner Bros.)	4.00	4.18	86%	13%	3.94	84%	16%
KENNY CHESNEY A Lot Of Things Different (BNA)	3.99	3.91	96%	26%	3.84	96%	30%
DARRYL WORLEY Family Tree (DreamWorks)	3.99	3.93	80%	10%	3.87	79%	12%
KELLIE COFFEY At The End Of The Day (BNA)	3.96	3.91	87%	16%	3.85	87%	20%
TRICK PONY On A Mission (H2E/WB)	3.93	3.85	90%	20%	3.82	89%	23%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	3.90	3.99	97%	28%	3.67	98%	34%
JENNIFER HANSON Beautiful Goodbye (Capitol)	3.90	3.90	78%	14%	3.76	79%	18%
VINCE GILL Next Big Thing (MCA)	3.88	3.77	76%	11%	3.66	74%	14%
LONESTAR Unusually Unusual (BNA)	3.87	3.87	93%	22%	3.85	93%	23%
TIM MCGRAW Red Ragtop (Curb)	3.82	3.80	98%	38%	3.80	98%	37%
TRACE ADKINS Chrome (Capitol)	3.78	3.84	92%	19%	3.69	90%	22%
DEANA CARTER There's No Limit (Arista)	3.74	3.72	62%	9%	3.76	62%	9%
STEVE HOLY I'm Not Breakin' (Curb)	3.66	3.84	67%	11%	3.53	64%	12%
FAITH HILL When The Lights Go Down (Warner Bros.)	3.62		81%	20%	3.61	79%	19%
SHANIA TWAIN Up! (Mercury)	3.26		76%	26%	3.31	72%	23%

Total sample size is 805 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

TAMMY COCHRAN Love Won't Let Me (Epic)
Total Plays: 379, Total Stations: 55, Adds: 8

TOBY KEITH Rock You Baby (DreamWorks)
Total Plays: 245, Total Stations: 50, Adds: 50

TEBEY We Shook Hands (Man To Man) (BNA)
Total Plays: 227, Total Stations: 32, Adds: 4

AARON TIPPIN F/THEA TIPPIN
Love Like There's No Tomorrow (Lyric Street)
Total Plays: 219, Total Stations: 41, Adds: 13

CHARLIE DANIELS/TRAVIS TRITT
Southern Boy (Blue Hat/Audium)
Total Plays: 208, Total Stations: 32, Adds: 3

JO DEE MESSINA Was That My Life (Curb)
Total Plays: 155, Total Stations: 15, Adds: 8

TIM MCGRAW She's My Kind Of Rain (Curb)
Total Plays: 118, Total Stations: 15, Adds: 14

LEE GREENWOOD Rocks That You Can't Move (Curb)
Total Plays: 63, Total Stations: 10, Adds: 0

Songs ranked by total plays

C O U N T R Y FLASHBACK

1 YEAR AGO

No. 1: "Where Were You (When The World...) — Alan Jackson

5 YEARS AGO

No. 1: "Between The Devil And Me" — Alan Jackson

10 YEARS AGO

No. 1: "Somewhere Other Than The Night" — Garth Brooks

15 YEARS AGO

No. 1: "Goin' Gone" — Kathy Mattea (second week)

20 YEARS AGO

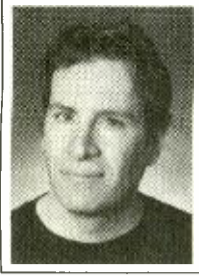
No. 1: "Like Nothing Ever Happened" — Sylvia

25 YEARS AGO

No. 1: "My Way" — Elvis Presley

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KEITH URBAN Somebody Like You (Virgin)	3879
TIM MCGRAW Red Ragtop (Curb)	3476
DIAMOND RIO Beautiful Mess (Arista)	3205
DIXIE CHICKS Landslide (Monument)	3067
KENNY CHESNEY The Good Stuff (BNA)	2629
JOE NICHOLS The Impossible (Universal South)	2341
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2231
DARRYL WORLEY I Miss My Friend (DreamWorks)	2054
MONTGOMERY GENTRY My Town (Columbia)	1894
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1893
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1866
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1863
ALAN JACKSON Work In Progress (Arista)	1860
GEORGE STRAIT Living And Living Well (MCA)	1821
MARTINA MCBRIDE Where Would You Be (RCA)	1669
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1625
TOBY KEITH My List (DreamWorks)	1572
TIM MCGRAW Unbroken (Curb)	1508
SARA EVANS I Keep Looking (RCA)	1478
DIXIE CHICKS Long Time Gone (Monument)	1448



Arbitron Basics

Point and counterpoint on crediting listening time

By Mike McVay and Bob Michaels

McVay Media President Mike McVay begins this debate on Arbitron's decision to stop requiring radio stations to supply programming information in the Station Information Packet. Arbitron VP/Radio Programming Services Bob Michaels then explains the company's rationale for the change.

Mike McVay

Nov. 11, 2002 was not a day that will live in infamy, but one that placed even more importance on the basics. It was the day that Arbitron announced that it was implementing a new way to credit programming and that the sections of the Station Information Packet where radio stations provided Arbitron with programming information were no longer needed.

The SIP was used when ascription became important in properly crediting listening to a radio station. If a diarykeeper wrote down the wrong call letters or the name of a morning show as the only identifying element of their listening, the editors at Arbitron would go to the SIP and try to determine what station the diarykeeper actually listened to. Now that this information will no longer be available to editors, PDs have to work harder with their air talent to ensure that stations get their proper reported listening.

According to Arbitron statistics, only 3.2% of diary entries contain the name of a program or personality. Of those, 99% are also listed with station identification, such as call letters, frequency or station name.

Fewer than 1% of the entries listing program or personality names cannot be associated with a radio station based on diarykeeper-provided information. In other words, Arbitron feels that it doesn't need the SIP's "extra" information to ensure proper crediting.

Making Sure Listeners Get It Right

One of the benefits of this change Arbitron is attempting to sell to its subscribers is that "there is virtually no effect on reported ratings when the new process is used to credit program entries, yet station personnel do not need to lift a finger." However, most broadcasters I

polled indicated that they want to continue lifting fingers.

Losing even one diary can greatly jeopardize a station's ratings. Having spent most of my life being responsible for generating ratings and putting points on the board, it is difficult to accept that we will be 100% dependent on panelists to correctly itemize their listening when they fill out their diaries.

We do not have the benefit that television does of being able to keep our station name on the screen throughout a program. This means that we must identify our stations consistently and more frequently. If someone listens to a station and they get the diary entry wrong, that listing isn't included in the final tally.

Arbitron notes that where there are duplicate entries (for example, if one diarykeeper has written "Focus on the Family 91.9," and another has written "Focus on the Family 105.1"), it will do research to determine where to properly assign the credit. The company will check station websites, call the stations and check previous survey data as required.

Compensating For The Change

Obviously, the further we move from the use of the Station Information Packet, the less accurate previous survey data will be. Suddenly, Arbitron itself is placing weight on the value of a website, so stations will need to keep their websites up to date. If you don't already have an area on your site with programming information, such as a daylong schedule, you need to put one up immediately.

Each station should have a memo at its front desk that explains station contests, details programming and

answers any question that Arbitron might possibly ask. Receptionists should be told that any inquiries from Arbitron should be forwarded to the program director.

My big fear is that if an entry naming a program or personality — without listing the station call letters or name — turns up in a diary, someone at Arbitron will make an assumption as to what a diarykeeper was actually listening to, skewing the results.

When these instances occur, Arbitron says it will review the entire diary, including the comment section, and research websites and previous data if necessary. If those steps do not resolve the issue, Arbitron will call the station the panelist was most likely listening to. However, occasionally the questions may not be resolved, and an Arbitron staffer may guess as to a diarykeeper's listening habits.

Good News And Bad News

Having visited Arbitron's headquarters and done diary reviews myself, it is scary to think that someone will assign a value to a comment in a diary and attempt to contact the station that was probably listed in order to verify programming. The only good news is that a higher-level individual at Arbitron is responsible for making that call to the station as the company attempts to assign proper credit for listening.

Stations will still receive information packets from Arbitron on a quarterly basis to collect such critical information as station name, frequency, broadcast hours, network affiliation and power/antenna-weight data.

However, the program and personality information will no longer be part of the SIP. The good news here is that if you change the name of your station, alter a specific slogan or change networks, you will be able to inform Arbitron of that information.

While I totally understand Arbitron's point — that diarykeepers don't write down a talent name or a program title without also including the station's name or frequency — it concerns me that radio stations are

going to rely more on an editor than the actual listener.

The Bottom Line

What I don't get is that if radio stations are still going to receive a Station Information Packet, why not continue to ask for program and personality names? It seems to me that the more information Arbitron can use to enable its editors to make proper crediting decisions, the greater the level of credibility those choices will have.

Even if it doesn't change more than 1% of the diaries, it makes 100% of broadcasters have a stronger belief in the system. Arbitron needs to be more customer-focused. This move certainly can't be about saving money; the company isn't changing its costs, since it continues to send out SIPs and use editors.

The bottom line for programmers

The industry people who have walked through the new procedure acknowledge that this implementation is simpler and better.

Bob Michaels

is that we need to improve on our basics. Educate the air talent who complain, "I say the name of the station all the time," that it's necessary to give it out on the air even more. What can it hurt?

Bob Michaels Responds

Arbitron's Bob Michaels gives his company's rationale behind the change in Station Information Packet information collection.

When the winter 2003 survey rolls out, Arbitron will introduce a process for crediting diary entries that increases the assignment of programming to radio stations and reduces the number of instances in which listening must be credited despite missing or incomplete diary information.

The benefits of this new system were demonstrated in two separate pilot studies conducted by Arbitron in late 2001 and early 2002. In these studies Arbitron diary-processing-department market analysts were asked to credit diary entries using alternative procedures without referencing the information submitted by radio stations.

Under this new procedure, the resulting credit assigned to programming was unchanged for near-

ly all radio stations. Where there was change, most often the credit assignments from the new process were more logical and perceived to be more accurate than those resulting from referencing the program information submitted by radio stations in the SIP.

These pilot studies provided confidence that diary-entry crediting could be completed at the quality levels radio stations have come to expect from Arbitron without asking radio stations to submit, update and monitor programming information throughout the year.

Lack Of Accuracy

Arbitron has historically asked for program listings from all radio stations in the U.S. — in addition to Canadian and Mexican stations that spill into the U.S. — but only about 60% of stations provided the requested information, and even fewer kept the information up to date as the survey progressed.

The system was far from perfect, and the lack of accuracy resulted in situations where stations lost credit because of inaccurate or questionable information submitted by their competitors. In addition, some stations' rivals got ratings boosts based on questionable information in the database.

Some stations were performing weekly checks of the information their competitors filed with Arbitron, and these verifications caused over 100 disputes per survey between radio stations.

In an effort to improve the quality of our work and simplify a process that was requiring more and more time on the industry's part, Arbitron began looking for alternative sources of information to credit the very small percentage of entries containing simply program information.

Accurate Information From Diaries

The effort began over 18 months ago by defining that any alternative methods would have to reduce credit to unidentified listening, improve the accuracy of the crediting procedure, reduce radio stations' burden to supply and monitor programming information and eliminate disputes between radio stations concerning submitted information.

Following the tragic events of Sept. 11, 2001, radio stations throughout the country deviated from regular programming to broadcast news and information for time periods ranging from one to several days. Arbitron began to examine diaries as soon as they were received and quickly discovered that diarykeepers were providing very complete station identification.

That meant that radio stations did not need to reconstruct their programming from these days of crisis, and it provided the first look at the benefits of using diarykeeper-supplied information to identify the stations eligible

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Mike McVay



Bob Michaels



America's Best Testing AC Songs 12+
For The Week Ending 1/10/03

Artist Title (Label)	TW	3W	Familiarity	Burn	TD	Familiarity	Burn
PHIL COLLINS Can't Stop Loving You (Atlantic)	4.10	4.17	91%	15%	4.11	93%	16%
DARYL HALL & JOHN OATES Forever For You (U-Watch)	4.06	4.10	63%	9%	4.08	70%	9%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.98	4.02	88%	17%	3.99	88%	16%
LEANN RIMES Life Goes On (Curb)	3.96	3.80	88%	17%	3.93	89%	20%
CELINE DION A New Day Has Come (Epic)	3.87	3.74	97%	34%	3.81	99%	38%
FAITH HILL Cry (Warner Bros.)	3.86	3.73	97%	28%	3.81	98%	29%
JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill)	3.84	3.97	72%	12%	3.94	77%	13%
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury/IOJMG)	3.77	3.56	90%	21%	3.82	90%	20%
ENRIQUE IGLESIAS Hero (Interscope)	3.70	3.56	98%	52%	3.74	98%	55%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.64	3.66	95%	48%	3.63	95%	51%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.63	3.76	96%	41%	3.58	96%	45%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.63	3.74	92%	39%	3.59	91%	42%
JOHN MAYER No Such Thing (Aware/Columbia)	3.61	3.76	79%	22%	3.60	76%	20%
CELINE DION At Last (Epic)	3.58	3.81	70%	17%	3.57	70%	19%
KELLY CLARKSON A Moment Like This (RCA)	3.57	3.53	94%	44%	3.59	93%	45%
DIXIE CHICKS F/SHERYL CROW Landslide (Open Wide/Monument)	3.47	3.46	84%	28%	3.45	83%	30%
ROD STEWART These Foolish Things (JJ)	3.47		57%	11%	3.51	63%	13%
KELLIE COFFEY When You Lie Next To Me (BNA)	3.44	3.36	65%	20%	3.38	68%	22%
AVRIL LAVIGNE Complicated (Arista)	3.40	3.59	91%	46%	3.37	92%	46%
CHRISTINA AGUILERA Beautiful (RCA)	3.34		63%	20%	3.42	59%	15%

Total sample size is 276 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.

Arbitron Basics

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for credit from entries listing programming.

In the ensuing months Arbitron studied the new process in a representative sample and examined how the process performed in different formats. The results were consistently positive.

A Big Paradigm Shift

Technology that was introduced to the company's diary-processing department in fall 1999 is the key to the success of the new procedure. It captures each entry as recorded by the diary-keeper and allows our market analysts to group all programming entries within a market by type.

A detailed 10-step listening-assignment process covers situations ranging from those in which all entries of a program link to the same radio station to scenarios where an entry is received without any corresponding station information. The last step involves a detailed review of all unidentified listening in the market to ensure that all possible entries have been most logically credited.

Many stations have said that they were surprised by Arbitron's announcement two months ago that program information would no longer be required in the SIP. Utilization of the information provided by diarykeepers to link programs to radio stations is, admittedly, a very big paradigm shift. However, the industry people who have walked through the new procedure acknowledge that this implementation is simpler and better.

The basics have always been important, and the new process works because listeners identify with a radio station and use the name of that station when completing surveys. Submitting the Station Information Package is still critical to correlate station name, network, broadcast hours, frequency and other facility information.

Mike McVay is founder and President of McVay Media, a full-service consultancy serving AC, Country, CHR, Oldies, Rock, Sports and News/Talk radio stations. McVay's 34 years of broadcast experience include stints as a GM, PD and air personality. Contact him at mcvaymedia@aol.com.

Bob Michaels is Arbitron's VP/Radio Programming Services. If you have questions about the new Arbitron crediting procedures, e-mail Michaels at bob.michaels@arbitron.com.

Reporters

<p>WYJB/Albany, NY * OM: Michael Morgan PD: Chris Holmberg MD: Chad O'Hara 2 CHRISTINA AGUILERA "Beautiful"</p> <p>KMGJ/Albuquerque, NM * OMPD: Kris Abrams MD: Jenna James No Adds</p> <p>WLEW/Allentown, PA * PD: Chuck Geiger APDMD: Sam Malone No Adds</p> <p>KYMG/Anchorage, AK PD: Dave Flavin 12 LONESTAR "Already"</p> <p>WPCH/Atlanta, GA * PD: Dave Dillon JOHN MAYER "Such" SANTANA FRANCH "Game"</p> <p>WFPQ/Atlantic City, NJ * PD: Gary Guida MD: Marlene Aquia 8 CELINE DION "Last"</p> <p>WBBQ/Augusta, GA * PD: John Patrick No Adds</p> <p>KKMJ/Austin, TX * PD: Alex O'Neal MD: Shelly Knight No Adds</p> <p>KGFM/Bakersfield, CA * OM: Bob Lewis PDMD: Chris Edwards 2 CELINE DION "Last" ROD STEWART "Foolish"</p> <p>KKDJ/Bakersfield, CA * PDMD: Ken McCloud TAMARA WALKER "Only" ROD STEWART "Foolish"</p> <p>WLIF/Baltimore, MD * MD: Mark Thoner No Adds</p> <p>WBBE/Baton Rouge, LA * OMPD: Don Gossett MD: Michelle Southern No Adds</p> <p>WMLY/Biloxi-Gulfport, MS * PD: Walter Brown No Adds</p> <p>WYSF/Birmingham, AL * PD: Jeff Tyson APDMD: Valerie Vining 5 REGIE HAMM "Babies"</p> <p>KXLT/Boise, ID * PD: Tobin Jeffries 3 DIXIE CHICKS "Landslide" ROD STEWART "Foolish" SHANIA TWAIN "Getcha"</p>	<p>WMJX/Boston, MA * PD: Don Kelley APD: Candy O'Terry MD: Mark Lawrence DIXIE CHICKS "Landslide"</p> <p>WEBC/Bridgeport, CT * PD: Curtie Hanson MD: Danny Lyons No Adds</p> <p>WEZN/Bridgeport, CT * PD: Steve Marcus No Adds</p> <p>WJYE/Buffalo, NY * PD: Joe Chille 1 REGIE HAMM "Babies" PAUL SIMON "Father"</p> <p>WHBC/Canton, OH * PD: Terry Simmons MD: Kayleigh Krias No Adds</p> <p>WSUY/Charleston, SC * PD: Loyd Ford MD: Randy Wilcox No Adds</p> <p>WDEF/Chattanooga, TN * PD: Danny Howard No Adds</p> <p>WLIT/Chicago, IL * OMPD: Bob Kaake MD: Eric Richeke 7 CHRISTINA AGUILERA "Beautiful"</p> <p>WRRM/Cincinnati, OH * OMPD: T.J. Holland APDMD: Ted Morro No Adds</p> <p>WDOK/Cleveland, OH * PD: Scott Miller 12 SHANIA TWAIN "Getcha" 9 UNCLE KRACKER "Little" 1 CHRISTINA AGUILERA "Beautiful" REGIE HAMM "Babies"</p> <p>KKLI/Colorado Springs, CO * MD: Joel Navarro No Adds</p> <p>WTCB/Columbia, SC * PDMD: Brent Johnson No Adds</p> <p>WNSY/Columbus, OH * PD: Chuck Knight MD: Steve Cherry SHANIA TWAIN "Getcha"</p> <p>KKBA/Corpus Christi, TX * OM: Audrey Malkin PDMD: Jason Reid 10 SHANIA TWAIN "Getcha"</p> <p>KVIL/Dallas, TX * OMPD: Kurt Johnson 6 CHRISTINA AGUILERA "Beautiful"</p>	<p>WLQT/Dayton, OH * OM: Mary Fleener PDMD/Promo Dir.: Sandy Coll 20 HALL & OATES "Forever" 18 DIXIE CHICKS "Landslide" 15 SANTANA FRANCH "Game" 3 BONY MARION'S "Went" 2 DJ SAMMY & YANOU "Heaven 2" 2 CELINE DION "Last"</p> <p>KOSI/Denver, CO * PD: Mark Edwards APDMD: Steve Hamilton 16 TAMARA WALKER "Only" 12 KID ROCK/SHERYL CROW "Picture"</p> <p>KLTJ/Des Moines, IA * OM: Jim Schaefer PDMD: Tim White 23 DIXIE CHICKS "Landslide" 5 SHANIA TWAIN "Getcha"</p> <p>WNIC/Detroit, MI * PD: Lori Bennett No Adds</p> <p>WDOF/Dothan, AL GMPDMD: Leigh Simpson No Adds</p> <p>KTSM/El Paso, TX * PDMD: Bill Toie APD: Sam Casiano CHRISTINA AGUILERA "Beautiful"</p> <p>WXCC/Erie, PA PD: Ron Arlen MD: Scott Stevens No Adds</p> <p>WIKY/Evansville, IN PDMD: Mark Baker 11 CELINE DION "Day" 9 BACKSTREET BOYS "More"</p> <p>KEZA/Fayetteville, AR PD: Chip Miller APDMD: Dawn McCollough No Adds</p> <p>WCRZ/Ft. Collins, CO * OMPD: J. Patrick MD: George McIntyre 16 CHRISTINA AGUILERA "Beautiful"</p> <p>KTRR/Ft. Collins, CO * PDMD: Mark Callaghan No Adds</p> <p>WGYL/Ft. Pierce, FL * PD: Mike Fitzgerald APDMD: Juan O'Reilly No Adds</p> <p>WAJL/Ft. Wayne, IN * OM: Lee Tobin PD: Barb Richards MD: Jim Barron No Adds</p> <p>WAFY/Frederick, MD MD: Norman Henry Schmidt 8 CHRISTINA AGUILERA "Beautiful"</p>	<p>WKTK/Gainesville, FL * PD: Don Kelly APD: Kevin Ray No Adds</p> <p>WLHT/Grand Rapids, MI * PD: Bill Bailey APDMD: Mary Turner No Adds</p> <p>WOOD/Grand Rapids, MI * PD: John Patrick No Adds</p> <p>WMAG/Greensboro, NC * OM: Tim Satterfield PDMD: Nick Allen No Adds</p> <p>WMYI/Greenville, SC * PD: Greg McKinney 11 DIXIE CHICKS "Landslide"</p> <p>WSPA/Greenville, SC * PDMD: Brian Taylor REGIE HAMM "Babies"</p> <p>WRCH/Hartford, CT * PD: Allen Camp MD: Joe Hann No Adds</p> <p>KRTR/Honolulu, HI * PD: Wayne Maris MD: Chris Hart No Adds</p> <p>KSSK/Honolulu, HI * PDMD: Paul Wilson No Adds</p> <p>WAHR/Huntsville, AL * PD: Rob Harder MD: Bonny O'Brien No Adds</p> <p>WTPJ/Indianapolis, IN * PD: Gary Havens MD: Steve Cooper No Adds</p> <p>WYXB/Indianapolis, IN * PD: Greg Dunkin APDMD: Jim Carone No Adds</p> <p>WTFM/Johnson City, TN * VPP/Prog.: Mark E. McKinney No Adds</p> <p>WKYE/Johnstown, PA PD: Jack Michaels MD: Brian Wolfe 10 CHRISTINA AGUILERA "Beautiful" 7 PAUL SIMON "Father" REGIE HAMM "Babies"</p> <p>WOLR/Kalamazoo, MI OMPD: Ken Lanphear APDMD: Brian Wertz No Adds</p>	<p>KUDL/Kansas City, KS * PD: Dan Hurst 3 REGIE HAMM "Babies" No Adds</p> <p>KSRC/Kansas City, MO * OMPD: Jon Zellner MD: Jeanne Ashley No Adds</p> <p>WJXB/Knoxville, TN * PDMD: Vance Dillard ROD STEWART "Foolish"</p> <p>KTDY/Lafayette, LA * PD: C.J. Clements MD: Steve Wiley 1 CHRISTINA AGUILERA "Beautiful"</p> <p>WFMK/Lansing, MI * PD: Chris Reynolds No Adds</p> <p>KMAZ/Las Vegas, NV * OMPD: Cat Thomas APDMD: Charese Fruge No Adds</p> <p>KSNE/Las Vegas, NV * PD: Tom Chase MD: John Berry TAMARA WALKER "Only"</p> <p>KBIG/Los Angeles, CA * PD: Jhani Kaye APDMD: Robert Archer No Adds</p> <p>KOST/Los Angeles, CA * PD: Jhani Kaye APDMD: Stella Schwartz 12 DIXIE CHICKS "Landslide"</p> <p>WVEZ/Louisville, KY * APDMD: Joe Fedele No Adds</p> <p>WPEZ/Macon, GA Interim PDMD: Hank Briggmond 2 DIXIE CHICKS "Landslide" 23 SHANIA TWAIN "Getcha" JOHN MAYER "Body"</p> <p>WGMG/Madison, WI * VPP/Prog.: Pat O'Neill APDMD: Mark Van Allen 27 VANESSA CARLTON "Miles"</p> <p>KVLY/McAllen, TX * PDMD: Alex Duran No Adds</p> <p>WLRQ/Melbourne, FL * OMPD: Jeff McKeel 3 CHRISTINA AGUILERA "Beautiful" JOHN MAYER "Body"</p> <p>WVRM/Memphis, TN * PD: Jerry Dean MD: Kramer No Adds</p>	<p>WMOG/Middlesex, NJ * PD: Tim Tefft 2 HALL & OATES "Forever"</p> <p>WLTE/Minneapolis, MN * PD: Brian Mason MD: Merry Booth No Adds</p> <p>WLTO/Milwaukee-Racine, WI * PDMD: Stan Atkinson No Adds</p> <p>WMXC/Mobile, AL * PD: Dan Mason MD: Merry Booth 7 SHERYL CROW "Soak" 3 SHANIA TWAIN "Getcha"</p> <p>KJSM/Modesto, CA * PDMD: Gary Michaels No Adds</p> <p>WDMW/Morristown-Ocean, NJ * OMPD: Dan Turf No Adds</p> <p>KWAV/Monterey-Salinas, CA * PDMD: Bernie Moody No Adds</p> <p>WALK/Nassau-Suffolk, NY * PDMD: Rob Miller No Adds</p> <p>WKJY/Nassau-Suffolk, NY * PD: Bill George MD: Steve Vele 17 CHRISTINA AGUILERA "Beautiful" JOHN MAYER "Body" ROD STEWART "Foolish" UNCLE KRACKER "Little"</p> <p>WLMG/New Orleans, LA * PDMD: Steve Suter APD: Johnny Scott No Adds</p> <p>WLTW/New York, NY * OM: Jim Ryan 16 UNCLE KRACKER "Little" KID ROCK/SHERYL CROW "Picture"</p> <p>WWDE/Norfolk, VA * OMPD: Steve Suter APDMD: Jeff Moreau No Adds</p> <p>KMGJ/Oklahoma City, OK * PD: Jeff Couch MD: Steve O'Brien No Adds</p> <p>KEFM/Omaha, NE * PDMD: Steve Albertson APD: Jeff Larson No Adds</p> <p>WMOG/Olando, FL * OM: Chris Kampmeier PD: Ken Payne APDMD: Brenda Matthews 6 HALL & OATES "Forever" REGIE HAMM "Babies"</p>	<p>WMEZ/Pensacola, FL * PDMD: Kevin Peterson 1 REGIE HAMM "Babies"</p> <p>WSWT/Peoria, IL OMPD: Randy Rundo No Adds</p> <p>WBEB/Philadelphia, PA * PD: Chris Conley No Adds</p> <p>KESZ/Phoenix, AZ * PD: Brian Holly APDMD: Craig Jackson No Adds</p> <p>KKLT/Phoenix, AZ * PD: Joel Gray No Adds</p> <p>WLTJ/Pittsburgh, PA * PD: Chuck Stevens CHRISTINA AGUILERA "Beautiful"</p> <p>WSHH/Pittsburgh, PA * PDMD: Ron Antini No Adds</p> <p>WHOM/Portland, ME PD: Tim Moore 13 WHITNEY HOUSTON "Own"</p> <p>KKCW/Portland, DR * PDMD: Bill Mincider No Adds</p> <p>WWLI/Providence, RI * PD: Tony Bristol No Adds</p> <p>WRAL/Raleigh-Durham, NC * OMPD: Joe Wade Formicola MD: Jim Kelly 1 NO DOUBT BRADY SAW "Underneath" BON JOVI "Mesdard"</p> <p>WRSN/Raleigh-Durham, NC * PD: Bob Bronson MD: Dave Horn No Adds</p> <p>KRNO/Reno, NV * PDMD: Dan Fritz No Adds</p> <p>WTVR/Richmond, VA * OMPD: Bill Cahill 10 DIXIE CHICKS "Landslide" 1 REGIE HAMM "Babies" ROD STEWART "Foolish"</p> <p>WSLQ/Richmond, VA * OMPD: Rob Harder MD/APD: Dick Daniels No Adds</p> <p>WRMM/Rochester, NY * OMPD: John McCrae MD: Tarnee Taylor No Adds</p>	<p>WMAS/Springfield, MA * PD: Paul Cannon MD: Rob Anthony CHRISTINA AGUILERA "Beautiful" No Adds</p> <p>KJOY/Stockton, CA * PDMD: John Christian No Adds</p> <p>WMTX/Tampa, FL * OMPD: Tony Fiorentino APDMD: Bobby Rich No Adds</p> <p>WRWFT/Toledo, OH * MD: Mark Andrews 13 CELINE DION "Last" 5 AALIYAH "Miss"</p> <p>KMXZ/Tucson, AZ * OM: Buddy Van Arsdale PD: Bobby Rich APDMD: Leslie Lois No Adds</p> <p>KSFI/Salt Lake City, UT * OMPD: Alan Hague APDMD: Lance Balance HALL & OATES "Forever"</p> <p>KOXT/San Antonio, TX * PD: Ed Scarborough APDMD: Tom Graye No Adds</p> <p>KBAY/San Jose, CA * PD: Jim Murphy MD: Bob Kotz No Adds</p> <p>KSBL/Santa Barbara, CA APDMD: Nancy Newcomer No Adds</p> <p>KLSY/Seattle-Tacoma, WA * OMPD: Tony Coles MD: Darla Thomas No Adds</p> <p>KRWV/Seattle-Tacoma, WA * PD: Tony Coles MD: Laura Dane No Adds</p> <p>KVKI/Shreveport, LA * OM: Gary McCoy PDMD: Stephanie Huffman 2 CHRISTINA AGUILERA "Beautiful" TAMARA WALKER "Only"</p> <p>WNSN/South Bend, IN PDMD: Jim Roberts No Adds</p> <p>KISC/Spokane, WA * OMPD: Rob Harder APD: Mark Holman MD: Dawn Marcell No Adds</p> <p>KXLY/Spokane, WA * OMPD: Steve Tyler MD: Steve Knight No Adds</p>	<p>WHUD/Westchester, NY * PDMD: Steve Petrone MD/APD: Tom Furd No Adds</p> <p>WMGS/Wilkes Barre, PA * PDMD: Stan Phillips 12 CELINE DION "Last" 1 JOHN MAYER "Body" KID ROCK/SHERYL CROW "Picture" PAUL SIMON "Father"</p> <p>WJBR/Wilmington, DE * MD: Michael Waite MD: Kately Hill No Adds</p> <p>WGNW/Wilmington, NC PD: Mike Farrow MD: Craig Thomas 10 ENRIQUE IGLESIAS "Hero" 12 JOHN MAYER "Such" 9 CELINE DION "Day" 3 JOHN HENLEY "Taking" CHRISTINA AGUILERA "Beautiful"</p> <p>KRBB/Wichita, KS * PD: Lyman James APDMD: Suzanne Mears No Adds</p> <p>WSRS/Worcester, MA * PD: Steve Peck MD: Jackie Brush 3 TAMARA WALKER "Only"</p> <p>WARM/York, PA * PD: Kelly West APDMD: Rick Sten No Adds</p>
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Monitored Reporters
136 Total Reporters
119 Total Monitored
17 Total Indicator
16 Current Indicator Playlists

Did Not Report For Two Consecutive Weeks; Data Not Used (1):
KGBX/Springfield, MO

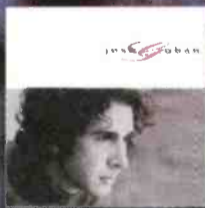
Note: All 53 reporters previously removed due to holiday programming return to the panel.

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OF 2002

now,
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number one singles,
"To Where You Are"
and "O Holy Night" is
"YOU'RE STILL YOU"

from his triple-platinum
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ADDITIONAL PRODUCTION BY TONY RENIS

joshgroban.com

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3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
-	1	FAITH HILL Cry (Warner Bros.)	2470	-	341423	17	113/0
-	2	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2370	-	291623	35	108/1
-	3	PHIL COLLINS Can't Stop Loving You (Atlantic)	2347	-	318378	14	113/0
-	4	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2251	-	304587	13	103/2
-	5	KELLY CLARKSON A Moment Like This (RCA)	1946	-	243036	16	97/0
-	6	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1759	-	219669	58	112/0
-	7	DIXIE CHICKS Landslide (Monument)	1705	-	260423	8	85/7
-	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1657	-	208188	33	96/1
-	9	CELINE DION A New Day Has Come (Epic)	1577	-	183734	46	107/0
-	10	ENRIQUE IGLESIAS Hero (Interscope)	1524	-	199534	62	115/0
-	11	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1276	-	135915	9	90/4
-	12	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	1162	-	164163	8	89/6
-	13	LEANN RIMES Life Goes On (Curb)	1128	-	103473	19	91/1
-	14	JOHN MAYER No Such Thing (Aware/Columbia)	983	-	147867	31	67/1
-	15	KELLIE COFFEY When You Lie Next To Me (BNA)	769	-	75086	19	73/0
-	16	AVRIL LAVIGNE Complicated (Arista)	764	-	105917	21	35/0
-	17	CELINE DION At Last (Epic)	732	-	116151	5	47/5
-	18	ROD STEWART These Foolish Things (J)	573	-	95030	6	68/6
-	19	MARIAH CAREY Through The Rain (Monarc/IDJMG)	560	-	58390	12	65/0
-	20	CHRISTINA AGUILERA Beautiful (RCA)	558	-	113592	3	41/12
-	21	DJ SAMMY & YANDU Heaven (Candlelight) (Robbins)	446	-	57749	10	31/1
-	22	PAUL SIMON Father And Daughter (Nick/Jive)	433	-	43798	6	53/2
-	23	TAMARA WALKER If Only (Curb)	406	-	35388	7	62/5
-	24	JAMES TAYLOR Whenever You're Ready (Columbia)	392	-	41233	11	51/0
-	25	BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	367	-	43045	9	35/1
-	26	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	325	-	48417	5	25/3
-	27	CHRIS EMERSON All Because Of You (Monomoy)	295	-	24477	13	35/0
-	28	UNCLE KRACKER In A Little While (Lava)	185	-	54386	3	14/3
-	29	KENNY G F/CHANTE MOORE One More Time (Arista)	174	-	19861	16	15/0
-	30	GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)	173	-	14342	3	31/0

119 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 12/29/02-1/4/03. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

REGIE HAMM Babies (Universal South)
Total Plays: 170, Total Stations: 24, Adds: 8

ANASTACIA You'll Never Be Alone (Epic)
Total Plays: 118, Total Stations: 22, Adds: 0

GRAHAM NASH I'll Be There For You (Artemis)
Total Plays: 120, Total Stations: 17, Adds: 0

GLORIA GAYNOR I Never Knew (Logic)
Total Plays: 114, Total Stations: 14, Adds: 0

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA Beautiful (RCA)	12
REGIE HAMM Babies (Universal South)	8
DIXIE CHICKS Landslide (Monument)	7
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	6
ROD STEWART These Foolish Things (J)	6
TAMARA WALKER If Only (Curb)	5
CELINE DION At Last (Epic)	5
DARYL HALL & JOHN OATES Forever For You (U-Watch)	4
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3
UNCLE KRACKER In A Little While (Lava)	3
KID ROCK W/SHERYL CROW Picture (Lava/Anti)	3

MARIAH CAREY
Through the Rain

18* AT
MONITOR ADULT CONTEMPORARY!

ON OVER 75
MAINSTREAM AC STATIONS

ALBUM ALREADY PLATINUM!

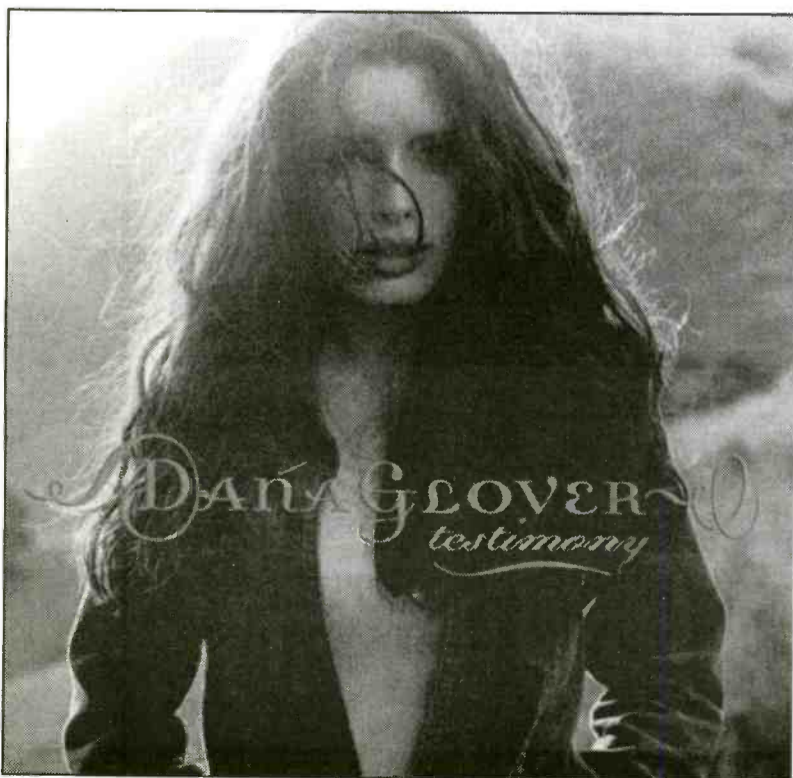


Most Increased Plays

ARTIST TITLE LABEL(S) TOTAL PLAY INCREASE

Will return next week.

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



DANA GLOVER

THE SONG **Thinking Over**

FROM THE ALBUM **Testimony**

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ON THE RECORD

WITH
Leigh Simpson
PD, WOOF/Dothan, AL

The holidays have wound down, but over the holidays Christmas tunes ruled our phones and our airwaves. Josh Groban's "O Holy Night" topped the list, but last year's "The Christmas Shoes" by Newsong hung in strong with our listeners again this year • Our market is dominated by mainstream AC and Country, so the



Country crossovers are an important element of our playlist. Shania Twain's "I'm Gonna Getcha Good!" and The Dixie Chicks' "Landslide" have been super for us

- Benny Mardones' "I Want It All," DJ Sammy & Yanou's "Heaven" and Celine Dion's "At Last" are real audience-pleasers here at WOOF
- By far our strongest song of the year was Van Morrison's "Steal My Heart Away." If you didn't give it a listen, you missed out on a song that is a true hit with the AC audience.

The charts were relatively stable over the holidays: At Hot AC, Santana and Michelle Branch stay on top with "The Game of Love" (Arista), while No Doubt's "Underneath It All" (Interscope) and John Mayer's "Your Body Is a Wonderland" (Aware/Columbia) remain at No. 2 and No. 3 ... Dixie Chicks make a solid move as "Landslide" (Monument/Columbia) rises 7-4* ... While the chart is tight in general and several older songs benefit from year-end countdown plays, "I'm With You" by Avril Lavigne (Arista) and "Picture" by Kid Rock featuring Sheryl Crow (Atlantic) climb 18-14* and 20-15*, respectively ... Christina Aguilera vaults 32-23* with "Beautiful" (RCA) ... The big chart move of the week goes to "Misunderstood" by Bon Jovi (Island/IDJMG); the track goes 39-27* ... IDJMG is also pleased with moves by Stone Sour's "Bother" (35-29*) and Shania Twain's "I'm Gonna Getcha Good!" (37-30*) ... At AC, with 51 stations returning to the panel after the holidays, the chart undergoes some changes. Faith Hill returns to the No. 1 spot with "Cry" (Warner Bros.); other moves find Kellie Coffey (BNA) in the top 15 and Aguilera moving into the top 20 for the first time.



— Anthony Acampora, Director/Charts

artist activity

ARTIST: **Lucy Woodward**

LABEL: **Atlantic**

By **MIKE TRIAS**/ASSISTANT EDITOR



I never believed it could happen to me! Something like this only happens to dumb girls/Taking themselves so seriously/I was so damn smart/I was the one girl/Who never believed it could happen to me/Something like this only happens to somebody else."

Though she refers to a momentary lack of brains in her lead single, "Dumb Girls," Lucy Woodward is everything but unintelligent. The introspective song, penned by Woodward, Kevin Kadish (Willie Nelson and Sheryl Crow) and Vini Poncia (Kiss, The Ronettes, Ringo Starr), showcases Woodward's abilities as a lyricist and storyteller while her powerful, soulful voice soars over a rock-influenced beat, complete with just the right touch of the blues.

Of course, like many great songs in this world, "Dumb Girls" was inspired by love gone awry — in this case, only one person's love is true. "It's about thinking that it could never happen to you," explains Woodward. "You think that everything's going so well, so you fool yourself into thinking your relationship is invincible, like, 'He'll never break up with me.' But that's not always how it works out."

The 25-year-old New Yorker was born in England to parents who were both accredited musicologists. Woodward's father was a composer and conductor for the BBC and her mother worked as an opera singer and voice teacher. That meant Woodward was exposed to a variety of music while growing up, including classical, jazz, opera and rock 'n' roll (especially The Beatles). She took up flute

and piano at an early age, and by 14 she had begun to train her natural-born instrument with voice lessons.

Feeling she was ready to take on the world, Woodward began her professional singing career in her late teens, performing in coffeehouses and singing in commercials and studio sessions. "I was really good at making my voice adapt to the job," she says, "making my voice sound a certain way, whether it was for a commercial or a pop demo. But when it came to recording my own music, I wanted to sing with my true voice."

And sing with her true voice she does. *While You Can* is Woodward's Atlantic debut, and she showcases songs that come from the heart with a voice that (as is true of so many great singers) comes from the gut. Woodward co-wrote many of the songs on the project with such notable songwriters as the aforementioned Kadish and Poncia, as well as Jamie Houston (Macy Gray, O-Town), Shelly Peiken (Brandy) and Sabelle Breer (Avril Lavigne). Says Woodward about *While You Can*, "I went into this project with the feeling that it's time for something different in pop music. I think that people are really ready for some original sounds. You can hear my roots in this music, but I hope I've made something that's fresh, something that will satisfy people's craving for music that's honest and soulful."

Radio Ink's Most Influential Women in Radio group (MIW's) is soliciting inquiries from women throughout the radio industry who would like to be mentored for 2003 by this group of 23 dynamic female radio executives.

If you're interested, please write a letter stating why you would like to be mentored by the MIW's, what your experience in radio is to date, where you are presently employed, in what position and any contact info, including your email address.

The MIW's will review every letter and choose three applicants to be mentored by the group for the year 2003. Each mentee will have "all-access" to each of the MIW's throughout the year, as well as several opportunities to meet with them face to face.

Deadline for receipt of letters is February 7, 2003

Letters and any additional information should be emailed to:

Joan E. Gerberding, President
Nassau Media Partners
MIW Spokesperson
Radiojoan@aol.com

For more information on the MIW's, go to: www.RadioMIW.com

WOMEN
MOST
INFLUENTIAL
IN RADIO

R&R HOT AC TOP 40

January 10, 2003

Powered By



3W	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)	3498	+195	338049	14	88/0
2	2	NO DOUBT F/LADY SAW Underneath It All (Interscope)	3208	+128	308433	14	83/0
3	3	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2998	+210	307485	20	81/1
7	4	DIXIE CHICKS Landslide (Monument)	2939	+614	303480	9	74/5
4	5	MATCHBOX TWENTY Disease (Atlantic)	2712	+76	277011	13	80/2
5	6	CREED One Last Breath (Wind-up)	2642	+227	256719	31	75/0
8	7	AVRIL LAVIGNE Complicated (Arista)	2496	+191	233674	37	88/0
6	8	UNCLE KRACKER In A Little While (Lava)	2362	+23	203906	19	79/1
9	9	DAVE MATTHEWS BAND Where Are You Going (RCA)	2076	-20	216269	32	70/0
10	10	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	1954	+70	204800	11	77/0
12	11	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1948	+244	177775	43	74/0
11	12	NORAH JONES Don't Know Why (Blue Note/Virgin)	1918	+120	195396	27	65/3
13	13	CALLING Wherever You Will Go (RCA)	1886	+361	182863	66	80/0
18	14	AVRIL LAVIGNE I'm With You (Arista)	1730	+403	182644	6	74/9
20	15	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1676	+432	163185	7	66/8
17	16	TORI AMOS A Sorta Fairytale (Epic)	1494	+83	168410	12	61/1
16	17	LIFEHOUSE Spin (DreamWorks)	1476	+53	127532	17	60/1
19	18	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1351	+33	140552	10	59/1
21	19	FAITH HILL Cry (Warner Bros.)	1150	+156	92909	13	44/1
23	20	DAVE MATTHEWS BAND Grey Street (RCA)	1105	+190	124037	6	50/1
24	21	3 DOORS DOWN When I'm Gone (Republic/Universal)	1016	+237	74277	5	51/6
22	22	DANA GLOVER Thinking Over (DreamWorks)	1008	+63	71358	16	51/0
32	23	CHRISTINA AGUILERA Beautiful (RCA)	870	+395	72290	3	37/14
27	24	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	861	+251	85973	5	40/5
25	25	CREED Don't Stop Dancing (Wind-up)	750	+80	59853	4	46/0
28	26	STEREO FUSE Everything (EQ/Wind-up)	712	+136	66330	10	44/2
39	27	BON JOVI Misunderstood (Island/IDJMG)	541	+244	74768	2	38/5
30	28	JACK JOHNSON Bubble Toes (Enjoy/Universal)	529	+16	74425	7	25/0
35	29	STONE SOUR Bother (Roadrunner/IDJMG)	507	+160	39944	2	26/1
37	30	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	455	+131	32480	3	26/0
34	31	VANESSA CARLTON Ordinary Day (A&M/Interscope)	442	+84	60956	12	10/0
31	32	AVRIL LAVIGNE Sk8er Boi (Arista)	442	-42	31784	15	18/0
36	33	FROU FROU Breathe In (MCA)	441	+97	49008	3	24/1
Debut	34	PAY THE GIRL Freeze (TVT)	420	+217	37788	1	27/5
-	35	PHIL COLLINS Can't Stop Loving You (Atlantic)	391	+149	38238	3	18/3
38	36	SHERYL CROW C'mon, C'mon (A&M/Interscope)	385	+70	42321	3	28/1
Debut	37	VONRAY Inside Out (Elektra/EEG)	361	+138	27048	1	27/3
Debut	38	PINK Family Portrait (Arista)	334	+62	15545	1	7/0
26	39	SIXPENCE NONE THE RICHER Breathe Your Name (Reprise/Curb)	314	-334	17650	14	22/0
-	40	KELLY CLARKSON A Moment Like This (RCA)	299	+102	19510	11	13/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA Beautiful (RCA)	14
COLOPLAY Clocks (Capitol)	13
LUCY WOODWARD Dumb Girls (Atlantic)	13
AVRIL LAVIGNE I'm With You (Arista)	9
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	8
3 DOORS DOWN When I'm Gone (Republic/Universal)	6
DIXIE CHICKS Landslide (Monument)	5
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	5
BON JOVI Misunderstood (Island/IDJMG)	5
PAY THE GIRL Freeze (TVT)	5
NORAH JONES Don't Know Why (Blue Note/Virgin)	3
VONRAY Inside Out (Elektra/EEG)	3
PHIL COLLINS Can't Stop Loving You (Atlantic)	3
SISTER HAZEL Your Mistake (Croakin' Poets)	3

Bon Jovi "MISUNDERSTOOD"
39 - 27 AT R&R HOT AC!
 Top 10 Callout - WTMX/Chicago
#2 Most Added at Pop!
 New at: KRSK, WTSS, WOZN
Sold out Arena tour
THE ISLAND DEF JAM MUSIC GROUP
 A UNIVERSAL MUSIC COMPANY

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIXIE CHICKS Landslide (Monument)	+614
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+432
AVRIL LAVIGNE I'm With You (Arista)	+403
CHRISTINA AGUILERA Beautiful (RCA)	+395
CALLING Wherever You Will Go (RCA)	+361
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+251
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+244
BON JOVI Misunderstood (Island/IDJMG)	+244
3 DOORS DOWN When I'm Gone (Republic/Universal)	+237
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	+235

90 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 12/29/02-1/4/03. 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 (© 2003. The Arbitron Company). © 2003, R&R, Inc.

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America's Best Testing Hot AC Songs 12+ For The Week Ending 1/10/03.

Table with columns: Artist Title (Label), TW, 3W, Familiarity, Burn, TD, Familiarity, Burn. Lists top songs like '3 DOORS DOWN When I'm Gone' and 'AVRIL LAVIGNE I'm With You'.

Total sample size is 841 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

Indicator Most Added

- CHRISTINA AGUILERA Beautiful (RCA)
VONRAY Inside Out (Elektra/EEG)
AVRIL LAVIGNE I'm With You (Arista)
BON JOVI Misunderstood (Island/IDJMG)

New & Active

- PUDDE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
COLDPLAY Clocks (Capitol)
JULY FOR KINGS Normal Life (MCA)
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)

Songs ranked by total plays

Reporters

Grid of reporter information including station names, reporter names, and monitored status. Includes logos for 24/7 and 100 Total Reporters.



CAROL ARCHER

carcher@radioandrecords.com

Up To Date In Kansas City

PD Mark Edwards' KCIY is the smoothest place on the radio, not a jukebox with commercials

Impressive gains reflected in recent trends suggest that Entercom's KCIY/Kansas City will make a very strong showing in its fall book. That's all part of the plan to grow the station's success, PD Mark Edwards says.

Edwards joined KCIY about 13 months ago after seven years with WJZF (Jazz Flavors)/Atlanta, where he earned top 10 rankings in spite of the station's severe signal limitations, plus a brief stint as PD for former Smooth Jazz WSJZ/New Orleans.



Mark Edwards

American listeners that it's OK to listen to this radio station without going Urban. It's a fine line to walk.

"One of the things that is so fascinating about the Smooth Jazz format is its ability, from a sound standpoint, to really take the shape of a communi-

ty. We've found through music testing that many of the vocals that work in other markets are really polarizing along racial lines in Kansas City.

"One example is Luther Vandross' 'So Amazing.' It's a song we play, but very carefully, because it is polarizing. This is an inexact science, as other Luther Vandross songs, like 'The Power of Love: Lovepower,' are not polarizing, which goes back to a song's history in the market and which songs have been supported by local airplay in past years."

Eye-Opening Research

KCIY conducts MixMaster music tests through Broadcast Architecture twice a year, something that has proven to be eye-opening for Edwards. "You can actually see how people respond to a song in real time and envision what is happening to car radio buttons," he says.

"With the help of music testing,

I've been able to shape my consciousness about format vocals and learned not to be afraid of crossover pop or urban vocals simply because they are familiar. The very same people who embrace David Sanborn and Bob James' 'Maputo' embrace Bonnie Raitt's 'Nick of Time.'"

Edwards enjoys his maverick reputation when it comes to music, especially in dealing with currents. "When we add new music, we don't have the luxury of testing them before they become familiar, so each add is a judgment call based on the sound of the radio station and what our audience expects," he says. "We do this based on past research and informed opinion."

"The better a PD can anticipate the audience's expectations, the more successful the product. Sometimes that means you must play songs you wouldn't expect to hear on other Smooth Jazz stations, such as Mike Phillips' 'Will You Stick With Me?' That song tested so well here, but other stations didn't play it."

"Sometimes I think programmers are too concerned with what white people will listen to and like, which irritates the hell out of me. Come on! We all grew up on the Motown sound, and on Phil-L.A. and Memphis too."

"I played Thom Rotella's 'Look But Don't Touch,' which is another song no one else played. This week I added Al Jarreau's 'Random Act of Love.' I'm not one who feels he has to wait. When a good song comes to my attention, I'll play it."

"Likewise, there are songs that have worked well on a national level that didn't work here at all, like the more recent Sade and Marc Antoine material and 'Lowdown.' If we're devoting as many as 24 plays to something we know nothing about, we'd better feel very good about it before we add it."

The Gold Sound

Edwards also believes Smooth Jazz is a format in which the sound of a gold track is more important than its age. "Soul classics of the '60s and '70s might not even get played on the Oldies station, but they sound great on Smooth Jazz because of a timeless appeal that makes them blend in perfectly with our instrumentals," he says. "You forget the whole mind-set that those songs are oldies."



GROOVIN' IN NORFOLK Warner Bros. supergroup BWE completed their national Groovin' tour recently, but not before they played a gig at Norfolk's Chrysler Hall. Seen here backstage are (l-r) BWB guitarist Norman Brown and trumpeter Rick Braun, WJCD/Norfolk MD Larry Hollowell and BWB saxophonist Kirk Whalum.

"Given the makeup of this market, I was a little concerned whether I could apply my penchant for urban music when I came here, but the same people who like Group 3 told us they like some of Natalie Cole's old, pre-Nat King Cole material, like 'I've Got Love on My Mind' and 'This Will Be an Everlasting Love.'"

"The reason I love music testing is that it's an opportunity for me to put out some test balloons and see whether certain songs will work in the market. When they come back 'yes,' it's very rewarding, just as 'no' is humbling, but also very useful."

"If we're devoting as many as 24 plays to something we know nothing about, we'd better feel very good about it before we add it."

"I also have great resources to draw from here, especially our MD, Michelle Chase, who has been with the station from Day One and knows the history of the format and this market inside out. She's so valuable to me for knowing what will or will not work. We're also fortunate that our former PD Steve Weirsmann is with BA and is now the station's consultant."

Not Rocket Science

There is an old adage that says a terrible thing happens if you don't market a product: nothing. Edwards is the first to acknowledge the role marketing plays in KCIY's growing success. "Our on-the-air marketing and promotion are very focused," he says.

"This is not rocket science. We tell people who we are consistently and frequently, then we do what we tell them without fail. We keep our

promise. We say we're the smoothest place on the radio, and we are. There is no other radio station like us in Kansas City.

"We didn't do trip-a-day, because it would have been extremely difficult to arrange since Kansas City isn't a hub for any airline carrier. Instead, we experimented with giving away cash daily and augmented that by giving away a trip on Thursdays. We were genuinely surprised to learn how favorably our listeners responded when we gave away money. Our phones lit up like a Christmas tree."

"In addition, we did a mailer focused on African-American diary-holders. We targeted that segment of the market to let them know we're still here. The message was conveyed on a smooth jazz track-of-the-day calendar to hang on the refrigerator. It was a cue to play our Win \$106 a Day game. I'm pleased that the campaign turned out to be so effective."

"In 2003 we plan to continue to market KCIY. We hope to expand our mailers, plus we plan to do some television in the form of 15-second bookends. This, to me, is a great sign of approval from Entercom for our radio station and our potential in Kansas City."

Localize For Success

In conclusion, Edwards insists that radio must do more to localize its content. "If you come to Kansas City, on KCIY you'll hear a radio station that lives and breathes the market," he says. "We talk about local events. Our announcers are from this market, and they know what's going on here."

"As we break into a new age in which alternatives like satellite radio, Internet audio services, MP3s and more loom so large, terrestrial radio can only compete through its ability to localize. Across the country, radio stations up and down the dial have been reduced to jukeboxes with commercials. The more terrestrial broadcasters allow that to happen, the more we seal our fate for the future; but if we bond with our listeners, they won't forget who we are."



DON'T FORGET TO BREATHE As rigorous as it is to tour, artists agree that the downtime they spend with friends and supporters on the road is as rewarding as their performances. Here, Warner Bros. saxophonist Boney James (l) can be seen replenishing precious electrolytes backstage with WQCD (CD101.9)/New York OM John Mullen.

January 10, 2003

3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BWB Groovin' (Warner Bros.)	851	+27	112907	13	42/0
2	2	RICHARD ELLIOT Q.T. (GRP/VMG)	782	-5	102424	21	37/0
3	3	STEVE OLIVER High Noon (Native Language)	775	+37	97408	17	38/0
4	4	PETER WHITE Who's That Lady? (Columbia)	697	+47	90181	15	37/0
7	5	BOB JAMES Morning, Noon & Night (Warner Bros.)	668	+88	93807	14	41/0
5	6	CHUCK LOEB Sarao (Shanachie)	591	-45	90364	27	31/0
11	7	STEVE COLE Off Broadway (Warner Bros.)	571	+56	103660	15	38/1
10	8	JEFF GOLUB Cold Duck Time (GRP/VMG)	556	+29	88042	21	35/1
6	9	FOURPLAY Rollin' (Bluebird/RCA Victor)	549	-52	64141	25	32/0
9	10	DIANA KRALL Just The Way You Are (Verve/VMG)	528	0	56691	10	36/0
13	11	BONEY JAMES Grand Central (Warner Bros.)	527	+36	75524	11	40/0
12	12	NATALIE COLE Tell Me All About It (GRP/VMG)	521	+28	60362	17	37/1
14	13	N. BROWN & M. McDONALD I Still Believe (Warner Bros.)	514	+28	58316	9	35/1
8	14	EUGE GROOVE Slam Dunk (Warner Bros.)	499	-79	91071	27	30/0
17	15	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	409	+38	62494	6	39/0
18	16	MICHAEL MANSON Outer Drive (A440 Music Group)	386	+16	58792	18	32/1
19	17	KENNY G Paradise (Arista)	377	+37	59384	8	32/0
16	18	KENNY G FICHANTE MOORE One More Time (Arista)	363	-8	52463	21	27/0
20	19	CRAIG CHAQUICO Afterglow (Higher Octave)	353	+26	18677	8	28/1
22	20	MICHAEL LINGTON Still Thinking Of You (3 Keys)	345	+46	37518	7	30/2
21	21	MARION MEADOWS Tales Of A Gypsy (Heads Up)	334	+20	39448	13	28/1
23	22	JOAN OSBORNE I'll Be Around (Compendia)	306	+17	21725	11	22/0
24	23	JEFF LORBER Chopsticks (GRP/VMG)	271	+23	38627	4	22/2
25	24	MAYSA Friendly Pressure (N-Coded)	233	-11	27666	16	18/0
28	25	DONNA GARDIER How Sweet It Is (Dome Records Limited)	230	+53	11740	3	17/3
27	26	BONA FIDE Willie Don (N-Coded)	207	+17	26966	6	15/0
26	27	GREGG KARUKAS Your Sweet Smile (N-Coded)	200	+4	8091	5	17/0
Debut	28	GREG ADAMS 'Sup With That (Ripa/Blue Note)	186	+35	31780	1	16/4
30	29	BOB BALDWIN The Way She Looked At Me (Narada)	168	+14	27656	2	16/1
29	30	PIECES OF A DREAM Turning It Up (Heads Up)	152	-12	27384	4	11/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 12/29/02-1/4/03. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

- LEE RITENOUR** Module 105 (GRP/VMG)
Total Plays: 151, Total Stations: 13, Adds: 0
- NESTOR TORRES** Watermelon Man (Shanachie)
Total Plays: 125, Total Stations: 11, Adds: 0
- NORAH JONES** Come Away With Me (Blue Note/Virgin)
Total Plays: 120, Total Stations: 12, Adds: 1
- RUSS FREEMAN** Brighter Day (Peak)
Total Plays: 104, Total Stations: 8, Adds: 0
- THOM ROTELLA** Look But Don't Touch (Trippin' 'n Rhythm)
Total Plays: 103, Total Stations: 9, Adds: 0

- PAUL HARDCASTLE** Desire (Trippin' 'n Rhythm)
Total Plays: 94, Total Stations: 10, Adds: 0
- JONATHAN BUTLER** Pata Pata (Warner Bros.)
Total Plays: 84, Total Stations: 10, Adds: 3
- PIECES OF A DREAM** Loves Silhouette (Heads Up)
Total Plays: 77, Total Stations: 8, Adds: 1
- LIQUID SOUL** Sun Ra (Shanachie)
Total Plays: 73, Total Stations: 5, Adds: 0
- JOE MCBRIDE** Keeping It Real (Heads Up)
Total Plays: 60, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added

www.rradds.com

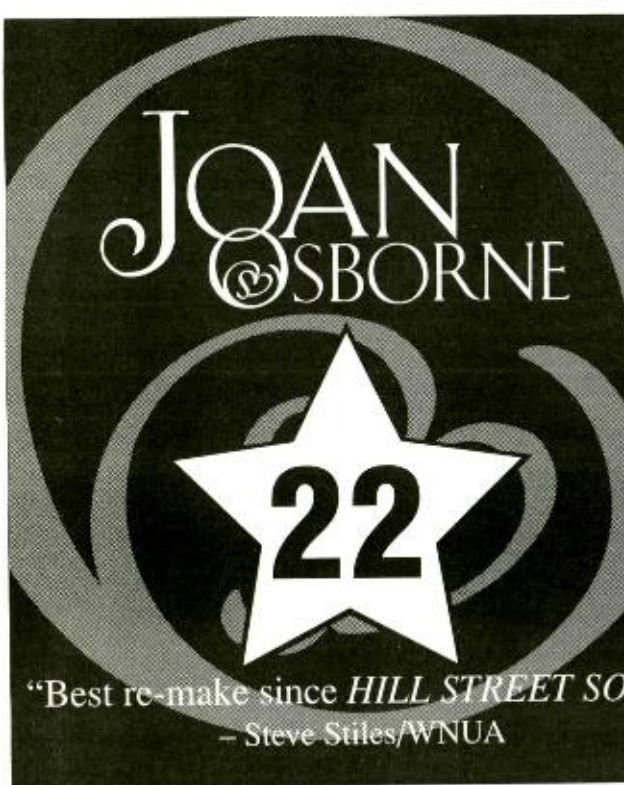
ARTIST TITLE LABEL(S)	ADDS
MINDI ABAIR Lucy's (GRP/VMG)	9
GREG ADAMS 'Sup With That (Ripa/Blue Note)	4
DONNA GARDIER How Sweet It Is (Dome Records Limited)	3
JONATHAN BUTLER Pata Pata (Warner Bros.)	3
BLAKE AARON F/DAVID BENOIT One Moment With You (Innervision)	3
KIM WATERS Waterfall (Shanachie)	3
MICHAEL LINGTON Still Thinking Of You (3 Keys)	2
JEFF LORBER Chopsticks (GRP/VMG)	2
AL JARREAU Random Acts Of Love (GRP/VMG)	2
CHIELI MINUCCI Kickin' It Hard (Shanachie)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOB JAMES Morning, Noon & Night (Warner Bros.)	+88
STEVE COLE Off Broadway (Warner Bros.)	+56
DONNA GARDIER How Sweet It Is (Dome Records Limited)	+53
MINDI ABAIR Lucy's (GRP/VMG)	+53
PETER WHITE Who's That Lady? (Columbia)	+47
MICHAEL LINGTON Still Thinking Of You (3 Keys)	+46
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	+38
STEVE OLIVER High Noon (Native Language)	+37
KENNY G Paradise (Arista)	+37
BONEY JAMES Grand Central (Warner Bros.)	+36

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	340
NORMAN BROWN Just Chillin' (Warner Bros.)	306
LARRY CARLTON Morning Magic (Warner Bros.)	285
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	199
SPECIAL EFX Cruise Control (Shanachie)	196
DAVID BENOIT Then The Morning Comes (GRP/VMG)	181
KIM WATERS In The House (Shanachie)	180
LUTHER VANDROSS I'd Rather JJ	140
GREG ADAMS Roadhouse (Blue Note)	89
AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	89
DOWN TO THE BONE Electra Glide (GRP/VMG)	85
JOE MCBRIDE Woke Up This Morning (Heads Up)	76
CHRIS BOTTI Lisa (Columbia)	74
JONATHAN BUTLER Wake Up (Warner Bros.)	64
CRAIG CHAQUICO Luminosa (Higher Octave)	58
NORAH JONES Don't Know Why (Blue Note/Virgin)	56
BRIAN CULBERTSON Without Your Love (Warner Bros.)	51
JEFF KASHIWA 3-Day Weekend (Native Language)	51
PETER WHITE Bueno Funk (Columbia)	43
STEVE COLE So Into You (Atlantic)	37



JOAN OSBORNE

22

"Best re-make since *HILL STREET SOUL*"
- Steve Stiles/WNUA

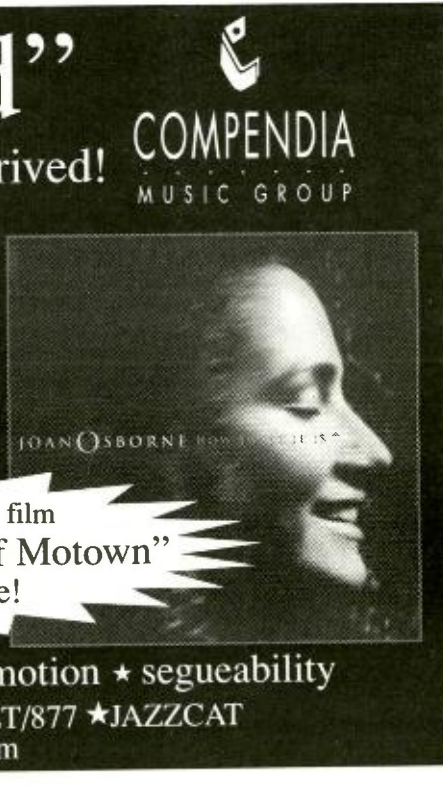
"I'll Be Around"

While you were away... guess who arrived!

KKSF ★ KWJZ ★ KIFM ★ WJZZ
WNUA ★ WSSM ★ KJCD ★ KBZN ★ WJZA
WJCD ★ KOAS ★ WJZN ★ WZMR ★ KEZL
KRQS ★ WEIB ★ KSMJ ★ KRVR ★ KJZS
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ON THE RECORD
 WITH
Tim Durkee
 PD, WZMR/Albany, NY



his remake of Stevie Wonder's "Overjoyed" to his latest single, "One Moment With You," there is virtually a track for every daypart here on WZMR. We hope to have Blake, not to mention warm weather, back here real soon! * I can't take Michael Lington's latest out of my stereo. The first time I heard "Still Thinking of You" in my cubicle, I was blown away. Maybe I heard it when Michael performed on our Summer Cruise (an event sponsored by Molson Canadian, so you can figure out the rest). I'm not really sure if it reflects a pleasant memory or a pain he can't forget, but that's what makes the song so good. * Some say it's slim pickings where the subject of exceptional vocalists for this format is concerned. I say "Hogwash." Programmers have listened to Joan Osborne's "I'll Be Around," but the question is, are they playing it? This track screams "Smooth!"

WZMR had the pleasure of having Blake Aaron perform for us on New Year's Eve as part of the First Night Saratoga Springs series. I really appreciated the fact that Blake and his band flew all the way from sunny California to Upstate New York, where we had 12 inches of snow and it was only 20 degrees, to put on two smokin' sets for the station. I strongly recommend that programmers in the Smooth Jazz format spend some time with Blake's CD *With Every Touch*. From

The new year starts off with an impressive array of new releases waiting in the wings. Among several that merit your immediate attention is one that is destined to claim No. 1 in the near future: Mindy Abair's "Lucy's" (GRP/VMG). The lead track from Abair's solo debut, *It Just Happens That Way*, stands apart from the pack with a heart-stopping combination of sly composition, a rousing saxophone performance and the tune's fabulous hook. Although "Lucy's" isn't officially going for adds until next week, the track earns No. 1 Most Added with nine new adds, including WQCD/New York, KIFM/San Diego, WNWW/Cleveland (with 12 plays), WJZI/Milwaukee, KSSJ/Sacramento and KRQS/Albuquerque ... BWB's "Groovin'" (Warner Bros.) holds steady at No. 1, while Bob James' "Morning, Noon & Night" (Warner Bros.) moves 7-5* as top Most Increased, up 88 plays ... Steve Cole's "Off Broadway" hurtles 11-7*, and Jeff Golub's "Cold Duck Time" (GRP/VMG) continues its journey to the top with a 10-8* move ... Greg Adams' "Sup With That" (Blue Note) debuts at 28* and picks up four new adds ... Four tracks tie with three adds each: Donna Gardier's "How Sweet It Is" (Dome), which grows 28-25*; Jonathan Butler's "Pata Pata" (Warner Bros.); Blake Aaron f/David Benoit's "One Moment With You" (Innervision); and Kim Waters' "Waterfall" (Shanachie) ... Don't wait to put your ears around Russ Freeman's "Soul Dance" (Peak), an emotional ballad with a lovely melody and all the right sonic touches; Chieli Minucci's commercially appealing "Kickin' It Hard" (Shanachie), with its undeniable neck factor; and City Of Sounds' self-titled debut track (Rhythm & Groove), notable for an intriguing, uptempo Metheny-esque feel.

Smooth Jazz
ON THE RADIO

— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

- WZMR/Albany, NY**
 PD/MD: Tim Durkee
 No Adds
- KRQS/Albuquerque, NM**
 PD: Paul Lavoie
 MD: Jeff Young
 BOB BALDWIN "Looked"
 JONATHAN BUTLER "Pata"
 PIECES OF A DREAM "Silhouette"
- WJZZ/Atlanta, GA**
 PD/MD: Nick Francis
 BOB BALDWIN "Looked"
- KSMJ/Bakersfield, CA**
 PD/MD: Chris Townshend
 MARION MEADOWS "Gypsy"
- WNUA/Chicago, IL**
 OM: Bob Kaake
 PD: Steve Stiles
 No Adds
- WNWW/Cleveland, OH**
 PD/MD: Bernie Kimble
 No Adds
- WJZA/Columbus, OH**
 OM/PD/MD: Bill Harman
 APD: Gary Wolter
 No Adds
- KOAI/Dallas-Ft. Worth, TX**
 OM/PD: Kurt Johnson
 APD/MD: Bret Michael
 PAUL HARCASCADE "Desire"
- KJCD/Denver-Boulder, CO**
 PD/MD: Michael Fischer
 GREGG KARUKAS "Sweet"
 JOAN OSBORNE "Around"
- KVJZ/Des Moines, IA**
 PD: Mike Blakemore
 MD: Becky Taylor
 No Adds
- WWMV/Detroit, MI**
 PD: Tom Sleeker
 MD: Sandy Kovach
 No Adds
- KUJZ/Eugene, OR**
 PD: Chris Crowley
 GREG ADAMS "With"
- KEZL/Fresno, CA**
 OM: Scott Keith
 PD/MD: J. Weidenheimer
 GREG ADAMS "With"
 JEFF LORBER "Chopsticks"
- WYJZ/Indianapolis, IN**
 PD/MD: Carl Frye
 No Adds
- KCIY/Kansas City, MO**
 PD: Mark Edwards
 MD: Michelle Chase
 CRAIG CHAGUJIC "Afterglow"
 PIECES OF A DREAM "Silhouette"
- KOAS/Las Vegas, NV**
 OM: Vic Clemons
 PD/MD: Erik Foxx
 BOB BALDWIN "Looked"
- WLVE/Miami, FL**
 PD: Rich McMillan
 NESTOR TORRES "Watermelon"
- WJZI/Milwaukee, WI**
 OM/PD: Steve Scott
 MD: Jeff Lorber "Chopsticks"
- KSBR/Mission Viejo, CA**
 OM/PD: Terry Wedel
 MD: Susan Koshbay
 BOB BALDWIN "Looked"
 CHRIS BOTTI "Winter"
 WARREN HILL "Jingle"
 RICHARD ELLIOT "O.T."
 KENNY G "Rudolph"
 SHAHIN & SEPEHR "Madrid"
- KRVR/Modesto, CA**
 PD: Jim Bryan
 MD: Doug Wulff
 No Adds
- WQCD/New York, NY**
 OM: John Mullen
 PD/MD: Charley Connolly
 No Adds
- WJCD/Norfolk, VA**
 OM: Daisy Davis
 APD/MD: Larry Hollowell
 No Adds
- WLOQ/Orlando, FL**
 PD: Dave Kosh
 MD: Patricia James
 BOB BALDWIN "Looked"
- WJJZ/Philadelphia, PA**
 PD: Michael Tozzi
 No Adds
- KJZS/Reno, NV**
 No Adds
- WJZV/Richmond, VA**
 OM/PD: Reid Snider
 MICHAEL LINGTON "Thinking"
- KSSJ/Sacramento, CA**
 PD: Lee Hanson
 APD: Ken Jones
 CHRIS BOTTI "Merry"
 WARREN HILL "Jingle"
- WSSM/St. Louis, MO**
 PD: David Myers
 BONEY JAMES "Aural"
 GREG ADAMS "With"
 BROWN & MCDONALD "Believe"
 MIKE PHILLIPS "Dug"
- KIFM/San Diego, CA**
 PD: Mike Vasquez
 APD/MD: Kelly Cole
 No Adds
- KKSF/San Francisco, CA**
 PD: Steve Williams
 APD/MD: Samantha Wiedmann
 No Adds
- KMGQ/Santa Barbara, CA**
 PD: Mark De Anda
 APD/MD: Steve Bauer
 CRAIG CHAGUJIC "Afterglow"
 DONNA GARDIER "Sweet"
 JEFF LORBER "Chopsticks"
- KJZY/Santa Rosa, CA**
 PD: Gordon Zlot
 APD/MD: Rob Singleton
 DAVE KOZ & JEFF KOZ "Blackbird"
- KWJZ/Seattle-Tacoma, WA**
 PD: Carol Handley
 MD: Dianna Rose
 GEORGE DUKE "Whilin"
 JOAN OSBORNE "Around"
- WEIB/Springfield, MA**
 PD: Ben Casey
 MD: Darrel Cutting
 PIECES OF A DREAM "Silhouette"
 LLORCA "Precious"
 JOE SAMPLE "Hands"
- WSJT/Tampa, FL**
 OM/PD: Ross Block
 MD: Kathy Curtis
 No Adds
- WJZW/Washington, DC**
 OM: Kenny King
 PD: Carl Anderson
 BOB BALDWIN "Looked"
- JRN/(Jones NAC)/National**
 PD: Steve Hibbard
 MD: Cheri Marquart
 PIECES OF A DREAM "Silhouette"

42 Total Reporters
 37 Current Playlists
 Did Not Report, Playlist Frozen (5):
 KNIK/Anchorage, AK
 KTWV/Los Angeles, CA
 WJZN/Memphis, TN
 KYOT/Phoenix, AZ
 KBNZ/Salt Lake City, UT

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Negative Campaigning Works

What we learned from the fall election battles

This week McVay Media VP Rock/Alternative Greg Gillispie shares his insights on what political campaign managers know and how that same information can help radio programmers. Gillispie's more than 29 years of experience includes on-air work in Toledo, Detroit and Denver; Program Director stints in Omaha and Pittsburgh; over 15 years of consulting radio and television stations, Internet companies and networks; and training the Playmate Radio Team. He is also co-author of the textbook Process & Practice of Radio Programming.

Nearly six years ago Edison Media Research's Joe Lenski was doing a presentation at the McVay Media Radio School on the impact and benefits of negative advertising in the political arena and showing how the same tactic could benefit radio. During his presentation I gave examples of how a client had used comparative on-air imaging to reposition its competitor and rise back to the top of the 25-54 battle.

Joe felt that my examples were perfect to support the research he had recently concluded and that my client's competitor's failure to respond to the attacks, in part, caused it to lose the battle. I followed up that conference with an article in the McVay Media newsletter entitled "Honor This," which is available at www.mcvoymedia.com.

Down And Dirty

Throughout the years I have strongly recommended that many clients, either in the underdog role or new to the battle, implement the negative advertising tactic as a means of growing their position at the expense of their competition. Surprisingly, a number of stations have balked at this suggestion, not wanting to mention their competition by name on their airwaves or to suffer retribution from a smart competitor.

On the other hand, several stations have embraced the concept of negative or comparative advertising and have seen results not only in the ratings, but also directly from listeners commenting on how they made the change to the stations from their competitors.



Greg Gillispie

By Greg Gillispie

I'm sure you noticed during last fall's election campaign that the amount of negative advertising increased substantially and that its tone was sharper than ever. In fact, campaign spending for an off-year election was at an all-time high. And from what I heard in my travels around the country, the negative advertising clearly had an impact on television viewers and voters.

Many people, including myself, were sick and tired of the nonstop bashing candidates engaged in. I even read that Blockbuster noted an increase in video rentals in the weeks leading up to the elections, primarily because people were tired of watching TV, with all its political advertising, at night.

Candidates (stations) must respond when attacked. Otherwise, they run a great risk of losing.

Research On Tactics

Curious about the real impact of negative campaigning, I called Lenski. Interestingly, Edison Media Research was hired by CNN to improve the network's election projections and was involved in additional research on the negative advertising tactic. The responses were most interesting:

- Research clearly shows that negative advertising can drive up the negative perceptions of the target.
- Negative advertising is most effective when used in a head-to-head battle rather than a multicandidate (or station) battle. In one such campaign, two gubernatorial candidates bashed each other so much that an independent candidate rose above the fray and won.
- Contrasting advertising is more effective than purely negative advertising. The campaigns that start out with a negative pitch against the competitor and end by selling the

benefits of the candidate (station) show both sides of the coin and give the voter a stronger reason to make a choice in favor of the party painting the picture.

- Candidates (stations) must respond when attacked. Otherwise, they run a great risk of losing. Nothing dramatizes this more than the Georgia governor's race. The Republican candidate launched an aggressive attack, and the Democratic incumbent responded by selling only the good things he'd done. As a result, and perhaps because President Bush visited the state five times, Georgia has its first Republican governor since 1872. That's right, 130 years.

- Humor can be one of the most effective weapons. As detailed in my "Honor This" article, using a competitor's own words and adding a humorous twist can be most beneficial.

- Perhaps one of the most surprising results of all the negative advertising in last fall's campaign is that voter turnout was up just over 1%. While many thought the negative advertising was having a negative impact on those who count — the voters — it had just the opposite effect: It mobilized them to vote.

While these statistics and observations from Lenski are based in the political arena, he believes they can be transferred directly to radio. And, as I noted at the beginning of this article, several of my clients believe this too.

Campaign Examples

Something very interesting happened a couple of months ago at one of my client stations that implemented a contrasting campaign against a competitor. Listeners who used to be loyal to the competitor began calling my client station and commenting on how funny the "advertisements" were and how they had switched stations.

The competition is known as "The Rocket," and while the station has shifted to protect against the Classic Rock intrusion, it still plays a great deal more contemporary, harder music. My client developed a character called "Al Einstein" who, in a German accent, contrasts the two stations and explains that it "doesn't take a rocket scientist to know where to get pure classic rock." So far there has been no response from the competition, even though it is losing listeners.

In another market a mainstream Rock station that is feeling the pinch from my Classic and Active Rock combo launched an indirect attack against both stations. While not referring to either of my clients by name, the negative campaign positions the Active Rock station as "death metal" and the Classic Rock station as "old."

While we could have easily launched two attacks from different perspectives at this station, we de-

decided to use only the Active Rocker, as our Classic Rocker has a Classic Hits competitor to deal with. The Active Rocker is not shy in its response. It calls the attacker by name and says, "If Creed [song clip], Metallica [song clip] and AC/DC [song clip] are death metal, Satan says, 'Cooooo!'"

Listeners who used to be loyal to the competitor began calling my client station and commenting on how funny the "advertisements" were and how they had switched stations.

Again, we have not had a return volley from the competition other than it continuing to run the original attack, but you can feel its personnel squirming at local market events and it is rushing to put up more billboards.

Critical Balance

Please don't get me wrong: I am not advocating nonstop negative advertising to achieve your station's goals. Balance is critical. The contrasting advertisements on my clients run only every 90 minutes or so, while the remainder of each hour is filled with statements that sell the music position, lifestyle or usage. But the contrasting advertisements are well-written and -produced and have proven to be effective.

So, take a cue from the politicians. You may not like them and you may not like what they have to say or even how they say it, but their tactics have gotten people out to vote and vote for them. Wouldn't your station like to have a few more votes?

Greg Gillispie can be reached at 770-795-1022 or ggillispie@aol.com.

TALK BACK TO R&R!

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

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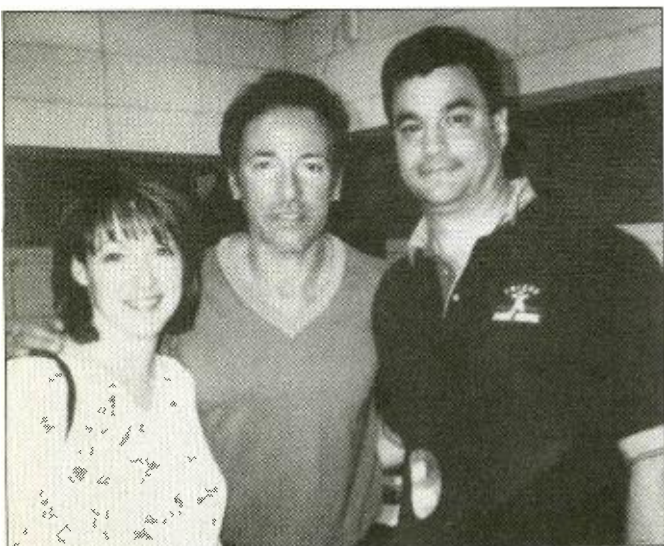
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A BOSS BUD Bruce Springsteen took the opportunity to spend some time with Clear Channel Omaha/Lincoln, NE Director/Operations Jim Steel and Jim's wife, Karin, prior to performing a Kansas City show last year.



Main chart table with columns: 3W, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, GROSS IMPRESSIONS (00), WEEKS ON CHART, TOTAL STATIONS/ ADDS.

Most Added®

Table listing most added songs with columns: ARTIST TITLE LABEL(S), ADDS.

Most Increased Plays

Table listing most increased plays songs with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE.

Most Played Recurrents

Table listing most played recurrents songs with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS.

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 12/29/02-1/4/03.

New & Active

- FUEL Won't Back Down (Wind-up) Total Plays: 126, Total Stations: 16, Adds: 3
TRAPT Headstrong (Warner Bros.) Total Plays: 124, Total Stations: 15, Adds: 1
TRUSTCOMPANY Running From Me (Geffen/Interscope) Total Plays: 103, Total Stations: 11, Adds: 0

- DONNAS Take It Off (Lookout/Atlantic) Total Plays: 84, Total Stations: 8, Adds: 0
PACIFIER Bulletproof (Arista) Total Plays: 82, Total Stations: 12, Adds: 2
SPARTA Air (DreamWorks) Total Plays: 64, Total Stations: 7, Adds: 0

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

Songs ranked by total plays

Reporters

Grid of reporter information including station call letters, location, and reporter name. Includes logos for WONE, WKGB, KNCN, WCLG, WMMR, KBER, WIOT, WMZK, etc.



3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	3 DOORS DOWN When I'm Gone (Republic/Universal)	1826	+101	152321	14	58/0
5	2	SALIVA Always (Island/IDJMG)	1821	+228	158288	15	58/0
4	3	CHEVELLE The Red (Epic)	1735	+50	147613	26	57/0
1	4	AUDIOSLAVE Cochise (Interscope/Epic)	1669	-117	145517	13	56/0
2	5	DISTURBED Prayer (Reprise)	1594	-150	153996	21	58/0
7	6	FOO FIGHTERS All My Life (Roswell/RCA)	1509	+2	129622	17	57/0
11	7	SEETHER Fine Again (Wind-up)	1392	+219	121487	25	53/1
9	8	TAPROOT Poem (Velvet Hammer/Atlantic)	1372	+35	115111	18	57/0
6	9	NIRVANA You Know You're Right (Geffen/Interscope)	1261	-259	121261	13	53/0
8	10	STONE SOUR Bother (Roadrunner/IDJMG)	1179	-181	88260	21	54/0
12	11	SYSTEM OF A DOWN Aerials (American/Columbia)	1069	-61	84784	31	57/0
13	12	SYSTEM OF A DOWN Inner Vision (American/Columbia)	1023	+31	81915	8	55/0
16	13	CREED Weathered (Wind-up)	1007	+105	85890	8	51/1
14	14	QUEENS OF THE STONE AGE No One Knows (Interscope)	1003	+32	67202	14	53/0
10	15	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	998	-194	95921	22	52/0
15	16	MUDVAYNE Not Falling (No Name/Epic)	976	+29	84888	13	53/0
17	17	RA Do You Call My Name (Republic/Universal)	929	+87	80420	15	52/0
20	18	SOCIALBURN Down (Elektra/EEG)	876	+141	77060	7	58/0
26	19	DISTURBED Remember (Reprise)	851	+376	67217	6	56/2
21	20	TRAPT Headstrong (Warner Bros.)	827	+99	61263	13	49/3
22	21	ZWAN Honestly (Reprise)	800	+117	55869	5	49/1
19	22	EXIES My Goddess (Virgin)	785	+23	57633	11	54/1
18	23	KORN Alone I Break (Immortal/Epic)	746	-44	58676	11	51/0
23	24	TRUSTCOMPANY Running From Me (Geffen/Interscope)	637	-1	48597	10	49/2
25	25	CINDER Soul Creation (Geffen/Interscope)	588	+22	53656	10	48/0
32	26	PEARL JAM Save You (Epic)	529	+278	48274	3	36/0
27	27	PACIFIER Bullitproof (Arista)	438	+21	34271	9	40/1
42	28	FUEL Won't Back Down (Wind-up)	425	+305	35530	2	33/10
24	29	CRAZY TOWN Drowning (Columbia)	387	-206	29269	11	35/0
38	30	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	378	+180	30402	4	36/17
28	31	NOISE THERAPY Get Up (Redline)	316	+24	24986	7	33/0
35	32	SPARTA Air (DreamWorks)	254	+47	18461	5	26/1
37	33	DONNAS Take It Off (Lookout/Atlantic)	253	+51	20745	4	21/2
30	34	CKY Flesh Into Gear (Island/IDJMG)	238	-23	17634	10	25/0
40	35	BLANK THEORY Middle Of Nowhere (New Line)	223	+46	14837	3	25/0
33	36	SEVENDUST Xmas Day (TVT)	198	-41	17711	6	21/0
48	37	OUTSPOKEN Farther (Lava)	196	+137	17056	2	27/6
39	38	SUM 41 Still Waiting (Island/IDJMG)	190	-4	18405	8	16/2
46	39	STEREOMUD Breathing (Columbia)	169	+88	13962	2	19/4
29	40	AUDIOVENT Looking Down (Atlantic)	151	-124	10473	13	18/0
34	41	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	133	-94	11591	15	16/0
31	42	PEARL JAM I Am Mine (Epic)	131	-128	10523	15	18/0
45	43	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	104	+19	18354	5	7/2
36	44	HOOBASTANK Remember Me (Island/IDJMG)	96	-109	9609	16	10/0
43	45	VINES Outtathaway (Capitol)	91	-29	4924	8	10/0
Debut	46	LEISUREWORLD I'm Dead (41/ARTISTdirect)	87	+43	12366	1	7/3
44	47	DEADSY Brand New Love (Elementree/DreamWorks)	69	-44	4315	7	9/0
41	48	DEFAULT Live A Lie (TVT)	69	-84	3999	12	8/0
-	49	LINKIN PARK Papercut (Warner Bros.)	64	+16	3413	6	1/0
49	50	LINKIN PARK My December (Warner Bros.)	52	-3	8399	4	2/0

58 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 12/29/02-1/4/03. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	17
FUEL Won't Back Down (Wind-up)	10
OUTSPOKEN Farther (Lava)	6
STEREOMUD Breathing (Columbia)	4
3 DDRS DOWN The Road I'm On (Republic/Universal)	4
TRAPT Headstrong (Warner Bros.)	3
LEISUREWORLD I'm Dead (41/ARTISTdirect)	3
BLINDSIDE Sleepwalking (Elektra/EEG)	3
AUDIOSLAVE Like A Stone (Interscope/Epic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DISTURBED Remember (Reprise)	+376
FUEL Won't Back Down (Wind-up)	+305
PEARL JAM Save You (Epic)	+278
SALIVA Always (Island/IDJMG)	+228
SEETHER Fine Again (Wind-up)	+219
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	+180
SOCIALBURN Down (Elektra/EEG)	+141
OUTSPOKEN Farther (Lava)	+137
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+126
GODSMACK I Stand Alone (Republic/Universal)	+122

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK I Stand Alone (Republic/Universal)	713
STAIN'D For You (Flip/Elektra/EEG)	575
KORN Thoughtless (Immortal/Epic)	540
NICKELBACK Never Again (Roadrunner/IDJMG)	526
LINKIN PARK In The End (Warner Bros.)	513
KORN Here To Stay (Immortal/Epic)	512
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	508
P.O.D. Youth Of The Nation (Atlantic)	477
SYSTEM OF A DOWN Toxicity (American/Columbia)	469
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	468
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	467
TOOL Schism (Volcano)	453
P.O.D. Alive (Atlantic)	412
DEFAULT Wasting My Time (TVT)	401
LINKIN PARK One Step Closer (Warner Bros.)	398
EARSHOT Get Away (Warner Bros.)	392
TRUSTCOMPANY Downfall (Geffen/Interscope)	385
DISTURBED Down With The Sickness (Giant/Reprise)	383
LINKIN PARK Crawling (Warner Bros.)	370
HOOBASTANK Crawling In The Dark (Island/IDJMG)	370

R&R Station Playlists have moved to the web.
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America's Best Testing Active Rock Songs 12+
For The Week Ending 1/10/03

Artist Title (Label)	TW	3W	Familiarity	Burn	TD	Familiarity	Burn
DISTURBED Prayer (Reprise)	4.16	4.19	91%	25%	4.10	94%	30%
DISTURBED Remember (Reprise)	4.15		70%	8%	4.14	71%	9%
MUDVAYNE Not Falling (No Name/Epic)	4.13	4.16	74%	9%	4.13	79%	11%
TAPROOT Poem (Velvet Hammer/Atlantic)	4.08	4.15	81%	14%	4.00	83%	18%
CHEVELLE The Red (Epic)	4.05	4.21	91%	27%	3.97	93%	30%
STONE SOUR Bother (Roadrunner/IDJMG)	4.04	4.08	89%	30%	3.88	93%	36%
SALIVA Always (Island/IDJMG)	4.03	4.03	90%	21%	3.82	91%	28%
SEETHER Fine Again (Wind-up)	4.00	4.00	81%	15%	3.80	83%	22%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.96	4.04	95%	40%	4.01	97%	46%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.91	3.94	91%	21%	3.67	94%	29%
TRAPT Headstrong (Warner Bros.)	3.90	3.97	56%	8%	3.71	58%	13%
RA Do You Call My Name (Republic/Universal)	3.90	3.89	55%	9%	3.80	60%	13%
SYSTEM OF A DOWN Innervision (American/Columbia)	3.88	4.05	82%	16%	3.90	84%	16%
FOO FIGHTERS All My Life (Roswell/RCA)	3.85	4.01	92%	27%	3.78	94%	29%
KORN Alone I Break (Immortal/Epic)	3.85	3.96	86%	18%	3.74	88%	21%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.81	3.80	85%	23%	3.72	89%	28%
AUDIOSLAVE Cochise (Interscope/Epic)	3.79	3.81	89%	27%	3.89	94%	26%
TRUST COMPANY Running From Me (Geffen/Interscope)	3.73	3.99	70%	13%	3.52	72%	17%
NIRVANA You Know You're Right (Geffen/Interscope)	3.69	3.75	94%	36%	3.62	96%	39%
SOCIAL BURN Down (Elektra/EEG)	3.69	3.82	43%	7%	3.35	46%	11%
EXIES My Goddess (Virgin)	3.60	3.63	54%	9%	3.41	57%	13%
NOISE THERAPY Get Up (Redline)	3.59		34%	5%	3.56	39%	7%
CINDER Soul Creation (Geffen/Interscope)	3.54	3.81	44%	8%	3.46	49%	11%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.53	3.64	96%	50%	3.21	98%	58%
PACIFER Bulletproof (Arista)	3.49	3.56	36%	5%	3.26	37%	8%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.35		70%	23%	3.20	69%	24%
ZWAN Honestly (Reprise)	3.28	3.21	47%	11%	3.22	54%	14%
CREED Weathered (Wind-up)	3.21	3.20	88%	36%	3.02	89%	40%
PEARL JAM Save You (Epic)	3.17		60%	17%	3.08	62%	20%
CRAZY TOWN Drowning (Columbia)	3.09	3.42	67%	21%	2.88	67%	26%

Total sample size is 644 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

BLINDSIDE Sleepwalking (Elektra/EEG)
Total Plays: 48, Total Stations: 6, Adds: 3

Indicator Most Added*

- FUEL Won't Back Down (Wind-up)
- OUTSPOKEN Farther (Lava)
- RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)
- CHEVELLE Send The Pain Below (Epic)
- THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)
- CREED Weathered (Wind-up)
- PEARL JAM Save You (Epic)
- BLANK THEORY Middle Of Nowhere (New Line)
- DONNAS Take It Off (Lookout/Atlantic)
- RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
- BLINDSIDE Sleepwalking (Elektra/EEG)
- AUDIOSLAVE Like A Stone (Interscope/Epic)
- AUDIOSLAVE Show Me How To Live (Interscope/Epic)
- TRANSPLANTS Diamonds & Guns (Epitaph)

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

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

Reporters

WOBK/Albany, NY * PD/M: Cheri Walker PROJECT '85 "Holler" RED HOT CHILI "Stop"	KRQR/Chicago, CA PD/M: Dain Sandoval No Adds	WVBN/Flint, MI * OM/PD: Brian Beddow MD: Tony LaBrie FUEL "Won't" RED HOT CHILI "Stop"	WDXA/Harrisburg, PA * PD: Claudine DeLorenzo MD: Nixon AUDIOSLAVE "Stone" THEORY OF A DEADMAN "Make"	KOMP/Las Vegas, NV * PD: John Griffin MD: Big Marty FINCH "Burn"	KMRD/Modesto, CA * PD/M: Jack Paper APD/M: Matt Foley 1 FUEL "Won't" BLINDSIDE "Sleepwalk"	KUPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFeltre 30 SECONDS TO MARS "Earth" KING CRIMSON "Happy"	KISS/San Antonio, TX * OM: Virgil Thompson MD: Kevin Vargas MD: C.J. Cruz DONNAS "Off" FUEL "Won't"	WQLZ/Springfield, IL PD: Ray Lyde MD: Rocky No Adds
KZRK/Amarillo, TX PD/M: Eric Slayter 20 RED HOT CHILI "Song"	WMMS/Cleveland, OH * PD: Jim Trapp MD: Slatas No Adds	KRZR/Fresno, CA * OM/PD: E. Curtis Johnson MD: Rick Roddam 20 RED HOT CHILI "Stop" 1 FUEL "Won't"	WCCC/Hartford, CT * PD: Michael Picozzi APD/M: Mike Karolyi FUEL "Won't" LEISUREWORLD "Dear" SEETHER "Tinder" EXIES "Goddess"	WIXZZ/Lexington-Fayette, KY * OM/PD: Clyde Bass MD: Suzy Boe FUEL "Won't"	WRAT/Monmouth-Ocean, NJ * OM/PD: Carl Craft APD/M: Robyn Lane 23 AUDIOSLAVE "Gasoline" 16 LEISUREWORLD "Dear" 11 RED HOT CHILI "Stop" 8 TRAPT "Headstrong"	KUFO/Portland, OR * OM: Dave Numme APD/M: Al Scott 11 SUM 41 "Smir"	KIOZ/San Diego, CA * Dir/Prog: Jim Richards PD/M: Shauna Moran-Brown No Adds	WLXZ/Springfield, MA * PD: Scott Laudan MD: Becky Pohostsky OUTSPOKEN "Farther"
WMAK/WMAK/Myrtle Beach, SC * PD/M: Guy Clark DOMNAS "Off" OUTSPOKEN "Farther" RED HOT CHILI "Stop"	KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry No Adds	WRQC/Ft. Myers, FL * PD/M: Fritz RED HOT CHILI "Stop" STEREOMUD "Breathing"	KPOI/Honolulu, HI * PD: J.J. Michaels APD/M: Fli Slash RED HOT CHILI "Stop"	KIBZ/Lincoln, NE OM: Julie Gade PD: E.J. Marshall APD: Sparky MD: Samantha Knight THEORY OF A DEADMAN "Make"	WKZQ/Myrtle Beach, SC PD: Brian Rickman APD/M: Charley 11 TRANSPLANTS "Diamonds" FUEL "Won't"	KORB/Ouad Cities, IA-IL * OM: Danny Sullivan PD: Darren Pitra MD: Dave Levora 2 FUEL "Won't" OUTSPOKEN "Farther"	KURQ/San Luis Obispo, CA PD/M: Adam Burnes DOMNAS "Off" RED HOT CHILI "Stop"	WXTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Laura Phillips 18 3 DOORS DOWN "Road" AUDIOSLAVE "Live" OUTSPOKEN "Farther"
WCHZ/Augusta, GA * OM: Harley Drew PD/M: Chuck Williams OUTSPOKEN "Farther" RED HOT CHILI "Stop"	WBZK/Columbus, OH * PD: Hal Fish APD/M: Ronni Hunter No Adds	WBVR/FL Wayne, IN * OM: Jim Fox No Adds	WTFX/Louisville, KY * OM: Michael Lee MD: Frank Webb DISTURBED "Remember" RED HOT CHILI "Stop"	WNOR/Norfolk, VA * PD: Harvey Kojan APD/M: Tim Parker BLINDSIDE "Sleepwalk"	WNOR/Norfolk, VA * PD: Harvey Kojan APD/M: Tim Parker BLINDSIDE "Sleepwalk"	WBBB/Raleigh-Durham, NC * OM/PD: Andy Meyer APD/M: Gary Poole 1 COLDPLAY "Clocks"	WBRB/South Bend, IN OM: Ron Stryker MD: Eric Meiler 7 THEORY OF A DEADMAN "Make" 6 CHEVELLE "Pain" 6 BLINDSIDE "Sleepwalk" AUDIOSLAVE "Stone"	KICT/Wichita, KS * PD: D.C. Carter MD: Rick Thomas 3 STONE SOUR "Inside"
KRAB/Bakersfield, CA * PD/M: Danny Spinks 7 AUDIOSLAVE "Stone"	KEGL/Dallas-Ft. Worth, TX * PD: Max Dugan APD: Chris Ryan MD: Cindy Scull No Adds	WRUF/Gainesville-Ocala, FL * PD: Ryan North MD: Ryan North 3 DOORS DOWN "Road"	WAMX/Huntington, WV PD/M: Paul Ostlund 1 BLANK THEORY "Nowhere"	WJJO/Madison, WI * PD: Randy Hawke APD/M: Blake Patton No Adds	KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels No Adds	KDOT/Reno, NV * PD/M: Jave Patterson MD: Jave Patterson 5 SEETHER "Fire"	KHTQ/Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett RED HOT CHILI "Stop"	WBSX/Wilkes-Barre, PA * OM: Julee Riley PD: Chris Lloyd MD: Freddie 1 DISTURBED "Remember" 1 CREED "Weathered"
WYYY/Baltimore, MD * OM: Kerry Fleckmeyer PD: Dave Hill APD/M: Rob Heckman FOO FIGHTERS "Times"	KBPI/Denver-Boulder, CO * PD: Bob Richards APD/M: Willie B. AUDIOSLAVE "Live" STEREOMUD "Breathing" TRUST COMPANY "Me"	WKLG/Grand Rapids, MI * PD: Mark Feurle Asst. MD: Tom Stavrou No Adds	KQRC/Kansas City, MO * PD: Neal Mirsky APD/M: Don Jantzen 22 FUEL "Won't" 10 LEISUREWORLD "Dear" 9 PACIFER "Blair" 15 FUEL "Won't" 1 RED HOT CHILI "Stop" TRUST COMPANY "Me"	WJJO/Madison, WI * PD: Randy Hawke APD/M: Blake Patton No Adds	WJJO/Madison, WI * PD: Randy Hawke APD/M: Blake Patton No Adds	WVNE/Rochester, NY * PD: Erick Anderson MD: Don Vincent No Adds	KRXQ/Sacramento, CA * Stn. Mgr.: Curtiss Johnson PD: Pat Martin MD: Paul Marshall No Adds	
WCPR/Biloxi-Gulfport, MS * OM: Wayne Watkins PD: Scott Fox MD: Mitch Cry RED HOT CHILI "Stop"	KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaels RED HOT CHILI "Stop"	WZOR/Green Bay, WI PD: Roxanne Steele CHEVELLE "Pain"	KLFX/Nileen-Temple, TX PD/M: Bob Fonde 24 AUDIOSLAVE "Live" 17 PEARL JAM "Save" 15 FUEL "Won't" 16 RED HOT CHILI "Stop"	WJJO/Madison, WI * PD: Randy Hawke APD/M: Blake Patton No Adds	WJJO/Madison, WI * PD: Randy Hawke APD/M: Blake Patton No Adds	WVNE/Rochester, NY * PD: Erick Anderson MD: Don Vincent No Adds	KRXQ/Sacramento, CA * Stn. Mgr.: Curtiss Johnson PD: Pat Martin MD: Paul Marshall No Adds	
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ON THE RECORD

With
Claudine DeLorenzo
PD, WQXA/Harrisburg



Stage is a powerful band, and this will be one of the best albums to come out this year. I've lived with it already for over a year, and every song is strong, with passionate lyrics. Their stage presence is amazing, and they're so versatile — they can adapt to any size crowd. They've been performing since they were 15 years old, so they're very natural performers now and very comfortable on the stage. ● They're intelligent and deep, but still relate to everyday issues. The first single, "I Will Be Something," is what I think every kid out there is screaming. They're hard-working and honest human beings. When they come to your market, make sure you take time to meet and talk with them. ● Stage will explode onto the scene. "I Will Be Something" is a one-listen song. The entire album is captivating. If you're booking radio shows, count them in. They'll be able to win over any audience. The lead singer is incredible to watch; you don't want to take your eyes off him. But the rest of the band is equally talented. They sing and harmonize extremely well, and that's something that not many bands do these days. ● A great example of their musicianship is a track on the album called "I Know Where You Are." It was recorded live in one straight take; it's beautiful and intense. ● We've been holding off on playing the record — with a few exceptions — in order to participate in Maverick's marketing plan. What we have played has caused a great reaction. The band has played here several times, and we're like their second hometown now. I'm very excited about the future for Stage, especially now that it's time for their national launch. I believe with all my heart that Stage will be something.

ACTIVE: A new chart was born while we were gone, and 3 Doors Down rose to No. 1 by adding 101 spins to their total ... The Christmas break was also good to Saliva, poising "Always" for a shot at the top of the chart ... The biggest spin increase (+376) went to Disturbed's "Remember," which shot up to 19 ... The Red Hot Chili Peppers were most added. "Can't Stop" picked up 17 more adds, bring the station total to 36 ... Fuel powered up to No. 28, thanks to +305 spins, as the format gives it a collective welcome. "Won't Back Down" was second Most Added, with 10 stations ... The story is building on Pearl Jam. "Save You" starts the new year halfway up the chart ... What an effort by Wind-up on Seether's "Fine Again." The label never gave up, and the track has turned around after a long, hard effort. With 219 new spins, it's at No. 7 and going strong ... WYSP/Philadelphia joins the ranks on Zwan this week. This ain't no Smashing Pumpkins (I mean that respectfully), and it deserves the chance to stand on its own ... Outspoken make a solid climb to No. 37 as "Farther" rises steadily. ROCK: The Red Hot Chili Peppers lead the Most Added and Most Increased Plays at Rock. "Can't Stop" starts 2003 in a nice place at 22 ... Outspoken added nine stations this week as second Most Added ... Disturbed scored +120 new spins and three adds and debut at 26 ... Pearl Jam top the Most Increased Plays with +146 and rise to 15. MAX PIX: EVANESCENCE "Bring Me To Life" (Wind-up)

— Cyndee Maxwell, Active Rock/Rock Editor



Record Of The Week

ARTIST: HumanLab
TITLE: Three-song sampler
LABEL: Immortal/Atlantic

Sure, the Raelians are getting all the attention nowadays with their bullshit claim to have cloned the first human, but the real experiment you should be paying attention to is a mysterious group out of Long Beach, CA by the curious name of HumanLab. So what kinds of sounds are being spliced together in this Lab? Everything from grunge greats like Mother Love Bone and Pearl Jam to the acoustic flavors of Dave Matthews and Everlast. This three-song sampler previews the heady dose of wah-wahed guitar solos, warm chords and intelligent, emotive vocals that HumanLab is cooking up. Way better than all the clones out there.

— Frank Correia, Rock Specialty Editor



active INSIGHT

ARTIST: Treble Charger

LABEL: Virgin

By FRANK CORREIA / ROCK SPECIALTY EDITOR

Bag on the Great White North all you want, but Canadians are always there for each other. Remember that Olympic figure skating duo who lost the gold medal thanks to a corrupt judge? They stuck it out together and eventually got the gold. *South Park's* Terrence & Phillip? They've got each other's backs (and backsides). *Strange Brew's* McKenzie Brothers? Drinking buddies through thick 'n' thin.

With such camaraderie among Canucks (I can say that because I'm a dual citizen, thanks to Mom), don't be surprised to see some familiar faces in Treble Charger's video for their new single, "Hundred Million." Who, you ask? How about breakthrough teen rocker Avril Lavigne and pop punkers Sum 41. Not bad, eh?

Then again, the Trebs, as fans call 'em, have been there since the beginning for their Canadian friends. With a DIY work ethic that built a rabid following and impressive indie sales north of the border, Treble Charger released a self-titled EP in '95 that doubled as a CD-Rom zine fea-



turing 30 of their favorite Canadian indie bands. And when frontman Greig Nori isn't belting out catchy melodies and guitar-driven power pop, he's managing and producing music for the Sum 41 boys.

Now the karma is paying off big time with Treble Charger's debut for Virgin, *Detox*. While the title suggests abstinence, the group's hook-laden, feel-good rock indulges the listener with a keg-full of big beats and instantly infectious songs. Need proof? Just listen to "Hundred Million" and its anthemic chorus, as Nori announces to the world, "A hundred million people see it my way." With such adrenalized songwriting, it's hard not to believe him.



SOUR POWER KXXR (93X)/Minneapolis Metal Shop host Nick Davis (l) and Stone Sour frontman Corey Taylor use hand signals to order drinks backstage at the 93X Nutcracker Holiday Concert.



CLEVELAND ROCKS WONE/Akron and WWDX/Lansing, MI staffers were both on hand when Robert Plant kicked off his Dreamland tour in Cleveland. Hanging out backstage are (l-r) WONE weekender Eric Saule, WWDX PD John Boyle, Plant and WONE Asst. PD/MD/afternoon driver Tim Daugherty and Promotions Coordinator Brett Russell.

The Polarization Of Alternative

Stations react by splitting the difference

Last year Alternative saw the return of Coldplay and the rise of mellow surfer-songwriter Jack Johnson. Yet two System Of A Down songs — “Toxicity” and “Aerials” — placed at No. 11 and No. 13, respectively, in the top 100 Alternative songs of 2002.

While Alternative radio has gotten progressively harder-edged over the past few years, to the point that several “Extreme” stations have been launched to cater specifically to that segment, signs are appearing that the format may be moving back toward softer artists and songs.

Five years ago this week R&R’s Alternative top 50 included songs by Sheryl Crow, The Wallflowers, The Cardigans, Better Than Ezra and Fiona Apple. While those artists have since been relegated to Hot AC and Triple A, replacements in the form of Coldplay, Johnson and songs like 311’s “Amber” may be signaling a return to the lighter side for Alternative.

But the transition won’t be an easy one. Incorporating both sides of the music into a single playlist can prove messy at times, and programmers need to be sure they don’t alienate one part of the core audience as they attempt to please another. To explore the ramifications of the musical shift, I spoke with a few Alternative PDs and MDs.

Pros And Cons Of Dayparting

Many stations use dayparting to cover both sides of the format. WZZI (Z101)/Roanoke, VA PD Greg Travis says, “I daypart heavily, and the station becomes very hard after 7pm. During the day we play lighter songs by artists like Jack Johnson or even Michelle Branch and John Mayer in order to capture office listening and for the overall sonic value of the station. Those kinds of pop artists are more palatable during the day.”

KROQ/Los Angeles MD Lisa Worden says her station doesn’t need to balance its sound, and songs are scheduled on a case-by-case basis. “There aren’t any rules,” she says. “There are certain songs that don’t belong on the station at night, and if we feel it doesn’t fit well at

night, we won’t play it then.”

Unfortunately, dayparting can have the effect of splitting an audience by music preference. But Travis observes that in his market, “During the day, our listeners who want rock have no other options. There’s a mainstream Rocker here in Roanoke, but the audience has to sit through artists like Lynyrd Skynyrd and Ted Nugent on that station.

“In other markets I might be concerned about losing people and I’d be more defined, but in this one I’m their last resort.

The absence of a straight-up Active Rocker gives me a little more leeway.”

Some Alternative acts have smash hits that work at any time during the broadcast day. “Some artists — like System Of A Down — are so big that we play them around the clock,” says WDYL/Richmond MD Keith Dakin. “I think that someone who likes alternative music and Alternative radio isn’t just a fan of the hard sound; they like the whole spectrum of music.”

Nonetheless, Dakin admits, “We definitely daypart. We stop playing Coldplay at 6pm, and we don’t play the Mudvaynes of the world until after 7.”

Essence Management

WZTA/Miami PD Troy Hanson agrees that Alternative listeners should be given credit for a broad appreciation of all the music the format encompasses. “We play the hits,” he says. “The main

reason I’d put on two songs that are exact opposites is that the audience told me through testing that they accept that taste, and I’m going to go where the music’s at.

“It’s what we call the ‘Ozzfest myth’: Just because you hang out at Ozzfest and love System Of A Down, there’s no reason you can’t love Coldplay as well. I don’t think the Alternative format is as polarized as we in the industry think it

is. It’s just a matter of essence management and using some human touch when scheduling your music to separate the different styles. Of course, a good sweeper never hurt anyone either.”

However, in some places and with some listeners, playing the extreme artists just doesn’t work. KXRK (X96)/Salt Lake City PD Mike Summers says, “We’ve made things work through a combination of dayparting and removing some of the harder songs from X96’s library. Alternative has always scored well with women, but the rock product deteriorates that part of the audience.

“Alternative has always been more mass-appeal, and if we go hard, we lose the women to Hot AC. X96 has always played what’s new and hot, and when we began incorporating more harder-edged music into our playlist for the first time, it caused us problems.

“Here in Salt Lake City, the audience’s taste for the louder end of the product changed in the last year; it’s not as expected anymore. Our listeners expect ‘alternative’ music, and they don’t think of the harder stuff as alternative, so our experimentation with it hasn’t worked out. I guess we’re being more careful about playing some of those artists at this point.”

The Future Of The Format

Summers continues, “We’re looking to stay relevant, and I’m not sure that System Of A Down are the future of the format for my station or the genre in general. In addition to being hard, they don’t seem to be compelling to our core listeners. I think Coldplay are popular because they don’t sound like everyone else.”

Hanson concurs about the appeal of lighter acts. “Coldplay and Dashboard Confessional are nice, refreshing breaks,” he says. “Am I going to put Coldplay and System back to back? No, but right now, good or bad, that’s where the music is.”

If some Alternative stations are moving away from extreme artists, what will they use to fill the holes in their playlists? PDs and MDs ap-

pear to be divided about the appeal of the recent wave of “indie rockers” such as The Hives, The Vines and The White Stripes. In fact, during the Alternative “Rate-a-Record” panel at the 2002 R&R Convention, KNRK/Portland, OR PD Mark Hamilton told the audience, “If you think this format is in the hands of The White Stripes, you’re making a big fucking mistake.”

Travis, however, says he’s been pleasantly surprised by these artists’ popularity. “The indie surge really shocks me,” he comments. “I fell right into it — what a very raw, retro ‘60s, un-produced sound. It’s not Nirvana, but where did it come from? I thought more techno-leaning records would dominate 2002.”

Different Directions

Dakin also sees those bands as fodder for his playlist. “I think we’re going to continue with ‘everything old is new again,’” he says. “This year I’m looking forward to music from bands like Soundtrack Of Our Lives. They’re bringing the classic sound back, as are The Hives and The Vines and The Strokes.”

“I try to be cautious with these indie records,” Travis says. “Rap rock saturated the market in 1999, and I didn’t want to overdo it with this kind of music. I’m still going to continue to look for female crossovers, since last year was all male-oriented, so I’ve ventured into hot AC music.”

Summers is looking in a slightly different direction: He’s incorporated songs from CHR/Pop and his gold library into X96’s playlist. “The power pop end of things — Jimmy Eat World, Sum 41, Blink-182 — is pretty popular here,” he says. “But there’s only so much our audience can take of that. Our listeners still like songs and artists they enjoyed in the past, like Pearl Jam’s ‘Alive’ and Green Day. I’m surprised how much stuff has not been burned in this market.”

When asked about the so-called “Extreme Alternative” stations that have proven successful in markets like Las Vegas and Cleveland, Travis says that segmentation of the market due to louder artists has contributed to the demand for such tightly programmed outlets.

“You have to go extreme to go up against Active Rockers, given the amount of crossover going on today,” he says. “Those programmers look for Rock-based research. It’s so niched that you can’t pull it off here in Roanoke though.”

Dakin agrees that extreme stations don’t necessarily have universal appeal. “I don’t think it would work everywhere,” he says. “The

only distinguishing factor between ‘Extreme Alternative’ stations and Active Rockers is the lack of Led Zeppelin and the fact that the Alternatives are more intense and in-your-face.”

Under The Umbrella

Hanson, however, cautions against moving too far away from the harder side of the format. “As much as the old-school guard may bitch that Alternative is like Active Rock, I don’t think most of those folks are listening to their audience.



Lisa Worden

It will be interesting to see what Metallica does in Alternative this year. Will the format pay attention to them like it did when their last album came out, or will we let Active Rock have them?”

Can Alternative radio live with a reputation for being all-encompassing?

The variety of genres under the big umbrella labeled “Alternative” is another aspect of the format today that’s reminiscent of the way things were five years ago, when Alternative stations were playing everything from what are now considered Hot AC artists to swing music to grunge to electronica.

“I think that, since its beginning, this format has been built on different genres coming in under a single label,” Dakin says. “In 1993 Alternative radio was playing both Rage Against The Machine and The Proclaimers. For this format to be a success, it has to combine all the elements available to it, and combine them with sweepers and liners.”

“I like the fact that a station like mine can co-exist in a format with extreme stations and still be lumped under the Alternative moniker,” says Travis. “We can still compile all our music to make a single playlist that takes the best of all of these stations. We overlap in the right areas, but I’ll play John Mayer all day while they play Disturbed.

“That’s what I liked about the credibility of the Alternative chart in the late ‘90s; it included artists like Natalie Imbruglia and The Dave Matthews Band. Now other programmers look at Rock crossover, and I like having those songs on the chart as well and still being considered Alternative. I think it’s good for the longevity of the format. At least, I hope it is.”

TALK BACK TO R&R!

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

Call me at 310-788-1673 or e-mail:

mtolkoff@radicandrecords.com

January 10, 2003

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3W	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)	2995	+21	335241	17	74/0
2	2	SALIVA Always (Island/IDJMG)	2813	+202	308257	15	73/0
5	3	QUEENS OF THE STONE AGE No One Knows (Interscope)	2644	+338	312746	16	77/0
4	4	CHEVELLE The Red (Epic)	2567	+141	282488	26	74/0
7	5	3 DOORS DOWN When I'm Gone (Republic/Universal)	2423	+300	235497	13	69/1
6	6	SEETHER Fine Again (Wind-up)	2301	+174	254698	25	71/1
3	7	NIRVANA You Know You're Right (Geffen/Interscope)	2292	-269	302115	13	72/0
10	8	SUM 41 Still Waiting (Island/IDJMG)	2057	+142	245229	11	74/0
13	9	ZWAN Honestly (Reprise)	1988	+180	231678	4	77/0
12	10	TAPROOT Poem (Velvet Hammer/Atlantic)	1885	+60	183008	16	69/0
8	11	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1880	-213	205055	22	71/0
11	12	AUDIOSLAVE Cochise (Interscope/Epic)	1786	-116	217085	13	68/0
9	13	DISTURBED Prayer (Reprise)	1726	-282	188127	21	69/0
16	14	SYSTEM OF A DOWN Inner Vision (American/Columbia)	1632	+59	212724	8	68/0
14	15	STONE SOUR Bother (Roadrunner/IDJMG)	1548	-156	142219	20	64/0
17	16	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	1455	+52	166593	12	65/0
15	17	EMINEM Lose Yourself (Shady/Interscope)	1395	-254	197951	13	58/0
33	18	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1223	+550	156064	5	70/24
22	19	COLDPLAY Clocks (Capitol)	1211	+130	179733	7	60/2
18	20	SYSTEM OF A DOWN Aerials (American/Columbia)	1203	-98	150189	31	69/0
20	21	VINES Outtathaway (Capitol)	1194	+5	125493	11	67/0
21	22	TRUSTCOMPANY Running From Me (Geffen/Interscope)	1167	+85	84025	8	60/0
29	23	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1066	+276	125162	4	59/5
28	24	SOCIALBURN Down (Elektra/EEG)	1039	+248	89155	4	59/0
26	25	TRANSPLANTS Diamonds & Guns (Epitaph)	1009	+156	138803	6	45/4
23	26	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	958	-116	106163	18	60/0
46	27	UNWRITTEN LAW Rest Of My Life (Lava)	918	+542	72772	2	57/8
19	28	USED The Taste Of Ink (Reprise)	902	-297	90384	17	56/0
30	29	CREED Weathered (Wind-up)	812	+33	71434	6	41/0
34	30	TRAPT Headstrong (Warner Bros.)	791	+150	58608	10	44/0
27	31	NEW FOUND GLORY Head On Collision (MCA)	780	-36	93757	10	49/0
35	32	EXIES My Goddess (Virgin)	731	+125	55170	9	54/1
25	33	CRAZY TOWN Drowning (Columbia)	717	-172	58751	9	44/0
45	34	PEARL JAM Save You (Epic)	699	+322	53726	2	44/1
Debut	35	DISTURBED Remember (Reprise)	675	+472	56910	1	57/14
37	36	DONNAS Take It Off (Lookout/Atlantic)	675	+116	71354	5	47/6
32	37	BREAKING BENJAMIN Polyamorous (Hollywood)	647	-36	53570	10	40/0
38	38	MUDVAYNE Not Falling (No Name/Epic)	611	+60	54393	9	40/1
Debut	39	EVANESCENCE Bring Me To Life (Wind-up)	488	+270	47359	1	23/5
41	40	DAVE MATTHEWS BAND Grey Street (RCA)	473	+24	64857	5	29/0
24	41	SR-71 Tomorrow (RCA)	454	-529	37256	16	33/0
31	42	HOOBASTANK Remember Me (Island/IDJMG)	427	-283	44628	15	29/0
36	43	AUTHORITY ZERO One More Minute (Lava)	417	-164	33287	15	30/0
43	44	PACIFIER Bullitproof (Arista)	390	-13	30094	6	37/0
39	45	KORN Alone I Break (Immortal/Epic)	373	-143	52058	9	30/0
Debut	46	MAROON 5 Harder To Breathe (Octone)	362	+91	29457	1	25/4
Debut	47	FUEL Won't Back Down (Wind-up)	328	+245	24171	1	27/12
40	48	OK GO Get Over It (Capitol)	321	-144	40511	20	23/0
44	49	PEARL JAM I Am Mine (Epic)	318	-68	28935	14	29/0
Debut	50	AUDIOSLAVE Like A Stone (Interscope/Epic)	295	+132	70531	1	19/12

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 12/29/02-1/4/03. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
AMERICAN HI-FI The Art Of Losing (Island/IDJMG)	26
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	24
FOO FIGHTERS Times Like These (One Way...) (Roswell/RCA)	20
GOOD CHARLOTTE The Anthem (Epic)	18
EVERCLEAR Volvo Driving Soccer Mom (Capitol)	16
TREBLE CHARGER Hundred Million (Virgin)	16
DISTURBED Remember (Reprise)	14
FUEL Won't Back Down (Wind-up)	12
AUDIOSLAVE Like A Stone (Interscope/Epic)	12
UNWRITTEN LAW Rest Of My Life (Lava)	8
OFF BY ONE Change (LMC)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	+550
UNWRITTEN LAW Rest Of My Life (Lava)	+542
DISTURBED Remember (Reprise)	+472
QUEENS OF THE STONE AGE No One Knows (Interscope)	+338
PEARL JAM Save You (Epic)	+322
3 DOORS DOWN When I'm Gone (Republic/Universal)	+300
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	+276
EVANESCENCE Bring Me To Life (Wind-up)	+270
SOCIALBURN Down (Elektra/EEG)	+248
FUEL Won't Back Down (Wind-up)	+245

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1027
HOOBASTANK Running Away (Island/IDJMG)	949
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	898
HOOBASTANK Crawling In The Dark (Island/IDJMG)	824
JIMMY EAT WORLD Sweetness (DreamWorks)	810
LINKIN PARK In The End (Warner Bros.)	782
TRUSTCOMPANY Downfall (Geffen/Interscope)	775
STAIN'D For You (Flip/Elektra/EEG)	734
INCUBUS Warning (Immortal/Epic)	717
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	689
JIMMY EAT WORLD The Middle (DreamWorks)	676
INCUBUS I Wish You Were Here (Immortal/Epic)	670
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	638
P.O.D. Youth Of The Nation (Atlantic)	597
P.O.D. Alive (Atlantic)	585
SYSTEM OF A DOWN Toxicity (American/Columbia)	530
SYSTEM OF A DOWN Chop Suey (American/Columbia)	517
NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	516
311 Amber (Volcano)	515
TOOL Schism (Volcano)	509

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

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ON THE RECORD

WITH
Brad Hunter
PD/MD, WEEQ/Hagerstown, MD



Happy New Year! Revolution 103.7 is gearing up for another great run, and everyone is full of energy and ideas from the break. Though music gets a little thin in the winter, I look forward to the opportunity it affords to reach a little farther to fill out our playlist. Since everyone (and their mothers, uncles and girlfriend) seemingly has awards to pass out at this time of year, and since I've never given any out, I thought I'd bring you some "best of" categories for

winter 2002/2003. **SONG THAT WON'T BURN:** The winner is ... it's a tie! Eminem's "Lose Yourself" and Puddle Of Mudd's "She Hates Me." Eminem has been top five phones for over three months with Puddle Of Mudd not far behind. **GOOD TO HEAR FROM AGAIN:** Billy Corgan and Jimmy Chamberlin in Zwan. We've been without both talents for too long, and "Honestly" is so solid. **BAND FROM PA ON A SOUNDTRACK:** OK, no fair this category was made for Fuel's "Won't Back Down," but I couldn't not recognize a great effort from a local group. **HARDEST ACT TO FOLLOW:** Foo Fighters. With "All My Life" playing king of the mountain forever, it would seem like an impossible act to follow, but with "Times Like These" they've got a great chance of repeating. **COVER SONG THAT NO ONE THOUGHT WOULD WORK:** Me First And The Gimme Gimmes' "Nothing Compare 2 U." Everyone I tell that we're cranking it can't believe it, but our audience is eating it up.

The Foo Fighters (RCA) start 2003 the way they ended 2002 — at No. 1 with "All My Life." The Foos' stranglehold on the top slot is being challenged though, as Saliva is a close No. 2 with "Always" (Island/IDJMG), and Queens Of The Stone Age move 5-3* with "No One Knows" (Interscope) ... Billy Corgan, who had multiple top 10 hits with Smashing Pumpkins, is one for one with his new band, Zwan. "Honestly" (Reprise) moves 13-9* ... TapRoot crack the top 10 with "Poem" (Velvet Hammer/Atlantic) and boast some solid RateTheMusic.com scores ... No big surprise as The Red Hot Chili Peppers have another smash with "Can't Stop" (Warner Bros.), which vaults 33-18* ... Unwritten Law are off to a great start with their first single for new label Lava. "Rest of My Life" moves 46-27* ... Pearl Jam score a 45-34* move with "Save You" (Epic) ... Disturbed debut at No. 35 with "Remember" (Warner Bros.), the followup to the No. 1 hit "Prayer" ... During the holidays, one of the big buzz songs was "Bring Me to Life" by Evanescence (Wind-up). The track is from the *Daredevil* soundtrack, and radio stations from Seattle to Hartford to Little Rock are reporting huge phones on this song, which debuts this week at No. 39 ... On the add front, it's all about American Hi-Fi, as "The Art of Losing" (Island/IDJMG) scores Most Added honors.



— Anthony Acampora, Director/Charts

COMING RIGHT UP

ARTIST: **Evanescence**

LABEL: **Wind-up**

By **FRANK CORREIA** /ROCK SPECIALTY EDITOR



Adapting a comic book to screen has always been a crapshoot. For every great one like *X-men*, there's a big ol' turd like *Teenage Mutant Ninja Turtles*. And while Sam Raimi turned out a great *Spider-Man* last year, my Spidey sense reminds of all the made-for-TV crap featuring the webslinger throughout the '70s.

But at least the music has gotten better. *Spider-Man* begat a monster hit from Chad Kroeger & Josey Scott, "Hero," and even the ruined Batman franchise cranked out a few soundtrack hits. Now we have the megabudget adaptation *Daredevil*, starring Ben Affleck, that girl from *Alias* and some guy with a target carved into his forehead. Time will tell if the film kicks as much ass as the comic, but Wind-up's soundtrack has already produced a new act worthy of the Justice League — a four-piece, female-fronted act out of Little Rock by the name of **Evanescence**.

Blending gothic soundscapes, industrial beats and guitar-driven rock crunch, Evanescence are building a buzz with the single "Bring Me to Life," featured on the *Daredevil* soundtrack and the band's Wind-up debut, *Fallen*, due in stores March 4.

"This is a great way for us to introduce Evanescence," says Wind-up Sr. VP Promotion **Shanna Fischer** of the soundtrack. "This is going to be a blockbuster of a movie. I think FOX spent \$90 million to make it and close to \$50 million in marketing and advertising. It's a tremendous vehicle."

And since the titular character is blind with a heightened sense of hearing, the music plays prominently in the film. "The

music is almost used to narrate what is going on," Fischer says. "It's very important in the way the movie plays. Some of these songs will get two to 2 1/2 minutes of play during the movie, so that will be kind of neat. It'll be in the trailers and the advertisements too."

Outside of the theaters, Evanescence's unique sound is knocking 'em dead at a few Alternative outlets. At WMRQ/Hartford, in particular, all it took was one shot. "We've got a feature called 'The 6 O'Clock News,' where we play some brand-new songs and get a feel for what people think of them," says PD **Todd Thomas**, an admitted comic book fan. "We put that one on, and after one spin — one spin! — it was our No. 1 most requested record. We immediately put it in regular rotation, and it still gets phone calls and e-mails."

The unique combination of industrial metal grooves and Amy Lee's captivating voice has made Evanescence stand out. "I've heard a few of my jocks saying, 'If you take Tori Amos and you mix in Linkin Park, you've got Evanescence,'" Thomas notes. "It's a neat way to describe it, because that's what it is. It starts off really haunting and piano-based, and then it kicks in. It's definitely getting a great reaction. I haven't seen this kind of reaction to a song since System Of A Down's 'Chop Suey' came out. And it's guys too; it's not just women calling up."

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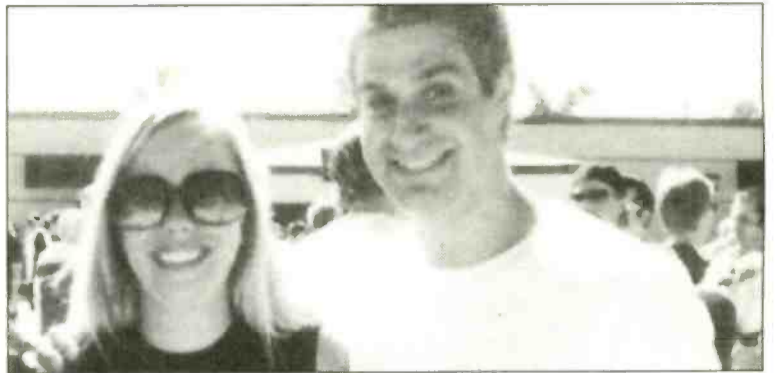
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America's Best Testing Alternative Songs 12+ For The Week Ending 1/10/03

Artist Title (Label)	TW	3W	Familiarity	Burn	TD	Familiarity	Burn
CHEVELLE The Red (Epic)	4.11	4.20	87%	24%	4.05	88%	25%
TAPROOT Poem (Velvet Hammer/Atlantic)	4.03	4.09	79%	14%	3.87	80%	16%
SUM 41 Still Waiting (Island/IDJMG)	4.01	4.03	89%	18%	3.96	88%	19%
FOO FIGHTERS All My Life (Roswell/RCA)	3.98	4.06	93%	28%	3.98	94%	29%
USED The Taste Of Ink (Reprise)	3.94	4.05	72%	13%	3.83	69%	15%
SEETHER Fine Again (Wind-up)	3.93	4.12	83%	21%	3.87	85%	23%
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	3.91	4.04	77%	15%	3.90	76%	15%
DISTURBED Prayer (Reprise)	3.90	4.02	86%	27%	3.83	89%	31%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.89	4.05	90%	21%	3.86	92%	22%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.89	3.92	86%	23%	3.85	87%	25%
SALIVA Always (Island/IDJMG)	3.88	3.98	86%	26%	3.78	89%	28%
TRUST COMPANY Running From Me (Geffen/Interscope)	3.86	4.00	69%	12%	3.73	68%	15%
STONE SOUR Bother (Roadrunner/IDJMG)	3.84	3.94	88%	32%	3.86	90%	35%
UNWRITTEN LAW Rest Of My Life (Lava)	3.81	-	51%	7%	3.75	50%	7%
GOOD CHARLOTTE Lifestyles Of The Rich... (Epic)	3.78	3.87	95%	41%	3.65	95%	40%
SOCIAL BURN Down (Elektra/EEG)	3.77	-	43%	6%	3.74	44%	7%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.75	3.83	98%	50%	3.72	99%	51%
NIRVANA You Know You're Right (Geffen/Interscope)	3.73	3.96	93%	35%	3.67	95%	37%
NEW FOUND GLORY Head On Collision (MCA)	3.73	3.84	73%	16%	3.62	70%	16%
ALL AMERICAN REJECTS Swing Swing (DreamWorks)	3.71	-	38%	6%	3.54	37%	7%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.70	3.85	97%	51%	3.70	97%	51%
SYSTEM OF A DOWN Inner Vision (American/Columbia)	3.63	3.84	75%	19%	3.60	77%	21%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.62	-	72%	17%	3.63	75%	18%
ZWAN Honestly (Reprise)	3.61	3.60	52%	10%	3.58	55%	11%
COLDPLAY Clocks (Capitol)	3.54	3.56	66%	17%	3.67	66%	15%
EMINEM Lose Yourself (Shady/Interscope)	3.53	3.86	97%	54%	3.71	98%	50%
AUDIOSLAVE Cochise (Interscope/Epic)	3.51	3.64	81%	28%	3.50	84%	30%
TRANSPLANTS Diamonds And Guns (Epitaph)	3.46	-	39%	7%	3.40	39%	9%
CRAZY TOWN Drowning (Columbia)	3.32	3.37	69%	18%	3.22	69%	19%
VINES Outtathaway (Capitol)	3.24	3.39	75%	25%	3.17	76%	27%

Total sample size is 871 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.



WARPED HIGH SCHOOL REUNION What do Reprise's Carlyn Kessler and American Hi-Fi bassist Drew Parsons have in common (besides a love of Def Leppard)? How about West Chester East High School outside of Philadelphia. The two shared gossip about the cheerleading squad during this year's Warped Tour.



COLDPLAY, COLD CITY Grammy nominees Coldplay recently dropped by WXRK (K-Rock)/New York. Pictured are (l-r) Coldplay's Chris Martin, K-Rock's Cabbie, Coldplay's Johnny Buckwell, Capitol's Joe Rainey and Nettwerk's Dave Holmes.

Record Of The Week

ARTIST: Johnny Marr & The Healers
TITLE: *Boomslang*
LABEL: iMusic



How cool is Johnny Marr? Well, for starters, he formed The Smiths with Morrissey when he was just 18. You know, "How Soon Is Now?" and all the other hits you smoked your first clove to while wearing black at the local alterna-goth lounge.

He's also played with The The and The Pretenders, and he formed Electronic with New Order's Bernard Sumner and Pet Shop Boys' Neil Tennant. On top of all that, his birthday's on Halloween. Want some of his coolness to rub off on you? Then play *Boomslang*, his hook-laden iMusic debut with his band The Healers. "The Last Ride" is a no-brainer, while tracks like "Another Day" float along on a Xanax-groove. C'mon, all the cool kids are doing it.

— Frank Correia, Rock Specialty Editor

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WHRL/Albany, NY * OM/PD/AM: Lisa Gioiello 4 DISTURBED "Remember" PEARL JAM "Save" RED HOT CHILI "Stop"	WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick 4 ALL-AMERICAN REJECTS "Swing"	WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer 1 DISTURBED "Remember"	WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly 1 BRAND NEW "Jude"	KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 18 UNWRITTEN LAW "Life" 17 PAPA ROACH "Time" 14 FUEL "Won't" 10 DONNAS "Of" 5 AUDIOSLAVE "Stone" PEARL JAM "Save"	WBUZ/Nashville, TN * OM: Jim Patrick PD/MD: Russ Schenck CINDER "Soul" DISTURBED "Remember"	WXDX/Pittsburgh, PA * PD: John Moschitta MD: Winnie No Adds	KPNT/St. Louis, MO * PD: Tommy Mattem MD: Jeff Frisse APD: Jeff "Woody" File DISTURBED "Remember" N.E.R.D. "Lapdance"	WXSJ/Tallahassee, FL PD: Steve King MD: Meathhead DISTURBED "Remember"
KTEG/Albuquerque, NM * PD: Ellen Flaherty MD: Adam 12 1 PEARL JAM "Save" FINCH "Bum"	WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos 3 DISTURBED "Remember" 1 EVANESCENCE "Life" ALL-AMERICAN REJECTS "Swing" TRAPT "Headstrong"	KTCL/Denver-Boulder, CO * PD: Mike O'Connor MD: Sabrina Saunders 8 SOCIALBURN "Down" CHEVELLE "Red" TRAPT "Headstrong"	KUCD/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean PRETENDERS "Complex" QUEENS OF... "Knows"	KLEC/Little Rock, AR * OM: Peter Gunn PD: Marty Dehlf APD: Jay Hamilton MD: Gregory Paul 3 TRAPT "Headstrong" 1 FUEL "Won't" 1 SODIUM "Alyssa" UNWRITTEN LAW "Life"	WRRV/Newburgh, NY PD/MD: Andrew Boris FUEL "Won't" SOCIALBURN "Down"	WCYY/Portland, ME PD: Herb Ivy MD: Brian James No Adds	KXKR/Salt Lake City, UT * PD/PP/Ops. & Prog.: Mike Summ APD/MD: Artie Fulklin AMD: Corey O'Brien INTERPOL "PDA" PACIFER "Bullit"	WSUN/Tampa, FL * OM: Chuck Beck PD: Skart EXILES "Goddess" PEARL JAM "Save" UNWRITTEN LAW "Life"
WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren 1 FOO FIGHTERS "Times" AUDIOSLAVE "Gasoline"	WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt 1 EVANESCENCE "Life" 1 DISTURBED "Remember" 1 DONNAS "Of" PEARL JAM "Save"	CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin No Adds	KTBZ/Houston-Galveston, TX * PD: Vince Richards APD: Eric Schmidt DISTURBED "Remember"	KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden 1 COLDPLAY "Scientist" INTERPOL "PDA" WHITE STRIPES "Friends"	WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer No Adds	KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jayn No Adds	XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Mueckley 9 NICKEL CREEK "Spit"	KFMV/Tucson, AZ * PD: Libby Carstensen MD: Matt Spry 11 CHEVELLE "Pain" SOCIALBURN "Down"
WJSE/Atlantic City, NJ * OM: Lou Romanini PD: Al Parinello MD: Jason Ulanet No Adds	WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chaminatto FLAMING LIPS "Realize"	KNFO/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen FUEL "Won't"	WRZX/Indianapolis, IN * PD: Scott Jameson MD: Michael Young FUEL "Kings" PEARL JAM "Save" THEORY OF A DEADMAN "Nothing" UNWRITTEN LAW "Life"	WLRK/Louisville, KY * Dir/Prog.: J.D. Kunes PD: Lance MD: Anrae Fitzgerald 3 DISTURBED "Remember" OUTSPOKEN "Farther" TRAPT "Headstrong" UNWRITTEN LAW "Life"	WRRU/Providence, RI * PD: Tim Schiavelli MD: Alicia Mullin 3 DISTURBED "Remember" 1 FUEL "Won't" 1 SOCIALBURN "Down" 1 UNWRITTEN LAW "Life" EXILES "Goddess"	KRZQ/Reno, NV * OM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo 1 ALL-AMERICAN REJECTS "Swing" DISTURBED "Remember" DONNAS "Of" SOCIALBURN "Down"	KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 3 FUEL "Won't" 2 RED HOT CHILI "Stop" 1 EXILES "Goddess"	
KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan 4 DISTURBED "Remember" ALL-AMERICAN REJECTS "Swing" EVANESCENCE "Life" PACIFER "Bullit" PEARL JAM "Save" RED HOT CHILI "Stop" SEVENDUST "Xmas"	WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanOsdol 1 AMERICAN HI-FI "Losing" WHITE STRIPES "Friends"	KXNA/Fayetteville, AR PD: Margot Smith VINES "Outta" AMERICAN HI-FI "Losing"	WPLA/Jacksonville, FL * APD/MD: Chad Chumley No Adds	WJRR/Orlando, FL * PD: Pat Lynch MD: Rob Cressman 8 DISTURBED "Remember" 5 TRAPT "Headstrong"	WOCJ/Orlando, FL * PD: Alan Amith APD/MD: Bobby Smith CREED "Weathered" UNWRITTEN LAW "Life" VINES "Outta"	KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota No Adds	WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise CREED "Weathered" AUDIOSLAVE "Stone"	
KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson CREED "Weathered" MAROON 5 "Breathe" RED HOT CHILI "Stop"	WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy 18 TRANSPLANTS "Diamonds" ALL-AMERICAN REJECTS "Swing"	KFRF/Fresno, CA * PD: Chris Squires MD: Reverend No Adds	WRZK/Johnson City, TN * VP/Prog. Dps.: Mark E. McKinn No Adds	WZTA/Miami, FL * PD: Troy Hanson APD/MD: Lee Daniels FUEL "Won't" TRANSPLANTS "Diamonds"	WZLW/Milwaukee, WI * PD: Tommy Wilde MD: Kenny Neumann 4 FUEL "Won't" 2 RED HOT CHILI "Stop" DISTURBED "Remember" THEORY OF A DEADMAN "Make"	KNDD/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller MD: Seth Resler No Adds	WWDC/Washington, DC * PD: Bandy Rizer MD: IteAnn Curtis 2 DISTURBED "Remember" AMERICAN HI-FI "Losing"	
WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 1 SISTER HAZEL "Mistake" DISTURBED "Remember"	WXTM/Cleveland, OH * PD: Kim Monroe APD: Pete Schiecke MD: Dom Nardella 5 AUDIOSLAVE "Stone" 30 SECONDS TO MARS "Earth" CREED "Weathered"	WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey 4 DISTURBED "Remember" 1 UNWRITTEN LAW "Life" MAROON 5 "Breathe"	WRFZ/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Opie Hines 1 PACIFER "Bullit" 1 KORN "Break"	WZLW/Milwaukee, WI * PD: Tommy Wilde MD: Kenny Neumann 4 FUEL "Won't" 2 RED HOT CHILI "Stop" DISTURBED "Remember" THEORY OF A DEADMAN "Make"	WZLW/Milwaukee, WI * PD: Tommy Wilde MD: Kenny Neumann 4 FUEL "Won't" 2 RED HOT CHILI "Stop" DISTURBED "Remember" THEORY OF A DEADMAN "Make"	WZLW/Milwaukee, WI * PD: Tommy Wilde MD: Kenny Neumann 4 FUEL "Won't" 2 RED HOT CHILI "Stop" DISTURBED "Remember" THEORY OF A DEADMAN "Make"	WZLW/Milwaukee, WI * PD: Tommy Wilde MD: Kenny Neumann 4 FUEL "Won't" 2 RED HOT CHILI "Stop" DISTURBED "Remember" THEORY OF A DEADMAN "Make"	

* Monitored Reporters

86 Total Reporters

77 Total Monitored

9 Total Indicator

8 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
KQRX/Odessa-Midland, TX



New & Active

FOO FIGHTERS Times Like These (One Way...) (Roswell/RCA)
Total Plays: 274, Total Stations: 30, Adds: 20

SPARTA Air (DreamWorks)
Total Plays: 270, Total Stations: 18, Adds: 0

CINDER Soul Creation (Geffen/Interscope)
Total Plays: 204, Total Stations: 16, Adds: 1

BECK Lost Cause (Geffen/Interscope)
Total Plays: 201, Total Stations: 10, Adds: 1

JURASSIC 5 What's Golden? (Interscope)
Total Plays: 189, Total Stations: 9, Adds: 0

GOOD CHARLOTTE The Anthem (Epic)
Total Plays: 182, Total Stations: 21, Adds: 18

SEVENDUST Xmas Day (TVT)
Total Plays: 181, Total Stations: 13, Adds: 0

N.E.R.D. Lapdance (Virgin)
Total Plays: 170, Total Stations: 12, Adds: 3

JULIANA THEORY Do You Believe Me (Epic)
Total Plays: 158, Total Stations: 12, Adds: 1

AMERICAN HI-FI The Art Of Losing (Island/IDJMG)
Total Plays: 85, Total Stations: 29, Adds: 26

Songs ranked by total plays

Indicator

Most Added*

AMERICAN HI-FI The Art Of Losing (Island/IDJMG)

EVANESCENCE Bring Me To Life (Wind-up)

FOO FIGHTERS Times Like These (One Way...) (Roswell/RCA)

FUEL Won't Back Down (Wind-up)

TREBLE CHARGER Hundred Million (Virgin)

RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)

TRANSPLANTS Diamonds & Guns (Epitaph)

UNWRITTEN LAW Rest Of My Life (Lava)

EVERCLEAR Volvo Driving Soccer Mom (Capitol)

GOOD CHARLOTTE The Anthem (Epic)

ALL-AMERICAN REJECTS Swing Swing (DreamWorks)

COLDPLAY Clocks (Capitol)

DISTURBED Remember (Reprise)

PEARL JAM Save You (Epic)

MAROON 5 Harder To Breathe (Octone)

THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)

TORI AMOS A Sorta Fairytale (Epic)

BRAND NEW Jude Law And A Semester Abroad (Triple Crown/Razor & Tie)

CINDER Soul Creation (Geffen/Interscope)

ETHER My Precious Days (Independent)

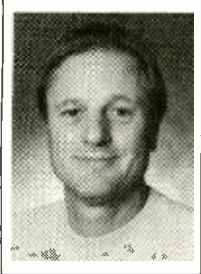
PLEASE SEND YOUR PHOTOS

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



PART ONE OF A TWO-PART SERIES

The Triple A Crystal Ball

Industry leaders look forward to what lies ahead in 2003

It's impossible to know what the future will bring. But, as we embark on a new year, I asked our Triple A brothers and sisters to share their hopes and predictions with us, either on a personal or a professional level. As you'll read, everyone took some time to think about what 2003 will bring.

Kim Langbecker
MCA Records

My personal hope is that by some small, remote miracle our government will take a long, hard look at exactly what kind of an impact a war with Iraq will have — not just for Iraq and its people, but for the world. I am constantly amazed at our willingness to kill in the name of democracy. The effects of a war will last for generations to come — not to mention the impact on the environment.

No, I am not advocating doing nothing, but Earth has enough of our ancestors' blood in its soil. Unfortunately, wars will continue to be waged as long as organized religion exists and we, as a people, see the differences rather than the similarities. God has many faces, all of them valid, so I will continue to pray for peace, tolerance and compassion — first and foremost within myself. True freedom only exists when there is peace, and it has to start with the individual.

Harry Reynolds
KTHX/Reno, NV

Will 2003 be the year that Triple A breaks out nationally? I hope so, but there might be too much individuality in this format for that to ever happen. If you make it into a cookie-cutter format, you destroy what it's all about. Will 2003 be the year that Triple A is afforded more flexibility on singles by the labels? Because of our individuality, the single that's perfect for one Triple A station can be completely wrong for another.

Mike Henry
Paragon Media Strategies

The pendulum of radio formats is slowly swinging back toward broader formats. This is not a one-year trend, but, rather, a multiyear trend. Radio formats gradually moved from broad and deep to narrow and thin from the mid-1970s through the end of the century. Now some radio formats and radio stations are seizing opportunities to veer back toward broader musical approaches.

Broader formats run counter to the niche and fragmented formats that dominate the airwaves today. However, the opportunity exists to target broader audience coalitions with wider formats that will distinguish those stations from the one-dimensional niche formats around the dial. But going broad for the sake of being broad will not cut it. The wider approaches will require different versions in every market.

Loosely speaking, this means variety can be redefined from narrowly targeted stations that use such slogans as "The best variety of the '70s & '80s," for example, to "The best variety on radio." This approach requires that many of the lines in the sand that have been drawn by radio be swept away. And, unlike formats from the past



Mike Henry

that were broad and deep, the contemporary version of broad will be broad and thin. Another trend that should happen but has not yet happened is for radio stations to capture the country's fascination with the 1970s. Fashion, cars and movies are just a few examples of industries that have capitalized on the '70s, but radio has yet to figure it out.

Of course, this isn't for every station and format, but the 1970s radio approach means "unrehearsed," "free-form," "no jock control," "unpredictability," etc. Some radio stations have the opportunity to mine and build upon these positive perceptions and images (not necessarily music), further distinguishing themselves from the pack.

Which formats stand to benefit from these opportunities? It doesn't take a brain surgeon or even a lowly radio consultant to tell you that no format stands to benefit more than Triple A.

Brad Holtz
WTTS/Indianapolis

On a professional level, my hopes are for the continued growth of WTTS (obviously) and that the Triple A format continues to expand and enjoy further prosperity. I also

am hopeful that the format will continue to foster unique and talented artists who may not be given a chance elsewhere in radio. On a personal note, it is my sincere hope and desire that Fat Tire beer will be made available in Indiana.

Jeff Cook
New West Records

I predict that the phenomenon of left-field smashes will continue, a la Norah Jones, the *O Brother* soundtrack, Jack Johnson and so on, as audiences — no, make that music lovers — continue to express their disenchantment with much of the formulaic, mindless, insipid music being churned out by the music machine.

By voting with their dollars for music that is not driven by premeditated marketing campaigns, movie tie-ins, demographic research and good old-fashioned hype, they are sending an ever-clearer message to those of us still left in this business that a little honesty goes a long way in music.

It proves that music isn't always about having the big hit single and that there is a growing distaste for the manipulation, by all media, of what they think we should like. In spite of the many changes, the downsizing and the moaning and groaning, I remain hopeful that these voices will be heard at radio and record companies and in the press and that we will remember what many of us have forgotten, which is that people buy music because it moves them.

Trina Tombrink
Columbia Records

I hope to have much success with new releases from some of my favorite Columbia artists, including Train, Pete Dinklage and Shawn Mullins. I also hope that the music industry finds new and inspiring ways to drive CD sales and that our friends in radio take time to ponder the fact that they need us as much as we need them. On a personal note, I hope to be planning a wedding for myself in 2003.

John Bradley And Dave Rahn
SBR Creative Media

Good news: The advertising economy will improve in 2003, which, combined with the significant overhead cuts of the past two years, will result in bolstering the bottom line for many radio groups.

Bad news: Efforts at the local station level will continue to be stressed by lack of resources, razor-thin staffs and intense bottom-line pressure. Even when the economy turns, it seems doubtful that many stations will suddenly have budgets to increase and improve staffing, research, marketing and promotion over their current levels.

Good news: Stations are taking a more serious look at the benefits of relationship marketing with their

core listeners using the tools that e-mail and the Internet offer us. Building relationships and brand loyalty among current users is the most effective use of marketing and promotion money a station can make in 2003.

Bad news: Relationship building and marketing are not quick-fix marketing solutions. Radio's short-term growth horizon makes it difficult for all but the most visionary operators to commit real money and resources to relationship marketing.

Good news: Triple A is a very healthy format with plenty of success stories in markets big and small. The commitment by R&R to take over the Boulder Summit and the outpouring of support and involvement by radio and labels at the Summit and in the format over the past year has been impressive.



John Bradley & Dave Rahn

Hopeful news: With all of the success Triple A has enjoyed, a few more owners and operators should create their own Triple A success stories this year. We'd like to see a couple more Triple A stations somewhere in the country in our 2003 crystal ball. Several markets have a Triple A hole waiting to be filled.

The ball's fuzzy: The launch of '60s- and '70s-focused Classic Rock WDRV (The Drive)/Chicago spawned a handful of similar "Classic Triple A" variations around the country last year. Will this "no hype" format continue to propagate itself like the "Arrow" format did in the '90s? Is it a flash in the pan, or does it have staying power? Only time and a better crystal ball will tell.

Matt Cooper
WVOD/
Elizabeth City, NC

I hope that if we go to war, it will end quickly so the economy can rebound and my daughter can have a safe environment to grow up in. I hope the format finds more Jack Johnson- and Ryan Adams-type artists. And I hope my station's new owner is as cool as he seems once the paperwork clears the FCC.

Sky Daniels
Red Line Entertainment

I predict that I will talk Jeff Naumann down from the roof by saying, "Give me the rifle, Jensen. They've added Brad." I also predict that this is the year that the radio and record industries realize that if they don't alter the dynamic between themselves and work aggressively to restore

Continued on Page 72

Richard Ashcroft
"Science Of Silence"
from his forthcoming CD "HUMAN CONDITIONS"
in stores 2/25

IMPACTING TRIPLE A JAN. 13th!

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R&R TRIPLE A TOP 30

January 10, 2003

Powered By



3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
5	1	COLDPLAY Clocks (Capitol)	565	+108	33648	6	25/1
3	2	TORI AMOS A Sorta Fairytale (Epic)	549	+48	36495	16	24/0
1	3	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	486	-73	25874	17	20/0
2	4	MATCHBOX TWENTY Disease (Atlantic)	481	-23	29705	12	20/1
13	5	BECK Lost Cause (Geffen/Interscope)	388	+96	25193	6	22/1
8	6	TRACY CHAPMAN You're The One (Elektra/EEG)	366	-12	28846	15	20/0
6	7	DAVID GRAY The Other Side (ATO/RCA)	348	-56	21264	12	24/0
12	8	JACK JOHNSON Bubble Toes (Enjoy/Universal)	300	+5	22358	20	15/0
4	9	WALLFLOWERS When You're On Top (Interscope)	294	-174	11160	16	20/0
11	10	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	287	-14	21783	7	21/0
9	11	PEARL JAM I Am Mine (Epic)	278	-98	10262	14	19/0
7	12	U2 Electrical Storm (Interscope)	275	-110	12353	16	20/0
26	13	PAUL SIMON Father And Daughter (Nick/Jive)	254	+80	25066	3	19/3
25	14	DAVE MATTHEWS BAND Grey Street (RCA)	253	+71	11998	2	6/0
21	15	STONE SOUR Bother (Roadrunner/IDJMG)	240	+43	8414	3	9/0
15	16	PRETENDERS Complex Person (Artemis)	238	-38	19242	8	21/0
10	17	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	237	-122	17687	14	19/0
17	18	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	235	-22	14586	13	14/0
22	19	BRAD Shinin' (Redline)	219	+23	12531	7	18/1
Debut	20	WALLFLOWERS How Good It Can Get (Interscope)	217	+194	16230	1	21/9
27	21	RHETT MILLER Come Around (Elektra/EEG)	212	+39	14168	2	16/2
19	22	GEORGE HARRISON Stuck Inside A Cloud (Capitol)	211	-13	11149	5	18/0
16	23	DAVE MATTHEWS BAND Grace Is Gone (RCA)	207	-54	16654	13	17/0
18	24	FEEL Won't Stand In Your Way (Curb)	188	-42	4868	10	14/0
14	25	COUNTING CROWS Miami (Geffen/Interscope)	186	-95	7543	17	16/0
23	26	NORAH JONES Come Away With Me (Blue Note/Virgin)	182	-9	12114	9	16/0
24	27	PETER GABRIEL More Than This (Geffen/Interscope)	176	-9	14855	3	16/0
Debut	28	MAROON 5 Harder To Breathe (Octone)	168	+20	5207	1	9/0
Debut	29	SHERYL CROW C'mon, C'mon (A&M/Interscope)	165	+21	9882	1	18/2
20	30	JACKSON BOROOWNE The Night Inside Me (Elektra/EEG)	163	-60	10640	18	15/0

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 12/29/02-1/4/03. 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 (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

SDUNTRACK OF OUR LIVES Sister Surround (Republic/Universal)
Total Plays: 162, Total Stations: 15, Adds: 1

COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
Total Plays: 140, Total Stations: 5, Adds: 3

BIG HEAD TODD & THE MONSTERS Julianna (Big)
Total Plays: 135, Total Stations: 11, Adds: 0

HOWIE DAY Sorry So Sorry (Epic)
Total Plays: 132, Total Stations: 12, Adds: 0

ZWAN Honestly (Reprise)
Total Plays: 132, Total Stations: 7, Adds: 1

KIM RICHEY Circus Song (Can't Let Go) (Lost Highway/IDJMG)
Total Plays: 130, Total Stations: 12, Adds: 1

NEIL FINN Human Kindness (Nettwerk)
Total Plays: 123, Total Stations: 11, Adds: 1

3 DOORS DOWN When I'm Gone (Republic/Universal)
Total Plays: 112, Total Stations: 4, Adds: 0

WHITE STRIPES We're Going To Be Friends (Third Man/V2)
Total Plays: 100, Total Stations: 7, Adds: 1

ANDY STOCHANSKY Stutter (Private Music/RCA Victor)
Total Plays: 86, Total Stations: 7, Adds: 0

Songs ranked by total plays

Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
WALLFLOWERS How Good It Can Get (Interscope)	9
PAUL SIMON Father And Daughter (Nick/Jive)	3
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	3
ROSEY Beautiful (Island/IDJMG)	3
SHERYL CROW C'mon, C'mon (A&M/Interscope)	2
RHETT MILLER Come Around (Elektra/EEG)	2
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	2
SISTER HAZEL Your Mistake (Croakin' Poets)	2
NORAH JONES Feelin' The Same Way (Blue Note/Virgin)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WALLFLOWERS How Good It Can Get (Interscope)	+194
COLDPLAY Clocks (Capitol)	+108
BECK Lost Cause (Geffen/Interscope)	+96
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+84
PAUL SIMON Father And Daughter (Nick/Jive)	+80
NORAH JONES Don't Know Why (Blue Note/Virgin)	+72
DAVE MATTHEWS BAND Grey Street (RCA)	+71
NEIL FINN Human Kindness (Nettwerk)	+65
KIM RICHEY Circus Song (Can't Let Go) (Lost Highway/IDJMG)	+58
ZWAN Honestly (Reprise)	+53

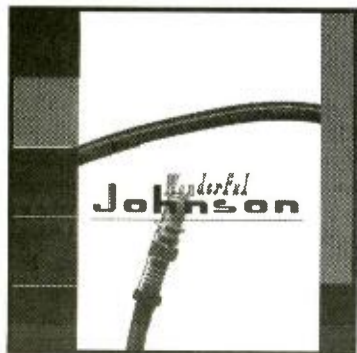
Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NORAH JONES Don't Know Why (Blue Note/Virgin)	259
JACK JOHNSON Flake (Enjoy/Universal)	254
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	251
DAVE MATTHEWS BAND Where Are You Going (RCA)	242
COLDPLAY In My Place (Capitol)	213
JOHN MAYER No Such Thing (Aware/Columbia)	194
PETE YORN Strange Condition (Columbia)	167
JIMMY EAT WORLD The Middle (DreamWorks)	159
311 Amber (Volcano)	156
SHERYL CROW Steve McQueen (A&M/Interscope)	148
THE CORRS FIBONO When The Stars Go Blue (143/Lava/Atlantic)	137
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	135
SHERYL CROW Soak Up The Sun (A&M/Interscope)	127
DAVE MATTHEWS BAND Everyday (RCA)	122
LIFEHOUSE Hanging By A Moment (DreamWorks)	118

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

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TWO LOONS FOR TEA

"Blue Suit"
AAA Adds: Jan 21



12 Grammy Nominations!

R&R TRIPLE A TOP 30 INDICATOR

January 10, 2003 R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	GEORGE HARRISON Stuck Inside A Cloud (Capitol)	292	+13	8616	7	20/0
1	2	DAVID GRAY The Other Side (ATO/RCA)	281	-18	8194	12	19/0
5	3	COLDPLAY Clocks (Capitol)	261	+16	6019	6	19/0
7	4	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	250	+6	7467	8	20/0
6	5	PRETENDERS Complex Person (Artemis)	239	-6	4729	9	18/0
4	6	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	234	-21	5936	12	17/0
3	7	TRACY CHAPMAN You're The One (Elektra/EEG)	231	-44	6505	15	18/0
9	8	BECK Lost Cause (Geffen/Interscope)	217	+21	6437	9	16/1
8	9	PETER GABRIEL More Than This (Geffen/Interscope)	211	+13	7159	5	17/0
10	10	TORI AMOS A Sorta Fairytale (Epic)	197	+1	5598	16	16/0
17	11	PAUL SIMON Father And Daughter (Nick/Jive)	181	+14	5791	7	17/0
16	12	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	172	+3	5164	18	15/0
26	13	KIM RICHEY Circus Song (Can't Let Go) (Lost Highway/IDJMG)	170	+39	5197	2	18/0
21	14	SHERYL CROW C'mon, C'mon (A&M/Interscope)	169	+20	3034	7	12/0
14	15	MARK KNOPFLER Why Aye Man (Warner Bros.)	164	-6	5788	12	15/0
15	16	MAIA SHARP Crimes Of The Witness (Concord)	154	-15	3170	9	14/0
12	17	PEARL JAM I Am Mine (Epic)	152	-19	1972	13	11/0
23	18	STEVE EARLE Jerusalem (E-Squared/Artemis)	146	+1	4248	4	16/0
19	19	RHETT MILLER Come Around (Elektra/EEG)	142	-18	2359	20	12/0
11	20	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	137	-36	5430	15	13/0
24	21	FEEL Won't Stand In Your Way (Curb)	134	-7	5022	6	12/0
Debut	22	WALLFLOWERS How Good It Can Get (Interscope)	132	+83	4700	1	14/2
18	23	U2 Electrical Storm (Interscope)	131	-31	1975	16	12/0
13	24	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	131	-40	3605	15	14/0
27	25	DELBERT MCLINTON Same Kind Of Crazy (New West/Red Ink)	126	-3	2701	14	11/0
22	26	DAVE MATTHEWS BAND Grace Is Gone (RCA)	126	-23	2415	16	11/0
Debut	27	PHISH 46 Days (Elektra/EEG)	120	+8	4515	1	13/0
Debut	28	ANDY STOCHANSKY Stutter (Private Music/RCA Victor)	118	+4	3248	1	14/0
-	29	NORAH JONES Come Away With Me (Blue Note/Virgin)	114	-1	2325	9	10/0
-	30	BONNIE RAITT Time Of Our Lives (Capitol)	114	-3	3153	6	11/1

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 12/28/02-Saturday 1/4/03.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
NEIL FINN Human Kindness (Nettwerk)	2
WALLFLOWERS How Good It Can Get (Interscope)	2
TIM EASTON Black Hearted Ways (New West/Red Ink)	2
TIM EASTON Poor, Poor LA (New West/Red Ink)	2
JOHNNY MARR Down On The Corner (I)	2
BECK Lost Cause (Geffen/Interscope)	1
BONNIE RAITT Time Of Our Lives (Capitol)	1
BIG HEAD TODD & THE MONSTERS Julianna (Big)	1
ESSENCE Sleeping With The Driver (Dr)	1
DEREK TRUCKS Home In Your Heart (Columbia)	1
BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	1
ANDERS OSBORNE Junko Partner (Shanachie)	1
BILL MILLER You Are The Rain (Paras Recording Company)	1
CAKE Mahna Mahna (Nettwerk)	1
RAMSAY MIDWOOD Chicago (Vanguard)	1
DUNCAN SHEIK On A High (Atlantic)	1
PAUL THORN Mission Temple Fireworks (Back Porch)	1
TORI AMOS Taxi Ride (Epic)	1
RICHARD ASHCROFT Science Of Silence (Hut/Virgin)	1
PETER BRUNTNELL Here Come The Swells (Rykodisc)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WALLFLOWERS How Good It Can Get (Interscope)	+83
NEIL FINN Human Kindness (Nettwerk)	+46
KIM RICHEY Circus Song (Can't Let Go) (Lost Highway/IDJMG)	+39
SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	+34
KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	+32
BECK Lost Cause (Geffen/Interscope)	+21
SHERYL CROW C'mon, C'mon (A&M/Interscope)	+20
SANTANA FJZOMATLI One Of These Days (Arista)	+17
GIBB DROLL Walking Away (Independent)	+17
JASON MRAZ I'll Do Anything (Elektra/EEG)	+17
COLDPLAY Clocks (Capitol)	+16
COLORWHEEL Alexis (Independent)	+15
PAUL SIMON Father And Daughter (Nick/Jive)	+14

Reporters

WAPS/Akron, OH
PD/MO: Bill Gruber
1 BRUCE SPRINGSTEEN "Empty"
1 CHRIS ROBINSON "Sunday"
1 DAVID GRAY "Knockers"
1 TORI AMOS "Rise"
1 COLSTEAU "Times"
1 BETH ORTON "Camelia"
No Adds

KTZD/Albuquerque, NM
PD: Scott Souhrada
MD: Don Kelley
No Adds

KGSR/Austin, TX
DM: Jeff Carrol
PD: Jody Denberg
APD: Jyl Hershman-Ross
MD: Susan Castle
15 PAUL SIMON "Father"
11 GEORGE HARRISON "Road"
8 COLDPLAY "Clocks"
7 DAVID GRAY "Rise"
6 NORAH JONES "Why"
6 JOHN OSBORNE "Only"
6 WALLFLOWERS "Good"
3 BENNETT & LANG "Dream"

WNRN/Baltimore, MD
DM: Jon Peterson
PD: Alex Cortright
MD: Damian Einstein
CAKE "Mahna"
COUNTING CROWS "Tax"
JOHNNY MARR/REALERS "Come"
TIM EASTON "Poor"

KRVB/Boise, ID
DM/PD: Dan McCollly
ESSENCE "Diner"
SHERYL CROW "C'mon"
WALLFLOWERS "Good"

WBOS/Boston, MA
PD: Chris Herrmann
APD/MO: Michele Williams
No Adds

WXRW/Boston, MA
PD: Joanne Doody
MD: Dana Marshall
19 PHISH "Days"
6 BONNIE RAITT "Time"
1 RED HOT CHILLI "Stop"
ROSEY "Beautiful"

WNCS/Burlington, VT
PD/MO: Mark Abuzzahab
3 DEREK TRUCKS "Heart"
2 NEIL FINN "Kindness"

WNRV/Cape Cod, MA
PD/MO: Barbara Dacey
1 KATE TAYLOR "Fly"

WDDO/Chattanooga, TN
DM/PD/MO: Danny Howard
25 LARKIN PARK "Diner"
CREED "Weathered"
SISTER HAZEL "Mistake"

WXRT/Chicago, IL
PD: Norm Winer
APD/MO: John Farneda
13 NORAH JONES "Why"
10 MATCHBOX TWENTY "Disease"
7 PAUL SIMON "Father"
6 COUNTING CROWS "Tax"
4 STEVE EARLE "Jerusalem"
3 WHITE STRIPES "Friends"
3 SOLOMON BURKE "None"

KBXR/Columbia, MD
PD/MO: Lana Trezise
9 GOO GOO DOLLS "Here"
9 LENNY KRAVITZ "Dig"
9 NIRVANA "Riot"
9 TRAIN "Cross"
9 PETE YORN "Chain"
9 STROKES "Me"
9 RED HOT CHILLI "Stop"

KBCO/Denver-Boulder, CO
PD: Scott Arbaugh
MD: Keeler
No Adds

WDET/Detroit, MI
PD: Judy Adams
MD: Martin Bandyke
AMD: Chuck Horn
No Adds

WVDD/Elizabeth City, NC
PD: Matt Cooper
MD: Ted Abbey
ESSENCE "Diner"
JOHNNY MARR/REALERS "Come"
WALLFLOWERS "Good"
MARR "Style"

WNCV/Greenville, SC
PD: Mark Keefe
APD/MO: Kim Clark
DUNCAN SHEIK "High"
TIM EASTON "Hearted"

WTTS/Indianapolis, IN
PD: Brad Holtz
MD: Todd Berryman
11 BECK "Loser"
11 WALLFLOWERS "Good"

WDKI/Knoxville, TN
PD: Shane Cox
MD: Sarah McClune
RHETT MILLER "Come"
SHERYL CROW "C'mon"
SOUNDTRACK OF OUR "Sister"

WFPK/Louisville, KY
PD: Dan Reed
APD: Stacy Owen
9 BETH ORTON "Concrete"

KTBG/Kansas City, MO
PD: Jon Hart
MD: Byron Johnson
12 NEIL FINN "Kindness"
TIM EASTON "Hearted"

WMMM/Madison, WI
PD: Tom Teuber
MD: Gabby Parsons
RED HOT CHILLI "Stop"
SISTER HAZEL "Mistake"

WMPW/Memphis, TN
PD: Steve Richards
MD: Alexandra Izner
1 WALLFLOWERS "Good"

KTCZ/Minneapolis, MN
PD: Lauren MacLeash
APD/MO: Mike Wolf
BRAD "Shen"

WGVS/Minneapolis, MN
DM: Dave Hamilton
PD: Jeff Collins
27 WALLFLOWERS "Good"
26 NEIL FINN "Kindness"
25 KIM RICHEY "Cross"

WZEW/Mobile, AL
PD: Brian Hart
MD: Lee Ann Konik
No Adds

KPIG/Monterey, CA
PD/MO: Laura Ellen Hopper
5 LITTLE RICHIE "Rhythm"
5 CHARLIE MULLIS "White River"
5 FLATLANDERS "Gone"
5 DAVID BRISKIN "Sister"
5 STEPHEN BALLON "World"
4 BILL MILLER "Fly"
4 STEPHEN BALLON "World"
3 BILLY JOE SHAWVER "Fly"
3 OLD & IN THE GRAY "Good"
3 ANDERS OSBORNE "Liar"
2 NORTON & ROGERS "Changes"
2 RAMSAY MIDWOOD "Chicago"

WRLT/Nashville, TN
DM/PD: David Hall
APD/MO: Keith Coss
No Adds

WFUV/New York, NY
PD: Chuck Singleton
MD: Rita Houston
AMD: Russ Borris
DAR WILLIAMS "Bird"
RICHARD ASHCROFT "Science"
BRUTE "Wrong"
ROD PICOTT "Baby"
WES CURRINGHAM "Know"

WKOC/Norfolk, VA
PD: Paul Shugrue
MD: Kristen Croft
21 ZWAN "Heavenly"
21 STROKES "Me"
20 JOHN MAYER "Georgia"
17 ROLLOU "Essence"
ROSEY "Beautiful"

KCTY/Omaha, NE
PD: Brian Barnes
M: Ryan Murphy
17 WALLFLOWERS "Good"
9 SANTANA F.C. KROEGER "Don't"
RHETT MILLER "Come"

WXPN/Philadelphia, PA
PD: Bruce Warren
APD/MO: Helen Leicht
No Adds

WYEP/Pittsburgh, PA
PD: Rosemary Weisch
APD/MO: Chris Griffin
5 PETER BRUNTNELL "Swells"
5 ALEX LLOYD "Downbeat"
5 SONIA DADA "Rootbeats"
5 YOUSSEU MOUOUR "Tan"
5 PAUL THORN "Mission"
5 TIM EASTON "Poor"
5 LOS LOBOS "Get"

WCLZ/Portland, ME
PD: Herb Ivy
MD: Brian James
BIG HEAD TODD "Juliana"

KINK/Portland, OR
PD: Dennis Constantine
MD: Kevin Welch
9 COUNTING CROWS "Tax"
WALLFLOWERS "Good"

WDST/Poughkeepsie, NY
PD: Greg Gattine
APD: Christine Martinez
MD: Roger Menell
No Adds

KTHX/Reno, NV
PD: Harry Reynolds
MD: Dave Herold
8 RICK HOLMSTROM "Stake"
6 WALLFLOWERS "Good"

KENZ/Salt Lake City, UT
DM/PD: Bruce Jones
MD: Karl Bushman
No Adds

KPRI/San Diego, CA
PD/MO: Dana Shaleib
11 JASON MRAZ "Remedy"
7 PAUL SIMON "Father"

KFOG/San Francisco, CA
PD: Dave Benson
APD/MO: Haley Jones
7 COUNTING CROWS "Tax"
WALLFLOWERS "Good"

KOTR/San Luis Obispo, CA
PD: Drew Ross
4 HUGH MASEKELA "Send"

KBAC/Santa Fe, NM
GM/PD: Ira Gordon
APD: Sam Ferrara
17 BECK "Loser"
13 WALLFLOWERS "Good"
12 BONNIE RAITT "Time"

KRSH/Santa Rosa, CA
PD: Bill Bowker
MD: Pam Long
8 RYAN ADAMS "Hallelujah"
ROSEY "Beautiful"

KMTT/Seattle-Tacoma, WA
GM/PD: Chris Mays
APD/MO: Shawn Stewart
No Adds

KAEP/Spokane, WA
PD: Tim Cotter
MD: Karl Bushman
AMERICAN HI "Losing"
OFF BY ONE "Change"

WRNX/Springfield, MA
GM/PD: Tom Davis
APD: Donnie Moorhouse
MD: Less Withness
No Adds

*Monitored Reporters
47 Total Reporters

27 Total Monitored

20 Total Indicator
18 Current Indicator Playlists

Reported Frozen Playlist (1):
KMTN/Jackson, WY

Did Not Report, Playlist Frozen (1):
KTAO/Santa Fe, NM

The Triple A Crystal Ball

Continued from Page 70

luster to music as a leading entertainment choice, the game is over.

By working with Best Buy, the country's largest seller of home entertainment (up to one in three buy through us), I am exposed to incredible amounts of research and data depicting consumer thoughts and choices. Adult consumers, in particular, are frustrated by the current dynamics but still maintain a passion for music — much more so than young consumers.

If we do not collectively find music that matters to them, make it easy for them to get and agree to accept a fiscally responsible economic model, rock 'n' roll's blood is on our hands.

Tim Killeth

Alligator Records

Given the fact that 2003 is being officially hailed as "The Year of the Blues," with a forthcoming PBS series on the history of the genre and its importance to the American music landscape, I feel that some great American stations like KINK/Portland, OR; KBCO/Denver; KFOG/San Francisco; KMTT/Seattle; and WBOS/Boston will finally and officially add the new single from the most celebrated young blues artist out today, Shemekia Copeland. She is the present and the future of the blues, and it couldn't be in better hands.

More important, I think there will be a concerted effort by people around the world to celebrate diversity, pray for peace, discover new music and live on love.

ON THE RECORD

With Tom Davis
GM WRNX/Springfield



Damn that Paul Simon! He's got a lot of nerve, following me around, reading my mind and stealing my thoughts. This isn't a new development, mind you. It started when I was in high school, late at night in my tiny bedroom in my tiny Vermont town, hunched over my typewriter, ready to capture the night on a sheet of paper — and the next thing you know, he's singing "Hello, darkness, my old friend/I've come to talk with you again. * Several years later

I'm driving down the road after a stressful day at the office, all balled up about deadlines and homework and unbalanced checkbooks, and there's Paul Frederic Simon, asking my question: "Why am I soft in the middle when the rest of my life is so hard?" There's got to be a law against this. * Of course, the beauty of Paul Simon is how he defines complex feelings with simple, well-spent words. And here I am lugging around my thesaurus. Now, after years of my trying to tell each of my three daughters how I really feel about them, out comes Simon's "Father and Daughter" from *The Wild Thornberrys* movie soundtrack to put my thoughts in order one more time: "I believe a light that shines on you will shine forever/And though I can't guarantee there's nothing scary hiding under your bed/I'm gonna stand guard like a postcard of a golden retriever/And never leave until I leave you with a sweet dream in your head." * Here's the thing about Paul Simon: Because he can say what I'm thinking better than I can even think it, I'm resigned to borrowing his words more often.

As we officially get the ball rolling in 2003, we see several tracks solidifying their base, including the new Wallflowers track, the next one from Neil Finn and the Paul Simon song from the *Wild Thornberrys* movie ... "Beautiful" by Rosie, "Big Yellow Taxi" by Counting Crows, "Can't Stop" by The Red Hot Chili Peppers and Sister Hazel's "Your Mistake" are off to good starts ... Rhett Miller and Sheryl Crow are showing new life as they close some important holes ... On the Triple A monitored chart several songs gained dramatically over the holiday break, including Coldplay's "Clock" (5*-1*), Tori Amos' "A Sorta Fairytale" (3*-2*), Beck's "Lost Cause" (13*-5*!), Jack Johnson's "Bubble Toes" (12*-8*!), Simon's "Father and Daughter" (26*-13*!), Stone Sour's "Bother" (21*-15*!), Brad's "Shine" (22*-19*) and Miller's "Come Around" (27*-21*!) ... The Wallflowers debut at 20*, while Maroon 5 and Crow come on at 28* and 29*, respectively ... On the Triple A Indicator chart, George Harrison's "Stuck in a Cloud" is 1*, Susan Tedeschi's "Alone" climbs 7*-4*, Crow's "C'mon C'mon" jumps 21*-14*, and Steve Earle's "Jerusalem" moves 23*-18* ... Wallflowers, Phish and Andy Stochansky debut ... Soundtrack Of Our Lives, Howie Day, Kim Richey, White Stripes and Essence are building nicely.

Alternative ON THE RADIO

— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: Chris Robinson

LABEL: Redline Entertainment

By JOHN SCHOENBERGER / TRIPLE A EDITOR



The South has a rich musical heritage that goes back to the colonial days. For good or bad, much of what is truly American music was wrought from the oppression and suffering that were so much a part of Southern culture for centuries. Even though the institutions that perpetuated this culture are no longer sanctioned, the musical legacy remains.

Gospel, blues, jazz, R&B, country and rock 'n' roll all owe their existence to the South. In the late '60s and throughout the '70s these roots gave birth to what would become Southern rock, as created by acts such as The Allman Brothers Band and Lynyrd Skynyrd. These bands had a profound influence not only on their own generation, but on the next generation as well. Perhaps the best example of this was a band from Atlanta called The Black Crowes.

Formed by brothers Chris and Rich Robinson in 1984, The Black Crowes had a successful career that lasted close to two decades and generated sales of more than 10 million albums. The band had a worldwide following, but, after a 2001 New Year's concert, decided it was time to go on a hiatus — something that most folks agree will last a very long time. For Chris Robinson, in particular, this was the moment of freedom he had longed for. This freedom has recently been articulated on his first solo album, *New Earth Mud*.

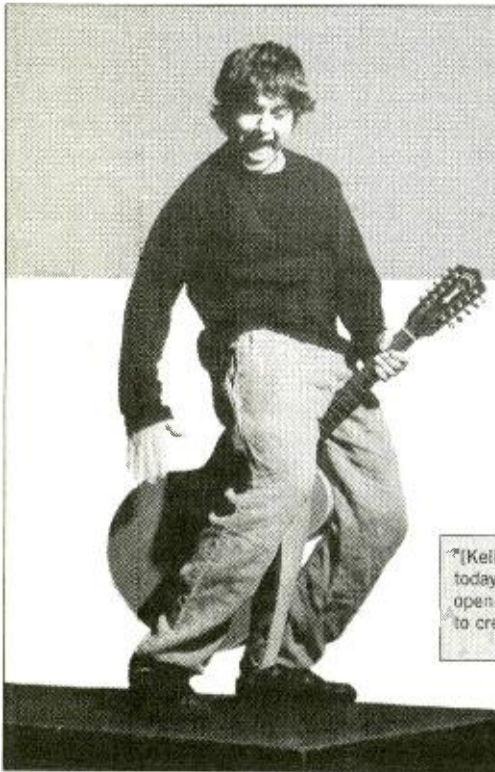
"I am very proud of all that I did with The Black Crowes," Robinson says. "But when I got off the road with them, it felt like I was coming off the mountain. *New Earth Mud* is about me looking at back at

where I've been, talking about what I've seen and sharing the visions I've had."

Robinson recorded the album in Paris, co-producing it with Paul Stacey, who also played guitar, keys and bass. We also get to hear Robinson play guitar, as well as sing. Robinson and Stacey were backed by Jeremy Stacey on drums and Matt Jones on keys. The entire album was recorded in less than a month in the spring of 2002.

The songs on the album are basic and pure, and each focuses on the lyrical message with the accompanying mood. The album touches on a variety of styles and textures but has a quality that shuns trends and commercial calculation. "I wanted to make a soulful record, because there's nothing retro or modern about being soulful — it's timeless," Robinson says. "I want to make music that is real, because that human quality is what makes people feel."

Any listener will certainly feel what Robinson is talking about in such beautifully crafted songs as "Safe in the Arms of Love," "Silver Car," "Could You Really Love Me?" "Sunday Sound," "Barefoot by the Cherry Tree" and the tribute to his wife, Kate Hudson, "Katie Dear."



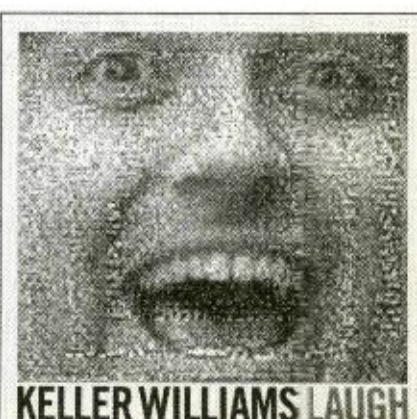
KELLER WILLIAMS

KIDNEY IN A COOLER

THE NEW SINGLE FROM KELLER'S ALBUM LAUGH

GOING FOR ADDS

JANUARY 13, 2003



"[Keller Williams] has developed into one of today's most distinctive guitarists, blending open-tuning wizardry with technological savvy to create a truly unique sound."
— Dirty Linen

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Think Outside The Box

Unconventional thinking can pay big dividends in the new year

My recent column with Lorrin Palagi of Zapoleon Media Strategies on risk-taking for programmers (12/6/02) received such a huge amount of positive feedback that I decided to delve into the subject a little more deeply. This week I ask Palagi about the basics of moving a station from thinking everything is all right to rising up and grabbing more listeners with better programming.

R&R: What does a programmer or music director need to do to grow a station's numbers? How can a Christian programmer think outside the box to grab more cume?

LP: Common sense is an area we all need to start exercising a little more. If you know in your heart of hearts and feel in your gut that you need to take a certain approach to programming, then you need to do it. For example, what if your gut tells you to play a greater percentage of newer music or to do a promotion at a particular location but management has shot your idea down?

I believe that the smartest approach in this case is to do your homework and bolster your argument. Try to think ahead about every argument that could possibly



Lorrin Palagi

come your way. Put yourself in the other person's shoes and poke holes in your idea; shoot it full of lead and beat it to a pulp so you will be prepared for any objection or question that may arise when you're trying to sell your idea internally. That will give you the ammunition

you need, more often than not, to carry your idea through to fruition.

R&R: What is the best way for programmers and station staff to take a look at what they're doing and attempt to change their focus?

LP: A formal way to approach it might be the "S.W.O.T." system. "S.W.O.T." stands for strengths, weaknesses, opportunities and threats. Evaluate all the radio station's strengths and weaknesses, whatever they might be, and look over your potential opportunities.

Now you're looking outside the box a little more.

What are the opportunities in the marketplace? Maybe there's nobody doing a particular Christian format in your market. That is a great opportunity for you to step up and be a little more user-friendly than if you go after the church crowd exclusively, for example. Also, look at what in your market could be a threat to your station.

You can take that same S.W.O.T. analysis and narrow it down to one concept or idea, or you can use it with a marketing plan or promotional idea that you can apply to your radio station on a larger scale. S.W.O.T. is a great exercise to go through with your personnel, whether you're trying to sell yourself internally or externally.

R&R: When a PD or MD has to make the day-to-day decision about what songs to play, the fear of backlash from some listeners can keep new music and artists from getting on the air. What's a decisionmaker to do?

LP: That almost becomes a character issue. You have to have conviction about what you do; you have to believe in it. Fundamentally, it really is the same as the biblical concept of faith. If you know the answer ahead of time, it's walking by sight; if you don't know the answer, it's walking by faith.

If you believe that a song you are going to add will actually further the goals of the radio station or meet the mission statement and be a tool to reach one of your directives, you should have enough conviction to do it, even if you have a few vocal listeners who disagree.

People, especially programmers, have to understand that no one is going to agree with them 100% of the time. That requires developing a little bit of a thick skin, because you have to develop the conviction for what you believe in. Whether you sit down and think about it, pray about it — whatever it might be — once you have determined that this is the course to take, stick to your guns for all the right reasons.

The biggest problem, from what I see, is that PDs don't step up and defend what they believe in. If you believe in it from your point of view, it's not wrong. It's not wrong to you

if you have that much conviction about something.

I'm not saying to be inflexible, and I do think that we need to be open to new ideas and input. You also have to pick your battles. You're not always going to get your way, but to have a better winning percentage and get your way more of the time, it's important to do your homework. Think it through, apply common sense, find the best course of action and run with it.

R&R: For the average Christian programmer, what needs to be thought through before stepping outside the box?

LP: First, what benefit is there to stepping outside the box? Determine whether something is different and will therefore be noticed or if it fills a need that isn't being served. Don't just do something for the sake of doing it. Generally, you're going to fail if you do.

"If you program to your phones or to what people respond to on your website or to what people say you don't play enough of, you will fail."

If something furthers the mission or helps obtain a goal of the radio station and requires being somewhat unconventional, first apply common sense. Think it through, poke holes in it, and determine if it's the smartest course of action. If you decide that the first idea isn't the best way to achieve the end result, try to come up with an alternative. An idea might be cost-prohibitive, so resolve that there may be a more efficient way of doing what you want to do.

If it's something as basic as adding a song or a new direction to a playlist, you want to remember to program conservatively. Within that, you need to play the hits — you have to in any format. You have to play the best of the best, and play them often.

But you also need to get credit for being new, innovative, exciting and fresh, so you need to play some newer music and showcase it to get as much credit as possible for it. That doesn't mean you play a lot of new music. People think that's what they want to hear, but that's not really true. Most people want to hear what is popular to them and what they know and like, regardless of what some listeners might say on the phone.

R&R: So how does a conservative programmer, no matter what format, reach the larger, less communicative listening audience?

LP: If you program to your phones or to what people respond to on your website or to what people say that you don't play enough of, you will fail. Those things aren't scientific, and they represent a small, highly active sample of your audience. People try programming to them all the time, and they fail miserably.

That's why winning stations are so conservative when they program. The most successful radio stations, whether Christian or mainstream, are the ones that play the most popular songs of the day the most often. But to negate the perceptions of being too repetitive or too safe or not exciting or entertaining enough, you have to step out of the box, at least once in a while.

When you do take credit for doing something out of the ordinary, showcase it and make sure that people know you're doing it. Don't do it often, but be loud and proud on the few occasions when you do. There won't be a lot of downside to this, because you're not doing it very often, so you're not hurting TSL.

R&R: How does a PD get listeners to recognize new music?

LP: Throw at the listener that you play the best new music first. Better yet, always make the jocks introduce new songs and artists by front- and back-selling every song. Not knowing the artist and song title is so infuriating to an audience and so easy for us to fix. To the radio employee, it sounds like overkill, but the audience wants to know who is singing. You can see people kicking and screaming when we try to get them to do this one thing; it's so hard to get jocks to do it and to get GMs to understand why we need to do it.

I made my air team introduce every new song three times every time it hit the playlist. That way the songs warm up faster and become more familiar to the listeners. Your station is now hip and cool because you're playing all this new music, even though you're not playing any more new music than the other guy. But now you're taking credit for it. The listeners are waiting to hear the new songs now because your jocks are excited about them. The listeners are talking about it; they're phoning in and saying, "Wow, I want to hear that!"

But what typically happens now? We don't make any mention of it. A new song just comes up out of thin air, into a produced sweeper and into another song. That's fundamentally crazy. Isn't exciting the listener about something new and cool at our station what we're supposed to do? It's foundational from radio 50 years ago.

Lorrin Palagi can be reached at Zapoleon Media Strategies at lorrin@pdq.net

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"IT'S NOT WHERE WE'VE BEEN, IT'S WHERE WE'RE GOING."

The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Executive Editor
Rick Edwards

Editor

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GMA President Breeden Resigns; Styll Steps In

By Lizza Connor

An unexpected announcement came Tuesday as Gospel Music Association and Christian Music Trade Association President Frank Breeden resigned after more than five years in the post. Founder and former President of CCM Communications (publisher of THE CCM UPDATE and now known as Salem Publishing) John Styll will serve as interim President.

Breeden will continue to serve until Jan. 31 and tells THE CCM UPDATE that he chose not to renew his contract with the GMA because "I'm in an obvious place in my life that's known as halftime. I have made a contribution here that I'm proud of, but I did not have peace about renewing a contract for a few more years that would take me into a future where I wasn't sure if this was what I wanted to do."

Breeden says he has no immediate employment plans and will continue to act as a consultant to GMA/CMTA through April 30. "I'm talking to lots of people and welcoming all phone calls," he tells THE CCM UPDATE. "I've spent 30 years of my professional life in the Christian arena, so I don't foresee a 180-

degree turn, but I'm not ruling anything out. I enjoy working in faith-based entertainment. There are a lot of things that need to be done to help grow this industry even further, so if there's a role for me somewhere that I can make a living at, I would enjoy the chance to stay connected."

Breeden became President of the GMA and CMTA in 1997, having served on the GMA board since 1988. While he was President the GMA and CMTA made significant advances, including the acquisition of Seminar in the Rockies at Estes Park in Colorado and the addition of the Dove Awards to the National Association of Recording Merchandiser's official merchandising campaigns for general-market retailers. Under

Breeden's direction, in 2002 the GMA also saw the Dove Awards broadcast live for the first time on national network television.

Styll, a well-known figure in the Christian-music industry since he founded CCM Communications more than two decades ago, will assume duties as interim President for both the GMA and the CMTA and will immediately begin working with Breeden on transition issues.

Styll is Chairman of the GMA board and has served on the board for more than 20 years, and he'll hold the GMA/CMTA presidency for at least six months. "I'm mainly here to get us between here and there and to provide some stability," he tells THE CCM UPDATE. There is a possibility that he could keep the position over the longer term, Styll says, adding that the GMA is "really going to be maintaining the status quo to the best of our ability over the next several months."

With Gospel Music Week 2003 set for April 4-10 and the 34th annual Dove Awards a little more than three months away, the announcement of Breeden's resignation left some wondering how the transition will impact planning for Christian music's biggest week. Breeden responds, "Fortunately, the planning was done months ago, and now we are in the execution phase. That's one thing that's helped me come to this decision. We are not at a loss for what our next steps will be. It's an excellent time to bring a transitional leader in."

About Styll, Breeden says, "John is a very respected leader and has a long experience curve with this industry and the GMA. John's introduction to the GMA 20 years ago helped turn it around for growth; he

Grammys Yield Some Surprises For Christian

While it probably comes as no surprise that Eminem picked up the most Grammy nods overall following the success of his chart-topping album *The Eminem Show*, there were a few surprises among the Christian-music nominations for the 45th annual Grammy Awards, which will be held Feb. 23 at Madison Square Garden in New York.

The Christian-category nominees are:

Best Rock Gospel Album

AUDIO ADRENALINE *Lift* (ForeFront)
GRITS *The Art Of Translation* (Gotee)
JENNIFER KNAPP *The Way I Am* (Gotee)
THIRD DAY *Come Together* (Essential)
TOBYMAC *Momentum* (ForeFront)

Best Pop/Contemporary Album

PAUL COLMAN TRIO *New Map Of The World* (Essential)
JARS OF CLAY *The Eleventh Hour* (Essential)
NEWSONG *The Christmas Shoes* (Reunion)
KATHY TROCCOLI *The Heart Of Me* (Reunion)
TRUE VIBE *See The Light* (Essential)

Additionally, P.O.D. were nominated in the Best Hard Rock Performance and Best Metal Performance categories.

— Christa Farris



Frank Breeden



John Styll

In The News....

• Three-time Grammy-winning GospoCentric artist **Kirk Franklin** has been nominated for three NAACP Image Awards in the categories of Outstanding Gospel Artist, Outstanding Song ("Brighter Day") and Outstanding Album (*The Rebirth of Kirk Franklin*). The 34th annual NAACP Image Awards will be presented March 8.

• Final year-end numbers are in from SoundScan, and Tooth & Nail/BEC Recordings' **Kutless** finished 2002 as the best-selling new artist at Christian retail. Since its release in July 2002, the self-titled debut release from Kutless has sold more than 55,000 units, including 48,577 at Christian retail.

• Tooth & Nail recording artists **Bleach** launched the We Are Tomorrow tour, their first headline tour in more than three years, on Jan. 9 in Nashville. Named after the radio and video single of the same name, the 19-city major-market tour will be in support of the band's fourth album, *Again, for the First Time*, released Aug. 27, 2002. Also on the bill are Sparrow Records' newest rock band, Sanctus Real, as well as Tooth & Nail's Holland for the first half of the tour.

CCM UPDATE GALLERY



SINGING THE UNSPOKEN Jaci Velasquez is currently wrapping up the recording of her newest project, *Unspoken*, set for March 25 release on Word Records. Shown here in the studio are (back row, l-r) Warner Bros. Christian Division Sr. VP/Marketing & Artist Development Mark Lusk, producer Tommy Sims and Warner Bros. Christian President Barry Landis. In front are (l-r) Velasquez and production coordinator Dion Lopez.

was instrumental in that. He knows the nature of this beast, so to speak, and I don't think you can go somewhere unless you know where you've come from. When you talk about a transition from the past to the future, John's an excellent choice for that role."

While the announcement of this year's Dove Award nominees will go on as planned on Jan. 14 at the Gaylord Entertainment Center in Nashville, Breeden says there is no word yet on hosts or broadcast op-

portunities for the awards show.

Last year the Dove Awards were broadcast live for the first time on a national network through PAX-TV. While the show garnered what Breeden calls a "respectable" 0.8 Nielsen rating (800,000 viewers), the ratings were lower than the GMA had hoped for due to competition from the first night of TV's May sweeps period. Both labels and retailers, however, saw measurable sales gains for titles from artists who appeared on the telecast.

TALK BACK TO CCM!

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

E-mail:

lconnor@ccmcom.com

CHR Top 30

3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	JEFF DEYO More Love, More Power (Gotee)	865	-55	17
7	2	PAUL COLMAN TRIO Run (Essential)	860	+52	10
1	3	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	858	-55	14
3	4	THIRD DAY 40 Days (Essential)	845	+6	15
9	5	JEREMY CAMP Understand (BEC)	810	+100	11
4	6	NICHOLE NORDEMAN Holy (Sparrow)	810	+14	16
8	7	JOY WILLIAMS Surrender (Reunion)	807	+58	15
6	8	LIFEHOUSE Spin (DreamWorks)	796	-41	16
5	9	AUDIO ADRENALINE Ocean Floor (Forefront)	715	-28	23
15	10	MERCY ME Spoken For (INO)	690	+124	9
10	11	GINNY OWENS With Me (Rocketown)	637	+13	14
13	12	TREE 63 No Words (Inpop)	635	+20	9
12	13	BEBO NORMAN Great Light Of The World (Essential)	620	+38	16
11	14	EVERYDAY SUNDAY Stand Up (Flicker)	590	0	17
18	15	DELIRIOUS? Touch (Furious?)	583	+97	5
17	16	DC TALK Let's Roll (Forefront)	519	+5	13
14	17	SARAH SADLER Beautiful (Essential)	509	-40	18
22	18	JARS OF CLAY Revolution (Essential)	479	+97	3
20	19	RELIENT K Less Is More (Gotee)	442	+53	10
24	20	ELMS Speaking In Tongues (Sparrow)	390	+75	8
23	21	OUT OF EDEN This Is Your Life (Gotee)	377	+51	6
16	22	ZOEGIRL Even If (Sparrow)	355	-13	17
29	23	KUTLESS Run (BEC)	354	+66	2
28	24	SUPERCHICK So Bright (Stand Up) (Inpop)	347	+40	10
26	25	ALL STAR UNITED Sweet Jesus (Furious?)	341	+54	4
19	26	NEWSBOYS Million Pieces (Sparrow)	335	-3	26
Debut	27	DAILY PLANET Everything Revolves (Reunion)	317	+62	1
Debut	28	BENJAMIN GATE Lift Me Up (Forefront)	308	+49	1
Debut	29	SANCTUS REAL Say It Loud (Sparrow)	301	+68	1
Debut	30	CHRIS RICE The Other Side Of The... (Rocketown)	293	+34	1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 12/29/02-Saturday 1/4/03.
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Rock Top 30

3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	12 STONES The Way I Feel (Wind-up)	377	+48	10
2	2	KUTLESS Run (BEC)	353	+50	8
6	3	JUSTIFIDE To Live (Ardent)	304	+63	7
3	4	LIFEHOUSE Spin (DreamWorks)	301	+5	14
4	5	DC TALK Let's Roll (Forefront)	282	+39	14
9	6	SANCTUS REAL Say It Loud (Sparrow)	273	+49	8
5	7	PAX217 I'll See You (Forefront)	260	+35	12
8	8	CADET Change My Name (BEC)	252	+22	10
10	9	OC SUPERTONES Superfly (Tooth & Nail)	244	-3	7
7	10	BENJAMIN GATE Lift Me Up (Forefront)	230	+39	10
12	11	NEWSBOYS Fad Of The Land (Sparrow)	224	-22	14
11	12	PILLAR Echelon (Flicker)	220	11	17
13	13	P.O.D. Satellite (Atlantic)	214	+39	12
16	14	JARS OF CLAY Revolution (Essential)	213	+47	4
15	15	SUPERCHICK So Bright (Stand Up) (Inpop)	203	-6	17
14	16	THIRD DAY 40 Days (Essential)	202	-10	18
18	17	EAST WEST Superstar (Floodgate/Epic)	190	+43	10
17	18	ELMS Speaking In Tongues (Sparrow)	177	-10	8
19	19	TINMAN JONES Axis (Independent)	153	-2	7
Debut	20	LAST TUESDAY Right Here (DUG)	145	+52	1
24	21	ACQUIRE THE FIRE Lift (Inpop)	143	0	3
21	22	CURBSQUIRRELS Dependence Day (DUG)	136	+5	2
23	23	VEEHR Everyone (Thin King)	135	0	3
Debut	24	PHIL JOEL Resolution (Inpop)	131	+17	1
26	25	STAVESACRE If Not Now (Nitro)	128	+19	4
30	26	BLINDSIDE Pitiful (Elektra/EEG)	127	+25	10
Debut	27	POOR OLD LU Revolve (Tooth & Nail)	126	+35	1
22	28	ALL STAR UNITED Weirdo (Furious)	124	+18	3
Debut	29	LADS Supersonic (Cross Driven)	123	+13	1
20	30	ROCK 'N' ROLL WORSHIP CIRCUS Loving You (Vertical)	116	+14	5

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 12/29/02-Saturday 1/4/03.
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AC Top 30

3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	MERCY ME Spoken For (INO)	1932	+136	15
2	2	NICHOLE NORDEMAN Holy (Sparrow)	1679	+142	20
3	3	JODY MCBRAYER To Ever Live Without Me (Sparrow)	1614	+168	15
4	4	4HIM I Know You Now (Word/Curb/Warner Bros.)	1522	+96	13
5	5	BEBO NORMAN Great Light Of... (Essential)	1489	+161	18
6	6	JANNA LONG Greater Is He (Sparrow)	1477	+154	11
8	7	THIRD DAY Nothing Compares (Essential)	1413	+247	13
7	8	JOY WILLIAMS Surrender (Reunion)	1315	+84	14
10	9	CHRIS RICE The Other Side Of The Radio (Rocketown)	1251	+265	8
9	10	MARK SCHULTZ Think Of Me (Word/Curb/Warner Bros.)	1116	+67	12
11	11	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	1093	+168	8
Debut	12	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	914	+857	1
15	13	MICHAEL W. SMITH Lord Have Mercy (Reunion)	839	+193	7
12	14	GINNY OWENS With Me (Rocketown)	808	+87	16
13	15	PAUL COLMAN TRIO Fill My Cup (Essential)	704	+47	21
23	16	BIG DADDY WEAVE Audience Of One (Fervent)	621	+190	5
16	17	NEWSBOYS Million Pieces (Sparrow)	613	+44	28
29	18	NATALIE GRANT I Will Be (Curb)	592	+219	2
14	19	POINT OF GRACE Yes, I Believe (Word/Curb/Warner Bros.)	591	+43	21
20	20	PHIL JOEL I Adore You (Inpop)	550	+79	7
25	21	KARA Beautiful Moment (Vertical)	529	+129	5
22	22	AVALON Undeniably You (Sparrow)	518	+111	23
23	23	SARAH SADLER Beautiful (Essential)	507	+75	17
Debut	24	CAEDMON'S CALL Only Hope (Essential)	501	+435	1
19	25	JIM WITTER Forgiveness (Curb)	463	+63	6
24	26	KATINAS Eagle's Wings (Gotee)	424	+30	4
30	27	FREDDIE COLLOCA You Chose My Heart (One Voice)	415	+75	2
27	28	SARA GROVES First Song That I Sing (INO)	395	+35	22
Debut	29	ZOEGIRL Plain (Sparrow)	394	+104	1
Debut	30	JARS OF CLAY The Valley Song (Essential)	392	+331	1

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 12/29/02-Saturday 1/4/03.
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Inspo Top 20

3W	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	MERCY ME Spoken For (INO)	276	+29	13
2	2	4HIM Who You Are (Word/Curb/Warner Bros.)	268	+29	11
3	3	MARTINS You Are Holy (Spring Hill)	224	+10	12
4	4	KATINAS Eagle's Wings (Gotee)	221	+20	10
7	5	SCOTT KRIPPAYNE My Everything (Spring Hill)	202	+55	9
6	6	AL DENSON Holy Is The Lord/He Is Exalted (Spring Hill)	201	+27	4
8	7	MICHAEL W. SMITH Lord Have Mercy (Reunion)	190	+39	6
11	8	BROOKLYN TABERNACLE CHOIR This Is How It Feels To... (M2.O)	183	+43	6
5	9	NICHOLE NORDEMAN Holy (Sparrow)	151	+5	13
16	10	CHARLES BILLINGSLEY The Way Of The Cross (Discovery House)	150	+21	6
17	11	ALLEN ASBURY In The Light Of That City (Doxology)	140	+43	3
14	12	RIVER You Remind Me (Ingrace)	140	+25	7
Debut	13	GO FISH Savior (Inpop)	134	+45	1
12	14	MARK SCHULTZ Holy One (Word/Curb/Warner Bros.)	132	+12	10
Debut	15	RAY BOLTZ In Your Name (Spindust)	113	+52	1
Debut	16	CHRIS RICE The Other Side Of... (Rocketown)	113	+44	1
10	17	WATERMARK Friend For Life (Rocketown)	112	-11	18
15	18	JIM WITTER Forgiveness (Curb)	110	+5	4
Debut	19	JODY MCBRAYER To Ever Live Without Me (Sparrow)	109	+31	1
Debut	20	GINNY OWENS All I Want To Do (Rocketown)	103	+4	1

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 12/29/02-Saturday 1/4/03.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Doin' (Gotee)
2	KNOW DAVERBS What You Rock Now (Gotee)
3	PLAYDOUGH Seeds Of Abraham (Uprok)
4	T-BONE Blazing Microphones (Flicker)
5	TRIN-I-TEE 5:7 Dance Like Sunday (B-Rite/Jive)
6	KJ-52 Dear Slim (Uprok)
7	DJ MAJ Street Credibility (Gotee)
8	MICHELLE WILLIAMS Heart To Yours (Music World/Columbia)
9	GRITS Here We Go (Gotee)
10	RIGHTEOUS RIDERS Me & You (Tyscot)



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Reggaetón Hits Tropical Like A Storm

The newest craze in tropical music is here to stay

Have you heard reggaetón? It's one of the hottest sounds at the clubs. It's danceable, it's sensual, and it speaks the language of the streets.

Artists such as Celia Cruz, with "La Negra Tiene Tumbao," have showcased reggaetón on a commercial platform. El Chombo did the same with "El Gato Volador," and Vico C is considered to be at the top of the list. However, reggaetón comes from the streets. It's not yet commercial, and its lyrics can rival those of the toughest rap songs.

The Sound Of The Street

"Reggaetón is primarily urban," says Imperio Music Exec. Producer Omar Navarro, who is currently producing Ivy Queen's new material. "It's hip-hop with a mix of sounds that make you dance. You can listen to it and identify with it. This music has a lot to say."

Navarro explains that, although reggae originally came from Jamaica, it was modified in Puerto Rico, dance beats were added, and it was renamed reggaetón. "Jamaica has reggae called 'dancehall,' which is street reggae," he says. "Puerto Rico adopted that sound but added flavor and faster rhythms."

Cutting Records National Promotions Director Nelson Lantigua says, "One of the first artists to do reggaetón was El General, who took it to a commercial level. From there, Puerto Ricans ran with it and created their own styles. They added

street lyrics, and it became a neighborhood or street movement.

"That's where it was born, because they could say anything they wanted as long as it was said to the rhythm." Lantigua's company, Lantigua Productions, just released La Confrontación in conjunction with Cutting.

Artists such as The Mexican, Ivy Queen, DJ Joe, Big Boy, Dego Calderón, Wisin-Yandel and Buda Family are heading up the reggaetón wave. Although it began as an underground movement, it has become a force to reckon with, especially in Puerto Rico. In the U.S. it's heard mostly in the clubs, primarily because the lyrics have to be cleaned up before commercial radio can put it on the air.

Here To Stay

"Reggaetón is very hot in the club scene, but radio people should be paying more attention to it," says WLXX/Chicago PD Marilyn Santiago. "The reality is that reggaetón is here to stay. It's not like what happened with bachata. Reggaetón has actually become a way of life for a lot of young people."

Because Santiago knows that reggaetón started as an underground

movement, she finds it interesting that it has grown without radio support, especially when the support she's given it has paid off. She credits the genre for bringing WLXX's numbers up in the 18-34 demographic. "The truth is, if you want to increase your 18-34 numbers, you have to play reggaetón," she says.

So, why aren't more stations jumping at the chance to increase their numbers? "The problem is that we have to clean up the music," Santiago says. "Since it started underground, the lyrics are not suitable for radio. We find ourselves with a jammin' reggaetón CD, and the songs are full of obscenities."

Santiago says that things are getting better, though, as producers realize that they need to release radio-friendly versions. "It's up to the people who are selling this product by the truckload to polish the music so that we can put it on the air," she says. "If they're smart, they'll do a radio-suitable version."

Despite its bad language, reggaetón is outselling other tropical genres. In Puerto Rico, says Lantigua, reggaetón is showing higher sales than salsa or merengue, and in the U.S. it's becoming a favorite among kids.

"People aren't paying too much attention to the lyrics, and they love the sensual rhythms," he says. "It's danceable, sensual music accompanied by street lyrics, words that kids on the street use to express themselves."

Navarro agrees: "Reggaetón is the biggest record-seller in Puerto Rico and is keeping the industry alive."

Best Of Both Worlds

To bring reggaetón to the mainstream of Spanish-language radio, record companies such as Cutting are taking notice of the need for cleaner versions that are suitable for radio. In fact, Lantigua says that Cutting intends to take reggaetón to a commercial level. To do that, it's bringing together the best of both worlds.

In the case of DJ Joe, for example, the company took the lyrics of some of the label's most successful artists, such as Fulanito and Sancocho, and added reggaetón sounds. The end result is a product that is not only suitable for radio, but that also has a guaranteed following from the fans of Fulanito, Sancocho and DJ Joe.

"At Cutting, we have two types of productions," Lantigua says. "First, people such as DJ Joe, where the music comes from him, but the lyrics and the voices come from famous artists' hit songs. The results are great, because instead of listening to an obscenity, people are listening to a song they already know."

"Then we also have artists like Guanábana, who are completely into the genre. They've been into this music for more than 11 years."

As Cutting moves to produce material suitable for commercial radio, its game plan keeps its young audience in mind. That audience wants authentic, original and hard-core material.

To satisfy them, Cutting is releasing two versions of each product. "We have the commercial one to satisfy one audience and the hard-core version to satisfy the underground crowd, who like the double-meaning lyrics and the street lingo," Lantigua says.

He feels that the possibility for greater revenue is a strong motivator. "As the artists see the potential, they'll start cleaning up the lyrics," he says. "We're now listening to more commercial material, songs with deeper messages. In a matter of months people will start listening to more and more reggaetón. Because of its incredible potential, it's heading to the commercial arena."

Freedom Of Expression

Essentially, however, reggaetón is street music, and it's deeply rooted in a need for straightforward and blunt freedom of expression. Although none of those interviewed thinks that the genre will be negatively affected when it cleans up and goes commercial, the question of whether it will lose its essence remains.

"It won't," Lantigua says. "People who buy reggaetón don't do it because of the obscenities, but because of the music."

Currently, the Tropical format lacks stations and visibility. Will reggaetón bring it to the forefront of Spanish-language radio? "Truth be told, Tropical stations are playing other things not related to Tropical," says Santiago, though she explains that this may have less to do with a lack of great tropical music and more to do with the particular needs of a market.

"In my case, I don't play CHR music," she says. "I consider mine a hard-core Tropical station that plays nothing but salsa, merengue,

bachata, cumbia and vallenato, and we do very well. Why? It's because of our market. I have competitors that are on the FM dial and are playing pop, so why should I play the same thing?

"However, there are other markets that may not have a Pop station or other formats. In order for Tropical stations there to reach that chunk of the population and advertising dollars, they may have to modify their format. That doesn't necessarily mean that Tropical is coming to an end."

Dealing With Prejudice

In Puerto Rico, radio's support of reggaetón is more apparent, with WOVS playing it 24/7. "Other stations don't always want to play reggaetón because they associate it with the younger crowds and they know it comes from the streets," says Navarro. He explains that reggaetón suffers from the same prejudices in Puerto Rico that rap does in the U.S.

"In a matter of months people will start listening to more and more reggaetón. Because of its incredible potential, it's heading for the commercial arena."

Nelson Lantigua

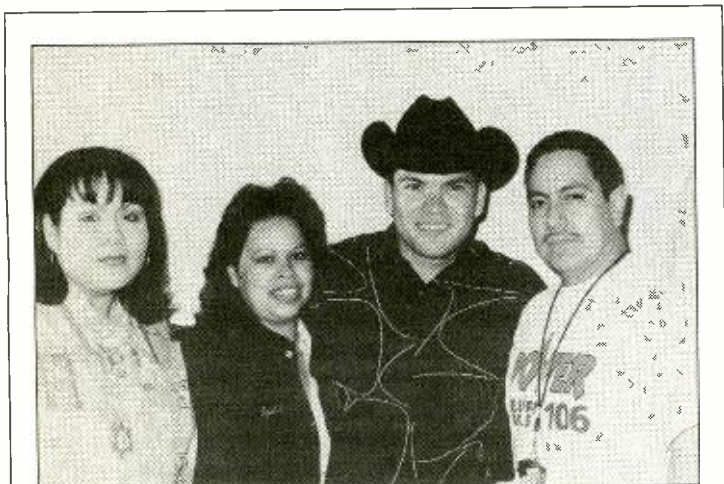
"The reason reggaetón is growing is because it has its own magazine, its own radio station, its own organization and its own labels, which are not part of the multinationals," he says. "We are keeping ourselves alive in this industry. That's how we've been able to capture a great part of the industry in Puerto Rico."

In WLXX's case, reggaetón has helped the station significantly. However, despite this fact and the commercial success of Cruz and Vico C, for example, the genre has a way to go to make it onto mainstream radio. Yet it is the wave of the future, according to these executives.

Santiago made a point of ending her interview with a message to program directors: "If radio programmers want to grow in a tropical market and want to increase their ratings in the 18-34 demographic, they need to program reggaetón. That's the bottom line, because that's what kids are listening to."



Marilyn Santiago



IT'S ALL TEXAS — Tejano artist Michael Salgado recently visited KEJS/Lubbock, TX. Seen here (l-r) are KEJS DJs Vero Diaz and Syndi Lou, Salgado and KEJS DJ Joel Pérez.

RADIO MÚSICA™

This Week In Spanish-Language Music

On The Shelf Upcoming Releases To Watch For

Warner Music Latina

Jan. 28: Illan Chester, *Canciones Del Amor Puertorriqueñas* (Network Music, distributed by WML); Mariachi Los Corporales, *Corazón De Papel* (Musiteca, distributed by WML); Fito Paez, *Antología*.



Molotov

Feb. 4: 23 double CDs, all titled *Antología*. Each one includes 30 songs interpreted by the original artists: Los Xochimilcas, Los Tecolines, Los Sonors, Enriqueta Jiménez "La Prieta Jiménez," Marco Antonio Vazquez, Lola Beltrán, Juan Mendoza "El Tariácuri," Hermanos Zaizar, Emilio Tuero, Los Hermanos Michel, Los Babys, Los Solitarios, Serenata con Pedro Infante, Pedro Infante Interpreta a Jose A. Jiménez, Los Potros, Los Freddys, Las Hermanas Aguila, Various Boleros Vol. 1, Various Boleros Vol. 2, Trios, Toña la Negra, Mariachi Vargas



Intocable



Héroes Del Silencio

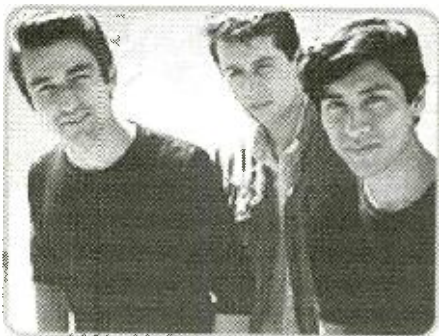
de Tecalitlán, Marimba Cuquita de los Hermanos Narvaez.

Feb. 11: Pesado, *No Te La Vas A Acabar*

Feb. 25: Various Artists, *Viva Los '80s*; Various Artists, *Merengue Para Toda La Vida*.

Universal

Feb. 25: Molotov, *Dance and Dense Denso*, "Frijolero" (first single).



Los Prisoneros

Disney Records

Feb. 11: *Disney Presenta Cantar Y Jugar*, a collection of Latin American children's songs, like "Pin Pón," "Las Mañanitas," "Arroz Con Leche" and "Que Llueva."

Favoritas De Las Princesas De Disney, a collection of songs by some of Disney's most famous leading ladies, like Pocahontas, Belle from *Beauty and the Beast* and the Little Mermaid.

EMI Latin

January: Os Paralamas Do Sucesso, *Longo Caminho*; Los Pericos, *Músicos, Poetas y Locos* (catalog); Fito Paez, *Músicos, Poetas y Locos* (catalog); Nelson Ned, *Canta Lo Mejor De Los Mejores* (catalog); Pandora, *Sus Eternos Exitos De Oro* (catalog); Los Originales de San Juan, *Todo Lo Bello Es Mío*; Various Artists, *Lo Mejor De Solo Lo Mejor* (catalog); Héroes Del Silencio, *Músicos, Poetas y Locos* (catalog); Enanitos Verdes, *Músicos, Poetas y Locos* (catalog); Los Prisoneros, *Músicos, Poetas y Locos* (catalog); Joe López vs. Jimmy González, *Bad Boyzz Revenge* (catalog); Various Artists, *Sesión Acústica*.

February: Algarete, *Por Fin* (Gogo Music); Various Artists, *Sonidero Total USA* (catalog, MaxMex Records); Jarabe de Palo, *Grandes Exitos*; Intocable, *La Historia*; Various Artists, *Best Flamenco Ever*; Various Artists, *Románticos De Siempre*; Grupo Sonador, *Lo Nuevo Y Lo Mejor* (MaxMex Records); Los Yes Yes, *Lágrimas*

Negras (MaxMex Records); Grupo Súper T, *El Líder De Las Bandas* (MaxMex Records); Amaral, *Estrella Del Mar*; Alexandra, *Alter Ego*; A.B. Quintanilla Y Los Kumbia Kings, 4; Los Invasores De Nuevo León, *Señal Del Alerta*; Various Artists, *Lo Mejor De Esto Es Lo Nuestro* (catalog); Jimmy González, *Evolución*; Los Payasónicos, *Con Ritmo Payasónico*; Myriam, *Mi Historia En La Academia*.

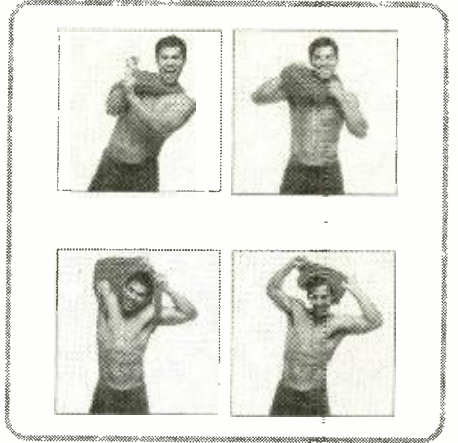


Los Kumbia Kings

News

• In what has become a craze for Latin actors, models and other artists, Rogelio Martínez has launched his first calendar. The singer, who had a great 2002 with hits like "Y Sigues Siendo Tú," "Amame" and "Aquí Estoy Yo" and became one of the hottest artists in Regional Mexican, worked with photographer Michele Mattei in November 2002 to get the project done.

• Gabriel Fernández Capello, a.k.a. Vicentico, lead vocalist of Los Fabulosos Cadillacs, is releasing a solo album. The big question is whether the band is breaking up, and the answer is no. According to Tom Cookman, owner of Cookman International and the Cadillacs'



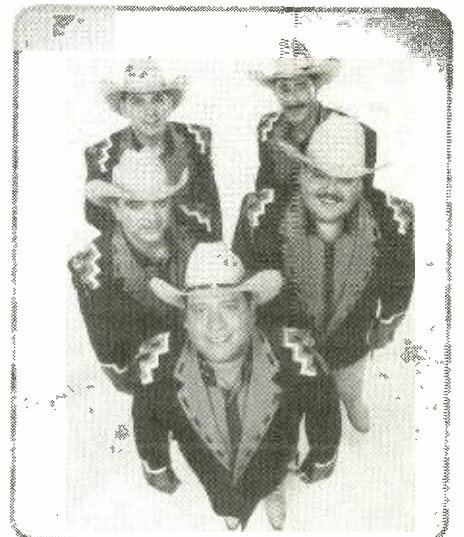
Rogelio Martínez

manager, the band is simply "taking a long vacation." The fact the some of the members are releasing solo projects is very "healthy for a band that has been together for so long," says Cookman.

Vicentico's self-titled album includes songs like "Culpable," "Se Despierta La Ciudad," "Cuidado" and "Todo Está Inundado." The production, which Cookman calls "more mature" in comparison to the work Vicentico has released with Los Cadillacs, will be out in the U.S. sometime in February.



Vicentico



Pesado

TALK BACK TO R&R!

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

Call me at 310-788-1670

EAST

Top 10 East Coast Hot A/C has immediate opening for Commercial Production Manager/Imaging Director. Is your commercial production multi-dimensional? Can you take average copy and rework it to major market copy? If you have the proven ability and talent to raise the bar on commercial production and can avoid typical radio hand-caps with on-air imaging, then we need to talk. Ideal candidate has a successful medium or large market on-air background, with a love for commercial production and on-air imaging that is message-driven vs. bells and whistles. Fill in on-air work is also part of the job. Is this you? Send package to: Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, # 1065, Los Angeles, CA 90067. EOE.

SOUTH

95-WGGC in Bowling Green, Ky. has morning show sidekick/news and mid-day openings. Reply to jim@wggc.com. (1/10)

MIDWEST

Smooth Jazz Program Director

Smooth Jazz, WJZI Milwaukee has an immediate opening for a Program Director. This position requires excellent people skills, selector knowledge, strong on-air skills and a desire to win. If you're working in the format as an assistant PD or music director, here's your opportunity to advance. 1-3 years programming experience would be helpful. Experience in Smooth Jazz is not required. If you're passionate about the format, we want to talk to you. (EOE)

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2979 N. Mayfair Road
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EXPERTISE: Negotiation, implementation, writing, team attitude, MS Office.

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(EOE)

POSITIONS SOUGHT

Multi-talented rookie seeks opportunity. Prefer rock or sports format but willing to start anywhere. High interest in sportscasting! Brandon (405) 306-6981. (1/10)

Recent ABS graduate specializing in board ops, production, copywriting. Easy to work with, always willing to learn. Chawn (405) 672-1296. (1/10)

Bill Elliott Hot new format available. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com BILL ELLIOTT: (813) 920-7102, billelliott@3DSJ.com. (1/10)

HOT REMIX DJ. Custom remixes, edits, non-stop club mixes. Recently worked on Justin Timberlake's Cry Me A River Remix. Giovanni (312) 371-8143. djlatinkiss@email.com. (1/10)

Ex WLW, WWL, WGR, WWKB, WGY. #1 25-54, 500K+ live reads. I don't bite and I sure don't suck. JRGach@aol.com. (1/10)

STAND-UP COMIC looking for full-time radio gig. Sidekick, sports, voices, appearances, WHATEVER! comedy.com: Pete Michael. (1/10)

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Experienced ON-AIR Personality/Music Mixer Talent! Over 11 years P-1 Market experience, team player, skills can accommodate any day-part. Will relocate. CARVEL JAY 832.731.5165 theselectgroup@netzero.net. (1/10)

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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.

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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.

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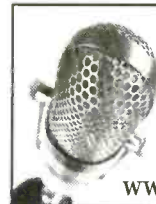
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CHR/POP

3W	TW	
3	1	CHRISTINA AGUILERA Beautiful (RCA)
1	2	EMINEM Lose Yourself (Shady/Interscope)
2	3	JENNIFER LOPEZ Jenny From The Block (Epic)
10	4	AVRIL LAVIGNE I'm With You (Arista)
6	5	PINK Family Portrait (Arista)
4	6	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
8	7	NIVEA Don't Mess With My Man (Jive)
7	8	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
13	9	JUSTIN TIMBERLAKE Cry Me A River (Jive)
5	10	NO DOUBT FLADY SAW Underneath It All (Interscope)
14	11	NELLY Air Force Ones (Fo' Reel/Universal)
22	12	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
18	13	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)
9	14	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
23	15	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)
20	16	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
33	17	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)
12	18	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
11	19	KELLY ROWLAND Stole (Columbia)
16	20	JUSTIN TIMBERLAKE Like I Love You (Jive)
15	21	AVRIL LAVIGNE Sk8er Boi (Arista)
30	22	B2K AND P. DIDDY Bump, Bump, Bump (Epic)
32	23	T.A.T.U. All The Things She Said (Interscope)
31	24	LASGO Something (Robbins)
37	25	VANESSA CARLTON Pretty Baby (A&M/Interscope)
21	26	MADONNA Die Another Day (Maverick/WB)
28	27	MARIAH CAREY Through The Rain (MonarC/IDJMG)
29	28	KYLIE MINOGUE Come Into My World (Capitol)
40	29	DIXIE CHICKS Landslide (Monument)
-	30	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)

#1 MOST ADDED

CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)

#1 MOST INCREASED PLAYS

JENNIFER LOPEZ F/LL COOL J All I Have (Epic)

TOP 5 NEW & ACTIVE

K-CI & JOJO This Very Moment (MCA)

STONE SOUR Bother (Roadrunner/IDJMG)

CREED Don't Stop Dancing (Wind-up)

BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)

TELEPOMUSIK Breathe (Capitol)

CHR/POP begins on Page 25.

AC

3W	TW	
-	1	FAITH HILL Cry (Warner Bros.)
-	2	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
-	3	PHIL COLLINS Can't Stop Loving You (Atlantic)
-	4	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
-	5	KELLY CLARKSON A Moment Like This (RCA)
-	6	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)
-	7	DIXIE CHICKS Landslide (Monument)
-	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)
-	9	CELINE DION A New Day Has Come (Epic)
-	10	ENRIQUE IGLESIAS Hero (Interscope)
-	11	DARYL HALL & JOHN OATES Forever For You (U-Watch)
-	12	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)
-	13	LEANN RIMES Life Goes On (Curb)
-	14	JOHN MAYER No Such Thing (Aware/Columbia)
-	15	KELLIE COFFEY When You Lie Next To Me (BNA)
-	16	AVRIL LAVIGNE Complicated (Arista)
-	17	CELINE DION At Last (Epic)
-	18	ROD STEWART These Foolish Things (J)
-	19	MARIAH CAREY Through The Rain (MonarC/IDJMG)
-	20	CHRISTINA AGUILERA Beautiful (RCA)
-	21	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)
-	22	PAUL SIMON Father And Daughter (Nick/Jive)
-	23	TAMARA WALKER If Only (Curb)
-	24	JAMES TAYLOR Whenever You're Ready (Columbia)
-	25	BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)
-	26	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
-	27	CHRIS EMERSON All Because Of You (Monomoy)
-	28	UNCLE KRACKER In A Little While (Lava)
-	29	KENNY G F/CHANTE MOORE One More Time (Arista)
-	30	GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)

#1 MOST ADDED

CHRISTINA AGUILERA Beautiful (RCA)

#1 MOST INCREASED PLAYS

FAITH HILL Cry (Warner Bros.)

TOP NEW & ACTIVE

REGIE HAMM Babies (Universal South)

GRAHAM NASH I'll Be There For You (Artemis)

ANASTACIA You'll Never Be Alone (Epic)

GLORIA GAYNOR I Never Knew (Logic)

AC begins on Page 50.

CHR/RHYTHMIC

3W	TW	
3	1	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
4	2	NELLY Air Force Ones (Fo' Reel/Universal)
5	3	B2K AND P. DIDDY Bump, Bump, Bump (Epic)
2	4	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
1	5	EMINEM Lose Yourself (Shady/Interscope)
7	6	2PAC Thugz Mansion (Amaru/Death Row/Interscope)
11	7	AALIYAH Miss You (BlackGround/Universal)
8	8	NIVEA Don't Mess With My Man (Jive)
9	9	CLIPSE When The Last Time... (Star Trak/Arista)
20	10	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)
12	11	EVE Satisfaction (Ruff Ryders/Interscope)
32	12	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)
15	13	BABY F/P. DIDDY Do That... (Cash Money/Universal)
6	14	SEAN PAUL Gimme The Light (VP/Atlantic)
13	15	AMANDA PEREZ Angel (Powerhouse)
30	16	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)
16	17	SMILEZ AND SOUTHWESTER Tell Me (ARTISTdirect)
10	18	JENNIFER LOPEZ Jenny From The Block (Epic)
37	19	JUSTIN TIMBERLAKE Cry Me A River (Jive)
19	20	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
14	21	LL COOL J Luv U Better (Def Jam/IDJMG)
25	22	TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)
33	23	50 CENT Wanksta (Shady/Aftermath/Interscope)
28	24	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)
17	25	ISYSS Single For The Rest Of My Life (Arista)
22	26	CHRISTINA AGUILERA Beautiful (RCA)
27	27	BUSTA RHYMES Make It Clap (J)
29	28	ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)
35	29	NAS Made You Look (Columbia)
40	30	TYRESE How You Gonna Act Like That (J)

#1 MOST ADDED

EMINEM Superman (Shady/Aftermath/Interscope)

#1 MOST INCREASED PLAYS

JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)

TOP 5 NEW & ACTIVE

COMMON F/MARY J. BLIGE Come Close To Me (MCA)

CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)

BENZINO Rock The Party (Elektra/EEG)

NAPPY ROOTS Headz Up (Atlantic)

NAAM BRIGADE What You Doin' Wit Dat (ARTISTdirect)

CHR/RHYTHMIC begins on Page 30.

HOT AC

3W	TW	
1	1	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
2	2	NO DOUBT FLADY SAW Underneath It All (Interscope)
3	3	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
7	4	DIXIE CHICKS Landslide (Monument)
4	5	MATCHBOX TWENTY Disease (Atlantic)
5	6	CREED One Last Breath (Wind-up)
8	7	AVRIL LAVIGNE Complicated (Arista)
6	8	UNCLE KRACKER In A Little While (Lava)
9	9	DAVE MATTHEWS BAND Where Are You Going (RCA)
10	10	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)
12	11	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
11	12	NORAH JONES Don't Know Why (Blue Note/Virgin)
13	13	CALLING Wherever You Will Go (RCA)
18	14	AVRIL LAVIGNE I'm With You (Arista)
20	15	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)
17	16	TORI AMOS A Sorta Fairytale (Epic)
16	17	LIFEHOUSE Spin (DreamWorks)
19	18	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
21	19	FAITH HILL Cry (Warner Bros.)
23	20	DAVE MATTHEWS BAND Grey Street (RCA)
24	21	3 DOORS DOWN When I'm Gone (Republic/Universal)
22	22	DANA GLOVER Thinking Over (DreamWorks)
32	23	CHRISTINA AGUILERA Beautiful (RCA)
27	24	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
25	25	CREED Don't Stop Dancing (Wind-up)
28	26	STEREO FUSE Everything (EQ/Wind-up)
39	27	BON JOVI Misunderstood (Island/IDJMG)
30	28	JACK JOHNSON Bubble Toes (Enjoy/Universal)
35	29	STONE SOUR Bother (Roadrunner/IDJMG)
37	30	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)

#1 MOST ADDED

CHRISTINA AGUILERA Beautiful (RCA)

#1 MOST INCREASED PLAYS

DIXIE CHICKS Landslide (Monument)

TOP 5 NEW & ACTIVE

PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)

COLDPLAY Clocks (Capitol)

JULY FOR KINGS Normal Life (MCA)

BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)

PETER STUART With My Heart In Your Hands (Vanguard)

AC begins on Page 50.

URBAN

3W	TW	
2	1	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)
5	2	B2K AND P. DIDDY Bump, Bump, Bump (Epic)
1	3	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
3	4	NELLY Air Force Ones (Fo' Reel/Universal)
7	5	R. KELLY Ignition (Jive)
13	6	AALIYAH Miss You (BlackGround/Universal)
10	7	JAHEIM Fabulous (Divine Mill/WB)
4	8	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
12	9	DRU HILL I Should Be... (Def Soul/IDJMG)
6	10	LL COOL J Luv U Better (Def Jam/IDJMG)
8	11	MUSIQ Dontchange (Def Soul/IDJMG)
14	12	2PAC Thugz Mansion (Amaru/Death Row/Interscope)
21	13	50 CENT Wanksta (Shady/Aftermath/Interscope)
9	14	EMINEM Lose Yourself (Shady/Interscope)
19	15	BUSTA RHYMES Make It Clap (J)
16	16	AMERIE Talkin' To Me (Rise/Columbia)
18	17	FIELD MOB Sick Of Being Lonely (MCA)
20	18	BABY F/P. DIDDY Do That... (Cash Money/Universal)
23	19	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)
11	20	SEAN PAUL Gimme The Light (VP/Atlantic)
50	21	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)
26	22	TYRESE How You Gonna Act Like That (J)
27	23	NAS Made You Look (Columbia)
25	24	SMILEZ AND SOUTHWESTER Tell Me (ARTISTdirect)
39	25	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)
24	26	EVE Satisfaction (Ruff Ryders/Interscope)
42	27	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)
15	28	JA RULE Thug Lovin' (Murder Inc./IDJMG)
29	29	TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)
30	30	COMMON F/MARY J. BLIGE Come Close To Me (MCA)

#1 MOST ADDED

JUSTIN TIMBERLAKE Cry Me A River (Jive)

#1 MOST INCREASED PLAYS

JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)

TOP 5 NEW & ACTIVE

CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)

FREEWAY What We Do (Roc-A-Fella/IDJMG)

CHOPPA Choppa Style (New No Limit/Universal)

ROOTS Break You Off (MCA)

NAPPY ROOTS Headz Up (Atlantic)

URBAN begins on Page 37.

ROCK

3W	TW	
1	1	3 DOORS DOWN When I'm Gone (Republic/Universal)
2	2	STONE SOUR Bother (Roadrunner/IDJMG)
3	3	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
5	4	AUDIOSLAVE Cochise (Interscope/Epic)
8	5	CREED Weathered (Wind-up)
4	6	NIRVANA You Know You're Right (Geffen/Interscope)
6	7	FOO FIGHTERS All My Life (Roswell/RCA)
9	8	SALIVA Always (Island/IDJMG)
7	9	NICKELBACK Never Again (Roadrunner/IDJMG)
10	10	CHEVELLE The Red (Epic)
13	11	SEETHER Fine Again (Wind-up)
12	12	SYSTEM OF A DOWN Aerials (American/Columbia)
11	13	DISTURBED Prayer (Reprise)
16	14	DEF LEPPARD Four Letter Word (Island/IDJMG)
28	15	PEARL JAM Save You (Epic)
20	16	SOCIALBURN Down (Elektra/EEG)
15	17	GOV'T MULE Drivin' Rain (ATO)
18	18	TAPROOT Poem (Velvet Hammer/Atlantic)
22	19	QUEENS OF THE STONE AGE No One Knows (Interscope)
17	20	JACKYL Kill The Sunshine (Humidity)
25	21	EXIES My Goddess (Virgin)
-	22	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)
29	23	ZWAN Honestly (Reprise)
21	24	SAMMY HAGAR Things've Changed (33rd Street)
26	25	SYSTEM OF A DOWN Inner Vision (American/Columbia)
-	26	DISTURBED Remember (Reprise)
14	27	PEARL JAM I Am Mine (Epic)
24	28	DEFAULT Live A Lie (TVT)
27	29	ROLLING STONES Don't Stop (Virgin)
-	30	MUDVAYNE Not Falling (No Name/Epic)

#1 MOST ADDED

RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)

#1 MOST INCREASED PLAYS

PEARL JAM Save You (Epic)

TOP 5 NEW & ACTIVE

FUEL Won't Back Down (Wind-up)

TRAPT Headstrong (Warner Bros.)

TRUSTCOMPANY Running From Me (Geffen/Interscope)

KORN Alone I Break (Immortal/Epic)

RA Do You Call My Name (Republic/Universal)

ROCK begins on Page 52.

URBAN AC

3W	TW	ARTIST	SON	Label
2	1	HEATHER HEADLEY	He Is (RCA)	RCA
1	2	MUSIQ	Dontchange (Def Soul/IDJMG)	Def Soul/IDJMG
4	3	WHITNEY HOUSTON	One Of Those Days (Arista)	Arista
7	4	ERYKAH BADU F/COMMON	Love Of My Life (Magic Johnson/MCA)	Magic Johnson/MCA
10	5	JAHEIM	Fabulous (Divine Mill/WB)	Divine Mill/WB
3	6	GERALD LEVERT	Funny (Elektra/EEG)	Elektra/EEG
8	7	SYLEENA JOHNSON	Guess What (Jive)	Jive
6	8	RUFF ENDS	Someone To Love You (Epic)	Epic
5	9	INDIA.ARIE	Little Things (Motown)	Motown
9	10	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	Columbia
13	11	LUTHER VANDROSS	I'd Rather (J)	J
12	12	AALIYAH	I Care 4 U (BlackGround)	BlackGround
15	13	DRU HILL	I Should Be... (Def Soul/IDJMG)	Def Soul/IDJMG
16	14	TYRESE	How You Gonna Act Like That (J)	J
14	15	BRIAN MCKNIGHT	Let Me Love You (Motown)	Motown
11	16	ANGIE STONE	More Than A Woman (J)	J
17	17	DEBORAH COX	The Morning After (J)	J
19	18	KENNY LATTIMORE/CHANTE' MOORE	Loveable... (Arista)	Arista
27	19	SOUNDS OF BLACKNESS	Don't You Ever Give Up (Sounds Of Blackness)	Sounds Of Blackness
23	20	GINUWINE	Stingy (Epic)	Epic
22	21	AL JARREAU	Secrets Of Love (GRP/VMG)	GRP/VMG
21	22	THEO	Get Your Groove On (TWP Productions)	TWP Productions
25	23	NEXT	Imagine That (J)	J
24	24	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)	Fo' Reel/Universal
20	25	GLENN JONES	I Wonder Why (Peak)	Peak
-	26	TONI BRAXTON	A Better Man (Arista)	Arista
29	27	BLACKSTREET	Deep (DreamWorks)	DreamWorks
-	28	MARY MARY	I Try (Columbia)	Columbia
18	29	DAVE HOLLISTER	Baby Do Those Things (Motown)	Motown
26	30	MARIAH CAREY	Through The Rain (MonarC/IDJMG)	MonarC/IDJMG

#1 MOST ADDED

SYLEENA JOHNSON *Guess What (Jive)*

#1 MOST INCREASED PLAYS

JAHEIM *Fabulous (Divine Mill/WB)*

TOP 5 NEW & ACTIVE

K-CI & JOJO *This Very Moment (MCA)*

JEFF MAJORS *Somebody Bigger (Music One)*

CRAIG DAVID *Personal (Wildstar/Atlantic)*

NORMAN BROWN FICHANTE' MOORE *Feeling The Way (Warner Bros.)*

AALIYAH *Miss You (BlackGround/Universal)*

URBAN begins on Page 37.

ACTIVE ROCK

3W	TW	ARTIST	SON	Label
3	1	3 DOORS DOWN	When I'm Gone (Republic/Universal)	Republic/Universal
5	2	SALIVA	Always (Island/IDJMG)	Island/IDJMG
4	3	CHEVELLE	The Red (Epic)	Epic
1	4	AUDIOSLAVE	Cochise (Interscope/Epic)	Interscope/Epic
2	5	DISTURBED	Prayer (Reprise)	Reprise
7	6	FOO FIGHTERS	All My Life (Roswell/RCA)	Roswell/RCA
11	7	SEETHER	Fine Again (Wind-up)	Wind-up
9	8	TAPROOT	Poem (Velvet Hammer/Atlantic)	Velvet Hammer/Atlantic
6	9	NIRVANA	You Know You're Right (Geffen/Interscope)	Geffen/Interscope
8	10	STONE SOUR	Bother (Roadrunner/IDJMG)	Roadrunner/IDJMG
12	11	SYSTEM OF A DOWN	Aerials (American/Columbia)	American/Columbia
13	12	SYSTEM OF A DOWN	Inner Vision (American/Columbia)	American/Columbia
16	13	CREED	Weathered (Wind-up)	Wind-up
14	14	QUEENS OF THE STONE AGE	No One Knows (Interscope)	Interscope
10	15	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	Flawless/Geffen/Interscope
15	16	MUDVAYNE	Not Falling (No Name/Epic)	No Name/Epic
17	17	RA	Do You Call My Name (Republic/Universal)	Republic/Universal
20	18	SOCIALBURN	Down (Elektra/EEG)	Elektra/EEG
26	19	DISTURBED	Remember (Reprise)	Reprise
21	20	TRAPT	Headstrong (Warner Bros.)	Warner Bros.
22	21	ZWAN	Honestly (Reprise)	Reprise
19	22	EXIES	My Goddess (Virgin)	Virgin
18	23	KORN	Alone I Break (Immortal/Epic)	Immortal/Epic
23	24	TRUSTCOMPANY	Running From Me (Geffen/Interscope)	Geffen/Interscope
25	25	CINDER	Soul Creation (Geffen/Interscope)	Geffen/Interscope
32	26	PEARL JAM	Save You (Epic)	Epic
27	27	PACIFIER	Builtproof (Arista)	Arista
42	28	FUEL	Won't Back Down (Wind-up)	Wind-up
24	29	CRAZY TOWN	Drowning (Columbia)	Columbia
38	30	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	Warner Bros.

#1 MOST ADDED

RED HOT CHILI PEPPERS *Can't Stop (Warner Bros.)*

#1 MOST INCREASED PLAYS

DISTURBED *Remember (Reprise)*

TOP NEW & ACTIVE

BLINDSIDE *Sleepwalking (Elektra/EEG)*

ROCK begins on Page 60.

COUNTRY

3W	TW	ARTIST	SON	Label
-	1	MARK WILLS	19 Somethin' (Mercury)	Mercury
-	2	GEORGE STRAIT	She'll Leave You With A Smile (MCA)	MCA
-	3	RASCAL FLATTS	These Days (Lyric Street)	Lyric Street
-	4	TOBY KEITH	Who's Your Daddy? (DreamWorks)	DreamWorks
-	5	EMERSON DRIVE	Fall Into Me (DreamWorks)	DreamWorks
-	6	BLAKE SHELTON	The Baby (Warner Bros.)	Warner Bros.
-	7	TERRI CLARK	I Just Wanna Be Mad (Mercury)	Mercury
-	8	KENNY CHESNEY	A Lot Of Things Different (BNA)	BNA
-	9	AARON LINES	You Can't Hide Beautiful (RCA)	RCA
-	10	GARY ALLAN	Man To Man (MCA)	MCA
-	11	BRAD PAISLEY	I Wish You'd Stay (Arista)	Arista
-	12	LONESTAR	Unusually Unusual (BNA)	BNA
-	13	TRACE ADKINS	Chrome (Capitol)	Capitol
-	14	JOE NICHOLS	Brokenheartsville (Universal South)	Universal South
-	15	KELLIE COFFEY	At The End Of The Day (BNA)	BNA
-	16	TRAVIS TRITT	Strong Enough To Be Your Man (Columbia)	Columbia
-	17	TRICK PONY	On A Mission (H2E/WB)	H2E/WB
-	18	JENNIFER HANSON	Beautiful Goodbye (Capitol)	Capitol
-	19	VINCE GILL	Next Big Thing (MCA)	MCA
-	20	SHANIA TWAIN	Up! (Mercury)	Mercury
-	21	FAITH HILL	When The Lights Go Down (Warner Bros.)	Warner Bros.
-	22	DARRYL WORLEY	Family Tree (DreamWorks)	DreamWorks
-	23	DIXIE CHICKS	Travelin' Soldier (Monument)	Monument
-	24	KEITH URBAN	Raining On Sunday (Capitol)	Capitol
-	25	DEANA CARTER	There's No Limit (Arista)	Arista
-	26	DIAMOND RIO	I Believe (Arista)	Arista
-	27	BROOKS & DUNN	Every River (Arista)	Arista
-	28	CHRIS CAGLE	What A Beautiful Day (Capitol)	Capitol
-	29	MARTINA MCBRIDE	Concrete Angel (RCA)	RCA
-	30	ALAN JACKSON	That'd Be Alright (Arista)	Arista

#1 MOST ADDED

TOBY KEITH *Rock You Baby (DreamWorks)*

#1 MOST INCREASED PLAYS

MARK WILLS *19 Somethin' (Mercury)*

TOP 5 NEW & ACTIVE

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

TOBY KEITH *Rock You Baby (DreamWorks)*

TEBEY *We Shook Hands (Man To Man) (BNA)*

AARON TIPPIN F/THEA TIPPIN *Love Like There's No Tomorrow (Lyric Street)*

CHARLIE DANIELS/TRAVIS TRITT *Southern Boy (Blue Hat/Audium)*

COUNTRY begins on Page 43.

ALTERNATIVE

3W	TW	ARTIST	SON	Label
1	1	FOO FIGHTERS	All My Life (Roswell/RCA)	Roswell/RCA
2	2	SALIVA	Always (Island/IDJMG)	Island/IDJMG
5	3	QUEENS OF THE STONE AGE	No One Knows (Interscope)	Interscope
4	4	CHEVELLE	The Red (Epic)	Epic
7	5	3 DOORS DOWN	When I'm Gone (Republic/Universal)	Republic/Universal
6	6	SEETHER	Fine Again (Wind-up)	Wind-up
3	7	NIRVANA	You Know You're Right (Geffen/Interscope)	Geffen/Interscope
10	8	SUM 41	Still Waiting (Island/IDJMG)	Island/IDJMG
13	9	ZWAN	Honestly (Reprise)	Reprise
12	10	TAPROOT	Poem (Velvet Hammer/Atlantic)	Velvet Hammer/Atlantic
8	11	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	Flawless/Geffen/Interscope
11	12	AUDIOSLAVE	Cochise (Interscope/Epic)	Interscope/Epic
9	13	DISTURBED	Prayer (Reprise)	Reprise
16	14	SYSTEM OF A DOWN	Inner Vision (American/Columbia)	American/Columbia
14	15	STONE SOUR	Bother (Roadrunner/IDJMG)	Roadrunner/IDJMG
17	16	JIMMY EAT WORLD	A Praise Chorus (DreamWorks)	DreamWorks
15	17	EMINEM	Lose Yourself (Shady/Interscope)	Shady/Interscope
33	18	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	Warner Bros.
22	19	COLDPLAY	Clocks (Capitol)	Capitol
18	20	SYSTEM OF A DOWN	Aerials (American/Columbia)	American/Columbia
20	21	VINES	Outtathaway (Capitol)	Capitol
21	22	TRUSTCOMPANY	Running From Me (Geffen/Interscope)	Geffen/Interscope
29	23	ALL-AMERICAN REJECTS	Swing Swing (DreamWorks)	DreamWorks
28	24	SOCIALBURN	Down (Elektra/EEG)	Elektra/EEG
26	25	TRANSPLANTS	Diamonds & Guns (Epitaph)	Epitaph
23	26	GOOD CHARLOTTE	Lifestyles Of The Rich And... (Epic)	Epic
46	27	UNWRITTEN LAW	Rest Of My Life (Lava)	Lava
19	28	USED	The Taste Of Ink (Reprise)	Reprise
30	29	CREED	Weathered (Wind-up)	Wind-up
34	30	TRAPT	Headstrong (Warner Bros.)	Warner Bros.

#1 MOST ADDED

AMERICAN HI-FI *The Art Of Losing (Island/IDJMG)*

#1 MOST INCREASED PLAYS

RED HOT CHILI PEPPERS *Can't Stop (Warner Bros.)*

TOP 5 NEW & ACTIVE

FOO FIGHTERS *Times Like These (One Way...) (Roswell/RCA)*

SPARTA *Air (DreamWorks)*

CINDER *Soul Creation (Geffen/Interscope)*

BECK *Lost Cause (Geffen/Interscope)*

JURASSIC 5 *What's Golden? (Interscope)*

ALTERNATIVE begins on Page 56.

SMOOTH JAZZ

3W	TW	ARTIST	SON	Label
1	1	BWB	Groovin' (Warner Bros.)	Warner Bros.
2	2	RICHARD ELLIOT Q.T.	(GRP/VMG)	GRP/VMG
3	3	STEVE OLIVER	High Noon (Native Language)	Native Language
4	4	PETER WHITE	Who's That Lady? (Columbia)	Columbia
7	5	BOB JAMES	Morning, Noon & Night (Warner Bros.)	Warner Bros.
5	6	CHUCK LOEB	Sarao (Shanachie)	Shanachie
11	7	STEVE COLE	Off Broadway (Warner Bros.)	Warner Bros.
10	8	JEFF GOLUB	Cold Duck Time (GRP/VMG)	GRP/VMG
6	9	FOURPLAY	Rollin' (Bluebird/RCA Victor)	Bluebird/RCA Victor
9	10	DIANA KRALL	Just The Way You Are (Verve/VMG)	Verve/VMG
13	11	BONEY JAMES	Grand Central (Warner Bros.)	Warner Bros.
12	12	NATALIE COLE	Tell Me All About It (GRP/VMG)	GRP/VMG
14	13	N. BROWN & M. McDONALD	I Still Believe (Warner Bros.)	Warner Bros.
8	14	EUGE GROOVE	Slam Dunk (Warner Bros.)	Warner Bros.
17	15	DAVE KOZ & JEFF KOZ	Blackbird (Rendezvous/WB)	Rendezvous/WB
18	16	MICHAEL MANSON	Outer Drive (A440 Music Group)	A440 Music Group
19	17	KENNY G	Paradise (Arista)	Arista
16	18	KENNY G F/CHANTE MOORE	One More Time (Arista)	Arista
20	19	CRAIG CHAQUICO	Afterglow (Higher Octave)	Higher Octave
22	20	MICHAEL LINGTON	Still Thinking Of You (3 Keys)	3 Keys
21	21	MARION MEADOWS	Tales Of A Gypsy (Heads Up)	Heads Up
23	22	JOAN OSBORNE	I'll Be Around (Compendia)	Compendia
24	23	JEFF LORBER	Chopsticks (GRP/VMG)	GRP/VMG
25	24	MAYA	Friendly Pressure (N-Coded)	N-Coded
28	25	DONNA GARDIER	How Sweet It Is (Dome Records: Limited)	Dome Records: Limited
27	26	BONA FIDE	Willie Don (N-Coded)	N-Coded
26	27	GREGG KARUKAS	Your Sweet Smile (N-Coded)	N-Coded
-	28	GREG ADAMS	'Sup With That (Ripa/Blue Note)	Ripa/Blue Note
30	29	BOB BALDWIN	The Way She Looked At Me (Narada)	Narada
29	30	PIECES OF A DREAM	Turning It Up (Heads Up)	Heads Up

#1 MOST ADDED

MINDI ABAIR *Lucy's (GRP/VMG)*

#1 MOST INCREASED PLAYS

BOB JAMES *Morning, Noon & Night (Warner Bros.)*

TOP 5 NEW & ACTIVE

LEE RITENOUR *Module 105 (GRP/VMG)*

NESTOR TORRES *Watermelon Man (Shanachie)*

NORAH JONES *Come Away With Me (Blue Note/Virgin)*

RUSS FREEMAN *Brighter Day (Peak)*

THOM ROTELLA *Look But Don't Touch (Trippin' 'n' Rhythm)*

Smooth Jazz begins on Page 51.

TRIPLE A

3W	TW	ARTIST	SON	Label
5	1	COLDPLAY	Clocks (Capitol)	Capitol
3	2	TORI AMOS	A Sorta Fairytale (Epic)	Epic
1	3	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	Warner Bros.
2	4	MATCHBOX TWENTY	Disease (Atlantic)	Atlantic
13	5	BECK	Lost Cause (Geffen/Interscope)	Geffen/Interscope
8	6	TRACY CHAPMAN	You're The One (Elektra/EEG)	Elektra/EEG
6	7	DAVID GRAY	The Other Side (ATO/RCA)	ATO/RCA
12	8	JACK JOHNSON	Bubble Toes (Enjoy/Universal)	Enjoy/Universal
4	9	WALLFLOWERS	When You're On Top (Interscope)	Interscope
11	10	SUSAN TEDESCHI	Alone (Tone-Cool/Artemis)	Tone-Cool/Artemis
9	11	PEARL JAM	I Am Mine (Epic)	Epic
7	12	U2	Electrical Storm (Interscope)	Interscope
26	13	PAUL SIMON	Father And Daughter (Nick/Jive)	Nick/Jive
25	14	DAVE MATTHEWS BAND	Grey Street (RCA)	RCA
21	15	STONE SOUR	Bother (Roadrunner/IDJMG)	Roadrunner/IDJMG
15	16	PRETENDERS	Complex Person (Artemis)	Artemis
10	17	BRUCE SPRINGSTEEN	Lonesome Day (Columbia)	Columbia
17	18	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	Arista
22	19	BRAD Shinin'	(Redline)	Redline
-	20	WALLFLOWERS	How Good It Can Get (Interscope)	Interscope
27	21	RHETT MILLER	Come Around (Elektra/EEG)	Elektra/EEG
19	22	GEORGE HARRISON	Stuck Inside A Cloud (Capitol)	Capitol
16	23	DAVE MATTHEWS BAND	Grace Is Gone (RCA)	RCA
18	24	FEEL	Won't Stand In Your Way (Curb)	Curb
14	25	COUNTING CROWS	Miami (Geffen/Interscope)	Geffen/Interscope
23	26	NORAH JONES	Come Away With Me (Blue Note/Virgin)	Blue Note/Virgin
24	27	PETER GABRIEL	More Than This (Geffen/Interscope)	Geffen/Interscope
-	28	MAROON 5	Harder To Breathe (Octone)	Octone
-	29	SHERYL CROW	C'mon, C'mon (A&M/Interscope)	A&M/Interscope
20	30	JACKSON BROWNE	The Night Inside Me (Elektra/EEG)	Elektra/EEG

#1 MOST ADDED

WALLFLOWERS *How Good It Can Get (Interscope)*

#1 MOST INCREASED PLAYS

WALLFLOWERS *How Good It Can Get (Interscope)*

Publisher's Profile

By Erica Farber



NEIL PORTNOW

President, The Recording Academy

on who the next president might be. I was one of a couple of people mentioned.

"Frankly, at the time I was mortified. I had a job I loved. With Clive Davis, it's always been about respect and loyalty, and as far as NARAS goes, any appearance that there was a self-serving motivation for any of this on my part would not have been a positive. Lastly, I didn't want to be dealing with phone calls and all that. What happened was that there was such an outpouring of comments from people both in and outside of the organization saying, 'If you're really serious, this would be great for NARAS and the industry.'

"What crystallized it for me was the May trustees' meeting. One of the things discussed was what kinds of characteristics they were looking for in their next president. As an officer hearing the discussion, once the job description evolved, I looked at it and said, 'This is very much a profile of my own background.' At that point I made the decision to throw my hat in the ring."

Mission of the Recording Academy: "First, our strength and culture come from our membership. Along with the membership come the voting, the awards process and, subsequently, the awards show. Our mission is to see that we have a strong, informed membership that does a good job with the voting process and, hence, gives us a great awards show. We have the most important, significant and recognized mark in music in the world — Grammy.

"Our second mission is education. In an environment where there's a lack of funding and a lack of prioritization for the arts in schools and the educational process, we feel we have a responsibility to do whatever we can to counterbalance that. We have created the Grammy Foundation, the purpose of which is to deal with educational issues wherever and whenever we find them and to create programmatic responses to fill in those gaps. We have a Grammy Jazz Ensemble program and a mentoring program. We have grants and funding, and we do research projects having to do with music, music education and the benefits of music to society. We also work on archiving and preservation. No one else is focused on saving and making sure that we have a legacy and history for our recorded music.

"The third mission is philanthropy and charity. The MusiCares Foundation spends its time and effort helping music-industry people on a confidential, anonymous basis, whether it be emotionally, medically or financially. Fourth is advocacy. We have a very diversified membership. On many issues we don't have a consensus, but when there are issues where we coalesce as a membership — and certainly on those that surround intellectual-property issues — we should be there first with a loud and strong voice to speak on behalf of artists and creative people everywhere."

Biggest challenge: "The immediate challenge is the Grammy telecast in New York on Feb. 23. What makes it slightly more challenging is the fact that it's in New York and we haven't been there in a long time. The nominations, in terms of the scope of the music the members had to choose from this year, are really quite wonderful. Our show is a reflection of what happened musically, and we're feeling really great about that.

"I spent some time in New York over the past month and had the pleasure of meeting with Mayor Bloomberg, the New York Host Committee, our industry partners and the heads of all the record labels based in New York. They are so pumped up about having the show in New York. It's taking place on a Sunday for the first time. From a logistical standpoint, it is more reasonable than during the week, and it has a lot of potential marketing opportunities for us in the future. Sunday can and should become sort of a franchised day for the Grammys. People will have the opportunity to make it an event at home. The Super Bowl of music!"

Something about the academy that might surprise our readers: "Very few people think of this organization beyond the Grammys. We spend millions helping our own through our philanthropy and our

MusiCares program. We give millions in educational grants. That's the biggest piece of information people might not be aware of."

Most influential individual: "My first boss in the business was Irwin Schuster. Irwin has passed on, but he taught me that it's about the music at the end of the day, no matter what else you may think. Also, that teamwork is a good thing. Mel Elberman, whom I worked for during a terrible period at RCA during some administrative overhauls, took me under his wing and had confidence in a young guy. That stuck with me too. If someone did that for me, I decided that's what I should be doing for others. Alan Livingston, who ran 20th Century Fox when I was there, was a great leader, a kind man and someone with the vision to think that you don't always have to do things the same old way. Sometimes it's good to be radical and shake things up; better things will come of it.

"Then, of course, there's Clive Davis, the ultimate music man and the person who will always say that it's about the music first and foremost, and about the song too. Jim Mazza at EMI was devoted to the artist and marketing. He reminded me that no matter how good an artist was, they deserved and needed to have the proper marketing campaigns and exposure to the public. Clive Calder was one of the most brilliant and thoughtful people I've ever worked for, with an extraordinary combination of left-brain and right-brain skills. He's as comfortable and skillful in a studio with an artist as he is in a business transaction. He really knows how to think outside the box and to think things through, as he would say."

Career highlight: "The artists and executives I've been privileged to be associated with. Coming from the creative side and having been an A&R person for a good portion of my career, I may have had more executive responsibilities, but I've always had my hand in the creative side, one way or another. There's nothing more gratifying than thinking you recognize talent that you believe is going to resonate with millions of people. To be able to have the opportunity to identify that talent, to give it a voice and a platform, and then to have it confirmed by the public that they saw what you saw is such a thrilling experience."

Career disappointment: "There are those people you believed in, whom you went to bat for, who didn't turn out the way you'd hoped. Those are always disappointing. But, given what we do, no one's going to be batting a thousand."

Favorite radio format: "I've found that part of what I want to do in my spare time is to listen to music that isn't necessarily related to my business day. In the past it would have been both Classical and Jazz."

Favorite television show: "I've always been a big *Seinfeld* fan. I like the late-night shows and news programs — when they're news."

Favorite movie: "I'm big on foreign films."

Favorite book: "I don't read enough. That's one of the things my mom told me to do that I didn't do that I'm sorry I didn't do. Most of my reading tends to be business-related."

Beverage of choice: "Any kind of fruit juice, and I'm a tea drinker."

Favorite restaurant: "I'm happy if I'm having anything Asian, Italian-oriented or seafood."

Hobbies: "I'm a confessed flea-market addict. I'm big on doing stuff around the house, so long as it's not too technically challenging. If it requires too much perfection, count me out. And I like to be out in the garden. I also like the beach."

E-mail address: "neil@grammy.com."

Advice for the music industry: "It's about the music. We have to, as an industry, be open to finding and promoting great music wherever it comes from and whatever the genre might be. Needing to have everything fall into a box with a neat bow on it is a mistake. We need to be more open to hybrids, varieties and new kinds of things. Make sure people have a chance to experience it, because they'll react to it."

Sometimes the best candidate for the job is the one closest to it, and Neil Portnow is a perfect example. Having served for more than 20 years in a variety of voluntary roles for the Recording Academy (also known as the National Academy of Recording Arts & Sciences), Portnow was recently selected as its President after an extensive four-month search.

Prior to joining the Recording Academy Portnow was Sr. VP/West Coast Operations for the Zomba Group. He has a tremendous background in music and entertainment and hands-on experience as an artist as well.

Getting into the business: "As a kid, I was always interested in music. The turning point was watching TV and seeing Elvis. At 6 or 7 I started bugging my parents about learning to play guitar. In elementary school there was really no place to integrate guitar into the school curriculum, but I managed to talk the music teacher into letting me sit in with the school orchestra."

Moving to the business side: "I was always in bands and really thought it was a hobby, although I had secret desires to be a rock star. The other thing I was always passionate about was politics and social issues. I was Student Body President at my high school and for two terms in college, at Georgetown University in DC. I was in Washington during the Nixon years. I decided through a series of circumstances that I was not cut out for public life. I went back home to New York and joined some buddies, and we started our own little production and publishing company.

"I went back to playing music, but we had this intellectual discussion on the beach, thinking, 'When I'm 30, do I want to be carrying around my amp and playing in smoky bars?' From there we got lucky and signed a kid. We produced a single for him and sold it to Playboy Records. We had a top 30 record. I got to meet all the music publishers because we were looking for material for a follow-up. One of those relationships blossomed, and I was offered a job at Screen Gems, one of the premier publishing companies at the time."

His recent appointment: "Two years ago I agreed to serve as National Secretary/Treasurer of the Recording Academy. I've also been a trustee for many years. But in all that time I've also had a number of very time-consuming jobs. As circumstances developed, I spent a tremendous amount of time thinking about my fiduciary responsibilities as a national officer and trying to be sure that whatever was unfolding was going to happen after good, clear thought.

"We had somebody in place as President, Mike Greene, with a substantial amount of time to go on a contract. Through the final days of the parting of the ways with him, my role was to make sure it went smoothly. There was a series of articles in the *Los Angeles Times* after his departure. On the second day the writer was speculating



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