

NEWSSTAND PRICE \$6.50

Nelly Nets Three No. 1s

Fo' Reel/Universal superstar **Nelly** grabs his third consecutive No. 1 song this week as "Air Force Ones"



tops **R&R's** CHR/Rhythmic chart. The track follows "Hot in Herre" and "Dilemma," also from the album *Nellyville*. Nelly's three-for-three is a first for any artist at CHR/Rhythmic.

30th YEAR

R&R

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JANUARY 17, 2003



Callout America Hits The Bullseye!

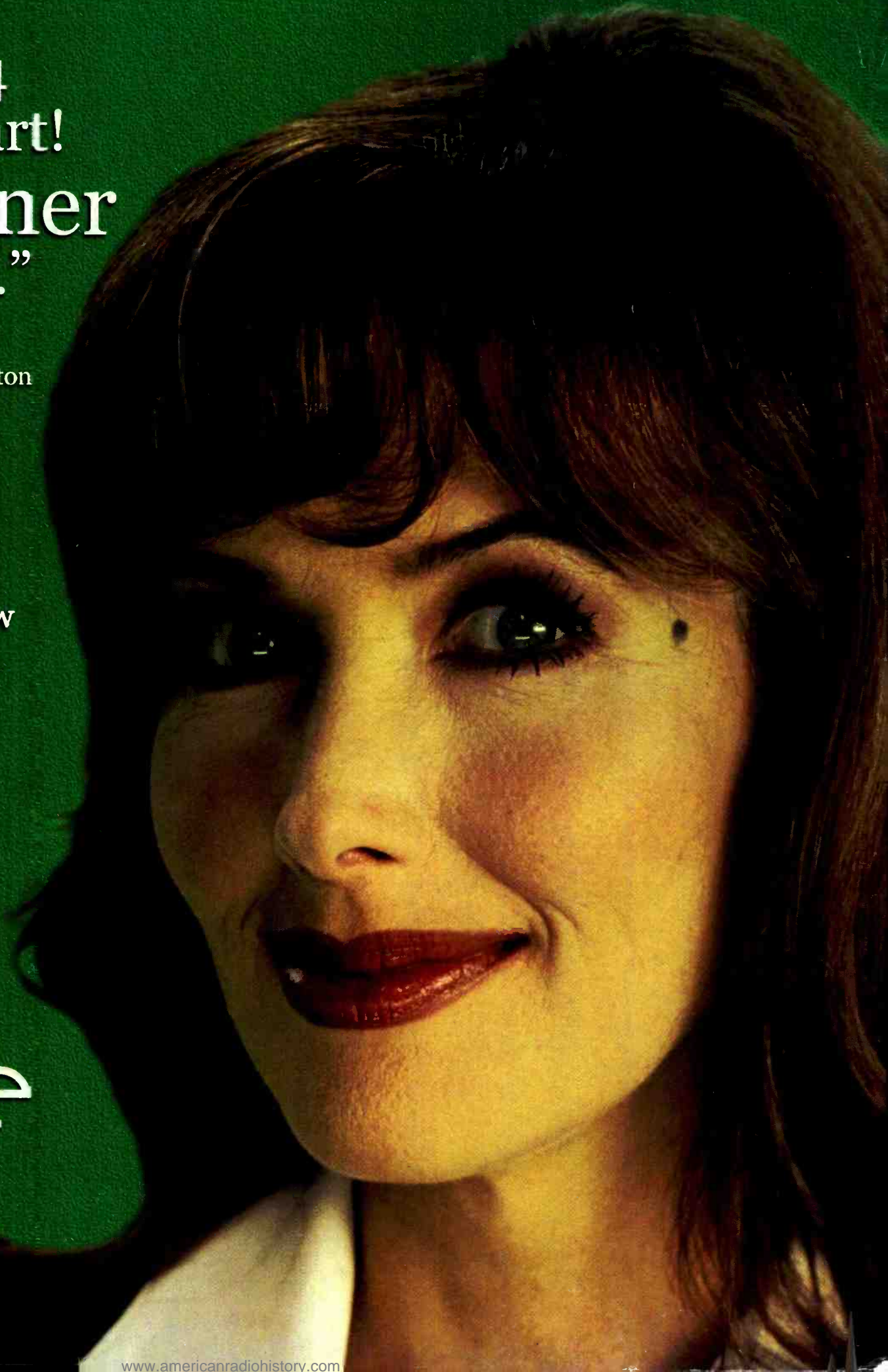
R&R's long-running feature that gauges the popularity of CHR/Pop titles with target listeners begins a new phase this week. Callout America will now be produced by Bullseye, and **R&R** subscribers will also have web access to the data. Details of the new deal are on Page 25. Check out this week's Callout America chart on Page 26.

"We're #1 25-54
in every daypart!
Janine Turner
was a big help."

—Don Keley
Magic 106.7 Boston

See **WMJX-FM's**
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RADIO AND RESTAURANTS!

When it comes to restaurant advertising, these are radio's salad days. The food-service industry shells out an appetizing \$975 million annually on radio advertising and ranks sixth in the food chain of top national advertisers. To get an up-to-date report on restaurant-industry spending, including a chain-by-chain menu of where advertising dollars are going, check out **Jeff Green's** comprehensive report in this week's Management, Marketing & Sales section. Jeff also has nine great ways you can increase your business from this segment. Also this week: Consultant **Walter Sabo** reminds us radio professionals of the golden number that drives our bus: That number is *cume*.

Pages 7-9

TOLKOFF TALKS!

Fresh off a successful career as a consultant, **Max Tolkoff** returns to the trade wars as a lieutenant in the **R&R** army. And to demonstrate that he's ready for the new challenge, Max constructed a chart just to show how much he's changed in the intervening years.

Page 64

R&R NUMBER ONES

CHR/POP

• **CHRISTINA AGUILERA** Beautiful (RCA)

CHR/RHYTHMIC

• **NELLY** Air Force Ones (Fo' Reel/Universal)

URBAN

• **R. KELLY** Ignition (Jive)

URBAN AC

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

COUNTRY

• **MARK WILLS** Nineteen Somethin' (Mercury)

AC

• **FAITH HILL** Cry (Warner Bros.)

HOT AC

• **SANTANA I/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

• **SALIVA** Always (Island/IDJMG)

ALTERNATIVE

• **FOO FIGHTERS** All My Life (Roswell/RCA)

TRIPLE A

• **COLDPLAY** Clocks (Capitol)

CHRISTIAN CHR

• **PAUL COLMAN TRIO** Run (Essential)

CHRISTIAN ROCK

• **12 STONES** The Way I Feel (Wind-up)

CHRISTIAN AC

• **MERCY ME** Spoken For (INO)

CHRISTIAN MSPO

• **4HIM** Who You Are (Word/Curb/Warner)

SPANISH CONTEMPORARY

• **RICARDO ARJONA** El Problema (Sony Discos)

TEJANO

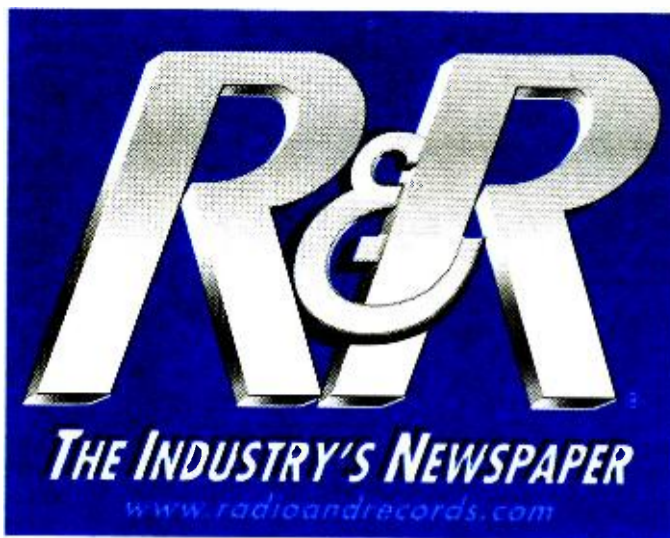
• **INTOCABLE** Sueña (EMI Latin)

REGIONAL MEXICAN

• **INTOCABLE** Sueña (EMI Latin)

TROPICAL

• **VICTOR MANUELLE** En Nombre De Los Dos (Sony Discos)



Sanders Joins Lineup Of R&R Talk Radio Seminar

Yahoo! exec set to address TRS on March 7

By Al Peterson
R&R News/Talk/Sports Editor
alpeterson@radioandrecords.com

Tim Sanders, Chief Solutions Officer for Yahoo! Inc., has been added to the lineup of featured speakers at the R&R Talk Radio Seminar, which will be held March 6-8 at the Marina Beach Marriott hotel located in the suburban Los Angeles community of Marina del Rey, CA.



Sanders

Sanders joined Yahoo in 1999, following the company's acquisition of Broadcast.com, where, as part of that company's business services division, he developed audio and video broadcast ventures for a wide variety of clients, including The Limited Inc. (for the Victoria's Secret fashion-show webcast), Harvard University,

Dell Computers, Intel and Ford Motor Co.

In his role as CSO at Yahoo, Sanders is charged with delivering next-generation marketing programs to world-class brands. His team focuses on matching marketers' needs with the company's cutting-edge capabilities and solutions.

Prior to leading the solutions team at Yahoo, Sanders created and led the company's Value-Lab, an in-house think tank that delivers value-added propositions to prospective and current clients.

Sanders is also the author of the best-selling business book *Love Is the Killer App* (Crown

SANDERS ▶ See Page 12

Changing Of The Guard At Sony Music Entertainment

Mottola resigns after 14 years, will form new label; TV exec Andy Lack now in command

By Ron Rodrigues
R&R Editor-In-Chief
ronr@radioandrecords.com

Sony Music Entertainment Chairman/CEO **Thomas Mottola** stepped down from his position last week. He will now devote his energies to the formation of a new company that will serve both as a music label and a conduit between the music industry and other businesses. Just a day after Sony announced Mottola's plans, NBC President/COO **Andrew Lack** was appointed the new head of Sony Music.

With the music industry facing the biggest financial and technological challenges it's ever seen, Lack's appointment was widely perceived by industry observers as Sony's attempt to inject an outside perspective into the business.

Sony Corp. of America



Mottola



Lack

Chairman **Howard Stringer** said of Lack, "He is the most rare of senior entertainment executives, equally adept at business, management, strategy and value creation, as well as a consummate and proven developer of content, talent and ideas. His skills and energy will be of enormous value as we move to transform our music business in this most challenging time for that industry."

Sony Corp. Chairman/CEO **Nobuyuki Idei** said,

SONY/See Page 12

Emmis Q3 Comes In Well Ahead Of Street Forecasts

Smulyan calls 2002 'a breakthrough year'

Emmis, generally considered a financial bellwether for the radio industry, reported good news in its fiscal Q3 earnings last week, giving industry observers a sneak peek at what they might expect from other companies that will soon be releasing Q4 and full-year results.

Emmis reported earnings per share of 16 cents for fiscal Q3 2003 — soundly beating the consensus estimate of 7 cents from analysts polled by Thomson First Call — as net income improved from a loss

of \$13.9 million (29 cents) a year ago to a profit of \$8.6 million.

While revenue in the company's radio division slipped 1%, to \$65.7 million, overall company net revenue improved 12%, to \$155.5 million, and EBITDA improved 40%, to \$62.2 million. Free cash flow jumped from \$3.6 million to \$26.6 million, while after-tax cash flow climbed 86%, to \$35.6 million (67 cents per share). Broadcast cash flow improved

EMMIS ▶ See Page 11

KPWR's Power Keeps It No. 1

KPWR solidified its lead in the fall 2002 Los Angeles Arbitron ratings. The Emmis CHR/Rhythmic soared 1.4 shares in year-to-year comparisons to extend its lead over No. 2 KROQ by a full share point.

Several of the market's Spanish-Language stations also earned good year-to-year results.

Los Angeles			
Station (Format)	Su '02	Fa '02	
KPWR-FM (CHR/Rhy)	5.1	5.4	
KROQ-FM (Alt.)	4.9	4.4	
KIIS/KVVS (CHR/Pop)	4.8	4.1	
KOST-FM (AC)	3.4	3.9	
KSCA-FM (Reg. Mex.)	3.2	3.9	

Continuously updated ratings results:
www.radioandrecords.com.

R&R Expands Callout America To CHR

New agreement with Bullseye Marketing for CHR/Pop becomes effective this week

Bullseye Marketing Research, the data provider behind R&R's national callout research in the Country format for the last three years, has reached an agreement with R&R to provide data for the CHR/Pop format,



Related Story: Callout America Hits The Bullseye, Page 25

effective with this week's issue. Both formats now carry the name R&R Callout America, powered by Bullseye Callout.

Nashville-based Bullseye was formed by President

John Hart in 1996 and has grown substantially in recent years through its market-leading research services. R&R's Callout America for CHR/Pop was launched eight years ago next month and provides the industry's No. 1

CALLOUT ▶ See Page 12

CES Highlights Digital Radio

Sirius changes name

By Joe Howard

R&R Washington Bureau
jhoward@radioandrecords.com

LAS VEGAS — HD Radio was a hot topic at this year's International Consumer Electronics Show, as a flurry of announcements from technology developer **iBiquity** indicated that the digital service is gaining acceptance from the radio industry.

But just as the technology some view as radio's savior is entering the market, one of the two satellite radio companies — which some in radio consider the enemy — announced plans to step up its advertising efforts, as well as changes to its service aimed at attracting more consumers.

CES ▶ See Page 18

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IN MEMORIAM

Maurice Gibb, Bee Gees Co-Founder, Dies At 53

By Adam Jacobson

R&R Radio Editor
ajacobson@radioandrecords.com

Maurice Gibb, one-third of legendary pop act The Bee Gees, died Jan. 12 at a Miami Beach hospital after undergoing emergency surgery for an intestinal blockage. He was 53.

Gibb, who lived in Miami Beach,

was admitted to Mount Sinai Hospital on Jan. 9 after collapsing at his home. In a preliminary statement, hospital representatives said Gibb experienced stomach pains caused by a strangulated hernia. Mount Sinai later declined to discuss the cause of Gibb's passing, citing patient privacy.

However, brothers and bandmates Robin and Barry Gibb told BBC News that mistakes made by Mount Sinai surgeons may have caused Maurice Gibb's death. The hospital says it will cooperate with Gibb family members in determining the cause.

Maurice Gibb was born on England's Isle of Man on Dec. 22, 1949 and was the twin brother of Robin Gibb. The three brothers moved to Australia at an early age with their father, bandleader



The Bee Gees in the '70s (clockwise from top): Maurice, Barry and Robin Gibb.

GIBB ▶ See Page 12

Schwartz Returns To OM Post At WCKG/Chicago

Jeff Schwartz has been named OM for Infinity FM Talker WCKG/Chicago. His scheduled Jan. 28 arrival will mark a return to the post for Schwartz, who exited WCKG and the radio industry early last year in anticipation of a since-cancelled move to Southern California in conjunction with his wife's business.



Schwartz

Since Schwartz's departure veteran programmer Tim Sabean has been overseeing programming and operations at the station, splitting his time between WCKG and co-owned WYSP-FM/Philadelphia.

Sabean has now resumed full-time OM duties at WYSP.

Schwartz will also reunite with GM Harvey Wells. The pair worked together during Schwartz's previous tour at WCKG and, prior to that, at Sports/Talk WSCR-AM/Chicago. Schwartz's 28-year Chicago radio resume also includes sales and management stints at WBBM-FM and WLUP-FM.

"To have the opportunity to come back is like having lightning

SCHWARTZ ▶ See Page 11

Jones Appointed VP/GM For ABC News Radio

Sixteen-year ABC Radio Networks veteran Steve Jones has been named VP/GM of ABC News Radio. He was most recently VP/Programming & Operations for ABCNEWS.com and replaces Chris Berry, who was promoted in November 2002 to President/GM of ABC Radio's News/Talk WMAL-AM/Washington.



Jones

In his new job Jones will oversee all domestic and international news, sports and information coverage for

the five ABC Radio networks, which currently serve approximately 4,800 affiliates nationwide.

"Through his wealth of experience at ABCNEWS.com and ABC Radio, Steve has made a tremendous contribution to the quality and breadth of content at ABC News," ABC News President David Westin said. "We look forward to putting his strong

JONES ▶ See Page 11



THE ENVELOPE, PLEASE.... The Osbournes hosted the 30th annual American Music Awards show, which was held Monday night at the Shrine Auditorium in Los Angeles and aired on ABC-TV. The show featured performances by Missy Elliott, Mariah Carey, Nickelback, Shania Twain and Christina Aguilera. Seen here are (clockwise from top) Nelly, who won the Internet Artist Fan's Choice Award; Martina McBride, who was named Favorite Country Female Artist; Ashanti, who took home Favorite New Artist in both the Pop/Rock and Hip-Hop/R&B categories; and Sheryl Crow, who won the award for Favorite Pop/Rock Female Artist.

Kepler Named Clear Channel VP/Smooth Jazz Programming

Clear Channel Radio has named Allen Kepler VP/Smooth Jazz Programming. He will retain his position as Exec. VP/GM of the company's research and consulting firm, Broadcast Architecture.

"Allen and his team at BA are internationally recognized leaders in Smooth Jazz formatics," Clear Channel Sr. VP/Programming Tom Owens said. "They already work in concert with Clear Channel's most successful Smooth Jazz properties, and now we can leverage this considerable exper-



Kepler

tise groupwide." Clear Channel programs Smooth Jazz on 13 radio stations, five in the top 15 markets.

"I am elated to receive this additional responsibility and to become more deeply involved with Clear Channel's Smooth Jazz stations," Kepler told R&R. "Our group of program directors are among the brightest in radio, and I look forward to continuing our partnerships and expanding the influence and success of the Smooth Jazz format

KEPLER ▶ See Page 12

Kaplan Adds OM Duties For WMAX & WPCH/Atlanta

Louis Kaplan, PD of '80s WMAX/Atlanta, has added OM duties for that station, as well as Clear Channel's Hot AC WPCH/Atlanta. At the same time, WPCH PD Dave Dillon exits to rejoin his family in Houston.

"Louis' background in CHR, Hot AC and Classic Hits qualifies him as the perfect choice to re-engineer the former 'Peach' into a future powerhouse," Clear Channel/Atlanta Director/Programming Tim Dukes told R&R. WPCH recently jettisoned its longtime "Peach" moniker in favor of the more contemporary-sounding "94.9 Lite FM."

"Peach was left over from when the station had a Beautiful Music background, and continuing to use the Peach identity made it very difficult to get away from that image," Kaplan told R&R. "The station just launched a huge TV campaign to solidify its new Lite position.

"I'm inheriting a really good radio station. Dave did a great job, and the station sounds terrific. I believe the station is going to do very well. Plus, I now get to play James Taylor records for the first time in my career. Those who know me know that's a big thing."

KAPLAN ▶ See Page 12

NEWS & FEATURES

Radio Business Management, Marketing, Sales	4
Digital Media	7
Street Talk	10
Sound Decisions	19
Going For Adds	22
Publisher's Profile	24
Opportunities Marketplace	88

Opportunities Marketplace	84
	85

FORMAT SECTIONS

News/Talk/Sports	15
CHR/Pop	25
CHR/Rhythmic	32
Urban	37
Country	42
Adult Contemporary	49
Smooth Jazz	56
Rock	59
Alternative	64
Triple A	70
Christian	74
Spanish Language	79

The Back Pages 86

Dollinger Joins Clear Channel As SVP/Mktg.

Lisa Dollinger has joined Clear Channel Radio's corporate headquarters in San Antonio in the newly created post of Sr. VP/Marketing & Communications. She will develop integrated internal and external marketing and communications programs and will oversee public relations, media relations and industry relations worldwide.

"The creation of this new position is an important step for Clear Channel and the beginning of many wonderful new initiatives for the company," Clear Channel Radio President/CEO John Hogan said.

"We are confident in Lisa's ability to build and execute vital programs that take a proactive approach to listening to and communicating with our varied constituencies. Her innate understanding of the radio culture and her depth of experience with radio broadcasters will greatly benefit our stations and employees

DOLLINGER ▶ See Page 11

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.

FCC Faces Congressional Grilling

Powell says he's troubled by Clear Channel's dominance

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

The FCC and Chairman Michael Powell kicked off the new year by facing off with some of the agency's harshest critics as the commissioners fielded questions from the Senate Committee on Commerce, Science & Transportation about the state of the communications industry. Not surprisingly, ample attention — much of it critical — was paid to the FCC's ongoing review of its media-ownership rules.

Reiterating concerns he has expressed previously, Sen. Ron Wyden warned that if ownership limits are loosened too much, one company might rise to control most, if not all, of the nation's media outlets. Wyden challenged Powell on whether the FCC Chairman would support a policy that could allow that to happen.

Powell called the question "worthy of debate" but said consolidation can go only so far. "Candidly, I don't believe anything coming out of the commission's decisions could result in the ability of one person to own everything," he said, pointing out that anti-trust laws and the FCC's own

public-interest standard would block a single company from seizing control of the nation's media.

Nonetheless, in response to a direct question from Wyden concerning Clear Channel Communications, Powell admitted that he is "troubled" by Clear Channel's dominance in the radio industry. He said, however, that it was congressional deregulation, not the FCC, that allowed the company to gobble up so many stations.

"We're often criticized as the institution that did that," he said, "but much of that deregulation is a consequence of [the Telecommunications Act]." Sen. John McCain acknowledged later in the session

that the Telecom Act could account for consolidation in the radio industry.

Powell was also quick to note that, although consolidation was a primary focus of the last two commissions, his is the lone panel to have attempted to stem the tide. He noted, "The commission, under my leadership, has moved to block a number of radio transactions, and previous commissions never moved to block a single one."

Indeed, on Powell's watch a number of proposed radio sales, including a handful of Clear Channel purchases, have been designated for hearing by the FCC — something that hadn't been done since the late 1960s. "I am concerned about concentration," Powell said, "particularly in radio."

During the session Sen. Byron Dorgan of North Dakota bemoaned the fact that of the 31 commercial stations in his state's four

FCC ▶ See Page 6

Viacom Chief Optimistic About Further Deregulation

By Adam Jacobson
R&R Radio Editor
ajacobson@radioandrecords.com

Industry heavyweights last week enjoyed the balmy weather while talking shop in La Quinta, CA, a golf resort southwest of Palm Springs. Some executives may have spent some time on the links, but most devoted their time to serious business discussion at the Salomon Smith Barney Global Media, Entertainment & Telecommunications Conference, and some provided definitive outlooks on the radio business in the coming year.

Viacom Chairman/CEO Sumner Redstone expressed tremendous optimism about further deregulation of the industry, saying, "I do not need to tell this audience what the next round of deregulation could mean for this industry in terms of further constructive consolidation, increased operating efficiencies and dramatic appreciation in the value of media stocks."

He reminded those on hand how the Telecommunications Act "transformed radio overnight" and added, "The 1996 deregulation of local radio ownership has had no untoward effects on either competition or diversity in radio markets. Let's hope the [FCC under Chairman Michael Powell]

stays on track and gets the deregulation job done."

At another session, Cox Radio CEO Bob Neil said radio revenue has stabilized but cautioned that visibility remains limited, because advertisers still have a tendency to make last-minute buying decisions. "We're continuing to see what I would consider a slow, sequential improvement in the revenue condition," he said. "We have seen more dollars added into a month after we've gone into the month than we have since I've been in the business, and that trend is continuing. It's still a bit of a buyer's market out there, but prices and costs per point have firmed, particularly in the third and fourth quarters."

Neil also took time out at the Salomon Smith Barney affair to give a tongue-lashing to satellite radio. He expressed his doubts that XM and Sirius investors will ever see returns and said of the satcasters, "I really can't see how their model ever works."

Neil questioned how either company will be able to pay back "the enormous amount of capital that they've already been able — amazingly to me — to attract from people," but noted, "Although, once people get in, they almost have no choice but to try to save it." He also said he believes there is no "brand niche" for satellite radio and said the lack of a local advertising stream will hurt the satcasters.

Others making headlines at the Salomon Smith Barney conference were Clear Channel CFO Randall Mays, who said Jan. 9 that he believes ownership limits are irrational, and Entravision Chairman/CEO Walter Ulloa, who discussed his company's purchase of Big City Radio's Los Angeles cluster (see Business Briefs for more details).

BUSINESS BRIEFS

Entravision Set To Sell Two-Thirds Of 'Viva' Trimulcast

Speaking at last week's Salomon Smith Barney Global Entertainment, Media & Telecommunications Conference, Entravision Communications Chairman/CEO Walter Ulloa said his company will probably divest KSYF/Fallbrook, CA and KVYY/Ventura, CA, two of the signals that comprise the Southern California "Viva 107.1" trimulcast Entravision is purchasing from Big City for \$137 million. "We think there is \$10 million in value there," Ulloa said. Funds from the sale would be used to offset the cost of planned format launches at KSSE/Riverside and simulcast partners KSSC/Santa Monica, CA and KSSD/Newport Beach, CA, all of which now air the Spanish Contemporary "Super Estrella" format.

Ulloa also confirmed that the Super Estrella programming will move to the third station in the Viva trio, KLYY/Arcadia-Los Angeles, no later than early February — a shift he said will be easy because Viva and Super Estrella air nearly identical formats. Ulloa predicted that Super Estrella will have a 2.0 share 12+ in L.A. within 12 months of the move to KLYY and forecast 1.0 shares for KSSE and KSSC & KSSD by the start of 2004.

Also at the Salomon Smith Barney Conference, Ulloa said that the Big City/Los Angeles assets Entravision is purchasing have been being run by a "troubled" operation. "They haven't been a good competitor," he said of Big City. He added that Entravision had been looking into buying the Viva 107.1 trimulcast for quite some time as a "stick acquisition" — that is, with no intention of retaining the Viva programming.

Clear Channel/L.A. To Consolidate Operations

Clear Channel Communications/Los Angeles has inked a \$45 million, 12-year deal with real estate company M. David Paul Associates for space at the Pinnacle, a recently completed office building and retail complex in Burbank, CA. The *Los Angeles Times* reported that all eight Clear Channel/L.A. stations will move into the building in 2004, when construction of 40 radio studios in the complex has been completed. Other Pinnacle tenants include Warner Music Group and NBC Enterprises.

In other news from Clear Channel, the company has made a deal with Washington, DC-based wireless company InPhonic that will enable WAKS, WGAR, WMMS, WMJI, WMVX & WTAM/Cleveland to send targeted text messages to listeners' cell phones. Listeners can subscribe to the free service, expected to launch in Q1, by visiting any of the six stations' websites. CC/Cleveland will use the service to offer listeners the opportunity to enter contests, receive news and sports alerts and buy concert tickets before they go on sale to the public. Those whose phones can't accept text messaging can even sign up at station sites to get free short-messaging-capable phones.

RAB To Honor Regent's Stakelin

In recognition of his dedication to and leadership in the radio industry, Regent Communications President/COO Bill Stakelin will receive the RAB's Kevin B. Sweeney Award at RAB2003 later this month. Stakelin has been in radio for his entire professional life, having begun his career at age 14 in Georgetown, KY. After 17 years with Bluegrass Broadcast, he became President/CEO of the RAB in 1983. In 1988 he founded Apollo Radio, which in 1994 merged with Regent with Stakelin as Exec. VP/COO. In 1997 Regent was sold to Jacor Communications, after which Stakelin founded Regent II Communications with partner Terry Jacobs. Stakelin currently represents New York and New Jersey on the NAB board of directors and has also served as Radio Chairman and Joint Board Chairman for the NAB.

In other news from RAB2003, renowned speaker Les Brown will deliver a keynote address titled "Achieving at the Next Level" on Jan. 31. The RAB says the speech will teach sellers and managers to avoid common pitfalls and achieve their utmost revenue-generating potential. The RAB Radio Sales, Management & Leadership Conference will be held Jan. 30-Feb. 2 at the Hyatt Regency in New Orleans.

NPR Receives Its Largest-Ever Grant

National Public Radio has received \$14 million, the largest grant ever to the noncommercial group, from the MacArthur Foundation. Of that amount, \$4 million is earmarked for the NPR Endowment Fund for Excellence, which was established to help ensure NPR's long-term financial stability. The remaining \$10 million will be used for news and

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				
	1/10/02	1/3/03	1/10/03	1/10/02	1/3/03-1/10/03
R&R Index	243.87	213.13	227.96	-6.5%	+7%
Dow Industrials	10,067.86	8,601.69	8,785.98	-13%	+2%
S&P 500	1,156.55	908.59	926.27	-20%	+2%



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

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

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**MARINA BEACH MARRIOTT
LOS ANGELES, CA**

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- Reservations requested after February 10, 2003 or after the room block has been filled are subject to availability and may not be available at the Seminar rate.
- Check-in time is 3:00 pm; check-out time is 12noon.

TYPE OF ROOM	TALK RADIO SEMINAR RATE
Single / Double	\$179/night

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www.marriotthotels.com/laxmb (Group Code radrada)

Radio One, Comcast To Launch New Cable Network

Radio One President/CEO Alfred Liggins finally got his wish. For some time, Liggins has expressed an interest in launching an African-American-focused cable network to complement Black Entertainment Television, and this week Radio One announced that it will team with Comcast to start an as-yet-unnamed venture that will feature entertainment, news, opinion and sports programming targeted primarily to 25-54-year-old African-American viewers. The network is expected to debut later this year.

Under the terms of the joint venture, Radio One will make a direct cash investment not expected to exceed \$70 million over four years, while Comcast and other parties will invest another \$60 million over four years. Radio One will also provide radio ad time over several years in exchange for an additional equity interest in the cable network, for which Liggins will serve as Chairman.

Radio One expects that its fully diluted ownership interest in the network will be less than 40%, while Comcast will receive a like-sized equity interest for committing both financing and a substantial number of subscribers from its many cable systems. Comcast said its systems serve 21 of the top 25 U.S. markets, reaching 50% of the nation's African-American population.

Radio One Exec. VP/CFO Scott Royster explained to R&R that Radio One and Comcast will ultimately have equal shares in the venture. While Radio One is putting up more cash and will get management fees and an additional ownership share for the radio advertising it provides, the significant value of access to Comcast's cable subscribers puts the two companies on a level.

While he's long felt that African Americans are being underserved by cable TV, Liggins said his new network will complement, not challenge, BET. "We believe this service is going to be very different from BET," he said during a conference call held to discuss the

network, adding that his marketing strategy is to offer what's not already being offered. "This marketplace can support more than one good idea."

Liggins stressed that the cable network won't distract him from Radio One's bread-and-butter radio business. "I expect to spend the vast majority of my time focusing on Radio One business," he said, "as this network will have a standalone management team."

But Liggins said he will spend some time in the network's early days "shaping the vision and getting the team put together." Comcast President/CEO Brian Roberts said, "The actual implementation of making it work is going to fall back to the new management team we're going to hire."

Morgan Stanley analyst Michael Russell called the cable venture "a modest positive" for Radio One, saying that most investors had feared a larger financial commitment to cable and a larger degree of management distraction than are involved in Radio One's plans with Comcast.

With the cable investment, Russell now expects Radio One to experience a \$15 million loss in 2003, followed by losses of \$20 million in both 2004 and 2005 and \$15 million in 2006. However, he said those estimates are preliminary and will likely change as more details are provided.

In addition to the cable network, Radio One announced a radio-station purchase this week and updated its Q4 guidance. In fact, Ra-

dio One and the K-Love Radio Network double-teamed to grab some troubled stations in Dayton. In mid-November 2002 a judge ordered Hawes-Saunders Broadcast Properties, which filed for bankruptcy on Nov. 4, to place its WRNB & WROU/Dayton in trust until a buyer could be found.

Subject to the approval of the bankruptcy court, Radio One will acquire Urban WROU for \$9.5 million in a move that gives the company a solid complement for its CHR/Rhythmic WDHT/Dayton. (Radio One ups its station count to five in Dayton with the deal). Meanwhile, Sacramento-based religious broadcaster K-Love Radio Network got Urban AC WRNB for \$1.2 million. WRNB will be K-Love's first Ohio property.

W. Lawrence Patrick, the court-appointed trustee of the Hawes-Saunders stations who is also serving as their interim GM, is expected to present Radio One's offer for WROU at a U.S. Bankruptcy Court hearing set for Feb. 10, the *Dayton Daily News* reported. The newspaper also reported that Radio One could begin operating WROU via an LMA as soon as Feb. 11.

Meanwhile, Radio One reaffirmed the Q4 guidance it furnished with its Q3 numbers a few months ago, saying net revenue will increase at least 13% over Q4 2001. Q4 earnings are expected in the first half of February. Radio One added that its January outlook appears solid and is pacing in the high single digits to low double digits, pointing out that national is outperforming local.

— Joe Howard
with additional reporting by
Adam Jacobson

TRANSACTIONS AT A GLANCE

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

- KUMU-AM & FM & KAHA-FM/Honolulu, HI \$5.2 million
- WGOM-AM & WMRI-FM/Marion (Muncie), IN \$1.63 million
- WSOH-FM/New Washington, IN \$950,000
- WINQ-FM/Winchendon, MA \$400,000
- KNUJ-AM/New Ulm, KNUJ-FM/Sleepy Eye and KNSG-FM/Springfield (Mankato-New Ulm), MN \$250,000 and KXMR-AM/Bismarck, ND
- KATK-AM & FM/Carlsbad, NM \$450,000
- WWIT-AM/Canton, NC \$311,000
- WROU-FM/West Carrollton (Dayton), OH \$9.5 million
- KNTX-AM/Bowie, TX \$118,000
- KMGR-FM/Delta, UT \$1.25 million
- WXCF-AM & FM/Ciifton Forge, VA \$400,000
- KKPL-FM/Cheyenne & KARS-FM/Laramie (Ft. Collins-Greeley), WY \$7.75 million

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

DEAL OF THE WEEK

• Citadel/AAA Entertainment Multistate Deal

PRICE: \$16.5 million

TERMS: Asset sale for cash

BUYER: Citadel Communications

SELLER: AAA Entertainment

BROKER: Bob Maccini of Media Services Group

STATIONS TRADED: WMOS-FM/Montauk, NY (New London, CT) and WWKX-FM/Woonsocket (Providence) and WAKX-FM/Naragansett Pier (Newport), RI

2003 DEALS TO DATE

Dollars to Date:

\$181,296,595

(Last Year: \$5,403,679,204)

Dollars This Quarter:

\$181,296,595

(Last Year: \$284,586,711)

Stations Traded This Year:

44

(Last Year: 812)

Stations Traded This Quarter:

44

(Last Year: 114)

BUSINESS BRIEFS

Continued from Page 4

public-affairs programming. The infusion of cash arrives at a good time for NPR: It will soon be expanding with the opening of NPR West and is increasing its commitment to international reporting. Since 1985, the MacArthur Foundation has donated more than \$31 million to NPR.

XM Now Available In 44 GM Models, BMW Offers Sirius

XM Satellite Radio will be available in 44 of GM's 57 models in 2004, up considerably from the 25 models GM is offering the service in for its 2003 model line. As of the 2004 model year, XM will be available in the Chevrolet Malibu and Malibu Maxx and the new Colorado and GMC Canyon midsize pickups, as well as SUVs including the Chevy Trailblazer, GMC Envoy and the new Buick Rainier.

Continued on Page 12

FCC

Continued from Page 4

largest cities, 13 — including, in one market, all six commercial stations — are owned by the same company. He said, "The fact is, we're heading in exactly the wrong direction. In these areas, you need to have your foot on the brake, not your hand on the throttle. Unless changes are made, we're heading for a train wreck."

FCC Commissioner Kevin Martin said some of the responsibility for consolidation can be attributed to the FCC's method of defining radio markets. He said the FCC's approach, under examination in the media-ownership review, may have led to some markets' "being treated as larger than they really are." Powell agreed with Martin's assessment.

Meanwhile, Sen. Trent Lott said that ensuring that local news and information don't fall by the way-

side is critically important as the FCC considers changing its ownership rules — a point on which Commissioner Jonathan Adelstein shared Lott's concern.

In fact, Adelstein took the opportunity to support Commissioner Michael Copps' efforts to hold field hearings across the country to hear from a broad sample of those most affected by the media-ownership rules. "We need to reach out to Americans and hear what they have to say in every part of the country," Adelstein said. "We need to stick to the traditional hallmarks of diversity of voices, localism and competition."

Commissioner Kathleen Abernathy said that whatever action the FCC takes will be guided by those principles, noting that the commission is acutely aware of the importance of the rules review. She pointed out that the FCC has already received more than 2,000 comments in the proceeding and

has commissioned six studies of the media landscape to help support its decisionmaking. For his part, Copps said there is nothing as important as the rules review on the commission's agenda.

Amid all the debate, Lott suggested that there may be room for compromise between the FCC and Congress, suggesting that the Telecom Act could stand some tinkering. "As we move forward," Lott said, "I think we as a Congress and you as a regulatory body should work together. We may need to tweak the law some. That's not to say we tilt it one way or the other, but we passed it in 1996. My goodness, the world has changed so much in this area."

He continued, "I hope that you will seriously think about that and maybe be prepared to talk with us, either privately or in subsequent hearings, about what we might need to do in the future to review that law."



JEFF GREEN

jgreen@radioandrecords.com

Industry X-Ray: Restaurants

Don't let competitors eat your lunch in this major revenue category

Few businesses serve up as many advertising dollars as restaurants, which dish out an appetizing \$975 million in radio revenues annually. CMR ranks the restaurant category sixth in the food chain of the top 30 national network and spot radio segments. The complete 2002 figures are still in the oven, but 2001's figures reflect more than \$143 million in radio business in the top 100 markets alone. The RAB reports some of radio's biggest-spending brands are in this category, including Burger King, Denny's, Red Lobster and McDonald's.

If you're hungry for more ad dollars, you'll find a smorgasbord of useful facts and figures to chew on with this X-Ray. But bear in mind that many national advertisers, such as McDonald's, place the majority of their radio advertising directly with stations, not through a network or spot rep firm. Direct spending by these companies substantially exceeds the amounts listed in the various box scores.

With an estimated 137 visits annually, Americans on average spend almost half of their food dollars on restaurants and other food-service venues, forking over \$846 per year. Nearly everyone goes out to eat at least a few times a month, and almost 17% eat out at least twice a week. The battle for the belly is drawn mostly along economic lines: The more people make, the more they make reservations.

Each week radio consistently reaches over 90% of the dining-out population, whether they go to burger joints, coffeehouses or steakhouses. Birthdays, Mother's Day and the upcoming Valentine's Day are the three most popular occasions for eating out, with dinner traffic accounting for 52% of overall business on those days, followed by lunch (37%) and breakfast (11%).

Sandwich restaurants sell over half of all meals purchased away from home, while fish, steak and chicken are the casual diner's favor-

Radio Spending Profile

Here's the percentage that goes to radio of total media spending in the restaurant category:

Median	21.2%
High	26.9%
Mean	20.4%
Low	14.0%

- 2002 overall radio growth rate (through September): +4%
- 2002 restaurant-category radio growth rate (through September): +6.1%
- Restaurant category as a percentage of total radio expenditures: 5.3%

Source: Miller, Kaplan, Arase & Co.

ite menu items. In order, these are the most popular days to get out of the kitchen: Saturday, Friday, Sunday, Thursday, Wednesday, Tuesday and Monday. (Note how that matches up with popular radio ad-buy schedules.)

Leading Cities For Restaurant Business

Below are the Media Audit's top-indexing cities where 18+ adults went to sit-down restaurants at least four times in the past two weeks. Nearly all are in the South, which Simmons reports has more than twice as many adults dining out as any other region where adults ate at a family restaurant or steakhouse 10 times or more in the past month. Not surprisingly, the list leans toward popular retirement communities, college towns and vacation destinations, with Florida capturing eight of the top 20. Unless your food is a lot better than Mom's, don't open a restaurant in Spokane, which indexes at 46.

1. Sarasota	150
2. West Palm Beach	142
3. Ft. Myers	140
4. Austin	136
5. Greenville, SC	132
6. Melbourne	127
7. Peoria, IL	126
8. Columbia, SC	125
(tie) Daytona Beach	125
10. Charlotte	123
11. Greensboro	123
12. Atlanta	121
13. Houston	121
14. Jacksonville	120
15. Tampa	119
16. Knoxville	117
18. Ann Arbor, MI	115
19. Miami	113
20. Las Vegas	114

Source: The Media Audit, 2001-2002

Top Radio-Friendly Restaurants

Here's some additional food for thought: Below is how the 20 restaurant chains that spent at least \$250,000 in national radio spot advertising during the first three months of 2002 rank in terms of percentage of total media dollars going to radio. Figures are in thousands of dollars.

	% To Nat'l Spot	Nat'l Spot Dollars
Bahama Breeze	100.0	794
D'Angelo	100.0	589
Mrs. Winner's	82.4	286
Longhorn	74.7	2,814
Pizzeria Uno	65.0	321
Shell's Seafood	61.7	510
Old Chicago	51.1	281
Hop's Bar & Brewery	38.0	1,065
Romano's Macaroni	37.9	337
Bennigan's	35.6	2,577
Denny's	29.4	11,951
Dave & Buster's	28.9	1,186
Benihana	28.3	680
Carrabba's	23.4	623
Cracker Barrel	22.5	3,227
White Castle	21.2	2,120
Friendly's	19.7	2,294
Donato's	18.8	929
Chi-Chi's	18.2	358
Quizno's	15.8	3,655

Source: Competitive Media Reporting

Restaurant Seeding & Selling Points

- **Feed those midwinter blues.** January and February are traditionally the slowest months for full-service restaurants. With the economy and competition cited by restaurants as their top business concerns, you may find more ears receptive to your pitch right now.
- **Corner the caffeine community.** Alternative, CHR/Pop, Smooth Jazz, Classical and News/Talk stations should be pitching coffeehouse business with a vengeance. These businesses don't attract so much a "young and affluent" mix as "young or affluent" customers. Although coffeehouses do much better with high-income households (hence the high indexes with Smooth Jazz and News/Talk listeners), they also index strongly with those on much tighter incomes, including part-time workers, singles and younger demos, such as college students. These consumers appear to be more likely to use their dining-out dollars at these stores than at most other restaurants. One can also see evidence of the "Starbucks as community" branding position's appeal to younger demos in the chain's higher traffic from renters — in many cases, singles and young couples with few or no children.
- **The kids are all right.** Stations that index well with family households should obviously reach out to gain business from fast-food and casual restaurants, toward which the typical consumer's dining patterns shift radically once a child comes into the home. Next on the target list should be Mexican and Chinese restaurants, as these mostly affordable businesses index much higher with families than do other types of restaurant groups. Top kids' favorites (regardless of restaurant category, in order): french fries, chicken, ice cream, burgers and pasta.
- **Try the 7pm-midnight special.** Yankelevich Partners says 16% of Americans like to eat dinner at 8pm or later, and 11% make the decision to go out the night before. And, according to the Media Audit, 7pm-midnight is tied with afternoon drive as the highest-indexing listening daypart (110) among those who eat at sit-down restaurants frequently. Evening avals can be an affordable and effective way for advertisers to use your station to reach prospective customers.
- **Know the turn-ons and turn-offs.** Most adults like a restaurant where they can hold quiet conversations. Their top considerations are fresh food that tastes great, attentive service, a good value and menu variety. The No. 1 complaint: disappearing waitstaff, followed by vain or disrespectful servers, cold food and fellow patrons with cell phones. Making patrons wait more than 10 minutes for a weeknight table is also a problem.
- **Top meal motivators.** When pitching restaurants and cooking up hot copy, bear in mind that the most likely reason you'll find people going out is to have a fun evening with friends (18.7%), followed by routine weekend dining (14.6%), a special occasion (13.2%), lunch with a co-worker or friend (12.4%), didn't want to cook (10.9%), food cravings (7.5%), date or romantic occasion (5.0%) and other or don't know (17.7%). Two useful facts about what frustrates consumers about lunch options: Boredom with the same old choices and the inability to find healthy options each frustrate 29% of diners. Less than 10% of casual-dining customers take advantage of limited-time promotions, while nearly half of upscale restaurants allow online reservations (useful links for your station website).
- **Look for openings from fast-growing chains.** Sniffing for the aroma of new business? The top 10 growth chains for 2000, up 40% or more, were, in order, Bahama Breeze, Buca di Beppo, Panera Bread/St. Louis Bread Co., Jamba Juice, Famous Dave's, P.F. Chang's, Baja Fresh, Quizno's, Copeland's and Rubio's Baja Grill.
- **Recruiting: It's what's for dinner.** For restaurant operators, the top operational challenges in 2003 will be recruiting and retaining employees. Use your station's ability to reach potential applicants who already have jobs; radio can reach people at work better than the Internet or newspapers.
- **The link between frequent dining out and frequent radio use.** TV salespeople may tell prospects to "show the sizzle," but Media Audit research says that people who are serious diners (four or more sit-down visits in the past two weeks) are heavier users of radio (index 105) than they are of television (89). Since outdoor indexes highest (127), it can make sense to target billboard-buying restaurants to create extra impressions with in-car listeners.
- **Lifestyles of the rich and hungry.** The Media Audit reports that those who drive a luxury imported car, such as a Porsche, Mercedes, Lexus, Jaguar or BMW, are twice as likely as the general population to have dined at a sit-down restaurant four or more times in the past two weeks. Those who also index 150 or higher among this elite food group are those who fly at least three times per year, drink wine regularly, shop jewelry stores, make \$75,000 annually, plan to buy a car or home in the next 24 months, make five or more online purchases each year and like snow skiing and golf. If you have NTR events involving these activities, restaurant tie-ins are naturals.

Competitive Media Spending: Restaurants

Here's how the chains that spent \$5 million or more in total advertising during the first three months of 2002 divided their expenditures (excluding magazines, network and syndicated TV and national newspapers). Figures are in thousands of dollars.

	Newspapers	Outdoor	TV Spot	Cable Radio	Network Radio	Radio Nat'l Spot
Stuart Anderson	161	64	6,674	—	—	99
Applebee's	100	1,169	14,331	10,061	—	1,251
Arby's	347	2,198	50,162	15,672	—	1,316
Bennigan's	73	261	4,325	4	—	2,577
Boston Market	341	14	12,073	—	2,408	297
Burger King	288	4,149	17,377	46,191	4,046	22,054
Carl's Jr.	292	566	19,115	—	—	975
Checker's	36	841	9,354	—	—	—
Chili's	44	467	10,792	9,396	—	3,893
Chuck E. Cheese	—	6	1,161	7,586	—	—
Church's	—	220	7,921	90	—	343
Cici's Pizza	—	209	4,922	—	—	—
Cracker Barrel	—	11,098	—	—	—	3,227
Dairy Queen	65	1,141	20,174	5,325	—	426
Del Taco	—	197	5,281	—	—	—
Denny's	—	2,966	20,515	4,113	337	11,951
Domino's Pizza	822	223	40,227	14,974	4,073	1,375
Dunkin' Donuts	148	957	19,151	1,811	—	3,060
El Pollo Loco	—	—	5,759	—	—	81
Bob Evans	—	1,002	5,167	—	—	104
Fazoli's	—	331	4,865	—	—	—
Friendly's	59	598	8,711	—	—	2,294
Golden Corral	131	552	755	—	—	7
Hardee's	138	2,584	16,731	—	410	748
Hometown Buffet	35	10	8,067	—	—	—
IHOP	117	1,646	21,403	—	—	608
Jack In The Box	61	225	47,852	1	—	1,851
Joe's Crab Shack	63	91	8,762	—	—	26

	Newspapers	Outdoor	TV Spot	Cable Radio	Network Radio	Radio Nat'l Spot
KFC	161	1,626	50,039	20,025	381	273
Long John Silver	45	139	12,395	4,341	—	—
McDonald's	608	25,572	119,843	32,552	2,624	2,851
O'Charley's	—	396	4,726	—	—	—
Old Country Buffet	—	5	10,589	—	—	34
Olive Garden	—	644	4,776	8,932	286	2,255
Outback Steakhouse	27	2,846	9,094	7,941	—	3,020
Papa John's	1,056	413	21,858	2,472	357	99
Perkins	107	1,118	6,476	—	—	230
Pizza Hut	138	614	50,946	12,662	—	748
Popeye's	52	268	15,637	—	—	8
Quizno's	61	2,291	7,261	6,550	—	3,655
Rally's	89	265	11,386	—	—	—
Red Lobster	38	712	4,709	9,353	7,833	1,146
Romano's Macaroni	—	75	4,395	1,053	—	3,371
Round Table	114	2	5,154	—	—	—
Schlotzsky's	—	90	1,555	706	—	89
Shoney's	85	2,985	1,562	—	—	896
Sizzler	259	339	5,281	—	—	—
Sonic	128	702	27,185	5,915	—	163
Steak N Shake	—	1,994	5,355	1	—	—
Subway	286	1,340	63,817	11,883	—	112
Taco Bell	51	2,130	37,110	24,339	—	3,272
TGI Friday's	65	12	876	5,295	1,467	182
Wendy's	38	5,012	35,091	22,685	50	2,375
Whataburger	—	1,479	5,389	—	—	858
White Castle	—	243	7,529	—	—	2,120

Source: Competitive Media Reporting

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Put Your Cume To Work

By Walter Sabo

Legendary programmer Mike Phillips always says, "I would rather try to get four people to listen for 15 minutes than one person to listen for an hour."

The prime indicator of average quarter-hour rank is not time-spent-listening rank. Do a ranker of your market, and you'll see that there is no mathematical relationship between TSL rank and AQH rank, but there's a direct relationship between cume rank and AQH rank.



Walter Sabo

For many years managers have been conned by this ridiculous notion: "Rather than spending money on marketing, let's get our existing cume to listen longer." The logic has a certain sexy appeal to a math-brained, bottom-line-pressured GM. Eliminate the "negatives," and people will listen to your station longer.

That's elegant but desperately flawed thinking. This theory has resulted in the elimination of elements that made stations interesting and textured and gave them franchise value — that is, elements that cost a few bucks.

Remember, you cannot beat the 7-Eleven. Once a person arrives at the 7-Eleven, they will turn off the radio and get out of the car. You can't make people listen to the radio longer.

In a weekly diary system, your cume is gone every seven days. A bigger problem is that an Arbitron diary can't really measure TSL or listening. It measures memory. Unaided recall. The more space a station's brand name has in the diary-keeper's memory, the more space the station gets on the diary page.

Memory space is captured in two ways: 1) impressions resulting from listening to a station; and 2) impressions generated by marketing for that station. Yes, it would be possible, in a diary measurement, to be No. 1 but, in fact, have no one listening at all. Proof of that is how frequently daytimers used to show up in ratings reports at 11pm.

Arbitron's Portable People Meter will show the true impact of cume, as in, "Oh, my! We'd better get our cume up."

Cume-Building Tools

I have always stressed programming to build cume, and it works. Here are six sure-to-work cume builders for programmers.

1. Increase the frequency of service elements — weather, traffic, music news, concert news, etc. — and announce their existence. State what you're doing and the exact time you'll do it again. Yes, do it on a Rocker. MTV has news, right? Teaching the benchmarks of the station is important.

2. Shorten the playlist. A listener only gives X amount of time to radio. During that time they want to hear the hits, and only the hits. Program to the reality of radio listening. If they listen an hour a day, program to that reality.

You and the sales department listen for eight hours, so the salespeople complain about repetition. If management is weak, the salespeople win and more songs are added. Result: Cume goes down this book, and AQH goes down next book. Tighten the list, and tell the sales department to raise the rates.

3. Prize of the moment: The fastest way for a radio station to get word-of-mouth advertising — buzz — is by giving away the hottest prize for the target listener. At the moment, my favorite for guys is the Ford Thunderbird.

4. Assume no knowledge. The biggest mistake air personalities make is assuming everyone knows everything they do and remembers what they did yesterday. The result is the effect of a closed club. New listeners feel excluded. Act like every listener is brand-new.

To this day, David Letterman explains exactly what "Stupid Pet Tricks" is. He does not assume knowledge. If, after all these years, Letterman still has to explain what "Stupid Pet Tricks" is, then you have to explain who "Big Joe" and "Samantha's Wild Gofer" are.

5. What city is this? Listeners expect radio to be live and local. Fact is, the reason voicetracking is a viable option is that most breaks are not local and not too lively. They are generic and lazy and fail to address the top-of-mind interests of the target listener. You just hear jock crap. But if listeners know that every time they tune to your station they will get a sense

of what's going on in the city and a sense of urgency in the delivery of the information, they will feel compelled to check in with your station constantly.

6. Promos are instant messages to your listeners. A good promo gets inside the brain of a diarykeeper because it links what you need — call-letter memory — with things they care about. A good promo puts a positive charge on vital facts about the station and connects the facts with a listener's emotional buttons. You cannot spend too much for a programming-only, top-notch production director.

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

Industry X-Ray

Continued from Page 7

Where They Eat

The figures below reflect the percentages of 18+ adults who have stopped by these major fast-food chains at least once in the past month.

McDonald's	56
Burger King	45
Wendy's	30
Taco Bell	30
KFC	27
Subway	28
Arby's	19
Domino's Pizza	14
Dairy Queen	14
Papa John's Pizza	11
Boston Market	7
Chick-Fil-A	9
Starbuck's	9
Hardee's	8
Long John Silver's	7

Great food, atmosphere and reasonable prices lead the list of factors that keep customers coming back to their favorite casual restaurants. Below are the percentages of 18+ adults who have stopped by these major chains in the past 30 days.

Applebee's	17
Pizza Hut	17
Red Lobster	12
Denny's	12
Olive Garden	12
Outback Steakhouse	9
Chili's	9
IHOP	8
T.G.I. Friday's	7
Shoney's	3
Lone Star Steakhouse & Saloon	2

Source: Scarborough, 2002

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PART TWO OF A TWO-PART SERIES

WSRadio Finds Its Niche

'Net-only Talker trying out rookie talent, specialized programming

By Brida Connolly
Associate Managing Editor

Last week WSRadio VP/Programming & New Show Development Lee Mirabal, a 37-year radio vet and former nationally syndicated talk host, talked about WSRadio's tightly targeted programming strategy. This week she discusses the Internet-only Talk network's approach to talent recruitment and ad sales.

R&R: How do you recruit talent? Do hosts come to you?

LM: At the beginning I cold-called people. One of our highest-rated shows is *Pet Fish Talk* — oh, my gosh, you have no idea. Tom and Nevin Bailey are brothers, and they own a fish hatchery. They supply more tropical fish to Wal-Mart than any other company in the world, and they're these two wonderful men who are just these down-home, honest guys.

I called four or five different fish places before I got them. I would say, "Hi, this is Lee Mirabal with WSRadio. We are going to be doing a pet fish show, and we're looking for a host. Do you know anyone who would be interested?"

When I got to these guys, one brother said to me, "My brother is really the one with the charisma," and it ends up that the guy who told me that really has the dry, wry sense of humor. These two guys know everything there is to know about raising tropical fish. Their show numbers went up and up and up, and pretty soon they had 30,000, then 40,000, fans. This is amazing. Every day I come in here and I'm overwhelmed with the excitement of it all.

R&R: Is WSRadio's approach to start slowly and build?

LM: We're doing it in a way that at least our hard costs are covered by what the hosts are paying us, and the rest becomes, hopefully, our fortunes.

Every talk show host on this network is doing it for a different reason. There are some who are national speakers, and they're doing it as an addition to their profile. Some people are doing it because, like the *Glass Show* host, they just love their subject. And some people are doing it to make money.

We are the voice of *Entrepreneur* magazine, and that was a show we developed and took to the magazine. They liked it, and here we are. Now we have four *Entrepreneur* magazine shows, all done here. We develop them, from beginning to end. We find the host, and if they haven't had experience — which 99% of them haven't — we train them, and there you go. It's very exciting.

R&R: Are the talents coming to you now?

LM: Yes. In my e-mail every day there are people saying they're interested. You know, we get some of our hosts from their being guests on oth-

er shows. They're a guest and they get excited about it, they talk to me, and they end up coming on board.

R&R: Do your personalities look at webcasting as an end in itself, or are they aspiring broadcasters?

LM: Well, some of them are asking me how to make a demo tape. It's inevitable, and, I tell you, I would be delighted. As much as we like to think of ourselves as the latest thing going, I know that, to a lot of these people, being in traditional broadcasting is everything. I would be so happy with them if they walked in this door and they had never hosted a show before and then a radio station hired them somewhere. I would feel as if a child had made it.

R&R: Do you subscribe to *Arbitron's MeasureCast Ratings*?

LM: We don't. So far, what we do is we get the raw data from our server on the first day of each month for the previous month. Each hour is broken into three segments, so if you did a show and you had a guy who sold a widget in a first segment, and your second segment was a woman who stood on her head for 83 hours and got into the Guinness Book of Records, we would know exactly how many listeners clicked on each segment. It's a great tool, also, for the host to look into and say, "Wow, I'm gonna have that guest back on. He e-mailed his constituency, and I had a lot of listeners for that segment."

R&R: So the hosts have access to the equivalent of ratings numbers to use for ad sales?

LM: Yes. Look at it this way: You've got a show like *Glass Talk*, you can go to an advertiser and say, "How'd you like to have 42,000 people with Visa cards and laptops in a room?" Because that's what you've got. When you advertise on traditional radio, there's a lot of waste; you're going to pay for people who aren't interested in glass blowing. But here we have this targeted audience.

And, you know something, you have to be interested in the subject to listen here, because you have to go on the Internet, you have to find us, you have to click on it, and if the show's not on live, you have to go to the archive. These listeners are dedicated.

Listen to WSRadio at www.wsradio.com.



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
5	1	NORAH JONES	Come Away With Me	38
1	2	EMINEM	The Eminem Show	35
3	3	VARIOUS ARTISTS	8 Mile	11
13	4	COLDPLAY	A Rush Of Blood To The Head	20
8	5	U2	The Best Of 1990-2000	10
7	6	AVRIL LAVIGNE	Let Go	31
4	7	CHRISTINA AGUILERA	Stripped	10
2	8	SHANIA TWAIN	Up!	8
14	9	JUSTIN TIMBERLAKE	Justified	10
6	10	THE ROLLING STONES	Forty Licks	15
11	11	NELLY	Nellyville	29
9	12	RED HOT CHILI PEPPERS	By The Way	27
12	13	NAS	God's Son	4
10	14	ELVIS PRESLEY	Elvis 30 #1 Hits	16
18	15	JAY-Z	The Blueprint 2: The Gift & The Curse	9
27	16	PINK	Missundaztood	54
15	17	2PAC	Better Dayz	7
28	18	ELTON JOHN	Greatest Hits 1970-2002	4
26	19	JOHN MAYER	Room For Squares	41
30	20	JA RULE	The Last Temptation	7
25	21	JOSH GROBAN	Josh Groban	28
22	22	SYSTEM OF A DOWN	Steal This Album	7
16	23	JENNIFER LOPEZ	This Is Me...	7
31	24	SYSTEM OF A DOWN	Toxicity	71
19	25	TIM MCGRAW	And The Dancehall Doctors	7
21	26	PAUL MCCARTNEY	Back In The U.S. Live 2002	6
17	27	NIRVANA	Nirvana	11
29	28	SUM 41	Does This Look Infected?	3
35	29	CREED	Weathered	60
20	30	SANTANA	Shaman	12
32	31	AUDIOSLAVE	AudioSlave	8
24	32	ROBBIE WILLIAMS	Escapology	8
48	33	PINK FLOYD	Echoes (The Best Of Pink Floyd)	62
23	34	MARIAH CAREY	Charmbracelet	6
34	35	DIXIE CHICKS	Home	15
40	36	NICKELBACK	Silver Side Up	69
38	37	JACK JOHNSON	Brushfire Fairytales	30
36	38	SHAKIRA	Laundry Service	60
33	39	PUDDLE OF MUDD	Come Clean	58
43	40	ROD STEWART	It Had To Be You...	3
45	41	LINKIN PARK	Reanimation	24
N/A	42	ALICIA KEYS	Songs In A Minor	77
49	43	THE STROKES	Is This It	35
N/A	44	ORIGINAL SCORE	The Lord Of The Rings	16
N/A	45	QUEENS OF THE STONE AGE	Songs For The Deaf	5
44	46	ASHANTI	Ashanti	39
N/A	47	ORIGINAL SCORE	... The Two Towers	1
N/A	48	FOO FIGHTERS	One By One	6
N/A	49	AALIYAH	I Care 4 U	1
N/A	50	CRAIG DAVID	Slicker Than Your Average	4

DIGITAL BITS

Some CC Streams Return With Hiwire Agreement

Most of Clear Channel Communications' 200 or so Internet simulcasts went down earlier this month after a corporate policy change put the costs of streaming on stations, but an agreement with Hiwire has put webcasts in New York, Atlanta, Denver, Minneapolis and other markets back online, at least for now. CC and Hiwire have signed a 90-day interim agreement that puts 45 of the about 150 AM and FM streams that went down back online, with Hiwire covering bandwidth costs and royalties as part of the deal. Other streams, including those in Houston and San Jose, remain offline for now.

Key Court Rulings In Los Angeles

U.S. District Judge Stephen Wilson ruled last week in Los Angeles that peer-to-peer network KaZaa can be sued for copyright infringement in the U.S., despite its foreign ownership — parent company Sharman Networks is Australian, and KaZaa itself is incorporated in the island nation of Vanuatu. In a separate decision, U.S. Superior Court Judge Peter Lichtman ruled in L.A. that lawsuits against record labels by two California consumer groups can go forward. Lichtman rejected the labels' argument that the suits, over the labels' failure to warn consumers about copy-protection on CDs, violated the labels' right to free speech.

Infinity/Charlotte Ups Schoening To SVP/Market Mgr.

Bill Schoening has been promoted to Sr. VP/Market Manager of Infinity's Charlotte cluster, which comprises Urban AC WBAV, Sports WFNZ, Gospel WGIV, CHR/Pop WNKS, Urban WPEG, Country WSOC and '80s WSSS. A 20-year radio veteran, Schoening will also continue as GM of WFNZ, WNKS, WSOC & WSSS.

"Bill has proven to be an outstanding executive, providing excellent operating results and leadership for employees," Infinity Exec. VP/Eastern Region Ken O'Keefe said. "Bill is the logical choice to build on our success and lead our efforts in working together to grow our business."

Diane Tucker will remain GM of WBAV, WGIV & WPEG and report to Schoening.

Dollinger

Continued from Page 3

and will enable us to stay connected to the communities we serve and move forward with new initiatives for corporate development."

A 15-year veteran in corporate marketing and communications, Dollinger most recently worked as a marketing and PR strategist in Austin, having previously been VP/Corporate Communication for Capstar.

"Clear Channel Radio is committed to enhancing internal and external communications, and I am delighted to be instrumental in these initiatives moving forward," Dollinger said. "I enthusiastically embrace the opportunity to work with all of Clear Channel's constituencies to provide an exceptional level of responsiveness and service in the areas of internal and external communications and marketing."

Jones

Continued from Page 3

news judgment, keen business acumen and proven managerial skills to work at ABC Radio."

ABC Radio Networks President Traug Keller said, "Steve is certainly no stranger to radio, and we're excited about having an innovative programmer who understands the most important aspects of radio: breaking news and affiliate service."

Prior to his most recent position at ABCNEWS.com, where he was responsible for online news and information content, Jones was Director/Special Programming and Exec. Producer for the network's website. He began his career at ABC in 1986 as a writer and editor for ABC News Radio. He began



ON TOP OF THE WHOLE WORLD OutKast proudly display the award for Favorite Hip-Hop/R&B Group they won at this week's American Music Awards. The group also served as presenters during the show, which honors artists and songs based on a poll of about 20,000 record buyers.

Ginsburg Becomes GM Of Entercom/Memphis

Mike Ginsburg has joined Entercom as GM of its three Memphis stations: Adult Standards WJCE, Hot AC WMBZ and AC WRVR. He succeeds John Blasingame, who has exited. Ginsburg was VP/Market Manager for Clear Channel/Las Vegas until June 2002.

Asked how he feels about his new responsibilities, Ginsburg told R&R, "I'm very excited. These stations have a wonderful staff who are dedicated to their product and to their community. I think the stations have a wall of women for listeners. They're well positioned in the marketplace to grow and expand their current position."

Ginsburg spent 15 years at what's now Clear Channel's Las Vegas cluster. He joined the stations when they were owned by Southwest Radio and remained with the cluster following its sale to Jacor and, later, Clear Channel. Ginsburg has also worked at KRZN-AM/Denver, KSPZ & KVOR/Colorado Springs and KIDD & KWST/Monterey.

Emmis

Continued from Page 1

36%, to \$67.8 million. President/CEO Jeff Smulyan was "just ecstatic" with the results and called 2002 a breakthrough year for the company. "This is a great way for us to start the new year," he said. "I really think we're starting to demonstrate to people that Emmis is really, really good at media, and that's because we have really, really good people."

Smulyan highlighted in particular how Emmis' stations in Chicago

producing ABC News Radio's documentary, long-form and series programming in 1994, was named Sr. Producer for ABC News Radio in 1996 and was promoted to Director/News & Entertainment Programming in 1998.

"I'm thrilled to have this oppor-

tunity to return to ABC News Radio to build on a tremendous foundation built by my predecessor, Chris Berry, and Bernie Gershon before him," Jones told R&R. "I'm looking forward to working again with the most talented journalists in the business."

Commenting on the company's planned spinoff of its TV assets this

EXECUTIVE ACTION

Mullen Now Tribune Broadcasting President

Patrick Mullen, President of Tribune Television since March 2001, has been given expanded duties and a new title: President of Tribune Broadcasting. Mullen will now oversee Tribune's sole radio station, News/Talk WGN-AM/Chicago, as well as the company's 24 TV stations and entertainment division.

"Pat has provided great leadership for our television stations," Tribune President/CEO Dennis FitzSimons said. "Since joining Tribune in 1998 Pat has demonstrated time and again that he has the talent, experience and dedication that are essential for success in the media industry."

Following two decades in local TV sales and management, Mullen became Regional VP for Tribune Television in 2001.

Shepard Set As PD Of WBTT & WRLR/Ft. Myers

Ron Shepard, a.k.a. Jomama Johnson, has been named PD of Clear Channel CHR/Rhythmic-FM Talk combo WBTT & WRLR/Ft. Myers, effective Jan. 27. He replaces Bo Matthews, who moves to Clear Channel's Jacksonville operation for similar duties.

Most recently PD for WENN/Birmingham, Shepard was instrumental in the launch of WBTT over two years ago and has been on WBTT as host of *The Quiet Storm* on Sunday nights. He has also worked as Asst. PD and Promotion Director and been on-air at WFLZ/Tampa.

"We are blessed to have acquired the experience and talent of Ron Shepard," WBTT GM Jim Keating said. "Ron is very familiar with our operation, so we expect a smooth transition."

Premiere Spokeswoman Forester Earns VP Stripes

Premiere Radio Networks has elevated Amir Forester from Director/Public Relations to the newly created VP/Public Relations post. She will continue to oversee media relations for Premiere, and she will develop and implement national media strategies, as well as coordinate Premiere's public relations with other divisions of parent company Clear Channel Communications.

"Amir is a great example of the best of her profession," Premiere President/COO Kraig Kitchin said. "This newly created position reflects the importance of Amir's expertise and high-caliber performance to our company's success."

Forester, who also serves as Premiere's spokeswoman, joined the company in 1998 as the Media Relations Supervisor for *The Dr. Laura Schlessinger Show*. She began her career in public relations at Hill & Knowlton in Los Angeles, where she served such clients as the California Department of Health Services, Gemstar, Mazda, the Pasadena Tournament of Roses and others.



Forester

summer, Smulyan said that while Emmis is still planning to create a new company just for its television business, he hasn't ruled out possibly merging the assets with another company. He said that if the spinoff occurs before summer, "it will be because there is a strategic partner that has come along that mitigates the impact of taxes, but if not it would just be done without a partner."

Looking ahead, Emmis expects fiscal Q4 radio revenue to improve 2%, to \$53.6 million; overall net revenue to improve 4%, to \$120.9 million; radio BCF to rise 18%, to \$20.2

million; and overall EBITDA to jump 19%, to \$29.7 million.

However, Smulyan warned that he's still conservative about what 2003 will bring, considering the threat of war with Iraq looming on the horizon. "I don't think anybody wants to be too bullish," he said. "We feel really, really good about the competitive position of this company — better than I've ever felt. We'll do our job, whether it's ratings or revenue, and take what the market gives us. We'll be fine."

— Joe Howard

Schwartz

Continued from Page 3

strike twice," Schwartz told R&R. "How many times do you get the chance to come back to finish what you started?"

Asked what attracted him back to the radio business and WCKG, Schwartz replied, "I really missed

the action. I have a love affair with this business, and it's great to be back and working with Harvey again. When you start with a lineup that includes Howard Stern, Kevin Matthews and Steve Dahl and build on that, you can only imagine what this station can become."

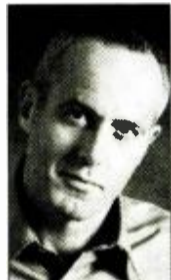
National Radio

• **UNITED STATIONS RADIO NETWORKS** offers the two-hour tribute *The Last Days of Dr. Martin Luther King Jr.*, hosted by WRKS/New York personality Bob Slade, available to air on Jan. 20. For Black History Month, four one-hour *Visions of Black History* specials — on sports, entertainment, politics and civil rights — are available for airing in consecutive weeks in February. For more information, contact USRN's Julie Harris at 212-869-1111.

• **WESTWOOD ONE** presents *George Harrison Brainwashed*, featuring tracks from *Brainwashed*, the album Harrison was working on at the time of his death in November of 2001. The 90-minute special is available to air Jan. 25-26. For more information, contact WW1's Abby Krasny, 212-641-2009.

Records

• **ASHLEY NEWTON** becomes Exec. VP/A&R for RCA Records. He was most recently Virgin Records America co-President and Virgin Music Group Worldwide Sr. VP/A&R.



Newton

• **LISA FRANK** is named VP/Video Promotion for MCA Records. She arrives from Sony Music International, where she was VP/Artist Development.



Frank

• **VAGRANT RECORDS**, the label home of Dashboard Confessional and Paul Westerberg, launches Vagrant Entertainment, a production and development company for the advertising and entertainment industries. For more information, contact 60 Cycle Media's Rob Moore at 212-331-2974 or moore@60cyclemedia.com.

Industry

• **THE ASSOCIATION OF INDEPENDENTS IN RADIO** hosts the daylong AIR Producers Intensive in San Francisco on March 23. The program includes master classes, technical training and professional-development seminars. For more information, contact AIR's Dolores Brandon at 888-937-2744 or e-mail intensive2003@airmedia.org.

Gibb

Continued from Page 3

Hugh Gibb, and received their first recording contract as The Bee Gees (short for The Brothers Gibb) in 1962. The brothers returned to England in 1967, as Maurice Gibb became the group's bassist and keyboardist and shared vocals with his two brothers on most of their songs.

The Bee Gees would enjoy five decades' worth of hit singles, beginning in 1967 with the top 20 hit "New York Mining Disaster 1941." The trio would score a string of hits over the next four years, including "To Love Somebody," "I Started a Joke," "Lonely Days" and "How Can You Mend a Broken Heart," which in 1971 became the group's first No. 1 single.

The next four years saw a string of flops, which led Bee Gees manager Robert Stigwood to team up with noted producer Arif Mardin. The results would prove masterful, as The Bee Gees became superstars following the 1975 release of "Jive

Talkin'," which became the group's first R&R No. 1.

Stigwood moved the group from Atco to his own fledgling label, RSO, and saw three R&R chart-toppers that could be found on the soundtrack to the 1977 film *Saturday Night Fever*: "Stayin' Alive," "Night Fever" and "How Deep Is Your Love." The soundtrack is the third-best-selling album of all time.

The Bee Gees would have two more R&R No. 1s in early 1979: "Too Much Heaven" and "Tragedy," both from the album *Spirits Having Flown*.

The group had modest success throughout the 1980s and 1990s, and Maurice Gibb co-wrote with his brothers the 1983 Kenny Rogers-Dolly Parton No. 1 "Islands in the Stream." The Bee Gees' most recent single, "This Is Where I Came In," was released in 2001.

Maurice Gibb is also survived by his second wife, Yvonne Spenceley, children Adam and Samantha, and his mother, Barbara Gibb. He was married to British pop singer Lulu from 1969 until 1973, when they divorced. A family-only funeral was planned.

Changes

Spanish News/Talk: The Radio Unica Network secures Spanish-language rights for all U.S. Soccer Federation national-team matches through 2006.

Industry: Composer and producer Reggie Lucas launches communications company Quintacom Inc. ... **Adam Schneider** joins Sanctuary Artist Management.

Sanders

Continued from Page 1

Business/Random House). In it Sanders offers a sincere and surprisingly practical prescription for advancement in today's competitive business environment, both inside and outside the office. A highly sought-after public speaker on this subject, Sanders regularly appears at corporate executive conferences and graduate schools across the country

Continued from Page 6

BUSINESS BRIEFS

In other news, **Toyota** will offer XM Satellite Radio as a factory-installed option in the new Scion line. Scions, targeted for the youth market, will be priced at less than \$16,000 and will be sold — with available XM-ready receivers by Pioneer — through selected Toyota dealers. The Scion rollout will begin in the Western U.S. with the xA and xB models in June; national rollout is expected to be complete by June 2004. Meanwhile, **Sirius** is now available as an accessory on select **BMW** 3 Series, 5 Series and X5 vehicles.

Jones Media Sells Infomercial Business

An undisclosed competitor has paid \$7.5 million for **Jones Media's** Product Information Network, an infomercial producer that Jones CFO Jay Davis told **R&R** wasn't a good fit with the rest of Jones' businesses. He also cited increased competition in the infomercial industry as a reason for the sale. Jones owned 55% of the 24-hour infomercial channel; the balance was owned by Cox Cable. Some \$2.2 million of the purchase price was paid in cash at the deal's closing, and the remainder will be paid in unsecured notes payable quarterly.

RTNDF Offers Bioterror Guide For Reporters

To help journalists prepare for covering a possible bioterrorist attack, the **Radio & Television News Directors Foundation** has released *A Journalist's Guide to Covering Bioterrorism*. The guide explains what bioterrorism is, when biological weapons have been used in the past, how a biological attack might unfold and laws and treaties that govern biological weapons. It also goes into detail about certain weapons, such as anthrax, smallpox, plague, tularemia, botulinum toxin, viral hemorrhagic fevers and Category B and C agents. The RTNDF will distribute the guide to radio and TV newsrooms throughout the country later this month. The complete guide is also available online at www.rtna.org/resources/bioterror.shtml.

Sony

Continued from Page 1

"His years working with Jack Welch and the General Electric team, together with his firsthand experience with content creation and consumer habits and tastes, will be a tremendous asset to our entire company. In addition, his awareness of global issues and knowledge of distribution

systems and technology will enable him to move quickly as we re-engineer our music operations."

Lack acknowledged the challenges he now faces: "This is a pivotal point in the evolution of all content businesses. Sony, through its device and content companies, is at the nexus of that evolution and is poised to be the leader in content creation and distribution in the digital age. I am thrilled to have been asked to join Sony Music Entertainment to help define and establish its primacy in this new era."

Lack had been head of NBC since June 2001. Prior to that he spent eight years as head of NBC News, where he was credited with boosting ratings and turning the division

profitable. He previously spent 16 years with CBS News.

Sony released Mottola from the remaining two years left of his employment agreement.

Mottola said of his new venture, "I see this as a total entertainment company and a great opportunity to leverage my experience, knowledge and relationships. With the dramatic shift we have seen in the music industry over the last few years, we need to look for new solutions to create long-term value. I believe consolidating the range of entertainment disciplines in one organization today holds the greatest potential for efficiently realizing artistic vision and commercial success."

In his 14 years as head of Sony Music, Mottola supervised the company's change in ownership from CBS to Sony, as well as the development of an array of superstars, including Mariah Carey, Destiny's Child and Jennifer Lopez. During his tenure Columbia Records lured Aerosmith back to the label, and Mottola recently helped sign AC/DC to Epic Records in a deal that includes the rights to their catalog. He also engineered a marketing relationship between Celine Dion and Chrysler.

Kepler

Continued from Page 3

within the company. I am also proud to be a member of Tom Owens' talented team of format VPs."

Kepler joined Broadcast Architecture in 1990, after working at WNUA/Chicago. He later rose to VP/Programming and then to his current post after the company's co-founder, Frank Cody, resigned last year. He will be based in Sherman Oaks, CA.

"My position of managing Broadcast Architecture and consulting our Smooth Jazz partners around the world will not change," he said. "We are looking at 2003 as a year of great potential growth for the format, following our most successful year to date in 2002."

Kepler has personally worked with nearly 50 Smooth Jazz radio stations and participated in 30 flips to the format. He also helped establish Broadcast Architecture's consulting division.

and around the world. He'll address TRS 2003 attendees on Friday morning, March 7.

You can register for R&R's Talk Radio Seminar by logging on to www.radioandrecords.com and clicking on "Conventions/Summits" for quick and secure online registration. In addition to the registration form, you'll find a complete TRS 2003 agenda and hotel reservation information. Or fill out the registration form on Page 5 of this issue.

Callout

Continued from Page 1

national survey of Pop listeners' tastes.

"R&R has enjoyed great success with Bullseye in Country," R&R Publisher/CEO Erica Farber said. "The data is consistently sound and shows great accuracy each week. It was a natural progression for us to join forces with Bullseye in CHR."

Hart said, "I can't put into words how proud we are of our relationship over the last three years with R&R. We are excited that we have the opportunity to extend that relationship to the CHR/Pop format. R&R is a vital part of the industry, and we take seriously our responsibility to produce the best possible sample each week in the tradition of Callout America. Together with R&R, we offer a new way to view and use Callout America by putting that research into the hands of the end user. Now you can slice it and dice it to find out how radio listeners feel about a song through a custom platform available online each week."

For Country, the weekly results

Kaplan

Continued from Page 3

Dukes joked, "In addition to piloting WMAX & WPCH, Louis has also been placed in charge of giving the trades a snappy sentence or two each time we promote someone here. Call *him* next time."

will continue to appear in total percentages of "Like a Lot," "Positive" and "Neutral," as well as "Familiarity," "Dislike" and "Burn." For CHR/Pop, R&R and Bullseye have opted to retain a 1-5 scale, the popular methodology the format has used since Callout America was introduced in 1995.

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WEST

1. TLC Hands Up
2. BWB Groovin'
3. ROD STEWART These Foolish Things
4. TIM MCGRAW Tidy Dancer
5. VAN MORRISON Sitting On Top Of The World

MIDWEST

1. TLC Hands Up
2. 702 Still Love You
3. BWB Groovin'
4. ROD STEWART These Foolish Things
2. MANNHEIM STEAMROLLER Moonlight In ...

SOUTHWEST

1. TLC Hands Up
2. MANNHEIM STEAMROLLER Moonlight In ...
3. ROD STEWART These Foolish Things
4. TIM MCGRAW Tidy Dancer
5. INDIA Welcome To My Empire

NORTHEAST

1. TLC Hands Up
2. ROD STEWART These Foolish Things
3. VAN MORRISON Sitting On Top Of The World
4. BWB Groovin'
5. 702 Still Love You

SOUTHEAST

1. MANNHEIM STEAMROLLER Moonlight In ...
2. TLC Hands Up
3. BWB Groovin'
4. ROD STEWART These Foolish Things
5. TIM MCGRAW Tidy Dancer

RADIO Disney

Artist/Title	Total Plays
AVRIL LAVIGNE Complicated	77
HILARY DUFF I Can't Wait	76
KELLY CLARKSON A Moment Like This	75
JENNIFER LOPEZ Jenny From The Block	74
LAS KETCHUP The Ketchup Song ...	73
LMNT Juliet	73
PLAY Us Against The World	73
AARON CARTER America A O	71
SIMON AND MILO Get A Clue	55
CHRISTINA MILIAN Call Me, Beep Me	50
A*TEENS Floorfiller	36
BAHA MEN Who Let The Dogs Out	34
JUMPS Beauty And The Beast	33
HAMPTON THE HAMPSTER Sing A ...	32
LIL BOW WOW Basketball	32
PINK Get The Party Started	32
BAHA MEN Move It Like This	31
VANESSA CARLTON A Thousand Miles	31
NINE DAYS Absolutely (Story...)	30
SMASH MOUTH I'm A Believer	29

Playlist for the week ending Jan. 13.

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JOEL Won't Take No
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GIRLS ALoud Sound Of The Underground
TAHITI 80 Get Yourself Together
CRAIG DAVID Fast Cars
ROBBIE WILLIAMS Feel
A-HA Minor Earth Major Sky

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

CHR/POP
Jack Patterson
JA RULE Mesmerize
JC CHASEZ Blowin' Me Up
SHAKIRA The One

CHR/RHYTHMIC
Mark Shands
50 CENT Wanksta

URBAN
Jack Patterson
JA RULE Mesmerize
SMILEZ & SOUTHWEST Tell Me
JOE I Wanna Girl

ALTERNATIVE
Dave Sloan
TREBLE CHARGER Hundred Million
O4 Get Loose
DATSUNS In Love

ROCK
Stephanie Mondello
RED HOT CHILI PEPPERS Can't Stop

ADULT ALTERNATIVE
Stephanie Mondello
RED HOT CHILI PEPPERS Can't Stop

ADULT CONTEMPORARY
Jason Shiff
ALICE PEACOCK Bliss
DANA GLOVER Thinking Over
FROU Breath In

INTERNATIONAL HITS
Mark Shands
JUSTIN TIMBERLAKE Cry Me A River

RAP/HIP-HOP
Mark Shands
50 CENT In Da Club
YOUNG MC Unsigned Diva
YOUNG MC Crucial
YOUNG MC In Case
YOUNG MC Feel The Love
YOUNG MC Heatseeker
YOUNG MC Flows
WC I/CASE Flirt
PLAYA DAVE Smoke Sum Em
OA HOOD I/LIL' JON Everyday
G-OUB God Bless
G-OUB What Goes Up
PETEY PABLO Club Banger

XM SATELLITE RADIO

Lori Parkerson • 202-380-4425

BPM (XM81)
Blake Lawrence
SHAUNA SOLOMON You Can Get Over
LASGO Pray
FUNKY GREEN DGS Rise Up
THUNDERPUSS & BARNES Head
FOGGY Come Into My Dream
NEJA Back 4 The Morning
IAN VAN DAHL Try
JUSTIN TIMBERLAKE Like I Love You
LANG I/SKYE Drifting Away

The Heart (XM23)
Johnny Williams
JIM BRICKMAN & AMY SKY Love Never Fails
RICK ASTLEY Miracle
BOYZ II MEN Luv N U
JOSH GROBAN Vincent (Starry Starry Night)

The Loft (XM50)
Mike Marrone
PATTY LARKIN Different World
PATTY LARKIN Italian Shoes
PATTY LARKIN St. Augustine
GEORGE HARRISON Pisces Fish
WARREN ZANES Everybody Loves You
WARREN ZANES Where We Began
WARREN ZANES Have You Once Recalled The Days?

Raw (XM66)
Leo G.
DIPLOMATS I/CAM'RON We Built This City
GZA Animal Planet

Real Jazz (XM70)
Maxx Myrick
TONY BENNETT & K.D. LANG A Wonderful World

X Country (XM12)
Jessie Scott
MEANFLOWER In
TIM EASTON Lexington Jail
SEAN HOGAN Ruled By Mercury
JOHN CATE BANO Hangman
LUKE OLSON Panhandle Sunset

XM Café (XM45)
Bill Evans
JOHNNY MARR Boomslang

20on20 (XM20)
CHRISTINA AGUILERA Beautiful
AVRIL LAVIGNE I'm With You
NIVEA If You Mess With My Man
PUDDLE OF MUDD She Hates Me
JUSTIN TIMBERLAKE Cry Me A River
T.A.T.U. All The Things She Said
NELLY Air Force Ones
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde
MISSY ELLIOTT Work It
GOOD CHARLOTTE Lifestyles Of The Rich & Famous
JENNIFER LOPEZ Jenny From The Block
JENNIFER LOPEZ I/LL COOL J All I Have
EMINEM Lose Yourself
NO DOUBT Underneath It All
SANTANA I/MICHELLE BRANCH The Game Of Love
KELLY ROWLAND Stole
KYLIE MINOGUE Come Into My World
LASGO Something
JOHN MAYER Your Body Is A Wonderland
B2K I/P. DIDDY Bump, Bump, Bump
LIFEHOUSE Spin
MARIAH CAREY Through The Rain
PINK Family Portrait
MATCHBOX 20 Disease
KID ROCK I/SHERYL CROW Picture
JUSTIN TIMBERLAKE Like I Love You
MAONNA Die Another Day
JC CHASEZ Blowin' Me Up...
O-TOWN These Are The Days
3 ODORS ODOWN When I'm Gone
VANESSA CARLTON Pretty Baby
CAM'RON I/J. SANCHEZ Hey Ma
DANIEL BEDINGFIELD Gotta Get Thru This
SEAN PAUL Gimme The Light
EVE I/ALICIA KEYS Gangsta' Lovin'
TLC Girl Talk
CHRISTINA AGUILERA Dirty
CREED One Last Breath
ANGIE MARTINEZ If I Could Go
NORAH JONES Don't Know Why
AVRIL LAVIGNE Sk8Er Boi
JA RULE I/ASHANTI Mesmerize
EMINEM Superman
SEV Same Old Song
DIXIE CHICKS Landslide
TLC Turntable

abc RADIO NETWORKS

Phil Hall • 972-991-9200

StarStation
Peter Stewart
CHRISTINA AGUILERA Beautiful
CELINE DION At Last
AVRIL LAVIGNE I'm With You

ALTERNATIVE PROGRAMMING
Gary Knoll • 800-231-2818

Rock
DONNAS Take It Off
SEETHER Driven Under
THEORY OF A DEADMAN Make Up Your Mind

Alternative
AMERICAN HI-FI The Art Of Losing
DONNAS Take It Off
FOO FIGHTERS Times Like These

Triple A
KATHLEEN EDWARDS Six O'Clock News

CHR
CLIPSE When The Last Time
CRAIG DAVID Hidden Agenda
VONRAY Inside Out

Mainstream AC
COLDFPLAY Clocks

Lite AC
COUNTING CROWS Big Yellow Taxi
DANA GLOVER Thinking Over
KID ROCK I/SHERYL CROW Picture

NAC
MINDY ABAIR Lucy's
JONATHAN BUTLER Pata Pata

Christian AC
CAEDMON'S CALL Only Hope
STEVEN CURTIS CHAPMAN All About Love
JARS OF CLAY The Valley Sing

UC
CHOPPA Choppa Style
CLIPSE I/FAITH EVANS Ma, I Don't Love Her
JUSTIN TIMBERLAKE Cry Me A River

Country
TOBY KEITH Rock You Baby
JO DEE MESSINA That Was My Life

JONES RADIO NETWORKS

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

Alternative
Steve Young/Kristopher Jones
AUDIOSLAVE Like A Stone
GOOD CHARLOTTE The Anthem

Heritage Rock
Steve Young/Kristopher Jones
MATCHBOX TWENTY Disease

CHR
Steve Young/Josh Hosler
DANIEL BEDINGFIELD James Dean (I Wanna Know)
STONE SOUR Bother
TELEPOMSIK Breathe
VONRAY Inside Out

Rhythmic CHR
Steve Young/Josh Hosler
50 CENT In Da Club
GINUWINE I/BABY Hell Yeah
SNOOP DOGG Beautiful
TYRESE How You Gonna Act Like That

Soft AC
Mike Bettelli/Teresa Cook
CHRISTINA AGUILERA Beautiful

Mainstream AC
Mike Bettelli/Teresa Cook
CHRISTINA AGUILERA Beautiful

Dave Wingert Show
Mike Bettelli/Teresa Cook
CHRISTINA AGUILERA Beautiful

Mainstream Country
Ray Randall/Hank Aaron
KENNY CHESNEY Big Star
FAITH HILL When The Lights Go Down
TIM MCGRAW She's My Kind Of Rain

New Country
Hank Aaron
TOBY KEITH Rock You Baby
TIM MCGRAW She's My Kind Of Rain

Lia
Ken Moultrie/Hank Aaron
DIXIE CHICKS Travelin' Soldier
ALAN JACKSON That'd Be Alright

24 HOUR FORMATS
Jon Holiday • 303-784-8700

Adult Hit Radio
JJ McKay
DAVE MATTHEWS BAND Grey Street
NIVEA Don't Mess With My Man

US COUNTRY
Penny Mitchell
KENNY CHESNEY Big Star

GREAT AMERICAN COUNTRY
Jim Murphy • 303-784-8700
DEANA CARTER There's No Limit
FAITH HILL When The Lights Go Down
W. NELSON I/BON JOVI... Always On My Mind
SHANIA TWAIN Up!

WESTWOOD ONE

Charlie Cook • 661-294-9000

Bright AC
Jim Hays
SHANIA TWAIN I'm Gonna Getcha Good!
UNCLE KRACKER Drift Away

Mainstream Country
David Felker
KENNY CHESNEY Big Star
PHIL VASSAR This Is God

Hot Country
Jim Hays
KEITH URBAN Raining On Sunday

Young & Elder
David Felker
KENNY CHESNEY Big Star
JENNIFER HANSON Beautiful Goodbye
PHIL VASSAR This Is God

WRN WAIT RATED NETWORKS

Alternative
Chris Reeves • 402-952-7600
THE EXIES My Goddess
OFF BY ONE Change
RA Do You Call My Name

POLLSTAR CONCERT PULSE

This week's Pollstar 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.

72 million households
Tom Calderone
VP/Programming

	Plays
JUSTIN TIMBERLAKE Cry Me A River	35
GOOD CHARLOTTE Lifestyles Of The Rich...	30
CHRISTINA AGUILERA Beautiful	29
EMINEM Lose Yourself	28
FOO FIGHTERS All My Life	26
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde	26
AVRIL LAVIGNE I'm With You	26
2 PAC I/NAS Thugz Mansion	26
JOHN MAYER Your Body Is A Wonderland	23
SUM 41 Still Waiting	19
DONNAS Take It Off	19
J. LOPEZ I/LL COOL J All I Have	18
50 CENT Wanksta	16
BUSTA RHYMES Make It Clap	15
EVE Satisfaction	15
AUDIOSLAVE Cochise	15
SIMPLE PLAN I Do Anything	14
JENNIFER LOPEZ Jenny From The Block	13
SNOOP DOGG From Tha Chuuuch To...	13
MISSY ELLIOTT I/LUDACRIS Gossip Folks	13

Video playlist for the week ending Jan. 13.

David Cohn
General Manager

2

EMINEM Lose Yourself	
50 CENT Wanksta	
NAS Thugz Mansion (N.Y.)	
FOO FIGHTERS All My Life	
CDLDRPLAY Clocks	
QUEENS OF THE STONE AGE No One Knows	
NAS Made You Look	
VINES Outtathaway	
COMMON I/MARY J. BLIGE Come Close To Me	
MISSY ELLIOTT I/LUDACRIS Gossip Folks	
EVE Satisfaction	
DONNAS Take It Off	
USED The Taste Of Ink	
RDOTS Break You Off	
AUDIOSLAVE Cochise	
SUM 41 Still Waiting	
3 DOORS DOWN When I'm Gone	
NEW FOUND GLORY Head On Collision	
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde	
GOOD CHARLOTTE Lifestyles Of The Rich...	

Video playlist for the week of Jan. 7-13

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 pics to:

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

75 million households
Paul Marszalek
VP/Music Programming

Adds

CRAIG DAVID Hidden Agenda	
STONE SOUR Bother	
CHRISTINA AGUILERA Beautiful	22
SHANIA TWAIN I'm Gonna Getcha Good!	22
NO DOUBT I/LADY SAW Underneath It All	21
PINK Family Portrait	21
DIXIE CHICKS Landslide	20
AVRIL LAVIGNE I'm With You	18
RED HOT CHILI PEPPERS Zephyr Song	18
MATCHBOX TWENTY Disease	18
JOHN MAYER Your Body Is A Wonderland	17
TLC Girl Talk	17
JENNIFER LOPEZ Jenny From The Block	16
DAVE MATTHEWS BAND Grey Street	16
FAITH HILL Cry	16
MARIAH CAREY Through The Rain	15
CREED Don't Stop Dancing	15
TORI AMOS A Sorta Fairytale	15
KELLY ROWLAND Stole	14
MAONNA Die Another Day	13
BON JOVI Misunderstood	12
SANTANA I/MICHELLE BRANCH Game Of Love	12
JIMMY EAT WORLD The Middle	11
JOHN RZEZNIK I'm Still Here (Jim's Theme)	11
KID ROCK I/SHERYL CROW Picture	11
PUDDLE OF MUDD She Hates Me	10
PAUL SIMON Father & Daughter	10
AVRIL LAVIGNE Complicated	9
MOBY In This World	8
RED HOT CHILI PEPPERS By The Way	8
UNCLE KRACKER In A Little White	7
BRUCE SPRINGSTEEN Lonesome Day	7
PINK Don't Let Me Get Me	6
COUNTING CROWS I/V. CARLTON Big Yellow Taxi	6
CREED One Last Breath	5
NICKELBACK How You Remind Me	5
3 DOORS DOWN When I'm Gone	4
DAVE MATTHEWS BAND Everyday	3
NORAH JONES Don't Know Why	4
NELLY Hot In Herre	4
NO DOUBT Hey Baby	4
CREED My Sacrifice	4
SHERYL CROW Soak Up The Sun	4
LENNY KRAVITZ Dig In	3
LIFEHOUSE Spin	3
QUEENS OF THE STONE AGE No One Knows	3
SHAKIRA Underneath It All	4
TRAIN Drop Of Jupiter	3

Video airplay for Jan. 7-13.

36 million households
Cindy Mahmood
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	
JENNIFER LOPEZ I/LL COOL J All I Have	
JAHEIM Fabulous	
B2K I/P. DIDDY Bump, Bump, Bump	
ERYKAH BADU I/COMMON Love Of My Life	

RAP CITY TOP 10

50 CENT In Da Club	
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 A @#%\$	
BABY I/P. DIDDY Do That	
2 PAC I/NAS Thugz Mansion	
BUSTA RHYMES Make It Clap	
NELLY Air Force Ones	
EVE Satisfaction	

Video playlist for the week ending Jan. 19.

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

SHANIA TWAIN Up!

DIAMOND RIO I Believe

TOP 20

FAITH HILL Cry

EMERSON DRIVE Fall Into Me

TERRI CLARK I Just Wanna Be Mad

STEVE AZAR Waitin' On Joe

SHANIA TWAIN I'm Gonna Getcha Good!

LEANN RIMES Life Goes On

BRUCE SPRINGSTEEN Lonesome Day

MARK WILLS Nineteen Somethin'

AARON LINES You Can't Hide Beautiful

JENNIFER HANSON Beautiful Goodbye

TOBY KEITH Who's Your Daddy?

TRACE ADKINS Chrome

TIM MCGRAW She's My Kind Of Rain

JOE NICHOLS Brokenheartsville

GEORGE STRAIT She'll Leave You With A Smile

BRAD PAISLEY I Wish You'd Stay

MARTINA MCBRIDE Concrete Angel

RASCAL FLATTS These Days

ALISON KRAUSS & UNION STATION New Favorite

BLAKE SHELTON The Baby

HEAVY

DIXIE CHICKS Travelin' Soldier

EMERSON DRIVE Fall Into Me

FAITH HILL When The Lights Go Down

MARK WILLS Nineteen Somethin'

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

SHANIA TWAIN Up!

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

Information current as of Jan. 13.

GREAT AMERICAN COUNTRY

Jim Murphy, VP/Programming
19 million households

ADDS

WILLIE NELSON I/JON BON JOVI Always On My Mind

DEANA CARTER There's No Limit

FAITH HILL When The Lights Go Down

SHANIA TWAIN Up!

TOP 10

TRICK PONY On A Mission

TERRI CLARK I Just Wanna Be Mad

MARK WILLS Nineteen Somethin'

TOBY KEITH Who's Your Daddy?

KEITH URBAN Raining On Sunday

TRACE ADKINS Chrome

BLAKE SHELTON The Baby

SHANIA TWAIN I'm Gonna Getcha Good!

JOE NICHOLS Brokenheartsville

Information current as of Jan. 13.

TELEVISION

TOP TEN SHOWS
Total Audience (105.5 million households)

	January 6-12	Adults 25-54
1 CSI	1 Friends	
2 NFC Playoff (Atlanta vs. Philadelphia)	2 NFC Playoff (Atlanta vs. Philadelphia)	
3 Friends	3 E.R.	
4 E.R.	4 CSI	
5 Everybody Loves Raymond	5 Joe Millionaire	
6 Law & Order	6 Law & Order	
7 Joe Millionaire	(tie) Scrubs	
8 60 Minutes	8 The Bachelorette	
9 CSI: Miami	(tie) Will & Grace	
10 The Bachelorette	10 Everybody Loves Raymond	

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

The Rolling Stones: Live From Madison Square Garden airs on HBO (Saturday, 1/18, 9pm ET/PT).

Friday, 1/17

- 30 Seconds To Mars, The Tonight Show With Jay Leno (NBC, check local listings for time).
- Ryan Seacrest is interviewed and Sean Paul performs on Late Night With Conan O'Brien (NBC, check local listings for time).
- Slobberbone, Late Late Show With Craig Kilborn (CBS, check local listings for time).
- Sugarcult, Last Call With Carson Daly (NBC, check local listings for time).
- Naomi Judd and Nivea, The Wayne Brady Show (check local listings for time and channel).

Saturday, 1/18

- Angie Martinez and Clipse, Showtime at the Apollo (check local listings for time and channel).

Monday, 1/20

- D4, Craig Kilborn.
- Sparta, Carson Daly.

Tyrese, Wayne Brady.

Tuesday, 1/21

- The second season of American Idol debuts (FOX, 8pm ET/PT)
- India.Arie, Jay Leno.
- Jason Mraz, Conan O'Brien.
- Moby, Craig Kilborn.
- Duncan Sheik, Carson Daly.
- Mark Wills, Wayne Brady.

Wednesday, 1/22

- Queen Latifah guest-hosts The View (ABC, 10am ET/PT).
- Nelly, Jay Leno.
- LL Cool J, Late Show With David Letterman (CBS, check local listings for time).
- Jack Sheldon, Craig Kilborn.
- Kathleen Edwards, Carson Daly.
- Take 6, Wayne Brady.
- American Idol judges Paula Abdul, Simon Cowell and Randy Jackson, The Caroline Rhea Show (check local listings for time and channel).

Thursday, 1/23

- Soundtrack Of Our Lives, Carson Daly.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS
Jan. 10-12

Title/Distributor	\$ Weekend	\$ To Date
1 Just Married (FOX)*	\$17.54	\$17.54
2 The Lord Of The Rings ... (New Line)	\$14.75	\$283.42
3 Catch Me If You Can (DreamWorks)	\$14.63	\$119.37
4 Two Weeks Notice (WB)	\$6.83	\$78.99
5 About Schmidt (New Line)	\$6.40	\$21.59
6 Chicago (Miramax)	\$5.69	\$17.17
7 Maid In Manhattan (Sony)	\$5.14	\$83.85
8 Gangs Of New York (Miramax)	\$4.82	\$54.92
9 Antwone Fisher (FOX Searchlight)	\$3.78	\$10.43
10 The Wild Thornberrys Movie (Paramount)	\$2.84	\$35.16

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

COMING ATTRACTIONS: This week's openers include Kangaroo Jack, starring Jerry O'Connell and Christopher Walken. The film's Hip-O soundtrack contains two versions of Men At Work's "Down Under," along with Paulina Rubio's "Casanova," Soft Cell's "Tainted Love," Lil Romeo's "2 Way," Sugarhill Gang's "Rapper's Delight," Sheryl Crow's "Soak Up the Sun," Shaggy's "Hey Sexy Lady" and more.

Moving into wide release this week is Confessions of a Dangerous Mind, starring and directed by George Clooney. The film's Domo soundtrack sports vintage tunes by Donovan ("Sunshine Superman"), Vicky Carr ("The Silencers"), The Moonglows ("Sincerely"), Rosemary Clooney ("There's No Business Like Show Business"), Freddy Cannon ("Palisades Park") and Peter, Paul & Mary ("If I Had a Hammer"), among others.

— Julie Gidlow



AL PETERSON

apeterson@radioandrecords.com

Promotions Potpourri

A few ideas and thoughts to consider for your 2003 promotions calendar

As the new year gets underway, most stations are looking at their promotional calendars for the year ahead to begin planning for annual events and other promotional opportunities.

With that in mind, this week I'm cleaning out the files on a number of promotions I've heard or seen done recently, along with some ideas for other potential revenue sources for News/Talkers.

Some of these are not necessarily new ideas, but all of them may at least spark some discussion at your station's next promotions meeting, and that could result in a great promotion for your station and a client partner, as well as increased revenues.

The Greatest Year Of Your Life

With war looming, the economy sagging and continued partisan sniping in Washington, DC, it's hard to be an optimist these days. Consider flying in the face of general sentiment by promising to award the Greatest Year of Your Life.

This promotion can be effective for a strongly entrenched local host or as a station promotion through recorded announcements in your designated promo avail slots. Either way, the execution of this promotion is pretty simple, and it's easily explained on the air.

Listeners qualify by listening for your station's word of the day, story

of the day or perhaps even highlighted host of the day. Each qualifier should receive at least a token prize, which can be consistent or change weekly or even daily. The grand-prize winner receives a package of prizes and services they can use for one year.

Prizes can include a one-year lease on a luxury automobile; mortgage or rent, up to a set amount, paid for a year; a cellular phone with free minutes for a year; a one-year health club membership; a housekeeper for 52 weeks; dinner at 12 local restaurants, one each month for a year, etc.

The prize possibilities are almost endless with a bit of brainstorming, and the client-partner tie-ins are obvious. Other names I've heard used for this promotion include Live Like a Millionaire and Live Free for a Year. No matter what you call it, this one is a feel-good promotion in times that are tough for many of your listeners.

Your Second Chance

Assuming your state has a lottery, this promotion can be another opportunity to generate revenue by tapping in to the advertising and marketing dollars most state lotteries have available.

The Second-Chance Lottery is simple: On the morning or the day after the lottery numbers are drawn in your state, hold a second-chance lottery where your station draws a set of numbers at random that correspond to your state's lottery-number configuration.

The winner gets a prize consisting of a small amount of cash — \$100 or so — and 100 lottery tickets for the next state drawing. The idea is to get losing ticket holders to listen to your station for a second chance.

One note of caution should you decide to do this promotion: Some stations' legal counselors have expressed concern that the purchase of a lottery ticket is necessary in order to have a losing ticket that could win the second-chance lottery.

For that reason, you might also wish to have possible winning tickets available for free at your station or e-mail possible winning numbers out to your station's loyal-listener database to avoid any concerns about "consideration" being required to participate in the contest.

Station Pajama Party

OK, maybe your station's morning talk host isn't a wild and zany morning-zoo sort of character, but many News/Talkers do offer morning shows that are less serious and more locally oriented than those in other dayparts. If you have a morning show that can pull it off, a Pajama Party is a great way

to have fun with listeners and tie in a client partner such as a hotel or restaurant.

There's no contest; you simply promote that the station will have a pajama party on a given date and place with many special activities, guests, etc. The key is that admission is free to anyone in pj's. All others must pay a cover charge that will go to a local charity.

Naturally, your morning host or hosts should be attired in pajamas, as should all support staff. Consider a contest with prizes for dumbest pajamas, most outrageous, skimpiest, oldest, etc. Offer free breakfast and coffee throughout the event, and don't forget to contact your local TV morning show — most markets have at least one — and invite its roving reporter to do a live shot from the event.

Get local celebrities and politicians to join in as on-air guests. In short, get as off-the-wall as you dare, based on your station and hosts. This promotion can also be fun for local late-night hosts or weekend hosts.

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.

The Car Of Your Dreams

In today's automotive industry, most dealer-owners have multiple franchises in any given city. Whereas in days gone by there might have been Smith Ford, today you will likely find the same owner controls Smith Ford, Smith Chevrolet, Smith Toyota, Smith Infinity and Smith Jeep.

That means you may be able to set up a Car of Your Dreams promotion through just one dealer group. But it can also be done across several dealer groups, since all brands get equal promotion and only one car is given away at the end of the contest.

It's no secret that the auto industry is struggling, despite reported brisk sales in recent months. Zero-down, zero percent financing has enticed a lot of buyers into dealerships, but profit margins on most car lines are at all-time lows for most dealers, so convincing them to be part of a station-wide Car of Your Dreams promotion shouldn't be difficult.

Continued on Page 16

Mitch Albom Making Sense



"Mitch Albom dominates afternoon drivetime. A compelling talk show host who gets his audience talking and generates ratings... now that makes sense!"

Steve Stewart, Operations Manager, News/Talk 760 WJR Detroit



212-735-1700
WWW.ABCRADIO.COM

Promotions Potpourri

Continued from Page 15

You don't risk alienating one good auto client in favor of another, because the basic plan of this promotion is to offer as many different cars as possible as the final prize. The idea is that instead of offering a single car, as most stations do, your station lets the winner pick the car of his or her dreams from a wide variety of makes and models. A good image-production person can make it sound like your station is giving away dozens of automobiles instead of just one.

Dealers may participate after they buy a set schedule of commercials, which you can then augment with equal-rotation mentions in your promo avails. You may also want to set up on-site registration and broadcasts from participating dealers over several weekends to make the package even more attractive (car dealers love live broadcasts!).

Then stage the final giveaway at a neutral location, like a mall, a stadium parking lot or another location where all the cars the winner can choose from are on display. It's quite a sight to see multicolored autos of lots of different makes all lined up in a row.

Draw the winning name, hand the winner the keys on the spot, and let the winner drive the new car home. This promotion can generate revenue from the auto dealerships, from the final-drawing location, if it's a mall or other shopping center, and from other participating sponsors that can provide second, third or even multiple consolation prizes so nobody goes home empty-handed.

Get Me A Day Off!

With layoffs more prevalent today than most of us would like, more workers than ever are finding themselves covering jobs that used to be handled by several employees. In many positions getting a day off is tough because there's nobody to cover the job when the employee is gone.

The Get Me a Day Off! promotion

gives your listeners something they want — a day off for no reason — and provides a fill-in for that worker's employer through a local temporary agency. One of the added benefits of this promotion is the potential new revenue from the participating temporary-placement agency. If your station streams audio on the Internet, this promotion can also be used to promote at-work listening.

Another potential new revenue area for your News/Talk station could be an ad sector that is not top-of-mind for most salespeople in the format: recorded music. While some may suggest that News/Talk's demos are not the place to sell CDs by Eminem, Britney Spears and Nelly, the fact is that the fastest-growing group of music consumers is actually the over-45 crowd.

The majority of music buyers are 30 or older, according to statistics compiled last year by the Recording Industry Association of America. Even though people get older, with mortgages and kids, let's not forget that these are baby boomers who want to stay cool, and they still want to buy CDs.

While MTV and music radio target the bare-midriff-and-belly-button-crowd, resulting in megasales for pop artists, mature demos — those that listen to News/Talk — are finding music they want to hear anyway.

Witness last year's *O Brother, Where Art Thou?* soundtrack, which sold more than 5 million copies without any significant commercial music-radio airplay — proof that upper-demo listeners are finding CDs they want to buy without hearing them on music radio.

Educate The Music Industry

With the recorded-music industry facing decreased product sales, this could be a perfect time for News/Talk and other spoken-word formats to educate the music industry about the fact that we have the demographics that are buying product and that have the disposable income to do so. Selling music on News/Talk radio could represent a significant growth oppor-

tunity for both the format and the labels.

At last year's R&R Talk Radio Seminar, Joint Communications CEO John Parikh told attendees, "Over the next five years, as 4 million listeners a year start turning 50 and 55, advertisers will begin twitching as they try to adjust to this new demographic reality."

A report in *Ad Age* cited by the RAB last year would seem to support Parikh's prediction, suggesting that marketers should heed the fact that the 50+ crowd is richer and more willing to spend than the 18-34 and 18-49 demos so many marketers are obsessed with.

There are plenty of boomers out there for marketers to chase. Over 70 million of us were born between 1946-1964, with the oldest boomers now in their mid-50s. Just 38% of U.S. adults are over 49 today, but that will grow to nearly 50% of the population by 2020, according to U.S. Census Bureau statistics. Despite these facts, many marketers are still clinging to their 18-49 demos, and barely 10% of all ad messages are aimed at the over-50 consumer.

News/Talk salespeople need to focus on training marketers to understand that nearly half of all discretionary spending is controlled by the 50+ crowd — the same group that also controls nearly 70% of the country's net worth. And it's the demo that News/Talk dominates.

A Word About Sales Promotions

It's no surprise in today's business environment that the demand from clients for promotions to go with their ad schedules is greater than ever. But smart programmers and sales managers understand that satisfying a client with an unimaginative promotion may quiet the client's demands for now, but it will come back to haunt you when the dull promotion doesn't work — and they generally don't. That's why it's a good idea to use a simple screening process for all proposed sales promotions before signing off:



FOUR-PART HARMONY This happy-looking quartet of ABC Radio execs gathered in New York to celebrate Steve Jones' recent promotion to VP/GM at ABC News Radio. Shown here (l-r) are Jones' predecessor in the chair, Chris Berry, who is now President/GM of WMAL/Washington; Jones; ABC Radio Networks President Traug Keller; and ABC News Sr. VP/New Media Bob Murphy.

1. **Identify the client's goals.** What aspect of the product or service is important to the client, and who are they trying to reach with that message? What other media, if any, do they plan to use?

2. **Consider doing a reach-and-frequency study for promos.** Don't just assign a random number of promos to a promotion because that's what the client or salesperson wants. Find out how many times a promo actually has to run in order to effectively reach the target for any given promotion.

3. **Have standard packages available.** Smart programmers work with sales in advance to develop appropriate packages that offer a fixed number of promos based on a reach-and-frequency study. That way every new client-focused promotion doesn't have to be invented from the ground up. It makes it easier for programming and promotions when everyone knows the rules going in.

4. **Don't confuse audience promotions with sales promotions.** That doesn't mean both kinds aren't valuable to a station; they are. But the two are very different animals, and one should not be confused with the other as you plan a promotion.

5. **Put a value on promo announcements.** Don't just give them away or

pull a meaningless figure from the air. Set up a package setting the value of promos at 50%-80% of the client's top rate. For example, if the client's top rate is \$40, 80% of that equals \$32. Thirty-two dollars times 35 promos equals \$1,120 in added value from promotional mentions.

6. **Look ahead.** Don't wait until an opportunity presents itself to pitch a strategic promotion that requires a client partner. Present your holiday promotions, for example, in July or August, and set up summer promotions in February and March. Get the client's commitment and marketing budget locked up early.

7. **Be fair.** When a client comes to you with a one-sided promotional idea, don't react by going back to them with something that is one-sided in favor of the station. Work together to find the common ground that meets the client's needs yet still benefits the station.

8. **Follow through!** Most promotions are presented in writing, so it seems only logical that they should be followed up in the same way. Review every promotion to ensure that the client and the station delivered all that was promised and that you both walk away from the promotion as satisfied winners.

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CES

Continued from Page 1

laundry list of new initiatives, including a name change. VP/Corporate Communications Jim Collins told R&R that the company will begin identifying itself simply as Sirius, rather than Sirius Satellite Radio.

"This reflects an evolution for our company," he said. "We're going for an image that's more outgoing and dynamic."

Collins added that the decision to drop any reference to satellite radio from its name was driven by the company's plans to expand into other areas, such as video and data delivery.

"Sirius may not be just satellite radio," he said. "It may be something else. We're not just transmitting music or talk. It may be video or data."

In fact, at Sirius CES offered a demonstration of a potential video-delivery system. Following up on comments President/CEO Joe Clayton made during last month's Credit Suisse First Boston media conference, the satcaster demonstrated a live video broadcast over its system, making it the first satellite-radio company to demonstrate video capability.

The demonstration signaled what Clayton believes could make his company more attractive to consumers. "It's all about choice," he said. "Our technology enables us to transmit a wide variety of data in addition to our commercial-free music and entertainment programming. The emphasis is on variety of selection and quality programming that enhances people's lives. Ultimately, our mission is to provide customers with premier entertainment choices."

Increased Ad Push; New Channels

Sirius Exec. VP/Marketing Mary Pat Ryan announced that her company is readying its biggest-ever national advertising campaign, which is set to be launched this quarter. Ryan said the campaign has the full support of Sirius' auto-manufacturing and retail partners and will include placement in national broadcasting, cable, print and outdoor venues.

That includes commercial radio, Clayton said, and while there may be some question about whether Clear Channel and other major shareholders of rival XM Satellite Radio — and terrestrial radio as a whole — will allow Sirius to run ads on their properties, Clayton said similar problems he experienced during his days launching satellite television proved temporary.

"CBS wouldn't run our spots for about six months," he said. "Then greed kicked in, and they did. The same thing will happen here."

Sirius also announced that 14 new channels would be launched on Feb. 3. Six are news/entertainment channels, including three new versions of the Weather Channel that will each focus on a different section of the country (East, Central and West) and a channel with programming culled from cable TV's Court TV network. The two new Talk networks are Sirius Left, featuring more liberal fare, and Sirius Right, which has a more conservative bent.

The remaining eight new channels are devoted to music, with two showcasing dance music; one devoted to international hip-hop; another that highlights such "world class DJs" such as Busta Rhymes and 50 Cent; one specializing in folk music; an easy listening channel; a new rock channel focused on "jam bands" such as Phish, Blind Boys Of Alabama and Gov't Mule; and an expanded version of The Trend, which specializes in "world-class rock."

The company also announced the formation of "WAGS" — the Working Artist Group at Sirius. WAGS is designed to provide exposure to emerging and unsigned artists over the company's satellite radio system. Sirius will record and produce unsigned artists and will select songs from those sessions to go into rotation. Plus, CDs featuring the artists will be made available through the company's website.

In addition, the satcaster plans to broadcast daily live music performances on its new channel 100, "Sirius Sessions," which will debut Feb. 3, air weekdays and feature performances from all genres of music recorded live in the company's studios.

Expanded Product Line

Addressing what could be considered its Achilles' heel up until now, Sirius is expanding its product line this year. VP/Product Management Larry Pesce said Sirius plans to offer during the coming year five different "plug and play" units, along with the first-ever units designed specifically for in-home use.

Sirius partners Kenwood and Delphi will also introduce fully integrated head units that Pesce said will "undoubtedly represent the wave of the future for Sirius." The units use new technology that significantly reduces the size of the receiver required to pick up the satellite signal, producing what Pesce called a "one-box solution." In all, Sirius plans to offer about 60 different receivers for 2003, up significantly from the three models it offered last year.

Despite last year's dearth of available receivers, Sirius managed to sign up 30,000 subscribers at year's end. During his company's presentation at the show, Clayton said Sirius hopes to sign up another 40,000 subscribers during Q1 2003 and has a year-end goal of about 300,000 paying customers.

Meanwhile, front-runner XM reiterated that it had more than 347,000 subscribers at the end of 2002, bolstered by 145,000 new subscribers who signed up in Q4 2002, and now has more than 360,000 subscribers. The company still hopes to have 1.2 million subscribers by the end of this year.

In an effort to reach more people, Sirius announced an expansion of its relationship with Hertz. Starting this month, Hertz locations in Denver, Las Vegas and Phoenix are joining airport locations in California and Florida in offering Sirius service in a variety of Ford and Mercury rental vehicles.



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Sirius News

Sirius chose CES to announce a

Coyote Ugly? You Should Be So Lucky!

KRZR/Fresno is looking for the ugliest woman in town. OK, so the contest is a goof: Listeners were asked to submit photos of the ugliest woman they had ever seen to the Clear Channel Active Rocker, which would narrow the entries until it had what it determined to be the five butt-ugliest babes in town. The five lucky senders would score tickets to see Papa Roach and Blindside in San Francisco, while the five ugly chicks would stay in town and score tickets to **Cher's** Fresno concert. When KRZR posted the pics of the Fugly Five on its website, **ST** did a double take: The "winners" were none other than the station's male jocks — including OM/PD **E. Curtis Johnson** — dressed in drag! You really haven't lived until you gaze longingly at "E. Colette" Johnson seductively licking a lollipop or MD **Rick "Rochelle" Roddam**, who bears a frightening resemblance to Kurt Cobain, breast-feeding a baby at a bus stop. "Hopefully, Cher won't sue us," Johnson says. Check out the pics at your own risk at www.krzr.com.



Rochelle, my belle ...

Fun With Football: Before Jan. 12's NFC showdown between the San Francisco 49ers and the Tampa Bay Buccaneers in Tampa, Infinity's **WLLD (Wild 98.7)/Tampa** already had its own ground game running. In what Wild Promotions Director **Drew Fleming** characterized as "going into their house and calling their baby ugly," Infinity sister **KFRC/San Francisco** ran an anti-Niners spot containing the following message: "Attention, Niner fans: Tampa just wants to say, 'Jeff Garcia's our bitch this weekend.'" The spots obviously worked, because the Bucs ran all over the Niners, 31-6.

Who's No. 1 In Your Book?

Infinity CHR/Rhythmic **WBBM-FM (B96)/Chicago** was on the receiving end of a very "special notice" from Arbitron for on-air comments made Nov. 13 by morning co-host **Joe**



Eddie (I) and Jobo

Bohannon. Responding to an e-mail from a listener who said she listened to B96 from 5am to 5pm daily, the man known on-air as "Jobo" said, "For the fall sweeps, we need your help. The average person listens 35 minutes. There's two ways they do the ratings, of course. It's the number of people and how long you listen. So we need you guys to kick it up for the fall. If you can, listen longer." Apparently, radio stations are not allowed to utter such leading sentences, which came as a surprise to us. Whipping out the seasonal football analogy is WBBM-FM PD **Todd Cavanah**, who says, "Just like in football, the referee throws a flag, you get penalized a few yards, and you go on and win the game. It doesn't affect

Continued on Page 21



JoJo, in less painful times

On Jan. 13, just before KISS-FM/Los Angeles nighttimer **JoJo Wright** was to set to take over the air chair from afternoon talent **Valentine**, the two engaged in a friendly game of off-air arm wrestling. Not realizing that Valentine possessed the strength of 10 men, JoJo more than lost the match — his arm suddenly snapped like a twig, resulting in a painful spiral fracture that required surgery. "He'll be out of commission for a least a week, and then will have to have somebody run his board for him," Wright's manager, **Dana Miller**, tells **ST**.

R&R Timeline

1 YEAR AGO

- **John Gehron** joins Clear Channel as Chicago RVP/Market Manager.
- **Jeff Green** rejoins R&R as Exec. Editor.
- **Will Botwin** promoted to President of Columbia Records Group.
- **John King** joins Citadel Broadcasting as a Regional President.
- Clear Channel names **Michael Martin** Dir./Programming & Operations for the San Francisco Bay Area.

5 YEARS AGO

- **Bob Cavallo** to Chair Disney Music Group.
- **Ted Volk** tapped as Sr. VP/Promotion at Mammoth Records.



Bob Cavallo

10 YEARS AGO

- **Charles Koppelman** appointed Chairman/CEO of EMI Records Group, North America; **Daniel Glass** named President/CEO of EMI Records Group.
- **Michael Linehan** gets VP/Album Promotion strips at Reprise.

15 YEARS AGO

- **Jay Clark** upped to Station Manager at Metropolitan's WOMC/Detroit.
- **Rick Bisceglia** elevated to VP/Pop Promotion at Arista; **Sean Oakley** advances to VP/Album Promotion.

20 YEARS AGO

- **Robert Walker** succeeds **Bill Tanner** as WHYI/Miami PD
- **KEEY/Minneapolis** switches to Country after 10 years as a Beautiful Music station.
- **Gregg Lindahl** appointed WSM/Nashville OM.



Robert Walker

25 YEARS AGO

- WDRQ/Detroit PD **Jim Harper** resigns to take mornings at crosstown WNIC.
- **Jim Brown** asked to leave WOKY/Milwaukee.
- **Dolly Parton** and **Steve Martin** headline R&R Convention '78 banquet.
- **Jerry Rubinstein** and **Charlie Minor** form Xeti Records.

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Continued from Page 19

much." Cavanah assures **ST** that Jobo and co-host Ed Volkman "have been beaten severely, and it will never happen again."

Less than three weeks after Clear Channel Hot AC **WSNE/Providence** re-imaged itself as "Star 93-3," the station was forced to call an audible and dump the new name. The reason? Entercom, owner of **WQSX (Star 93.7)/Boston**, complained and then issued a C&D. **WSNE PD Bill Hess** was not amused. "It seems wrong that a station licensed to the north of Boston — Lawrence, MA — and which, by Entercom's own documentation, has no signal in Providence and does not qualify in the Providence Arbitron, would be able to preclude us from branding **WSNE** as 'Star,'" he said. **CC** elected to forgo a lengthy legal battle with Entercom and instead switched to the far-less-specific "The New 93-3."

John Boy & Billy (known in legal circles as John Isley and Bill James) sign a multiyear contract extension with Premiere Radio Networks. The boys are heard on 100 stations nationwide.

Despite a No. 1 ranking in both persons 18-34 and 25-54, **Neal Mirsky** resigns from the PD post at Entercom Active Rocker **KQRC/Kansas City**. He'll announce his future plans shortly.

ST hears that Radio One is preparing to syndicate **KKBT/Los Angeles** morning talent **Steve Harvey** as soon as next month. The first outlets are strongly rumored to be Radio One's **KBXX/Houston** and **KBFB/Dallas**.

Congrats to media icon **Dick Clark**, who's enjoying a prosperous new year. His 30th annual American Music Awards was well-received this week, as **ABC** tied for Monday night's lead when the national numbers were released. **Clark's** 31st annual *New Year's Rockin' Eve*, when placed head-to-head against the other three networks, beat the combined audiences of **NBC**, **CBS** and **FOX** by 24% in total viewers. The program was watched by nearly 42 million people.

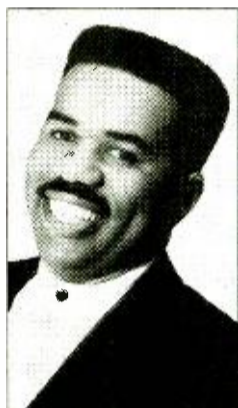
The third Radio Wayne Silent Auction will take place at the

RAB's annual Sales, Management & Leadership Conference, **RAB2003**, from Jan. 30-Feb. 2 at the Hyatt Regency in New Orleans. The auction is named in honor of legendary radio vet **Wayne Cornils**, who passed away in 2000. Shoppers can view items and bid by clicking on Silent Auction at www.rab2003.com.

Radio's Most Wanted New Host?

Is *America's Most Wanted* host **John Walsh** (pictured) about to make the move to radio? **ABC Radio Networks** brass wouldn't comment, but **ST** hears that the crusading Walsh could be on the air as early as this spring.

Is **David Letterman's** radio deal going away? **Letterman** suggested just that, when he joked about the recently launched simulcast of his nightly TV show on a number of Infinity radio stations across the U.S. **Infinity** spokesperson **Dana McClintock** declined to comment, citing the company's longstanding policy of not commenting on or responding to rumors.



Steve Harvey



John Walsh

Clear Channel/Montgomery, AL Asst. GM/Director of Sales **Arnessa Thomas Leverett** is upped to VP/Market Manager for the company's three-station cluster.

After 15 years, PD **K.C. Carson** exits Barnstable Classic Rocker **WROQ/Greenville, NC**. **Mark Hendrix**, PD of co-owned **WGVC & WTPT/Greenville**, adds Carson's former duties.

Meanwhile, **KGGO/Des Moines** Asst. PD/MD **Jay D. Stone** goes to 'ROQ for similar duties.

Veteran air talent-voice dude **Rick Party** and his Sizzle Productions cut a deal making him the new imaging voice of **WBLS/New York**.

Former **WFKS/Jacksonville** PD **Brent McKay** is the new PD of **CC's WALC/Charleston, SC**. He replaces **Jon Robbins**, who is now a Clear Channel Regional VP/Programming.

Alex Santa Maria, PD of Sierra H's **KAJM (Mega 104.3/99.3)/Phoenix**, adds PD duties at sister **CHR/Rhythmic KNRJ (Energy 92.7/101.1)/Phoenix**.

For reasons still unclear, **WXTM/Cleveland MD**/afternoon driver **Dom Nardella** and Asst. PD **Pete Schiecke** swap stripes. Police are not investigating.

Formats You'll Flip Over

Now that **Big City** has sold all but one of its assets (**WYXX/Morris, IL**), former **WDEK, WKIE & WKIF (Energy 92-7 and -5)/Chicago** PD **Chris Shebel** is keeping the party light burning in the **Big City** office window — at least for now. Now that **Spanish Contemporary WXXY** is run by **Hispanic Broadcasting** and simulcasting on **WLXX-AM/Chicago**, which drops its longtime **Tropical** format, the orphaned **WYXX** has brought back the old **Energy** dance format and is billing itself "Party 103.1."

KWID (Wild 102)/Las Vegas, formerly **KFMS**, says goodbye to morning duo **Steve Trejo & Athena** and Sales Director **Jennifer Cochran**.

Baby Poop

Congrats to **R&R** Director/Music Operations **Al Machera** and his lovely wife, **Joelina**, on the birth of their first child, a son named **Ilari**, which is Italian for cheerful. **Ilari** was born on Jan. 13 and weighs in at 7 lbs., 12 oz.

Condolences

Longtime *Boston Globe* sports columnist **Will McDonough** passed away Jan. 9 due to complications from heart problems. **McDonough**, 67, was a co-host on **Bill Parcells' Sporting News Radio** show and is the father of **Boston Red Sox** announcer **Sean McDonough**.

Ft. Wayne, IN radio and TV fixture **Jon "Tuna" Rose** died Jan. 11 of unknown causes. He was 45. **Rose** was best known for his 13-year stint as Production Director of **WBFR & WFWI/Ft. Wayne** before starting his own production company last year. He is survived by his wife and three children.

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Promotion Prognostications

Record execs look at the upcoming year in music

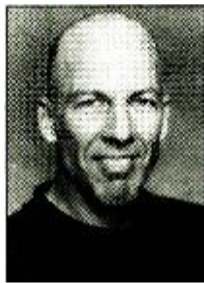
Two weeks ago I talked to several PDs and MDs to get their takes on what will be hot — and what fads will fade — in the upcoming year in music. This week it's the promotion executives' turn, and they discuss their views on the musical trends that will emerge in 2003.

"I don't necessarily see any one big trend raising its hand, but I think music is going to open up more," says Reprise Sr. VP/Promotion Phil Costello. "From the pop tip, the singer-songwriter players will continue to flourish — people such as Michelle Branch, John Mayer, Norah Jones and, on the younger end, Avril Lavigne.

"You'll continue to see an even bigger presence from the R&B crossover, hip-hop mode. That trend will continue to be explosive. Clearly, the

"Clearly, the writing's on the wall with the teen pop thing."

Phil Costello



Phil Costello

writing's on the wall for the teen pop thing. There will always be exceptions, but I honestly feel that we've moved on for the moment."

ARTISTdirect VP/Urban Greg Powell notes that the hip-hop genre has become much more commercial. "Look at Jay-Z," he says. "Who would have thought that Jay-Z and Beyoncé would do a duet together? If you said that a year ago, people would have laughed at you. He's someone you consider a hard-core street artist. For him to do something with Beyoncé tells you that the trends are changing.

"Nelly & Kelly Rowland are up for a Grammy. What we once knew as straight hip-hop seems to be more commercial now. As you go down the chart, with the exception of Eminem and Nelly, the biggest things are the duets:

Nelly & Kelly, Trina & Ludacris, etc. It's the trend right now, but by the end of the year it will be something different. I don't think it's something that's going to last. It's going to come back to real music and the best music."

The Beat From The Street

Powell expects a shift away from duets back to the hard-core street sound, noting that 50 Cent is opening the door for that sound. He says, "It depends on the success of 50 Cent, whom I think will be incredibly huge, but not everybody can do both; you get people who are the street-core kinds of guys, but they can't switch over commercially.

"When you get a really hot street record and you can move it over commercially, that's the key. That's what it used to be back with Dr. Dre and Snoop Dogg in their heydays, and even Eminem when he first came out. It was really great street music, music that people could dance to and enjoy in the clubs."

Costello agrees: "There are going to be more and more eruptions from the street level every month. This year 50 Cent is going to blow up, and Eminem's not going away."

For the hottest street action, Powell looks to the East Coast. "That's where you're getting the N.O.R.E.s, the Jay-Zs and the Ja Rules," he says. "And with 50 Cent, I think the East Coast is where the majority of the really hot music is coming from right now."

Rock Variety

Costello expects many different flavors in the rock genres and points to groups like Queens Of The Stone Age. "Even though this is their third album, Queens' approach is very fresh," he says. "I think the public has caught up with them. Bands such as them and Trail Of Dead — there's a lot of excitement in those

corners that will continue to be mined and broadened and brought to the forefront more."

Wind-up Sr. VP/Promotion Shanna Fischer says it will be a very diverse year at her label, with acts ranging from politically charged hardcore group Boysetsfire and mainstream rockers 12 Stones to female-fronted gothic-industrial act Evanesence and the *Daredevil* soundtrack.

And while he can't keep up with all of emo rock's subdivisions, Costello sees growth in that genre as well. "That community is so hands-on and actively involved," he observes. "They almost break bands within the community. I'm benefiting greatly from that with The Used."

But don't count rap rock out just yet. "Just when everybody wants to write rap rock off, I hesitate to do so, because there might be a couple of players with something up their sleeves," Costello says. "The domination of that sound will continue to shrink, but I don't think it will go away."

Fischer concurs when it comes to rap rock's premature death. "It always depends on the songs," she says. "If the songs are great, nothing is over."

Growing Gap

At radio, both Fischer and Costello believe the musical gap between Alternative and Active Rock will continue to widen this year. "Alternative has opportunities to play artists from the electronic community that Active can't take advantage of," Costello says. "Active's a little more confined formatically, and at the same time it may be a little more focused.

"I'm not saying that they're not delivering what their audiences want, and I'm not critiquing their programming abilities. I'm saying that they may be in tighter confines as to what they can slide into the format. Alternatives have a wider breadth they can choose from, from the Jack Johnsons all the way to a

Moby-esque artist in the electronic arena."

For Hollywood VP/National Promotion Geordie Gillespie, it's more about the song than the sound. "It's not going to be about the music having to be harder or this or that, it's going to be about great songs that Alternative radio can own," he says. "It's not about techno or the next new thing, it's about going back to the basics of programming songs that kids want to hear that come from all different genres.

"I've got a 17-year-old kid; she loves hip-hop, she loves rock, she loves dance. All she wants is a hip and cool song. If she can find it on 'Modern Rock' radio, she'll be listening to 'Modern Rock' radio."



Geordie Gillespie



Geordie Gillespie



Shanna Fischer

"Who would have thought that Jay-Z and Beyoncé would do a duet together? If you said that a year ago, people would have laughed at you."

Greg Powell

Video Helps The Radio Star

After having a huge year with Josh Groban, thanks to key television appearances, Costello believes that TV will continue to help market artists in the adult arena. "The adult buyers out there have been served up a lot of big artists who have maybe had a little harder time, formatically, on radio," he says. "But exposure through TV softened and, in some cases, contemporized these artists so that they were able to get on the adult formats more easily.

"The television element has really helped, from a marketing aspect, to go into the same psychograph that an adult programmer is programming to — in other words, matching it up with a visual medium. If somebody watches the *Today* show, they're more likely to be a listener of an adult format as opposed to an Alternative or Rock format.

"I find that encouraging, especially if you have a lot of good catalog acts," Costello concludes, adding that Reprise will use TV to help sell Fleetwood Mac's new album this year. "How did James Taylor sell as many records as he did this time out? Josh Groban was one of the biggest artists from the Warner Music Group all year."

"I've got a 17-year-old kid; she loves hip-hop, she loves rock, she loves dance. All she wants is a hip and cool song."

Geordie Gillespie



IT HAD TO BE PLATINUM Legendary singer Rod Stewart and J Records Chairman/CEO Clive Davis recently visited CNBC's Power Lunch program, where they celebrated the Platinum certification of Stewart's latest record, *It Had to Be You ... The Great American Songbook*. Later on the duo broke into an impromptu rendition of "Do Ya Think I'm Sexy?"

THE INDUSTRY'S NO. 1 RETAIL CHART January 17, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	NORAH JONES	Come Away With Me	Blue Note/Virgin	104,827	-19%
6	2	JENNIFER LOPEZ	This Is Me Then	Epic	83,964	-11%
5	3	DIXIE CHICKS	Home	Monument/Columbia	80,846	-17%
2	4	AVRIL LAVIGNE	Let Go	Arista	79,072	-35%
7	5	JUSTIN TIMBERLAKE	Justified	Jive	70,253	-21%
3	6	8 MILE	Soundtrack	Shady/Interscope	69,102	-42%
8	7	SHANIA TWAIN	Up	Mercury	68,248	-19%
4	8	CHRISTINA AGUILERA	Stripped	RCA	59,421	-42%
11	9	MISSY ELLIOTT	Under Construction	Gold Mind/Elektra/EEG	56,505	-22%
9	10	EMINEM	Eminem Show	Aftermath/Interscope	49,397	-37%
12	11	NELLY	Nellyville	Fo' Reel/Universal	49,211	-29%
19	12	ELVIS PRESLEY	30 #1 Hits	RCA	49,192	-18%
13	13	AALIYAH	I Care 4 You	Blackground/Universal	48,503	-30%
22	14	ROD STEWART	Great American Songbook	J	44,431	-23%
10	15	NOW 11	Various	UTV	44,304	-42%
16	16	ROLLING STONES	Forty Licks	Virgin	43,120	-32%
17	17	JOSH GROBAN	Josh Groban	143/Reprise	42,797	-32%
21	18	JA RULE	Last Temptation	Murder Inc./IDJMG	42,188	-28%
15	19	NAS	God's Son	Columbia	41,171	-38%
25	20	JOHN MAYER	Room For Squares	Aware/Columbia	40,506	-25%
14	21	2PAC	Better Dayz	Amaru/The Row/Interscope	39,570	-40%
18	22	GOOD CHARLOTTE	Young & Hopeless	Epic	38,836	-36%
35	23	COLDPLAY	Rush Of Blood To The Head	Capitol	38,174	-11%
26	24	SANTANA	Shaman	Arista	37,090	-28%
20	25	JAY-Z	Blueprint Vol.2 :The Gift...	Roc-A-Fella/IDJMG	36,867	-38%
28	26	AUDIOSLAVE	Audioslave	Interscope/Epic	36,211	-28%
23	27	SYSTEM OF A DOWN	Steal This Album	American/Columbia	34,189	-38%
38	28	KID ROCK	Cocky	Atlantic	34,158	-13%
46	29	CHEVELLE	Wonder What's Next	Epic	33,449	+5%
24	30	TIM MCGRAW	Tim Mcgraw & The Dancehall...	Curb	33,114	-40%
39	31	PINK	M!\$sundaztood	Arista	33,099	-16%
27	32	3 DOORS DOWN	Away From The Sun	Universal	31,951	-37%
36	33	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	31,778	-26%
33	34	ELTON JOHN	Greatest Hits 1970-2002	UTV	31,411	-29%
48	35	SOURCE PRESENTS: HIP-HOP VOL.6	Various	Murder Inc./IDJMG	30,365	-1%
34	36	MARIAH CAREY	Charmbracelet	Monarc/IDJMG	30,050	-31%
37	37	SNOOP DOGG	Paid Tha Cost To Be Da Boss	Doggy Style/Priority/Capitol	29,832	-30%
29	38	FAITH HILL	Cry	Warner Bros.	29,695	-38%
30	39	NIRVANA	Nirvana	Geffen/Interscope	29,326	-39%
32	40	B2K	Pandemonium	Epic	29,184	-36%
31	41	PAUL MCCARTNEY	Back In The U.S. Live 2002	Capitol	29,034	-39%
41	42	TOBY KEITH	Unleashed	DreamWorks	24,605	-28%
45	43	LORD OF THE RINGS: TWIN TOWERS	Soundtrack	Reprise	24,437	-24%
42	44	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	23,825	-29%
43	45	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	22,628	-32%
-	46	QUEENS OF THE STONE AGE	Songs For The Deaf	Interscope	22,546	-
49	47	RASCAL FLATTS	Melt	Lyric Street	21,544	-29%
50	48	FOO FIGHTERS	Dne By Dne	RCA	21,390	-28%
47	49	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	20,624	-34%
44	50	U2	Best Of 1990-2000	Interscope/Island	18,528	-44%

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TOP ALBUMS

Jones Keeping Up

This Blue Note is apparently for everyone.

After her debut album grabbed a field-high eight Grammy nominations last week, Virgin/Blue Note diva Norah Jones takes advantage of awards-season buzz to mark her second week at the



Norah Jones

top of the charts. This week she picks up 104,000 in sales, making hers the only CD to top the six-figure mark.

Can't we get a TV guy in to fix things?

A diva of a different stripe, Epic's Jennifer Lopez — fueled by two hits on the radio — climbs over Monument/Columbia country trio The Dixie Chicks (No. 3) and Arista sk8te-punk thrush Avril Lavigne (No. 4) to take the No. 2 spot. Jive teen pop idol Justin Timberlake rounds out the top five.



Coldplay

Four-time American Music Award winner Eminem may have been a no-show at the festivities, but he represents in the top 10 with the Shady/Interscope album *8 Mile* at No. 6 and Shady/Aftermath/Interscope's *The Eminem Show* at No. 10.

It remains to be seen whether their performances on the AMA telecast will spike sales for Mercury/IDJMG's Shania Twain (No. 7 this week), RCA's Christina Aguilera (No. 8) and Gold Mind/Elektra/EEG's Missy Elliott (No. 9).

Major chart jumps are recorded by RCA icon Elvis Presley (19-12), J's Rod Stewart (22-14), Capitol's Coldplay (35-23), Epic's Chevelle (46-29, with the week's only sales increase, up 5%), Arista's Pink (39-31) and Murder Inc./IDJMG's *Source Hip-Hop Vol. 6*

compilation (48-35). Interscope's Queens Of The Stone Age are the only newcomers, returning at No. 46 as "No One Knows" is now firmly in the top five at Alternative and top 10 at Active Rock.

Those looking for the 2003 record-selling season to get underway will have to wait until Jan. 28, when new releases are on tap from Motown/Universal's Erykah Badu, Jive's R. Kelly and Reprise's Zwan — the new band from Smashing Pumpkins leader Billy Corgan.



Chevelle

Superman

After portraying the Boy Wonder in the video for "Without Me," **Eminem** has evolved into Superman with his latest single, "Superman." This is the third single from *The Eminem Show*, which won Favorite Album — Pop or Rock and Favorite Album — Hip Hop/R&B at this year's American Music Awards. Eminem also displayed his superhuman powers of popularity as he took home the awards for Favorite Male Artist — Pop or Rock and Favorite Male Artist — Hip Hop/R&B at the AMAs. For his next incredible feat, Eminem will attempt to win five awards at this year's Grammys, taking place Feb. 23 at New York's Madison Square Garden and airing on CBS. Eminem will also appear in the video for "In da Club," **50 Cent's** follow up to his breakthrough hit "Wanksta." "Superman" will be Going for Adds at Pop next week, while "In da Club" hits Rhythmic and Urban stations.



Eminem

Kelly Rowland is no ordinary human either, scoring two Grammy nominations for her work on "Dilemma" with rapper Nelly. Rowland has also been nominated for Outstanding New Artist at the 34th annual NAACP Image Awards, airing March 13 on FOX. To top it all off, Rowland's "Can't Nobody," from her debut solo album, will be

arriving at Rhythmic and Urban next week.

Even more Grammy-nominated artists hit the airwaves next week. **John Mayer** presents "Why Georgia" to Hot AC and Triple A, the third single from his CD *Room for Squares*. Mayer was nominated in the Best New Artist category, along with Ashanti, Avril Lavigne, Michelle Branch and Norah Jones.



Celine Dion

Foo Fighters received two Grammy nods for their single "All My Life," and next week they deliver "Times Like These" to Rock, Active Rock and Alternative. Mayer and the Foos plan to be touring Europe in February, so they may not be present at this year's ceremonies.

"Times Like These" is going to have some stiff competition at Rock, Active Rock and Alternative. **Audioslave** are Going for Adds with "Like a Stone," the followup to their single "Cochise." The video for "Stone" was directed by Meiert Avis (U2, Bruce Springsteen), and Audioslave's U.S. performances will begin Feb. 21. Guitarists-vocalists Dion and Jimmy, otherwise known as **D4**, loosen things up a bit with "Get Loose," from their debut album, *6Twenty*. The Auckland, New Zealand natives will be introducing themselves to the masses on *The Late Late Show With Craig Kilborn* on Jan. 20.

Celine Dion, fresh off her win at the AMAs for Favorite Artist — Adult Contemporary, introduces "I Drove All Night" to Pop and Hot AC listeners, the lead single from her forthcoming March 25 release *One Heart*. Produced by Peer Astrom and Vito Luprano, "Drove" is actually a remake of the Roy Orbison classic. Dion will be performing "God Bless America" before the kickoff at this year's Super Bowl, taking place Jan. 26 in San Diego.

Another remake hits Hot AC next week as **Sixpence None The Richer** present "Don't Dream It's Over," a remake of the Crowded House classic of the same name. "Dream" is the second single off the group's album *Divine Discontent*.

Josh Groban goes for adds at AC with "You're Still You," the second single off his self-titled triple-Platinum debut album. The young baritone and David Foster discovery also has a CD/DVD collection in stores called *Josh Groban in Concert*, a live performance for PBS that was taped at the Pasadena Civic Auditorium in Los Angeles.



Josh Groban

Over at Country, **Phil Vassar** sings from the point of view of God in "This Is God." The mellow tune from Vassar's *American Child* has him asking for peace and goodwill toward man. **Jo Dee Messina** also presents "Was That My Life," produced by Byron Gallimore and Tim McGraw. Look for Messina in the "Look" section of this month's *InStyle* magazine.

— Mike Trias

R&R Going For Adds

Week Of 1/21/03

CHR/POP

CELINE DION I Drove All Night (*Epic*)
DFDUB Country Girl (*Columbia*)
EMINEM Superman (*Shady/Aftermath/Interscope*)
LUCY WOODWARD Dumb Girls (*Atlantic*)
PAULINA RUBIO I'll Be Right Here (Sexual Lover) (*Universal*)
SHEER BLISS Picture Perfect Dream (*Speed Of Light*)
TELEPOPMUSIK Breathe (*Capitol*)

CHR/RHYTHMIC

50 CENT In Da Club (*Shady/Aftermath/Interscope*)
KELLY ROWLAND Can't Nobody (*Columbia*)
NIVEA Laundromat (*Jive*)
PAULINA RUBIO I'll Be Right Here (Sexual Lover) (*Universal*)
WAYNE WONDER No Letting Go (*VP/Atlantic*)

URBAN

50 CENT In Da Club (*Shady/Aftermath/Interscope*)
KELLY ROWLAND Can't Nobody (*Columbia*)
NIVEA Laundromat (*Jive*)
WAYNE WONDER No Letting Go (*VP/Atlantic*)

URBAN AC

KIM WATERS You Know That I Love You (*Shanachie*)
SANTANA f/MUSIQ Nothing At All (*Arista*)

COUNTRY

JO OEE MESSINA Was That My Life (*Curb*)
PHIL VASSAR This Is God (*Arista*)
SAMMY KERSHAW I Want My Money Back (*Audium*)

AC

JOSH GROBAN You're Still You (*143/Reprise*)
SHEER BLISS Picture Perfect Dream (*Speed Of Light*)

HOT AC

CELINE DION I Drove All Night (*Epic*)
JOHN MAYER Why Georgia (*Aware/Columbia*)
SANTANA f/MUSIQ Nothing At All (*Arista*)
SHEER BLISS Picture Perfect Dream (*Speed Of Light*)
SIXPENCE NONE THE RICHER Don't Dream It's Over (*Squint/Curb/Reprise*)
TELEPOPMUSIK Breathe (*Capitol*)

SMOOTH JAZZ

DAVID LANZ Romantica (*Decca*)
GATO BARBIERI Last Kiss (*Peak*)
SOLAR WIND f/DAVID BENOIT & ERIC MARIENTHAL
 Shoreline Drive (*Solar One*)

ROCK

AUDIOSLAVE Like A Stone (*Interscope/Epic*)
BON JOVI Bounce (*Island/IDJMG*)
D4 Get Loose (*Flying Nun/Hollywood*)
FOO FIGHTERS Times Like These (*Roswell/RCA*)
PROJECT 86 Hollow Again (*Atlantic*)
ROGER GLOVER It's Only Life (*Spitfire*)
SLUR Who I Am (*Tarpit*)
STYX Waiting For Our Time (*Sanctuary*)

ACTIVE ROCK

AUDIOSLAVE Like A Stone (*Interscope/Epic*)
D4 Get Loose (*Flying Nun/Hollywood*)
FOO FIGHTERS Times Like These (*Roswell/RCA*)
PROJECT 86 Hollow Again (*Atlantic*)
SLUR Who I Am (*Tarpit*)

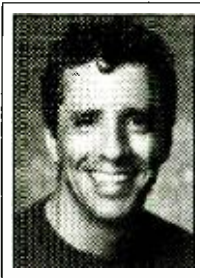
ALTERNATIVE

AUDIOSLAVE Like A Stone (*Interscope/Epic*)
D4 Get Loose (*Flying Nun/Hollywood*)
FOO FIGHTERS Times Like These (*Roswell/RCA*)
PROJECT 86 Hollow Again (*Atlantic*)
SOMETHING FOR KATE Monsters (*Sony Music International/Red Ink*)
SOUNDTRACK OF OUR LIVES Sister Surround (*Republic/Universal*)

TRIPLE A

AIMEE MANN Pavlov's Bell (*SuperEgo/United Musicians/Red Ink*)
CHERYL WHEELER Different Stripe (*Philo/Rounder*)
DAR WILLIAMS f/JOHN POPPER AND JOHN MEDESKI
 I Saw A Bird Fly (*Razor & Tie*)
JEFFREY GAINES Over & Over (*Artemis*)
JOHN MAYER Why Georgia (*Aware/Columbia*)
HOBEX So Far Away (*Tone-Cool*)
LUCE Long Way Down (*Nettwerk*)
NICK CAVE & THE BAD SEEDS Bring It On (*Anti/Epitaph*)
PATRICE PIKE & THE BLACK BOX REBELLION Ms. Ramona (*Zainwayne*)
ROGER GLOVER Queen Of England (*Spitfire*)
SONNY LANDRETH Hell At Home (*Sugar Hill/Vanguard*)
STAGE I Will Be Something (*Maverick/Reprise*)
TELEPOPMUSIK Breathe (*Capitol*)
TWO LOONS FOR TEA Blue Suit (*Sarathan*)

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.



Callout America Hits The Bullseye

A new and improved research tool for 2003

It slices, it dices, it shreds. It does just about everything but program your radio station. It's the new and improved Bullseye Callout America, available only to R&R's radio subscribers. You can continue to find the weekly callout results in the CHR pages of the R&R newspaper, but in 2003 we are also adding exclusive web access to our callout data.

You may have already seen the weekly Bullseye callout research on the Country pages of R&R. Now Bullseye and R&R have joined forces to roll out weekly national and regional CHR/Pop callout, and that alone is worth the price of a subscription.

Radio programmers can simply go to www.bullseye.com and log in with their station call letters and weekly password, which R&R will provide free of charge to subscribers each week. In seconds, programmers will be able to see exclusive callout information based on R&R's monitored Pop chart.

One of the most exciting features of the Bullseye-R&R alliance is the ability to go online and sort by demo (12-17, 18-24, 25-34), region, familiarity and score. With the new and improved Bullseye Callout America, one can go back and review past weeks, trend,

explore song detail and more.

Programmers can look at each song by overall score or Positive Index and then further examine or rank each song tested by Like a Lot, Total Positive, Neutral, Familiarity, Dislike, Dislike Strong, Total Burn and Heavy Burn.

Bullseye Research is one of the most respected names in independent radio research and marketing today. R&R is proud to join forces with a company of this caliber, which conducts its own research, owns its own call centers in Nashville and Fresno and is passionate about training and research quality control.

Bullseye Marketing Research was the dream child of President John Hart, a successful 26-year radio veteran and consultant. Hart most recently programmed WXTU/Philadelphia and has also served as Cor-

porate PD for Colonial Broadcasting. He also put such stations as WUSY (US 101)/Chattanooga, TN, which regularly earns an 18 share 12+, on the air.

R&R: Why did you leave a successful radio career to begin a research company when the Telecom Act and the resulting industry consolidation have shut many firms down?

JH: I have been a research geek my whole radio career, so I decided to get out of radio and start my own business. I began as a consultant, but with a consultant on every corner, I became a research consultant and focused on research. That was in 1996, and we've grown it from there.

I spent my career in radio and still enjoy it; I still consider myself a radio guy. My advantage in starting this company was my radio-programming background, and I wanted to create a company with hands-on research capability in any size market. With our research clients, we do their callout, but we are also their research consultants — free of charge.

R&R: How many radio stations do you do weekly callout for?

JH: Over 40 stations — multiple formats and all market sizes.

R&R: As a former programmer, what do you bring to your research company that gives you an advantage with radio?

JH: I believe I offer the knowledge of how research should be used at radio — the knowledge that callout is not about rankers. Callout is about building your radio station based on who you are — say, a CHR that's a more come-based station — and telling you how to go about getting data that serves your needs.

If we are doing a station's callout and they want us to help them interpret it every week, we do that. Unless they want it that way, we don't just turn a report over to a radio guy and say, "Here's your research this week."

R&R: Describe the sample, the markets and the new web applications you've created for R&R.

JH: Our weekly national sample for Bullseye Callout America is 350 in markets one-40. On the statistical side of things, it's a plus-or-minus 5% at a sample size of 322 from a population size of 500,000 to an infinite amount. This is an excellent weekly sample, as we have seen in your callout over the years and in the Bullseye Country callout.

On a daily basis, we ensure we are building a sample on a regional basis. Our sample is random. We do not panel. Paneling has a place, but certainly not in callout research. If we run across a person we've used before, we program a 90-day window for an interview. If I call somebody and they do an interview, the dialer will not dial that number for 90 days. Once that number has been dialed three times over a year's time, it is cycled out; it can't be accessed again. We always ask them, "Have you done this before? If so, with whom?"

R&R: How would you advise programmers today, regardless of whether they have callout, to utilize something like Bullseye Callout America?

JH: I would look at detail sheets. For instance, in the new Bullseye Callout America for CHR/Pop you can access a detail sheet on a song and really see how a song is built. You can use the trending of a song — that's the most important thing that you can use. If a song debuts "hot," does that mean a lot? How's it going to trend over five or six weeks? I'd watch burn levels, and I would trend burn levels. In our software, you can trend burn levels over the life of a song and really see if it burns or stabilizes.

R&R: What about using Bullseye Callout America for a song a station may not be playing?

JH: You can also use national callout as an indicator. If I'm not playing a song and I see that it's trending, perhaps this is something that I want to get involved in, particularly on new artists. Use it in a way in which you can really see how a song is built. Use the trending on a song from every category. See how the neutrals are converting, and see

what kind of negatives you are building.

On a scale of one-10, my local callout would be an eight. I think national callout would be a five. Callout is about trending and detail and gender-demo breakouts. It has strengths and weaknesses — that should be understood. From my point of view, the national sample has always been intended to be almost, if not a predictive model, then an indicator model of how a song will perform at callout should you get it to those levels of familiarity. But that's all key on rotational values.

R&R: Here's a scenario: We throw The Dixie Chicks into callout, and they come back top three long before anyone is playing them at CHR/Pop. The label is excited and begins to spread the info, but they are getting hit with the line from PDs, "That's not my research." How would you respond to that?

JH: My personal feeling as a research person — and what the research Ph.Ds tell me — is that this 350-person sample of women 12-34 is plus-or-minus 5%. That means if you can familiarize this song, it will test, and your listeners will like it. That's how I would respond to that argument. If you play it, it will probably test.

Now, from the radio side, I would say, "Is that a song I want to play on my radio station?" Record companies want to sell records, and radio wants ratings. As a PD, I would ask myself, "Is that going to put me in a position where I sound like I'm playing country music? Maybe I don't want to sound that way just because it tests."

The radio listener says, "If they play it, I like it." We didn't ask them if they listen to country music. We all know, as radio programmers, that we don't always do what listeners want us to do, even though, at times, they think it's the right thing. We all have a vision in our head of what we want to hear. Radio programmers sometimes don't really know what their listeners want, and when we ask listeners and they tell us, we don't respond.

As a radio programmer, I sympathize and empathize with the difficulties of trying to create a radio station that fits in a very narrow niche and trying to create ratings with it because some corporate guy is up there yelling at the manager for numbers when the manager is yelling at me for numbers.

R&R: In research, quality control is vital. How do you maintain yours?

JH: There is nothing more important in the callout business than the sample. It's whom you talk to that makes callout good, bad or not so good. In fact, I always tell people that you can get callout in two of three ways: You can buy it cheap, good or fast. Pick two. If you buy it cheap and good, it's not going to be fast. If you buy it good and fast, it's not going to be cheap. That's the way we operate.

Continued on Page 30

Cutting Edge Callout

Here's a portion of this week's Callout America CHR/Pop chart showing the results for all demos. Charts like these will be available weekly to R&R subscribers through the new Bullseye-R&R alliance.

RANK	TITLE	ARTIST	Positive Index	Like a Lot	Total Positive	Neutral	Familiarity	Dislike	Dislike Strong	Total Burn	Heavy Burn
1	BUMP BUMP BUMP	B2K/P DIDDY	3.91	31.7%	67.7%	16.9%	94.3%	9.7%	3.7%	16.9%	6.3%
2	LOSE YOURSELF	EMINEM	3.77	30.9%	68.3%	15.4%	99.7%	16.0%	6.3%	41.4%	16.0%
3	WORK IT	MISSY ELLIOTT	3.63	30.0%	58.9%	18.0%	96.3%	19.4%	9.1%	34.0%	16.6%
4	ALL I HAVE	JENNIFFER LOPEZ/L COOL J	3.98	29.7%	65.7%	14.9%	87.4%	6.9%	2.6%	11.1%	3.4%
5	MISS YOU	AALIYAH	3.98	28.6%	64.9%	12.6%	84.9%	7.4%	3.1%	7.4%	4.0%
6	AIR FORCE ONES	NELLY	3.71	28.3%	63.7%	10.3%	92.6%	18.6%	7.4%	25.1%	10.9%
7	DONT MESS WITH MAN	NIVEA	3.79	25.7%	62.9%	19.1%	93.7%	11.7%	2.9%	18.9%	7.1%
8	BONNIE AND CLYDE	JAY-Z	3.73	24.9%	62.6%	15.7%	93.1%	14.9%	4.9%	22.9%	7.1%
9	HEY MA	CAMRON	3.63	22.3%	60.3%	18.9%	95.4%	16.3%	6.0%	34.6%	14.9%
10	JENNY FROM THE BLOCK	JENNIFFER LOPEZ	3.60	20.0%	60.0%	20.3%	95.4%	15.1%	7.1%	31.1%	15.1%
11	SK8TER BOI	AVRIL LAVIGNE	3.46	19.1%	48.6%	22.9%	90.6%	19.1%	6.6%	30.6%	13.1%
12	STOLE	KELLY ROWLAND	3.69	18.9%	54.6%	20.0%	85.4%	10.9%	3.7%	18.3%	6.3%
13	UNDERNEATH IT ALL	NO DOUBT	3.62	18.6%	59.7%	18.3%	94.0%	16.0%	4.0%	26.3%	10.9%
14	PICTURE	KID ROCK/SHERYL CROW	3.61	18.3%	41.1%	12.3%	66.9%	13.4%	5.4%	14.0%	5.7%
15	BEAUTIFUL	CHRISTINA AGUILERA	3.53	18.3%	49.7%	18.9%	85.7%	17.1%	5.4%	17.1%	8.6%
16	IF I COULD GO	ANGIE MARTINEZ	3.61	17.4%	58.3%	25.4%	97.4%	13.7%	2.6%	31.7%	12.0%
17	ONE LAST BREATH	CREED	3.55	17.1%	51.4%	25.1%	90.9%	14.3%	4.6%	30.0%	13.1%
18	CRY ME A RIVER	JUSTIN TIMBERLAKE	3.48	16.9%	49.1%	22.0%	89.1%	18.0%	5.1%	21.1%	8.3%
19	THROUGH THE RAIN	MARIAH CAREY	3.57	16.6%	53.4%	21.4%	88.6%	13.7%	5.4%	16.0%	6.6%
20	FAMLY PORTRAIT	PINK	3.62	16.3%	50.3%	20.0%	82.6%	12.3%	2.9%	16.3%	4.9%


EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES January 17, 2003

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of December 9-15, 2002.

HP = Hit Potential ©

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL FAMILIARITY	TOTAL BURN	DEMOGRAPHICS			REGIONS			
	TW	2W	3W	4W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	3.98	-	-	-	87.4	11.1	4.15	4.02	3.78	3.95	4.01	4.05	3.91
HP AALIYAH Miss You (BlackGround/Universal)	3.98	-	-	-	84.9	7.4	4.13	3.88	3.9	3.88	3.89	4.18	3.94
HP B2K f/P. DIDDY Bump, Bump, Bump (Epic)	3.91	-	-	-	94.3	16.9	4.27	3.79	3.66	3.87	3.85	4.04	3.89
NIVEA Don't Mess With My Man (Jive)	3.79	-	-	-	93.7	18.9	4.11	3.73	3.52	3.62	3.8	3.83	3.91
EMINEM Lose Yourself (Shady/Interscope)	3.77	-	-	-	99.7	41.4	4.08	3.73	3.5	3.86	3.59	3.78	3.85
JAY-Z f/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.73	-	-	-	93.1	22.9	4.03	3.82	3.3	3.73	3.48	3.91	3.78
NELLY Air Force Ones (Fo' Reel/Universal)	3.71	-	-	-	92.6	25.1	4.07	3.81	3.23	3.65	3.68	3.76	3.77
KELLY ROWLAND Stole (Columbia)	3.69	-	-	-	85.4	18.3	3.93	3.68	3.44	3.6	3.75	3.76	3.64
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.63	-	-	-	96.3	34.0	3.94	3.7	3.21	3.67	3.61	3.62	3.61
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.63	-	-	-	95.4	34.6	3.72	3.83	3.32	3.62	3.48	3.75	3.68
NO DOUBT Underneath It All (Interscope)	3.62	-	-	-	94.0	26.3	3.53	3.58	3.75	3.54	3.63	3.69	3.63
PINK Family Portrait (Arista)	3.62	-	-	-	82.6	16.3	3.73	3.68	3.46	3.49	3.79	3.59	3.64
KID ROCK f/SHERYL CROW Picture (Atlantic)	3.61	-	-	-	66.9	14.0	3.35	3.64	3.79	3.65	3.65	3.42	3.71
ANGIE MARTINEZ If I Could Go (Elektra/EEG)	3.61	-	-	-	97.4	31.7	3.76	3.59	3.47	3.56	3.65	3.64	3.58
JENNIFER LOPEZ Jenny From The Block (Epic)	3.60	-	-	-	95.4	31.1	3.82	3.47	3.52	3.66	3.82	3.36	3.58
HP MARIAH CAREY Through The Rain (MonarC/IDJMG)	3.57	-	-	-	88.6	16.0	3.68	3.48	3.57	3.45	3.73	3.47	3.64
CREED One Last Breath (Wind-up)	3.55	-	-	-	90.9	30.0	3.46	3.57	3.61	3.49	3.54	3.53	3.63
CHRISTINA AGUILERA Beautiful (RCA)	3.53	-	-	-	85.7	17.1	3.44	3.57	3.57	3.54	3.61	3.43	3.54
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.48	-	-	-	92.6	29.7	3.61	3.44	3.39	3.22	3.43	3.58	3.71
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.48	-	-	-	89.1	21.1	3.63	3.44	3.36	3.41	3.4	3.63	3.49
AVRIL LAVIGNE Sk8er Boi (Arista)	3.46	-	-	-	90.6	30.6	3.67	3.5	3.22	3.48	3.5	3.24	3.64
DIXIE CHICKS Landslide (Monument/Columbia)	3.46	-	-	-	79.7	17.4	3.34	3.4	3.63	3.25	3.82	3.42	3.34
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.42	-	-	-	83.1	20.3	3.32	3.39	3.55	3.64	3.59	3.16	3.28
GOOD CHARLOTTE Lifestyles Of The Rich and Famous (Epic)	3.34	-	-	-	82.0	21.1	3.53	3.33	3.15	3.37	3.15	3.4	3.43
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)	3.33	-	-	-	85.4	23.4	3.26	3.25	3.49	3.18	3.37	3.3	3.49
O-TOWN These Are The Days (J)	3.30	-	-	-	69.1	14.3	3.29	3.12	3.46	3.21	3.41	3.39	3.16
MATCHBOX TWENTY Disease (Atlantic)	3.24	-	-	-	77.4	18.0	3.06	3.16	3.48	3.15	3.5	3.03	3.26
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.17	-	-	-	82.6	22.0	3.12	3.31	3.06	3.22	2.76	3.19	3.47
MADONNA Die Another Day (Maverick/WB)	3.17	-	-	-	86.0	26.0	2.96	3.07	3.47	2.74	3.43	3.08	3.45

**CALLOUT AMERICA®
HOT SCORES**

By ANTHONY ACAMPORA

After a month's hiatus, Callout America is back and stronger than ever in 2003. We've made some exciting enhancements: Callout America data is now gathered by Bullseye Callout. For more information, please check out Page 1 of this week's R&R, as well as the CHR/Pop column.

On to the data: The new year starts out with Jennifer Lopez and Aaliyah tied for the top spot. J.Lo's "All I Have," featuring LL Cool J (Epic), posts a 3.98 total favorability score and ranks second with teens, first 18-24 and third with women 25-34. Meanwhile, Aaliyah's "Miss You" (Blackground/Virgin) ranks third with teens, second 18-24 and first with women 25-34.

B2K start the year off with a bang as "Bump, Bump, Bump," featuring P. Diddy (Epic), ranks third overall, first with teens, sixth 18-24 and fifth 25-34.

Nivea continues her move up the R&R CHR/Pop chart, and she ranks fourth on Callout America with "Don't Mess With My Man" (Jive). "Man" ranks fourth with teens and seventh with women 18-24.

Jay-Z comes in sixth this week with "'03 Bonnie & Clyde," featuring Beyoncé (Roc-A-Fella/IDJMG). "Bonnie" ranks seventh with teens and a strong fourth among women 18-24.

Other demo highlights come from the 25-34 cell: "Picture" by Kid Rock f/Sheryl Crow (Atlantic) comes in second in the cell. Ms. Crow is also featured prominently on The Dixie Chicks' "Landslide" (Monument/Columbia), which ranks sixth in the demo. Also, Mariah Carey's "Through the Rain" (MonarC/IDJMG) ranks eighth with women 25-34.

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

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R&R CHR/POP TOP 50

January 17, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CHRISTINA AGUILERA Beautiful (RCA)	8937	+985	1050135	8	128/0
2	2	EMINEM Lose Yourself (Shady/Interscope)	7771	-100	835918	15	126/0
4	3	AVRIL LAVIGNE I'm With You (Arista)	7602	+1489	927180	6	131/0
3	4	JENNIFER LOPEZ Jenny From The Block (Epic)	7120	-234	785386	13	129/0
7	5	NIVEA Don't Mess With My Man (Jive)	6377	+619	675712	11	125/1
5	6	PINK Family Portrait (Arista)	6363	+334	678991	15	130/0
9	7	JUSTIN TIMBERLAKE Cry Me A River (Jive)	6359	+1057	780945	5	130/1
8	8	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	5990	+389	676318	11	127/0
6	9	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	5587	-180	595832	15	116/0
11	10	NELLY Air Force Ones (Fo' Reel/Universal)	5328	+848	506365	8	114/4
13	11	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	4693	+867	572823	8	129/2
12	12	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	4640	+642	549823	7	116/10
10	13	NO DOUBT F/LADY SAW Underneath It All (Interscope)	4478	-495	452808	23	128/0
15	14	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	4279	+716	339886	10	103/4
17	15	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3888	+653	459205	3	125/5
14	16	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3809	-12	392490	14	122/0
16	17	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3780	+318	372591	14	104/0
22	18	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3280	+643	362196	4	116/7
23	19	T.A.T.U. All The Things She Said (Interscope)	3227	+736	351054	5	117/12
19	20	KELLY ROWLAND Stole (Columbia)	2820	-339	297449	16	117/0
18	21	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	2816	-377	255496	17	110/0
20	22	JUSTIN TIMBERLAKE Like I Love You (Jive)	2422	-603	253726	19	121/0
30	23	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	2421	+650	334060	2	103/16
24	24	LASGO Something (Robbins)	2420	+318	389128	6	77/10
25	25	VANESSA CARLTON Pretty Baby (A&M/Interscope)	2312	+313	201579	3	112/4
21	26	AVRIL LAVIGNE Sk8er Boi (Arista)	2150	-627	199381	19	125/0
29	27	DIXIE CHICKS Landslide (Monument)	2049	+245	246688	4	82/7
28	28	KYLIE MINOGUE Come Into My World (Capitol)	2026	+211	217314	8	97/0
27	29	MARIAH CAREY Through The Rain (MonarC/IDJMG)	1947	+98	228348	9	110/0
31	30	MATCHBOX TWENTY Disease (Atlantic)	1835	+97	152375	13	76/0
34	31	SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	1821	+262	211094	4	97/3
33	32	LIFEHOUSE Spin (DreamWorks)	1610	+8	165364	15	80/0
26	33	MADONNA Die Another Day (Maverick/WB)	1581	-353	122049	13	117/0
44	34	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1574	+677	240218	2	86/33
36	35	3 DOORS DOWN When I'm Gone (Republic/Universal)	1484	+186	114664	4	75/9
32	36	O-TOWN These Are The Days (J)	1327	-379	86745	12	88/0
35	37	CHRISTINA AGUILERA Dirty (RCA)	1167	-193	168862	18	90/0
40	38	DANIEL BEDINGFIELD James Dean (I Wanna Know) (Island/IDJMG)	1146	+167	92538	2	70/1
37	39	NAPPY ROOTS Po' Folks (Atlantic)	1068	-31	102484	18	57/0
45	40	VONRAY Inside Out (Elektra/EEG)	1042	+149	67532	3	73/3
39	41	NORAH JONES Don't Know Why (Blue Note/Virgin)	994	-64	103280	10	71/0
46	42	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	970	+152	91385	2	56/6
47	43	MARIO C'mon (J)	965	+151	100294	2	74/6
41	44	TLC Girl Talk (Arista)	955	-14	93810	12	77/0
43	45	STEREO FUSE Everything (EQ/Wind-up)	935	-7	59723	5	42/2
Debut	46	EMINEM Superman (Shady/Aftermath/Interscope)	910	+388	83801	1	61/38
38	47	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	869	-219	86848	13	2/0
Debut	48	STONE SOUR Bother (Roadrunner/IDJMG)	854	+152	61390	1	54/7
48	49	CLIPSE When The Last Time... (Star Trak/Arista)	854	+61	88671	2	44/3
42	50	SEAN PAUL Gimme The Light (VP/Atlantic)	807	-159	83075	9	72/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BOOMKAT The Wreckoning (DreamWorks)	40
EMINEM Superman (Shady/Aftermath/Interscope)	38
DFDUB Country Girl (Columbia)	34
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	33
AMANDA PEREZ Angel (Powerhouse)	27
CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	21
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	20
BON JOVI Misunderstood (Island/IDJMG)	19
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	16
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	16
T.A.T.U. All The Things She Said (Interscope)	12
NO DOUBT Running (Interscope)	12

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVRIL LAVIGNE I'm With You (Arista)	+1489
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+1057
CHRISTINA AGUILERA Beautiful (RCA)	+985
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+867
NELLY Air Force Ones (Fo' Reel/Universal)	+848
T.A.T.U. All The Things She Said (Interscope)	+736
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+716
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+677
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+653
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	+650
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+643

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CREED One Last Breath (Wind-up)	2616
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	2435
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2090
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	2035
AVRIL LAVIGNE Complicated (Arista)	1841
NELLY Hot In Herre (Fo' Reel/Universal)	1445
DJ SAMMY & YANOU Heaven (Robbins)	1368
LINKIN PARK In The End (Warner Bros.)	1360
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1333
PINK Just Like A Pill (Arista)	1302
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1192
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1176
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1124
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1113
JIMMY EAT WORLD The Middle (DreamWorks)	1063
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1005
OUR LADY PEACE Somewhere Out There (Columbia)	961
CALLING Wherever You Will Go (RCA)	939
MARY J. BLIGE Family Affair (MCA)	930
VANESSA CARLTON Ordinary Day (A&M/Interscope)	905
MICHELLE BRANCH All You Wanted (Maverick/WB)	902
ASHANTI Foolish (Murder Inc./IDJMG)	894
DEFAULT Wasting My Time (TVT)	878
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	857
JOHN MAYER No Such Thing (Aware/Columbia)	836

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January 17, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CHRISTINA AGUILERA Beautiful (RCA)	3084	+213	87836	7	53/0
5	2	AVRIL LAVIGNE I'm With You (Arista)	2704	+497	76269	6	52/1
2	3	PINK Family Portrait (Arista)	2625	+101	74473	14	51/0
3	4	JENNIFER LOPEZ Jenny From The Block (Epic)	2396	-117	60215	11	46/0
9	5	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2285	+272	63192	10	51/2
8	6	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2242	+223	62451	11	51/0
4	7	EMINEM Lose Yourself (Shady/Interscope)	2189	-164	60988	13	47/0
14	8	JUSTIN TIMBERLAKE Cry Me A River (Jive)	2141	+447	58955	4	51/1
10	9	NIVEA Don't Mess With My Man (Jive)	2030	+177	59431	8	46/0
6	10	NO DOUBT F/LADY SAW Underneath It All (Interscope)	1918	-210	47598	22	44/0
11	11	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1883	+74	55552	14	48/0
7	12	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1870	-209	53344	14	44/0
15	13	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1869	+206	50802	7	49/1
12	14	MISSY "MISDEMEANOR" ELLIOTT Work It (Gold Mind/Elektra/EEG)	1595	-181	41249	10	47/0
19	15	VANESSA CARLTON Pretty Baby (A&M/Interscope)	1394	+262	41281	3	50/1
16	16	NELLY Air Force Ones (Fo' Reel/Universal)	1374	+120	37307	7	45/0
24	17	T.A.T.U. All The Things She Said (Interscope)	1360	+403	38490	8	49/6
13	18	KELLY ROWLAND Stole (Columbia)	1334	-411	37594	15	39/0
22	19	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1205	+164	34196	5	44/2
30	20	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	1093	+403	32215	2	45/2
27	21	3 DOORS DOWN When I'm Gone (Republic/Universal)	1058	+208	29201	5	41/3
18	22	MATCHBOX TWENTY Disease (Atlantic)	1048	-138	31793	12	32/0
31	23	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	922	+270	23089	2	42/3
17	24	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	904	-296	26040	15	30/0
21	25	AVRIL LAVIGNE Sk8er Boi (Arista)	892	-161	27620	18	33/0
20	26	LIFEHOUSE Spin (DreamWorks)	890	-169	24650	16	37/0
32	27	LASGO Something (Robbins)	876	+246	27270	3	37/8
23	28	JUSTIN TIMBERLAKE Like I Love You (Jive)	872	-166	26420	18	31/0
29	29	KYLIE MINOGUE Come Into My World (Capitol)	827	+95	22329	8	32/2
28	30	MARIAH CAREY Through The Rain (MonarC/IDJMG)	790	+8	19730	12	33/1
46	31	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	701	+410	17713	2	35/8
25	32	O-TOWN These Are The Days (J)	676	-268	16164	11	23/0
33	33	SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	673	+107	19257	2	29/2
26	34	MADONNA Die Another Day (Maverick/WB)	647	-286	18087	12	21/0
34	35	DIXIE CHICKS Landslide (Monument)	646	+82	15425	3	31/3
35	36	CREED Don't Stop Dancing (Wind-up)	554	+9	14717	5	26/1
38	37	DANIEL BEDINGFIELD James Dean (I Wanna Know) (Island/IDJMG)	541	+154	17704	2	25/4
42	38	STONE SOUR Bother (Roadrunner/IDJMG)	435	+91	12204	2	26/3
39	39	STEREO FUSE Everything (EO/Wind-up)	416	+42	10407	9	19/0
Debut	40	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	395	+324	11112	1	35/14
40	41	CANDY BUTCHERS You Belong To Me Now (RPM)	366	-7	9563	13	12/0
Debut	42	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	363	+205	12721	1	29/17
37	43	SOLUNA Monday Mi Amor (DreamWorks)	344	-55	9535	3	26/0
Debut	44	BON JOVI Misunderstood (Island/IDJMG)	334	+245	10341	1	27/6
44	45	NORAH JONES Don't Know Why (Blue Note/Virgin)	309	-5	6128	6	16/1
41	46	UNCLE KRACKER In A Little While (Lava)	306	-61	10394	18	9/0
48	47	VONRAY Inside Out (Elektra/EEG)	288	+11	7308	2	22/5
43	48	SEV Same Old Song (Geffen/Interscope)	257	-69	6819	4	20/0
Debut	49	DJ SAMMY Boys Of Summer (Robbins)	256	+81	9694	1	10/0
Debut	50	NO DOUBT Running (Interscope)	245	+189	6049	1	15/7

53 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 1/5-Saturday 1/11.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BOOMKAT The Wreckoning (DreamWorks)	26
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	17
EMINEM Superman (Shady/Aftermath/Interscope)	15
CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	14
LASGO Something (Robbins)	8
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	8
NO DOUBT Running (Interscope)	7
AMANDA PEREZ Angel (Powerhouse)	7
T.A.T.U. All The Things She Said (Interscope)	6
BON JOVI Misunderstood (Island/IDJMG)	6
VONRAY Inside Out (Elektra/EEG)	5
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	5
TELEPOPMUSIK Breathe (Capitol)	5
DANIEL BEDINGFIELD James Dean (I Wanna Know) (Island/IDJMG)	4
SHAKIRA The One (Epic)	4
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	4
LAVA BABY Sex Junkie (Liquid 8)	4
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3
3 DOORS DOWN When I'm Gone (Republic/Universal)	3
DIXIE CHICKS Landslide (Monument)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVRIL LAVIGNE I'm With You (Arista)	+497
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+447
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	+410
T.A.T.U. All The Things She Said (Interscope)	+403
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+403
CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	+324
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+272
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+270
VANESSA CARLTON Pretty Baby (A&M/Interscope)	+262
LASGO Something (Robbins)	+246
BON JOVI Misunderstood (Island/IDJMG)	+245
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	+223
CHRISTINA AGUILERA Beautiful (RCA)	+213
3 DOORS DOWN When I'm Gone (Republic/Universal)	+208
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+206
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+205
NO DOUBT Running (Interscope)	+189
NIVEA Don't Mess With My Man (Jive)	+177
EMINEM Superman (Shady/Aftermath/Interscope)	+171
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	+164
DANIEL BEDINGFIELD James Dean (I Wanna Know) (Island/IDJMG)	+154
NELLY Air Force Ones (Fo' Reel/Universal)	+120
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	+107
PINK Family Portrait (Arista)	+101
SHAKIRA The One (Epic)	+99
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	+97
KYLIE MINOGUE Come Into My World (Capitol)	+95
STONE SOUR Bother (Roadrunner/IDJMG)	+91
DIXIE CHICKS Landslide (Monument)	+82
DJ SAMMY Boys Of Summer (Robbins)	+81

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

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ON THE RECORD

With

Derek Wright
PD/MD, WMGB (B95.1)/
Macon, GA



2002 was a quite a year for programming the hits. From Linkin Park to Ja Rule, Puddle Of Mudd to Jay-Z, we played a tremendous variety of musical genres, and our listeners only seemed to want more. We saw the boy bands go "Bye, Bye, Bye" while a whole new generation of young, talented artists "Sk8ed" their way to the top of the charts. Car-commercial themes moved from television screens to request lines, and Urban performers seemed to be "Livin' It Up" at CHR. • What will we see in 2003? We kick off the year with Missy Elliott's "Work It" workin' the phones big time! Vanessa Carlton's "Pretty Baby" and Christina Aguilera's "Beautiful" are holding true to their titles on our request logs, and Good Charlotte's "Lifestyles of the Rich and Famous" continues to blow up the phones at B95.1. • Other songs doing well in middle Georgia on the B include "Air Force Ones" by Nelly, "Inside Out" by VonRay and "Family Portrait" by Pink. Our listeners crave variety, and that is what we are giving them. The continued variety and energy of the format should keep us rollin' through 2003 with the promise of even more musical surprises for both ourselves and our listeners. Keep those seatbelts on; the ride ahead is only going to get more intense. But that's why we stay on it, isn't it?

Things are still "Beautiful" for Christina Aguilera as her latest RCA single holds on to the top spot on the chart ... Avril Lavigne may be headed for her third No. 1 as "I'm With You" (Arista) is now up to No. 3 ... Nivea roars into the top five with "Don't Mess With My Man" (Jive) ... Nelly grabs his third top 10 hit in a row as "Air Force Ones" (Fo' Reel/Universal) moves 11-10* ... B2K and P. Diddy move 22-18* (and debut at No. 3 on Callout America) with "Bump, Bump, Bump" (Epic) ... 'N Sync members Justin Timberlake and JC Chasez are doing well on their own — "Cry Me a River" and "Blowin' Me Up..." (Jive) move 9-7* and 30-23*, respectively ... Ja Rule is headed for another smash with "Mesmerize" (Murder Inc./IDJMG), which moves 44-34* with some help from his girl Ashanti ... Eminem debuts at No. 46 with "Superman" (Shady/Interscope) while Stone Sour enter at No. 48 with "Bother" (Roadrunner/IDJMG) ... The Most Added battle was tight; kudos to DreamWorks as Boomkat grab the most with 40. Eminem scores 38, and DFDUB pull in 34 for "Country Girl" (Columbia).



— Anthony Acampora, Director/Charts

ON THE RISE

ARTIST: **Bowling For Soup**

LABEL: **Slivertone/Jive**

By **MIKE TRIAS**/ASSISTANT EDITOR



The Grammy nominations are in, and one of the biggest questions people seem to be asking is, "Who the heck are Bowling For Soup?" The joke-rock quartet became the ultimate dark horse when they received a nomination out of nowhere in the category of Best Pop Performance by a Duo or Group With Vocal for their song, "Girl All the Bad Guys Want." Their competition consists of powerhouse acts Bon Jovi, Dave Matthews Band, No Doubt and 'N Sync.

The Wichita Falls, TX band was formed by guitarist-frontman Jaret Von Erich (born Jaret Reddick) and guitarist Erik Rodham Clinton (born Erik Chandler) in 1994. Naming themselves Bowling For Soup in honor of a Steve Martin comedy skit, they opted to change the last word to Soup to make their name fun for all ages.

"I'd basically make fun of Erik for four hours, and we'd play some covers and some of our own songs, take our money and go home," says Jaret. "That's how we were able to quit our day jobs — we prostituted ourselves."

Guitarist Christopher Van Malsteen (born Chris Burney) soon joined the band, and longtime friend and drummer Gary Wiseass (born Gary Wiseman) replaced the group's original drummer in 1999. BFS gained the attention of major labels with Jaret's sarcastic semi-autobiographical tune "The Bitch Song." They ultimately signed with Jive as the label's first rock act. "We were into it because we knew we would be the guinea pigs, and that was the way we had always done everything — by the skin of our teeth," Jaret explains.

Their second Jive release, *Drunk Enough to Dance*, has a sticker on the cover advertising "Champagne quality at beer prices!" True to their word, Bowling For Soup deliver. At first, I was listening passively to

the album, and the upbeat, pop-punk songs seemed harmless enough. Catchy melodies are found in abundance throughout the CD, such as on the hook to "Surf Colorado." It was upon listening to this joyous-sounding track that I noticed something peculiar: Almost all of their seemingly happy tracks are about heartbreak.

Probably the best example of this is "Self Centered." The happy-go-lucky feel of the chorus somehow works with the less-than-positive lyrics. "I'm gonna feel sorry for myself/I want to blame it on everyone else/I want to be self-centered/And make everybody feel sorry for me."

Equally peculiar (yet strangely pleasing) is the nonchalant manner in which BFS deliver lyrics that are, for lack of a better word, jacked. "Scaring Myself" deals with an abusive girlfriend who knows she can get away with it because the boyfriend's whipped. Sample lyric: "She stepped in dog pooh/And I'm still kissing her feet."

The Grammy-nominated single, "Girl All the Bad Guys Want," mixes all of these elements in one song. Co-written by Jaret and Marvelous 3's Butch Walker (who also produced *Drunk Enough*...), "Girl" has BFS longing in vain for a girl who only goes for cool, tough guys. Lines like "Does a mullet make a man?" are complemented by an infectious hook, and the video for "Girl" spoofs Staind's Aaron Lewis and Limp Bizkit's Fred Durst, with Jaret portraying the two rock stars. After listening to "Girl" and *Drunk Enough*, I'll be rooting for Bowling For Soup at the Grammys, and here's hoping they wear the light blue tuxedos they sport on their album cover.

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**America's Best Testing CHR/Pop Songs 12+
For The Week Ending 1/17/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE I'm With You (Arista)	4.09	4.15	91%	16%	4.14	92%	15%
GOOD CHARLOTTE Lifestyles Of The Rich And Famous (Epic)	4.07	3.90	84%	19%	4.06	81%	17%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	4.06	3.97	92%	24%	4.09	95%	27%
EMINEM Lose Yourself (Shady/Interscope)	4.00	4.04	97%	45%	4.11	97%	45%
CHRISTINA AGUILERA Beautiful (RCA)	3.97	4.02	95%	24%	4.00	96%	25%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.94	3.97	93%	34%	3.97	95%	34%
MATCHBOX TWENTY Disease (Atlantic)	3.90	-	83%	19%	3.99	85%	17%
KELLY ROWLAND Stole (Columbia)	3.82	3.75	82%	25%	3.77	84%	29%
NIVEA Don't Mess With My Man (Jive)	3.79	3.69	76%	23%	3.92	77%	23%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.77	3.72	97%	52%	3.76	98%	54%
KID ROCK F/SHERYL CROW Picture (Atlantic)	3.76	3.62	63%	15%	3.80	66%	14%
PINK Family Portrait (Arista)	3.72	3.65	94%	34%	3.63	95%	37%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.71	3.78	95%	29%	4.01	95%	22%
NO DOUBT Underneath It All (Interscope)	3.70	3.60	98%	50%	3.76	99%	51%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.70	3.66	89%	28%	3.83	92%	26%
T. A. T. U. All The Things She Said (Interscope)	3.66	3.64	42%	8%	3.68	43%	8%
CREED One Last Breath (Wind-up)	3.64	3.56	93%	45%	3.64	95%	43%
LASGO Something (Robbins)	3.63	3.56	41%	11%	3.62	39%	11%
B2K F/P. DIDDY Bump, Bump, Bump (Epic)	3.62	3.47	73%	18%	3.76	72%	16%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.58	3.63	96%	46%	3.62	98%	50%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.55	3.57	94%	44%	3.78	94%	42%
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3.55	3.49	65%	16%	3.72	67%	13%
NELLY Air Force Ones (Fo' Reel/Universal)	3.53	3.46	80%	23%	3.48	81%	25%
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.52	3.60	80%	25%	3.61	84%	26%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.39	3.49	72%	34%	3.54	74%	34%
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.36	3.47	92%	47%	3.47	92%	47%
KYLIE MINOGUE Come Into My World (Capitol)	3.34	-	66%	23%	3.46	65%	20%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.23	3.26	82%	47%	3.18	81%	50%
MARIAH CAREY Through The Rain (MonarC/IDJMG)	3.22	3.34	82%	29%	3.07	85%	33%
MADONNA Die Another Day (Maverick/WB)	3.17	3.30	93%	46%	3.16	94%	48%

Total sample size is 665 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: 762, Total Stations: 57, Adds: 1

TELEPOPMUSIK Breathe (Capitol)
Total Plays: 715, Total Stations: 47, Adds: 9

BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)
Total Plays: 708, Total Stations: 59, Adds: 16

CREED Don't Stop Dancing (Wind-up)
Total Plays: 665, Total Stations: 36, Adds: 0

AALIYAH Miss You (BlackGround/Universal)
Total Plays: 646, Total Stations: 49, Adds: 6

SHAKIRA The One (Epic)
Total Plays: 620, Total Stations: 49, Adds: 1

CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)
Total Plays: 507, Total Stations: 77, Adds: 21

BON JOVI Misunderstood (Island/IDJMG)
Total Plays: 420, Total Stations: 59, Adds: 19

DFOUB Country Girl (Columbia)
Total Plays: 383, Total Stations: 46, Adds: 34

ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)
Total Plays: 379, Total Stations: 22, Adds: 8

Songs ranked by total plays

Callout America Hits A....

Continued from Page 25

The sample is everything. We take a lot of care to make a random sample and make it a good sample and to hire people who care about what they do. We have fun. When you do callout, make sure you understand who's doing your callout. Make sure you are involved with the process and make sure you get callbacks and use them. When we do callout, we offer 10% call-back to our clients. Every week I'll give you 10% of the people we call at random.

R&R: How you choose your hooks?

JH: We choose them a couple of ways. My partner and I listen to every song and hook. We have a lot of women around here who listen to CHR, so we also let them listen to the hooks. We also do a lot of CHR callout for stations. We go back and listen to what radio is testing. We'll take what we think is the best hook. If requested, we'll change a hook in a heartbeat. I will do it for record companies if they believe that's the hook. I have changed hooks that have turned songs around.



AVRIL WITH HOT 99.5 Arista recording artist Avril Lavigne spent time with WIHT (Hot 99.5)/Washington listeners at a recent station event. Seen here (l-r) are Hot Morning Mess Producer Ron Ross, WIHT Promotions person Jay Conklin and PD Jeff Wyatt, Lavigne, Arista Promotion person Jim Payne and WIHT Marketing Director Alyson Butler.



STARRY-EYED NIGHT The sold-out Rick Dees Jingle Ball was held on Thursday, Dec. 19 at the Pond in Anaheim, CA. Seen here backstage are (l-r) Maverick/Reprise recording artist Paul Oakenfold, Dees and Columbia recording artist Seth "Shifty" Binzer from Crazy Town.

Stations and their adds listed alphabetically by market

WFLY/Albany, NY
VP/Prog: Michael Morgan
PD: Donnie Michaels
MD: Ellen Rockwell
1 DU SAMMY Summer
TELEPOPULSIK "Breath"
AMANDA PEREZ "Angel"
BOOMKAT "Wreckon"

WZL/Canton, OH
MD: Lisa Dillon
1 JC CHASEZ "Blown"
2 LASGO "Something"
3 JA RULE FASHANTI "Mesmerize"

KFMO/Denver-Boulder, CO
PD: Jim Lawson
MD: Gerry Dixon
AMANDA PEREZ "Angel"

WWSX/Charleston, SC
DM/PP: Mike Edwards
DFUB "Country"
1 EMINEM "Supernatural"
2 BOOMKAT "Wreckon"

WZLX/Greensboro, NC
PD: Jeff McHugh
MD: Wendy Gatlin
3 JC CHASEZ "Blown"
BOOMKAT "Wreckon"
BOOMKAT "Wreckon"

WVWX/Wilmington, NC
DM/PP: Gary Blake
APD/MD: Chris Mann
8 J LOPEZ FULL COOL "Have"
2 STONE SOUR "Bother"
2 BOON JOVI "Musunder"

WVOW/Wichita, KS
PD: Dan Bower
APD: Patrick Saunders
MD: Michael Chase
No Adds

WVOW/Wichita, KS
PD: Dan Bower
APD: Patrick Saunders
MD: Michael Chase
No Adds

WVOW/Wichita, KS
PD: Dan Bower
APD: Patrick Saunders
MD: Michael Chase
No Adds

WVOW/Wichita, KS
PD: Dan Bower
APD: Patrick Saunders
MD: Michael Chase
No Adds

WVOW/Wichita, KS
PD: Dan Bower
APD: Patrick Saunders
MD: Michael Chase
No Adds

* Monitored Reporters
184 Total Reporters
131 Total Monitored
53 Total Indicator



One-Of-A-Kind Promotions

Programmers offer unique promotion ideas for Q1

Making a blueprint of an upcoming radio promotion can be very inspiring. Some of the country's top programmers rack their brains day in and day out to come up with promotion ideas that will excite the staff and, at the same time, drive that station's listeners absolutely crazy.

Depending on a programmer's creativity — and that of the station's promotions director — a promotion can be as big as he or she wants it to be. When a programmer is clever enough to tie in other elements to make a promotion a success, word spreads, and you'll find that promotion duplicated in other markets across the country.

To keep radio from sounding boring and to give it a certain dynamic aside from music and mornings, your promotions must be on point. With all the events coming up in the next few months, I reached out to four programmers to see what kind of unique promotions they have set for the first quarter.

Colby Colb
PD, WPHI/Philadelphia

We're doing a promotion called Behind the Beats. It's a live performance by an artist in the studio. We record the whole thing, master it and play it back over the air. It doesn't cost a lot to do, and it's a big benchmark promotion for us. Plus, it sounds great. You really have to experience it to see how intimate it is for the listeners.



Colby Colb

Sometimes it may not be a live performance. Recently, we had Nas do a Behind the Beats session, but with him we just did an interview and played cuts off his new album. We also had 100 listeners in the studio, and some of them got the chance to interview him as well.

We'll usually run big campaigns two weeks prior to each Behind the Beats session. They also serve as our announcement of who the next artist will be. Our listeners love it because they get to be up-close and personal with the artists and ask them wild questions.

When we had The Roots on Behind the Beats they did a jam session. We brought in true Roots fans to make the energy in the room exciting. What I'll usually do for the record companies to make them

happy is air the feature four to five times before that particular artist's album comes out. It's almost like a live commercial, and they love it.

A tremendous number of radio stations beg record companies to have artists come out and do their clubs, where only 500 or so people show up. With Behind the Beats you have the chance

to maximize your artist's promotional value in the whole market. A lot of the artists love it as well, because they get tired of doing the same type of stuff when they go to all of these radio stations.

“You have to continue to be creative in what promotions you're doing and spice them up.”

Colby Colb

You have to continue to be creative in what promotions you're doing and spice them up. Something like Behind the Beats keeps radio from being boring.

R Dub
PD, KOHT
(Hot 98.3)/Tucson

We got some bomb-ass promotions going on this year. We start with the fourth annual Sunday Nite Slow Jams Live, which is a Valentine's Day concert inspired by our No. 1-rated love songs and dedication show, *Sunday Nite Slow Jams*.

By the way, I've been hosting *Sunday Nite Slow Jams* in Tucson for 10 straight years — from KJYK (Power 1490), with Bruce St. James letting me start the show there, to KRQQ and, now, Hot.

Previous Sunday Nite Slow Jams Live concerts featured K-Ci & Jo-Jo, Silk, Shanice, Link, Profyle, Next, Surface, Changing Faces, All-4-One, Uncle Sam, Divine and IMX. This



R Dub

year those thus far confirmed include 112, Amanda Perez, Rome and Nu Flavor. More are to be announced. It's a sellout each year, and we expect this year's show to be the biggest.

For spring break we'll be filling up a big-ass bus full of winners and taking them to the hottest spring break spot in the Southwest, Rocky Point, Mexico. It's R Dub's Big-Ass Bus to Rocky Point.

We did this last year, and it turned out to be a bigger promotion than our car giveaway. Each winner won a seat on the bus for themselves and a guest, a hotel stay at a pimped-out pad on the beach and free club admission and drinks each night. People were going nuts for this trip.

Fisher
PD, WHZT (Hot 98.1)/
Greenville, SC

For January, Super Bowl XXXVII is an obvious important promotional date. Giveaways can include a Super Bowl party with the Hot staff at your house (we'll bring the beer, the music, the food and a big screen). You can also do a “No Bowl” night at a restaurant for your listeners who aren't interested in the Super Bowl but still give away “super” prizes.

For February, important dates are Valentine's Day (hold a celebrity bachelor-bachelorette auction at a single's night party, like a Hot Pursuit Night). Valentine's Day also lends itself to dinner and limo giveaways or worst-date stories.

Feb. 17 is President's Day, so we are picking a Hot 98.1 President for a Day. One listener will get to pick a few songs and get all their requests and shout-outs played. February also includes Mardi Gras. Call your local city office and put together your own Mardi Gras parade, complete with beads, bands and floats.

And don't forget about the Grammys. We're going to host a Grammy-watching party. Giveaways include designer gowns, limos, dinners, trips, etc. We'll also have Hot listeners use our website to cast their Grammy nominations. Since Washington's birthday is in February, use this day to give away some cash. Something

easy to do is Free February. Give anything and everything away; we're focusing on Fridays.

In March you've got St. Patrick's Day, March Madness and the first day of spring. Do a Blarney Bus on St. Patrick's Day (cart 50 of your listeners from bar to bar; they can win their tickets by calling the station and getting on-air). We're in Greenville, so of course we're doing lots of “green” giveaways, like creating Greenville Greens — fake money that can be used for discounts at Greenville businesses.

Orlando
PD, WLLD/Tampa

We're heavily planning on having the Tampa Bay Buccaneers in the Super Bowl, so we're already putting together a big road trip with some of the listeners and will broadcast live from a Winnebago while on our way to San Diego. We did this before, with Woodstock '99, and it's kind of like *Road Rules*. When we make it to the Super Bowl, we'll iron that promotion out.

One promotion that we've done in the past and that we're scheduled to do this year is the Off the Wall promotion. That's where we pick seven or eight of our core artists and get a whole bunch of their product, like posters and stuff. We do a week-long giveaway each week, and the grand-prize winner for each week gets a Platinum plaque from one of those core artists.

We learned that this is kind of a lifestyle deal. Fans can get the CDs and the posters, but not many of them have Platinum plaques for *The Eminem Show* hanging on their wall. That's something the ultimate fan is always trying to score. When you can get a personalized plaque with a listener's name on it, that's even better. Or you can even have it made out to the artist and give it to the listener straight off of that artist's wall.

When we deliver the plaques, some of the kids are like, “Damn, this is something that you'd see in a rock star's house!” That's something you just can't buy. You just can't go out and buy a Platinum plaque.

We blew out a crapload of Eminem plaques so that everybody got hooked up with one. I had to mow Nino's grass at his new house for a while to get them. I had to keep flying to L.A. every weekend to cut his grass and babysit his kids for a couple of weekends, but I got hooked up.

We've also got our Wild Splash concert coming up, which is big for our first quarter. It's our 16,000-person event, and it's at the beach, by the water. We try to get a collection of hip-hop and reggae vocalists and bring them all under one roof. Last year we did Beenie Man, Busta Rhymes, Sean Paul and Nappy Roots. This year we're looking to make it bigger.

It's kind of like a “unity in the community” thing, where we try to get everyone out and put their best foot forward and their best thong forward because it's the beach — and it's a son of a beach too!



Orlando



ST. LUNATICS ROLL DEEP I'm sure KBOS/Fresno PD Pattie Moreno didn't mind being surrounded by Nelly (in the black jacket) and the guys of his group, the St. Lunatics, during a recent station visit.

R&R CHR/RHYTHMIC TOP 50

January 17, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	NELLY Air Force Ones (Fo' Reel/Universal)	4877	+274	603662	12	77/2
3	2	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	4847	+418	591085	8	78/1
1	3	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	4797	-1	543237	12	76/1
4	4	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3832	-336	490830	18	79/0
6	5	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	3798	+345	511223	7	71/2
7	6	AALIYAH Miss You (BlackGround/Universal)	3567	+473	511866	8	70/1
10	7	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3520	+759	478060	4	71/3
5	8	EMINEM Lose Yourself (Shady/Interscope)	3291	-409	467324	15	75/0
12	9	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3259	+742	454747	4	75/6
8	10	NIVEA Don't Mess With My Man (Jive)	2867	+20	378733	24	52/0
9	11	CLIPSE When The Last Time... (Star Trak/Arista)	2698	-102	388034	17	65/1
13	12	BABY F/P. DIDDY Do That... (Cash Money/Universal)	2582	+204	313330	10	69/1
11	13	EVE Satisfaction (Ruff Ryders/Interscope)	2487	-119	336436	10	68/2
16	14	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	2479	+471	286988	3	75/2
14	15	SEAN PAUL Gimme The Light (VP/Atlantic)	1996	-264	242705	17	73/0
15	16	AMANDA PEREZ Angel (Powerhouse)	1991	-58	198906	14	49/2
17	17	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1945	-6	199493	15	62/0
19	18	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1878	+328	219564	4	51/4
23	19	50 CENT Wanksta (Shady/Aftermath/Interscope)	1808	+405	281710	6	50/10
18	20	JENNIFER LOPEZ Jenny From The Block (Epic)	1658	-290	241967	13	61/0
22	21	TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	1607	+201	151729	9	60/11
24	22	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	1459	+85	217261	4	59/3
28	23	ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)	1325	+86	177788	9	51/1
26	24	CHRISTINA AGUILERA Beautiful (RCA)	1322	+16	167016	7	36/0
29	25	NAS Made You Look (Columbia)	1288	+59	310414	6	57/6
21	26	LL COOL J Luv U Better (Def Jam/IDJMG)	1257	-227	159964	19	63/0
27	27	BUSTA RHYMES Make It Clap (J)	1240	-65	178313	8	59/1
30	28	TYRESE How You Gonna Act Like That (J)	1218	+198	139642	6	53/8
48	29	EMINEM Superman (Shady/Aftermath/Interscope)	1196	+622	104470	2	62/31
49	30	50 CENT In Da Club (Shady/Aftermath/Interscope)	1181	+616	330722	2	58/31
25	31	ISYSS Single For The Rest Of My Life (Arista)	1111	-229	105788	19	39/0
33	32	DRU HILL I Should Be... (Def Soul/IDJMG)	1008	+75	139195	3	35/4
44	33	R. KELLY Ignition (Jive)	976	+311	167202	5	29/6
35	34	FIELD MOB Sick Of Being Lonely (MCA)	937	+87	137929	12	36/4
37	35	WAYNE WONDER No Letting Go (VP/Atlantic)	933	+109	202096	5	39/4
31	36	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	916	-37	203098	10	25/0
38	37	TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)	854	+34	81202	3	24/0
32	38	WC The Streets (Def Jam/IDJMG)	832	-106	93848	16	27/1
36	39	BLU CANTRELL Breathe (Arista)	823	-13	68480	5	42/2
34	40	JA RULE Thug Lovin' (Murder Inc./IDJMG)	766	-133	91922	10	43/0
41	41	SHADE SHEIST F/NATE DOGG Wake Up (MCA)	629	-86	79796	6	20/0
43	42	XZIBIT Multiply (Loud/Columbia)	628	-59	81845	18	23/0
46	43	JAHEIM Fabulous (Divine Mill/WB)	627	+10	107645	7	23/2
Debut	44	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	609	+93	69012	1	30/4
42	45	AMERIE Talkin' To Me (Rise/Columbia)	591	-112	132135	11	31/0
47	46	NATE DOGG F/EVE Get Up (Elektra/EEG)	578	-29	51341	2	34/1
45	47	ERICK SERMON F/FREDMAN React (J)	519	-101	149317	15	39/0
50	48	MUSIQ Dontchange (Def Soul/IDJMG)	512	-24	110090	19	18/0
Debut	49	NAPPY ROOTS Headz Up (Atlantic)	501	+63	42818	1	34/3
39	50	SNOOP DOGG From Tha Chuuch To Da Palace (Doggy Style/Priority/Capitol)	474	-282	81217	10	43/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	33
EMINEM Superman (Shady/Aftermath/Interscope)	31
50 CENT In Da Club (Shady/Aftermath/Interscope)	31
KILLER MIKE Adidas (Aquemini/Columbia)	16
TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	11
50 CENT Wanksta (Shady/Aftermath/Interscope)	10
DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	9
GINUWINE Hell Yeah (Epic)	9
TYRESE How You Gonna Act Like That (J)	8
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	6
NAS Made You Look (Columbia)	6
MARIO C'mon (J)	6
R. KELLY Ignition (Jive)	6
ROOTS F/MUSIQ Break You Off (MCA)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+759
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+742
EMINEM Superman (Shady/Aftermath/Interscope)	+622
50 CENT In Da Club (Shady/Aftermath/Interscope)	+616
AALIYAH Miss You (BlackGround/Universal)	+473
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+471
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+418
50 CENT Wanksta (Shady/Aftermath/Interscope)	+405
2PAC Thugz Mansion (Amaru/Death Row/Interscope)	+345
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+328

New & Active

- MARIO C'mon (J)**
Total Plays: 439, Total Stations: 34, Adds: 6
- CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)**
Total Plays: 416, Total Stations: 26, Adds: 2
- LIL' ROB Barely Getting By (Upstairs)**
Total Plays: 396, Total Stations: 15, Adds: 1
- BENZINO Rock The Party (Elektra/EEG)**
Total Plays: 393, Total Stations: 28, Adds: 1
- GINUWINE Hell Yeah (Epic)**
Total Plays: 392, Total Stations: 13, Adds: 9
- NAAM BRIGADE What You Doin' Wit Dat (ARTISTdirect)**
Total Plays: 385, Total Stations: 28, Adds: 3
- CHOPPA Choppa Style (New No Limit/Universal)**
Total Plays: 369, Total Stations: 14, Adds: 1
- FAT JOE All I Need (Terror Squad/Atlantic)**
Total Plays: 343, Total Stations: 25, Adds: 0
- SOLANGE' F/N.O.R.E. Feelin' You (Columbia)**
Total Plays: 315, Total Stations: 21, Adds: 3
- SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)**
Total Plays: 287, Total Stations: 35, Adds: 33

Songs ranked by total plays

R&R Station Playlists have moved to the web.
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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 1/5-1/11. 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 17, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/5-1/12/03. (C) 2002. R&R, Inc.



PHAT MIX SIX

- 50 CENT In Da 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*)
- CLIPSE f/FAITH EVANS Ma, I Don't Love Her (*Star Trak/Arista*)
- SNOOP DOGG Beautiful (*Doggy Style/Priority/Capitol*)
- NAS Made You Look (*Columbia*)



Oh man! The Tablib Kweli & DJ Quik record "The Streets Is Callin'" (Rawkus/MCA) is an amazing record. Seriously, I lose it when I hear it, because it's just bangin'. Another record I lose it on that's a definite heater in the mix and in the club is the new 50 Cent, "In da Club" (Shady/Aftermath/Interscope). I know Craig David's "What's Your Flava" (Wildstar/Atlantic) may not be working in some markets, but I honestly love the sound of this record. It's uptempo for the clubs, mix-friendly, and the ladies like him, so you can't lose. Were also banging the heck out of the new Snoop track, "Beautiful" (Priority). Be on the lookout for this one.



Fredrock, KCAQ/Oxnard, CA



"In da Club" (Shady/Aftermath/Interscope) by 50 Cent is ridiculous! Drop this record in the club and just watch! Play it again and admire a whole lot of shakin' going on. I'm also playing Ja Rule & Ashanti's "Mesmerize" (Murder Inc./IDJMG). The raid ain't going stop this duo from mesmerizing the world. Murder Inc. lives.

Kid Jay, KISV/Bakersfield

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ON RECORD

This Week's Hottest Music Picks

Chris Tyler
MD, WJMN/Boston

50 Cent's "In da Club" (Shady/Aftermath/Interscope): No. 1 phones overall! And that's just from mix-show airplay. This is now in regular rotation.

Eminem's "Superman" (Shady/Aftermath/Interscope): It's Eminem. 'Nuff said!

Sara's "Pack Ya Bags" (Epic): If this isn't female-friendly, what is? Chick anthem! Great hook too.

Big Al
MD, WLYD/Green Bay, WI

Tyrese's "Situations" (J): "How Do You Want It, Part Two." When he redid the song, I played it once, and the phones blew up. It's gonna be huge!

Fabulous featuring Lil Mo's "It's All Right" (Elektra/EEG): Remember when he first came on the scene and everyone was like, "Da da, da da da".... Damn, he's been beating up the competition in the "Battle of the New Jamz." When's the add date? I'm doing it now.

Jay-Z featuring Twista, Killer Mike & Big Boi's "Poppin' Tags" (Roc-A-Fella/IDJMG): Yo, this is like my favorite joint off the album, and it's as catchy as "Big Pimpin'" was. Banging in the mix shows!

Mark Medina
PD, KZZP/Phoenix

T.A.T.U.'s "All the Things She Said" (Interscope): This is a great pop record that provides a nice balance for us at KISS.

50 Cent's "In da Club": Hot, hot, hot record.

Killer Mike featuring OutKast's "A.D.I.D.A.S." (Aquemini/Columbia): Happy to be breaking this one in Phoenix. Another heater, and I love OutKast. This one is coming straight outta Stankonia to KISS.

Vi-3's "Eyes Closed So Tight" (MCA): Another pop-leaning record that I think we'll be hitting soon.

Eminem's "Superman": Another huge record from Shady. Already going to power rotation.

David Simpson
MD, WZMX/Hartford, CT

Freeway featuring Jay-Z & Beenie Sigel's "What We Do" (Roc-A-Fella/ID-

JMG): Big in mix show and now starting to get big requests.

Fat Joe featuring Tony Sunshine's "All I Need" (Terror Squad/Atlantic): No. 2 on "Hot 8 @ 8."

R. Kelly's "Ignition (Remix)" (Jive): It's hot!

Puerto Rico
MD, KOHT/Tucson

50 Cent's "In da Club": Doing big thangs. First "Wanksta," and now I'm feeling "In da Club" Watch out for 50.

Eminem's "Superman": Eminem is always a hit over here, and we got another one with "Superman."

Snoop Dogg's "Beautiful" (Doggy Style/Priority/Capitol): Now this is the one I was waiting for. It's hot!

Zac Davis
PD, WBVD/Melbourne

Trick Daddy's "Thug Holiday" (Slip-N-Slide/Atlantic): Was No. 6 phones after a handful of spins. I think it already has a great story down here and will expand nicely.

Ja Rule featuring Ashanti's "Mesmerize" (Murder Inc./IDJMG): This is gonna be huge for us. Got a great hook and looks as big as "Always on Time." This one is a given.

Wayne Wonder's "No Letting Go" (VP/Atlantic): It's been in my ear since WKSS/Hartford's Diego hipped me to it, like two months ago. The reggae vibe is like a cold down here in Florida: It's contagious, and this has been top five phones for the last four weeks.

Eminem's "8 Mile" (Shady/Interscope): 2002's biggest music star is gonna bring that popularity into 2003. Another smash!

Tony Tecate
MD, KSFM/Sacramento

Killer Mike featuring OutKast's "A.D.I.D.A.S.": I can always count on OutKast to take out the monotony in the music I hear every day. This track is so hot, if you

can't hear this on the first listen, give me a call, and I will help you clean out your ears!

Ginuwine featuring Baby's "Hell Yeah" (Epic): Straight heat. They're going to be able to feel this everywhere — streets, clubs and in traffic!

50 Cent's "In da Club": I hope you're ready for the next big star! 50's flow is a blessing over Dre's tracks. The hip-hop underground presence is still there, but it looks like with this track he might be able to shed that skin.

Preston Lowe
MD, KQBT/Austin

Kelly Rowland's "Can't Nobody" (Columbia): This should have been the first release, in my opinion. It's uptempo with melody, my favorite type of song.

Ginuwine featuring Baby's "Hell Yeah": This one moves. Great uptempo song for the radio and made for the club.

Snoop Dogg's "Beautiful": Most of Snoop's biggest hits are melody-driven, and here's another one.

Heather Headley's "I Wish I Wasn't" (RCA): Here's the perfect song for your slow jam or "Heartbeat" segment. Unless you are an Urban AC station — then you should clear a spot in power rotation for this one soon.

Dana Cortez
PD/MD, KMRK/Midland, TX

Lil Rob's "City That Everyone Knows" (Upstairs): This joint is hella hot! Another surprise about to blow up.

R. Kelly's "Ignition (Remix)": I'm still bangin' the original, but this one is gonna be just as hot.

Slyed
MD, XHTZ/San Diego

Lil Mo featuring Lil Kim's "Ten Commandments" (Gold Mind/Elektra/EEG): I think this is a banger. It's been a while since we've heard from Kim, but this is sure to make noise for the new year.

JoJo Collins
MD, KDGS/Wichita

Snoop Dogg's "Beautiful": A freakin' smash! Much better than "From tha Chu-uuch To da Palace." This will probably have a long run.

Eminem's "Superman": What can this guy not do? Since we put it on, the phones

have been blowin' up, especially on the "Interactive Jammin' 8 @ 8."

J. Lo featuring LL Cool J's "All I Have" (Epic): The title of her CD is *This Is Me... Then*, and every time I hear this song it takes me back to high school and listening to Debra Laws' "Very Special." Hot!

Nathan Reed
PD/MD, WRCL/Flint, MI

Nate Dogg featuring Eve's "Get Up" (Elektra/EEG): This is bangin'. Every time we play it, phones!

Eminem's "Superman": Flint cannot get enough Eminem. They could release the whole CD and it would work.

Ginuwine featuring Baby's "Hell Yeah": Not since "Pony" has Gin had this vibe. I like it!

Pattie Moreno
KBOS/Fresno

50 Cent's "In Da Club": The hottest joint on our station.

Marques Houston's "That Girl" (Interscope): Love this one.

Tyrese's "How You Gonna Act Like That" (J): Big phones!

Alexa
MD, KXJM/Portland, OR

Nas' "I Can" (Columbia): Warming up in the mix! A positive song for all those Bebe's kids with a catchy-ass hook. Check the track!

50 Cent's "Wanksta" (Shady/Aftermath/Interscope): No. 1 phones — 'nuff said.

Trina featuring Ludacris' "B R Right" (Slip-N-Slide/Atlantic): Tied for No. 1 phones. What do you mean, you're not playing it yet?

NAAM Brigade featuring Juvenile's "What You Doin' Wit Dat?" (ARTISTdirect): The most curiosity calls ever, and it will get you doin' the dogg with that big ass of yours (if you have one).

Picazzo
Asst. PD/MD, KISV/Bakersfield

Killer Mike featuring OutKast's "A.D.I.D.A.S.": Added it to our mix show after the first listen.

Ginuwine featuring Baby's "Hell Yeah" (Epic): No doubt this will be huge. Bangin' uptempo track.

Nas' "Made You Look" (Columbia): Had early reservations about this being a radio record, but f*** all that. It's a hot joint!

BAYLISS Radio Scholarships

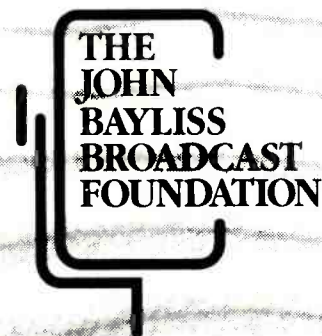
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KASHON POWELL

kpowell@radioandrecords.com

Celebrating 'The Dreamer'

The importance of Martin Luther King Jr. Day

The approach of Martin Luther King's birthday and national holiday made me stop and think. If not for MLK's movement and his dreams for the future, where would we be today? Would Dr. King be proud of the progress of the African-American community, or would he think that it's not quite where it needs to be?

Martin Luther King Jr. was born on Jan. 15, 1929 and shot and killed while standing on the balcony of the Lorraine Motel in Memphis on April 4, 1968. Jan. 20, 1986 was the first national celebration of King's birthday as a holiday.

It is now celebrated on the third Monday in January of each year. MLK Day is a day on which we have the opportunity to celebrate the life and legacy of a great man who brought hope and healing to our country.

The Rise Of Individualism

Thinking about all the things that King stood for and all the struggles he endured, I couldn't help but look at the music business and think how far African-American entertainers and those behind the scenes have come. At the same time, though, there's still so much work yet to be done.

If it were not for the work of Dr. King, where would we be? Would there be countless Urban stations across the country? Would it have been possible for African-American entertainers like Jay-Z, Ja Rule, Nelly, Destiny's Child, Luther Vandross and so on to have crossed society's color lines with their music?

"There's still work to be done, and MLK is the perfect vehicle for change. We can take his foundation and build upon it."

Doug Davis

No band worth its cymbals is any good without a good drum major. We know from countless football games that the entire band marches to the direction of the person with the baton and whistle. If he or she makes a misstep, the entire band makes a misstep.

But what happens when the drum line begins to think for itself and beats out its own snappy cadence, the saxophones get downright funky regardless of the drum major's directions or the trombones

decide not to right-face when instructed to do so?

That would lead the band into chaos and the individualism that we're all too familiar with in the music business. It seems as though music has systematically taken a turn toward individualism. Everybody is doing his or her own thing.

The Drum Major Instinct

As the African-American community takes this time to reflect on the life, death and legacy of Dr. Martin Luther King Jr., let us remember that 30 or so years ago Dr. King stood in the pulpit of Ebenezer Baptist Church in Atlanta and delivered one of his most memorable sermons, "The Drum Major Instinct." King defined the drum major instinct as "a desire to be out front, a desire to lead the parade, a desire to be first."

I believe that if we take a look at what Dr. King spoke about and compare it to the music industry, we will find that the same concept rings true in what has become a multibillion-dollar industry.

Without a doubt, entertainers feel the need to compete with each other, and there is a strong feeling of "I gotta get mine, you gotta get yours." There's a burning desire to excel or soar higher than others.

No matter the genre — R&B, rap or gospel — it's a dog-eat-dog world, with each drummer abandoning the drum major and marching to his or her own beat. We have to stop and ask ourselves if this is what "The Dreamer" gave his life for, what he organized marches and sit-ins to accomplish.

Given today's quest for praise, recognition, love and material things — the exact opposite of what King prescribed — "The

No matter how or where we celebrate, let us not forget Martin Luther King's historical importance to not only the African-American community, but to the entire country.

Drum Major Instinct" is one sermon that probably wouldn't get a lot of hallelujahs and amens in 2003.

Dr. King summed up his sermon with words of wisdom and encouragement that have continued to inspire African-Americans, words that were born that February morning and live on in the minds, hearts and souls of all who were privileged to hear or read them.

He said, "Now, brethren, I can't give you greatness. And, really, I can't make you first. You must earn it. True greatness comes not by favoritism, but by fitness. And the right hand and the left are not mine to give, they belong to those who are prepared."

Work To Be Done

Dr. King's character was one of dignity, justice, truth, courage and compassion, and his movements and marches brought significant change and inspired many African-American men and women.

During this time many Urban radio stations across the country celebrate him in various ways. Some participate in their local parades, many air thought-provoking and informative vignettes from Dr. King's life.

Doug Davis, PD of WJMZ/Greenville, SC, says, "We're throwing a different twist on our normal MLK celebrations. WJMZ will hold the first annual MLK Poetry Jam. We are inviting area poets and those who want to share their thoughts on King and the struggle to show support. The response so far has been overwhelming. The event will be hosted by WJMZ's very own poet, Malcolm 'The Love Messenger' Rockhold.

"I'm not originally from the South, but it amazes me that the city of Greenville does not recognize the MLK holiday. That lets me know that there's still work to be done, and MLK is the perfect vehicle for change. We can take his foundation and build upon it."

WGCI/Chicago will run Dr. King vignettes, and WVAZ/Chicago will run a three-hour special on MLK Day. WGCI & WVAZ PD **Elroy Smith** says, "We do this every year, and it's always received favorably by our listeners. It's educational, emotional and thought-provoking."

No matter how or where we celebrate, let us not forget Martin Luther King's historical importance to not only the African-American community, but to the entire country.



K-CI & JO-JO IN CHI' MCA recording artists K-Ci & JoJo made a stop in Chicago to hang with the WPWX staff. Seen here (l-r) are MCA Midwest Regional Manager Phnewfala Fredrickson, Family Tree Management's Kevin Weeks, K-Ci, WPWX's Courtney Hicks, JoJo, and WPWX's Safiyah Edwards and PD Jay Alan.



NEW MILLENNIUM WOMEN The Recording Academy recently hosted a VIP panel discussion and networking event for 500 leading entertainment professionals. Seen here (l-r) are some of the participants: Def Jam Sr. VP/A&R Tina Davis, Wherehouse Music Director/Urban Music Violet Brown, the Recording Academy VP/Western Region Angelia Bibbs-Sanders, Elektra recording artist Yolanda Adams, Martin Chase Productions President Debra Martin Chase, Warner Bros. recording artist Meshell N'degeocello, Essence Entertainment VP/GM Candice Bond McKeever and Arista Records VP/Deputy Counsel, Business and Legal Affairs Nancy Taylor.

TALK BACK TO R&R!

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

Call me at 310-788-1668

or e-mail:

kpowell@radioandrecords.com



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
5	1	R. KELLY Ignition (Jive)	2977	+628	473630	12	67/2
2	2	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2894	+185	445880	8	67/0
1	3	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	2737	-87	435013	21	64/0
6	4	AALIYAH Miss You (BlackGround/Universal)	2590	+385	434356	8	13/1
4	5	NELLY Air Force Ones (Fo' Reel/Universal)	2569	+13	376513	13	62/0
3	6	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	2421	-179	371069	17	68/0
7	7	JAHEIM Fabulous (Divine Mill/WB)	2284	+113	380275	14	57/0
9	8	DRU HILL I Should Be... (Def Soul/IDJMG)	2263	+176	395208	12	62/1
8	9	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1943	-206	255054	12	65/0
21	10	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1819	+392	258411	3	58/2
13	11	50 CENT Wanksta (Shady/Aftermath/Interscope)	1746	+110	247719	8	56/4
12	12	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	1744	+105	241451	7	60/0
11	13	MUSIQ Dontchange (Def Soul/IDJMG)	1741	-18	268219	22	64/0
15	14	BUSTA RHYMES Make It Clap (J)	1680	+126	225153	10	62/1
17	15	FIELD MOB Sick Of Being Lonely (MCA)	1648	+139	226296	13	46/1
18	16	BABY F/P. DIDDY Do That... (Cash Money/Universal)	1558	+81	200788	9	54/0
19	17	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	1557	+86	260678	5	62/1
16	18	AMERIE Talkin' To Me (Rise/Columbia)	1533	-18	200241	13	56/3
10	19	LL COOL J Luv U Better (Def Jam/IDJMG)	1519	-278	229187	21	67/0
22	20	TYRESE How You Gonna Act Like That (J)	1518	+129	216075	9	59/3
14	21	EMINEM Lose Yourself (Shady/Interscope)	1454	-132	180240	11	51/0
23	22	NAS Made You Look (Columbia)	1443	+139	243082	6	53/2
25	23	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1423	+246	204879	3	66/3
27	24	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	1348	+215	194263	3	59/1
20	25	SEAN PAUL Gimme The Light (VP/Atlantic)	1346	-98	209023	18	19/0
41	26	50 CENT In Da Club (Shady/Aftermath/Interscope)	1232	+639	243557	2	10/7
24	27	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1231	+50	155242	9	56/6
26	28	EVE Satisfaction (Ruff Ryders/Interscope)	1186	+33	131878	9	45/3
30	29	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	1175	+170	188078	6	46/3
29	30	TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)	1056	+27	121759	7	46/2
28	31	JA RULE Thug Lovin' (Murder Inc./IDJMG)	1012	-66	126634	9	53/0
33	32	WHITNEY HOUSTON One Of Those Days (Arista)	980	+11	120584	8	47/0
31	33	CLIPSE When The Last Time... (Star Trak/Arista)	855	-150	131770	18	50/0
35	34	BLACKSTREET Deep (DreamWorks)	812	+62	89224	5	58/1
32	35	ERICK SERMON F/REDMAN React (J)	740	-261	120957	14	55/0
38	36	VIVIAN GREEN Emotional Rollercoaster (Columbia)	730	+76	101039	7	38/1
34	37	BENZINO Rock The Party (Elektra/EEG)	705	-160	95415	13	45/0
45	38	NIVEA Laundromat (Jive)	633	+116	103239	2	6/2
39	39	LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$\$% (TVT)	613	-37	85157	5	21/1
40	40	K-CI & JOJO This Very Moment (MCA)	601	+2	73639	3	43/0
Debut	41	JUSTIN TIMBERLAKE Cry Me A River (Jive)	578	+291	109716	1	46/7
37	42	TONI BRAXTON Hit The Freeway (Arista)	571	-102	87741	10	41/0
43	43	NEXT Imagine That (J)	560	+33	54574	6	39/1
47	44	WAYNE WONDER No Letting Go (VP/Atlantic)	514	+18	90350	4	9/0
36	45	SNOOP DOGG From Tha Chuuch To Da Palace (Doggy Style/Priority/Capitol)	504	-206	49114	9	46/0
49	46	BABY What Happened To That Boy? (Cash Money/Universal)	488	+76	101557	2	3/3
Debut	47	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	473	+67	51912	1	41/3
44	48	OOBIE F/LIL' JON... Nothin's Free (TVT)	466	-52	43701	7	21/0
48	49	SWIZZ BEATZ Bigger Business (DreamWorks)	408	-31	31573	4	29/0
46	50	JENNIFER LOPEZ Jenny From The Block (Epic)	408	-91	37734	11	28/0

Most Added

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ARTIST TITLE LABEL(S)	ADDS
NAAM BRIGADE What You Doin' Wit Dat (ARTISTdirect)	28
DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	15
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	15
JUSTIN TIMBERLAKE Cry Me A River (Jive)	7
50 CENT In Da Club (Shady/Aftermath/Interscope)	7
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	6
50 CENT Wanksta (Shady/Aftermath/Interscope)	4
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	3
TYRESE How You Gonna Act Like That (J)	3
AMERIE Talkin' To Me (Rise/Columbia)	3
COMMON F/MARY J. BLIGE Come Close To Me (MCA)	3
EVE Satisfaction (Ruff Ryders/Interscope)	3
CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	3
BABY What Happened To That Boy? (Cash Money/Universal)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT In Da Club (Shady/Aftermath/Interscope)	+639
R. KELLY Ignition (Jive)	+628
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+392
AALIYAH Miss You (BlackGround/Universal)	+385
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+291
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+246
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+215
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+185
MARQUES HOUSTON That Girl (Interscope)	+185
DRU HILL I Should Be... (Def Soul/IDJMG)	+176

New & Active

- SYLEENA JOHNSON** Guess What (Jive)
Total Plays: 386, Total Stations: 13, Adds: 0
- CHOPPA** Choppa Style (New No Limit/Universal)
Total Plays: 372, Total Stations: 20, Adds: 0
- NAPPY ROOTS** Headz Up (Atlantic)
Total Plays: 339, Total Stations: 29, Adds: 1
- DMX X Gon Give It To Ya** (Ruff Ryders/IDJMG)
Total Plays: 317, Total Stations: 45, Adds: 15
- FAT JOE** All I Need (Terror Squad/Atlantic)
Total Plays: 300, Total Stations: 26, Adds: 0
- BLU CANTRELL** Breathe (Arista)
Total Plays: 257, Total Stations: 24, Adds: 1
- SLUM VILLAGE F/MS. JADE...** Disco (Barak/Capitol)
Total Plays: 242, Total Stations: 21, Adds: 0
- HEATHER HEADLEY** He Is (RCA)
Total Plays: 231, Total Stations: 17, Adds: 0
- SOLANGE' F/N.O.R.E.** Feelin' You (Columbia)
Total Plays: 209, Total Stations: 20, Adds: 0
- GANG STARR** Skills (Virgin)
Total Plays: 203, Total Stations: 17, Adds: 1

Songs ranked by total plays

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Stations and their adds listed alphabetically by market

Reporters

WAJZ/Albany, NY * PD/MD: Sugar Bear APD: Marie Cristal 17 50 CENT "Club" NAAM BRIGADE "What"	KTCX/Beaumont, TX * OM: Jim West PD/MD: Kim Stevens 12 BUSTA RHYMES "Clap" 1 NAAM BRIGADE "What"	WPWX/Chicago, IL * PD: Jay Alan MD: Traci Reynolds No Adds	WOTJ/Detroit, MI * PD: Lance Patton MD: Spudd 42 50 CENT "Club" 36 AMERIE "Talkin" DMX "X" NAAM BRIGADE "What"	WJMI/Jackson, MS * OM/MD: Stan Branson 8 SNOOP DOGG "Beautiful"	WZLW/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 8 50 CENT "Club" JUSTIN TIMBERLAKE "River"	WBLS/New York, NY * PD: Vinny Brown MD: Deneen Womack No Adds	WRHH/Richmond, VA * PD: J.D. Kunes MD: Alvin "Big Nat" Smalls 1 50 CENT "Wanksta" R. KELLY "Ignition"	WFUN/St. Louis, MO * PD: Mo'Shay APD: Craig Black MD: Koa Koa Thai 19 AMERIE "Talkin" 4 NAAM BRIGADE "What" 1 BLACKSTREET "Deep"
KBCB/Alexandria, LA APD/MD: Dell Banks 23 LL COOL J "Better" 17 B2K AND P. DIDDY "Bump" 17 VIVIAN GREEN "Emotional" 16 DRU HILL "Should" 16 WHITNEY HOUSTON "Those" 11 SYLEENA JOHNSON "What" 11 TONI BRAXTON "Better" SNOOP DOGG "Beautiful"	WJZD/Biloxi-Gulfport, MS * OM/MD: Rob Neal MD: Tabari Daniels No Adds	WIZF/Cincinnati, OH * PD/MD: Terri Thomas 10 NAPPY ROOTS "Head"	WJLB/Detroit, MI * PD: KJ Holiday APD/MD: Kris Kelley 10 SMILEZ AND SOUTHWESTAR "Tell" NAAM BRIGADE "What"	WRJH/Jackson, MS * PD: Steve Poston MD: Lil Homie NAAM BRIGADE "What" CLIPSE F/FAITH EVANS "Ma"	WFXM/Macon, GA OM/MD: Ralph Meachum 68 2PAC "Mansion" 7 SNOOP DOGG "Beautiful" 6 BENZINO "Party"	WWPR/New York, NY * PD: Michael Saunders 7 BABY "Happened" 6 COMMON/MARY J. BLIGE "Close" 1 DMX "X"	WOKX/Rochester, NY * OM/MD: Andre Marcel MD: Kala O'Neal DMX "X" NAAM BRIGADE "What" SMILEZ AND SOUTHWESTAR "Tell"	WPHR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 4 SNOOP DOGG "Beautiful"
KEOG/Alexandria, LA OM/MD: Jay Stevens MD: Wade Hampton SNOOP DOGG "Beautiful"	WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 30 AMERIE "Talkin" 7 DMX "X" 1 JUSTIN TIMBERLAKE "River"	WENZ/Cleveland, OH * OM/MD: Hurricane Dave Smith MD: Lexx All 4 CLIPSE F/FAITH EVANS "Ma" 1 DMX "X"	WJMN/Dothan, AL OM/MD: JR Wilson MD: Jamar Wilson 45 B2K AND P. DIDDY "Bump" 30 2PAC "Mansion" 30 J. LOPEZ F/LL COOL J "Have" 30 50 CENT "Wanksta" 30 ERYKAH BADU F/COMMON "Life" 25 AMERIE "Talkin" 15 BABY "Happened" 10 50 CENT "Club"	WJBT/Jacksonville, FL * PD: Mike Williams MD: G-Wiz 2 LIL' JON "Give" MISSY ELLIOTT "Gossip"	WHRK/Memphis, TN * OM/MD: Nate Bell APD: Eileen Collier MD: Devin Steel NAAM BRIGADE "What"	WBHH/Norfolk, VA * PD/MD: Heart Attack 2 NAAM BRIGADE "What"	WTLZ/Saginaw, MI * PD: Eugene Brown 1 50 CENT "Wanksta" TYRESE "Gonna"	WTMP/Tampa, FL MD: Big Money Ced 36 VIVIAN GREEN "Emotional" 25 NAS "Look" 10 SNOOP DOGG "Beautiful"
WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 46 EVE "Sats"	WBLK/Buffalo, NY * PD/MD: Skip Dillard 7 DMX "X" JUSTIN TIMBERLAKE "River"	WHXT/Columbia, SC * PD: Chris Connors APD: Harold Banks MD: Shanik Mincie NAAM BRIGADE "What" SNOOP DOGG "Beautiful"	WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 14 MISSY ELLIOTT "Gossip"	KPRS/Kansas City, MO * APD/MD: Myron Fears No Adds	WEDR/Miami, FL * OM/MD: Cedric Hollywood 1 NAAM BRIGADE "What"	WOWI/Norfolk, VA * OM/MD: Daisy Davis APD/MD: Michael Mauzone 1 NIVEA "Laundromat"	WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter 19 J. LOPEZ F/LL COOL J "Have" CLIPSE F/FAITH EVANS "Ma" NAAM BRIGADE "What"	WJUC/Toledo, OH * PD: Charlie Mack MD: Nikki G. 28 GANG STARR "Skills" 9 SNOOP DOGG "Beautiful" NAAM BRIGADE "What" DIRTY "Dirty" RUSTY WATERS "Combread"
WVEE/Atlanta, GA * OM/MD: Tony Brown APD/MD: Tasha Love 10 EVE "Sats" 5 NAS "Look"	WWWZ/Charleston, SC * OM/MD: Terry Base MD: Yonni O'Donohue No Adds	WWDM/Columbia, SC * PD/MD: Mike Love APD: Vemessa Pendergrass MARIAH CAREY "Boy" NAAM BRIGADE "What" SNOOP DOGG "Beautiful"	WZLH/Lafayette, LA * PD/MD: John Kinnit 4 SNOOP DOGG "Beautiful" 1 NAAM BRIGADE "What"	WRRQ/Lafayette, LA * PD/MD: John Kinnit 4 SNOOP DOGG "Beautiful" 1 NAAM BRIGADE "What"	WKKV/Milwaukee, WI * PD: Jamillah Muhammad MD: Doc Love 2 SNOOP DOGG "Beautiful" NAAM BRIGADE "What"	WUSL/Philadelphia, PA * PD: Glenn Cooper MD: Coca Lani AMD: Cosmic Kev NAAM BRIGADE "What"	KOKS/Shreveport, LA * PD/MD: Quenn Echols 6 SNOOP DOGG "Beautiful" NAAM BRIGADE "What"	KJMM/Tulsa, OK * PD: Terry Monday APD/MD: Aaron Bernard NAAM BRIGADE "What"
WFXA/Augusta, GA * OM/MD: Ron Thomas APD: Mojo 4 NAS "Look" 2 TYRESE "Gonna" DMX "X"	WPEG/Charlotte, NC * PD: Terri Avery APD/MD: Nate Quick 11 SMILEZ AND SOUTHWESTAR "Tell" 5 DMX "X" 4 JUSTIN TIMBERLAKE "River" 4 KIZZY ROCK "Twurk" NEXT "Imagine"	WFXX/Columbus, GA PD: Michael Soul 16 KIZZY ROCK "Twurk" 12 BONECRUSHER "Neva" 10 DAVID BANNER "Pimp" 10 JUSTIN TIMBERLAKE "River"	WQZZ/Flint, MI * PD/MD: Chris Reynolds 12 MISSY ELLIOTT "Gossip" 2 GINUWINE "Hell"	WQHH/Lansing, MI * PD/MD: Brant Johnson 6 DMX "X" 1 BLU CANTRELL "Breathe" NAAM BRIGADE "What"	WBLX/Mobile, AL * PD/MD: Myronda Reuben 2 NAAM BRIGADE "What"	WAMO/Pittsburgh, PA * Interim PD/MD: DJ Boogie 3 SNOOP DOGG "Beautiful" NAAM BRIGADE "What"	KMLJ/Shreveport, LA * PD: Long John No Adds	WESE/Tupelo, MS PD/MD: Pamela Aniese No Adds
WPRW/Augusta, GA * PD: Tim Snell MD: Nightrain SNOOP DOGG "Beautiful" NAAM BRIGADE "What"	WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic 2 SNOOP DOGG "Beautiful"	WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 12 50 CENT "Club" 3 DMX "X" 1 NAAM BRIGADE "What"	WTMG/Gainesville-Ocala, FL * PD/MD: Chris Ryan 1 NAAM BRIGADE "What"	WBTF/Lexington-Fayette, KY * PD/MD: Jay Alexander NAAM BRIGADE "What" SNOOP DOGG "Beautiful"	WUPT/Nashville, TN * PD/MD: Kiki Henson No Adds	WQOK/Raleigh-Durham, NC * PD: Cy Young MD: Sean Alexander 35 50 CENT "Wanksta" 21 TRICK DADDY "Thug" 6 JA RULE F/ASHANTI "Mesmerize" 2 LL COOL J F/AMERIE "Paradise"	KATZ/St. Louis, MO * PD: Eric Mychaels 3 CLIPSE F/FAITH EVANS "Ma"	WKYS/Washington, DC * PD: Daryl Huckaby MD: P-Stew 30 BABY "Happened" 11 EVE "Sats" 5 DMX "X"
WERQ/Baltimore, MO * PD: Dion Summers APD/MD: Neke At Night 25 50 CENT "Club" 4 SMILEZ AND SOUTHWESTAR "Tell" 2 NIVEA "Laundromat"	WGCI/Chicago, IL * OM/MD: Eloy Smith APD/MD: Tiffany Green 31 R. KELLY "Ignition" 13 50 CENT "Club" 9 MUSIQ "Previous" 6 SYLEENA JOHNSON "Cards" 4 BABY "Happened" 4 JAHMIL "Woman" 2 ASHANTI "Dreams" SMILEZ AND SOUTHWESTAR "Tell" TYRESE "Ghetto"	KKDA/Dallas-Ft. Worth, TX * PD/MD: Skip Cheatham COMMON/MARY J. BLIGE "Close" DMX "X" JUSTIN TIMBERLAKE "River"	WJMG/Greenville, SC * PD/MD: Doug Davis No Adds	KIPR/Little Rock, AR * OM/MD: Joe Booker 7 DMX "X" 3 JUSTIN TIMBERLAKE "River" 1 SNOOP DOGG "Beautiful"	KNOU/New Orleans, LA * PD: Lamonda Williams No Adds	WBTJ/Richmond, VA * PD: Aaron Maxwell MD: Mike Street No Adds	WBBB/Macon, GA	
WEMX/Baton Rouge, LA * OM: Don Gosselin PD/MD: Adrian Long 6 NAAM BRIGADE "What" 4 VIVIAN GREEN "Emotional" SNOOP DOGG "Beautiful"	WRDU/Dayton, OH * PD: Marco Simmons MD: Theo Smith 31 AALIYAH "Miss" 29 JA RULE F/ASHANTI "Mesmerize" 7 KIZZY ROCK "Twurk"	WEUP/Huntsville, AL * PD/MD: Steve Murry 6 JUSTIN TIMBERLAKE "River" 2 SMILEZ AND SOUTHWESTAR "Tell"	WJMG/Greenville, SC * PD/MD: Doug Davis No Adds	KKBT/Los Angeles, CA * PD: Rob Scorpio MD: Dorsey Fuller 51 50 CENT "Club" 29 SNOOP DOGG "Beautiful" 6 DMX "X" 4 J. LOPEZ F/LL COOL J "Have"	WQUE/New Orleans, LA * OM: Carla Boatner PD: Angela Watson No Adds	WCOX/Richmond, VA * PD: Terry Fox MD: Reggie Baker 40 COMMON/MARY J. BLIGE "Close" 37 FELD MOB "Loney"		

* Monitored Reporters

80 Total Reporters

69 Total Monitored

11 Total Indicator

9 Current Indicator Playlists

 Did Not Report, Playlist Frozen (1):
 KIIZ/Killeen-Temple, TX

 Did Not Report For Two Consecutive
 Weeks; Data Not Used (1):
 WBBB/Macon, GA


Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ASHANTI Baby (Murder Inc./IDJMG)	836
GINUWINE Stingy (Epic)	794
AALIYAH I Care 4 U (BlackGround)	734
NELLY FIKELLY ROWLAND Dilemma (Fo' Reel/Universal)	690
NAPPY ROOTS Po' Folks (Atlantic)	611
LUDACRIS Mowe Bitch (Def Jam South/IDJMG)	601
N.O.R.E. Nothin' (Def Jam/IDJMG)	503
USHER U Don't Have To Call (LaFace/Arista)	354
MUSIQ Halfcrazy (Def Soul/IDJMG)	346
NELLY Hot In Herre (Fo' Reel/Universal)	344
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Riders/Interscope)	338
MARIO Just A Friend 2002 (J)	334
BIG TYMERS Still Fly (Cash Money/Universal)	320
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	318
ASHANTI Foolish (Murder Inc./IDJMG)	317
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	312
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	292
RUFF ENDZ Someone To Love You (Epic)	279
NIVEA Don't Mess With My Man (Jive)	264
AALIYAH Rock The Boat (BlackGround)	262

Indicator

Most Added*

SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)
2PAC Thugz Mansion (Amaru/Death Row/Interscope)
B2K AND P. DIDDY Bump, Bump, Bump (Epic)
VIVIAN GREEN Emotional Rollercoaster (Columbia)
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)
ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)
AMERIE Talkin' To Me (Rise/Columbia)
DRU HILL I Should Be... (Def Soul/IDJMG)
LL COOL J Luv U Better (Def Jam/IDJMG)
BENZINO Rock The Party (Elektra/EEG)
WHITNEY HOUSTON One Of Those Days (Arista)
50 CENT Wanksta (Shady/Aftermath/Interscope)
CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)
NAS Made You Look (Columbia)
JUSTIN TIMBERLAKE Cry Me A River (Jive)
SYLEENA JOHNSON Guess What (Jive)
50 CENT In Da Club (Shady/Aftermath/Interscope)
BABY What Happened To That Boy? (Cash Money/Universal)
DAVID BANNER Like A Pimp (Independent)
BONECRUSHER Neva Scared (EastWest/EEG)

PHUNDAMENTALLY
phat

ARTIST: Tyrese

LABEL: J

By KASHON POWELL / URBAN EDITOR

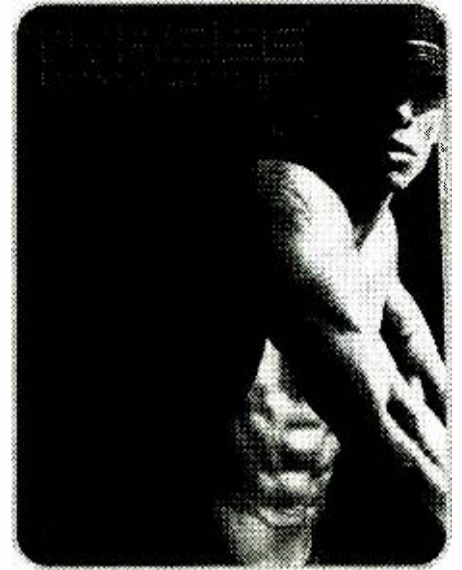
It's about giving the people what they want," says Tyrese about his new album, *I Wanna Go There*. "So many people have told me that they've made love to my records, so what I've delivered this time is an album about sex. Pretty much every song has that theme."

Tyrese first captured our attention in a Coca-Cola TV commercial. That led him to RCA and his Platinum-selling debut album, which included "Sweet Lady" and "Lately." As if that weren't enough, he did a stint as host for *MTV Jams*. All of a sudden the sexy R&B star was everywhere you looked, as he became the premier model for Guess and Tommy Hilfiger.

I Wanna Go There is the followup to Tyrese's best-selling 2001 release *2000 Watts* and his J Records debut. The first single, "How You Gonna Act Like That," is a very realistic song and, without a doubt, shows Tyrese's vocal maturity. "That song is about a past relationship," he says. "It's about temper tantrums, but it's all working out. I think the subject is something everyone can relate to, and I put my heart and soul into it."

Another amazing cut, "How Do You Want It," is a cover of the late Tupac's original version and was produced by Johnny Jackson, the song's original producer. Jermaine Dupri makes his production contribution on "Girl I Can't Help It" and "Somebody Special." "All Ghetto Girl" was written and produced by fellow R&B crooner Joe. The Trackmasters put their Midas touch on "Taking Forever," which, Tyrese says, "is another song based on my experience in life and particularly how I felt before I had a record deal."

Tyrese adds, "Every album is a listen-



ing biography for me. I have no choice but to pour my heart into the music. If I just went through something, I write about it. I'm a great listener. If a woman is talking about a situation she's been in, I can embrace her feelings and understand what she might be going through. I like getting to know people, and just one conversation can inspire me to write a song."

Definitely living up to the sex theme of the album is "Signs of Making Love," my personal favorite. "This is about the sexual experience I've had with women of different astrological signs of the zodiac," Tyrese says. Equally as sexual is "I Want You on Top of Me." Tyrese says that this song fits in with what his audiences have come to expect from his live performances. "Some people have been a little shocked when they've been to my show, because it's upfront, very physical and very sexual," he explains. "For my first couple of records my image was more mature, but the movie *Baby Boy* was the perfect setup for me to show my true direction. What you get now is the same person on and off camera."

ON THE RECORD

WITH
D.C.
PD, WQQK/Nashville



A couple of records that are still going strong for us at the top of the year are Jaheim's "Fabulous," which is still working very well, and Whitney Houston's "One of Those Days." This is a record that I feel will be on the radio for a long time to come. • The Nashville market has reacted extremely well to Syleena Johnson's "Guess What." Even though we're further north than some markets, we're very much considered the "dirty South," so the bluesy-funky attitude that comes with this record is perfect for this market. • Deborah Cox's "The Morning After" is a record that we waited on, to see how it was going to progress, and it has blown up. We put it in rotation to see what kind of a reaction it would generate, and to this point the response has been very good. • Vivian Green's "Emotional Roller Coaster" is holding steady, as is Tyrese's "How You Gonna Act..." • Two records that I feel have a lot of potential down the road are Aries' "Strangers..." and DJ Rogers Jr.'s "Smile." We put "Smile" on the air to see what it would sound like and see what kind of response the audience would give it, and the phones blew up. We've also had good response for Next's "Imagine That."

R Kelly vaults to the top of the Urban chart with "Ignition" (Jive), which moves 5-1* ... NAAM Brigade's "What You Doin' Wit Dat" (ARTISTdirect) is Most Added this week with 28 adds ... Justin Timberlake makes his debut on the chart this week as "Cry Me a River" (Jive) comes in at 41* ... 50 Cent's "In da Club" (Shady/Aftermath/Interscope) is Most Increased as it goes up 639 plays and surges 41-26* ... Aaliyah's "Miss You" (Blackground/Universal) moves 6-4*, up 385 plays ... Ja Rule & Ashanti's "Mesmerize" (Murder Inc./IDJMG) jumps 21-10* ... Nivea's "Laundromat" (Jive) goes 45-38* ... At Urban AC, Gerald Levert's "Closure" (Elektra/EEG) is Most Added this week with 26 adds ... Tyrese's "How You Gonna..." (J) moves 14-12* with +71 plays, making it Most Increased for the week ... Jeff Majors' "Somebody Bigger" (Music One) debuts this week at *26 ... K-Ci & JoJo's "This Very Moment" (MCA) also makes its debut, at 28 ... Al Jarreau's "Secrets of Love" (GRP/VMG) moves 21-18* ... Donnie McClurkin is back, as "The Prayer," featuring Yolanda Adams, (Verity) grabs 10 adds.



— Anthony Acampora, Director/Charts

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WALR/Atlanta, GA * DM: Tracie Charmont PD: Ron Davis 1 TYRESE "Gonna" 1 AALIYAH "Miss" BLACKSTREET "Deep" GERALD LEVERT "Closure"</p>	<p>WLOV/Chattanooga, TN * PD/MD: Sam Terry 1 GERALD LEVERT "Closure" MCCLURKIN/FADAMS "Prayer" JEFF MAJORS "Bigger" KEM "Calls"</p>	<p>WUKS/Fayetteville, NC * PD/APD: Garrett Davis MD: Calvin Pee No Adds</p>	<p>KMJK/Kansas City, MO * PD: Greg Love MD: Trey Michaels 2 GERALD LEVERT "Closure" 2 JONATHAN BUTLER "Back" KEM "Calls"</p>	<p>KJMS/Memphis, TN * DM/MD: Nate Bell APD/MD: Eileen Collier 66 TYRESE "Gonna"</p>	<p>WYBC/New Haven, CT * DM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc-P No Adds</p>	<p>WDAS/Philadelphia, PA * St. Myr PD: Joe Tamburo MD: Joann Gamble No Adds</p>	<p>WLWH/Savannah, GA PD: Gary Young 22 YOLANDA ADAMS "Batie"</p>
<p>WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher DEBORAH COX "After" GERALD LEVERT "Closure"</p>	<p>WVAZ/Chicago, IL * PD: Eroy Smith APD: Armando Rivera No Adds</p>	<p>WFLM/Ft. Pierce, FL * PD/MD: Michael James 9 GERALD LEVERT "Closure" KEM "Calls"</p>	<p>KNEK/Lafayette, LA * PD/MD: John Kinnit 1 MCCLURKIN/FADAMS "Prayer"</p>	<p>WHQT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn 26 KEM "Calls" 17 TYRESE "Gonna" 17 JAHEIM "Fabulous"</p>	<p>WYLD/New Orleans, LA * DM: Carla Boatner PD/APD/MD: Aaron "A.J." Apple GERALD LEVERT "Closure"</p>	<p>WFXC/Raleigh-Durham, NC * DM/MD: Cy Young APD/MD: Jodi Berry GERALD LEVERT "Closure"</p>	<p>WIMX/Toledo, OH * PD: Rocky Love MD: Denise Brooks 1 MCCLURKIN/FADAMS "Prayer" KEM "Calls" GERALD LEVERT "Closure"</p>
<p>WKQL/Baton Rouge, LA * DM: Don Gosselin PD/MD: Mya Vernon 1 MCCLURKIN/FADAMS "Prayer"</p>	<p>WZAK/Cleveland, OH * PD: Kim Johnson GERALD LEVERT "Closure"</p>	<p>WQMG/Greensboro, NC * PD: Alvin Stowe GERALD LEVERT "Closure"</p>	<p>KVGS/Las Vegas, NV * PD: Vic Clemons MD: Adrian Wagers 1 GERALD LEVERT "Closure" MCCLURKIN/FADAMS "Prayer"</p>	<p>WJMR/Milwaukee-Racine, WI * PD/MD: Lauri Jones MCCLURKIN/FADAMS "Prayer" GERALD LEVERT "Closure"</p>	<p>WRKS/New York, NY * PD: Toya Beasley MD: Julie Gustines 8 JAHEIM "Woman" 5 GERALD LEVERT "Closure" 5 K-CI & JOJO "Moment"</p>	<p>WKJS/Richmond, VA * PD/MD: Kevin Gardner GERALD LEVERT "Closure" NEXT "Imagine"</p>	<p>WHUR/Washington, DC * PD/MD: David A. Dickinson 11 GERALD LEVERT "Closure" 6 KEM "Calls" 6 DRU HILL "Shout"</p>
<p>WBHK/Birmingham, AL * PD: Jay Dixon MD: Darryl Johnson No Adds</p>	<p>WZAC/Columbia, SC * Inf. PD: Doug Williams MD: Tre Taylor MCCLURKIN/FADAMS "Prayer"</p>	<p>KMJQ/Houston-Galveston, TX * PD: Carl Conner MD: Sam Choice GERALD LEVERT "Closure"</p>	<p>KOKY/Little Rock, AR * PD: Mark Dylan MD: Jamal Quarles KEM "Calls"</p>	<p>WMCS/Milwaukee, WI DM: Steve Scott PD/MD: Tyrene Jackson 5 MCCLURKIN/FADAMS "Prayer" 5 KEM "Calls" 5 GERALD LEVERT "Closure"</p>	<p>WSVY/Norfolk, VA * PD/MD: Michael Mauzone GERALD LEVERT "Closure"</p>	<p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford 3 GERALD LEVERT "Closure" KEM "Calls"</p>	<p>WMMJ/Washington, DC * PD: Kathy Brown MD: Mike Chase BLACKSTREET "Deep" GERALD LEVERT "Closure"</p>
<p>WMGL/Charleston, SC * PD: Terry Base APD/MD: Belinda Parker 1 MCCLURKIN/FADAMS "Prayer" KEM "Calls" QUESTION "Feeling"</p>	<p>KRNB/Dallas-Ft. Worth, TX * DM/MD: Sam Weaver MD: Rudy V 1 TYRESE "Gonna" 1 VIVIAN GREEN "Emotional"</p>	<p>WTKL/Indianapolis, IN * DM/MD: Brian Wallace MD: Garth Adams BLACKSTREET "Deep" GERALD LEVERT "Closure"</p>	<p>KJLH/Los Angeles, CA * PD/MD: Andrea Russell 10 MCCLURKIN/FADAMS "Prayer" DONNIE "Cloud" GERALD LEVERT "Closure" SANTANA FALUSIQ "Nottin"</p>	<p>WDLT/Mobile, AL * PD: Steve Crumbley MD: Kathy Barlow 5 GERALD LEVERT "Closure" KEM "Calls" MIDNIGHT STAR "15th"</p>	<p>WVCL/Norfolk, VA * DM: Don London PD/MD: DC 1 DRU HILL "Shout"</p>	<p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford 3 GERALD LEVERT "Closure" KEM "Calls"</p>	<p>WMMJ/Washington, DC * PD: Kathy Brown MD: Mike Chase BLACKSTREET "Deep" GERALD LEVERT "Closure"</p>
<p>WBAV/Charlotte, NC * PD/MD: Tom Avery KEM "Calls" GERALD LEVERT "Closure"</p>	<p>WMXD/Detroit, MI * PD/APD: Oneli Stevens MD: Sheila Little GERALD LEVERT "Closure" KEM "Calls"</p>	<p>WSOL/Jacksonville, FL * PD/MD: K.J. No Adds</p>	<p>WRBV/Macon, GA PD/MD: Lisa Charles 5 GERALD LEVERT "Closure"</p>	<p>WQQK/Nashville, TN * PD/MD: D.C. 15 DEBORAH COX "After" GERALD LEVERT "Closure"</p>	<p>WCFB/Orlando, FL * DM/MD: Steve Holbrook MD: Joe Davis No Adds</p>	<p>"Monitored Reporters 48 Total Reporters</p> <p>44 Total Monitored</p> <p>4 Total Indicator</p>	

R&R URBAN AC TOP 30

January 17, 2003



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MUSIQ Dontchange (Def Soul/IDJMG)	1144	-1	175669	19	41/0
1	2	HEATHER HEADLEY He Is (RCA)	1118	-35	156050	14	41/0
3	3	WHITNEY HOUSTON One Of Those Days (Arista)	992	-23	146223	9	42/0
5	4	JAHEIM Fabulous (Divine Mill/WB)	891	+32	120567	12	39/1
4	5	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	847	-75	134367	16	25/0
7	6	SYLEENA JOHNSON Guess What (Jive)	838	+51	124668	8	39/0
6	7	GERALD LEVERT Funny (Elektra/EEG)	819	-3	129988	23	39/0
9	8	INDIA.ARIE Little Things (Motown)	723	-41	95269	18	38/0
8	9	RUFF ENDZ Someone To Love You (Epic)	711	-53	116974	42	36/0
10	10	VIVIAN GREEN Emotional Rollercoaster (Columbia)	657	+14	85389	10	39/1
11	11	LUTHER VANDROSS I'd Rather (J)	546	+10	92168	50	34/0
14	12	TYRESE How You Gonna Act Like That (J)	516	+71	69893	9	30/4
13	13	DRU HILL I Should Be... (Def Soul/IDJMG)	499	+52	70929	10	29/2
12	14	AALIYAH I Care 4 U (BlackGround)	468	+17	74219	16	11/0
17	15	DEBORAH COX The Morning After (J)	398	+39	58205	6	27/2
16	16	ANGIE STONE More Than A Woman (J)	357	-38	50871	19	34/0
15	17	BRIAN MCKNIGHT Let Me Love You (Motown)	343	-56	42247	13	33/0
21	18	AL JARREAU Secrets Of Love (GRP/VMG)	288	+42	28258	15	18/0
24	19	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	286	+66	46842	12	5/0
19	20	SOUNDS OF BLACKNESS Don't You Ever Give Up (Sounds Of Blackness)	276	+21	26543	7	12/0
18	21	KENNY LATTIMORE/CHANTE' MOORE Loveable (From Your Head...) (Arista)	271	-22	23512	11	20/0
23	22	NEXT Imagine That (J)	269	+44	27125	6	20/1
20	23	GINUWINE Stingy (Epic)	245	-10	48086	8	5/0
27	24	BLACKSTREET Deep (DreamWorks)	197	+30	22990	4	18/3
26	25	TONI BRAXTON A Better Man (Arista)	194	+20	20549	2	18/0
Debut	26	JEFF MAJORS Somebody Bigger (Music One)	187	+58	28199	1	11/2
22	27	THEO Get Your Groove On (TWP Productions)	186	-43	10538	15	9/0
Debut	28	K-CI & JOJO This Very Moment (MCA)	183	+40	19334	1	16/1
28	29	MARY MARY I Try (Columbia)	161	+2	10727	2	13/0
25	30	GLENN JONES I Wonder Why (Peak)	156	-32	15515	17	16/0

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GERALD LEVERT Closure (Elektra/EEG)	26
KEM Love Calls (Independent)	12
DONNIE MCCLURKIN F.Y. ADAMS The Prayer (Verity)	10
TYRESE How You Gonna Act Like That (J)	4
BLACKSTREET Deep (DreamWorks)	3
DRU HILL I Should Be... (Def Soul/IDJMG)	2
DEBORAH COX The Morning After (J)	2
JONATHAN BUTLER Back To Love (Warner Bros.)	2
JEFF MAJORS Somebody Bigger (Music One)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TYRESE How You Gonna Act Like That (J)	+71
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+70
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+66
GERALD LEVERT Closure (Elektra/EEG)	+65
LUTHER VANDROSS Take You Out (J)	+63
JEFF MAJORS Somebody Bigger (Music One)	+58
DRU HILL I Should Be... (Def Soul/IDJMG)	+52
SYLEENA JOHNSON Guess What (Jive)	+51
NEXT Imagine That (J)	+44
AL JARREAU Secrets Of Love (GRP/VMG)	+42

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MAXWELL Lifetime (Columbia)	405
LUTHER VANDROSS Take You Out (J)	385
DONELL JONES You Know That I Love You (Untouchables/Arista)	361
GERALD LEVERT Made To Love Ya (EastWest/EEG)	285
MARY MARY In The Morning (Columbia)	278
JOE What If A Woman (Jive)	254
MUSIQ Halfcrazy (Def Soul/IDJMG)	250
YOLANDA ADAMS The Battle Is The Lords (Verity)	249
JAHEIM Anything (Divine Mill/WB)	239
YOLANDA ADAMS Open My Heart (Elektra/EEG)	219
JILL SCOTT The Way (Hidden Beach/Epic)	203
MAXWELL This Woman's Work (Columbia)	195
USHER U Got It Bad (LaFace/Arista)	193
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	188
GINUWINE Differences (Epic)	183
JAHEIM Just In Case (Divine Mill/WB)	180

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 1/5-1/11. 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

- AALIYAH** Miss You (BlackGround/Universal)
Total Plays: 145, Total Stations: 5, Adds: 1
- CRAIG DAVID** Personal (Wildstar/Atlantic)
Total Plays: 133, Total Stations: 13, Adds: 0
- JONATHAN BUTLER** Back To Love (Warner Bros.)
Total Plays: 121, Total Stations: 14, Adds: 2
- TONY TERRY** In My Heart (Golden Boy)
Total Plays: 120, Total Stations: 11, Adds: 0
- NORMAN BROWN F/CHANTE' MOORE** Feeling The Way (Warner Bros.)
Total Plays: 116, Total Stations: 12, Adds: 0

- BONEY JAMES** Heaven (Warner Bros.)
Total Plays: 108, Total Stations: 13, Adds: 0
- GERALD LEVERT** Closure (Elektra/EEG)
Total Plays: 89, Total Stations: 27, Adds: 26
- UNWRAPPED VOL. 2** Hot In Herre (Hidden Beach)
Total Plays: 89, Total Stations: 10, Adds: 1
- RUFF ENDZ** Will You Be Mine (Epic)
Total Plays: 62, Total Stations: 6, Adds: 0
- KEM** Love Calls (Independent)
Total Plays: 59, Total Stations: 13, Adds: 12

Songs ranked by total plays

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

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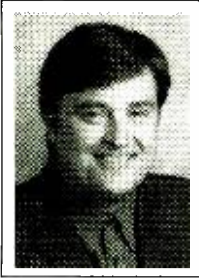
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Tips On The Interview Process

GMs and PDs reveal what they're looking for in airchecks and interviews

Last week's Country column hopefully gave you the tools to develop a pristine resume. This week our intrepid panelists reveal what they listen for in your aircheck and what they look for in packaging. Plus, these pros share some tips on acing the interview.

On hand again this week to offer their insights are Clear Channel/Jacksonville OM Gail Austin; WCTO/Allentown OM Chuck Geiger; WKHX & WYAY/Atlanta President/GM Victor Sansone; Clear Channel Regional VP/Programming L.J. Smith; and Entercom/Rochester, NY OM Dave Symonds, all of whom are currently or have recently been in hiring mode.

Is Anybody Listening?

Everybody has their own way of listening to airchecks and their own idea of what they're listening for. Sansone says, "I listen from the beginning and will stay on if I hear it," if the person has a feel for the market or if it meets my expectations. What I listen for varies according to need.

"In these times I like to hear a tempo that indicates you are prepared for your show. Touch on various elements of what you do that you know should be important. Also, show that you're topical, can run the format and are quick on your feet and that you're the 'general' in the studio. Pauses and dead air or 'ums' tell me you're searching for content."

Another thing Sansone isn't impressed with is long interviews with artists. "I don't know why people put them in their package," he says. "They seem to go on forever, usually lack discipline and are full of people stepping all over each other."

"Otherwise, I'm open to hearing all that you think I need to hear that exemplifies your major skills. I also defer to my managers and associates when we are really in the thick of it. Everyone's opinion counts."

When he slides a CD into the machine, Geiger says he listens from the start and continues "till I hear if they have what I'm looking for." What's he looking for? "We have a station built on personality and entertainment, and we have to hear that, and not selling 12 in a row."

"I look for a take-charge personality who is motivated by dedication, passion and creativity."

Chuck Geiger

It's All About The Listener

Describing his aircheck-listening habits, Smith says, "The first 30 seconds tells me if I want more. If I'm still listening after 30 seconds, I'll probably listen for another three minutes. If I'm still listening at three minutes, you'll get a call from me for more."

"In the first 30 seconds I want to know what this person is all about. Are they conservative? Liberal? Fun? Good with phones? Personable? And, most importantly, are they speaking to the core audience in the listeners' verbiage, not radio talk?"

A half-minute is also about all the time you're going to get to keep Austin from hitting "stop." She says, "I listen from the beginning until I know — which is usually in the first 30 seconds. If it's what I am looking for, I stay. If not, I go."

As for what she's listening for, she explains, "A good way to assess talent is to take away everything the PD has given them — positioning statements, promos, liners, etc. — and see what's left. Once you strip away what's required, it really tells you what's there and what a talent has to offer an audience. It's all about the sound and what they have to offer to our listeners, our team, our market.

No need to send me a basketball because you want to be on my team."

As for the airchecks themselves, Austin says, "Big, long production introductions on the lip of an aircheck drive me crazy. Don't make me wade through your creative service guy's work. That tells me that you don't get that it ain't about you, it's about the listener. Your fancy effects and super-hyped name are not what interests them or me."

Symonds has a unique technique for reviewing airchecks. He explains, "While great on-air work is a requirement, it's just one of many talents we look for in any hiring decision."

"So, while some candidates can be ruled out in a few seconds because their sound is so clearly not what the station needs, others are so right-on that you rule them in in a few seconds — meaning I pick up the phone and call them right away to dig into those other talents. If the conversation is good, I'll listen to the rest of the tape."

Packaging The Message

Now that your tape is compelling and your resume pristine, the task at hand is putting it all together into a neat little package. But how far do you go? Sansone says of packaging, "It's meaningless to me. Content is king. Overpackaged presentations drive me nuts."

"I'm not a big fan of pages of news and 'wow' articles. Balance and brevity win. I hate binders — I could open an Office Depot. Simple presentation folders will do. Use a CD and have a folder that accommodates it so it's self-contained, with your name and all the numbers on the label."

Packaging isn't too important to Symonds, who adds the caveat, "Just make it look like you care."

Smith says, "It's important, but not as much as the content." What drives him nuts are "sloppy presentation and illiteracy." That's important to Geiger, too, whose pet peeve is applicants who have "no idea how to use a computer or lay out material."

As for following up on the package you sent, Smith cautions, "Be sensitive if the ad says 'No calls please.' There's usually a bigger reason for this than most would imagine.

"Don't kill yourself with me by disrespecting my time and position. Don't keep calling — I know you're out there. I am working the timeline; I'll call you. You can gently remind me one week after you have submitted and then let me do my job."

The Interview

OK. Your stellar T&R package did its job and got you an interview. Now what?

Well, to start, Sansone has some very strong words of advice for those getting to this level of the process. "Never accept an interview unless you are prepared to take the job," he stresses. "This is huge to me. If you put your hand up in this league, you should know what you are prepared to endure and the changes it will put you through if you get the job. Otherwise, don't pitch it."

"So, talk to your significant other, decide on whether a move is feasible with your family circumstances and agree on a range of money that it will be worth doing it for. It's not a mystery. Do your homework on where you could be moving to before you get here."

"When the person says, 'Congrats, it's yours,' the next question from you should be, 'When can I start?' Not, 'I have to check with my wife, husband, shrink, dog, etc.' Why are you there, if not to get this gig? Haven't you talked this through?"

"When the person says, 'Congrats, it's yours,' the next question from you should be, 'When can I start?' Not, 'I have to check with my wife, husband, shrink, dog, etc.'"

Victor Sansone

"Be prepared" is more than a Boy Scout motto when you reach this point in the job search. Offering an overview of the process at his company, Symonds says, "Our interview process is thorough."

"Each finalist talks to at least three other department heads. We want to make sure the candidate's talents either complement those we already have or fill the holes. We also want to be sure we all gel culturally and can communicate easily."

Ask Questions

Regarding the interview, Austin emphasizes, "It's where you win the gig, so pay attention and be yourself. Don't wear a tie or a skirt to the interview if you don't wear them on

the job. Once we're face to face, don't hold back — you don't have that kind of time.

"Tell me everything. What drives you? Tell me what you're about, what you have done and learned, what you have to offer. Don't be afraid to tell me what makes you crazy, because I am going to ask, and I will be impressed if you ask me what drives me crazy."

"You need to know as much about me, the team and the situation as I need to know about you. This is where we roll up our sleeves and find out if we can help each other. If you don't have the courage to do that, I won't have the courage to take a chance on you."

Austin seems to be suggesting that applicants meeting with prospective employers interview them. Our panel agrees. In fact, Symonds exclaims, "They'd be crazy not to!" Geiger says, "I love it." Smith adds, "I would hope they'd ask a ton of questions."

Providing some guidelines, Sansone notes, "I expect them to have reasonable questions for me — philosophy, vision, company traits, etc. If you don't, it makes you look uninterested."

Interview Do's And Don'ts

Our panel also provided some specific tips for your face-to-face encounter. Asked what he looks for in a successful candidate, Smith says, "Intellect, willingness to be part of a team and, do I like this person?" On his etiquette list: "Be on time, dress professionally, ask a lot of questions. Don't be late, wear jeans or bad-mouth any of your former employers."

Geiger wants a "take-charge personality who is motivated by dedication, passion and creativity."

Our panel says prospective employers are not only impressed when you've done some research into their market, they actually expect it. In fact, Geiger says he specifically asks applicants being interviewed to bone up on the market prior to any meeting.

Asked if he's impressed by advance homework, Smith replies, "Very. It speaks volumes to how they will approach the battle." Austin encourages it as well, saying, "Do the market research. It tells me you are serious about the job, our team, our station and its environment."

Sansone says, "Know our market position, competitor and enough about our presentation to discuss it. Don't talk so much that you forget to listen though. Be focused on the content of the conversation. It is apparent in body language when you check out of a discussion because you're thinking of a response or a statement before I am even done making my point. Finally, relax. Be yourself, but don't try to entertain me. Have fun — this isn't surgery."

Finally, Sansone had this interesting bit of advice if you find yourself coming to the end of the interview but haven't been offered the gig: "If you don't get offered the job, ask for it anyway. Show you really, really want this opportunity more than life itself. Sell to make the interviewer commit. I appreciate that passion."

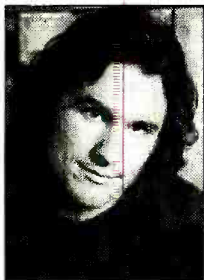


Grammy Nods And An 'Impossible' Streak

Universal South newcomer Joe Nichols is enjoying a dream season

In music, as in sports, there are winning seasons and losing seasons. And new artists on Music Row are accustomed to being warned, "Radio tours can be sheer hell. You'll be playing conference rooms and small beer joints for a long time. And, depending on the region, some folks will have no idea who you are." In less than a year's time, however, Universal South newcomer Joe Nichols has proven the predictions wrong.

Thanks to incredible support at Country radio, Nichols' first single, "The Impossible," went to No. 1; he's the opening act on Alan Jackson's Drive tour, which gets back on the road Jan. 30; and now he's received Grammy nominations for Best Country Male Vocal performance for "The Impossible" and Best Country Album for his debut project, *Man With a Memory*. Not bad for a rookie.



Joe Nichols

tions, you wonder, 'How do we sustain this momentum? How do we top this?' I don't think it causes any fear, but it ups the stakes a bit."

How to keep up this pace may be more of a concern, of course, when Nichols starts looking to record a sophomore project, but he says that's on the back burner for now. "We always continue the song-search process, but we don't have studio time booked just yet," he says.

Big Moments

That isn't to say that Nichols isn't facing some stiff competition when it comes to Grammy recognition. Being nominated in categories with the likes of The Dixie Chicks and Alan Jackson is heady stuff. In fact, for the 26-year-old Nichols, much of the last year must seem like a dream. "It's pretty ridiculous that we were so lucky," he admits.

Ridiculous, perhaps, but Nichols has long been on the radar of many people in the country industry, and he has the career highlights to show for it. "The Grammy nominations have to be the biggest thing of my career to date," he says. "Being able to sing a bit of my song on the CMA Awards was a great moment. The song going No. 1, that was pretty huge. But this outweighs them all."

With so many big moments crammed into one year, does Nichols worry about where he can possibly go from here? "It certainly leaves expectations really high," he says. "I feel right now like I've gotten a huge Christmas gift. We're always wondering where to go from here. Certainly, when you hit landmarks like the Grammy nomina-

"You wonder, 'How do we sustain this momentum? How do we top this?' I don't think it causes any fear, but it ups the stakes a bit."

come and that having so much success out of the gate makes him an easy target for critics and industry sniping. He's more cautious now about what he says in public, noting, "A person can really get away with a lot of mistakes early in their career, because the media attention is not as widespread. When one moves up to a certain level, it changes. I'm learning a lot — faster than I should be learning things."

Nichols is highly conscious of the hazards of voicing certain things in public and is, he says, more aware of "topics of discussion, opinions, the emotional stuff that I'm passionate about." He says, "It's easy to distribute the wrong message."

Nichols' Grammy nods also make him a bit of a target for those who feel others have been passed over in his favor, but he says, "The way to handle that is to realize the source and where it comes from. Put yourself in their shoes. Maybe you'd feel the same way in their shoes. We make it a point to take the high road and congratulate success and wish it for everybody. The only way to handle criticism is to move on and not really focus on it."

The Company He Keeps

Nichols is looking forward to his trip to New York for the Grammy Awards, set for Feb. 23 on CBS-TV, and he certainly hopes to return to Nashville with a statue or two. But,

he says, "I make it a point to be levelheaded and realistic. We'll take what we can get, but this doesn't happen every day."

"We have been given a gift, and I don't think we're altogether unreasonable to expect it to ever happen again. We always prepare ourselves for the best or the worst. We're gonna hope we come away with something, but if we don't come away with anything, we'll still have the hugest smiles on our faces."

Perhaps an even bigger cause to grin for Nichols is the company he's keeping these days. He'll be facing competition at the Grammys from some country legends, including Johnny Cash, who is also up for Best Male Country Vocal Performance. "We were just talking about that a while ago," Nichols says. "He is one of the best ever. I've already won, just being in the category with him."

Nichols will also be competing against Alan Jackson, who has been somewhat of a mentor to him and who has given the young artist's career a big boost. "He's been a huge influence on me," Nichols says. "Alan is a good guy, and he's been incredibly nice to me."

"He was a big supporter of mine after hearing the album, and he gave us the opportunity to open for him on tour. That's a huge step for him, to take on somebody like me, an unknown, and let me be in front of his crowd. That shows a lot of confidence and recognition."

So how would it feel to take a Grammy Award against Jackson? Nichols replies, "It might be a little funny — me, a little ol' guy like this, fortunate to be in this spot. I look at Alan, and I say, 'You know, there's nothing I could do at this point to be in his league.'"

Another Mountain

Nichols' *Man With a Memory* CD didn't hit stores until July 23, 2002, but Nichols is confident that the attention he has received is for the quality of what's contained on that project. "It all starts with the music,"

he says. "A lot of hard work went into what we did on the album. A lot of people put in a lot of effort, and to see them get rewarded by the nominations is great. They worked very hard."

He's equally glowing about the team at Universal South and the support he's received from radio: "We've been incredibly lucky, especially with the radio success we've had. People took a lot of chances. At the same time, it's a payoff for a lot of hard work by people."

Now the hard work of finding another mountain to conquer begins. Nichols is trying to dream big, but he wants to stay grounded at the same time. "Just keeping momentum right now is a huge task," he says. "We're gonna have all we can do to keep things like this happening as often as possible. We want to keep working hard for big goals like this."

"I would say one goal is eventually to be selling tickets in mass quantities, to eventually be heading up our own shows. We're a ways off from that, but that's a long-term goal we have. And we want to get the music out there to people in a big number."

For now, however, Nichols isn't trying to think too far down the road. "We've got all we can handle right now," he says. He'll be playing shows again at the end of January, for the second leg of the Drive tour. And, of course, he'll be making a side trip to New York in February, and he's hoping to have something a little extra in his suitcase on the return trip.

TALK BACK TO R&R!

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

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COUNTRY CHRISTMAS The Bellamy Brothers went a-caroling at the offices of the Country Music Association just before Christmas. The duo sang songs from their Christmas album *The Reason for the Season*. Seen here (l-r) are David Bellamy, CMA Associate Executive Director Tammy Genovese and Sr. Director/Strategic Marketing Rick Murray and Howard Bellamy.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARK WILLS 19 Somethin' (Mercury)	17622	+1820	6168	+672	15	149/0
2	2	GEORGE STRAIT She'll Leave You With A Smile (MCA)	15240	+214	5319	+27	19	148/0
5	3	EMERSON DRIVE Fall Into Me (DreamWorks)	14529	+1105	5271	+432	26	148/0
6	4	BLAKE SHELTON The Baby (Warner Bros.)	13761	+1733	4851	+673	11	149/0
7	5	TERRI CLARK I Just Wanna Be Mad (Mercury)	13163	+1155	4683	+429	20	148/1
9	6	AARON LINES You Can't Hide Beautiful (RCA)	11840	+1574	4084	+578	21	147/1
8	7	KENNY CHESNEY A Lot Of Things Different (BNA)	10367	-348	3788	-194	18	146/0
10	8	GARY ALLAN Man To Man (MCA)	10122	+1058	3761	+430	15	146/1
11	9	BRAD PAISLEY I Wish You'd Stay (Arista)	8951	+493	3396	+275	20	145/2
12	10	LONESTAR Unusually Unusual (BNA)	8072	+462	3083	+228	19	140/1
14	11	JOE NICHOLS Brokenheartsville (Universal South)	7299	+1242	2542	+476	11	133/6
13	12	TRACE ADKINS Chrome (Capitol)	6727	+631	2659	+324	15	134/2
15	13	KELLIE COFFEY At The End Of The Day (BNA)	6499	+452	2384	+176	22	137/1
18	14	JENNIFER HANSON Beautiful Goodbye (Capitol)	6348	+847	2412	+308	21	129/4
19	15	VINCE GILL Next Big Thing (MCA)	6136	+984	2294	+370	9	132/2
20	16	SHANIA TWAIN Up! (Mercury)	6110	+1209	2166	+412	5	125/9
17	17	TRICK PONY On A Mission (H2E/WB)	6104	+437	2357	+171	18	135/0
23	18	DIXIE CHICKS Travelin' Soldier (Monument)	4847	+943	1631	+358	13	122/29
25	19	DEANA CARTER There's No Limit (Arista)	4591	+831	1790	+311	11	130/5
30	20	ALAN JACKSON That'd Be Alright (Arista)	4587	+1341	1533	+407	3	115/20
21	21	FAITH HILL When The Lights Go Down (Warner Bros.)	4549	+562	1613	+235	8	114/8
26	22	DIAMOND RIO I Believe (Arista)	4461	+707	1714	+278	6	119/11
22	23	DARRYL WORLEY Family Tree (DreamWorks)	4455	+532	1624	+158	13	118/3
24	24	KEITH URBAN Raining On Sunday (Capitol)	4437	+615	1709	+284	5	121/10
28	25	CHRIS CAGLE What A Beautiful Day (Capitol)	4031	+458	1346	+211	8	100/7
29	26	MARTINA MCBRIDE Concrete Angel (RCA)	3941	+562	1477	+219	8	112/9
32	27	ANDY GRIGGS Practice Life (RCA)	3426	+311	1374	+131	16	116/3
31	28	STEVE AZAR Waitin' On Joe (Mercury)	3390	+256	1347	+82	23	102/2
33	29	STEVE HOLY I'm Not Breakin' (Curb)	3041	-30	1193	-79	18	100/0
Breaker	30	KENNY CHESNEY Big Star (BNA)	2683	+1359	915	+524	2	92/47
Breaker	31	JEFF BATES The Love Song (RCA)	2298	+39	837	+65	2	92/12
35	32	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	2249	+312	571	+119	5	37/6
44	33	PHIL VASSAR This Is God (Arista)	2077	+888	819	+343	2	73/27
37	34	LEE ANN WOMACK Forever Everyday (MCA)	1978	+212	762	+73	11	75/2
38	35	TRACY BYRD Lately (Dreamin' Bout...) (RCA)	1971	+210	832	+105	8	74/0
36	36	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	1932	+43	757	+22	17	64/0
Debut	37	TOBY KEITH Rock You Baby (DreamWorks)	1736	+1057	656	+411	1	76/28
40	38	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	1583	+246	663	+117	2	84/13
39	39	CRAIG MORGAN Almost Home (Broken Bow)	1485	+93	681	+25	11	67/7
-	40	TIM MCGRAW She's My Kind Of Rain (Curb)	1464	+1101	443	+325	2	46/31
43	41	PINMONKEY I Drove All Night (BNA)	1430	+181	588	+48	6	77/11
42	42	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1323	+56	355	+9	13	13/0
45	43	KEVIN DENNEY It'll Go Away (Lyric Street)	1268	+87	594	+41	9	72/2
47	44	MONTGOMERY GENTRY Speed (Columbia)	1229	+165	563	+78	2	65/11
Debut	45	JO DEE MESSINA Was That My Life (Curb)	1091	+324	221	+66	1	42/27
50	46	TIM MCGRAW Tiny Dancer (Curb)	1084	+119	229	+10	4	5/0
49	47	TOBY KEITH Beer For My Horses (DreamWorks)	1014	+42	127	+4	5	0/0
Debut	48	TEBEY We Shook Hands (Man To Man) (BNA)	926	+355	346	+119	1	35/2
Debut	49	TAMMY COCHRAN Love Won't Let Me (Epic)	864	+47	412	+33	1	66/11
Debut	50	AARON TIPPIN F/THEA TIPPIN Love Like There's No Tomorrow (Lyric Street)	625	+143	298	+79	1	50/9

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KENNY CHESNEY Big Star (BNA)	47
TIM MCGRAW She's My Kind Of Rain (Curb)	31
DIXIE CHICKS Travelin' Soldier (Monument)	29
TOBY KEITH Rock You Baby (DreamWorks)	28
PHIL VASSAR This Is God (Arista)	27
JO DEE MESSINA Was That My Life (Curb)	27
TRAVIS TRITT Country Ain't Country (Columbia)	22
ALAN JACKSON That'd Be Alright (Arista)	20
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	13
JEFF BATES The Love Song (RCA)	12
DIAMOND RIO I Believe (Arista)	11
PINMONKEY I Drove All Night (BNA)	11
TAMMY COCHRAN Love Won't Let Me (Epic)	11
MONTGOMERY GENTRY Speed (Columbia)	11

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
MARK WILLS 19 Somethin' (Mercury)	+1820
BLAKE SHELTON The Baby (Warner Bros.)	+1733
AARON LINES You Can't Hide Beautiful (RCA)	+1574
KENNY CHESNEY Big Star (BNA)	+1359
ALAN JACKSON That'd Be Alright (Arista)	+1341
JOE NICHOLS Brokenheartsville (Universal South)	+1242
SHANIA TWAIN Up! (Mercury)	+1209
TERRI CLARK I Just Wanna Be Mad (Mercury)	+1155
EMERSON DRIVE Fall Into Me (DreamWorks)	+1105
TIM MCGRAW She's My Kind Of Rain (Curb)	+1101

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLAKE SHELTON The Baby (Warner Bros.)	+673
MARK WILLS 19 Somethin' (Mercury)	+672
AARON LINES You Can't Hide Beautiful (RCA)	+578
KENNY CHESNEY Big Star (BNA)	+524
JOE NICHOLS Brokenheartsville (Universal South)	+476
EMERSON DRIVE Fall Into Me (DreamWorks)	+432
GARY ALLAN Man To Man (MCA)	+430
TERRI CLARK I Just Wanna Be Mad (Mercury)	+429
SHANIA TWAIN Up! (Mercury)	+412
TOBY KEITH Rock You Baby (DreamWorks)	+411

Breakers

KENNY CHESNEY
Big Star (BNA)
47 Adds • Moves 41-30

JEFF BATES
The Love Song (RCA)
12 Adds • Moves 34-31

Songs ranked by total plays

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Country Crossroads

Top country hits and artist interviews along with Grammy winner Bill Mack's comments about living.

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January 17, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

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1	1	MARK WILLS 19 Somethin' (Mercury)	3487	+97	2752	+77	15	75/0
3	2	BLAKE SHELTON The Baby (Warner Bros.)	3246	+198	2561	+164	11	75/0
2	3	EMERSON DRIVE Fall Into Me (DreamWorks)	3038	-36	2419	-18	29	71/0
4	4	GEORGE STRAIT She'll Leave You With A Smile (MCA)	2876	-148	2288	-128	21	69/0
6	5	TERRI CLARK I Just Wanna Be Mad (Mercury)	2866	+17	2282	+17	20	68/0
8	6	GARY ALLAN Man To Man (MCA)	2714	+207	2166	+182	17	73/0
10	7	AARON LINES You Can't Hide Beautiful (RCA)	2676	+276	2147	+237	23	73/0
9	8	BRAD PAISLEY I Wish You'd Stay (Arista)	2606	+151	2030	+114	24	72/0
5	9	KENNY CHESNEY A Lot Of Things Different (BNA)	2595	-292	2044	-260	19	66/0
11	10	LONESTAR Unusually Unusual (BNA)	2367	+69	1852	+63	21	71/0
14	11	TRACE ADKINS Chrome (Capitol)	2094	+155	1673	+140	16	72/0
13	12	TRICK PONY On A Mission (H2E/WB)	2093	+73	1663	+59	21	72/1
17	13	JOE NICHOLS Brokenheartsville (Universal South)	2011	+236	1637	+187	12	66/0
16	14	VINCE GILL Next Big Thing (MCA)	1914	+129	1525	+119	9	70/1
15	15	KELLIE COFFEY At The End Of The Day (BNA)	1863	+32	1450	+22	23	72/0
18	16	JENNIFER HANSON Beautiful Goodbye (Capitol)	1765	+116	1426	+103	21	69/0
23	17	SHANIA TWAIN Up! (Mercury)	1620	+334	1319	+288	4	68/6
20	18	KEITH URBAN Raining On Sunday (Capitol)	1577	+203	1254	+159	6	73/3
19	19	DARRYL WORLEY Family Tree (DreamWorks)	1559	+118	1264	+95	15	62/1
21	20	DIAMOND RIO I Believe (Arista)	1552	+182	1238	+157	8	69/7
26	21	ALAN JACKSON That'd Be Alright (Arista)	1486	+311	1187	+243	4	70/6
25	22	MARTINA MCBRIDE Concrete Angel (RCA)	1415	+171	1114	+137	7	64/4
22	23	DEANA CARTER There's No Limit (Arista)	1381	+75	1112	+66	12	65/1
29	24	DIXIE CHICKS Travelin' Soldier (Monument)	1371	+320	1101	+236	4	67/7
27	25	ANDY GRIGGS Practice Life (RCA)	1217	+53	950	+39	18	54/1
30	26	CHRIS CAGLE What A Beautiful Day (Capitol)	1098	+110	874	+98	7	53/4
31	27	FAITH HILL When The Lights Go Down (Warner Bros.)	1040	+108	817	+82	7	48/1
34	28	TRACY BYRD Lately (Dreamin' Bout...) (RCA)	863	+74	696	+56	9	45/3
32	29	STEVE AZAR Waitin' On Joe (Mercury)	786	-135	628	-86	26	37/1
33	30	STEVE HOLY I'm Not Breakin' (Curb)	703	-168	598	-116	19	35/0
49	31	KENNY CHESNEY Big Star (BNA)	674	+439	564	+371	2	54/29
47	32	TOBY KEITH Rock You Baby (DreamWorks)	650	+391	543	+313	2	53/20
40	33	PHIL VASSAR This Is God (Arista)	595	+216	438	+170	2	44/20
37	34	KEVIN DENNEY It'll Go Away (Lyric Street)	591	+4	500	+10	9	35/0
38	35	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	589	+108	498	+100	3	49/15
36	36	LEE ANN WOMACK Forever Everyday (MCA)	585	-33	465	-36	13	31/0
39	37	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	523	+78	439	+66	5	32/2
41	38	AARON TIPPIN F/THEA TIPPIN Love Like There's No Tomorrow (Lyric Street)	460	+102	362	+82	2	33/6
Debut	39	JEFF BATES The Love Song (RCA)	451	+236	355	+196	1	34/12
43	40	MONTGOMERY GENTRY Speed (Columbia)	407	+88	339	+78	2	25/3
35	41	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	392	-250	319	-205	18	20/0
42	42	TAMMY COCHRAN Love Won't Let Me (Epic)	364	+16	296	+12	2	26/1
44	43	PINMONKEY I Drove All Night (BNA)	352	+39	307	+34	8	25/2
45	44	DARON NORWOOD In God We Trust (H2E/Lofton Creek)	329	+17	285	+12	7	21/0
46	45	CHARLIE DANIELS/TRAVIS TRITT Southern Boy (Blue Hat/Audium)	317	+41	282	+35	4	23/1
50	46	KID ROCK F/ALLISON MOORER Picture (Lava/Universal South)	231	+8	199	+6	5	9/0
Debut	47	JO DEE MESSINA Was That My Life (Curb)	183	+91	132	+72	1	15/6
Debut	48	CROSS CANADIAN RAGWEED 17 (Universal South)	159	+12	150	+11	1	12/0
-	49	CRAIG MORGAN Almost Home (Broken Bow)	157	-13	155	-6	4	9/1
Debut	50	TRAVIS TRITT Country Ain't Country (Columbia)	132	+85	112	+73	1	13/8

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 1/5-Saturday 1/11.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
KENNY CHESNEY Big Star (BNA)	29
TOBY KEITH Rock You Baby (DreamWorks)	20
PHIL VASSAR This Is God (Arista)	20
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	15
JEFF BATES The Love Song (RCA)	12
TIM MCGRAW She's My Kind Of Rain (Curb)	12
TRAVIS TRITT Country Ain't Country (Columbia)	8
RASCAL FLATTS Love You Out Loud (Lyric Street)	8
DIAMOND RIO I Believe (Arista)	7
DIXIE CHICKS Travelin' Soldier (Monument)	7
JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	7
ALAN JACKSON That'd Be Alright (Arista)	6
SHANIA TWAIN Up! (Mercury)	6
A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	6
JO DEE MESSINA Was That My Life (Curb)	6
MARTINA MCBRIDE Concrete Angel (RCA)	4
CHRIS CAGLE What A Beautiful Day (Capitol)	4
KEITH URBAN Raining On Sunday (Capitol)	3
TRACY BYRD Lately (Dreamin' Bout...) (RCA)	3
MONTGOMERY GENTRY Speed (Columbia)	3

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KENNY CHESNEY Big Star (BNA)	+439
TOBY KEITH Rock You Baby (DreamWorks)	+391
SHANIA TWAIN Up! (Mercury)	+334
DIXIE CHICKS Travelin' Soldier (Monument)	+320
ALAN JACKSON That'd Be Alright (Arista)	+311
AARON LINES You Can't Hide Beautiful (RCA)	+276
JOE NICHOLS Brokenheartsville (Universal South)	+236
JEFF BATES The Love Song (RCA)	+236
PHIL VASSAR This Is God (Arista)	+216
GARY ALLAN Man To Man (MCA)	+207

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY Big Star (BNA)	+371
TOBY KEITH Rock You Baby (DreamWorks)	+313
SHANIA TWAIN Up! (Mercury)	+288
ALAN JACKSON That'd Be Alright (Arista)	+243
AARON LINES You Can't Hide Beautiful (RCA)	+237
DIXIE CHICKS Travelin' Soldier (Monument)	+236
JEFF BATES The Love Song (RCA)	+196
JOE NICHOLS Brokenheartsville (Universal South)	+187
GARY ALLAN Man To Man (MCA)	+182
PHIL VASSAR This Is God (Arista)	+170
BLAKE SHELTON The Baby (Warner Bros.)	+164
KEITH URBAN Raining On Sunday (Capitol)	+159
DIAMOND RIO I Believe (Arista)	+157
TRACE ADKINS Chrome (Capitol)	+140
MARTINA MCBRIDE Concrete Angel (RCA)	+137
VINCE GILL Next Big Thing (MCA)	+119
BRAD PAISLEY I Wish You'd Stay (Arista)	+114
JENNIFER HANSON Beautiful Goodbye (Capitol)	+103
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	+100
CHRIS CAGLE What A Beautiful Day (Capitol)	+98
DARRYL WORLEY Family Tree (DreamWorks)	+95
FAITH HILL When The Lights Go Down (Warner Bros.)	+82
A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	+82
TIM MCGRAW She's My Kind Of Rain (Curb)	+80

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES January 17, 2003

CalloUT AMERICA® 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
GEORGE STRAIT She'll Leave You With A Smile (MCA)	45.4%	76.0%	16.0%	98.6%	4.9%	1.7%
EMERSON DRIVE Fall Into Me (DreamWorks)	45.7%	75.1%	16.0%	98.9%	3.4%	4.3%
DIXIE CHICKS Travelin' Soldier (Monument)	31.7%	67.4%	18.0%	93.1%	5.1%	2.6%
TERRI CLARK I Just Want To Be Mad (Mercury)	24.3%	66.9%	24.9%	98.3%	4.9%	1.7%
RASCAL FLATTS These Days (Lyric Street)	27.1%	66.0%	20.0%	94.9%	6.6%	2.3%
TOBY KEITH Who's Your Daddy (DreamWorks)	33.4%	65.4%	18.9%	93.1%	5.4%	3.4%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	28.9%	65.4%	20.9%	94.9%	6.0%	2.6%
TIM MCGRAW Red Ragtop (Curb)	27.4%	65.1%	19.4%	95.7%	7.7%	3.4%
BROOKS & DUNN Every River (Arista)	20.3%	63.4%	27.7%	96.6%	4.6%	0.9%
MARK WILLS Nineteen Something (Mercury)	24.9%	62.0%	27.1%	97.7%	5.1%	3.4%
KELLIE COFFEY At The End Of The Day (BNA)	18.0%	59.4%	29.1%	94.6%	5.4%	0.6%
KENNY CHESNEY A Lot of Things Different (BNA)	29.1%	59.1%	26.3%	94.0%	5.7%	2.9%
TRICK PONY On A Mission (H2E/WB)	23.4%	58.3%	25.4%	94.3%	6.9%	3.7%
TRACE ADKINS Chrome (Capitol)	17.1%	53.1%	16.0%	88.9%	15.1%	4.6%
BRAD PAISLEY I Wish You'd Stay (Arista)	19.1%	52.0%	34.0%	96.6%	8.9%	1.7%
KEITH URBAN Raining On Sunday (Capitol)	11.1%	52.0%	26.9%	91.4%	10.0%	2.6%
GARY ALLAN Man To Man (MCA)	17.7%	49.7%	29.4%	87.4%	6.9%	1.4%
JENNIFER HANSON Beautiful Goodbye (Capitol)	16.0%	49.1%	28.6%	86.3%	7.1%	1.4%
BLAKE SHELTON The Baby (Warner Bros.)	23.7%	48.6%	31.4%	95.7%	12.6%	3.1%
LONESTAR Unusually Unusual (BNA)	11.4%	47.1%	32.9%	91.4%	9.1%	2.3%
STEVE HOLY I'm Not Breaking (Curb)	12.9%	45.1%	29.7%	92.3%	15.4%	2.0%
VINCE GILL Next Big Thing (MCA)	23.7%	44.9%	32.6%	91.1%	10.9%	2.9%
MARTINA MCBRIDE Concrete Angel (RCA)	16.0%	43.7%	35.1%	92.3%	12.3%	1.1%
JOE NICHOLS Brokenheartsville (Universal South)	14.6%	43.7%	33.1%	91.4%	11.4%	3.1%
TRACY BYRD Babies (RCA)	10.9%	43.1%	31.4%	86.0%	9.1%	2.3%
SHANIA TWAIN Up (Mercury)	17.7%	42.9%	32.9%	90.0%	11.1%	3.1%
AARON LINES You Can't Hide Beautiful (RCA)	14.0%	41.1%	34.3%	92.0%	14.0%	2.6%
DEANA CARTER There's No Limit (Arista)	11.7%	37.4%	32.3%	80.3%	8.6%	2.0%
DARRYL WORLEY Family Tree (DreamWorks)	12.9%	36.6%	33.4%	90.6%	17.7%	2.9%
FAITH HILL When The Lights Go Down (Warner Bros.)	12.6%	33.7%	40.9%	87.4%	9.4%	3.4%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.9%	33.4%	31.7%	81.7%	13.4%	3.1%
DIAMOND RIO I Believe (Arista)	11.4%	32.3%	38.6%	82.6%	10.0%	1.7%
STEVE AZAR Waitin' On Joe (Mercury)	7.7%	31.7%	38.3%	86.6%	13.7%	2.9%
TANYA TUCKER A Memory Like I'm Gonna Be (Tucker Time/Capitol)	9.1%	29.4%	39.1%	84.3%	13.7%	2.0%
ANDY GRIGGS Practice Life (RCA)	2.6%	22.3%	38.9%	83.1%	20.0%	2.0%

CalloUT AMERICA® HOT SCORES

By KEVIN MCCABE

Password of the Week: Curtis
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? (Note: this is phase two, bringing the total sample to 350 people.)

Total

In the car: 65%
At home: 19%
At work: 14%
Other: 2%
Mornings: 42%
Middays: 19%
Afternoons: 23%
Evenings: 13%
Overnights: 3%

P1

In the car: 66%
At home: 18%
At work: 15%
Other: 1%
Mornings: 39%
Middays: 22%
Afternoons: 25%
Evenings: 11%
Overnights: 3%

P2

In the car: 63%
At home: 23%
At work: 13%
Other: 1%
Mornings: 48%
Middays: 13%
Afternoons: 20%
Evenings: 17%
Overnights: 2%

Male

In the car: 66%
At home: 15%
At work: 18%
Other: 1%
Mornings: 34%
Middays: 25%
Afternoons: 24%
Evenings: 12%
Overnights: 5%

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 1/17/03.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MARK WILLIS Nineteen Somethin' (MCA)	4.41	4.44	97%	16%	4.41	97%	16%
RASCAL FLATTS These Days (Arista)	4.30	4.32	97%	26%	4.35	97%	24%
GARY ALLAN Man To Man (Curb)	4.25	4.21	90%	12%	4.22	89%	11%
DIAMOND RIO I Believe (Arista)	4.22	4.13	68%	7%	4.16	64%	6%
JOE NICHOLS Brokenheartsville (Universal South)	4.17	4.09	80%	8%	4.16	80%	9%
GEORGE STRAIT She'll Leave You With A Smile (Curb)	4.16	4.21	99%	27%	4.09	98%	27%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.16	4.24	92%	16%	4.17	92%	15%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.15	4.27	97%	22%	4.16	96%	22%
BLAKE SHELTON The Baby (Columbia)	4.11	4.05	91%	20%	4.09	90%	20%
KEITH URBAN Raining On Sunday (Capitol)	4.10	4.06	67%	6%	4.15	67%	5%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.09	4.16	93%	18%	4.12	92%	18%
AARON LINES You Can't Hide Beautiful (RCA)	4.09	4.13	89%	15%	4.11	89%	15%
BROOKS & DUNN Every River (Arista)	4.04	4.03	86%	14%	3.96	85%	16%
TOBY KEITH Who's Your Daddy? (DreamWorks)	4.02	4.08	99%	36%	3.99	99%	36%
JOHN M. MONTGOMERY Ti Nothing Comes Between Us (Warner Bros.)	4.02	4.00	84%	13%	3.96	83%	14%
DIXIE CHICKS Travelin' Soldier (Monument)	4.02	-	81%	15%	4.05	80%	13%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.01	4.04	85%	7%	4.05	64%	7%
TRAVIS TRITT Strong Enough To Be Your Man (MCA)	3.92	3.90	97%	32%	3.81	97%	33%
KENNY CHESNEY A Lot Of Things Different (BNA)	3.89	3.99	95%	29%	3.86	95%	31%
LONESTAR Unusually Unusual (BNA)	3.84	-	91%	24%	3.87	91%	23%
KELLIE COFFEY At The End Of The Day (BNA)	3.84	3.96	90%	20%	3.81	87%	20%
DARRYL WORLEY Family Tree (DreamWorks)	3.84	3.99	81%	13%	3.82	80%	13%
TIM MCGRAW Red Ragtop (Capitol)	3.83	3.82	98%	34%	3.91	98%	32%
TRICK PONY On A Mission (H2E/WB)	3.80	3.93	92%	25%	3.76	91%	25%
DEANA CARTER There's No Limit (Warner Bros.)	3.71	3.74	63%	9%	3.70	62%	9%
VINCE GILL Next Big Thing (MCA)	3.68	3.88	77%	13%	3.60	75%	15%
JENNIFER MANSON Beautiful Goodbye (Capitol)	3.64	3.90	80%	18%	3.62	80%	19%
TRACE ADKINS Chrome (Capitol)	3.63	3.78	89%	23%	3.61	89%	24%
FAITH HILL When The Lights Go Down (Warner Bros.)	3.59	3.62	83%	22%	3.66	82%	21%
SHANIA TWAIN Up! (Mercury)	3.16	3.26	84%	31%	3.21	81%	29%

Total sample size is 710 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

CHARLIE DANIELS/TRAVIS TRITT Southern Boy (Blue Hat/Audium)
Total Plays: 228, Total Stations: 36, Adds: 4

TRAVIS TRITT Country Ain't Country (Columbia)
Total Plays: 143, Total Stations: 30, Adds: 22

CROSS CANADIAN RAGWEED 17 (Universal South)
Total Plays: 129, Total Stations: 10, Adds: 1

LEE GREENWOOD Rocks That You Can't Move (Curb)
Total Plays: 52, Total Stations: 11, Adds: 1

Songs ranked by total plays

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C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "Where Were You ... — Alan Jackson (second week)

5 YEARS AGO

• No. 1: "He's Got You" — Brooks & Dunn

10 YEARS AGO

• No. 1: "Look Heart, No Hands" — Randy Travis

15 YEARS AGO

• No. 1: "Tennessee Flattop Box" — Rosanne Cash

20 YEARS AGO

• No. 1: "Like Nothing Ever Happened" — Sylvia (second week)

25 YEARS AGO

• No. 1: "Take This Job And Shove It" — Johnny Paycheck

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RASCAL FLATTS These Days (Lyric Street)	4795
TOBY KEITH Who's Your Daddy? (DreamWorks)	4768
KEITH URBAN Somebody Like You (Capitol)	3760
TIM MCGRAW Red Ragtop (Curb)	3440
DIAMOND RIO Beautiful Mess (Arista)	2980
DIXIE CHICKS Landslide (Monument)	2971
KENNY CHESNEY The Good Stuff (BNA)	2156
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2058
JOE NICHOLS The Impossible (Universal South)	1976
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	1846
MONTGOMERY GENTRY My Town (Columbia)	1632
DARRYL WORLEY I Miss My Friend (DreamWorks)	1609
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1533
ALAN JACKSON Work In Progress (Arista)	1520
GEORGE STRAIT Living And Living Well (MCA)	1513
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1478
MARTINA MCBRIDE Where Would You Be (RCA)	1434
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1380
BRAD PAISLEY I'm Gonna Miss Her (Fis'in') (Arista)	1350
TIM MCGRAW Unbroken (Curb)	1258

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., KEAN/Abilene, TX; WHHX/Bluefield, WV; WHOK/Columbus, OH) with their respective PDs, APDs, and current playlist adds.

*Monitored Reporters 224 Total Reporters 149 Total Monitored 75 Total Indicator 72 Current Indicator Playlists Did Not Report, Playlist Frozen (3): WPSK/Blacksburg, VA KLLL/Lubbock, TX WDEZ/Wausau, WI

Provide The Best Product

Break old rules, create new ones

By Guy Zapoleon

We're into the new year, and it's time to dig in and take Adult Contemporary radio to even greater heights. And who better to motivate and inspire programmers than Zapoleon Media Strategies' Guy Zapoleon? Below, Guy speaks candidly about the not-so-positive developments that have apparently become acceptable norms. Hang on to your hats and read on for his philosophy on how to effect positive change in 2003.

The Zapoleon Music Cycle has returned to the Doldrums with a lot of similarities to the early '90s. During the Doldrums mainstream AC traditionally explodes and Hot AC becomes the adult replacement for the upbeat variety of hits that CHR has offered.

Both Hot AC and mainstream AC are temporarily growing more conservative with new music because there simply isn't enough hit music for these formats to fill all the current categories. One caveat to this is that we're still not hearing all the good hit music on the radio.

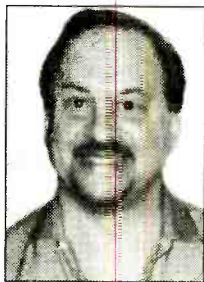
According to Promosquad Hit Predictor (a new-music pretesting company), nearly 40% of the songs that could be top 20 aren't getting airplay because they are either not a label priority, are from a little label with no juice or are suffering due to programmers' prejudice. Some of the songs are from unsigned bands and some are from bands that are part of a label's roster but that are not being worked for various reasons.

Consolidation Breakdown

Running radio on a shoestring budget and cutting manpower and tools are finally beginning to have an effect on overall listenership. A major researcher told me recently that in focus groups all listeners are complaining about radio being boring, about all stations having similar playlists and playing the same songs over and over and about chat DJ's.

The programmer for XM Satellite Radio's "70s" channel, Kurt Gilchrist, commented that he hears that listeners love the playlists and production on XM, calling them a breath of fresh air. Now we know that the new XM listeners are the most passionate music people, but they are also the people who used to give huge TSL to radio.

As Kurt said, radio is playing pre-



Guy Zapoleon

vent defense in an effort to keep it safe for the broadest common denominator in order to win the Arbitron poker game. The problem is that when you spread yourself that thin to please so many people, you wind up not evoking a lot of passion from a lot

of people, especially the really passionate former radio fans.

A lot of the really creative people who have strong opinions about different and unique programming have been drummed out of the business because they don't agree with the cookie-cutter formulas that are being plugged into radio these days. At most stations you have overworked programmers who are expected to program two or three stations instead of focusing their creative juices on making one radio station great.

You have poorly paid air talent who have to voicetrack 20 stations to make what they used to make as a full-time jock on one. When research, marketing and expert advice and mentoring from consultants are cut from the budget, the result is "Houston, we have a problem!"

Where Have The Great Teams Gone?

When Steve Berger ran Nationwide Communications he understood that to do great radio you must have only the best people. There are still some great Hot ACs that understand this concept. Infinity Broadcasting has built great teams of people at America's best Hot ACs. For example, in my opinion, there's KLLC/San Francisco, WBMX/Boston, WTIC/Hartford, WWMX/Baltimore and WKRQ/Cincinnati — stations that Zapoleon Media Strategies is blessed to consult.

I just finished working a few days with WBMX/Boston, which has great air talent in all dayparts. There are the morning hosts, John Lander and Erin O'Malley, and also Greg

Daniels, Tad Bonvie and an incredible programming department with one of America's best PDs, Greg Strassell.

There's also a great Asst. PD/MD, Mike Mullaney, and the station has one of the best marketing people in the country in Anne Marie Strzelecki. WBMX has creative promotions, great event marketing and fantastic image television spots. It has an excellent Imaging Director in Damon Oaks, who uses some of the most creative production in America to sell the amazing promotions while adding humor and attitude to the station.

WBMX is under the leadership of a wise, creative and motivating manager, Mark Hannon, who understands that a great Hot AC is like a Mercedes Benz: You can have a frame roll off the assembly line, but unless you use the best materials

If your ears believed a song was a hit in the beginning, stick with it until it has been on at least six weeks in full-time rotation.

and then polish it and give it the proper maintenance, it won't be an excellent car that will last for years.

A great Hot AC radio station is the same thing: Without the proper tools and the right people using them and the proper care and maintenance, it won't be the top three 25-54 ratings killer that WBMX has been year in and year out. Great managers like Hannon also believe in taking out insurance on their Mercedes by using research and good consultants. Bottom line: It takes a great team of talented people to make a great radio station.

Breaking The Rules

When I programmed in Phoenix and we needed to drop spots to re-

Both Hot AC and mainstream AC are temporarily growing more conservative with new music because there simply isn't enough hit music for these formats to fill all the current categories.

act to a new competitor's potential 10-in-a-row threat, Mickey Franko and Steve Berger allowed us to do it. That wouldn't happen today. There are times when you can't deliver double-digit cash-flow growth. There are times when you need to reinvest in a product to protect it during its inevitable down cycle. Publicly owned companies don't have the leeway to do that. Radio has to get back to operating with the intent of entertaining first — or lose its franchise.

When I was part of the "Bart Pack," along with people like Steve Perun, who now runs his own SP Inc. consultancy out of Minneapolis, and Brian Thomas, who's currently at KFRC-FM/San Francisco, we were a group of programmers who evaluated songs on their merit, not on what was being worked. We broke a lot of left-field songs, some by unsigned bands and some that were bring-backs.

Many of these became national hits, and most of them became hits for our individual stations. We were hounded by the industry because we took chances, but it was because we knew that our success — and even our survival — was based on playing the best music possible, regardless of where it came from.

All three of us programmed double-digit stations that were No. 1 in their markets because we used our ears, never compromised our product on any level and always played the best possible music, no matter where it came from.

Interpreting Charts

Don't blindly follow national rotation charts. These charts are a mixture of radio stations from diverse cities with different competitive environments. I see more and more stations looking at national charts and ignoring their own callout. They rotate songs that are stiffer in their own research and power songs that are national hits, feeling that their callout is wrong and that the bulk of the country represented by the national chart is right.

The problem is that everyone is watching everyone else instead of looking for patterns in their own research. Combine that with spinning songs for tempo and the huge influence of spinning songs for promotions and you get a very stilted pic-

ture when you rely too heavily on national charts for information.

While the biggest hits are certainly hits, the A and B songs differ depending on the marketplace. You can't get that information without good local callout. More important, though, is how you interpret that information. This means not judging a song after three callout reports. If your ears believed a song was a hit in the beginning, stick with it until it has been on at least six weeks in full-time rotation.

A recent R&R headline stated that the FCC had opened a proceeding to explore the issue of a "do not call" registry. This could potentially affect radio-related firms that rely heavily on telephone research. It could wreak havoc on traditional callout companies that try to generate results from the telephone.

Therefore, I believe you'll see more Internet music research, like that from Pinnacle Media Management's Online Tracker. Again, we are in the musical Doldrums right now, so it's all about finding the biggest hits so that both the radio and record industries can survive this tough musical time.

Promoting The Hits

There is so much pressure to play songs in return for promotions and promotional dollars that many of the real hits are never given a chance. There was a song recently that showed top 10 to 15 potential at every station that tested it, but the label gave up on it right at the point that it would have broken through.

Why? Because it had taken 20 weeks to establish, and the label was no longer willing to spend the huge promotion dollars. When the label got iffy, most of the stations gave up in order to put on the next song that they were being pressured to add.

We need to get back to using our ears and sticking with songs that we believe in if they show this kind of potential. Two formats lost a good A or strong B song this month. When you add that up over a year, you see that each format is 10%-20% weaker because it plays inferior songs instead of playing real hits that labels give up on or that lack label support.

It's time to use your ears. There are a lot of great songs out there that

Continued on Page 51



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FAITH HILL Cry (Warner Bros.)	2526	+56	354852	18	113/0
3	2	PHIL COLLINS Can't Stop Loving You (Atlantic)	2450	+103	325180	15	113/0
2	3	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2333	-37	292245	36	109/1
4	4	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2300	+49	316014	14	106/2
5	5	KELLY CLARKSON A Moment Like This (RCA)	1980	+34	237828	17	96/0
7	6	DIXIE CHICKS Landslide (Monument)	1899	+194	279895	9	102/16
6	7	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1659	-100	205323	59	111/0
8	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1646	-11	204995	34	98/2
10	9	ENRIQUE IGLESIAS Hero (Interscope)	1504	-20	192147	63	115/0
9	10	CELINE DION A New Day Has Come (Epic)	1411	-166	168828	47	107/0
11	11	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1303	+27	142216	10	95/5
12	12	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	1229	+67	172902	9	95/6
13	13	LEANN RIMES Life Goes On (Curb)	1041	-87	92351	20	87/0
14	14	JOHN MAYER No Such Thing (Aware/Columbia)	914	-69	138789	32	68/1
17	15	CELINE DION At Last (Epic)	899	+167	124109	6	52/4
15	16	KELLIE COFFEY When You Lie Next To Me (BNA)	806	+37	75929	20	74/0
20	17	CHRISTINA AGUILERA Beautiful (RCA)	703	+145	130467	4	57/16
18	18	ROD STEWART These Foolish Things (J)	588	+15	94439	7	78/11
19	19	MARIAH CAREY Through The Rain (Monarc/IDJMG)	528	-32	57328	13	64/2
22	20	PAUL SIMON Father And Daughter (Nick/Jive)	456	+23	44575	7	61/8
23	21	TAMARA WALKER If Only (Curb)	427	+21	36578	8	65/3
21	22	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	407	-39	56953	11	30/0
25	23	BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	374	+7	43803	10	36/1
24	24	JAMES TAYLOR Whenever You're Ready (Columbia)	369	-23	37171	12	47/1
26	25	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	347	+22	52530	6	25/2
Debut	26	REGIE HAMM Babies (Refugee)	280	+110	28262	1	32/9
27	27	CHRIS EMERSON All Because Of You (Monomy)	239	-56	18031	14	35/0
30	28	GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)	184	+11	14298	4	35/7
28	29	UNCLE KRACKER In A Little While (Lava)	184	-1	55657	4	16/2
-	30	GRAHAM NASH I'll Be There For You (Artemis)	105	-15	10190	3	17/0

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 1/5-1/11. 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

GLORIA GAYNOR I Never Knew (Logic)
 Total Plays: 93, Total Stations: 15, Adds: 1

DANA GLOVER Thinking Over (DreamWorks)
 Total Plays: 6, Total Stations: 28, Adds: 28

GEORGE HARRISON Stuck Inside A Cloud (Capitol)
 Total Plays: 8, Total Stations: 30, Adds: 30

Songs ranked by total plays

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
GEORGE HARRISON Stuck Inside A Cloud (Capitol)	30
DANA GLOVER Thinking Over (DreamWorks)	28
DIXIE CHICKS Landslide (Monument)	16
CHRISTINA AGUILERA Beautiful (RCA)	16
ROD STEWART These Foolish Things (J)	11
STREISAND & MANILOW I Won't Be The One To Let Go (Columbia)	11
REGIE HAMM Babies (Refugee)	9
PAUL SIMON Father And Daughter (Nick/Jive)	8
GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)	7
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	6
KEITH URBAN Somebody Like You (Virgin)	6
DARYL HALL & JOHN OATES Forever For You (U-Watch)	5

Shania Twain
 "I'M GONNA GETCHA GOOD!"
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 Halftime Show on 1/26
 From her new album **UP!**

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIXIE CHICKS Landslide (Monument)	+194
CELINE DION At Last (Epic)	+167
CHRISTINA AGUILERA Beautiful (RCA)	+145
CHRISTINA AGUILERA I Turn To You (RCA)	+130
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	+110
REGIE HAMM Babies (Refugee)	+110
PHIL COLLINS Can't Stop Loving You (Atlantic)	+103
MARC ANTHONY I Need You (Columbia)	+81
'N SYNC This I Promise You (Jive)	+73
SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	+67
DIDO Thankyou (Arista)	+64

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

Vonda Shepard

"Rainy Days"

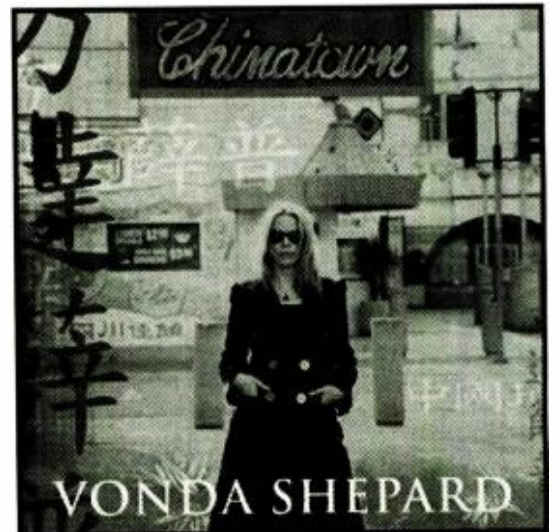
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ON THE RECORD

With
Monika Thomas
MD, KMXS/Anchorage, AK



Fun is the most important thing. If you aren't having fun, your listeners aren't having fun, and pretty soon Arbitron is all like, "What listeners?" Ew. Mix 103.1 listeners have to be working all day, so we are in charge of the fun department! Favorite songs and squishing all the variety of the radio station into each and every quarter-hour is top priority. • The Dixie Chicks' "Landslide" is huge. I sang along with it on my first listen, and now women call me singing along in the car. We're also getting good phones on "The Game of Love" — "Knocking down the door of your candy store"? Yum! Love that Santana. "I'm With You" is my new favorite grl ballad. That Avril just kicks "I'm not afraid to be who I am" booty. • Diggin' the John Mayer "Your Body Is a Wonderland." That song is saucy! Dave Matthews' "Grey Street" is definitely a song to pay attention to if you aren't already on it like white on rice. Totally a theme song of the week for me. • Remember to have fun! Lots of sparkly snowflakes from Alaska!

Santana are No. 1 again on the Hot AC chart with "The Game of Love" (Arista), featuring Michelle Branch ... Columbia's Pete Cosenza is competing with himself: The Dixie Chicks move 4-3* with "Landslide" (Monument/Columbia), knocking John Mayer's "Your Body Is a Wonderland" (Aware/Columbia) down to 4* ... Avril Lavigne vaults 14-9* with her third hit, "I'm With You" (Arista) ... The rest of the Hot AC chart is relatively stable, although Kid Rock moves 15-13* with "Picture" (Atlantic), featuring Sheryl Crow ... Puddle Of Mudd's "She Hates Me" (Flawless/Geffen/Interscope) debuts at No. 38; Coldplay's "Clocks" (Capitol) is the other new entry, at No. 39 ... Over at AC, the chart returns to normal, a two-week trend with our full panel of 119 reporters. Faith Hill is on top again with "Cry" (Warner Bros.); the rest of the top 10 remains relatively unchanged. The biggest move of the week goes to Christina Aguilera's "Beautiful" (RCA), which moves 20-17* ... Regie Hamm gets this week's big AC debut with "Babies" (Universal South), debuting at No. 26.

— Anthony Acampora, Director/Charts



artist activity

ARTIST: Keith Urban

LABEL: Virgin

By MIKE TRIAS/ASSISTANT EDITOR



If you're not familiar with the name Keith Urban, ask anyone who's a fan of country music: they'll vouch for his talent. In late 2002 Urban released his sophomore effort, *Golden Road*, and the hit single "Somebody Like You," which rose to No. 1 on R&R's Country chart and remained there for an astounding eight weeks. Now Urban's "Somebody" moves to AC and Hot AC as the featured single from the soundtrack to the upcoming film *How to Lose a Guy in 10 Days*, arriving in theaters Feb. 7. The soundtrack hits stores Jan. 28 via Virgin Records, and Urban appears courtesy of Capitol Nashville.

Urban hails from rural Australia, and he's still a country boy. Growing up in the farm town of Caboolture, Urban knew by age 7 — just one year after beginning to learn guitar — that his life's path would lead to Nashville. At 8 years old he began winning country music talent shows, and four years later he was booking his band regularly at local clubs.

Urban later moved to Nashville, making his mark on Music Row with his guitar playing and his mastery of the six-string banjo. After playing on albums for Garth Brooks and The Dixie Chicks, he began earning acclaim as an accomplished songwriter, and he solidified his status as a solo artist with the release of his self-titled debut album in '99. Urban's career reached a new peak at the 2001 Country Music Association Awards, when he won the prestigious Horizon Award — an honor bestowed on someone who has never won a CMA before and who has made the most significant progress as an artist over the past year.

"Somebody Like You" is a good match for *How to Lose a Guy in 10 Days*, assuming the romantic comedy starring Kate Hudson and Matthew McConaughey has a happy ending. Says Urban about the uplifting ditty, "When I finished the song, I really liked the fact that it was positive. I didn't realize I had baggage that I had to let go of, but I guess I do, because it came out in the song."

"What I like, too, about that is that you can read a double meaning into the line 'I want to love somebody like you.' At the time I wrote it, I really had people who loved me, and I wanted to love myself like they did. So, 'I want to love somebody like you' means I want to love somebody the way you love somebody. It took on a stronger meaning."

Like Urban's debut album, *Golden Road* has achieved Gold status. The artist credits co-producer Dann Huff for pushing Urban's guitar playing to new levels and helping the project have a more "live band" feel compared to his first. Urban broadened his horizons with different influences on *Golden Road* and feels he was able to integrate more Aussie influence into his music on this album — an influence he initially thought would alienate American audiences. He says, "The last record was more about letting people get to know me a little bit, and this one is, hopefully, letting more of myself out. It's kind of like the sixth time you meet your girlfriend's parents."

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HOW TO LOSE A GUY IN TEN DAYS and **FREAKY FRIDAY**

January 17, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3638	+140	354148	15	88/0
2	2	NO DOUBT F/LADY SAW Underneath It All (Interscope)	3195	-13	306103	15	83/0
4	3	DIXIE CHICKS Landslide (Monument)	3099	+160	309191	10	78/4
3	4	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3062	+64	312996	21	81/0
5	5	MATCHBOX TWENTY Disease (Atlantic)	2809	+97	278610	14	80/0
6	6	CREED One Last Breath (Wind-up)	2520	-122	234890	32	74/0
8	7	UNCLE KRACKER In A Little While (Lava)	2410	+48	219413	20	76/0
7	8	AVRIL LAVIGNE Complicated (Arista)	2334	-162	223912	38	88/0
14	9	AVRIL LAVIGNE I'm With You (Arista)	1991	+261	214060	7	79/5
12	10	NORAH JONES Don't Know Why (Blue Note/Virgin)	1980	+62	212302	28	64/0
9	11	DAVE MATTHEWS BAND Where Are You Going (RCA)	1980	-96	214450	33	68/0
10	12	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	1928	-26	205157	12	76/0
15	13	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1902	+226	185084	8	69/3
11	14	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1898	-50	174766	44	74/0
13	15	CALLING Wherever You Will Go (RCA)	1729	-157	164215	67	80/0
16	16	TORI AMOS A Sorta Fairytale (Epic)	1590	+96	173290	13	64/3
17	17	LIFHOUSE Spin (DreamWorks)	1471	-5	138698	18	60/1
18	18	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1296	-55	135334	11	58/0
19	19	FAITH HILL Cry (Warner Bros.)	1175	+25	103696	14	46/3
21	20	3 DOORS DOWN When I'm Gone (Republic/Universal)	1155	+139	87230	6	55/4
20	21	DAVE MATTHEWS BAND Grey Street (RCA)	1150	+45	137032	7	51/1
23	22	CHRISTINA AGUILERA Beautiful (RCA)	1091	+221	89170	4	44/7
22	23	DANA GLOVER Thinking Over (DreamWorks)	981	-27	69229	17	51/0
24	24	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	913	+52	97474	6	45/5
25	25	CREED Don't Stop Dancing (Wind-up)	787	+37	63371	5	47/1
26	26	STEREO FUSE Everything (EO/Wind-up)	783	+71	74482	11	44/1
27	27	BON JOVI Misunderstood (Island/IDJMG)	637	+96	83622	3	49/11
28	28	JACK JOHNSON Bubble Toes (Enjoy/Universal)	572	+43	81742	8	25/0
29	29	STONE SOUR Bother (Roadrunner/IDJMG)	534	+27	46155	3	30/4
30	30	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	497	+42	41445	4	26/1
33	31	FROU FROU Breathe In (MCA)	449	+8	53311	4	27/3
34	32	PAY THE GIRL Freeze (TVT)	428	+8	36351	2	28/1
32	33	AVRIL LAVIGNE Sk8er Boi (Arista)	427	-15	32316	16	16/0
31	34	VANESSA CARLTON Ordinary Day (A&M/Interscope)	425	-17	69058	13	10/0
37	35	VONRAY Inside Out (Elektra/EEG)	419	+58	29494	2	30/3
35	36	PHIL COLLINS Can't Stop Loving You (Atlantic)	390	-1	36587	4	17/0
36	37	SHERYL CROW C'mon, C'mon (A&M/Interscope)	382	-3	37933	4	29/1
Debut	38	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	358	+62	25573	1	12/1
Debut	39	COLDPLAY Clocks (Capitol)	333	+160	49681	1	29/11
38	40	PINK Family Portrait (Arista)	323	-11	13092	2	8/1

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ARTIST TITLE LABEL(S)	ADDS
DAVID GRAY Be Mine (ATO/RCA)	15
LUCY WOODWARD Dumb Girls (Atlantic)	12
SIXPENCE NONE THE RICHER Don't Dream It's Over (Reprise/Curb)	12
BON JOVI Misunderstood (Island/IDJMG)	11
COLDPLAY Clocks (Capitol)	11
CHRISTINA AGUILERA Beautiful (RCA)	7
SISTER HAZEL Your Mistake (Sixth Man)	6
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	6
AVRIL LAVIGNE I'm With You (Arista)	5
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	5
JOHN MAYER Why Georgia (Aware/Columbia)	5

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVRIL LAVIGNE I'm With You (Arista)	+261
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+226
CHRISTINA AGUILERA Beautiful (RCA)	+221
DIXIE CHICKS Landslide (Monument)	+160
COLDPLAY Clocks (Capitol)	+160
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+140
3 DOORS DOWN When I'm Gone (Republic/Universal)	+139
LUCY WOODWARD Dumb Girls (Atlantic)	+101
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+99
MATCHBOX TWENTY Disease (Atlantic)	+97
TORI AMOS A Sorta Fairytale (Epic)	+96
BON JOVI Misunderstood (Island/IDJMG)	+96

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The Concert To Heal Bali

Dave Koz and musical cohorts walk the walk to restore peace and stability

On Oct. 12, 2002, the tranquility of the idyllic Indonesian island of Bali was shattered when bombs exploded in two nightclubs, claiming the lives of more than 200 people. With nearly 2 million international visitors each year, tourism is Bali's primary industry, but the terrorist bombings brought it to a virtual standstill.

On Dec. 30, 2002 saxophonist **Dave Koz**, who organized last year's A Wave of Peace: The Unity Concert for KTWV (The Wave)/Los Angeles, performed with artists **Brenda Russell**, **Jeff Lorber** and **Phil Perry** at a media extravaganza to contribute to the healing process once again, this time on behalf of the Balinese people.

Koz and Lorber have played gigs together in Bali through the years, and both have Balinese friends. "The people were devastated by the bombings," Lorber says. "Dave and I talked about how we wanted to do something to help, but neither of us imagined we'd get the chance so quickly."

"Americans look outside to ask what's wrong with people who could do such a thing to us; the Balinese look inward to learn what they might have done to create the attack."

Dave Koz

Koz explains that a longtime friend of his, an Indonesian businessman and ardent smooth jazz fan named Peter Gontha, contacted him with an urgent request.

"I had just finished my Christmas tour when Peter called," Koz recalls. "He said the attacks had devastated



Dave Koz

the economy and left enormous emotional scars. He explained that the government was completely behind the concert and that the concert could be the first step in a long healing process that might take many years, but that it had to start somewhere.

"My friends and family asked me how I could go someplace so dangerous. But, having been to Bali, somehow I knew it would be OK."

500 Performers

The concert, which was broadcast live on Indonesian television, reached an immense viewing audience — Indonesia is the world's fourth-most-populous country. The concert was held at Bali's Cultural Center, GWK, a former stone quarry.

Lorber describes the venue as "incredible," reminiscent of Colorado's fabled Red Rocks Amphitheater in its majesty; Koz compares it to the Acropolis in Athens. Understandably, security at the event was extremely tight.

In addition to Koz and Lorber (who served as Musical Director, as he did for A Wave of Peace), Brenda Russell, Phil Perry and guitarist "Wah Wah" Watson performed for 4,000 invited guests, including Indonesian President Megawati and members of the Indonesian Parliament, some of whom joined the artists onstage during the show's finale.

A coterie of Indonesian pop superstars, a gamelan orchestra, 300 traditional Indonesian dancers and a 40-piece orchestra brought the number of performers who appeared to close to 500.

Lorber says conductor Erwin Gutawa's exceptional orchestral arrangements elevated each of the set's songs, especially those with universal themes of peace and brotherhood such as

"It was important to inspire tourists to return to Bali, but it seemed just as important to give the Balinese hope that people would come back and everything would be OK."

Brenda Russell

"What's Goin' On" and Perry's powerful medley of "Imagine" and "Hey Jude" — which almost blew the roof off Los Angeles' Forum when he sang it during A Wave of Peace.

Russell gave a stirring reading of "Change the World," which she sang at the special request of the Balinese government, and performed her composition "Get Here." She says she felt emotionally overwhelmed at the time — on one hand joyful to be in Bali, but also in pain over the suffering, such as that of a friend of hers who owns a small hotel.

"He told me 25 jobs are attached to every hotel room," she says. "Hotel occupancy dropped from 90% to 10% after the bombing. It was important to inspire tourists to return to Bali, but it seemed just as important to instill hope in the Balinese that people would come back and that everything would be OK."

"We met people who thought the world didn't care what had happened, that the bombings were just a two-day news item. I told Indonesian reporters that was definitely not the case."

Abiding Memories

It comes as no surprise that such an event leaves an indelible mark in an artist's heart. "Even if it sounds like a

cliche, any time you can use your talent as an ambassador of goodwill or to facilitate any kind of healing, that's the most wonderful thing," Koz says. "With music, there is something intangible that gives great comfort."

"When I first came from beneath the stage on a hydraulic lift, I was playing a famous Indonesian song called 'Keliru' with a full symphony orchestra and surrounded by 300 Kecak dancers. I could barely play the sax because it was so emotional for me. Here was this country I love so much, a country that had been through so much pain, and there I was with my friends to play music to help the healing."

"I love doing broad strokes, but any time you take even a small step, you change the world."

Lorber says, "I'm not very into holiday family rituals, but a lot of people are, so I was surprised how everyone was so up for doing the concert. Everyone who participated left the U.S. on Christmas and returned Jan. 2. They were completely willing to sacrifice the holiday to make it come together. They weren't afraid of the terrorist threat."

"After traveling to Bali a few times myself, I know the country is so special and unique. I feel privileged to participate in something to help its people."

The Power Of Music

Koz and Russell delayed their departure from Bali to spend a day with 30 children, including some who were orphaned as a result of the bombings, and to visit a hospital where the injured received medical treatment. (Today it functions as a burn ward for survivors, as well as a morgue.)

"The head doctor showed us around the hospital, which was pretty harrowing," Koz says. "Some victims were so badly mutilated by the blasts that their bodies couldn't be identified or claimed."

"We're used to hospitals in the U.S., and this one was primitive by com-

parison. I admire the courage of the hospital workers who faced what they did head-on. We congratulated them and thanked them for everything they had done."

"The kids at the orphanage were between 7 and 17 years old. They put on a beautiful show. They sang and danced for us; we sang and danced for them. I played along with their songs. Then we all had lunch together and talked."

Russell remembers the excursion to the orphanage as the richest, most rewarding part of the trip. "We fell in love with them, and they fell in love with us," she says of the children. "It was glorious! We weren't even speaking the same language, but that shows how powerful music is. You can't imagine all the hugs we gave and got or their intensity."

Looking Inward

Russell is also passionate about how the concert for Bali fits into her worldview. "I'm feeling the whole planet, which is something many of us seem to be lacking," she says. "But it's not our fault, because we're not being shown. If only we could open up a little bit to the rest of the world."

"I talked to a lot of Balinese during the trip, including a very close friend and his family," Koz concludes. "It was so interesting to hear their perspectives. Americans look outside to ask what's wrong with people who

could do such a thing to us; the Balinese look inward to learn what they might have done to create the attack."

"As Hindus, they believe in karma, so they look within themselves to question the reasons, such as whether their country grew too fast or whether they took their eyes off the

things that matter most — their cultural and religious beliefs — which caused Bali to grow so dramatically and quickly under the influence of the dollar."

"Maybe it would be productive for Americans to look within, too, and ask, 'Why does the world hate us?'"



Jeff Lorber



Brenda Russell



LOVE AT FIRST SIGHT Dave Koz and Brenda Russell extended their visit to Bali to visit children orphaned by the nightclub bombings. At the orphanage, the artists and youngsters performed together before they ate lunch. Russell, who snapped this shot, says, "They fell in love with us, and we fell in love with them. It was glorious!"

January 17, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	BWB Groovin' (Warner Bros.)	907	+56	136228	14	42/0
	2	RICHARD ELLIOT Q.T. (GRP/VMG)	786	+4	105772	22	36/0
	3	STEVE OLIVER High Moon (Native Language)	763	-12	99923	18	37/0
	4	BOB JAMES Morning, Noon & Night (Warner Bros.)	729	+61	102538	15	41/0
	5	PETER WHITE Who's That Lady? (Columbia)	703	+6	99373	16	38/2
	6	STEVE COLE Off Broadway (Warner Bros.)	576	+5	102375	16	39/1
	7	BONEY JAMES Grand Central (Warner Bros.)	568	+41	85680	12	40/0
	8	JEFF GOLUB Cold Duck Time (GRP/VMG)	562	+6	91454	22	35/0
	9	DIANA KRALL Just The Way You Are (Verve/VMG)	535	+7	61057	11	35/0
	10	N. BROWN & M. McDONALD I Still Believe (Warner Bros.)	531	+17	59899	10	35/0
	11	NATALIE COLE Tell Me All About It (GRP/VMG)	501	-20	63304	18	35/0
	12	CHUCK LOEB Sarao (Shanachie)	467	-124	82080	28	28/0
	13	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	447	+38	65759	7	40/1
	14	EUGE GROOVE Slam Dunk (Warner Bros.)	433	-66	72127	28	27/0
	15	FOURPLAY Rollin' (Bluebird/RCA Victor)	418	-131	41626	26	26/0
	16	KENNY G Paradise (Arista)	414	+37	70306	9	34/2
	17	MICHAEL MANSON Outer Drive (A440 Music Group)	393	+7	59477	19	32/0
	18	CRAIG CHAQUICO Afterglow (Higher Octave)	373	+20	20242	9	28/0
	19	MICHAEL LINGTON Still Thinking Of You (3 Keys)	362	+17	36906	8	32/2
	20	JOAN OSBORNE I'll Be Around (Compendia)	322	+16	24550	12	24/2
	21	MARION MEADOWS Tales Of A Gypsy (Heads Up)	317	-17	37506	14	27/1
	22	JEFF LORBER Chopsticks (GRP/VMG)	290	+19	37101	5	22/0
	23	DONNA GARDIER How Sweet It Is (Dome Records Limited)	247	+17	12449	4	18/1
	24	GREGG KARUKAS Your Sweet Smile (N-Coded)	239	+39	12599	6	20/2
	25	MAYSA Friendly Pressure (N-Coded)	223	-10	26543	17	17/0
	26	GREG ADAMS 'Sup With That (Ripa/Blue Note)	222	+36	36788	2	17/1
	27	BONA FIDE Willie Don (N-Coded)	211	+4	29068	7	15/0
	28	BOB BALDWIN The Way She Looked At Me (Narada)	206	+38	32439	3	21/5
	29	PIECES OF A DREAM Turning It Up (Heads Up)	154	+2	29606	5	11/0
Debut	30	NORAH JONES Come Away With Me (Blue Note/Virgin)	152	+32	8646	1	12/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 1/5-1/11. 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

NESTOR TORRES Watermelon Man (Shanachie)
Total Plays: 137, Total Stations: 13, Adds: 2

JONATHAN BUTLER Pata Pata (Warner Bros.)
Total Plays: 111, Total Stations: 13, Adds: 3

PIECES OF A DREAM Loves Silhouette (Heads Up)
Total Plays: 103, Total Stations: 11, Adds: 3

AL JARREAU Random Act Of Love (GRP/VMG)
Total Plays: 92, Total Stations: 10, Adds: 6

MINDI ABAIR Lucy's (GRP/VMG)
Total Plays: 91, Total Stations: 28, Adds: 19

PAUL HAROCASTLE Desire (Trippin' 'n Rhythm)
Total Plays: 84, Total Stations: 9, Adds: 1

JOE MCBRIDE Keeping It Real (Heads Up)
Total Plays: 59, Total Stations: 6, Adds: 1

DOWN TO THE BONE I Softly Surrender (To You) (GRP/VMG)
Total Plays: 53, Total Stations: 4, Adds: 0

GROUP 3 Roll With It (GRP/VMG)
Total Plays: 52, Total Stations: 4, Adds: 0

GEORGE DUKE Chillin' (BPM)
Total Plays: 50, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MINDI ABAIR Lucy's (GRP/VMG)	19
KIM WATERS Waterfall (Shanachie)	7
AL JARREAU Random Act Of Love (GRP/VMG)	6
BOB BALDWIN The Way She Looked At Me (Narada)	5
JONATHAN BUTLER Pata Pata (Warner Bros.)	3
PIECES OF A DREAM Loves Silhouette (Heads Up)	3
BLAKE AARON F/DAVID BENOIT One Moment With You (Innervision)	3
CHIELI MINUCCI Kickin' It Hard (Shanachie)	3
PETER WHITE Who's That Lady? (Columbia)	2
KENNY G Paradise (Arista)	2
MICHAEL LINGTON Still Thinking Of You (3 Keys)	2
JOAN OSBORNE I'll Be Around (Compendia)	2
GREGG KARUKAS Your Sweet Smile (N-Coded)	2
NESTOR TORRES Watermelon Man (Shanachie)	2
RUSS FREEMAN Soul Dance (Peak)	2
LES SABLER Reasons (Sin-Drome)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOB JAMES Morning, Noon & Night (Warner Bros.)	+61
AL JARREAU Random Act Of Love (GRP/VMG)	+59
BWB Groovin' (Warner Bros.)	+56
BONEY JAMES Grand Central (Warner Bros.)	+41
GREGG KARUKAS Your Sweet Smile (N-Coded)	+39
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	+38
MINDI ABAIR Lucy's (GRP/VMG)	+38
BOB BALDWIN The Way She Looked At Me (Narada)	+38
KENNY G Paradise (Arista)	+37
B. AARON F/D. BENOIT One Moment With You (Innervision)	+37

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KENNY G F/CHANTE MOORE One More Time (Arista)	333
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	301
NORMAN BROWN Just Chillin' (Warner Bros.)	278
LARRY CARLTON Morning Magic (Warner Bros.)	228
SPECIAL FX Cruise Control (Shanachie)	170
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	150
KIM WATERS In The House (Shanachie)	146
DAVID BENOIT Then The Morning Comes (GRP/VMG)	145
LUTHER VANDROSS I'd Rather (J)	144
DOWN TO THE BONE Electra Glide (GRP/VMG)	75
GREG ADAMS Roadhouse (Blue Note)	72
CHRIS BOTTI Lisa (Columbia)	68
NORAH JONES Don't Know Why (Blue Note/Virgin)	64
AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	59

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ON THE RECORD

With
Larry Hollowell
MD, WJCD/Norfolk



I simply dig Mindi Abair's new single, "Lucy's," which exudes uniqueness from the opening strains of the attitude-drenched guitar riff to the expressive saxophone improvisation at the fade-out. • We added "Your Sweet Smile" by Gregg Karukas. The gentle, melodic beauty of "Your Sweet Smile" unfolds in tiers and nearly brings one to tears, as the tune was likely played with im-

ages of Gregg's late mother in mind. Our comment in the meeting was, "If we're looking to add the quintessential smooth jazz tune of the bunch, then it would be 'Your Sweet Smile.'" • Bob Baldwin's "The Way She Looked at Me" is an embraceable combination of smooth rhythm and jazzy groove. The bassline is salsa-laden, seductive and sunny, with Bob's piano laying down a relaxed, cordial conversation *en Espanol*.

• We also have a new tune from Chieli Minucci, "Kickin' It Hard." I like the eclectic, new-millennium feel. It's bright, and Chieli's performance is a well-etched composition, with plenty of saxophone woven into his bold musical fabric.

What an absolutely fantastic first week for Mindi Abair! Her debut single, "Lucy's" (GRP/VMG), is so Most Added with 19 new adds. (This follows last week's premature adulation, which earned the track No. 1 Most Added in advance of its official add date!) No question about it, "Lucy's" is a smash. Gonzo air-play consensus includes adds on these top 10-market stations: WNUA/Chicago, KKSJ/San Francisco, WJZJ/Philadelphia, WJZW/Washington, WLVE/Miami and KOAI/Dallas, plus adds on WSSM/St. Louis, KCIY/Kansas City, JRN and more ... Two tracks tie for No. 2 Most Added with seven adds each: Bob Baldwin's "The Way She Looked at Me" (Narada) and Kim Waters' "Waterfall" (Shanachie). Baldwin earns airplay support, with adds such as those at WWMV/Detroit and KJZY/Santa Rosa, CA, which just won a phenomenal No. 3 12+ with a five share in the fall book! Waters gains adds on WQCD/New York and WJJZ/Philadelphia, among others ... GRP scores big-time with another fantastic entry, Al Jarreau's "Random Act of Love," which earns third Most Added with six adds, including WQCD, KJCD/Denver, KCIY with 17 plays and JRN. Jarreau turns in a bravura performance on a phenomenal, ultrasmooth pop tune that sounds to me as hooky — and lyrically meaningful — as any vocal in recent memory. "Random Act of Love" is like a tonic for whatever ails you ... Things remain hot for Warner Bros. as Boney James' "Grand Central" (Warner Bros.) bows in the top 10 at 7*, Steve Cole's "Off Broadway" moves 7-6*, and Bob James' "Morning, Noon & Night" moves to 4* and No. 1 Most Increased with +61 plays.



— Carol Archer, Smooth Jazz Editor

Reporters

WZMR/Albany, NY
PD/MD: Tim Durkee
NESTOR TORRES "Watermelon"
RUSS FREEMAN "Soul"

KRQS/Albuquerque, NM
PD: Paul Lavoie
MD: Jeff Young
No Adds

WJZZ/Atlanta, GA
PD/MD: Nick Francis
15 JOAN OSBORNE "Around"
11 KENNY G "Paradise"
11 NESTOR TORRES "Watermelon"
10 PIECES OF A DREAM "Silhouette"

KSMJ/Bakersfield, CA
PD/MD: Chris Townshend
AARON FIBENOIT "Moment"
KIM WATERS "Waterfall"

WNUA/Chicago, IL
OM: Bob Kaake
PD: Steve Stiles
MINDI ABAIR "Lucy's"

WNWV/Cleveland, OH
PD/MD: Bernie Kimble
8 CHIELI MINUCCI "Kickin"
5 RUSS FREEMAN "Soul"
PIECES OF A DREAM "Silhouette"

WJZA/Columbus, OH
OM/DP/MD: Bill Harman
APD: Gary Wolter
No Adds

KOAI/Dallas-Ft. Worth, TX
OM/DP: Kurt Johnson
APD/MD: Bret Michael
MINDI ABAIR "Lucy's"

KJCD/Denver-Boulder, CO
PD/MD: Michael Fischer
AL JARREAU "Random"
MARION MEADOWS "Gypsy"
MICHAEL LINGTON "Thinking"
MINDI ABAIR "Lucy's"

KVJZ/Des Moines, IA
PD: Mike Blakemore
MD: Becky Taylor
No Adds

WWMV/Detroit, MI
PD: Tom Sleeker
MD: Sandy Kovach
BOB BALDWIN "Looked"

KUJZ/Eugene, OR
PD: Chris Crowley
MICHAEL LINGTON "Thinking"
MINDI ABAIR "Lucy's"

KEZL/Fresno, CA
OM: Scott Keith
PD/MD: J. Weidenheimer
DONNA GARDIER "Sweet"

WYJZ/Indianapolis, IN
PD/MD: Carl Frye
MINDI ABAIR "Lucy's"

KCIY/Kansas City, MO
PD: Mark Edwards
MD: Michelle Chase
17 AL JARREAU "Random"
MINDI ABAIR "Lucy's"
JONATHAN BUTLER "Pata"

KOAS/Las Vegas, NV
PD: Vic Clemons
PD/MD: Erik Foxx
MINDI ABAIR "Lucy's"

KTWV/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Ralph Stewart
6 PAUL HARGCASTLE "Dress"
6 PETER WHITE "Lady"

WJZN/Memphis, TN
PD: Norm Miller
1 KIM WATERS "Waterfall"
1 MINDI ABAIR "Lucy's"
AARON FIBENOIT "Moment"
JONATHAN BUTLER "Pata"

WLVE/Miami, FL
PD: Rich McMillan
MINDI ABAIR "Lucy's"

WJZI/Milwaukee, WI
OM/DP: Steve Scott
No Adds

KSBR/Mission Viejo, CA
DM/DP: Terry Wedel
MD: Susan Koshbay
1 MINDI ABAIR "Lucy's"
1 AARON FIBENOIT "Moment"

KRVR/Modesto, CA
PD: Jim Bryan
MD: Doug Wulff

4 AL JARREAU "Random"
3 BOB BALDWIN "Looked"
3 CHIELI MINUCCI "Kickin"
3 JONATHAN BUTLER "Pata"
3 KENNY G "Paradise"
3 KIM WATERS "Waterfall"
3 MINDI ABAIR "Lucy's"

WQCD/New York, NY
OM: John Mullen
PD/MD: Charley Connolly
AL JARREAU "Random"
JOE MCBRIDE "Keeping"
KIM WATERS "Waterfall"

WJCD/Norfolk, VA
OM: Daisy Davis
APD/MD: Larry Hollowell
11 BOB BALDWIN "Looked"
11 GREGG KARUKAS "Sweet"
1 CHIELI MINUCCI "Kickin"
1 MINDI ABAIR "Lucy's"

WJJZ/Philadelphia, PA
PD: Michael Tozzi
KIM WATERS "Waterfall"
MINDI ABAIR "Lucy's"
PETER WHITE "Lady"

KYOT/Phoenix, AZ
PD: Shaun Holly
APD/MD: Angie Handa
JOAN OSBORNE "Around"

KJZS/Reno, NV
No Adds

WJZV/Richmond, VA
OM/DP: Reid Snider
MINDI ABAIR "Lucy's"

KSSJ/Sacramento, CA
PD: Lee Hanson
APD: Ken Jones
NORAH JONES "Know"

WSSM/St. Louis, MO
PD: David Myers
MINDI ABAIR "Lucy's"

KBZN/Salt Lake City, UT
PD/MD: Rob Riesen
BOB BALDWIN "Looked"
PIECES OF A DREAM "Silhouette"
STEVE COLE "Off"

KKSF/San Francisco, CA
PD: Steve Williams
APD/MD: Samantha Wiedmann
MINDI ABAIR "Lucy's"

KMGQ/Santa Barbara, CA
PD: Mark De Anda
APD/MD: Steve Bauer
DAVE KOZ & JEFF KOZ "Blackbird"

KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD/MD: Rob Singleton
2 BOB BALDWIN "Looked"
2 GREG ADAMS "Winn"

KWJZ/Seattle-Tacoma, WA
PD: Carol Handley
MD: Dianna Rose
8 GREGG KARUKAS "Sweet"

WEIB/Springfield, MA
PD: Ben Casey
MD: Darrel Cutting

12 AL JARREAU "Random"
CITY OF SOUND "City"
KIM WATERS "Waterfall"
LESS SABLER "Reasons"
MINDI ABAIR "Lucy's"
SAMANTHA SIVA "Masquerade"

WSJT/Tampa, FL
DM/DP: Ross Block
MD: Kathy Curtis
LESS SABLER "Reasons"

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MINDI ABAIR "Lucy's"

JRN/(Jones NAC)/National
PD: Steve Hibbard
MD: Cheri Marquart
2 KIM WATERS "Waterfall"
2 MINDI ABAIR "Lucy's"
AL JARREAU "Random"

42 Total Reporters

39 Current Playlists

Reported Frozen Playlist (1):
KIFM/San Diego, CA

Did Not Report, Playlist Frozen (2):
KNK/Anchorage, AK
WLOQ/Orlando, FL

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CYNDEE MAXWELL
 cmaxwell@radioandrecords.com

The Rock Dilemma

A mainstream programmer reacts to Rock's challenges

The following letter is from WKLC/Charleston, WV PD Mike Rappaport, who responds to the Dec. 13, 2002 Rock column "Does the Format's Duality Cover the Bases?"

You pointed out that the 2002 top 100 at Rock included some familiar names — Tom Petty, The Rolling Stones, Rush, etc. You also noted that many of these bands were in the 50-100 range.

You state that Rock "pounds only bands that have been proven at Active Rock and then plays them well beyond useful recurrent status." What you see as a problem isn't one for programmers who care only about building the TSL of their audience.

We're in the business of playing hits. Listeners like what they like and buy what they like, regardless of how the music industry labels their favorite songs (current, recurrent, gold, etc). If that means I'm playing a record heavily that the music industry deems a recurrent, so be it.

Playing new music can be a double-edged sword. The music usually requests and sells well in the first few weeks on the playlist, but then it falls off the radar. Paul McCartney's song celebrating American patriotism came and went. It was a fad, and most McCartney fans will cheer louder for "Hey Jude" and "Band on the Run" than they will for any new song Sir Paul releases.

Few Legends Matter Today

Is Rock "slow to embrace the legendary artists of the format"? Perhaps some stations are. Or maybe what they're doing is recognizing that an artist having legendary status or being a brand name doesn't make his or her songs hits. If you asked me right now, I'd be hard-pressed to name an album from a heritage artist released in the last four to five years that still tests well enough to warrant significant airplay.



Mike Rappaport

Being a legend doesn't matter when the music you release doesn't appeal to your fan base. U2 found that out the hard way by releasing albums like *Pop* and *Zooropa*, which didn't strike a chord with their listeners. After a slump in ticket and album sales, the band released an album in 2002 that finally gave the people more of what they wanted. Is it any surprise that *All That You Left Behind* is one of the best-selling albums in U2's career? Not really.

I'd love to see Tom Petty, Neil Young, The Wallflowers and Rush captivate listeners the way they used to. The simple fact is, they don't with their new music. When

you ask programmers to get behind these bands and really spin them, you have to remember that, in many cases we did, and our return on the investment wasn't all that good.

As for some other heritage artists (Sammy Hagar and Chris Robinson come to mind), we're cautious. We see that they don't have the star power they had in their heydays, so they don't get the automatic adds or heavy airplay that used to be their birthrights.

Of the big heritage artists who released albums or singles in 2002, two (The Rolling Stones and Aerosmith) buried their newest songs on two-CD best-of collections. Yes, that puts new music into the fans' hands, but you don't expect "Girls of Summer" to be the reason fans buy the album; not when they have "Sweet Emotion," "Back in the Saddle" and 26 other hits before they even find the new song.

Another heritage artist experienced a brief surge in airplay when a smart DJ put clips from his reality show over his latest single. That made Ozzy Osbourne accessible to a whole new audience.

But these are examples of people who are exceptional at performing and marketing their art. They have found a way to remain valid, household names in between their hits, which don't come as often as they used to. For a lot of heritage artists, we played the songs, we back-sold the album titles, and the listeners didn't buy it.

Consumers Want Hits

We live in a world where the albums are longer, the hits get played ad nauseum and fame is fleeting. Led Zeppelin's plan in the 1970s was to release a new album and tour every two years. At the time you could fit less than 50 minutes of music on an album. They took the very best of their recording sessions and released them, and we received incredibly deep albums with several hits.

Today you can fit 80 minutes on a CD — nearly twice as much as we used to get. It's not easy to find an album that's even half-full of hits. When you do find an album like that, it gets played to death. Sometimes the band survives (Creed), sometimes it doesn't (Hootie And The Blowfish).

The consumers want hits, and they're perfectly willing to show their disapproval at the cash register. Today, when the music fans are paying a high price for CDs, it's no surprise that albums with only one or two hits wind up in the used CD bins or that the deep albums lose money to a music-hungry, download-happy customer base.

The record industry is not high on heritage either. How many once-revered bands are now on small labels? How many heritage bands get pushed to the back of the line behind today's new stars? I've had many conversations with record reps who say, "We know you'll get around to playing (fill-in-the-blank heritage artist). What we really want from you is an add on (new project/baby band that my boss is shoving down my throat)."

Losing Label Dollars

Will we find ourselves "without access to record-company pocket-books"? Of course! Record-company consolidation and dropping sales have forced the industry to adjust its bottom line. VPs and CEOs answer to a board of directors that won't wait three albums to see an artist develop, garner significant airplay and generate enough profit to justify the money it takes to market the product. Imagine Bruce Springsteen or John Mellencamp trying to get their start today.

Programmers know that record labels see spins vs. dollars as an obvious equation. Play it more, and you get more. But sometimes, sitting in market 150-plus, even that doesn't help, because the budget was spent in the top 50 markets.

An artist having legendary status or being a brand name doesn't make his or her songs hits.

Should it matter? My job is to get listeners and keep them. If I see their interest in a formerly successful band waning, I will be sure to slow rotations or keep a song off the station until I see some signs of life, no matter how many free trips you throw at me to see the band in Hawaii.

In the interest of trying to find the next hit and appealing to the fans of heritage bands, we do play these groups' new singles. In many cases we give them airplay comparable to the biggest hits in the format.

I guess the big question is, when have we played them enough to know that we're giving top billing to a stiff? We have consultants and research; we have listeners scream-

ing, "Play that again," or, "Their new tunes suck — play some of their old stuff."

It's not a matter of shooting ourselves in the foot with this stance. First of all, record-company support isn't as high for bands like The Rolling Stones, because we're expected to play them heavily. We'll never reap a promotional reward for playing them as high as the one we could get for pounding unproven artists A, B and C. Second, I don't have free rein to do whatever I please.

We're in the business of playing hits. Listeners like what they like and buy what they like, regardless of how the music industry labels their favorite songs.

Research Rules

Should a Rock programmer put a record into power rotation because of gut instinct and the added revenue from a label? I have a corporate hierarchy to answer to, and so do most programmers. Whether it's a board of directors, a consultant or even a single owner, that license to broadcast on the FM dial is a multi-million-dollar business. Many programmers need a solid base of research before the music goes on.

When very few records research well enough to warrant keeping them in the library along with the gold cuts that scored through the roof in the last auditorium test, I have to come up with a very good reason for playing them 300-plus times. And my answer better not be that it tested well in another market or format or, "But we've always played Joe Schmo's new records in power."

No one should tell me that I should step out on an unknown commodity, or even a commodity with a past track record but no current story. Just because the label tells me about top 10 research in Kalamazoo doesn't mean it's got a hit. I don't tell record labels which bands to sign, which singles to market or what tours to put them on. If my business is successful, why change? I'll have to justify my changes if they don't work (and sometimes when they do).

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



STYX IN D MINOR Tenacious D recorded backing vocals for the song "Kiss Your Ass Goodbye" on Styx's new studio album, *Cyclorama*, which will be released in February on Sanctuary Records. Seen here in the studio are (l-r) Styx vocalist-guitarist Tommy Shaw, Tenacious D's Jack Black, Styx drummer Todd Sucherman and Tenacious D's Kyle Gass.



Table with 10 columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, GROSS IMPRESSIONS, WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 rock songs for the week of 1/15-1/17.

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 1/5-1/11. Bullets appear on songs gaining plays or remaining flat from previous week...

New & Active

- RA Do You Call My Name (Republic/Universal) Total Plays: 116, Total Stations: 12, Adds: 0
TRUSTCOMPANY Running From Me (Geffen/Interscope) Total Plays: 107, Total Stations: 10, Adds: 0
DONNAS Take It Dft (Lookout/Atlantic) Total Plays: 101, Total Stations: 9, Adds: 1
CINDER Soul Creation (Geffen/Interscope) Total Plays: 97, Total Stations: 9, Adds: 0
PACIFIER Bullitproof (Arista) Total Plays: 85, Total Stations: 12, Adds: 0

- SPARTA Air (DreamWorks) Total Plays: 67, Total Stations: 7, Adds: 0
OUTSPOKEN Farther (Lava) Total Plays: 62, Total Stations: 14, Adds: 3
SEVENDUST Xmas Day (TVT) Total Plays: 53, Total Stations: 6, Adds: 0
AUDIOSLAVE Like A Stone (Interscope/Epic) Total Plays: 52, Total Stations: 9, Adds: 7
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG) Total Plays: 48, Total Stations: 21, Adds: 19

Songs ranked by total plays

Most Added

Table with 3 columns: ARTIST TITLE LABEL(S), ADOS. Lists songs with the most new adds to the chart.

Most Increased Plays

Table with 3 columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with the largest increase in total plays.

Most Played Recurrents

Table with 3 columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists the most played songs that have already been on the chart.

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

Reporters

Grid of reporter information including station name, city, PD, MD, and the number of stations monitored. Includes a 'Monitored Reporters' box with 57 total reporters, 37 total monitored, and 20 total indicators.

R&R ACTIVE ROCK TOP 50

January 17, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	SALIVA Always (Island/IDJMG)	1910	+89	168919	16	58/0
1	2	3 DOORS DOWN When I'm Gone (Republic/Universal)	1795	-31	151539	15	58/0
3	3	CHEVELLE The Red (Epic)	1741	+6	145595	27	57/0
4	4	AUDIOSLAVE Cochise (Interscope/Epic)	1678	+9	147274	14	56/0
6	5	FOO FIGHTERS All My Life (Roswell/RCA)	1493	-16	129128	18	57/0
7	6	SEETHER Fine Again (Wind-up)	1467	+75	128818	26	54/1
5	7	DISTURBED Prayer (Reprise)	1457	-137	136628	22	58/0
8	8	TAPROOT Poem (Velvet Hammer/Atlantic)	1426	+54	121447	19	57/0
9	9	NIRVANA You Know You're Right (Geffen/Interscope)	1137	-124	103387	14	51/0
14	10	QUEENS OF THE STONE AGE No One Knows (Interscope)	1078	+75	78008	15	54/1
10	11	STONE SOUR Bother (Roadrunner/IDJMG)	1061	-118	76483	22	54/0
12	12	SYSTEM OF A DOWN Inner Vision (American/Columbia)	1043	+20	82123	9	55/0
13	13	CREED Weathered (Wind-up)	1009	+2	82824	9	52/1
16	14	MUDVAYNE Not Falling (No Name/Epic)	999	+23	85175	14	56/3
17	15	RA Do You Call My Name (Republic/Universal)	967	+38	80721	16	53/1
11	16	SYSTEM OF A DOWN Aerials (American/Columbia)	961	-108	74682	32	57/0
19	17	DISTURBED Remember (Reprise)	929	+78	74326	7	56/1
15	18	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	925	-73	79220	23	50/0
18	19	SOCIALBURN Down (Elektra/EEG)	923	+47	81695	8	58/0
20	20	TRAPT Headstrong (Warner Bros.)	900	+73	64852	14	53/4
22	21	EXIES My Goddess (Virgin)	832	+47	61901	12	54/0
21	22	ZWAN Honestly (Reprise)	817	+17	59764	6	50/1
25	23	CINDER Soul Creation (Geffen/Interscope)	631	+43	58210	11	49/1
24	24	TRUSTCOMPANY Rummaging From Me (Geffen/Interscope)	617	-20	49752	11	49/0
23	25	KORN Alone I Break (Immortal/Epic)	561	-185	46290	12	45/0
26	26	PEARL JAM Save You (Epic)	554	+25	47040	4	36/0
30	27	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	547	+169	46393	5	44/8
28	28	FUEL Won't Back Down (Wind-up)	480	+55	38698	3	42/9
27	29	PACIFIER Bulletproof (Arista)	458	+20	35958	10	42/2
31	30	NOISE THERAPY Get Up (Redline)	355	+39	28885	8	36/2
29	31	CRAZY TOWN Drowning (Columbia)	309	-78	23814	12	32/0
37	32	OUTSPOKEN Farther (Lava)	277	+81	23124	3	33/6
33	33	DONNAS Take It Off (Lookout/Atlantic)	275	+22	23489	5	24/3
35	34	BLANK THEORY Middle Of Nowhere (New Line)	266	+43	17536	4	28/3
32	35	SPARTA Air (DreamWorks)	244	-10	19141	6	25/0
39	36	STEREOMUD Breathing (Columbia)	226	+57	17391	3	30/11
34	37	CKY Flesh Into Gear (Island/IDJMG)	212	-26	14738	11	24/1
38	38	SUM 41 Still Waiting (Island/IDJMG)	168	-22	15585	9	15/0
36	39	SEVENDUST Xmas Day (TVT)	128	-70	11345	7	17/0
46	40	LEISUREWORLD I'm Dead (41/ARTISTdirect)	106	+19	14279	2	11/4
41	41	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	99	-34	6494	16	13/0
40	42	AUDIOVENT Looking Down (Atlantic)	96	-55	7718	14	14/0
43	43	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	95	-9	18695	6	7/0
Debut	44	BLINDSIDE Sleepwalking (Elektra/EEG)	91	+43	6544	1	11/5
45	45	VINES Outtathaway (Capitol)	81	-10	4600	9	9/0
47	46	DEADSY Brand New Love (Elementree/DreamWorks)	76	+7	4122	8	9/0
42	47	PEARL JAM I Am Mine (Epic)	75	-56	5309	16	9/0
Debut	48	FOO FIGHTERS Times Like These (One Way...) (Roswell/RCA)	70	+52	4963	1	23/21
Debut	49	AUDIOSLAVE Like A Stone (Interscope/Epic)	70	+46	6287	1	13/9
49	50	LINKIN PARK Papercut (Warner Bros.)	62	-2	3207	7	1/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	34
FOO FIGHTERS Times Like These (One Way...) (Roswell/RCA)	21
STEREOMUD Breathing (Columbia)	11
FINCH What It Is To Burn (Drive-Thru/MCA)	11
FUEL Won't Back Down (Wind-up)	9
AUDIOSLAVE Like A Stone (Interscope/Epic)	9
LOUDERMILK Rock 'N' Roll & The Teenage... (DreamWorks)	9
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	8
OUTSPOKEN Farther (Lava)	6
CHEVELLE Send The Pain Below (Epic)	6
OLEANDER Hands Off The Wheel (Sanctuary/SRG)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	+169
SALIVA Always (Island/IDJMG)	+89
OUTSPOKEN Farther (Lava)	+81
DISTURBED Remember (Reprise)	+78
QUEENS OF THE STONE AGE No One Knows (Interscope)	+75
SEETHER Fine Again (Wind-up)	+75
TRAPT Headstrong (Warner Bros.)	+73
STEREOMUD Breathing (Columbia)	+57
FUEL Won't Back Down (Wind-up)	+55
TAPROOT Poem (Velvet Hammer/Atlantic)	+54

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK I Stand Alone (Republic/Universal)	662
STAIN'D For You (Flip/Elektra/EEG)	532
KORN Thoughtless (Immortal/Epic)	532
NICKELBACK Never Again (Roadrunner/IDJMG)	510
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	508
KORN Here To Stay (Immortal/Epic)	487
LINKIN PARK In The End (Warner Bros.)	456
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	444
P.O.D. Youth Of The Nation (Atlantic)	417
SYSTEM OF A DOWN Toxicity (American/Columbia)	412
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	393
TOOL Schism (Volcano)	391
DEFAULT Wasting My Time (TVT)	384
P.O.D. Alive (Atlantic)	381
DISTURBED Down With The Sickness (Giant/Reprise)	380
LINKIN PARK One Step Closer (Warner Bros.)	366
TRUSTCOMPANY Downfall (Geffen/Interscope)	345
HOOBASTANK Crawling In The Dark (Island/IDJMG)	342
LINKIN PARK Crawling (Warner Bros.)	333
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	323

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 1/5-1/11. 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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America's Best Testing Active Rock Songs 12+ For The Week Ending 1/17/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists songs like DISTURBED Prayer, Remember, MUDVAYNE Not Falling, etc.

Total sample size is 447 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.

New & Active

- THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)
LOUDERMILK Rock 'N' Roll & The Teenage... (DreamWorks)
OLEANDER Hands Off The Wheel (Sanctuary/SRG)

Indicator Most Added

- THEORY OF A DEADMAN Make Up... (Roadrunner/IDJMG)
AUDIOSLAVE Like A Stone (Interscope/Epic)
FOO FIGHTERS Times Like These (One Way...) (Roswell/RCA)

Reporters section containing a grid of reporter names and their respective radio stations across various markets like Albany, Chicago, Flint, Harrisburg, etc.



*Monitored Reporters
74 Total Reporters
58 Total Monitored
16 Total Indicator

ON THE RECORD

With **Shanna Fischer**
Sr. VP/Promotion, Wind-up



I know everyone expects label reps to talk about their own projects, and I'm absolutely going to do that. I just can't help myself. Wind-up has some amazing music this year, and almost all of it is headed straight to Rock, so you should be the first to know about it. • The *Daredevil* soundtrack features Fuel, Saliva, Seether, Nickelback, Drowning Fool f/Rob Zombie, Moby, Chevelle, Hoobastank, Finger Eleven, Boysetsfire, 12 Stones and at least half a dozen more artists who matter to your station. All the music is new or previously unreleased. The soundtrack hits stores Feb. 4. Fuel's "Won't Back Down" should already be on your airwaves. This single is a great rock sound from a band that has delivered multiple hits to Rock radio, and we're hearing from lots of programmers how good it sounds on the air. Also worth a listen is Evanescence's "Bring Me to Life." Like Fuel, it is featured in the movie trailers and advertising. "BMTL" is absolutely exploding at "Modern" — are you getting requests for it? • Seether — one of the breakthrough artists of 2002 — continues on a winning streak in 2003. While "Fine Again" grows at the top of the charts, waiting in the wings is "Driven Under," which will impact sometime in late February or early March. Seether continue to tour with a tremendous live show. Thank you for your support in launching this band. • Do yourself a favor and get out to see Boysetsfire. They're one of the most compelling bands to come our way in a long time. If "Release the Dogs" (coming in mid-March) doesn't react on your station, check the transmitter! • Later this year we will have new music from Finger Eleven (I get asked about new music from this band more than any other) and a new mix of "Crash" from 12 Stones (they've already scanned over 150,000 albums on their debut). • Finally, if anyone one from Interscope/Nu American is reading this, please send me the Thicke album! I've been seeking out this music since last summer when I saw the really brilliant video for "When I Get You Alone." Rock guys and gals, if you want to get your groove on, check it out too.

Roadrunner/IDJMG kicks off the first big add week of the year with 53 adds (34 Actives, 19 Rock) on Theory Of A Deadman's "Make Up Your Mind" ... Foo Fighters picked up 33 adds (21 Actives, 12 Rock) a week before their official add date. "Times Like These" is a perfect Rock song, and smart programmers aren't going to let their Alternative counterparts co-opt the band ... Both Finch ("What It Is to Burn") and Stereomud ("Breathing") got decent starts at Active this week with 11 adds each ... Trapt's "Headstrong" is making some nice inroads as it debuts on the Rock chart this week. A lot of programmers have told me that this record is their pick to make it for the long haul. The track is also chipping away at the top 20 at Active. MAX PIX: AUDIOSLAVE "Like A Stone" (Epic/Interscope)

— Cyndee Maxwell, Active Rock/Rock Editor

Rock/Active Rock
ON THE RADIO

Record Of The Week

ARTIST: Raunchy
TITLE: *Velvet Noise*
LABEL: Nuclear Blast



Anxiously awaiting more product from Fear Factory? Grinding your teeth waiting for the next Static-X record? Well, industrial metal fans, dig through that pile of new years' CDs and find the Nuclear Blast debut from an interesting little quintet by the name of Raunchy. Hailing from the former homeland of the Vikings, these great Danes blast out 10 exceptional futuristic metal compositions on *Velvet Noise*. Rapid-fire double-bass kicks, electro-infused soundscapes, drill-press guitars — Raunchy has everything you'd expect from a major-label metal band. Picture a mechanized battle between Fear Factory, Static-X, Rob Zombie and KMFDM, then get your grinding groove on with tracks like "Twelve Feet Tall," "Drive" and "Insight."

— Frank Correia, Rock Specialty Editor

a c t i v e
INSIGHT

ARTIST: Outspoken

LABEL: Lava

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Not many songs, especially from new bands, are first-listen no-brainers, but Louisville-based group **Outspoken** have clearly lived up to their name with their debut single, "Farther." Many Active Rockers seem to agree, with quality, double-digit spins from stations like WQBK/Albany, NY and KXXR/Minneapolis propelling the new group up the Active chart.

For the uninitiated, think Staind left out in the Cold. David "E" Frazier's melodic and drama-drenched lyrics are accented by watery guitar flourishes from guitarists Kevin McCreery and Shaun Kennedy. The straightforward rhythms provided by bassist Frank Green and drummer Donnie Highland provide a solid perch from which the soaring chorus takes flight.

Although the group sound like they've been playing together since elementary school, Outspoken's formation took a rather twisted, and long, path. It all started when Louisville-based Frazier tried to make his musical mark in Nashville, only to tell his producer to "Eat shit and die" for mixing too much country into his vocals. He then turned to his brother, who was known for discovering Universal rockers Flaw, to help him find a guitar player. The brothers posted an online ad looking for six-stringers.

They got mail: one response. Fortunately, it was McCreery, who drove 600 miles from Saginaw, MI to collaborate

with Frazier. Soon, McCreery sold everything he owned and relocated to Nashville, and the duo were writing Outspoken's debut while searching for the perfect band. Oddly enough, Louisville favorites What Ever Will were calling it a day, and the group's Kennedy, Highland and Green joined up with Frazier and McCreery, who began commuting from Nashville to Louisville every other week before moving there permanently. For a band that had yet to be on the road, the miles added up.

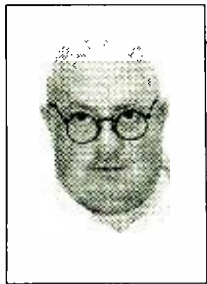
But their biggest trip was still in front of them. Within three months Lava Records came calling, and by the end of the year the band were heading to Seattle to record their debut, *Bitter Shovel*, with Rick Parashar (Unwritten Law, Alice In Chains, Pearl Jam). Apparently, the sessions went well. "I think we're a kick-ass band," Frazier says. "We can stand up to anybody out there."

"When we're on the road, I want to get thrown off of tours because we're blowing away the headliner," McCreery adds. Looks like they picked the right name.

RR TOP 20 SPECIALTY ARTISTS

1. **MUDVAYNE** (Epic) "Not Falling"
2. **OPETH** (Koch) "Deliverance"
3. **QUEENS OF THE STONE AGE** (Interscope) "Millionaire"
4. **PRONG** (Locomotion) "Snap Your Fingers, Snap Your Neck (Live)"
5. **SHADOWS FALL** (Century Media) "Destroyer Of Senses"
6. **IN FLAMES** (Nuclear Blast) "Reroute To Remain"
7. **SKINLAB** (Century Media) "Bullet With Butterfly Wings"
8. **KITTIE** (Artemis) "No Name (Live)"
9. **TRAPT** (Warner Bros.) "Headstrong"
10. **UNLOCO** (Reprise) "Bruises"
11. **GRADE 8** (Lava) "Brick By Brick"
12. **STONE SOUR** (Roadrunner/IDJMG) "Orchids"
13. **RISE ABOVE** (Sanctuary/SRG) "Room 13"
14. **NAPALM DEATH** (Spitfire) "Icing On The Hate"
15. **SOULFLY** (Roadrunner/IDJMG) "Seek N' Strike"
16. **DOWNTHE SUN** (Roadrunner/IDJMG) "Medicated"
17. **AUDIOSLAVE** (Interscope/Epic) "Cochise"
18. **TAPROOT** (Velvet Hammer/Atlantic) "Poem"
19. **(HED) P.E.** (Jive) "Blackout"
20. **SILVERTIDE** (J) "Devil's Daughter"

Ranked by total number of shows reporting artist.



Hello. Again.

Drunken New Year's revelry leads to massive hangover — and a new job

I'm saying ... I'm saying I-I'm an insect ... who dreamt he was a man ... and loved it. But now the dream is over ... and the insect is awake. — Jeff Goldblum as Seth Brundle, *The Fly*

It's possible my champagne was spiked. I'll never know. There's no backing out now, however. Contracts signed in blood and such. You get the picture. Like David facing Goliath, I have chosen once again to pit myself against that immutable, immovable, inevitable weekly deadline. Except that David didn't have to face Goliath every week at the same hour, and in this scenario David never wins.

Ah, yes, any moment now the art department will figure out the nightmarish implications of this hire. My fellow editors will try to have me confined to an underground bunker while scrambling to find Max Von Sydow's phone number for a final exorcism. But I'm getting ahead of myself.

To get a better understanding of why I'm behaving like a groundhog poking my head out to see if we're going to endure another year of nuclear winter in the radio and record biz, I've decided to interview myself. Now, this is not as unusual as it seems. It's pretty much what I do all the time anyway (my doctor refuses to give me the lithium-Prozac cocktail I've been demanding). Ready? Max One will interview Max Two

"I'd like to throw out my opinion that we, in this format, are in the golden age of rock right now. Only we're too close to the battle to see the big picture."

Max One: *Why have you once again darkened the doorstep of this format?*

Max Two: The format needs me.

Max One: *Awfully presumptuous of you, don't you think?*

Max Two: I am the repository of all knowledge and wisdom in this format.

Max One: *Um, I believe that honor goes to Mr. Weatherly...*

Max Two: Perhaps. But he's busy right now.

Max One: *What about —*

Max Two: They're all busy! Lis-

ten, are you going to ask me good questions, or not?

Max One: *Why have you once again darkened the doorstep of this format?*

Max Two: Wanna talk about dark? There's too much doom and gloom right now. The entire industry sounds like they've been partying at Darth Vader's house. True, many people we know and respect from both sides of the fence are on their way to "the beach" for a little time out, but let's not forget that we play wet nurse to a "Hungry Hit Monster" that needs to be fed every hour. That means there needs to be a constant flow of new music.

Sure, we can all engage in a heated debate about old vs. new business models, the scourge of file swapping, Internet skullduggery, satellite radio and the need for the Osbourne's dogs to have their own spinoff show on Animal Planet, but until our radios are removed from home and office and car by atomic particle-sized nanobots injected into our ear canals playing only custom designed soundwaves tuned to our specific DNA patterns, you're still going to happily take calls from Howard Leon.

Once again (as I have in years past), I'd like to throw out my opinion that we, in this format, are in the golden age of rock right now. Only we're too close to the battle to see the big picture. There are more stations playing more new music than ever before. Even the formerly moribund mainstream Rock formats have caught a contact high from Alternative.

Please remember the lesson of AOR/Rock radio of the late '70s and '80s. Alternative radio rose out of the near self-destruction of mainstream Rock radio.

Formerly "progressive" (early Stone Age term for "alternative") radio stations tightened up to gain a larger share of the audience, then grew older with that audience, then became homogenized. By the mid-'80s most Rock stations were down to three or four currents per hour glued together by increasingly irrelevant recurrences and gold.

Max One: *So what's your point?*

Max Two: So far, as of 2003, Alternative radio has not made the same mistake. This month marks

No, Really, I've Changed

New and improved for 2003!

Old Max

The Cure
Nine Inch Nails
Dunkin' Donuts
Converse All Stars
Bacon
Steve Leeds, Island
Howie Muira, Island
Robbie Hanjobbie, Epitaph
Dog hater
In constant hiding

Frasier

4XL
John Moschitta
Dominos
Taco Bell
Toyota Supra
Richard Sands
John Perrone & Gary Jay

New Max

Transplants
Disturbed
Krispy Kreme
Creepers
Bacon
Steve Leeds, Virgin
Howie Muira, Island
Robbie Lloyd, Interscope
Dog owner
No assistant, no call screening, nowhere to hide
Scrubs
3XL
Lenny Diana
Pizza Hut
Baja Fresh
Harley-Davidson
Kevin Carter
Gary Jay & John Perrone

the 20th anniversary of my alma mater, XTRA (91X)/San Diego. And of course, KROQ/Los Angeles, as an Alternative entity, is even older. They, and all of their progeny, are still current-intensive properties, vibrant and full of life. Combine them with the revitalized Rock and Active Rock stations, and you're talking about a lot of outlets exposing new music.

"There's too much doom and gloom right now. The entire industry sounds like they've been partying at Darth Vader's house."

Max One: *So what's your point?*

Max Two: Stop whining.

Max One: *Me?*

Max Two: No, everyone else. Although, to be fair, not everyone is whining. But I'm back because I am concerned.

Max One: *About what?*

Max Two: The lack of fun.

Max One: *Oh, give me a break! You think you can single-handedly do anything about that?*

Max Two: Don't be so negative. This is exactly what I'm talking about. Also, I do want to tackle the weighty issues of musical diversity within the format, the search for new talent and the search for new musical trends.

Max One: *Can the format keep its cutting edge?*

Max Two: As I said before, more current music is being exposed now than at any time in our recent rock past. The labels are loving the exposure but, at the same time, complaining about how hard it is to get their baby bands on the air. Again, be objective, and look at the percentage of unproven, untried and untested music this format is taking chances on.

However, there is a sense, even among some broadcasters, that everything is starting to sound the same. The same music is being heard on every radio station across the country. Where's the diversity that once characterized this format? Are we in danger of becoming "corporate," like Rock radio at the end of the '70s?

Max One: *So, Mr. Nostradamus, how will you measure your success as Alternative Editor?*

Max Two: If I can get one of the following three reactions from people each week, I'll be happy: anger, laughter or "Wow, really? I had no idea!" Of course, an emotional trifecta would not be unappreciated.

Max One: *What do you mean?*

Max Two: "Wow, really? I had no idea" followed by maniacal, angry laughter.

Max One: *Finally, many of us are concerned that you're still the same old Max — and I don't mean that in a good way. How do we know you've really changed?*

Max Two: Just check the "Old Max/New Max" chart on this page, and you'll see that I'm a hip new Max for the 21st century. Really. I swear. Now, I must run, because my phone is ringing, and I can no longer screen-and-deny.



WEST BERLIN Steve West, host of XTRA (91X)/San Diego's Resurrection Sunday, invited Terri Nunn from '80s sensations Berlin to the station for a close-talking reminiscence this past weekend. No reports that the Cold War was discussed.



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FOO FIGHTERS All My Life (Roswell/RCA)	2894	-101	322503	18	74/0
2	2	SALIVA Always (Island/IDJMG)	2846	+33	320313	16	73/0
3	3	QUEENS OF THE STONE AGE No One Knows (Interscope)	2766	+122	327530	17	76/0
4	4	CHEVELLE The Red (Epic)	2589	+22	299317	27	73/0
5	5	3 DOORS DOWN When I'm Gone (Republic/Universal)	2483	+60	250681	14	67/0
6	6	SEETHER Fine Again (Wind-up)	2364	+63	267550	26	72/1
8	7	SUM 41 Still Waiting (Island/IDJMG)	2191	+134	269985	12	74/0
7	8	NIRVANA You Know You're Right (Geffen/Interscope)	2183	-109	288711	14	72/0
9	9	ZWAN Honestly (Reprise)	2101	+113	243116	5	77/0
10	10	TAPROOT Poem (Velvet Hammer/Atlantic)	1925	+40	188317	17	70/1
14	11	SYSTEM OF A DOWN Inner Vision (American/Columbia)	1672	+40	229919	9	69/1
13	12	DISTURBED Prayer (Reprise)	1660	-66	172858	22	68/0
11	13	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1611	-269	194855	23	71/0
18	14	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1571	+348	199463	6	74/4
12	15	AUDIOSLAVE Cochise (Interscope/Epic)	1564	-222	186097	14	66/0
15	16	STONE SOUR Bother (Roadrunner/IDJMG)	1394	-154	127030	21	61/0
16	17	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	1388	-67	159356	13	61/0
19	18	COLDPLAY Clocks (Capitol)	1299	+88	195832	8	60/0
23	19	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1234	+168	154081	5	62/3
17	20	EMINEM Lose Yourself (Shady/Interscope)	1232	-163	175546	14	56/0
22	21	TRUSTCOMPANY Running From Me (Geffen/Interscope)	1143	-24	80888	9	60/0
25	22	TRANSPLANTS Diamonds & Guns (Epitaph)	1121	+112	159742	7	50/5
24	23	SOCIALBURN Down (Elektra/EEG)	1063	+24	92802	5	60/1
27	24	UNWRITTEN LAW Rest Of My Life (Lava)	1059	+141	91342	3	60/2
21	25	VINES Outtathaway (Capitol)	1034	-160	89455	12	65/0
35	26	DISTURBED Remember (Reprise)	872	+197	72628	2	60/3
26	27	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	857	-101	105188	19	51/0
30	28	TRAPT Headstrong (Warner Bros.)	847	+56	62965	11	48/4
32	29	EXIES My Goddess (Virgin)	822	+91	63107	10	56/2
29	30	CREED Weathered (Wind-up)	819	+7	75199	7	41/0
36	31	DONNAS Take It Off (Lookout/Atlantic)	790	+115	89110	6	58/11
28	32	USED The Taste Of Ink (Reprise)	745	-157	71652	18	47/0
34	33	PEARL JAM Save You (Epic)	735	+36	56242	3	43/0
31	34	NEW FOUND GLORY Head On Collision (MCA)	721	-59	98962	11	47/0
37	35	BREAKING BENJAMIN Polyamorous (Hollywood)	629	-18	53435	11	40/0
39	36	EVANESCENCE Bring Me To Life (Wind-up)	614	+126	63276	2	28/5
38	37	MUDVAYNE Not Falling (No Name/Epic)	611	0	45391	10	40/0
Debut	38	FOO FIGHTERS Times Like These (Roswell/RCA)	519	+245	106790	1	62/32
33	39	CRAZY TOWN Drowning (Columbia)	515	-202	38973	10	41/0
50	40	AUDIOSLAVE Like A Stone (Interscope/Epic)	465	+170	94406	2	33/14
47	41	FUEL Won't Back Down (Wind-up)	444	+116	33206	2	32/5
Debut	42	GOOD CHARLOTTE The Anthem (Epic)	439	+257	74414	1	48/27
40	43	DAVE MATTHEWS BAND Grey Street (RCA)	437	-36	50302	6	27/0
42	44	HOOBASTANK Remember Me (Island/IDJMG)	414	-13	44034	16	23/1
46	45	MAROON 5 Harder To Breathe (Octone)	410	+48	34694	2	32/7
44	46	PACIFIER Bulletproof (Arista)	404	+14	29379	7	41/4
43	47	AUTHORITY ZERO One More Minute (Lava)	336	-81	24598	16	23/0
Debut	48	EVERCLEAR Volvo Driving Soccer Mom (Capitol)	309	+241	33273	1	30/15
45	49	KORN Alone I Break (Immortal/Epic)	302	-71	46484	10	23/0
41	50	SR-71 Tomorrow (RCA)	277	-177	23382	17	24/0

77 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/5-1/11. 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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ARTIST TITLE LABEL(S)	ADDS
FOO FIGHTERS Times Like These (Roswell/RCA)	32
GOOD CHARLOTTE The Anthem (Epic)	27
FINCH What It Is To Burn (Drive-Thru/MCA)	22
BURNING BRIDES Arctic Snow (V2)	18
EVERCLEAR Volvo Driving Soccer Mom (Capitol)	15
AUDIOSLAVE Like A Stone (Interscope/Epic)	14
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	13
DONNAS Take It Off (Lookout/Atlantic)	11
AMERICAN HI-FI The Art Of Losing (Island/IDJMG)	8
RA Do You Call My Name (Republic/Universal)	8
AFI Girl's Not Grey (Nitro/DreamWorks)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	+348
GOOD CHARLOTTE The Anthem (Epic)	+257
FOO FIGHTERS Times Like These (Roswell/RCA)	+245
EVERCLEAR Volvo Driving Soccer Mom (Capitol)	+241
DISTURBED Remember (Reprise)	+197
AMERICAN HI-FI The Art Of Losing (Island/IDJMG)	+188
AUDIOSLAVE Like A Stone (Interscope/Epic)	+170
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	+168
UNWRITTEN LAW Rest Of My Life (Lava)	+141
SUM 41 Still Waiting (Island/IDJMG)	+134

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SYSTEM OF A DOWN Aerials (American/Columbia)	1122
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	901
HOOBASTANK Running Away (Island/IDJMG)	874
JIMMY EAT WORLD Sweetness (DreamWorks)	750
HOOBASTANK Crawling In The Dark (Island/IDJMG)	725
TRUSTCOMPANY Downfall (Geffen/Interscope)	703
LINKIN PARK In The End (Warner Bros.)	690
INCUBUS I Wish You Were Here (Immortal/Epic)	650
STAND For You (Flip/Elektra/EEG)	636
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	636
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	635
JIMMY EAT WORLD The Middle (DreamWorks)	628
INCUBUS Warning (Immortal/Epic)	586
P.O.D. Alive (Atlantic)	539
P.O.D. Youth Of The Nation (Atlantic)	522
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	521
LINKIN PARK Crawling (Warner Bros.)	469

R&R Station Playlists have moved to the web.
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ON THE RECORD

With **Meathead**
MD, WXSJ/Tallahassee, FL



As the only "New Rock" station in town, we take pride in our playlist. 2002 was a great year, but 2003 will be much better. 2002 saw five Tallahassee bands get signed to major record labels: Socialburn (Elektra), Presence (Curb), New Address (Atlantic), Standstill (Atlantic) and Big Dismissal (Wind-up). • Socialburn's "Down" is in heavy rotation, and Presence's "Tonz of Fun" is spinning in medium rotation. New Address, Standstill and Big Dismal are all in lighter rotation and will be pushed later in the year. 2003 is going to be a big year for Tallahassee rock. • Other new rock that is really working for us right now is Queens Of The Stone Age's "No One Knows." It sounds tremendous, as do Chevelle's "The Red," Audioslave, Sum 41, Saliva and, of course, the new Nirvana. • Another song that is reacting very well and setting off the phones is "Bring Me to Life" by Evanescence. It sounds great and will probably cross over sooner rather than later. • Taproot have a lot of potential with "Poem," and I have a lot of faith in "Trust Company." • So much good rock, so little time to play it all, but our research starts up again next week, and then it will be time to clean house.

It's the battle of the top-10 bullets this week. Hey, no shoving or pushing! Foo Fighters hold on to No. 1, but there's a pack of wild coyotes nipping at their heels. Out of the top 10 only Sum 41 (Island/IDJMG) were able to move incrementally 8-7. The others hold fast to their top 10 status. System Of A Down (American/Columbia) make a nice move 14-11* ... All-American Rejects (DreamWorks) are anything but as they crack the top 20, going 23-19* ... "Remember" from Disturbed (Reprise) is wasting no time searching for that rarefied air in the upper echelons, and it's nice to see radio staying committed to these guys ... Any doubts about Transplants (Epitaph) being the real deal are swept away this week as they continue to press upward. It's the sign of a true long player, and there were five more big-name adds this week as well, with KPNT/St. Louis, WLRS/Louisville and WEND/Charlotte among them ... On the Most Added side, it was a huge week for the new Foo Fighters track, Good Charlotte (Epic), Finch (Drive-Thru/MCA) and Burning Brides (V2) — check the chart pages for more. RECORD OF THE WEEK: FINCH "What It Is To Burn" (Drive-Thru/MCA)

— Max Tolkoff, Alternative Editor



COMING UP RIGHT

ARTIST: American Hi-Fi

LABEL: Island/IDJMG

By FRANK CORREIA / ROCK SPECIALTY EDITOR

They've been all over MTV and toured worldwide, but Island rockers American Hi-Fi have always been in touch with their inner loser. How so? On the group's 2001 lead single, "Flavor of the Weak," frontman Stacy Jones pined away for the girl dating the asshole boyfriend more interested in Nintendo, weed and said girlfriend's best friends. While most musicians fancy themselves as surfer-stoner Jeff Spicoli from *Fast Times at Ridgemont High*, Jones realizes he's merely movie usher Mark Ratner.

While Jones continues to play the suburban underdog on the group's new single, "The Art of Losing," he's got more bite and bash this time out. The title track from the group's forthcoming sophomore effort, due in stores Feb. 25, plays like a collision between Green Day's snotty punk and Adam's Ant's '80s beat — "Rant Music," if you like. Jones even tacks on another '80s reference, name-checking Kim Wilde's "Kids in America." Bored teenagers everywhere can undoubtedly relate to Jones as he rages through the chorus, "One, two, fuck you, don't tell me what to do — I don't want to be like you."

While the group is there for the losers, American Hi-Fi have been big winners out of the gate with their latest effort. "The Art of Losing" nailed down 26 adds to beat out The Red Hot Chili Peppers last week for the Most Added crown at Alternative.

If the boys sound more confident this time around, chalk it up to time on the road. "Flavor of the Weak" landed them



on many a radio festival, playing alongside everyone from fellow alt rockers to pop acts like Dream, the frustration of which inspired the amped up sound of their followup album. After starting work on *The Art of Losing*, they hit the road again, this time heading out with Elvis Costello and the coast-to-coast punk festival Vans Warped Tour before journeying to Japan for their own headlining dates.

Abandoning the album for tour dates was not without its advantages, as Jones returned to the studio with two new songs, one being "The Art of Losing." With close to 300 shows under their belts, American Hi-Fi re-entered the studio as a cohesive unit, banging out songs live instead of meddling endlessly with Pro Tools.

As for the video, they went straight to the people, particularly a group of fans in Hays, KS that the band met and partied with after a show. Filmed in said fans' living room, the video for "The Art of Losing" is a genuine party that matches the song's vibe. Spicoli would be proud.

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America's Best Testing Alternative Songs 12+ For The Week Ending 1/17/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
CHEVELLE The Red (Epic)	4.12	4.11	87%	26%	4.07	90%	28%
SEETHER Fine Again (Wind-up)	4.11	3.93	80%	17%	4.04	82%	18%
FOO FIGHTERS All My Life (Roswell/RCA)	4.09	3.98	93%	25%	4.10	95%	23%
TAPROOT Poem (Velvet Hammer/Atlantic)	4.07	4.03	78%	14%	4.00	78%	15%
QUEENS OF THE STONE AGE No One Knows (Interscope)	4.02	3.89	86%	20%	4.01	86%	20%
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.01	3.89	91%	20%	3.97	92%	23%
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	3.99	3.91	78%	20%	3.89	77%	23%
SUM 41 Still Waiting (Island/IDJMG)	3.98	4.01	89%	17%	3.92	89%	17%
SALIVA Always (Island/IDJMG)	3.97	3.88	87%	22%	3.92	88%	24%
USED The Taste Of Ink (Reprise)	3.97	3.94	73%	14%	3.84	70%	15%
UNWRITTEN LAW Rest Of My Life (Lava)	3.94	3.81	51%	6%	3.88	50%	7%
DISTURBED Prayer (Reprise)	3.93	3.90	86%	27%	3.92	89%	31%
TRAPT Headstrong (Warner Bros.)	3.92		42%	6%	3.78	41%	7%
NIRVANA You Know You're Right (Geffen/Interscope)	3.89	3.73	93%	32%	3.88	94%	34%
TRUSTCOMPANY Running From Me (Geffen/Interscope)	3.88	3.86	68%	9%	3.82	68%	10%
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	3.85	3.71	41%	6%	3.62	42%	7%
STONE SOUR Bother (Roadrunner/IDJMG)	3.82	3.84	87%	32%	3.80	89%	34%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.79	3.70	97%	47%	3.75	97%	49%
GOOD CHARLOTTE Lifestyles Of The Rich And Famous (Epic)	3.78	3.78	96%	43%	3.71	95%	43%
SOCIAL BURN Down (Elektra/EEG)	3.76	3.77	42%	3%	3.72	43%	3%
SYSTEM OF A DOWN Innervision (American/Columbia)	3.71	3.63	78%	17%	3.66	80%	18%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.70	3.62	75%	17%	3.59	76%	18%
PUDDLE OF... She Hates Me (Flawless/Geffen/Interscope)	3.67	3.75	99%	51%	3.64	99%	51%
TRANSPLANTS Diamonds And Guns (Epitaph)	3.67	3.46	40%	7%	3.53	39%	8%
AUDIOSLAVE Cochise (Interscope/Epic)	3.60	3.51	79%	25%	3.67	80%	27%
ZWAN Honestly (Reprise)	3.56	3.61	56%	11%	3.50	59%	12%
COLDPLAY Clocks (Capitol)	3.54	3.54	70%	18%	3.62	72%	18%
EMINEM Lose Yourself (Shady/Interscope)	3.53	3.53	98%	57%	3.67	98%	57%
VINES Outtathaway (Capitol)	3.32	3.24	75%	23%	3.20	75%	25%
CREED Weathered (Wind-up)	3.09		82%	35%	3.05	85%	38%

Total sample size is 815 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. MUSIC (Capitol) "Take The Long Road"
2. TREBLE CHARGER (Virgin) "Hundred Million"
3. JOHNNY MARR & THE HEALERS (iMusic) "Down On The Corner"
4. HOT ROD CIRCUIT (Vagrant) "The Pharmacist"
5. AMERICAN HI-FI (Island/IDJMG) "The Art Of Losing"
6. LOUDERMILK (DreamWorks) "Rock 'N' Roll And The Teenage..."
7. ERASURE (Mute) "Solsbury Hill"
8. STREETS (Vice/Atlantic) "Let's Push Things Forward"
9. SIGUR ROS (MCA) "Untitled 4"
10. INTERPOL (Matador) "PDA"
11. SIMIAN (Astralwerks) "La Breeze"
12. REVIS (Epic) "Caught In The Rain"
13. BEN KWELLER (ATO) "Commerce, TX"
14. FINCH (Drive-Thru/MCA) "What It Is To Burn"
15. PALOALTO (American) "Fade Out/In"
16. D4 (Hollywood) "Get Loose"
17. LIARS (Mute) "Grown Men Don't Fall..."
18. WHITE STRIPES (V2) "We're Going To Be Friends"
19. DATSUNS (V2) "In Love"
20. BRAND NEW (Triple Crown) "Jude Law & A Semester Abroad"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Open Hand
TITLE: *The Dream*
LABEL: Trustkill



OK class, pay attention. We've got a lot to get caught up on. Hollywood, CA's Open Hand have been laying down the smack for three years now with a sound that effortlessly merges hardcore, emo, punk, rock and so on. Fortunately, Trustkill has packaged the group's independently released EPs — *Radio Days* and *Evolution* — to give us *The Dream*, a sonically adventurous escape from those pop punk poseurs you keep running into during study hall. Need indie cred? How about tours with Thursday, MxPx, and The Juliana Theory, not to mention a buttload of underground interest from kids cooler than you? Josh Isham's vocals — yes, that's right, vocals — are given enough room to breathe in a garden of lush rhythms and shimmering guitars that push and pull but never shove. Take a walk down "11th Street" and the like, and you'll hear what we're talking about. Still not interested? Detention!

— Frank Correia, Rock Specialty Editor

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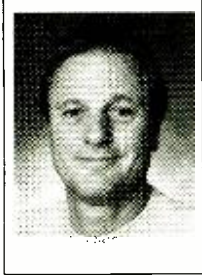


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PART TWO OF A TWO-PART SERIES

The Triple A Crystal Ball

Industry leaders look forward to what's ahead in 2003

Last week our radio and records comrades shared their hopes and predictions for 2003 with us. This week we continue with more comments.

Jon Peterson
WRNR/Baltimore

My predictions for 2003 are as follows: 1) Coldplay will break through to multiple formats. Chris Martin is the rock star of the future. I first realized that at the Boulder Summit, and every indication is that he and they are destined for superstardom. 2) Jack Johnson will do the same! The number of requests and curiosity calls from women on "Bubble Toes" is ridiculous. 3) The Police will not just reunite for the Rock and Roll Hall of Fame inductions, they will also tour this summer — no inside info, just a wild hunch. 4) Artists who established a foothold in 2002 and will see strong growth in 2003 include Doves, Zero 7, Flaming Lips, Starsailor and Grey Eye Glances. 5) My marriage to that sexy woman who accompanied me to Boulder last summer. Prospective wedding reception bands include BR549, Southern Culture On The Skids and The Pietasters.

Meg MacDonald

Michele Clark Promotion

Personal hopes: No matter how any given day is going, I hope that I never lose sight of the big picture in my life: a most wonderful and amazing family, a beautiful home, a job I love and the good health of friends and family. For those who have lost someone or are kept apart from loved ones during the conflicts in the Middle East, I hope they find strength and peace knowing they are in our thoughts. For those serving overseas, I hope that they know they have the eternal gratitude of those of us whose lives, for the most part, may have been inconvenienced, but are largely unchanged. And I hope that I become allergic to cigarettes and chocolate.

Professional hopes: that we all come out on the other side of 2002's changes a stronger format, and that none of us forget the thrill of breaking an artist, so both labels and radio will continue to take chances with talented new acts.

Professional predictions: that Sunset Sessions will once again unearth the next Five For Fight-

ing, Susan Tedeschi or Pete Yorn.

Dave Morrell
Red Ink

With the glut of big artists in the last quarter of 2002, it's now time to open our ears, live the music, find something new and pass it on. We need to continue to find new blood. Look at the success of Johnny A and Chuck Prophet last year. They were two of the standout performances at the Michele Clark Sunset Sessions. And I remember listening to WXRT/Chicago's Norm Winer tell a room full of us music junkies at the Boulder Summit how he put the Dinah Washington track from *Verve Remixed* on and the phones lit up. He was passing it on. I look forward to the great new music my ears have yet to hear in 2003.

Jenn Lanchart
Beggars Group

Dunno 'bout the predictions, but I certainly hope that Beggars Group and Matador releases will have an impact on the Triple A format as a whole. We're putting out some super-strong records in 2003, like, The Delgados, Cat Power, Aereogramme and more. That's a lot to hope for, but I'm an optimist. Happy New Year!

Todd Berryman
WTTS/Indianapolis

Maybe I'm just blue-skying here, but I think Michael Jackson might do something crazy in 2003. Actually, I'm hoping that the members of The Police bury the hatchet and consider the comeback tour and album thing after the Hall of Fame ceremony. It'd be a nice shot in the arm for the industry. Imagine the fourth quarter!

Jeff Shane
Pyramid

I'm personally looking forward to a special year. My life has been up and down, and now I am focused on the future. I hope the recording industry finally gets a handle on the spend-for-all-the-airplay model that is currently necessary to break a

band. I am very curious to see how the different radio chains are going to handle the spending on their stations now that some have committed to help stop the enormous spending. Will they stick to their new policies, or go back to where we started? I would like to see relationships mean something again.

Dana Marshall
WXRV/Boston

I have learned over the years that predictions should be left to the professionals! I would love nothing more than to predict that the world would find peace and that there would be an end to violence, disease, hunger and hate. Sadly, "People are crazy and times are strange" (Dylan, of course).

I can hope and pray for my predictions, and while I wait for such a miracle, I can approach every day with grace, hard as it may be sometimes. I can go out of my way to be kind and generous to those I come in contact with. I can get lost in a beautiful melody, I can be inspired by an artist's lyrics, and I can pass those wonderful discoveries on to those whose lives I touch each day through radio.

On another level, I believe the competitive side of radio will prove to be an interesting one next year. Radio, record companies and everyone who works in this industry are experiencing incredible change. I also believe the artists who have been nurtured as infants in this format will spread their wings and soar to incredible heights.

On a very personal level, I will continue to believe that the universe will deliver what I need. Success and happiness to all my friends in music in the new year — and great ratings!

Ira Gordon
KBAC/Albuquerque-Santa Fe

I'd like to see more stations come under the Triple A umbrella. I think it's a shame that there are still major markets without a commercial outlet, such as Los Angeles, Phoenix and Atlanta. There are so many talented women in the format, and I would like to see them get a chance at some of the prime openings in

larger markets that come up in the next two years. Plus, will someone please hire the exceptional Rene Magallon already (*rmagallon@earthlink.net*)! I'd also like to see more work for older promo veterans like Dick Merkle and Michael Brannon out of Denver.

I would also enjoy seeing KBAC move off the Indicator panel and become monitored as our track record in Albuquerque warrants it in the coming year. Actually, how about a chart for Triple A's and another for stations, regardless of market size, that are classified as Triple A's but are actually more "Modern"/Alternative hybrids?

I would also like to see more junkets for smaller-market radio folk to see the big acts that pass us by (Clapton, McCartney, The Rolling Stones, etc.).

Finally, let me pass on good wishes to all stations still fighting the good fight in the coming year and a hearty thank you to all the labels and indies that have taken such good care of us the past 365.

Michele Clark

Michele Clark Promotions

Hopes and predictions for 2003? I hope everyone stays happy and healthy. I hope that people will buy more CDs in 2003. I hope labels, indies and radio will stop the pissing matches and play nice again. I hope we don't have to go to war. I hope I get skinny.

I predict that the American people will continue to gravitate toward meaningful adult records. I predict John Eddie's *Lost Highway* debut will be a tremendous success. I predict that Triple A radio will break even more artists than we did in 2002. I predict our most successful Sunset Sessions ever in February. I predict that John Schoenberger will get a new tattoo.

Keith Cunningham

Media Positioning

I feel that Triple A can grow its ratings in 2003, despite competition being at its peak. Triple A has always focused on the musical war, but the format must now focus on the business and relationship wars. No one has more confidence in the Triple A format than the folks at Hot AC. The Hot AC chart continues to look more and more like the Triple A chart, and, thanks to intensive crossover marketing campaigns from the labels, "Modern" and Alternative station are also bigger competitors than they've ever been.

That's a lethal combination that leaves Triple A severely outnumbered in many markets, and it's leading to an erosion of national support for the format. We're seeing fewer Triple-A-only artists signed or supported by the labels, and therefore promotional support is diminishing.

Triple A has important work to do in 2003. Effectively establishing, owning and protecting artists; sticking with records longer and playing them more often; implementing serious positioning strategies; and doing better business on every level have never been more important. Make no mistake about it, a sense of urgency is needed. "Game on," and Triple A can't afford to lose many battles in 2003.

Patty Morris

Lost Highway

My hopes for the new year? To live every day like my first and my last: my first with awe and wonder, as if it's the first time I am experiencing things, my last as if I may never do them again.

Michael Dean

KTAO/Taos-Santa Fe, NM

I feel that the Triple A community will continue to benefit from Alternative radio blowing off so many artists, the likes of Dave Matthews, Alanis Morissette, Garbage, Sheryl Crow, Indigo Girls, Jewel and so on. (Do you remember when these artists were played on Alternative?) We will also enjoy owning such artists as Susan Tedeschi, Norah Jones and Melissa Etheridge.

I also believe that many new (young) listeners will discover Triple A this year and that the listeners we already have will continue to enjoy what our format brings to the radio dial: a true variety of music.

A happy and prosperous new year to all!

Lesla Withanee

WRNX/Springfield, MA

My hope for the upcoming year is to attend a Creed concert with Benson from KFOG/San Francisco ... front row ... rockin' the house.

Norma Manzanares

DreamWorks Records

We begin the new year with Eastmountainsouth's first release. Discovered by one of the premier artist-songwriters of the rock era, Robbie

Robertson, Eastmountainsouth is Peter Adams and Kat Maslich. Their sound is both contemporary and traditional, mixing timeless Americana with modern grooves. I look forward to sharing this project with the Triple A community, in addition to our acts crossing over from the Alternative

format and a new project from Eels.

As the largest generation of kids in 30 years grows into adulthood, I believe that the Triple A format will expand and flourish, offering a refreshing alternative to fabricated music. These new listeners will discover the exceptional music and dedicated programming that the Triple A format has to offer.

Wishing everyone a healthy and happy new year!



Dana Marshall



Keith Cunningham

R&R TRIPLE A TOP 30

Powered By



January 17, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	COLDPLAY Clocks (Capitol)	584	+19	37057	7	26/1
2	2	TORI AMOS A Sorta Fairytale (Epic)	558	+9	37039	17	24/0
3	3	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	472	-14	25048	18	20/1
4	4	MATCHBOX TWENTY Disease (Atlantic)	463	-18	28373	13	20/0
5	5	BECK Lost Cause (Geffen/Interscope)	397	+9	24511	7	23/1
6	6	TRACY CHAPMAN You're The One (Elektra/EEG)	384	+18	30462	16	20/0
7	7	DAVID GRAY The Other Side (ATO/RCA)	317	-31	20867	13	24/0
8	8	JACK JOHNSON Bubble Tees (Enjoy/Universal)	307	+7	22834	21	15/0
10	9	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	297	+10	22563	8	21/0
14	10	DAVE MATTHEWS BAND Grey Street (RCA)	294	+41	12304	3	9/3
13	11	PAUL SIMON Father And Daughter (Nick/Jive)	281	+27	25361	4	19/0
20	12	WALLFLOWERS How Good It Can Get (Interscope)	256	+39	17892	2	23/2
16	13	PRETENDERS Complex Person (Artemis)	255	+17	18255	9	21/0
15	14	STONE SOUR Bother (Roadrunner/IDJMG)	243	+3	7861	4	9/0
11	15	PEARL JAM I Am Mine (Epic)	241	-37	9796	15	16/0
18	16	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	230	-5	15157	14	12/0
19	17	BRAD Shinin' (Redline)	224	+5	13677	8	19/2
12	18	U2 Electrical Storm (Interscope)	223	-52	12166	17	18/0
21	19	RHETT MILLER Come Around (Elektra/EEG)	216	+4	13630	3	17/1
23	20	DAVE MATTHEWS BAND Grace Is Gone (RCA)	215	+8	17358	14	17/0
17	21	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	211	-26	15065	15	18/0
9	22	WALLFLOWERS When You're On Top (Interscope)	210	-84	6045	17	18/0
22	23	GEORGE HARRISON Stuck Inside A Cloud (Capitol)	209	-2	11117	6	18/0
26	24	NORAH JONES Come Away With Me (Blue Note/Virgin)	181	-1	13752	10	17/2
28	25	MAROON 5 Harder To Breathe (Octone)	174	+6	5408	2	9/0
Debut	26	SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	173	+11	10041	1	16/1
29	27	SHERYL CROW C'mon, C'mon (A&M/Interscope)	171	+6	10948	2	20/2
24	28	FEEL Won't Stand In Your Way (Curb)	170	-18	4648	11	12/0
Debut	29	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	164	+24	13068	1	14/9
27	30	PETER GABRIEL More Than This (Geffen/Interscope)	161	-15	12726	4	16/0

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 1/5-1/11. 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

- ZWAN** Honestly (Reprise)
Total Plays: 150, Total Stations: 9, Adds: 2
- KIM RICHEY** Circus Song (Can't Let Go) (Lost Highway/IDJMG)
Total Plays: 138, Total Stations: 13, Adds: 1
- BIG HEAD TODD & THE MONSTERS** Julianna (Big)
Total Plays: 121, Total Stations: 12, Adds: 1
- WHITE STRIPES** We're Going To Be Friends (Third Man/V2)
Total Plays: 107, Total Stations: 8, Adds: 1
- BONNIE RAITT** Time Of Our Lives (Capitol)
Total Plays: 93, Total Stations: 9, Adds: 0

- ANDY STOCHANSKY** Stutter (Private Music/RCA Victor)
Total Plays: 87, Total Stations: 7, Adds: 0
- DROPLINE** Best Thing (143/Reprise)
Total Plays: 84, Total Stations: 5, Adds: 0
- RED HOT CHILI PEPPERS** Can't Stop (Warner Bros.)
Total Plays: 76, Total Stations: 5, Adds: 2
- FDD FIGHTERS** All My Life (Roswell/RCA)
Total Plays: 74, Total Stations: 4, Adds: 1
- LIFEHOUSE** Spin (DreamWorks)
Total Plays: 68, Total Stations: 3, Adds: 1

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DAVID GRAY Be Mine (ATO/RCA)	15
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	9
JOAN OSBORNE Only You Know & I Know (Compendia)	5
KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	5
WARREN ZANES Where We Began (Dualtone)	5
MARK SELEY Back Door To My Heart (Vanguard)	4
DAVE MATTHEWS BAND Grey Street (RCA)	3
WALLFLOWERS How Good It Can Get (Interscope)	2
SHERYL CROW C'mon, C'mon (A&M/Interscope)	2
BRAD Shinin' (Redline)	2
NORAH JONES Come Away With Me (Blue Note/Virgin)	2
ZWAN Honestly (Reprise)	2
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	2
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2
RICHARD ASHCROFT Science Of Silence (Hut/Virgin)	2
EVERCLEAR Volvo Driving Soccer Mom (Capitol)	2
DARIUS RUCKER Exodus (Hidden Beach)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	+53
DAVE MATTHEWS BAND Grey Street (RCA)	+41
WALLFLOWERS How Good It Can Get (Interscope)	+39
PAUL SIMON Father And Daughter (Nick/Jive)	+27
DAVID GRAY Be Mine (ATO/RCA)	+27
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+24
JOHN MAYER Neon (Aware/Columbia)	+23
COLDPLAY Clocks (Capitol)	+19
TRACY CHAPMAN You're The One (Elektra/EEG)	+18
ZWAN Honestly (Reprise)	+18

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JACK JOHNSON Flake (Enjoy/Universal)	267
NORAH JONES Don't Know Why (Blue Note/Virgin)	250
DAVE MATTHEWS BAND Where Are You Going (RCA)	234
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	226
COLDPLAY In My Place (Capitol)	201
JOHN MAYER No Such Thing (Aware/Columbia)	198
JIMMY EAT WORLD The Middle (DreamWorks)	168
PETE YORN Strange Condition (Columbia)	148
311 Amber (Volcano)	141

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

Richard Ashcroft

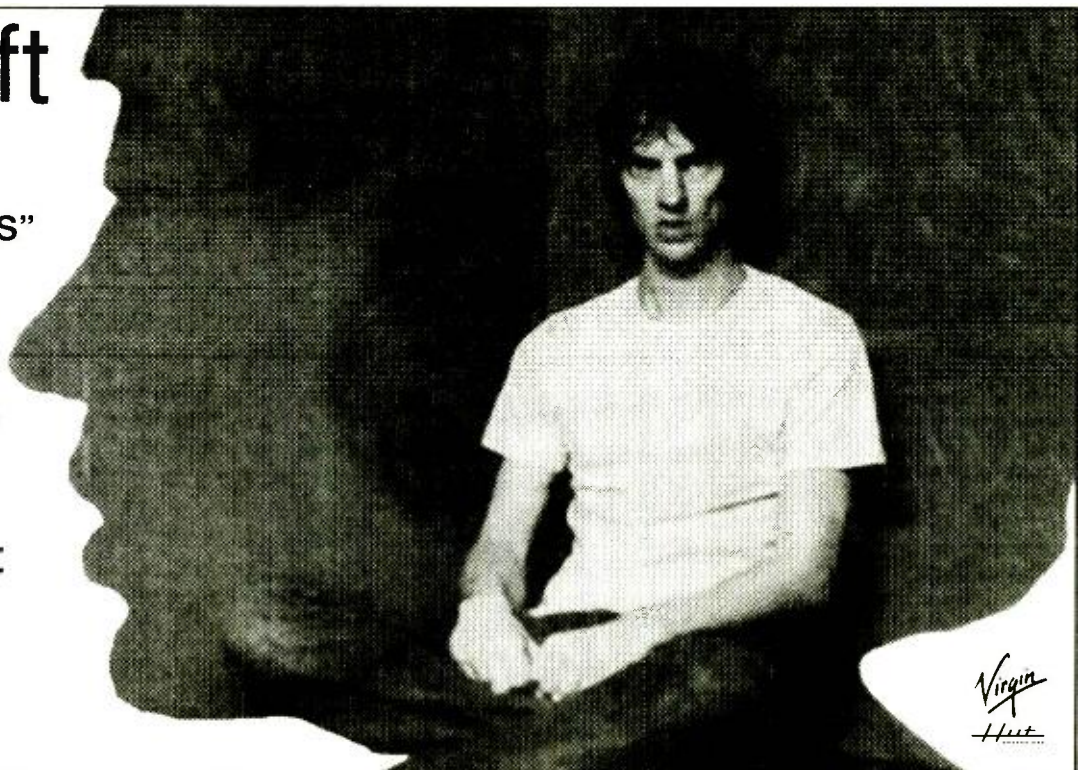
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January 17, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, GROSS IMPRESSIONS (00), WEEKS ON CHART, TOTAL STATIONS ADDS. Lists top 30 songs including George Harrison, Coldplay, Susan Tedeschi, etc.

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 1/5-Saturday 1/11. © 2003, R&R Inc.

Most Added®

www.rindicator.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists songs that were most added to playlists, including David Gray, Joan Osborne, Kathleen Edwards, etc.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs that saw the largest increase in total plays, including David Gray, Joan Osborne, Counting Crows, etc.

Reporters

Grid of reporter information for various markets including WAPS/Akron, OH; KTZO/Albuquerque, NM; KGSB/Austin, TX; WRNR/Baltimore, MD; KRVB/Boise, ID; WBDS/Boston, MA; WXRW/Boston, MA; WNCB/Burlington, VT; WMVY/Cape Cod, MA; WDDD/Chattanooga, TN; WKRT/Chicago, IL; KBXR/Columbia, MD; KBCC/Denver-Boulder, CO; WDET/Detroit, MI; WNCW/Greenville, SC; WTKS/Indianapolis, IN; WDKI/Knoxville, TN; WFPK/Louisville, KY; WMMN/Madison, WI; WMPG/Memphis, TN; KTCZ/Minneapolis, MN; WGVX/Minneapolis, MN; WZEW/Mobile, AL; KPIG/Monterey, CA; WRLT/Nashville, TN; WFUV/New York, NY; WKDC/Norfolk, VA; WXPX/Philadelphia, PA; WYEP/Pittsburgh, PA; KFDG/San Francisco, CA; KDTR/San Luis Obispo, CA; KBAC/Santa Fe, NM; KTAD/Santa Fe, NM; KRSH/Santa Rosa, CA; KMTT/Seattle-Tacoma, WA; KAEP/Spokane, WA; WRNX/Springfield, MA.

National Programming

Added This Week



Ali Castellini 215-898-6677

JOHNNY MARR + THE HEALERS Down On The Corner NICKEL CREEK Spit On A Stranger



Rob Reinhart 734-761-2043

MIA DOI TODD Independence Day VIC CHESNUTT Alison HEM (The Angels Wanna Wear My) Red Shoes

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: jschoenberger@radioandrecords.com

ON THE RECORD

With

Tad Abbey

MD, WVOD/Elizabeth City, NC



In the late '90s there seemed to be a decline in the so-called "alternative music scene." The wave of Seattle- and L.A.-based bands was losing its popularity in the mainstream. What the audience wanted were bands that exemplified the times. * Around 1998 the economy was booming, the nation was actually coming to grips with the national debt, and things looked bright. The audience didn't want to focus on the bad stuff that grunge was teaching them; they wanted more lighthearted rock. All of a sudden bands like Collective Soul, Fuel, Matchbox 20 and 3 Doors Down came to be rock's new leaders. * Of them all, Matchbox 20 have proven to be real hitmakers. For their new release Rob Thomas had so much pressure on him to follow up the Santana collaboration "Smooth" that he made *Serpico* seem relaxed. Now the band have released "Disease" from *More Than You Think You Are*. Clearly, Thomas has lived up to the pressure by trusting his pop formula to ensure him another hit. * "Disease" is like its title implies: It's infectious, and it will not leave your head after the first time you hear it. Matchbox 20 is a strong example of a rock band that knows how to please its audience with catchy hooks and strong guitar riffs.

On the Most Added front, David Gray is No. 1 overall with 31 new adds (No. 1 on both panels). Counting Crows came in second overall with 16 adds (No. 2 monitored, No. 3 Indicator), Joan Osborne is third overall with 15 adds (No. 2 Indicator, No. 3 monitored), and Kathleen Edwards is fourth overall with 12 adds (No. 3 on both panels) ... Also having a good first week are Warren Zanes, Johnny Marr + The Healers, Richard Ashcroft, Paul Weller, Mark Selby, Darius Rucker, Shemekia Copeland and Keller Williams ... On the Triple A monitored chart, Coldplay hold at 1* for the second week, Tori Amos hangs tough at 2*, Beck remains at 5*, Tracy Chapman regains her bullet at 6*, Jackson Johnson is at 8* again, Susan Tedeschi moves 10-9*, and DMB ("Grey Street") are top 10 at 10* ... Paul Simon is knocking on the door at 11*, The Wallflowers leap 20*-12*, The Pretenders revive 16-13*, Brad go 19*-17*, and Rhett Miller is now top 20 at 19* ... Maroon 5 continue to show growth, going 28*-25*, while Crow also builds, 29*-27* ... The Soundtrack Of Our Lives and the new Counting Crows debut ... On the Triple A Indicator chart, George Harrison holds at No.1, Coldplay increase to 2*, Tedeschi climbs to 3*, The Pretenders move up to 5*, Beck goes 8*-6*, Peter Gabriel moves 9*-7*, and Amos rounds out the top 10 at 9* ... Other big movers include Wallflowers (22*-14*), Phish (27*-17*) and Andy Stochansky (28*-24*) ... Soundtrack debut at 26*.



— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **George Harrison**

LABEL: **Capitol**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



It is often said that for a person to be spiritual, he or she must walk like they talk. Well, if that is a qualification (and I believe it's one of the best), **George Harrison** was truly a spiritual man. For most of his adult life he never wavered from his dedication to personal integrity or his faith. Furthermore, Harrison, via his notoriety, served as a wonderful example of the right way for a human being to act. And even though most of us will never know, I'd bet my last dollar he, more than most, was fully prepared when he passed over from this life.

Thank God Harrison left us mere mortals a gift with his posthumously released *Brainwashed*. Certainly, it can be considered one of his best records. The guitar playing displays all that made his style so unique and influential, and the songs are concise and flowing. But what truly make this album so special are the lyrics. They reflect thoughts and questions Harrison has pondered most of his life, yet carry much more weight and meaning in light of the fact that they were written with the knowledge that death was close to his door.

It's common knowledge that the album wasn't completed before his death, but the spirit and genius of Harrison clearly live in the grooves. It was finished by his 24-year-old son, Dhani, and his best friend, Jeff Lynne. Many of the basics were already on tape, and George's wishes for the direction he wanted for the album were well known by the two.

"I'd been talking to George for the past couple years about finishing these songs," Lynne says. "He said, 'I'd like you to fin-

ish them for me.' Dhani had worked closely with George since the beginning on all the songs, too, so he also had a clear understanding as to what his father's wishes were."

"The album was always going to be finished this way, with Jeff helping my dad and me with the final production," says Dhani. "We just stuck to the plan, except that my dad died, which made our job more difficult. But when we were in the studio, we felt his presence, and that made it easier."

In spite of the fact that much of the album was fleshed out after Harrison's passing in November of 2001, it is 100% a George Harrison album. Whether he is sharing some of his private thoughts with us via "P2 Vatican," "Looking for My Life" and "Never Get Over You" or sharing some insight from his spiritual quest in "Any Road," "Stuck Inside a Cloud" or the title track, Harrison remained true to his mandate for living life to the fullest to the very end.

If we are smart, we will listen to what Harrison has to say, and perhaps it will cause us to pause a little more often before we speak or act and ask to the question of ourselves, "What would George have done?"

WONDERFUL JOHNSON

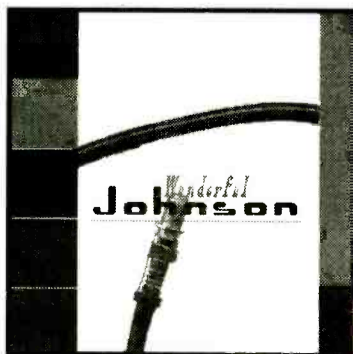
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Missouri's Christian Music Champion

Spirit FM network has a unique way of doing radio that works

Camdenton, MO isn't the largest town in America, but Jim McDermott and his Camdenton-based staff are taking Missouri by storm with the Spirit FM network. Now six stations strong, the network concentrates on keeping things simple while going beyond the call of duty to help a small-market group of stations impact their communities and beyond.

Spirit FM's flagship frequency, KCVO, had a start not unlike those of many Christian radio stations that began broadcasting in the '80s. "We had a 60/40 mix of music and talk and an all-over-the-road musical format, but so did a lot of stations back then," PD McDermott explains. "Our goal was simply to provide Christian radio to central Missouri, which had nothing at the time.

"Fortunately, I quickly got involved with the National Christian Radio Seminar and the Gospel Music Association and learned how to focus our programming. But, in reality, that's still an ongoing process. We're constantly trying to figure out how and why our listeners actually listen and how we can deliver what they expect.

"We started with just the KCVO frequency at 3kw. In 1988 we started adding translators, which helped us reach

more communities. Eventually, we put 11 of them on the air; now we're down to six. We changed frequencies at

KCVO and increased to 18kw in 1991, which helped us cover our home market of Lake of the Ozarks a lot better.

"We also saw that we could better serve our translator listeners by upgrading to full-power FMs. So our second station, KCVQ/Knob Noster, MO went live in 1997. We purchased KCVJ/Oscola, MO after that. We're now building number five, KCVZ/Dixon, MO and have a construction permit to build another next summer.

"What this means is that we reach a lot of small towns in between the main metro areas of Missouri. I believe we are able to tie them all together by the inclusiveness of our promotions. For example, when we did a pastor-appreciation promotion in October, we gave

a fall-foliage cruise on the lake and picked winning pastors from each major coverage area. No matter where they listen throughout the state, people think of us as Spirit FM, their Christian radio station."

Personalities Plus

One of Spirit FM's big priorities is having a quality lineup of jocks on the air not just during mornings, but throughout the entire day. "No matter what size market you are in, I truly believe you have to make the effort to get good on-air talent," McDermott says. "It has to be a priority. When you have personalities that your listeners love, everything else you do — be it promotions, sales or fundraising — will be a whole lot more effective."

Another key is keeping it real. "How we come across on-air is how we are in the grocery store or at the football game," McDermott says. "How do I find great people in rural Missouri? I look for people other people gravitate toward. I figure that the person everyone wants as their friend in church will usually be a person people want to tune in and listen to on the radio.

"Being in a small market, we train just about everyone ourselves. I have no reservations in saying that my staff is just as good as any other in my coverage area and actually far better than most."

When it comes to picking songs, McDermott and his Music Director have a unique process. "The main music qualifier we use is to listen to a song and ask, 'Is this a song that I believe we will be playing five years from now?'" McDermott says. "More than anything else, that one question decides what makes it on the air at Spirit FM."

Don't Slack Off

With the huge growth Christian music has experienced over the past decade, it's easy to recognize that Christian radio has been a major player in the process. Right now there are a lot of great people doing great radio at various networks and formats nationwide.

McDermott believes that it's possible to continue to grow the genre and to program a super Christian radio station. "It is possible, if you don't make excuses," he says. "If you don't have a song that should be on your playlist, go buy it. If you only have a couple of hours of music per day, make them the best and most popu-



CATCHING UP ON A LITTLE READING Cul De Sac Records artists Anthem and NeverLost were caught digging not only the California sunshine, but also R&R during a recent visit to the R&R offices. Seen here (l-r) are Anthem's Willie Bostic, Garth Bostic and Steve Houser; Cul De Sac President Billy Smiley and Promoter Jenny Lockwald; Anthem's Jonathon Russo; and NeverLost's Andy Joslin.

lar hours on the station. If the boss' wife doesn't like your song picks, try to show her how much the listeners like them. Fight the temptation to program for the board of directors."

Even with Christian radio's present success, McDermott feels compelled to bring up two areas for immediate attention. "First, avoid the temptation to slack off after the morning show," he says. "Who says that midday listeners don't like personality? Why can't afternoon drive be as fun as morning drive? An evening announcer who connects with listeners can and will affect the bottom line positively.

"Secondly, we need to get more focused. I know we've all heard this, but are we really doing it? I challenge any PD to listen to a whole day of their own station and count the number of unfocused and badly targeted programs, comments, commercials, PSAs or anything else that's on the air just because it's always been there."

Care Packages

One thing that sets Spirit FM apart from its counterparts is its concerted effort to get listeners thinking about the community as a whole. Last year the network's promotional highlight was Send a Valentine Care Package to a Soldier in Afghanistan.

"We worked with the Red Cross office at Fort Leonard Wood, and our listeners brought in valentines, letters of encouragement, candy, toiletries, paper and pens for the soldiers," McDermott says. "We received so much stuff! It took our staff and several volunteers three days to put it all in little plastic care packages.

"Then we loaded it all into our station van and two pickups and took it to Fort Wood. It came to almost 1,300 pounds in 41 boxes. We received local TV coverage and made the front page in two area newspapers.

"The cool part was getting the thank-you e-mails from the soldiers in Kandahar and Kabul. After getting word that the schools that were reopening in Afghanistan had no paper or pencils, we followed up in September by collecting boxes of school supplies for the Afghan children. We did this all in an effort to help the Afghan children receive love from America with no strings attached."

On-Air Prayer

A new element of the contempo-

rary phase of Christian radio programming is the inclusion of on-air prayer. Many stations do it on a small scale, but the Spirit FM network goes the extra mile. "Back in 1988 we had a listener who wanted to buy an hour of airtime to play a 20-minute message on prayer," McDermott says.

"She then invited people to call in for intercessory prayer. She asked her pastor and his wife to man the phones. Even though we probably cued less than 5,000 per week at the time, we wound up praying with people for nearly two hours.

"Since that day over 14 years ago we have had a volunteer from that church praying with people every Wednesday from 10-11am. To clarify, we don't do intercessory prayer on the air; we just mention that it is available each week at that time. In addition, our staff takes prayer requests every day, and we pray for them on-air at 5:45pm and at 10:30pm.

"Most weeks we get more than we can possibly pray for during our limited on-air blocks. We keep all the requests, plus those that come in through the mail, and volunteers come in and take the time to pray for everyone. We work hard to keep any requests from falling through the cracks. We even built a prayer room dedicated to our former Promotions Director, Julie Walton, who died last year of meningitis."

The Big Finish

McDermott and Spirit FM have shown what it means to get the job done, with excellence, in a small-market situation. McDermott shares some closing thoughts directed at the small broadcaster: "Keep doing what it takes to be excellent. I know it's not easy when you are small. Our total monthly budget was under \$6,500 for the first three years of operation. We only had two full-time employees until six years ago.

"I never let our smallness keep me from trying to make KCVO sound better than anything else on the dial. Hard work will pay off. God has blessed us, and our budget has grown from \$20,000 to \$35,000 a month in the last four years. But even with a bigger budget and six stations, we plan to keep on playing great songs, being real to the listeners and giving them more of what we call the truly good stuff."



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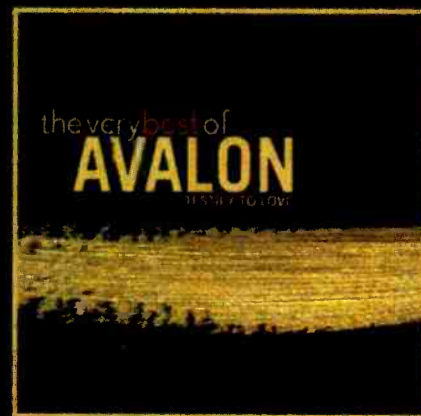
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Album Spotlight

Chris Rice's *Run...* Set For March 4

Rocketown artist says project is a retreat from earlier efforts

Though few would describe Chris Rice's fourth studio album for Rocketown Records as "light," the artist who on previous albums has pondered the sovereignty of Christ, explored the elusiveness of God and encouraged us to think of our lives as blank journal pages is calling his new project a "retreat of sorts."

Run the Earth and Watch the Sky (the title is taken from a line in the album's third track, "Nonny Nonny") represents another side of him as a songwriter and a human being, Rice says.

He explains, "There are so many aspects to any person, but in the music world you get pegged as, 'You're the guy who writes those really deep songs.' I don't want to be defined one way. A lot of people want 10 records



John Styll

in a row that sound just like the last ones and, in effect, are 'safe.' I really like to stretch and push the limits. And sometimes I like to retreat. On this new record I'm sort of saying I'm going to chill and just be lighthearted for a while."

True, the 11 songs on the March 4 release are not as spiritually complex as some on Rice's previous three albums, *Deep Enough to Dream*, *Past the Edges*

and *Smell the Color Nine*. But, as Rice says, "There's still meat."

And that's not surprising, especially knowing his atypical approach to songwriting. Unlike most artists, who scribble song ideas and lyrics on napkins and in journals throughout the year, Rice begins writing songs only three months before hitting the studio. Additionally, he pens his words with an unusual audience in mind: unbelievers.

"We're doing a lousy job of making our faith make sense to the world," Rice says. "So if an unbeliever is going to hear my music, I want it to make sense to him. When I'm writing songs, I envision a philosophical doctor of atheism standing outside the door, listening to what I'm singing. Even though that professor may not agree with me, he may walk away saying, 'But he made sense and talked to me, not down to me.'"

"Smile" exemplifies that approach as Rice talks about heaven in a way he hopes will appeal to a mentality that isn't necessarily going to appreciate streets of gold, pearly gates and angels. "That's not an attractive picture for them," Rice says. "But the picture that says there's a longing to be connected to God, and one day I'm going to actually stop imagining what He looks like and get to see Him smile — that approaches the same concept of longing for eternity but speaks it for a different generation."

On his upcoming 35-city spring tour Rice says he plans to spend a lot of time motivating his audiences to "be in the real world instead of hiding from it." Alluding to a lyric in the album's "Me and Becky," he says, "We've got to go for a ride outside our little comfort areas and really become connected to the world."

Rice says, "My role in life is to reach a whole spectrum of people with a whole spectrum of levels of faith. We have a message for those people, and as long as we keep preaching it to Christians, the world isn't hearing it. That's why I wanted to do another record."

— Lindy Warren

Kirk Franklin Garners Five Stellar Awards

Donald Lawrence and newcomer Smokie Norful tie at three

Hosts Donnie McClurkin, Mary Mary and Michelle Williams hosted the 18th annual Stellar Awards on Jan. 11 in Atlanta. Kirk Franklin was the big winner, taking home the awards for Artist of the Year, Song of the Year, CD of the Year, Producer of the Year and Music Video of the Year. The awards will air in national syndication on broadcast, cable and PAX-NET stations Jan. 18 through Feb. 16.

Artist Of The Year

Kirk Franklin

Song Of The Year

Kirk Franklin, "Hosanna"

Male Vocalist Of The Year

Smokie Norful

Female Vocalist Of The Year

Dorinda Clark Cole

Group/Duo Of The Year

Ted & Sheri

New Artist Of The Year

Smokie Norful

CD Of The Year

Kirk Franklin, *The Rebirth of Kirk Franklin*

Choir Of The Year

Donald Lawrence & The Tri-City Singers

Producer Of The Year

Kirk Franklin, *The Rebirth of Kirk Franklin*

Contemporary Group/Duo Of The Year

Ted & Sheri

Traditional Group/Duo Of The Year

The Canton Spirituals

Contemporary Male Vocalist Of The Year

Smokie Norful

Traditional Male Vocalist Of The Year

Marvin Sapp

Contemporary Female Vocalist Of The Year

Yolanda Adams

Traditional Female Vocalist Of The Year

Dorinda Clark Cole

Contemporary CD Of The Year

Donald Lawrence & The Tri-City Singers, *Go Get Your Life Back*

Traditional CD Of The Year

Richard Smallwood With Vision, *Persuaded — Live in D.C.*

Urban/Inspirational CD Of The Year

Yolanda Adams, *Believe*

Music Video Of The Year

Kirk Franklin, "Hosanna"

Traditional Choir Of The Year

Richard Smallwood With Vision

Contemporary Choir Of The Year

Donald Lawrence & The Tri-City Singers

Special Event CD Of The Year

The Commissioned Reunion, *The Commissioned Reunion Live*

Rap/Hip-Hop Gospel CD Of The Year

Tonex, *02*

Quartet Of The Year

The Canton Spirituals

Recorded-Music Packaging Of The Year

Philpott Design & Pamela Springteen, Donald Lawrence & The Tri-City Singers' *Go Get Your Life Back*

CCM UPDATE GALLERY



THAT'S A WRAP! Essential/Watershed Records artist Andrew Peterson wraps production on *Love and Thunder*, available Feb. 25. Pictured (l-r) are album co-producer Derri Daugherty, Peterson and producer Steve Hindalong.

In The News....

• Congratulations to **Avalon**, who picked up the award for favorite artist in the Contemporary Inspirational Music category at Monday's 30th annual American Music Awards, held at the Shrine Auditorium in Los Angeles. Avalon were surprise winners, beating out contenders Jars Of Clay and P.O.D. The AMAs, which aired live on ABC, are voted on by the public.

Signings:

• Northern Records signs **All Things Bright And Beautiful**, a.k.a. former Luxury frontman Lee Bozeman. The Missouri-based artist will be recording in February for a late-summer release.

• Integrity Gospel signs urban artist **Lisa McClendon**. According to Integrity Gospel GM Jackie Patillo, the label plans to begin work on McClendon's new album immediately for an expected August release date.

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	PAUL COLMAN TRIO Run (Essential)	931	+71	11
7	2	JOY WILLIAMS Surrender (Reunion)	904	+97	16
3	3	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	892	+34	15
5	4	JEREMY CAMP Understand (BEC)	857	+47	12
6	5	NICHOLE NORDEMAN Holy (Sparrow)	836	+26	17
4	6	THIRD DAY 40 Days (Essential)	812	+54	16
1	7	JEFF DEYO More Love, More Power (Gotee)	797	-48	18
12	8	TREE 63 No Words (Inpop)	713	+78	10
10	9	MERCY ME Spoken For (MVD)	708	+22	10
8	10	LIFEHOUSE Spin (Sparrow/DreamWorks)	677	-44	17
15	11	DELIRIOUS? Touch (Furious?)	642	+59	6
9	12	AUDIO ADRENALINE Ocean Floor (ForeFront)	630	-15	24
11	13	GINNY OWENS With Me (Rocketown)	583	-17	15
18	14	JARS OF CLAY Revolution (Essential)	555	+76	4
13	15	BEBO NORMAN Great Light Of The World (Essential)	548	+45	17
14	16	EVERYDAY SUNDAY Stand Up (Flicker)	539	-6	18
16	17	DC TALK Let's Roll (ForeFront)	514	+16	14
19	18	RELIENT K Less Is More (Gotee)	434	+1	11
23	19	KUTLESS Run (BEC)	418	+74	3
17	20	SARAH SADLER Beautiful (Essential)	402	-6	19
20	21	ELMS Speaking In Tongues (Sparrow)	379	-1	9
28	22	BENJAMIN GATE Lift Me Up (ForeFront)	347	+49	2
Debut	23	SHAUN GROVES Should I Tell Them? (Rocketown)	345	+59	1
27	24	DAILY PLANET Everything Revolves (Reunion)	343	+26	2
Debut	25	SWITCHFOOT More Than Fine (Sparrow)	336	+157	1
29	26	SANCTUS REAL Say It Loud (Sparrow)	331	+30	2
21	27	OUT OF EDEN This Is Your Life (Gotee)	325	+20	7
22	28	ZOEGIRL Even If (Sparrow)	322	-2	18
Debut	29	SWIFT Under The Sun (Flicker)	314	+55	1
Debut	30	BIG DADDY WEAWE Audience Of One (Fervent)	313	+44	1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 1/5-Saturday 1/11.
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Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	12 STONES The Way I Feel (Wind-up)	370	-7	11
2	2	KUTLESS Run (BEC)	349	+14	9
3	3	JUSTIFIDE To Live (Ardent)	312	+8	8
4	4	LIFEHOUSE Spin (Sparrow/DreamWorks)	307	+7	15
6	5	SANCTUS REAL Say It Loud (Sparrow)	275	+3	9
5	6	DC TALK Let's Roll (ForeFront)	264	0	15
7	7	PAX217 I'll See You (ForeFront)	246	-14	13
8	8	CADET Change My Name (BEC)	243	-8	11
10	9	BENJAMIN GATE Lift Me Up (ForeFront)	230	0	11
9	10	DC SUPERTONES Superfly (Tooth & Nail)	222	-20	8
14	11	JARS OF CLAY Revolution (Essential)	213	0	5
13	12	P.O.D. Satellite (Atlantic)	213	-1	13
12	13	PILLAR Echelon (Flicker)	203	-17	18
17	14	EAST WEST Superstar (Floodgate/Epic)	202	+12	11
16	15	THIRD DAY 40 Days (Essential)	195	+1	17
15	16	SUPERCHICK So Bright (Stand Up) (Inpop)	193	-7	18
20	17	LAST TUESDAY Right Here (DUG)	180	+35	2
11	18	NEWSBOYS Fad Of The Land (Sparrow)	169	-18	15
Debut	19	BILLIONS Never Felt This Way Before (Northern)	165	+60	1
18	20	ELMS Speaking In Tongues (Sparrow)	159	-5	7
Debut	21	HALO FRIENDLIES Sellout (Tooth & Nail)	156	+52	1
21	22	ACQUIRE THE FIRE Lift (Inpop)	155	+13	4
Debut	23	SKILLET Will You Be There (Ardent)	154	+41	1
24	24	PHIL JOEL Resolution (Inpop)	151	+22	2
27	25	POOR OLD LU Revolve (Tooth & Nail)	149	+23	2
22	26	CURBSQUIRRELS Dependance Day (DUG)	147	+11	3
Debut	27	DELIRIOUS? Fire (Furious?)	134	+24	1
26	28	BLINDSIDE Pitiful (Elektra/EEG)	134	+11	11
Debut	29	PROJECT 86 Hollow Again (Tooth & Nail/Atlantic)	133	+26	1
25	30	STAVESACRE If Not Now (Nitro)	131	+3	5

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 1/5-Saturday 1/11.
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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	MERCY ME Spoken For (INO)	1955	+23	16
3	2	JODY MCBRAYER To Ever Live Without Me (Sparrow)	1578	+29	16
6	3	JANNA LONG Greater Is He (Sparrow)	1553	+76	12
4	4	4HIM I Know You Now (Word/Curb/Warner Bros.)	1552	+30	14
2	5	NICHOLE NORDEMAN Holy (Sparrow)	1539	-25	21
7	6	THIRD DAY Nothing Compares (Essential)	1435	+32	14
9	7	CHRIS RICE The Other Side Of The Radio (Rocketown)	1376	+125	9
5	8	BEBO NORMAN Great Light Of The World (Essential)	1374	-15	19
8	9	JOY WILLIAMS Surrender (Reunion)	1306	+25	15
12	10	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	1252	+347	2
10	11	MARK SCHULTZ Think Of Me (Word/Curb/Warner Bros.)	1159	+83	13
11	12	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	1129	+52	9
13	13	MICHAEL W. SMITH Lord Have Mercy (Reunion)	923	+84	8
14	14	GINNY OWENS With Me (Rocketown)	761	-13	17
16	15	BIG DADDY WEAWE Audience Of One (Fervent)	685	+64	6
18	16	NATALIE GRANT I Will Be (Curb)	654	+62	3
24	17	CAEDMON'S CALL Only Hope (Essential)	624	+125	2
21	18	KARA Beautiful Moment (Vertical)	579	+50	6
20	19	PHIL JOEL I Adore You (Inpop)	561	+25	8
15	20	PAUL COLMAN TRIO Fill My Cup (Essential)	556	-29	22
30	21	JARS OF CLAY The Valley Song (Essential)	536	+144	2
17	22	NEWSBOYS Million Pieces (Sparrow)	522	-34	29
19	23	POINT OF GRACE Yes, I Believe (Word/Curb/Warner Bros.)	508	+17	22
27	24	FREDDIE COLLOCA You Chose My Heart (One Voice)	485	+70	3
29	25	ZOEGIRL Plain (Sparrow)	472	+78	2
22	26	AVALON Undeniably You (Sparrow)	468	+6	24
23	27	SARAH SADLER Beautiful (Essential)	467	+19	18
	28	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	440	+119	1
26	29	KATINAS Eagle's Wings (Gotee)	404	+16	5
25	30	JIM WITTER Forgiveness (Curb)	396	-12	7

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 1/5-Saturday 1/11.
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Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	4HIM Who You Are (Word/Curb/Warner Bros.)	338	+70	12
4	2	KATINAS Eagle's Wings (Gotee)	305	+84	11
1	3	MERCY ME Spoken For (INO)	294	+18	14
7	4	MICHAEL W. SMITH Lord Have Mercy (Reunion)	257	+67	7
6	5	AL DENSON Holy Is The Lord/He Is Exalted (Spring Hill)	255	+54	5
3	6	MARTINS You Are Holy (Spring Hill)	254	+30	13
8	7	BROOKLYN TABERNACLE CHOIR This Is How... (M2.0)	232	+49	7
5	8	SCOTT KRIPPAYNE My Everything (Spring Hill)	221	+19	10
13	9	GO FISH Savior (Inpop)	189	+55	2
14	10	MARK SCHULTZ Holy One (Word/Curb/Warner Bros.)	181	+49	11
10	11	CHARLES BILLINGSLEY The Way Of... (Discovery House)	176	+26	7
16	12	CHRIS RICE The Other Side Of The Radio (Rocketown)	163	+50	2
11	13	ALLEN ASBURY In The Light Of That City (Doxology)	160	+20	4
9	14	NICHOLE NORDEMAN Holy (Sparrow)	158	+33	14
12	15	RIVER You Remind Me (Ingrace)	150	+10	8
15	16	RAY BOLTZ In Your Name (Spindust)	149	+36	2
	17	WAYNE WATSON Cry Of My Heart (Spring Hill)	128	+37	1
17	18	WATERMARK Friend For Life (Rocketown)	128	+16	19
19	19	JODY MCBRAYER To Ever Live Without Me (Sparrow)	121	+16	2
18	20	JIM WITTER Forgiveness (Curb)	118	+8	5

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 1/5-Saturday 1/11.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Doin' (Gotee)
2	PLAYDOUGH Seeds Of Abraham (Uprok)
3	KNOWDAVERBS What You Rock Now (Gotee)
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	ROYAL RUCKUS A Wink And A Nudge (Flicker)
8	GRITS Here We Go (Gotee)
9	SEV STATIK M.I.C. (Uprok)
10	RIGHTEOUS RIDERS Me & You (Tyscot)

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

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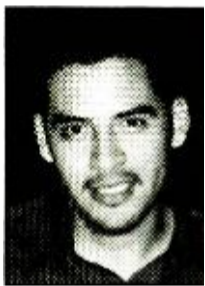
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The Building Blocks Of Radio

Getting to know small-market stations in Spanish-language radio

Small-market stations are the building blocks of radio, and that's even more true in Spanish-language radio. For Spanish-language radio, "small market" has more to do with the size of the area's Hispanic population, which can be small in large cities. The contributions of these stations to Spanish-language radio and to the communities they serve, as well as their challenges, are unique.

To get a glimpse into their world, where serving the Hispanic community becomes almost a personal mission, we posed three questions to several small-market program directors: XQFX/Amarillo, TX's **Israel Salazar**; KQVO/Calexico, CA's **David Fuentes**; KWLN/Wenatchee, WA's **José L. High**; and WMGC/Nashville's **Juan Armenta**.



Israel Salazar

R&R: What is your station's greatest contribution to Spanish-language radio and to your listeners?

IS: We have to give our listeners the best music, the hits. We must know our market very closely — where they come from, the regions they're from, etc. In a small city like ours, where people

"Why not give small-market radio listeners a good station, just as the large markets do?"

Israel Salazar

come to work and where people come primarily from small towns in Mexico, we help them adapt, and part of that process is to give them a bit of the music they long for.

On the other hand, small mar-

kets also create hits. Our listeners create hits. Why not give small-market radio listeners a good station, just as the large markets do? Why not make our stations sound as strong? We must.

DF: Although Calexico looks like a small market, it really isn't. We reach four states, two in the U.S. and two in Mexico: Southeast California, Southwest Arizona, San Luis in Sonora and Mexicali in Baja California. Mexicali's population is over 1 million. Because we're in a border city where we experience a daily series of problems, our biggest contribution is the guidance we give our listeners. We get very involved with our communities. We help them with all sorts of social issues. We bring in political leaders, immigration experts, etc.

In terms of music, we are a Pop station that doesn't program any kind of music with obscenities or narcotics-trafficking [*narco-corridos*] lyrics. To promote these songs in a border city is to promote negativity.

JLH: Our contributions have been numerous. When I arrived in the state of Washington about eight years ago, all the Spanish-language media that existed was an AM station and a biweekly newspaper. When this station opened, we brought news and events from Mexico to the community. We bring them relevant news from other states in the U.S. and news of what's happening on the U.S.-Mexico border.

KWLN reaches three counties — about 20-25 cities — and we're the bridge between them. Our listeners are small-town folks who left their country and who now find themselves completely cut off from what they knew, and we

keep them informed. At the same time, the station is allowing the American community to get to know and understand us.

Our station is American-owned. In fact, all the stations in the area are American-owned. At this point, there are about seven Spanish-language stations in the area, which tells us that the American community is acknowledging the potential of Spanish-language radio.

JA: We've been on the air for 11 years, and we've seen the growth of the Hispanic population in Nashville. Although this is considered a small market, we estimate that we reach about 250,000 Hispanics. We're very close to our community. We help them raise funds when a loved one passes and the family doesn't have the means to take care of the expenses and they have no one else to turn to. We help schools in whatever ways we can, we offer help to people looking for jobs, etc. Because we were the first Spanish-language station in the area and have maintained a leadership position, we try to help the community as much as we can.

Musically, we've also grown a lot. Last year we introduced a new Pop station, so now we cater to the Regional Mexican listener as well as the Contemporary.

R&R: What is the biggest challenge a small-market station faces?

IS: I can't complain about the service we get from the record companies, because they do take care of us. Our community buys a lot of records. I think my biggest challenge is to do the best job I can for my listeners.

DF: Our biggest challenge is competing with the Mexican stations' advertising rates. Radio groups in Mexico usually own 10 or more radio stations, plus TV stations, and offer advertising packages at very low rates. Although our station has a large audience — primarily because we do very little talking on the air and we play all the hits — because Mexi-

can stations reach U.S. border cities and their advertising rates are so low, businesses cross the border and place their advertising with them. We compete with 25 Mexican stations. It's a rate war.

JLH: Our biggest challenge is to bring the station to a level where it can compete with the American stations in the area. We want to be acknowledged and let it be known that Spanish-language radio is just as important and professional as any other.

JA: Most of what we do is done locally, so our biggest challenge is working out all the promotions we do without much outside help. We find that when we call a company for their support, they may give it to us, but it's very limited. Many of them don't really know our market — the size, the number of people they can reach. People who are aware of the growth in the market realize that it isn't that small.

R&R: In terms of making your job easier, what is an advantage a small-market station lacks?

IS: I'd like the big-name artists, like Juan Gabriel, to come to our market. They usually don't. The ones who do come usually don't give the same show here that they do in cities like San Antonio or Houston. The record companies don't invest in us as much as they do in large markets.

DF: We need support from the record companies. If they took care of all stations equally, without looking at the size of the market, it would make our job easier. Many of the labels don't pay attention to us. We have to call them again and again, and they won't even send us the singles we ask for. They concentrate on large markets. They call us and ask us if we're a BDS reporter, and if

we're not, they never speak to us again. It's incredible that they see it that way, especially for a border station, because the huge numbers of people waiting two or three hours to cross the border are listening to us while they wait.

JLH: It's been a year since we opened the station, and if we had the same equipment that the American stations do, our job would be much easier. We've come a long way since the time of the AM, and we're getting there little by little. It would also be

"Although Calexico looks like a small market, it really isn't. We reach four states."

David Fuentes

great if the company would expand its operation and access in Spanish-language radio.

On the other hand, we need support from the labels. They usually concentrate on the large markets, looking to sell a million copies right away. If they took a look at the money they spend with the large stations and at the results, they would see things differently.

JA: We need more support from the record labels. That would make our job much easier. We wouldn't have to struggle so much to do our promotions. We need promotional material and better and faster access to the artists. And the labels need to support us with the right amount of material, because we're not as small a market as they think.



Juan Armenta



A SAD GOODBYE But not for long. Zuleika Déciga (c) is seen here with a few of her faithful listeners as she says goodbye to her rock show, Rock Radical, which aired on KKMD/Seattle. Déciga is taking a year off but promises to bring her show back.

RADIO MÚSICA™

This Week In Spanish-Language Music

On The Shelf Upcoming Releases To Watch For

Sony Discos

- January:** UFF
- February:** OV7 (hits), Zeze Di Camargo & Luciano, Ana Gabriel, *Terra Esperanza* soundtrack
- March:** Ricky Martin, Alejandro Fernández, La Oreja De Van Gogh



Intocable

Mock & Roll

- Jan. 14:** El Gringo De La Bachata, *Cosas Del Amor*
- Jan. 21:** Yaguaru, *30 Pegaditas*
- March 11:** Juan Pablo Subirana, *Homenaje Divino De Juárez*, a collection of piano interpretations of Juan Gabriel's greatest hits



Noelia

EMI Latin (Regional Mexican Division)

- Jan. 28:** Los Originales De San Juan (with Mariachi), *Todo Lo Bello Es Mío*
- Feb. 11:** Intocable, *La Historia*, a collection of 20 hits and a DVD with all the band's videos
- Feb. 25:** Los Invasores De Nuevo León, *Señales De Alerta*
- March 11:** Grupo Control, *Controlándote*
- March 25:** Iván, *Historias*



Los Temerarios

Fonovisa Records

- January:** Los Guardianes Del Amor; Sparx; major compilation albums: Los Temerarios, *Joyas*; Los Yonics, *20 Inolvidables*
- February:** Los Rehenes, Noelia, Polo Urias, Aroma, Jenni Rivera, José Guadalupe Esparza and the album *Celebrando 15 Aniversario De Premios Lo Nuestro — 22 Exitos De Música Regional Mexicana*
- March:** Industria Del Amor; Los Acosta; Los Caminantes, *24 Inolvidables*



OV7

Univision Records

- January:** Jessie Morales & El Original De La Sierra, *Recordando A Chalino Sánchez*
- February:** Daniel Rene, *Talisman*
- March:** Joel Elizalde, *El Apomenio De Sinaloa*, Ursula, *Varonil*



Alejandro Fernández

Universal

- Jan. 14:** Jandy Feliz, *Amor de Locos*
- Feb. 25:** Oscar D'León, *Infinito*
- March:** Kevin Cevallos, Carmen Jara
- March 18:** Bustamente
- March 25:** Emmanuel, *Presenta*; Isabel Pantoja, *Donde El Corazón Me Lleve*
- April 15:** José Feliciano, *Señor Bolero II*



Kevin Cevallos



José Feliciano

See Them Live

January

- 18** Shakira, United Center, Chicago
- 18** Hip Hop Hoodios, The Note, Chicago
- 19** Hip Hop Hoodios, Hothouse, Chicago
- 19** Voz De Mano; Cabula, Silvestre & Eden, Fais Do Do, Los Angeles
- 20** Shakira, American Airlines Center, Dallas
- 22** Jorge Moreno, unplugged promo performance for KLEY/San Antonio
- 23** Jorge Moreno, unplugged promo performance for KKLB, KELG & KTXZ/Austin
- 23** Si Se; Coral; Volumen Cero, SOB's, New York
- 24** Claudia López; Grupo Trueno, Cowboy Breakfast event, San Antonio
- 25** Grito Serpentino; Orixá & Pepito, La Peña Cultural Center, Berkeley, CA
- 30** Los Hidalgo, South Beach Macarena, Miami



Shakira



Joan Sebastian

February

- 2** Shakira, Oakland Arena, Oakland, CA
- 2** Joan Sebastian, Compaq Center, San Jose
- 8** Hip Hop Hoodios, Makor, New York
- 27** Los Amigos Invisibles, SOB's, New York



Los Amigos Invisibles

March

- 6** Joan Sebastian, San Diego Sports Arena, San Diego
- 22** Joan Sebastian, Phoenix Coliseum, Phoenix

News

• Colombian rocker **Juanes** took home three Amigo awards in Spain. Best Latin Album, Best Male Latin Artist and Best New Artist were awarded to Juanes, who competed against the likes of Shakira, Maná and Diego Torres.



Juanes

The ceremony took place in Madrid, where a total of 17 awards were handed out. Other winners were Las Ketchup for Best New Female Artist and Best Group, Bruce Springsteen for Best International Artist and Best International Album, Marta Sánchez for Best Female Artist, Estopa for Best Spanish Group and Maná for Best Mexican Group.

Nominees for Premios Amigo are voted on by the Record and Video Association of Spain (Asociación Fonográfica y Videográfica de España).



Paulina Rubio

• **Paulina Rubio** starts the year strong, with a TV commercial she did with Celia Cruz for Dr. Pepper. "Working with a legend like Celia is an honor," said Rubio. "She's so jovial and always with her husband by her side."

Rubio is now in Spain rehearsing with the band Furia for her upcoming tour. About the tour, Rubio said her concerts will have no dull moments. "It will not be your typical light and sound show," she said. "It will have a Broadway-like vibe that will combine dance and acrobats."

EMI LATIN congratulates
INTOCABLE and LIMI-T 21
for their GRAMMY Nomination

FIELD 12

LATIN

For your consideration



62 Mexican/Mex.-American Album

2

INTOCABLE
"Sueños"



61 Merengue Album

2

Limi-T 21
Calle Sabor, Esquina Amor



Contemporary Top 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	RICARDO ARJONA El Problema (Sony Discos)	292
2	THALIA No Me Enseñaste (EMI Latin)	262
3	MANA Eres Mi Religión (Warner M.L.)	241
4	LAS KETCHUP Aserejé (Sony Discos)	224
5	JUANES Es Por Ti (Universal)	221
6	ENRIQUE IGLESIAS Quizás (Universal)	203
7	SIN BANDERA Entra En Mi Vida (Sony Discos)	196
8	CHAYANNE Y Tú Te Vas (Sony Discos)	148
9	PAULINA RUBIO Todo Mi Amor (Universal)	145
10	SHAKIRA Que Me Quedes Tú (Sony Discos)	142
11	CRISTIAN Cuando Me Miras Así (BMG)	141
12	JUANES A Dios Le Pido (Universal)	135
13	MARCO A. SOLIS Dónde Estará Mi Primavera (Fonovisa)	109
14	LUIS MIGUEL Hasta Que Vuelvas (Warner M.L.)	104
15	MANA Angel De Amor (Warner M.L.)	103
16	JON SECADA Si No Fuera Por Ti (Crescent Moon)	96
17	JORDI Tú No Sospechas (Sony Discos)	94
18	LIMITE Papacito (Universal)	88
19	PALOMO De Uno Y De Todos Los Modos (Disa)	81
20	ALEJANDRO MONTANER Dímelo (Sony Discos)	81
21	TEMERARIOS Comer A Besos (Fonovisa)	78
22	RICARDO MONTANER Si Tuviera Que Elegir (Warner M.L.)	74
23	CONJUNTO PRIMAVERA Perdóname Mi Amor (Fonovisa)	68
24	SIN BANDERA Kilómetro (Sony Discos)	67
25	ENRIQUE IGLESIAS Mentiroso (Universal)	63

Data is compiled from the airplay week of January 5-11, 2003.

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Will return next week.

Tropical Top 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	VICTOR MANUELLE En Nombre De Los Dos (Sony Discos)	268
2	INDIA Sedúceme (Sony Discos)	261
3	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	252
4	EL GRAN COMBO Se Nos Perdió El Amor (Combo Records)	207
5	GILBERTO S. ROSA Un Montón De Estrellas (Sony Discos)	191
6	TITO NIEVES La Salsa Vive (Warner M.L.)	145
7	DOMINGO QUIÑONEZ A Que No Te Atreves (Universal)	140
8	BACILOS Mi Primer Millón (Warner M.L.)	137
9	GRUPO MANIA Un Beso (Universal)	130
10	TOÑO ROSARIO Yo Kulí, Yo Kulá (Warner M.L.)	119
11	RICARDO ARJONA El Problema (Sony Discos)	113
12	AREA 305 Si No Estás (Univision)	112
13	GISSELLE Márchate (BMG)	107
14	SON DE CALI Tan Buena (Univision)	82
15	ENRIQUE IGLESIAS Quizás (Universal)	81
16	NUEVA ERA Amor Eterno (J&N)	78
17	JERRY RIVERA Vuela Muy Alto (BMG)	77
18	EL GENERAL La Mecedora (Mack & Roll)	75
19	JON SECADA Si No Fuera Por Ti (Crescent Moon)	70
20	VICO C Los Perros (EMI Latin)	69
21	ZACARIAS FERREIRA Amiga Veneno (MP)	63
22	ANTHONY SANTOS Ay De Mí, Ay De Ti (Plátano)	62
23	TITO ROJAS Pensarás En Mí (MP)	62
24	RICARDO CASTILLÓN Esclavo De Tu Piel (Fonovisa)	61
25	MELAO CRIOLLO Tu Boca (J&N)	61

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

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Regional Mexican Top 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	INTOCABLE Sueña (EMI Latin)	625
2	LIMITE Papacito (Universal)	586
3	TEMERARIOS Comer A Besos (Fonovisa)	562
4	PALOMO De Uno Y De Todo Los Modos (Disa)	543
5	CONJUNTO PRIMAVERA Perdóname Mi Amor (Fonovisa)	479
6	LA ONDA Aserejé (EMI Latin)	431
7	TUCANES DE TIJUANA La Chica Sexy (Universal)	380
8	CUISILLOS Eres Imposible De Olvidar (Balboa)	362
9	GERMAN LIZARRAGA Donde Vayas (Disa)	351
10	JOAN SEBASTIAN Afortunado (Balboa)	344
11	JENNIFER PEÑA El Dolor De Tu Presencia (Univision)	284
12	BANDA EL RECODO Las Vias Del Amor (Fonovisa)	278
13	COYOTE El Amor No Tiene Edad (EMI Latin)	251
14	ANGELES DE CHARLY Por Un Minuto De Tu Amor (Fonovisa)	218
15	LUPILLO RIVERA Te Solté La Rienda (Sony Discos)	218
16	BANDA MACHOS La Suegra (Warner M.L.)	210
17	LIBERACION Niña Y Mujer (Disa)	205
18	GERMAN LIZARRAGA Estoy Sufriendo (Disa)	203
19	AROMA Querido Ladrón (Fonovisa)	194
20	LOS RAZOS Mi Gordis (Sony Discos)	183
21	TEMERARIOS Una Lágrima No Basta (Fonovisa)	172
22	JOEL HIGUERA El Baile De La Toallita (Disa)	168
23	SOCIOS DEL RITMO Amor De Internet (I.M.)	152
24	RICARDO ARJONA El Problema (Sony Discos)	143
25	VICENTE FERNANDEZ Mujer (Sony Discos)	135

Data is compiled from the airplay week of January 5-11, 2003.

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Tejano Top 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	INTOCABLE Sueña (EMI Latin)	694
2	JIMMY GONZALEZ Yo Te Voy A Amar (Freddie)	510
3	LIMITE Papacito (Universal)	417
4	KUMBIA KINGS La Cucaracha (EMI Latin)	411
5	BIG CIRCO La Maquinita (EMI Latin)	382
6	LA ONDA Aserejé (EMI Latin)	373
7	JENNIFER PEÑA El Dolor De Tu Presencia (Univision)	359
8	DUELO El Amor No Acaba (Univision)	350
9	IMAN Me Has Robado El Corazón (Univision)	333
10	EMILIO A Medias De La Noche (BMG)	296
11	CONTROL Carita De Angel (EMI Latin)	286
12	FRIJOLE ROMANTICOS No Me Asustan (Río Grande)	283
13	MARCOS OROZCO El Parrandero (Catalina)	279
14	RAMON AYALA Quedó Triste El Jacal (Freddie)	278
15	SIGNNO Sin Tu Amor (Crown)	272
16	HOMETOWN BOYS Echame A Mí La Culpa (Tejas)	236
17	JAY PEREZ Quiero Ser Viejo (Sony Discos)	233
18	MICHAEL SALGADO Mi Ultima Parranda (Sony Discos)	205
19	CARLOS Y SUS CACHORROS Me Dejaste Solo (Univision)	205
20	CONTROL No Que No (EMI Latin)	199
21	LA CONTRA Por Amarte A Ti (Univision)	183
22	VIDA Cuando, Cuando (Tejas)	173
23	DESPERADOZ La Bailadora (Tejas)	162
24	PRISCILLA Y SUS BALAS DE PLATA Corazoncito (Univision)	152
25	PALOMO De Uno Y De Todos Los Modos (Disa)	136

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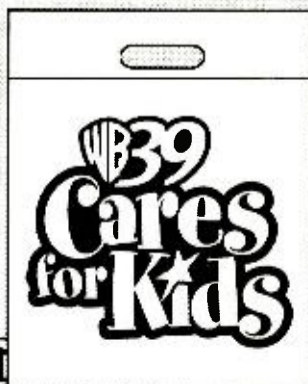
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EAST

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To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to 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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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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POSTMASTER Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067

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NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com
R&R ONLINE SERVICES:	310-788-1635	310-553-4056	kmccabe@radioandrecords.com
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Publisher's Profile

By Erica Farber



SHERMAN KIZART

VP & Director/Urban Marketing, Interep

different panels and serving as a liaison between Interep and anyone from Rainbow/PUSH, the Urban League, the NAACP and different broadcast trade associations, like the NAB and RAB."

Biggest challenges: "The ongoing effort to educate national marketers and their agencies on the economic viability of the \$600 billion African-American marketplace and getting those marketers and agencies to understand that the best way to target the African-American market is Urban radio. There are some agencies that continue to exclude Urban radio and African-American consumers from their marketing plans. They're missing out on a huge opportunity."

How it's going: "There's been significant progress, and Interep's certainly been at the forefront of helping to bring that about. Progress is best measured by looking at the power ratios that Urban radio has experienced over the past decade. A power ratio is a percentage of revenue in relation to the station's audience share. Ten years ago the average power ratio for Urban radio was about a .74. It's currently about a .93. It is a measure of progress, but it still reflects that there's a lot of work to do, in terms of Urban getting its fair share of the dollars."

Relaunching Interep's Power of Urban Radio initiative: "The Power of Urban Radio, which is being held on Feb. 13, is a daylong symposium where Interep is bringing together the country's leading national marketers, advertising agencies and broadcasters. The focus is on getting national marketers and their agencies to understand the opportunities in the \$600 billion African-American marketplace. That's where it begins, and then it segues into why Urban radio is the most unique and strongest vehicle for tapping that marketplace."

"Toyota signed an \$8 billion diversity initiative last year. That money includes about \$150 million that is targeted specifically to African-American consumers. Toyota used the Power of Urban Radio symposium as a platform to launch that initiative. Everyone comes together to discuss effective target-marketing strategies and how Urban radio fits. It's free to advertisers and agencies; broadcasters pay."

"One of the things we've added to this year's symposium is a CEO/COO roundtable consisting of some of the leading broadcast groups: Jeff Smulyan of Emmis, Lew Dickey of Cumulus, Charles Warfield of Inner City Broadcasting, Mary Catherine Sneed of Radio One and several others. People will hear their perspectives on why these companies have significant investments in Urban radio and what they're doing to bring value to their advertisers and marketers. Bill Lamar, the Chief Marketing Officer of McDonald's, is going to deliver the keynote. Bill is one of the first African Americans to hold that type of corporate marketing position in the country."

State of radio: "As Dickens said, it's the best of times, and it's the worst of times. Certainly, consolidation has created terrific opportunities for large entities to consolidate their power and build super platforms. The worst of times is reflected in minority ownership and the diversity of our industry. With consolidation, the number of minority owners has decreased dramatically. Some have cashed out, and some have not been able to compete with the mega-operators. There will be another round of consolidation, with the elimination of the cross-ownership barriers and those kinds of things, but I'm hopeful, and there is some dialogue in Washington that, as the next wave of consolidation takes place, there will be remedies to address the ownership-diversity issues."

State of Urban radio: "As different companies have put together these clusters, Urban is being sold as part of a cluster that may include a Rock station or a Smooth Jazz station or other different brands. That has certainly helped bring about greater buyer acceptance. It's one of the things that has enabled the power ratios to increase."

There's been greater advertiser and buyer acceptance of Urban radio as a brand with consolidation. That has certainly been a plus."

Something about Interep that might surprise our readers: "How committed our company is to Urban radio in general and to the entire diversity picture. Ralph Guild was the first in this industry to accept and aggressively go after Urban stations in terms of representation. There's a track record, and that record continues. It's that commitment that allows me to go out and aggressively address no-Urban dictates and aggressively communicate Interep's commitment to diversity, minority broadcasters and Urban radio."

Most influential individual: "The first would certainly be Ralph Guild. He has remarkable vision in this industry, unlike anyone I've ever seen. He embraced Urban radio over 30 years ago, when no one else wanted to. He gives me the free rein and the resources to continue to try to make a difference. The second would be Lowry Mays. I worked for Clear Channel before the Telecom Act. At that time Clear Channel was a small company, maybe 12 or 13 stations. It wasn't uncommon for Lowry to come into the market once or twice a year. He would meet individually and collectively with everyone on the staff."

"I'll never forget one conversation. Fourteen years ago Lowry had a vision that Clear Channel could be the mega-entity that it is today. He envisioned that Clear Channel would own all the different companies that it owns today, particularly the ones that were holders of Urban radio stations. When he talked about that vision, knowing that there were laws that prohibited such things, it seems so far-fetched. I continue to have tremendous admiration and respect for him because he truly is a visionary."

Career highlight: "Having an opportunity to be a major contributor to the FCC's 'When Number One Is Not Enough' study, in 1999. They commissioned this study to address discriminatory air practices. The result led to the president signing an order that made it illegal for ad agencies getting government contracts to implement no-Urban dictates. Another was winning a Radio Wayne Award and having Wayne Cornils around to give it to me personally. I'm looking at it now, and it still has great meaning. To get it and know what it means and to have the namesake give it to me and share in it was pretty special. And the privilege of being named to Interep's Chairman's Circle twice in the seven years I've been with the company is very gratifying."

Career disappointment: "I've been too blessed to reflect on disappointments. There are probably a couple of national marketers I haven't been able to convince of the value of targeting African Americans and using Urban radio. They serve as motivation for me to do my job a little better."

Favorite radio format: "Urban."

Favorite television show: "Sanford & Son. I know the episodes so well; I know the lines better than the actors."

Favorite artist: "Luther Vandross."

Favorite book: "Coming of Age in Mississippi by Ann Moody."

Favorite restaurant: "La Somanna, on the French side of St. Martin. The most incredible dining experience you'll ever have."

Beverage of choice: "Diet Coke and water."

Hobbies: "Tennis is my passion."

E-mail address: "sherman_kizart@interep.com."

Advice for broadcasters: "From a marketing perspective, the most successful people in the industry are true marketers. Those who are marketing our industry with passion and who are client-focused and client-driven are the ones who will continue to be successful."

Early in his career Sherman Kizart witnessed firsthand the power of Urban radio, and he has become one of its strongest advocates. As VP & Director/Urban Marketing for Interep, Kizart is the company's expert on Urban radio, spearheads Interep's commitment to diversity both internally and externally and advises advertisers on how to include Urban radio in their advertising plans.

Getting into the business: "I had a childhood friend, Douglas Johnson, who's currently a member of the sales staff at Clear Channel's WDIA/Memphis. He encouraged me to get into the business. After I graduated from college, I started working at a station in my hometown, Cleveland, MS. The experience that really led me to this business was something that demonstrated what I call the power of Urban radio. There's a town near Cleveland, Mt. Bayou, MS. It's the oldest African-American municipality in the country. It was facing financial ruin and bankruptcy, and WDIA started a campaign to save it. The station raised almost \$250,000, and I had an opportunity to see that firsthand. That's truly the power of radio, specifically Urban radio: its ability to make a difference."

Joining Interep: "I went to Memphis and worked for WLOK-AM, a Gospel standalone. Not long after that I became GSM of what is now KJMS, one of the dominant Urban stations in that marketplace. I was there for about three years. From Memphis, I went down to New Orleans, where I was part of the Clear Channel Urban duopoly there. I came to work at Interep in 1996 from Hawes-Saunders Broadcasting's Urban combo in Cleveland, where I was Director/Sales. I'd been a client of Interep for a number of years, and there was an opportunity to do all the things I'd done locally on a national stage. In 1998 I was promoted to VP/Marketing."

His responsibilities: "I'm focused in a number of areas, from developing new business to calling on national marketers such as Toyota, which, incidentally is in the middle of one of the most comprehensive ethnic marketing campaigns in the country. Last year Toyota made a commitment to invest \$150 million in ethnic marketing, and radio's a major part of that. I work with national marketers, espousing the value of the African-American marketplace and African Americans' relationship with Urban radio."

"I also focus on turning around no-Urban dictates, where national marketers or their agencies choose to exclude Urban or black-formatted stations from their marketing mix. I'm also involved in solicitation, working specifically with broadcasters to get them to become Interep clients. Again, my focus is working with minority broadcasters and Urban-focused brands. An important part is communicating Interep's commitment to diversity. That's done by virtue of my visibility and my speaking on



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