

**INSIDE**

**PROMOTION AT WHAT COST?**

It's easy for a radio station to conduct a client promotion and credit improved sales to the effort. But do you know *exactly* how much you make on each of these promotions? Susquehanna/Kansas City Dir./Sales Promotion **Michelle England** shares with us the details and formulas you need to know to ensure that you are getting a good return on your promotional investments. This week's Management, Marketing & Sales section also has a plethora of other great columns, including details on the inner workings of the world's largest producer of radio advertising.

Pages 9-12

**YOU LOOK LIKE A MILLION BUCKS!**

Radio veteran Roy Robinson made a name for himself by running a successful group of stations in Alaska. Today the 73-year-old Robinson is making a name for himself in Reno, NV. As a sales trainer and AE for Lotus Communications' stations, he billed more than a million dollars last year and has set a goal to better his business by 20% this year. **Cyndee Maxwell** tells this remarkable story as part of this week's sales theme issue.

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**Feingold Again Takes Aim At Radio Industry**

By Joe Howard  
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Continuing with his crusade against consolidation and what he calls "anti-competitive practices" in the radio and concert industries, Sen. **Russ Feingold** on Tuesday reintroduced his "Competition in Radio and Concert Industries Act," the same legislation he unveiled in June 2002.

Feingold again said the bill will "reduce concentration and crack down on anticompetitive practices,



Feingold

**FEINGOLD** ▶ See Page 15

**Arbitron Response Rates Fall Again**

Sobering news comes from latest Katz Radio Group survey

By Ron Rodrigues  
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- Response rates in 84 markets fall 4.7%
- Consent rates drop 7.3%
- Return rates rise 3%

Arbitron is having a devil of a time convincing radio listeners to keep a diary. As a result, response rates have declined again, according to a sampling of markets examined by Katz Radio Group statisticians.

Declining response rates have been a front-burner issue in the radio industry for several years, but especially now, as response rates have declined by around 10 percentage points

since the mid-1990s, when they were at their peak.

According to the Katz study of the first 84 markets released from the fall 2002 survey, the response rate was 29.4%, representing a 4.7% decline from the fall 2001 ratings period.

Response rates comprise three important components: contact rate, consent rate and return rate. Contact rate is the percentage of

**KATZ** ▶ See Page 4

**Arbitron Focused On Renewing Contracts, PPM Venture As Q4, Full-Year Earnings Rise**

Arbitron's Jan. 23 call yielded more than the company's Q4 and full-year 2002 financial results, as company executives discussed everything from the status of contract negotiations with radio groups to the latest news on Portable People Meter development — including the status of a possible joint venture

with TV ratings powerhouse Nielsen.

Arbitron stockholders were probably pleased to learn that the company's full-year diluted earnings per share climbed from \$1.24 to \$1.42 — a penny ahead of the consensus estimate of analysts polled by Thomson First Call — while 2002 revenue was up 10%, to \$249.8 million;

EBITDA improved 12%, to \$90.1 million; and net income increased from \$36.5 million to \$42.8 million.

For Q4, net income was \$6.5 million (21 cents per share), compared with \$2.6 million (9 cents) a year ago. The per-share figure

**ARBITRON** ▶ See Page 4

**Infinity Names More SVPs/Market Mgrs.**

By Adam Jacobson  
R&R Radio Editor  
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Infinity has tapped three more Sr. VPs/Market Managers: **Scott Herman**, in New York; **Dave Siebert**, in Dallas; and **Reid Reker**, in San Antonio.



Herman

Herman has been promoted from the VP/GM post at WINS & WNEW/New York and will now oversee all six of Infinity's stations in the Big Apple. GMs at WCBS-AM & FM, WFAN & WXRK/New York will now report to Herman, who in turn will report directly to Infinity President/COO John Fullam.

Herman is a longtime Group W/Westinghouse executive who joined Infinity following the 1995 purchase of CBS by Westinghouse. He has been

**INFINITY** ▶ See Page 3

**Carroll Exits As KMOX VP/GM**

By Al Peterson  
R&R News/Talk/Sports Editor  
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After five years as VP/GM for Infinity's News/Talk KMOX/St. Louis, **Karen Carroll** abruptly left her post on Monday. In fact, she told her staff and a local newspaper that she was leaving not only KMOX, but also the radio industry.



Carroll

When contacted by R&R, Infinity spokesman Dana McClintock confirmed that Carroll had, in fact, exited, but declined to comment further. A report published in the *St. Louis Post Dispatch* suggested that Carroll left of her own volition, saying that she wished to "apply her years of broadcasting experience and

**CARROLL** ▶ See Page 22



**Why Johnny Can't Sell**

A short Q&A with Paul Jacobs

By Max Tolkoff  
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The following story is true. Only the names have been changed to protect the lame and incompetent.

About a year and a half ago I was doing a project for a company that involved calling radio stations and offering them a compilation CD to give away free to listeners. The compilation was a mix of stuff already on the air at Alternative stations and brand-new songs from up-and-coming bands that labels were trying to get radio to pay attention to. You know the drill.

Anyway, each station could put its own logo or

artwork on the discs and give them away any way it wanted. The only cost to the station was a dollar a disc to cover production. Minimum order was 1,000 discs, but a station could also order as many as it wished. A few stations actually wanted multiple thousands (one major-market station that we all know and love actually ordered 6,000 discs). Also, the sales department of each station could tie in any client in the station's universe.

The idea for most stations was to, at the very least, liquidate the cost of the discs. Truly happening sales departments could actually

▶ See Page 74

**Rosen To Exit RIAA At End Of This Year**

The Recording Industry Assn. of America will lose its high-profile leader this year, as Chairman/CEO **Hilary Rosen** announced on Jan. 22 that she will step down by year's end.



Rosen

Rosen has been with the organization for 17 years, including six as CEO. Although she plans to exit in order to spend more time with her family, she said she'll still be hard at work during her last year with the group.

"This is a critical time, and I have much to do in the coming months," she said. "We continue to face unprecedented

**ROSEN** ▶ See Page 22

**NUMBER ONES**

- POP**  
• CHRISTINA AGUILERA Beautiful (RCA)
- CHR/RHYTHMIC**  
• B2K I/P. DIDDY Bump, Bump, Bump (Epic)
- URBAN**  
• R. KELLY Ignition (Jive)
- URBAN AC**  
• JAHEIM Fabulous (Divine Mill/WB)
- 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**  
• QUEENS OF THE STONE AGE No One Knows (Interscope)
- TRIPLE A**  
• COLDPLAY Clocks (Capitol)
- CHRISTIAN CHR**  
• PAUL COLMAN TRIO Run (Essential)
- CHRISTIAN ROCK**  
• KUTLESS Run (BEC)
- CHRISTIAN AC**  
• MERCY ME Spoken For (INO)
- CHRISTIAN INSPO**  
• KATINAS Eagle's Wings (Gotee)
- SPANISH CONTEMPORARY**  
• INDIA Sedúcame (Sony Discos)
- TEJANO**  
• INTOCABLE Sueña (EMI Latin)
- REGIONAL MEXICAN**  
• INTOCABLE Sueña (EMI Latin)
- TROPICAL**  
• INDIA Sedúcame (Sony Discos)

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Mixed by Jean-Marie Horvat

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IN MEMORIAM

# Industry Mourns Passing Of 'Ol' Mike' Oatman

By Lon Helton  
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Mike Oatman, the former Great Empire Broadcasting co-owner/CEO who also manned the morning microphone at KFDI-AM & FM/Wichita for more than 35 years, died on Monday at Houston's M.D. Anderson Hospital of liver cancer. He was 63.

Oatman began his radio career at KETL/El Paso while still in high school in the mid-'50s and moved in 1964 to Wichita, where he became famous as "Ol' Tee-Legged, Toe-Legged, Bee-Legged, Bow-Legged, Curly-Headed, Pee-Williker Ol' Mike."

Oatman's passion for radio was perhaps exceeded only by his passion for country music. From the time almost 40 years ago that newcomer Merle Haggard dropped by Oatman's show to deliver a new single, Ol' Mike believed that every new artist had the potential to become a big star and that his radio stations should give every country crooner a break.

Up until the day that Great Empire was sold to Journal Broadcast Group in August 1998, his company's stations — KFDI-AM & FM; WOW-AM & FM/Omaha; KTTS-AM & FM/Springfield, MO; KVOO-AM & FM/Tulsa; and KWKH-AM & FM/Shreveport, LA — had playlists exceeding 70 current records.

Oatman's lifetime commitment

to the Country format led to his induction into the Country DJ Hall of Fame in 1992 and to his receiving the Country Radio Broadcasters' President's Award in 1999. He is the only person to hold both honors.



Oatman

### 'The Best Radio Person I Ever Knew'

Curt Brown managed KTTS for more than 27 years. "Mike Oatman — or 'Ol' Mike,' as he preferred — was the best radio person I ever knew," Brown told R&R. "He instinctively knew what his listeners wanted to hear.

"He loved classic country and insisted that his stations have a good portion mixed in with the current hits. He used what some thought were 'corny' phrases, like 'The Radio Ranch' and 'Pony Express News,' but it worked like a charm. He knew how to use radio's most powerful tool, 'the theater of the mind.'

"He was on the air every morning doing his show on KFDI-AM & FM. His stations in Wichita were rarely topped in ratings by any format. He was a strong believer in news and breaking news, and all of his stations had large news staffs. We beat all competition, usually by hours, on breaking news. We had our own in-house weather radar. Our staff would be out on the streets doing mobile reports during tornado warnings.

OATMAN ▶ See Page 22



**IT'S THE TOPS!** Legendary radio personality and countdown host Casey Kasem recently received an award celebrating the sale of 500,000 units of the Casey Kasem Presents America's Top Ten CD series. Five of the discs, which are released by Top Sail Productions and distributed through WEA, cover each decade between 1950 and 1999, and others highlight various musical genres. Seen here are (l-r) Top Sail Productions VP/Product Management Michelle Meena, WEA President John Esposito, Kasem, Top Sail Productions President/CEO Chuck Gullo, Warner Special Products President Tony Pipitone and Kids' WB! EVP Donna Friedman Meir.

## Morrison Moves To V2 Records As VP/Promo

Rick Morrison has been appointed VP/Promotion for V2 Records. He will report to Sr. VP/Promotion Matt Pollack and be based on the West Coast.



Morrison

Pollack said, "I am looking forward to Rick joining the V2 family, and I know his contributions will be a value not only to the promotion department but to the company as a whole."

Morrison said, "I'm thrilled to be coming to V2 at such an incredible time in music. Their A&R is the best in the business, and it simply speaks

for itself. I'm looking forward to working with [label President] Andy Gershon, [Exec. VP/GM] Steve Backer and Matt. They have an extremely focused vision, and I can't wait to jump in and help them build on their current successes."

Morrison most recently served as Sr. National Director/Modern Rock Promotion for RCA Records, having joined the label as West Coast Director/Modern Rock Promotion. Before that he was Elektra's Detroit local and Imago's Detroit/Midwest promotion rep.

## LaMay Made WXPN GM

Roger LaMay, the former GM of Fox's WTXF-TV/Philadelphia, has been named GM for crosstown Triple A WXPN, the public radio station of the University of Pennsylvania. He replaces Vinnie Curren, who recently exited to become Sr. VP/Radio at the Corporation for Public Broadcasting in Washington, DC.



LaMay

LaMay has more than 20 years of broadcast management experience in the market and has worked with WXPN as a policy board member. Over the past five years he has been actively involved with many of the station's external activities, such as its annual Singer-Songwriter

LAMAY ▶ See Page 14

## Dits Now Station Manager At KESN & WBAP/Dallas

Pete Dits has been promoted to the newly created position of Station Manager for ABC Radio's Sports and News/Talk combo KESN & WBAP/Dallas. He was most recently GSM for WBAP.



Dits

As part of a management restructuring, Dits will oversee the day-to-day management of KESN & WBAP. ABC/Dallas Market Manager Keri Korzeniewski, to whom Dits will

report, will focus her attention on the day-to-day management operations of the cluster's other stations, AC KMEQ, Radio Disney KMKI and Country KSCS.

Dits is a 16-year ABC Radio veteran, having joined WBAP in 1986 as an AE. He was promoted to LSM 10 years later and in 1998 rose to his most recent position

DITS ▶ See Page 14

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## Kelly To Sirius As Pop Genre Manager

Kid Kelly has joined Sirius as Pop Genre Manager. He will oversee the programming of the satcaster's eight pop music channels, including the CHR, Hot AC, Pop/Alternative, mainstream AC and Oldies channels.



Kelly

Most recently AC Editor at R&R, Kelly has also been OM of WHTZ (Z100)/New York. He will continue hosting the '80s and '90s versions of his syndicated *Backtrax USA* program.

"I'm thrilled to have Kid joining the programming team at Sirius," VP/Music Content & Programming Joel Salkowitz told R&R. "I am committed to bringing the very best talent in the country to Sirius and creating the most compelling entertainment for our customers.

"Great programming is what sets Sirius apart. Kid is a widely respected, consummate professional, and his experience both as a programmer and as a nationally recognized air personality will be a huge asset to us as we continue to provide the very best in cutting-edge music entertainment for our subscribers."

KELLY ▶ See Page 14

## Infinity

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VP/GM of WINS since January 1994 and began his career at the station in 1978 as Unit Manager, ultimately becoming News Director.

He served as KYW-AM/Philadelphia's Exec. Editor and PD from 1985-88 and moved on to WMAQ/Chicago for similar duties from 1988-90. Herman served as Director/News Programming for KYW-AM & TV and WMMR-FM/Philadelphia from 1992-93 before returning to WINS. In 1997 he also handled Sr. VP/News duties for the CBS Radio Networks.

Herman is one of six individuals nominated in the GM of the Year category for the 2003 R&R News/Talk Industry Achievement Awards, the winners of which will be announced during a special luncheon at the upcoming R&R Talk Radio Seminar, March 6-8 in Los Angeles.

Meanwhile, Infinity spokesman Dana McClintock tells R&R that Siebert, who has been serving as GM of KLUV, KOAI & KVIL/Dallas, will assume oversight for

KRBV, KRLD & KYNG/Dallas while retaining oversight of the Dallas Cowboys Radio Network, based at KLUV. Siebert will report to Midwest Regional Market Manager Brian Ongaro.

Siebert will also add day-to-day management duties for KRBV & KYNG as the stations' former VP/GM, Reker, heads to KTFM & KTSA/San Antonio.

The three appointments came less than a week after Infinity named Sr. VP/Market Managers in Chicago (Rod Zimmerman); Washington, DC (Michael Hughes); and Atlanta (Rick Caffey).

In related news, three new Sr. VPs/Directors of Sales have been named by Infinity: Greg Janoff, in New York; David Henry, in Dallas; and Brian Lang, in West Palm Beach. Janoff previously served as GSM/Station Manager of WINS and as GSM of WNEW. Henry was Director/Sales for KLUV, KOAI & KVIL and the Dallas Cowboys Radio Network, and Lang was GSM of Infinity's WMBX & WJBW/West Palm Beach.

# Analysts Upbeat About Radio In 2003

By Adam Jacobson  
R&R Radio Editor  
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**Analyst Michael Russell believes his predicted radio-industry growth rate of 5.2% for 2003 could prove to be conservative for the second half of the year — even though the November 2002 RAB growth estimate came in at 10%, slightly short of his predicted 11%. The difference did, however, lead Russell to nudge his 2002 forecast slightly downward, from 5.9% to 5.8%.**

At the same time, Russell expressed optimism about the industry, based on the gains seen by radio in late 2002. "November is the third month in a row that radio has delivered double-digit revenue gains," he said. "Moreover, November represents the ninth straight month of increases for radio. Combined radio revenues for the first 11 months of 2002 increased 6% over the same period last year."

Additionally, Russell predicted a climb in total U.S. ad spending of 4.3% for 2003 — that's compared to

CMR/TNS Media Intelligence data reflecting an increase in U.S. ad spending of 3.3% in 2003, to \$117.5 billion. While Russell acknowledges that there may be some risk to auto-ad spending this year, he believes TV stations and networks will be more likely to suffer than radio.

Russell also said that December 2002 revenues, not yet released, are "likely better than we think." That's in light of comments made by RAB President/CEO Gary Fries, who said the month's sales increased by a low double-digit percentage similar to November's.

"The business environment is very strong right now," Fries said. "The past four months were the real transition from recovery to stable growth. I've been looking into it very deeply, and I don't see any chinks in the armor, any threats that would indicate that this is a temporary or vulnerable situation."

Meanwhile, UBS Warburg Media Analyst Lee Westerfield, like Russell, believes that investors will prefer radio to TV in 2003 as the U.S. Senate gears up for hearings on media concentration. In Russell's opinion, reregulation of radio is unlikely, while "any caution the Senate exhibits regarding media concentration is likely to slow the pace of consolidation in the TV business, which is seeking regulatory relief." Westerfield said the hearings, which began Jan. 30, have "little real potential for radio reregulation."

## Katz

Continued from Page 1

households in Arbitron's sample that are successfully contacted by the company's telephone interviewers. Consent rate represents the percentage of successful contacts who agree to participate in the survey. Return rate represents the percentage of consenters who return usable diaries. Thus, response rates represent the percentage of

households in Arbitron's original sample who return usable diaries.

The troublesome component in all this is consent rate. While contact rates remain fairly stable and return rates have improved, Arbitron is having a tougher time convincing people to participate in its surveys. As a result, consent rates fell 7.3% in fall-2001-to-fall 2002 comparisons.

Markets with ethnic weighting seem to be suffering more than

other markets. Markets with black weighting experienced a 2.8% year-to-year decline in response rates, while markets with Hispanic weighting suffered a 4.5% drop. But response rates in markets with both black and Hispanic weighting were off 5.8%. Consent rates in markets with black and Hispanic weighting fell 10.7%.

A full press release documenting these statistics can be found at [www.katz-media.com](http://www.katz-media.com).

## Arbitron

Continued from Page 1

revenue rose 12%, to \$57.8 million, while EBITDA climbed 43%, to \$15.3 million.

While the company didn't provide any guidance for 2003, it did discuss two contract renewals that could have a significant impact on its financial results this year. President/CEO Steve Morris noted that Infinity and ABC Radio's contracts are up for renewal midyear and that negotiations have already begun on inking new multiyear deals with the companies. Still, he also pointed out that the recent management changes at Infinity have had an impact on the progress of negotiations.

"[New Infinity President/COO John Fullam] is scrambling to get his arms around the full magnitude of his job," Morris said. "How quickly we can sit down with him is something we're talking about right now."

Morris was nevertheless upbeat about working with Fullam, noting that Fullam has served on Arbitron's advisory board for a few years and knows the company well. "We're expecting to have a good working relationship," Morris said, "but how that goes and exactly what their agenda is and how

that will affect the renewal ... we really don't have a very good sense of that yet."

Morris added that while uncertainty over how PPM technology was going to develop played a role in Infinity's signing only a one-year renewal last spring, he doesn't believe the PPM will be an issue when the two sides come to the negotiation table this time.

"The whole world had suddenly focused on the reality of PPM," he said of the radio landscape when Infinity renewed last year. "It created a very heightened sense of nervousness as to what change was going to mean and exactly how it would affect everybody's business model. We have a year more of data on that. I think people understand PPM a lot better. Perhaps it's not as risky as when it first emerged."

Still, he admitted that Arbitron has issues to address. "What is PPM? What will it cost?" he said. "We have not given specific answers to that yet, so that will continue to be an issue, but perhaps a little bit less of one than it was a year ago."

And while he still feels optimistic about forging an audience-measurement partnership with Nielsen, Morris said he's no longer making predictions about the possible ven-

ture. "While I feel very positive about our progress," he said, "I am retiring from the business of predicting a specific end date."

Back in May 2000 the two companies entered into an agreement that gives Nielsen the option to join Arbitron in developing the PPM if, after evaluating PPM data, it decides it wants to join the fray.

While Morris said there are still a number of research, engineering and business issues to resolve before the joint venture can form, he noted that the single biggest issue the two are facing right now is low response rates. "We and Nielsen have a large-scale, highly collaborative research plan going into Philadelphia in the next few months to address this response-rate issue," he said.

Responding to questions about Nielsen's level of commitment to the endeavor, Morris said, "If you just look at the raw amount of time, effort and money that they're putting into this and the amount of time that their top management spends on this subject, I would say, if anything, that it has gone up. They are very, very involved in this, at the highest levels of the company."

Morris added that Arbitron and

**ARBITRON See Page 6**

## BUSINESS BRIEFS

### Entercom/Boston Defends AFTRA Contract Move, Talks Continue

**A**FTRA/Boston Exec. Director Dona Sommers told **R&R** last week that Entercom's WEEI, WQXS & WRKO/Boston were "imposing" on union employees an already-rejected contract whose provisions include rollbacks in scale rates and reductions in life insurance and other benefits. Asked for comment, WEEI & WRKO GM Tom Baker told **R&R** that the decision to unilaterally enforce the contract came after three years of fruitless negotiations with the union. He stressed that the contract applies only to four employees who were hired after March 31, 2001 and to future hires (two current employees hired after March 31, 2001 are covered by personal-service contracts). Baker said, "We're trying to give anyone hired after March 31, 2001 the same benefits as any other employee. Why should an AFTRA employee get more benefits than a traffic person or a receptionist? We don't think that's fair." Additionally, he noted that the average salary for Entercom/Boston air talents is \$138,000 a year and said, "That's not chump change." Talks between AFTRA and Entercom/Boston were scheduled to resume on Jan. 30.

### Jackson, Word Network Visit With XM

**C**ivil rights activist Jesse Jackson sat down with XM Satellite Radio President/CEO Hugh Panero and The Word Network President Kevin Adell this week to discuss the battle Word supporters have been waging to convince XM to carry the cable network's programming. XM VP/Corporate Communications Chance Patterson told **R&R** that the roughly 30-minute meeting at XM's Washington, DC headquarters wasn't confrontational and that Jackson simply listened to accounts of the dispute so far and XM's reasons for declining to carry The Word. The National Association of Black Organizations has been pressuring XM to carry the network for months, with protests at XM headquarters and at Panero's home.

Though a statement from NABO said it was "expected" that Jackson will pressure XM to carry The Word, Patterson said Jackson "offered no specific opinion during the meeting." NABO has accepted Jackson's recommendation that it stop the demonstrations, and NABO spokesman Sam Riddle told **R&R** that the group expects Jackson to follow up with XM on the issue. "This was a break-the-ice meeting," Riddle said. "Hard feelings were vented on both sides. Now we'll see where Rev. Jackson's mediation efforts take us." He added that NABO still wants XM to carry The Word. Patterson said, however, that XM is confident that its existing programming "provides unmatched radio entertainment for religious-oriented and urban-oriented audiences."

In other XM news, the company this week completed its planned debt exchange after the General Motors-led investor group that has committed \$475 million in financial support to the satcaster gave its consent to drop the minimum note-holder participation for the exchange to 50.1%. The lower threshold meant that XM had enough note tenders and consents in hand to complete the exchange of its \$325 million in outstanding 14% notes for new 14% notes due 2009 and close the funding package. "We believe that with the completion of this funding package, XM's business plan will be fully funded through cash-flow breakeven," XM CEO Hugh Panero said. "We are pleased by the strong encouragement and support from all our stakeholders."

### Sirius Now An Option In DaimlerChrysler Vehicles

**S**irius has added DaimlerChrysler to the automakers offering the satellite-radio service as an option. DaimlerChrysler said the Sirius receiver will be available in the 2003 Chrysler PT Cruiser, Sebring, 300M and Concorde autos and Voyager and Town & Country minivans; the Dodge Stratus, Intrepid and Neon autos, Dakota and Ram pickup trucks, Durango sport-utility vehicle and Caravan and Grand Caravan minivans; and the Jeep Liberty and Grand Cherokee SUVs. The \$15 activation fee will be waived for Sirius customers selecting the Mopar dealer-installed option, and new-car buyers will receive two months of complimentary Sirius service. What's more, beginning this month, the

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				
	1/24/02	1/17/03	1/24/03	1/24/02	1/17/03-1/24/03
<b>R&amp;R Index</b>	<b>230.70</b>	<b>225.36</b>	<b>214.26</b>	<b>-7%</b>	<b>-5%</b>
<b>Dow Industrials</b>	<b>9,796.07</b>	<b>8,586.74</b>	<b>8,131.01</b>	<b>-17%</b>	<b>-5%</b>
<b>S&amp;P 500</b>	<b>1,132.15</b>	<b>901.78</b>	<b>861.40</b>	<b>-24%</b>	<b>-4.5%</b>

# Experience. Stability. Vision. *And Leslie Fram.*

Here's someone who feels right at home with the music she plays and the company she works for. Given her career progress, it's no surprise! Leslie's relationship with Susquehanna began in 1990 when she came aboard as morning co-host and assistant PD at Power 99 in Atlanta. Two years later, Leslie was instrumental in the station's transition to an alternative rock format, 99X. Susquehanna noticed her talent, dedication, and hard work. In 1997, she was promoted to PD of 99X, and now, as director of programming, Leslie oversees both 99X and Q-100, Susquehanna's new Top 40 in town.



As Leslie says, "When you work for Susquehanna Radio, you are employed by a 'radio' company that gives you the opportunity to develop your talents and the freedom to explore your creativity. They certainly have with me."



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## *Leslie Fram*

Director of Programming  
99X/Q-100, Atlanta



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## BUSINESS BRIEFS

Continued from Page 4

Sirius receiver will be installed as standard equipment on the 2003 Chrysler PT Cruiser Series 2, with a one-year subscription included. Sirius receivers will also be offered factory-installed in the 2004 Chrysler 300M in February and the 2004 Chrysler Pacifica when it hits dealerships this spring.

### Senate Approves Nationwide Amber Alert System

By a vote of 92-0, on Jan. 21 the Senate approved a bill to create a national version of the Amber Alert systems already in use across the country. Amber Alerts provide immediate notice to the community through radio, television and electronic billboards when a child is found to be missing. The new legislation provides \$25 million in funding to create a nationwide system and offers matching grants to states and communities for equipment and training. The House and the Senate passed versions of the bill last year, but the legislation bogged down when several House members added unrelated items in the hope that the Amber provisions' momentum would carry the bill through. The Justice Department reports that 33 states currently operate Amber Alert systems, collectively credited with the rescue of at least 34 children since 1996.

### NYT Broadcast Division Posts Revenue, Income Gains

New York Times' broadcast division posted revenue and income gains for Q4 2002, with revenue up 25%, to \$47.6 million, and EBITDA improving 42%, to \$21.1 million. Q4 net income for the division improved 75%, to \$18.9 million. For the year, revenue in the broadcast segment grew 11%, to \$155.8 million, while EBITDA improved 11%, to \$57.1 million. FY2002 income for the segment grew 39%, to \$48.9 million. Meanwhile, the company's overall Q4 earnings finished ahead of expectations, as its 69 cent earnings per share result was 2 cents ahead of the consensus estimate of analysts polled by Thomson First Call. The company's Q4 net income was \$106.7 million; Q4 net revenue improved 8%, to \$840.2 million; and EBITDA grew 23%, to \$224.9 million. For the year, overall net revenue was flat at \$2.5 billion, while EBITDA improved 19%, to \$685.2 million. Net income slid for the year, to \$299.7 million, or \$1.94 per share, compared to \$444.7 million, or \$2.78 per share, in 2001. Revenue was \$3.08 billion, compared with \$3.02 billion a year ago.

### Report: CNN, ABC News Merger Unlikely

AOL Time Warner execs, including CNN co-founder Ted Turner, have apparently cooled on the idea of merging CNN with ABC News because AOLTW has to deal with some in-house issues first, the *Financial Times* reported this week. The *Times* pointed out that AOLTW wants to spin off its Time Warner cable division to reduce its debt and is beginning an overhaul of its AOL unit. AOLTW and ABC reportedly have plans to meet again soon to decide whether to move ahead with a CNN-ABC News merger.

### Report Fuels Rumors Of Redstone-Karmazin Rift

Citing "media insiders," the *New York Post* late last week said an impasse in the contract talks between Viacom President/COO Mel Karmazin and Chairman/CEO Sumner Redstone is making it increasingly likely that Karmazin will ultimately leave the company. The paper said Redstone wants to take back the authority he ceded to Karmazin three years ago, when Viacom bought CBS. "The likelihood is, Mel probably leaves," media analyst Hal Vogel told the paper. "My guess is Sumner will refuse to give up his power. He is Viacom. It's his baby."

### Hatch To Speak At Recording Academy Event

Sen. Orrin Hatch is set to deliver the keynote address at the fifth annual Entertainment Law Initiative Luncheon on Feb. 21, as part of the Recording Academy's Grammy Fest. "As a great legislator and advocate for the intellectual property rights of artists and as a songwriter himself, Sen. Hatch's insight will give the luncheon participants a unique perspective on the very complex issues facing the entertainment industry today," said Recording Academy President Neil Portnow. "As Chairman of the Senate Judiciary Committee, his work on copyright law and the protection of the intellectual property of the creative community is right in line with the Recording Academy's mission of defending the rights of our constituents." Past ELI keynote speakers have included AOL Time Warner Chairman Richard Parsons, former BMG Entertainment President/CEO Strauss Zelnick and RCA Music Group Chairman Clive Davis.

### Changes To Gaylord Board Of Directors

Robert Bowen has joined the board of directors of Gaylord and will chair the company's audit committee. He served as partner-in-charge of the audit practice of Arthur Andersen's Memphis and Little Rock offices from 1980-98 and retired from Andersen in 1999. In other changes to the Gaylord board, Chairman Emeritus Edward Gaylord has retired, and member Maggie Wilderotter has resigned to take a position as Sr. VP/Business Strategy for Microsoft.

### RTNDA's Cochran Urges Local, Network War Coverage

Radio-Television News Directors Association President Barbara Cochran urged Pentagon officials in a letter to leave spots open for both local and network reporters as the military plans for press coverage of any U.S. action in the Middle East. Cochran wrote that while network journalists play a critical role in coverage, local reporters also have an important task, "particularly those reporters at stations with military units based in their communities." The full text of the letter can be found at [www.rtna.org](http://www.rtna.org).

### Interp Taps Leading Execs For Urban Radio Summit

Cumulus Chairman/CEO Lew Dickey, Emmis Chairman/CEO Jeff Smulyan, Radio One COO Mary Catherine Sneed, On Top Communications President/CEO Steve Hegwood and ICBC Broadcast Holdings President/COO Charles Warfield are all scheduled to participate in a roundtable at Interp's fifth annual Power of Urban Radio symposium, taking place in Atlanta on Feb. 13, during Black History Month. The panel, titled "The Power of Urban Radio: A CEO/COO Broadcaster Perspective," will explore the challenges and opportunities facing Urban radio. Interp President/ABC Radio Sales George Pine will moderate.

## TRANSACTIONS AT A GLANCE

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

- WSSY-FM/Talladega, AL \$1.25 million
- KPRL-AM/Paso Robles (San Luis Obispo), CA \$900,000
- WLEZ-FM/Terre Haute, IN Undisclosed
- KRBI-AM & FM/St. Peter (Mankato-New Ulm), MN \$3.2 million
- KBZB-FM/Pioche, NV \$429,000
- WCKL-AM/Catskill, NY \$100,000
- KCLE-AM/Cleburne, TX \$1.4 million
- KFTG-FM/Pasadena, TX \$482,500

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

## DEAL OF THE WEEK

### • WBIX-AM/Natick (Boston), MA

PRICE: \$10 million

TERMS: Stock sale. Bradford Bleight is purchasing 82.5% of the common stock in Langer Broadcasting for \$10 million, an aggregate of 1 million shares. A \$1 million deposit will be paid by Bleight to Langer, along with three additional deposits of \$250,000 that will be made before closing.

BUYER: Bradford Bleidt. Phone: 617-723-1400. He owns no other stations.

SELLER: Langer Broadcasting Corp.

## 2003 DEALS TO DATE

Dollars to Date:

**\$206,148,095**

(Last Year: \$5,398,119,204)

Dollars This Quarter:

**\$206,148,095**

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

Stations Traded This Year:

**62**

(Last Year: 810)

Stations Traded This Quarter:

**62**

(Last Year: 114)

### Arbitron

Continued from Page 4

Nielsen meet regularly and that both companies' research departments are working together on the response-rate project. "We're moving that ahead as fast as it can be done," Morris said. "If you take all the qualitative factors, it seems like this joint venture is moving along

at least as well as it was a year ago."

And he believes the mission is an important one: "The need to find electronic measurements for media — in radio and in television — and the desirability of a single-source multimedia measurement system are stronger as time passes."

— Joe Howard

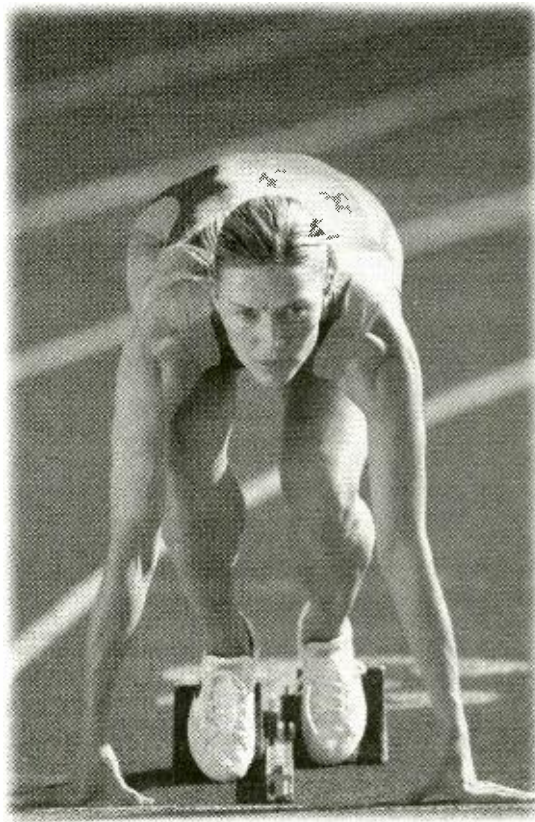
## FCC ACTIONS

### FCC Stops The Clock On HBC-Univision Merger

Citing the "novel issues" presented by the Hispanic Broadcasting-Univision merger and perceived delays in the companies' compliance with Department of Justice demands, the FCC informed HBC and Univision in a Jan. 24 letter that it is hitting the pause button on the informal 180-day time frame it usually allows for processing station sales. After noting that both companies earlier agreed to allow the FCC to review documents they submit to the Department of Justice in connection with the merger, the FCC said, "You have not yet informed us that you have supplied [the DOJ] with all of the documents they have requested."

The FCC even taxed the groups for failing to keep it informed, saying, "You are reported to have stated on Jan. 22, 2003 that you are continuing to cooperate with the Department of Justice, by which we infer that the department's review is not yet complete." The FCC also said it wants to take some extra time to review the deal in cooperation with the DOJ, saying such consultations "would appear to be particularly useful" and noting that its statutory obligation to uphold the public interest takes precedence over the informal timeline.

Continued on Page 15



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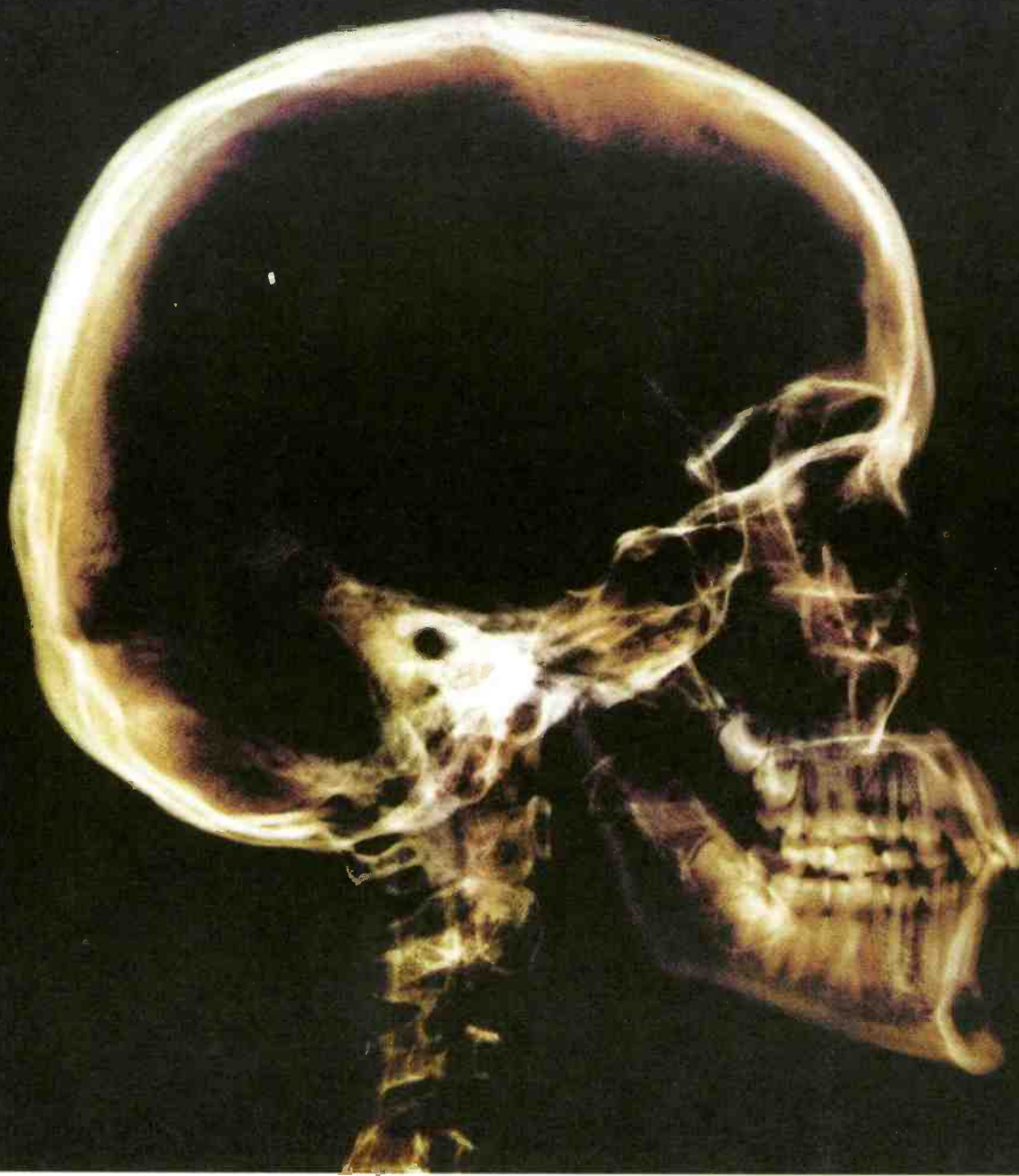
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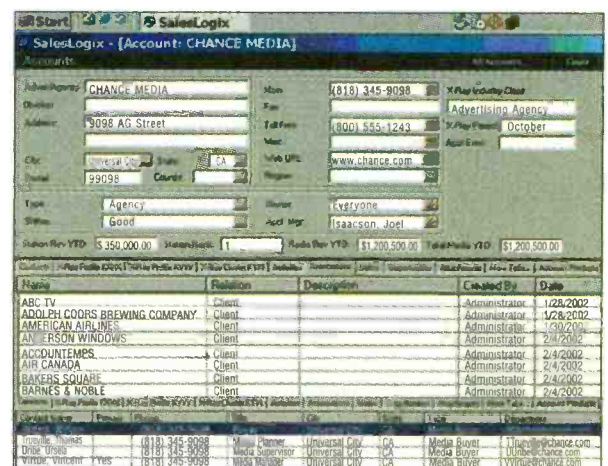
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# Planning A Promotion? Think Like A Buyer

## Use optimum scheduling to maximize awareness

**T**his is the time of year when I spend a lot of time with our stations' account managers, strategizing to maximize the advertising efforts of the stations' annual clients. Naturally, much of the emphasis is on measurable return on investment and efficiency of dollars committed. Buyers and clients are asking not only, "How can I get more weight for my schedules?" but, "How are we going to measure the results against our goals?" Just as corporations are analyzing their costs per new account acquisition, stations need to more formally review their own marketing and promotion efforts.

What is our promotion "cost per new"? How do we set our goals and evaluate a promotion or campaign designed to increase our fan base? Do we operate our promotions to ensure our clients receive the best we can offer them in their partnership with us? How do we know when we're giving our fans enticing, motivating promotions and events and when we're just adding to the "clutter meter" in their minds?

directors and with PDs to understand the processes they go through to determine what promotions they



Michelle England

want to do. I also asked how they execute their promotions and how they evaluate them when they're over. Most colleagues I spoke with have a pretty good system for figuring out what promotions they should do and why, but they're a little fuzzy on the execution and evaluation.

For example, a friend of mine works for a large-market Rock station with a direct format competitor in the market. She has the heritage advantage, and her station has determined that its strategy will be to do everything it can to force the direct competitor into a format switch. The competing station is part of a six-station cluster and isn't really being given the corporate attention it may deserve.

Therefore, my friend's station's overall programming strategy is to leverage its heritage position and aggressively combat its competitor's efforts to gain ground. The staffers strategize for promotions with this goal, plan accordingly and make sure they can always answer the question "By doing this, are we specifically working toward our goal?"

But when I asked my friend — and the others I talked to — to describe their systems for executing and measuring the results of their promotions, I discovered that, for the most part, execution and evaluation are being handled by WAG (that is, wild-ass guess). Some said that if it's a "big" station promotion, they hit it twice a shift on the air, dedicate a page to it on the station website and feature it in the e-mail newsletter.

Still others I spoke with said that if it's a major promotion, it gets 10 announcements per day, while minor ones receive four or five announcements per day. When asked how they came up with those numbers, most said that it's "what we've always done in the past" or "what the PD thinks is the best way to 'hit it heavy.'"

And forget about the evaluation part. I heard, "If we get a lot of calls on the promotion or a bunch of entries for the contest, it must be working," so many times I just wanted to cry.

By Michelle England

### Learn From Sales

Let's stop this madness and — yes, I'm going to say it — learn a lesson about promotion execution and evaluation from our sales departments and their planners, buyers and clients.

When one of your good AEs is working with one of your station's best clients, together they go through an in-depth analysis of the projected campaign, including their expectations for its outcome. They plan the on-air schedule to be as effective as possible, develop promotions to support the campaign and talk about how they are going to evaluate the campaign at its conclusion.

You should go through the same process for your station promotions. Instead of winging it — which I think most of us do more than we'd ever be willing to admit — and hoping for a lot of calls, have a plan for executing your fantastic promotion.

If you've taken the time to make sure your fans will love it, don't let it fail in the execution. There's nothing more frustrating for a promotions director than having someone come up and say, "You know, I heard something about that event you guys were hosting, but when I called [your competitor], they didn't know anything about it, so I missed it."

### Use The Magic Number

You have a killer promotion idea designed to reinforce your programming strategy. You've got all the pieces in place, and you're ready to go on the air. But how are you going to ensure that your target fans will hear about, understand and be motivated by this promotion?

In sales, they use the optimum effective scheduling system. It's only a

## 60-Second Copywriter

By Jeffrey Hedquist

### Radio Storytellers

People love stories. Best-selling books, top movies and the best radio commercials are great stories. Like a play, your commercial should have conflict, tension and resolution. Each character in a radio commercial, even if it's a simple one-voice spot, should go through a transition and show some development.

One character might change from a skeptic into a believer (at least partially). Another might start out frustrated and become fulfilled by the end of the commercial. All your characters change as they would in a play, you'll sustain your audience's interest.

More than voices, sound effects, music and technological tools, your ability to tell stories is the greatest skill you have. An interesting story will involve your listeners' imagination, and the story becomes more their own because they've participated in its creation.

Then, instead of trying to sell reluctant customers, you're simply building marketing elements into a story that your audience is helping create. Magic? You bet, and it all happens around the individual electronic campfires we call radios.

Jeffrey Hedquist creates short stories for the radio at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556. Phone: 641-472-6708; fax: 641-472-6708; e-mail [jeffrey@hedquist.com](mailto:jeffrey@hedquist.com).

guideline, but it's a good one. OES is designed to give advertisers a standard by which to plan media campaigns.

Through simple calculations, you can determine how many promos you need to air in one week to impact your target a minimum of 3.29 times. Why 3.29? That's how many times it takes to motivate your target to respond to your message.

The first time a listener hears your message, they kind of catch a little of it. The second time, they understand, but they ask, "What's in it for me?" By the third time, they get it and are willing to participate, if so inclined.

So how do you figure out the OES for your station? For one week, Monday through Sunday, 6am to midnight (if you schedule your promos in an even rotation), take your cume number, divide it by your AQH, and multiply the result by 3.29. The total is the number of promos you should air each week to have an effective schedule.

For example, if your station had a cume of 116,400 (Monday-Sunday, 6am to midnight) and an AQH of 6,100, the number of promos you should be airing for a truly effective promotion would be 63 per week: 116,400 divided by 1,600 x 3.29 equals 62.77. Rounded off, that's 63. You and your PD can use these calculations to build guidelines for scheduling promotions on the air.

### Invest Time To Measure Results

Now that you've got an idea of how much on-air inventory a promotion takes, what about evaluating your other marketing resources? If you create a promotion page on your website, can you track the hits? If you sent an offer to your e-mail database, can you track the response? If there is an event involved, will you ask for

feedback at the location? In short, what are all the ways at your disposal to track the results of your promotion?

It's vital to be able to account for the response to your sales promotions and station marketing campaigns and to understand each campaign's effectiveness, whether your goal is to get more members in your station's club, build more awareness for your new morning team or add just one more quarter-hour to your afternoon drive TSL. If you're tracking response, you'll be able to make the right next move — whether the response is meeting your expectations or not.

I know that we all have many different promotions, sponsorships, events and campaigns going on at any given time, and it may be unrealistic to put a full-court press on all of them. But you always need to think through not only why you are doing what you're doing, but what you expect as a return and how you'll judge your results.

If you can get into the habit of thinking through these critical processes when you're putting your calendars together, I guarantee it will keep you focused, give you justification for what you are doing and build a stronger relationship among your clients, your fans and your station. You will be able to manage and maximize your programming inventory, keeping the clutter meter low and your fans' loyalty high.

Michelle England is Director/Sales Promotion for Susquehanna/Kansas City: KCFX-FM, KCMO-AM & FM & KFME-FM. She can be reached at 913-514-3143 or [mengland@susqkc.com](mailto:mengland@susqkc.com).

# Ten Television Marketing Tips

Make the most of your spring campaign

**F**ollowing up last week's column on television marketing trends and strategy, below are 10 suggestions from top producers to help you create a cost-effective and successful TV campaign.

1. **Sell product placement to reduce costs.** "Every one of our stations has product placement in the commercials," says **Paul Joseph**, producer of KIIS-FM/Los Angeles' Rick Dees morning show and co-owner of Creative Chaos/Radio Dogs, which produces KIIS's TV campaigns. Joseph and his Creative Chaos partner, Clear Channel/Los Angeles VP/Marketing **Von Freeman**, have created spots involving gas stations, Baskin-Robbins ice-cream stores and IHOP restaurants. The IHOP placement alone saved KIIS \$25,000 in production expenses.

"I'd like to see the sales managers more involved in the process, because the future of radio TV marketing is sponsorship," Joseph says. "We feel we give the sponsors their bang for the buck. When you hear a pretty good-sized station say it doesn't have the budget to do a creative commercial, it's usually because they haven't thought of the sales pitch to get it done."

Freeman adds, "Management has been able to continually get more money out of these clients because they're extremely happy with the results of TV commercials connected to KIIS's contests."

2. **Don't make music the core benefit of your campaign.** The audience may not like the artists you use in the spots. Freeman explains, "Even when you've done focus studies and then run spots with artists you think will drive people to your station, you're actually turning off a lot of people who are now never even going to check you out."

Instead of focusing on music, Joseph says, "Hang your hat on an overall theme — personality, fun and great contests, if that's what you do. But your TV commercial needs to match the vibe of your station, not the music. When you put music videos in, all you're doing is marketing the music, and the artist gets the credit for your marketing."

3. **Tap in to the expertise of a TV marketing company.** Instead of shooting a spot with your own crew or going to an ad agency, you are likely to get greater value by taking advantage of the experience of a specialist who understands radio. Consider working with executives who have radio experience themselves.

Film House VP **Wayne Campbell**



Wayne Campbell

points out, "We understand if somebody says, 'I've got a strong morning show, but I'm not doing that well in middays. What can we do?' We've lived and died through losing a morning show and launching a new one, and we know what it means to be in a music battle vs. one over service elements. We know what the issues are in addressing those needs."

4. **Create repetition with variation.** When you go in to produce a TV spot, it's relatively cheap to produce a second 10- or 30-second spot to use as a stunting option during TV stopsets or to give longer life to your campaign. Custom Produc-

tions President **Steve Stockman** says, "On the radio you want your commercial to run three or more times to be effective, and we use [optimum effective scheduling] to make sure that repetition happens. But TV commercials are most effective after one viewing. The effectiveness declines somewhat on the second viewing and drops through the floor on the third, even with commercials people love to watch. The reason is that our visual memory works very differently from our auditory memory."

"Radio stations that run the same commercial over and over for 5,000 gross ratings points over three years are throwing their money away. If you watch major advertisers like Budweiser, they flight their spots. One spot in a series will run for, say, 2,000 target points, then they'll throw it away and show you multiple executions."

AMS Production Group Exec. Producer **Heather Hall** says, "Stations need a little more education on how inexpensive it is to create variations on one spot concept, even if they need to save the alternative spots to run later on."

5. **Consider a syndicated campaign if the message is right.** If the message of a canned spot matches your objectives, take the savings and plow them into improving the depth of the media buy. Stockman says, "Once you do the strategic marketing brief, if there's an obvious syndicated choice, we encourage clients to take it, because it's cheaper and easier."

Hall agrees: "Everyone knows it's more important to have a less expensive TV spot with more frequency than a really high-dollar slick production nobody sees."

6. **Look for ways to be resourceful with your media dollars.** Freeman advises, "Sometimes we'll cut a cross-promotion deal with a local TV station and have it premiere the spot on the local news. We'll then reciprocate by having our morning show talk about watching the TV station's morning news. Cable is probably a better buy than the networks; trade out with cable for watch-and-wins in drivetimes."

7. **Know what creative risks you can afford.** "When we have the initial discussions, a lot of people talk about breaking new ground," reports Campbell. "We've developed some of the most creative, outside-the-box spots that have never been produced, because, after talking it over, the spots really didn't do a good a job of meeting the marketing objective. The stations often want to go back to what's been proven to work."

"When a station markets, a lot is on the line: the value of the station from a sales and intrinsic-value standpoint. For PDs and GMs, there could be careers involved. At the end of the day, radio people tend to be risk-averse, and there's nothing wrong with that. They have to ask themselves, 'Do I want to do something cool, at least to me, or do I do what I've seen work in another situation that looks a lot like mine?'"

8. **Avoid fabricated testimonials; they don't resonate with listeners.** "Throw out a lot of those average lines, such as 'It's the radio station I listen to all day' or 'It's the station we all agree on,'" says Waverly Productions President **Bill Aydelott**. "There are bunch of those that are, in general, just deadly. I tend to go for the anecdotes — the things that are unique about a particular individual and that are important to that person. Those really demonstrate making a connection with the station."

"In focus groups, look for that spontaneous comment that can really give you insight into what kind of connection there is between a listener and your station and, therefore, what there is to build on for a greater marketing effort."

9. **Promote the successful stations in the cluster.** Stockman cautions, "The tendency in a cluster is to ignore our winners and promote our losers. This is analogous to our tendency to spend a lot of time and



Steve Stockman



Bill Aydelott



Heather Hall

## How To Get The Biggest Bite For Your Media Buck

### Five steps from Shark TV's Doug McCall

With so many TV choices, it takes a great deal of skill to make an efficient media buy. That's why many stations turn to professionals like San Antonio-based Shark TV, which has been helping radio place TV campaigns for 15 years.

A former radio sales executive, Shark TV President **Doug McCall** has worked with hundreds of broadcasters and usually has campaigns running for at least a couple of dozen stations

at any given time. Charging the standard 15% agency placement fee, McCall gives radio marketers exclusive format representation and relevant CPM expertise. Below are some of his recommendations for how to get the most out of your TV spending.



#### 1. Study the market's radio history.

"Look not only at what you need to accomplish, but also what you anticipate the competition will do to influence that one diarykeeper per 16,000 people in the demo you're most interested in," McCall says. "We subscribe to a monitored service that can look at a 10-year history in the top 90 markets to see what the actual TV audience delivery to radio has been against certain demos. Then we discuss what's likely to happen and what to do, given the budget."

2. **Does your campaign accomplish the mission?** "Take the time in advance to test your commercials with your target audience before you put them on TV to make sure the message is right," McCall advises. "Remember the 'dancing fat boy' campaign? I've been in three or four focus groups where people had no name awareness at all [of the stations]; it's like a total waste. Thirty-second spots are better than 10s because ad research says 30s gets better recall than shorter spots."

3. **The audio is as important as the video.** Use your TV spot to represent what your station sounds like. McCall notes, "Television is more aural than visual, or they're at least equal. Think of commercials without copy or a spoken message. You really need the audio. With TV, a radio station can put an audio implant on people pretty quickly, and that's a good use of the medium. Also, a lot of people listen to TV more than they're watching it."

4. **Avoid "sucker buys" based on price or prestige.** "TV newscasts are usually very expensive, because that's how local sales departments make their month," says McCall. "Cable, which is probably undermeasured, is a good medium if it's competitive on a CPM basis, but it rarely is. You have to run a lot of spots to get the same CPM as you would on a broadcast-network affiliate. And you need to buy primetime to be able to reach a big dual audience [mixed male/female], because that's where the mass audience is. But just because your morning show talks about *Friends* or your friends watch it doesn't mean that's the show you should buy."

5. **Book your media buy as far in advance as possible.** "In an ideal world, you would already have placed your spring buy," McCall says. "We can book TV at the last minute, but there's a cost to it — probably 20% more to buy for two weeks from today than for 10 weeks from now. If you place your media by mid-spring for the fall book, you can get much better rates, because the TV stations don't know what their demand is going to be. As airdates gets closer, they measure their demand more precisely."

money training the weakest salespeople and letting the really good ones go on their own. The fact is, if you promote your winners, you will get more and greater benefit to your bottom line faster than if you spend a lot of time promoting your losers. "With consolidation's pressure for revenue increases and cost-cutting, we tend to ignore our winners, to their brand-development detriment. It's much easier to polish something that's working than it is to revive something that's dying. The payoff in terms of ratings growth and revenue increases is greater."

10. **Be patient.** Aydelott has found

that, aside from purely tactical concepts or spots attached to a major event happening locally (the Super Bowl, the Oscars, etc.), it's unusual for a station to experience a dramatic ratings increase in the book in which a campaign runs. "The most effective national campaigns are those that people run and stick with," he says. "Give it some time for that branding effort to sink in. Often some of the best results will come in the book following the one you actually aired the commercial in. It takes a while for advertising messages to sink in and show up in tangible ratings."

# R&R

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# Inside The U.K.'s GWR Creative

## The inner workings of the world's largest producer of radio advertising

**T**hose of us on the North American side of the pond have always been a little envious of the caliber of advertising creative that originates in the United Kingdom. A look at GWR Creative, the commercial-production division of the U.K.'s GWR Group and probably the world's largest producer of radio creative, can shed some light on how dedication to the creative process can result in consistently solid work and rapid growth.

GWR Creative parent GWR Group holds more radio licenses and reaches a larger audience than any other commercial broadcaster in the U.K. It operates national stations Classic FM, Core and Planet Rock, as well as 32 local stations throughout Great Britain, and it has



Maureen Bulley

interests in stations in Australia, Austria, Bulgaria, Finland, the Netherlands, Hungary and South Africa.

The company that ultimately became GWR Group started in 1982 with a single commercial radio station, Wiltshire Radio, based just outside Swindon. The staff has since grown from 28 to more than 900, including a creative division that is producing some of the best radio commercials in the world.

### GWR Creative Sample Copy

**Female Voiceover:** [Young mum, as if talking to her child.] Now, pretty soon there's going to be one more in our family. It'll probably need a lot of love and attention — so you might feel a bit left out — but that doesn't mean mummy loves you any less.

**Music:** Nursery music-box chimes.

**Male VO:** [Friendly professional, 30-35. Whispered as if there's a baby in the room.] After a visit to Johnson's Toyota, you could be making way for a new arrival.

The Toyota Yaris, now with 0% finance available, subject to status. Just ask for written details. The Yaris, at Johnson's Toyota, Dock Links Road, Wallasey. It's a little bundle of driving joy.

### Raising The Threshold

The commercial-production division of GWR is based in Nottingham and provides a dedicated service to GWR's stations, as well as serving thousands of direct clients and advertising agencies across the U.K. With more than 40 full-time copywriters, numerous freelance writers and six producers who create upward of 70 commercials a day in five state-of-the-art digital production studios, GWR Creative is on

a mission to raise the threshold for creativity in national, regional and local radio.

Some GWR writers work on-site at clients' facilities, and all the work sites are networked through a system based on Lotus Notes, modified and developed in-house to provide for GWR's particular needs. The copywriters use a word processor integrated into the database system, completing information fields as they work. The information entered is updated on the rest of the network within 15 minutes, letting the production center know immediately what work needs to be done and letting the writers see who will be creating their commercials, when the spots are made and when they are sent to the station or client.

According to GWR Creative Special Projects Manager Simon Rushton, the company's best and highest-spending clients have very close relationships with the writers. The writers themselves maintain contact with one another and with GWR through discussion groups built into the network, and a script database facilitates idea-sharing.

### Make Money From Copywriting

GWR's producers have little involvement with the clients, according to head of creative production Phill Danks. The company's local advertisers are spread across the country, and few are willing to have someone travel to recording sessions at GWR's Nottingham studios. Additionally, U.K. union fee schedules call for much higher rates for voiceover talent if a client attends a recording session. (Time is money, and having clients in a session often increases studio time significantly.)

GWR has a stable of about 100 regular voice talents, most of whom have home studios linked to GWR through ISDN lines. Air talents are rarely used to voice commercials; if

they do, the spots usually run outside their home markets. According to Rushton, air talents are best used as air talents and voice artists as voice artists. "We tend to find the skill sets are different," he says.

So how does GWR finance the use of professional voiceover talent in thousands of commercials each year? As is the norm in the U.K., it charges for production, over and above the cost of airtime. (Commercial production is a highly competitive business in the U.K., and station clients are free to have spots produced by outside studios.) "We charge around £200 [approximately \$325] and upward for a commercial," says Rushton.

"We give the clients the opportunity to buy things like famous voices and specially composed music. How do you upsell a client if the production is included? What value do they then put on the creative element, which can be the most time-consuming part of the whole package?"

According to Rushton, GWR's clients don't have a problem with paying for production in addition to airtime. He explains, "The cost of production is only a problem with the client if the campaign hasn't been sold properly or the whole process and setup haven't been explained to them. Otherwise, they understand that they are getting a professional service at a reasonable price. People buy radio the way they are taught by us, the industry."

Truer words were never spoken. What have you taught your clients about the value of good radio creative?

### The Value Of A Manageable Workload

In the last 12 months GWR Creative has produced more than 15,000 radio commercials in its centralized facility. Each writer completes 18 to 25 scripts per week. If you've been tracking your workload (R&R 9/27/02), you've probably found that your writers are doing two or three times that volume.

The manageable workload at GWR Creative allows the company to maintain its high creative standards. The writers have time to educate themselves about business categories and about each client's business in particular. GWR also makes regular investments in the professional development of its creative team through an assortment of training programs, many of which originate in North America.

This emphasis on the creative-led sell has contributed to GWR's rapid growth, and that could be a valu-

## Questions To Ask Your Next LSM

By Irwin Pollack

If you're recruiting a new local sales manager, you'll want to make sure you cover all the key issues. Compare these questions with those on your own list.

1. In your mind, what is the ideal size for a sales department?

2. Over the years, what methods of accountability have you found work best for:

- Account-list management?
- Measuring daily and weekly activity?
- Monitoring written presentations and spec

ads?

3. What methods do you use to manage your time?

4. Review the last three NTR programs you have planned, organized and led with your sellers.

5. Describe the ways you have kept your troops motivated over the years.

6. What role does loyalty play with respect to:

- What you expect from your sellers?
- What your sellers can expect from you?

7. Review three incentive programs you have instituted over the years. For each one:

- What were you trying to accomplish?
- How was it intended to work?
- How did you roll it out among the group?
- What were the results?
- What did you accomplish?
- What would you do better if you had it to do again?

8. How do you market the stations you manage to the advertising community?

9. What systems do you use to evaluate performance?

10. Let's imagine that during your first month as sales manager it becomes painfully clear that your top seller resents your being manager because he thinks he should have gotten the job. How do you handle it?

11. What are your thoughts on sales training? How often do you hold sales meetings? How do you plan them? What are you trying to accomplish?

12. What differences are there in how you manage veterans and rookies?

13. What role do you feel the sales manager should play on sales calls with salespeople? How many calls a week are you accustomed to making?

14. How do you budget and forecast?

15. What system do you use for managing inventory?

16. Susan, an eight-year veteran, claims the rates you need are unreasonable. What do you do?

17. You're \$55,000 behind on pacing for next month. What do you do?

18. How do you measure the quality and quantity of your salespeople's calls?

19. How do you deal with people you just can't stand?

20. How have you grown over the past year?

21. What are your expectations for your first 100 days?

22. What can the company expect from you in the first 100 days?

Boston-based radio sales and management trainer Irwin Pollack provides hands-on, results-oriented seminars and in-house consulting for clusters and individual stations. He can be reached toll-free at 888-723-4650 (RADIO 50) or through his website at [www.irwinpollack.com](http://www.irwinpollack.com).



Irwin Pollack

able lesson for your stations. If you are seeking ways to increase sales and reduce client turnover, find ways to improve customer service and create better commercials. The airtime schedule your clients buy is, at best, only half of the product they purchase; the other half is the commercial that fills that airtime. How does your creative measure up?

Maureen Bulley is President of The Radio Store. She conducts live workshops and facilitates distance learning to help you create more effective broadcast advertising creative. She may be reached at 888-DO RADIO (888-367-2346), at [doradio@total.net](mailto:doradio@total.net) or through [www.theradiostore.com](http://www.theradiostore.com).

# Verizon Must Give Up Subscriber To RIAA

## Judge says ISP user's identifying info must be revealed

By Brida Connolly  
Associate Managing Editor

Earlier this month a judge ordered Verizon to hand over to the RIAA the name of one of Verizon's Internet service customers, who has, the RIAA alleges, downloaded as many as 600 songs in a single day. After the decision, RIAA President Cary Sherman said, "We look forward to contacting the account holder whose identity we were seeking so we can let them know that what they are doing is illegal."

After more than three years of lawsuits against peer-to-peer networks, the first legal move has been made against an individual file-trader. How — and why — has it come to this?

The theory behind the suits against P2Ps is that these networks' prime selling point and true purpose is to provide a platform for massive copyright infringement. In the case of Napster and its central-server system, the judge didn't disagree, but Napster ran out of money before what's been called the "vicarious infringement" theory of copyright law could be tested at trial.

Essentially the same rationale is behind the suits now pending against KaZaa, Grokster and other post-Napster P2Ps, but these second-generation networks provide no server space to their users, and that will make vicarious infringement a tougher sell. As the cases slowly work their way through the federal courts, file-trading goes on unimpeded, and rights-holders are losing patience.

### The Test Case

As it happens, way down in the dark and complicated depths of the

Digital Millennium Copyright Act is a short paragraph that reads, "A copyright owner or a person authorized to act on the owner's behalf may request the clerk of any United States district court to issue a subpoena to a service provider for identification of an alleged infringer in accordance with this subsection."

That paragraph was written back in 1998, and at the time it probably seemed like an interesting but unimportant little provision. After all, there was almost no digital piracy at the time. How often was it likely to come up? But just a few months later Napster was born, and whoever came up with that bit of law ended up looking, from the rights-holders' perspective, like a genius (or clairvoyant).

If the RIAA is reading it right, that provision gives copyright owners the freedom to demand the identifying information of anyone whom they believe is violating their rights without filing suit against the infringer him- or herself. Rights-holders are only allowed to use the information in the course of "protecting their rights" — what, exactly, that means is not defined — and on

receiving the subpoena, the service provider is supposed to "expeditiously disclose to the copyright owner or person authorized by the copyright owner the information required by the subpoena."

Obviously, this could turn out to be a tremendous weapon for rights-holders, but, fearing bad publicity and the animosity of consumers, they've been hesitant to try it out. However, with the P2P lawsuits likely to be dragging on for years to come and no guarantee of success at the finish, file-trading growing with alarming speed worldwide and digital rights management still a hash of formats and protocols and facing enormous consumer resistance, in July 2002 the RIAA found what it considered an appropriate target — that 600-file-a-day trader — and issued its first DMCA subpoena.

Lucky recipient Verizon refused to give up its customer's name, saying that because it only provides Internet service and has never stored any infringing material on its own servers, it isn't a "service provider" as defined by the law. But the judge shot that down and said Verizon must comply. Doubtless picturing a future spent answering thousands of subpoenas against its paying customers — and, perhaps, being sued by those customers for handing over their names to copyright owners — Verizon has appealed the judge's order.

### The No-Win Scenario

The RIAA will likely win this one in court; as the judge pointed out in rejecting Verizon's arguments, the DMCA's language is pretty clear. But even if the RIAA just issues a friendly warning, as Sherman suggested it will, the spectacle of the entire recording industry aiming all its lawyers at a lone file-trader will not be an attractive one. But then, the RIAA is already so unpopular that any bad public relations arising from this latest move will ultimately make little difference.

Of course, even if the DMCA subpoenas have exactly the intended effect and frighten large numbers of consumers out of sharing copyrighted songs on the Internet, that won't solve the record labels' larger problem: They may be able to scare people out of stealing music, but they can't scare people into buying it. The labels must be becoming very familiar with the no-win scenario.



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 50<sup>SM</sup>

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	The Eminem Show	37
2	2	NORAH JONES	Come Away With Me	40
3	3	VARIOUS ARTISTS	8 Mile	13
4	4	AVRIL LAVIGNE	Let Go	33
13	5	CHEMISTRY	Second To None	2
5	6	COLDPLAY	A Rush Of Blood To The Head	22
7	7	RED HOT CHILI PEPPERS	By The Way	29
8	8	SHANIA TWAIN	Up!	10
10	9	ROLLING STONES	Forty Licks	17
9	10	NELLY	Nellyville	31
6	11	CHRISTINA AGUILERA	Stripped	12
12	12	U2	The Best Of 1990-2000	12
11	13	JUSTIN TIMBERLAKE	Justified	12
21	14	JENNIFER LOPEZ	This Is Me...	9
18	15	2PAC	Better Dayz	9
20	16	SYSTEM OF A DOWN	Toxicity	73
16	17	JAY-Z	The Blueprint 2: The Gift & The Curse	11
14	18	JOHN MAYER	Room For Squares	43
48	19	VARIOUS ARTISTS	Chicago: Music From The Motion Picture	2
37	20	SHAKIRA	Laundry Service	62
23	21	SYSTEM OF A DOWN	Steal This Album	9
35	22	AUDIOSLAVE	Audioslave	10
17	23	ELVIS PRESLEY	Elvis 30 #1 Hits	18
24	24	NIRVANA	Nirvana	13
22	25	PINK	Missundaztood	56
28	26	ROBBIE WILLIAMS	Escapology	10
15	27	NAS	God's Son	6
36	28	SANTANA	Shaman	14
26	29	ELTON JOHN	Greatest Hits 1970-2002	6
41	30	DIXIE CHICKS	Home	17
31	31	CREED	Weathered	62
30	32	SUM 41	Odes This Look Infected?	5
44	33	QUEENS OF THE STONE AGE	Songs For The Deaf	7
46	34	GOOD CHARLOTTE	The Young And The Hopeless	2
42	35	NICKELBACK	Silver Side Up	71
27	36	JA RULE	The Last Temptation	9
43	37	ALICIA KEYS	Songs In A Minor	79
34	38	PINK FLOYD	Echoes (The Best Of Pink Floyd)	64
19	39	JOSH GROBAN	Josh Groban	30
-	40	FOO FIGHTERS	One By One	7
33	41	MARIAH CAREY	Charmbracelet	8
-	42	CELINE DION	A New Day Has Come	37
32	43	PUDDLE OF MUDD	Come Clean	60
39	44	JACK JOHNSON	Brushfire Fairytales	32
-	45	MISSY ELLIOTT	Under Construction	3
-	46	AALIYAH	Care 4 U	2
-	47	INCUBUS	Morning View	36
-	48	KICK THE CAN CREW	Magic Number	1
50	49	THE STROKES	Is This It	37
-	50	SOUNDTRACK	The Lord Of The Rings: The Two Towers	2

## DIGITAL BITS

### Retailers Form Digital-Music Consortium

Tower, Virgin Entertainment Group, Best Buy, Wherehouse, Hastings Entertainment and Trans World Entertainment (operator of FYE music stores) have joined forces to form Echo, which they are calling the first "retailer-driven digital-music consortium." The retailers plan to seek licenses from the major label groups so they can distribute digital music at their retail stores and websites. Former BMG Entertainment CEO Strauss Zelnick, an investor in Echo and a member of its board, said Echo will provide an alternative to the label-backed MusicNet and pressplay subscription services and added, "With the retailers' music-selling experience, distribution capability and existing trading relationships with content owners, Echo and its retail partners are poised to lead the digital-music market to the next level of consumer focus."

## Snider, Ornberg Join Promotion Dept. At MCA

MCA Records has recruited **Mark Snider** as Sr. Director/Top 40 Promotion and **Kenny Ornberg** as



Snider

Ornberg

National Director/Promotion. Snider will be based in New York, while Ornberg will work in Minneapolis.

"Kenny and Mark have the experience and instincts to identify our hit records and deliver them at Pop radio, and I feel extremely fortunate to have them on our side," MCA VP/Pop Promotion Greg Marella said. "Their leadership will enable MCA to have one of the most competitive Pop radio departments in the industry for years to come."

Snider said, "It's a thrill to work with and learn from pros like Greg Marella and Kenny Ornberg and to be supported by the extremely talented and respected MCA field staff. I'm excited by the challenge of breaking hits for a major label again. Let's roll!"

Ornberg said, "What Greg has set up is a model department that addresses the many ways radio has changed in the last five years. This is a great team here, made up of people who have worked up through the ranks. From the top down, everyone here has been in the trenches of radio and promotion, which makes it easier for us to relate to radio personnel. Moreover, MCA has the right balance of superstar and developing acts to ensure success in the future."

Snider previously served as VP/Pop Promotion at V2 Records. Before that he was National Director/Top 40 Promotion at Elektra Records.

**MCA ▶ See Page 22**

## Dits

Continued from Page 3

as GSM. Earlier in his career Dits was a news anchor at WBWB/Bloomington, IN and KASE & KVET/Austin.

"When I graduated from college 20 years ago I would never have imagined that I would someday have the opportunity to run a station with the rich heritage and tradition of WBAP," Dits told R&R. "Combine that with the chance to oversee KESN, which has the incredible sports brand name of ESPN, and this job is a dream come true for me."



**ISN'T IT IRONIC ... SIRIUSLY?** Warner Bros. artist **Alanis Morissette** (l), along with some of her bandmembers, stopped by the Sirius booth at the Consumer Electronics Show in Las Vegas on Jan. 9. She played a few songs to promote her latest album, *Under Rug Swept*, for CES attendees.

## Harrison Promoted To PD At WRCM/Charlotte

**Dwayne Harrison** has been promoted from Asst. PD to PD at Columbia International University-owned Christian AC **WRCM/Charlotte**. He will continue as MD and afternoon drive talent at the station, which he joined four years ago.

Harrison takes over the position vacated by Jon Ramer, who left the station in October 2002 for health reasons. Harrison previously worked at WHPZ (Pulse FM)/

South Bend, IN and WJIE/Louisville and began his career on-air at WQME/Anderson, IN as a student at Anderson University.

"I'm looking forward to the challenges ahead of me and putting into practice some of the great things I've learned over the years," Harrison told R&R. "I really feel God has placed me in this new position to affect the Charlotte market through this station."

## WWKB/Buffalo Flips To Oldies As 'KB Radio'

Entercom brings back WKBW hosts, jingles

From 1958 until June 18, 1988, WKBW/Buffalo served Western New York with a Top 40 format that featured **Danny Neaverth** in mornings and such well-known hosts as **Tom Donahue**, **Jack Armstrong** and **Joey Reynolds**. At night the station's 50kw signal could be heard in 17 states and throughout eastern Canada.

On Monday the hits of yesterday returned to 1520 on Buffalo's AM dial. After much speculation in the local press, Entercom dropped the low-rated Business News format on **WWKB/Buffalo** and brought back the music and air talent of the old WKBW. The station is once again calling itself "KB Radio" and is airing an Oldies format featuring hits released between 1958 and 1974. Many of the original WKBW jingles and old commercials for now-defunct local businesses will also be heard on the reborn station.

**Hank Nevins** — a Buffalo veteran who worked at the old WKBW

— will program KB Radio and handle the 3-6pm shift. He most recently hosted the 10am-1pm Sunday shift at Citadel's crosstown Oldies WHTT.

Neaverth — who joined WKBW in 1963 and worked at the station until its final day as a Top 40 — will co-host the morning show with Donahue. Neaverth held similar duties at WHTT until spring 2002, when the station declined to renew his contract.

Armstrong, who has been handling mornings at Entercom's Oldies WMQX/Greensboro since 1997, takes the 6-10pm slot at KB Radio. He will voicetrack his shift from North Carolina.

Reynolds' WOR Radio Networks-syndicated talk program will air in the 1-6am slot seven days a week. *The Brian Rusk Financial Show* airs from 8:30-9am on Saturdays, *Inside Bisons Baseball* airs from 9-11am on Saturdays, and continuous music will air in the remaining airshifts.

## EXECUTIVE ACTION

### Sharell Leads Society Of Singers Organization

Industry veteran **Jerry Sharell** has been appointed President/CEO of **Society of Singers**, a nonprofit organization founded by Ginny Mancini to provide financial assistance to professional singers. Sharell has held senior executive positions at WEA Corp., Music-Cares Foundation, Westwood One, MCA Home Video and Elektra/Asylum Records.

"I have known Jerry for more than 30 years," Society of Singers Board Chairman Al Schlesinger said. "He's a born leader and brings with him enormous talent and drive to ensure that SOS continues to benefit needy singers of all ages."

Sharell said, "My passion for singers and their music, combined with my long history in the music business, has given me the knowledge and ability to help SOS move strongly into the 21st century. I really look forward to helping the talented people we work with prosper in the music industry and to working to make their lives a little better."

Society of Singers has a website at [www.singers.org](http://www.singers.org) and can be reached at 323-653-7672.



Sharell

## KWRP/Riverside Adopts Regional Mexican Format

Magic Broadcasting's **KWRP/Riverside** flipped to Regional Mexican last week, leaving behind its English-language Adult Standards format. The station's PD is **Malú Hernández**, who told R&R that KWRP had been playing music continuously until Wednesday, when it introduced its on-air personalities.

KWRP is programming what Hernández called a "soft Regional Mexican" format with music by such artists as Los Temerarios, Límite, Alejandro Fernández, Pepe Aguilar, Joan Sebastian and other ballad-based

Regional Mexican sounds. "We will make any necessary adjustments to the format depending on what the audience calls for," she said.

**Humberto Hernández** has been named the station's GM. The morning drive show is in the hands of **Dino Mercado**, while **Angélica Jiménez** is in afternoons and **Alex Linares** is in evenings.

KWRP will compete with other Regional Mexican stations heard in the Riverside area, including KXRS & KXSB (Radio Lazer), KAEH & KIQQ (La Maquina Musical) and KCAL-AM (Radio Tricolor).

## LaMay

Continued from Page 3

Weekend, as well as with its semi-annual fund drives.

"I am deeply committed to public radio, and I intend to carry on WXPN's tradition of showcasing musical diversity and programming excellence," LaMay said. "And it's exciting to join the station as the staff prepares to move to great new studios and offices."

According to University of Penn-

sylvania VP/Communications Lori Doyle, LaMay will help the station to further its mission of providing diverse and innovative programming not only to the people of Philadelphia, but throughout the U.S. via its nationally syndicated daily show *World Café*.

"We're very excited about having Roger become part of our talented team," Doyle said. "His vision, talent and creativity will help us to continue to give listeners the best public radio has to offer."

## Kelly

Continued from Page 3

Kelly told R&R, "I'm really looking forward to joining Joel Salowitz as he and the Sirius team continue to reinvent the traditional radio model as pioneers in the satellite entertainment industry. My goal at Sirius will be to help blaze that trail by creating the ultimate in compelling, dynamic, entertaining and endearing music channels that capture and reflect the individual target lifestyles."

"Essentially, I want to provide Sirius consumers with a positive,

high-powered, mind-blowing listening experience. And getting to spread those vibes from the heart of Manhattan via three satellites coast to coast is pretty sexy too. I'm fortunate to have had a few opportunities to choose from, and Sirius was my hands-down first choice.

"I'd like to thank Erica Farber, Kevin McCabe, Tony Novia, Ron Rodrigues and the entire R&R team for the opportunity to be a part of an exclusive family. Their friendship, mentoring and support have meant the world to me. It's been a great year."

National Radio

• **MAXIMUM ROTATION**, a two-hour weekly program of dance music and artist interviews hosted by Kevin Dees and DJ Colette, is now available for national syndication. For more information, contact Michael Palmer at 818-295-5462 or [mp@maximumrotation.com](mailto:mp@maximumrotation.com).

• **BRANDON D'AMORE PRODUCTIONS** debuts the 90-second daily feature "The Final Lap," a motor-sports update with driver interviews and racing news. For more information, contact Joel Thatcher at 818-784-3073 or [info@finallapradio.com](mailto:info@finallapradio.com).

Radio

• **KATHERINE WOODS** rises to Sr. VP/Legal & Business Affairs for RCA Label Group/Nashville. She continues to serve as legal counsel for RLG.



Woods

CHRONICLE

CONDOLENCES

Record promoter "Fast Eddie" Levine, 84, Jan. 15.

• **CHUCK CIONGOLI** becomes Exec. VP/CFO For Universal Music Group/North America. He rises from Sr. VP/Finance.

Industry

• **BILL MCDONALD** joins Arbitron in the newly created position of VP/Chief Statistical Officer. He was most recently Director/Statistical Consulting at Dun & Bradstreet.

Products & Services

• **THE WEISS AGENCY** debuts *Killer Hertz IV*, the latest in the series of sound-design CDs from Jeff Thomas Productions. For licensing information, contact Andrea Weiss at 310-230-1739 or [andrea@theweissagency.com](mailto:andrea@theweissagency.com).

FCC ACTIONS

Continued from Page 6

SBS Calls HBC-Big City Deal Approval 'An Abuse'

In a letter filed with the FCC, **Spanish Broadcasting System** has called the commission's approval of Hispanic Broadcasting's deal to buy Big City Radio's WXXY-FM/Chicago "an abuse of commission processes." SBS said the structure of the deal — under which HBC will program the station via a time brokerage agreement and Superior Broadcasting will hold the license — will set "a dangerous precedent for future transactions." HBC already owns four stations in the market, and SBS continued, "To allow HBC to obtain indirectly what it cannot presently obtain through the candid and straightforward filing of an application for assignment of license is abusive in the extreme." SBS plans to file a formal petition to deny the sale.

Tauzin Slams FCC For 'Regulating Speech'

On hand to receive the National Association of Television Program Executives' Chairman's Award at NATPE's convention in New Orleans last week, Rep. **Billy Tauzin** took the opportunity to sharply criticize the FCC, saying, "It still appalls me that we have a big agency that regulates speech in America. You've got to let the people speak, and you've got to protect them from a government controlling speech. All these questions about ownership, competition, about the way in which communications is organized — I start from the proposition that there should be minimum control and regulation of all those things. [The FCC] threatens free speech every day when it overregulates." Tauzin, who chairs the House Commerce Committee, made the remarks during a Q&A session conducted by MSNBC commentator Chris Matthews, *Advertising Age* reported. His remarks were in contrast to those of NATPE President/CEO Bruce Johansen, who said he is inspired by those fighting against the relaxation of FCC media-ownership limits.

More Objections To Florida LPFM Bids

The **Florida Community Broadcasters Association** has become the latest entity to ask the FCC to dismiss separate applications for the creation of a low-power FM station at 104.3 MHz in Bay Harbor, FL, as well as an application to establish an LPFM at the same frequency in nearby Bahama Beach, FL. The FCBA's informal objection follows three other objections, filed in April and May 2002, hoping to stop JWBC Bible College from operating the Bahama Beach LPFM and to prevent any of three applicants — JWBC, the Assembleia de Deus/Ministerio do Belem de Bay Harbor or Bethlehem Immigration Ministry of Bay Harbor — from operating the Bay Harbor LPFM. The nearest station broadcasting at 104.3 MHz is in Luverne, AL, 130 miles to the north.

Feingold

Continued from Page 1

such as the new pay-to-play system" and will "help small and independent radio owners and promoters by curbing concentration to level the playing field in the marketplace." Since introducing this legis-

lation last year, Feingold said he's seen "a groundswell of interest both in Congress and among artists, consumers, independent radio stations and local promoters in restoring fairness to radio."

Among the goals of the legislation are limiting the number of stations a company can own in a given market and preventing any upward revision on the limits in local markets. The bill also directs the FCC to "scrutinize the effect of national and local concentration on independent radio stations, concert promoters and consumers."

But CIBC World Markets analyst Jason Helfstein believes Feingold waited too long to launch this crusade. "It's too late to do anything," Helfstein told R&R, noting that Clear Channel — Feingold's primary target — is full in most of the

markets where it operates.

The bill would also allow the FCC to yank a station's license if its owners "use cross-ownership of promotion services or venues to discriminate against musicians, concert promoters or other radio stations."

While it could apply to other companies, that language is basically aimed at Clear Channel, which Feingold has frequently accused of leveraging its ownership of both radio stations and concert venues against artists in an effort to strong-arm acts into booking at its venues.

The bill would also require radio stations to make announcements when they have received payment for a radio broadcast. Feingold said, "This section closes a loophole in the

FCC regulations covering 'payola' pay-for-play to ensure that radio-station broadcasts are not improperly influenced by the payment, whether directly or indirectly, to the licensee of any radio station unless an appropriate sponsorship-identification announcement is made."

But Helfstein believes the existing independent promotion system works fine, especially since the alternative, putting record companies in direct contact with radio-station staff, wouldn't work. "Let's say there are 10 meaningful record companies," he said. "Does a station want its PD talking to all 10? Promoters are paying radio companies for access to their staff. Basically, radio companies are

saying, 'Our people's time is worth money.'"

The bill also proposes modifications to how attributable interests in radio stations are defined and proposes limitations on local marketing agreements. On this point, Feingold said the bill "closes a loophole in the local marketing agreement regulations to ensure that any station that receives a significant amount of its playlist or advertising from another station is considered under the local ownership cap."

But, in the end, Helfstein believes the proposed legislation won't have any impact on the industry or its biggest player: "This is not a big deal for the radio industry or Clear Channel."

PROS ON THE LOOSE

**Rick Hampton**, PD, KTIP/Visalia, CA; 559-635-7579.

**Dick Taylor**, GM, South Jersey Radio/Atlantic City, NJ; 609-965-8135 or [dtaylorgm@aol.com](mailto:dtaylorgm@aol.com).

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*Gary Susalis*  
BLINDSIDE Sleepwalking  
TONIC Head On Straight

**ALTERNATIVE**  
*Adam Neiman*  
30 SECONDS TO MARS Edge Of The Earth  
ALL-AMERICAN REJECTS Swing, Swing  
AUDIO SLAVE Like A Stone  
BRAND NEW Jude Law And A Semester Abroad  
CODY CHESNUTT Look Good In Leather  
D4 Get Loose  
OATSUNS In Love  
DIVISION OF LAURA LEE Number One  
ERASURE Salsbury Hill  
EVERCLEAR Volvo Driving Soccer Mom  
FISCHERSPOONER Emerge  
FOO FIGHTERS Times Like These  
JDHNNY MARR Caught Up  
LEISUREWORLD I'm Oead  
LEMON JELLY Space Walk  
MELLOWDRONE Fashionably Uninvited  
MUSIC Take The Long Road & Walk It  
PALOALTO Fade Out/In  
SAINT ETIENNE Action  
SIMIAN La Breeze  
SOMETHING FOR KATE Monsters  
STAGE I Will Be Something  
TREBLE CHARGER Hundred Million

**TODAY'S COUNTRY**  
*Liz Opoka*  
JO DEE MESSINA Was That My Life  
PHIL VASSAR This Is God

**PROGRESSIVE**  
*Liz Opoka*  
AIMEE MANN Pavlov's Bell  
DAR WILLIAMS I Saw A Bird Fly Away  
DAVID GRAY Be Mine  
JESSE MALIN Queen Of The Underworld  
JOSEPH ARTHUR Honey And The Moon  
PATRICE PIKE Sweet November  
TOM PETTY Have Love Will Travel

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*David Mihail*  
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ALL-AMERICAN REJECTS Swing, Swing  
HOT HOT HEAT Bandages  
AVRIL LAVIGNE I'm With You  
COLDPLAY Clocks  
RA Do You Call My Name  
CRAIG DAVID Hidden Agenda  
CHANTAL KREVIAZUK In This Life  
ALLISTER Somewhere Down On Fullerton  
ZWAN Honestly  
STREETS Let's Push Things Forward  
OK GO You're So Damn Hot  
ROCKING HORSE WINNER Miss You  
MORCHEEBA Way Beyond  
FUEL Won't Back Down  
LASGO Something

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

**CHR/POP**  
*Jack Patterson*  
LUCY WOODWARD Dumb Girls  
AMANDA PEREZ Angel

**CHR/RHYTHMIC**  
*Mark Shands*  
VI-3 Eyes Closed So Tight  
LIL KIM The Jump Off

**URBAN**  
*Jack Patterson*  
BISHOP Superclean  
SNOOP DOGG Beautiful

**ALTERNATIVE**  
*Dave Sloan*  
ATARIS In The Diary  
AFI Girl's Not Grey  
(RED) PLANET EARTH Blackout

**ROCK**  
*Stephanie Mondello*  
PACIFIER Bullitproof

**ADULT ALTERNATIVE**  
*Stephanie Mondello*  
NORAH JONES Feeling The Same Way  
STEREO FUSE Everything  
JOAN OSBORNE Only You Know And I Know  
DANA GLOVER Thinking Over  
JOHN MAYER Why Georgia

**ADULT CONTEMPORARY**  
*Jason Schiff*  
CELINE DION I Drove All Night  
MACY GRAY When I See You  
SANTANA I/MUSIC Nothing At All  
JOHN MAYER Why Georgia

**INTERNATIONAL HITS**  
*Mark Shands*  
CICCONI Leggit, It's The Rozzers

**COUNTRY**  
*Leanne Flask*  
TRACY BYRD Lately (Been Dreamin' Bout Babies)

**DANCE**  
*Danielle Ruysschaert*  
ALIVE (D.D. KLEIN) Alive (Triple X Vs. Highpass Dub Mix)  
TRISCO Ultra (Mauve Vocal Remix)  
SPECIAL UNIT (I've Set My) Sights On You  
FROU FROU Must Be Dreaming (Ruff & Jam Vocal...)  
PAT HODG I/THE SWEET Love Revolution (Mark's...)

**RAP/HIP-HOP**  
*Mark Shands*  
LEXX I/LIL FLIP How I Feel  
LIL KIM The Jump Off

## SATELLITE RADIO

Lori Parkerson  
• 202-380-4425

**20on20 (XM20)**  
*Kane*  
BOOMKAT The Wreckoning  
SMILEZ & SOUTHSTAR Tell Me

**BPM (XM81)**  
*Blake Lawrence*  
DANNII MINOGUE Put The Needle On It  
DIVINE INSPIRATION The Way  
JCA I Begin To Wonder  
HAKAN LIDBO Bad Girls Go To Hell  
BLU CANTRELL Breathe

**Squizz (XM48)**  
*Charlie Logan*  
ROB ZOMBIE Blitzkrieg Bop  
STEREOMUD Breathing  
STONE SOUR Inhale  
OLEANDER Hands Of The Wheel  
LOUDERMILK Rock 'N' Roll & The Teenage...  
D4 Get Loose

**The Loft (XM50)**  
*Mike Marrone*  
BRADY SEALS Thompson Street  
BRADY SEALS Our Last Goodbye  
TORI AMOS I Can't See New York  
JESSE MALIN Queen Of The Underworld  
AIMEE MANN High On Sunday 51  
AIMEE MANN Lost In Space

**X Country (XM12)**  
*Jessie Scott*  
MARK SELBY Back Door To My Heart  
KATHLEEN EDWARDS Six O'Clock News  
BIG JOHN MILLS See You For What You Are  
MARS ARIZONA Voyeur  
LAST HOMBRES King Of Memphis  
JOHN CHRISTOPHER KNIGHT I'm Ashamed  
SONNY LANDRETH The Road We're On

**XM Café (XM45)**  
*Bill Evans*  
PAUL WELLER Illumination  
MARK SELBY Dirt  
SISTER HAZEL Chasing Daylight  
BIG HEAD TODD & THE MONSTERS Julianna (Acoustic...)  
DAR WILLIAMS The Beauty Of The Rain  
SONNY LANDRETH The Road We're On

**XMLM (XM42)**  
*Jessie Scott*  
SINAI BEACH When Breath Escapes  
DEATH BEFORE DISHONOR True To Death

**Watercolors (XM71)**  
BOB JAMES Morning, Noon & Night  
BWB Ruby Baby  
DAVE KOZ & FRIENOS Blackbird  
DENNY JIOSA Europa  
GERALD ALBRIGHT Old School Jam  
GREGG KARUKAS Healing Song  
HIDDEN BEACH I/JEFF LORBER Electric Relaxation  
JONATHAN BUTLER Pata Pata  
KENNY G Malibu Dreams  
LEE RITENOUR 13  
MICHAEL LINGTUN Still Thinking Of You  
MICHAEL MANSON Outer Drive  
MINDI ABAIR Lucy's  
NORMAN BROWN Night Drive  
PIECES OF A DREAM Turning It Up  
RUSS FREEMAN Villa By The Sea  
STEVE COLE Off Broadway

## abc RADIO NETWORKS

Phil Hall • 972-991-9200

**Hot AC**  
*Steve Nichols*  
3 DOORS DOWN When I'm Gone  
COUNTING CROWS Big Yellow Taxi  
UNCLE KRACKER Drift Away

**Touch**  
*Vern Catron*  
GERALD LEVERT Closure

**Tom Joyner Morning Show**  
*Vern Catron*  
DRU HILL I Should Be...

**Country Coast To Coast**  
*Kris Wilson*  
JEFF BATES The Love Song  
TOBY KEITH Rock You Baby  
PHIL VASSAR This Is God

**ALTERNATIVE PROGRAMMING**  
*Gary Knoll • 800-231-2818*

**Rock**  
D4 Get Loose  
STYX Waiting For Our Time

**Alternative**  
D4 Get Loose  
AFI Girl's Not Grey  
SOUNDTRACK OF OUR LIVES Sister Surround

**Triple A**  
SONNY LANORETH Hell At Home  
JOHN MAYER Why Georgia  
RED HOT CHILI PEPPERS Can't Stop  
ZWAN Honestly

**CHR**  
AALIYAH Miss You  
BOWLING FOR SOUP Girl All The Bad Guys Want

**Mainstream AC**  
CELINE DION I Drove All Night  
JOHN MAYER Why Georgia

**Lite AC**  
CELINE DION I Drove All Night  
SANTANA I/MUSIC Nothing At All  
KEITH URBAN Somebody Like You

**NAC**  
BLAKE AARON One Moment With You  
DAVID LANTZ Romantica  
CHIELI MINUCCI Kickin' It Hard  
KIM WATERS Waterfall

**Christian AC**  
GLASSBYRO I Stand Amazed  
KARA Beautiful  
NEWSBOYS He Reigns  
SONIC FLOOD Famous One  
TRUE VIBE Pray

**UC**  
NAPPY ROOTS Headz Up

**Country**  
KENNY CHESNEY Big Star  
TOBY KEITH I/WILLIE NELSON Beer For My Horses  
TRAVIS TRITT Country Ain't Country  
STEVE WARINER Snowfall On The Sand

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

**Hot AC**  
*Steve Young/Josh Hosler*  
BON JOVI Misunderstood  
CELINE DION I Drove All Night  
SIXPENCE NONE THE RICHER Don't Dream It's Over  
UNCLE KRACKER Drift Away

**CHR**  
*Steve Young/Josh Hosler*  
BON JOVI Misunderstood  
BOWLING FOR SOUP Girl All The Bad Guys Want  
CRAIG DAVID Hidden Agenda  
CELINE DION I Drove All Night  
OFDUB Country Girl

**Rhythmic CHR**  
*Steve Young/Josh Hosler*  
DMX X Gon' Give To Ya  
FIELD MOB Sick Of Being Lonely  
GINUWINE I/BABY Hell Yeah  
LIL KIM The Jump Off

**Soft AC**  
*Mike Bettelli/Teresa Cook*  
JOSH GROBAN You're Still Young

**Mainstream AC**  
*Mike Bettelli/Teresa Cook*  
DANA GLOVER Thinking Over

**Delilah**  
*Mike Bettelli*  
REGIE HAMM Babies

**Dave Wingert Show**  
*Mike Bettelli/Teresa Cook*  
DANA GLOVER Thinking Over

**Mainstream Country**  
*Ray Randall/Hank Aaron*  
TOBY KEITH Rock You Baby  
PHIL VASSAR This Is God

**New Country**  
*Hank Aaron*  
MARTINA MCBRIDE Concrete Angel

**Lia**  
*Ken Moultrie/Hank Aaron*  
KENNY CHESNEY Big Star

**24 HOUR FORMATS**  
*Jon Holiday • 303-784-8700*

**Adult Hit Radio**  
*JJ McKay*  
VONRAY Inside Out

**US COUNTRY**  
*Penny Mitchell*  
DIAMOND RIO I Believe  
JENNIFER HANSON Beautiful Goodbye  
TIM MCGRAW She's My Kind Of Rain  
RASCAL FLATTS Love You Out Loud

**GREAT AMERICAN COUNTRY**  
*Jim Murphy • 303-784-8700*  
CHRIS CAGLE What A Beautiful Day  
DIAMOND RIO I Believe  
VINCE GILL Next Big Thing

**WESTWOOD ONE**  
*Charlie Cook • 661-294-9000*

**Soft AC**  
*Andy Fuller*  
PAUL SIMON Father And Daughter

**Bright AC**  
*Jim Hays*  
COLDPLAY Clocks  
CELINE DION I Drove All Night

**Mainstream Country**  
*David Felker*  
JO DEE MESSINA Was That My Life

**Hot Country**  
*Jim Hays*  
TOBY KEITH Rock You Baby

**Young & Elder**  
*David Felker*  
RASCAL FLATTS Love You Out Loud  
TRAVIS TRITT Country Ain't Country

**After Midnite**  
*Chris Reeves • 402-952-7600*  
CHRIS CAGLE What A Beautiful Day  
KENNY CHESNEY Big Star

**WRN**  
WALLY RADIO NETWORKS

**Alternative**  
*Chris Reeves • 402-952-7600*  
30 SECONDS TO MARS Edge Of The Earth  
AFI Girl's Not Grey  
CHEVELLE Send The Pain Below  
THE USED Buried Myself Alive

## 866-MVTUNES

130 million moviegoers  
21,000 movie theaters

This week's Movie Tunes is frozen.

**WEST**

- TLC Hands Up
- BWB Groovin'
- ROD STEWART These Foolish Things
- TIM MCGRAW Tiny Dancer
- VAN MORRISON Sitting On Top Of The World

**MIDWEST**

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

**SOUTHWEST**

- TLC Hands Up
- MANNHEIM STEAMROLLER Moonlight In ...
- ROD STEWART These Foolish Things
- TIM MCGRAW Tiny Dancer
- INDIA Welcome To My Empire

**NORTHEAST**

- TLC Hands Up
- ROD STEWART These Foolish Things
- VAN MORRISON Sitting On Top Of The World
- BWB Groovin'
- 702 Still Love You

**SOUTHEAST**

- MANNHEIM STEAMROLLER Moonlight In ...
- TLC Hands Up
- BWB Groovin'
- ROD STEWART These Foolish Things
- TIM MCGRAW Tiny Dancer

## RADIO DISNEY

Artist/Title	Total Plays
AVRIL LAVIGNE Complicated	79
JENNIFER LOPEZ Jenny From The Block	74
LMNT Juliet	73
HILARY DUFF I Can't Wait	72
KELLY CLARKSON A Moment Like This	72
AARON CARTER America A O	71
LAS KETCHUP The Ketchup Song ...	71
PLAY Us Against The World	70
CHRISTINA MILIAN Call Me, Beep Me	58
HAMPTON THE HAMPSTER Hampsterdance ...	44
NO SECRETS That's What Girls Do	36
A*TEENS Floorfiller	36
BAHA MEN Who Let The Dogs Out	36
SIMON AND MILO Get A Clue	36
LIL BOW WOW Basketball	34
BAHA MEN Move It Like This	33
PINK Get The Party Started	33
SMASH MOUTH I'm A Believer	32
VANESSA CARLTON A Thousand Miles	32
NINE DAYS Absolutely (Story...)	30

**Playlist for the week ending Jan. 27.**

## POLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	ROLLING STONES	\$2,684.5
2	PAUL MCCARTNEY	\$2,203.2
3	BRUCE SPRINGSTEEN	\$1,104.5
4	PETER GABRIEL	\$906.4
5	CHER	\$792.9
6	THE OTHER ONES	\$740.6
7	AEROSMITH	\$710.7
8	SHAKIRA	\$682.5
9	NEIL DIAMOND	\$549.6
10	TOM PETTY	\$492.1
11	CREED	\$381.8
12	RUSH	\$372.8
13	GUNS N' ROSES	\$372.8
14	NO DOUBT	\$334.8
15	MANNHEIM STEAMROLLER	\$326.9

Among this week's new tours

JAGERMEISTER MUSIC TOUR

SYSTEMATIC & STEREOUMD

ASIAN DUB FOUNDATION

JA RULE

PEARL JAM

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



72 million households  
Tom Calderone  
VP/Programming

Plays

CHRISTINA AGUILERA Beautiful	35
AVRIL LAVIGNE I'm With You	33
50 CENT In Da Club	32
JUSTIN TIMBERLAKE Cry Me A River	31
JENNIFER LOPEZ I/LL COOL J All I Have	29
2 PAC Thugz Mansion	28
B2K I/P.DIDDY Bump Bump Bump	28
NAS Made You Look	28
BUSTA RHYMES Make It Clap	27
EMINEM Lose Yourself	25
MISSY ELLIOTT I/LUDACRIS Gossip Folks	18
T.A.T.U. All The Things She Said	16
GOOD CHARLOTTE Lifestyles Of The Rich...	15
EVE Satisfaction	15
MISSY "MISDEMEANDR" ELLIOTT Work It	14
JA RULE I/ASHANTI Mesmerize	14
GOOD CHARLOTTE The Anthem	13
SALIVA Always	13
JOHN MAYER Your Body Is A Wonderland	12
DONNAS Take It Off	12

Video playlist for the week ending Jan. 27.

David Cohn  
General Manager

2

2 PAC Thugz Mansion	
COLDPLAY Clocks	
ZWAN Honesty	
EMINEM Lose Yourself	
GOOD CHARLOTTE The Anthem	
QUEENS OF THE STONE AGE No One Knows	
MISSY ELLIOTT I/LUDACRIS Gossip Folks	
DONNAS Take It Off	
EXIES My Goddess	
50 CENT In Da Club	
NAS Made You Look	
SALIVA Always	
DISTURBED Remember	
ROOTS I/MUSIQ Break You Off	
ALL-AMERICAN REJECTS Swing Swing	
SUM 41 Still Waiting	
STREETS Let's Push Things Forward	
USED The Taste Of Ink	
COMMON I/MARY J. BLIGE Come Close To Me	

Video playlist for the week of Jan. 21-27

75 million households  
Paul Marszalek  
VP/Music Programming

ADDS

AUDIOSLAVE Like A Stone	
BECK Lost Cause	
FROU FROU Breathe In	
NORAH JONES Come Away With Me	
KELLY ROWLAND Can't Nobody	
CATHERINE ZETA-JONES And All That Jazz	
ZWAN Honesty	

Plays

SHANIA TWAIN I'm Gonna Getcha Good!	22
FAITH HILL Cry	21
AVRIL LAVIGNE I'm With You	21
PINK Family Portrait	21
DIXIE CHICKS Landslide	20
KID ROCK I/SHERYL CROW Picture	19
JENNIFER LOPEZ I/LL COOL J All I Have	19
RED HOT CHILI PEPPERS Can't Stop	19
TORI AMOS A Sorta Fairytale	18
MATCHBOX TWENTY Disease	18
JOHN MAYER Your Body Is A Wonderland	17
JUSTIN TIMBERLAKE Cry Me A River	17
BON JOVI Misunderstood	16
MARIAH CAREY Through The Rain	15
CHRISTINA AGUILERA Beautiful	13
MOBY In This World	10
3 DOORS DOWN When I'm Gone	9
COUNTING CROWS I/M. CARLTON Big Yellow Taxi	8
DAVE MATTHEWS BAND Grey Street	8
BRUCE SPRINGSTEEN Lonesome Day	8
PUDDLE OF MUDD She Hates Me	7
AALIYAH I Miss You	4
CRAIG DAVID Hidden Agenda	4
JOHN RZEZNIK I'm Still Here (Jim's Theme)	4
KYLIE MINOGUE Come Into My World	3
STONE SOUR Bother	3
ERYKAH BADU I/COMMON Love Of My Life	2
VANESSA CARLTON Pretty Baby	2
COMMON I/MARY J. BLIGE Come Close	2
MISSY "MISDEMEANDR" ELLIOTT Work It	2

Video airplay for Jan. 21-27

36 million households  
Cindy Mahmoud  
VP/Music Programming & Entertainment

VIDEO PLAYLIST

50 CENT Wanksta	
MISSY ELLIOTT I/LUDACRIS Gossip Folks	
ORU HILL I Should Be	
JA RULE I/ASHANTI Mesmerize	
NELLY Air Force Ones	
JENNIFER LOPEZ I/LL COOL J All I Have	
JAHEIM Fabulous	
B2K & P. DIDDY Bump, Bump, Bump	
ERYKAH BADU I/COMMON Love Of My Life	
AALIYAH Miss You	

RAP CITY TOP 10

50 CENT In Da Club	
FIELD MOB Sick Of Being Lonely	
JA RULE I/ASHANTI Mesmerize	
DMX X Gon' Give It To Ya	
LIL JON & THA EASTSIDE BOYZ I Don't Give A @#\$%	
BABY I/CLIPSE What Happened	
2 PAC I/NAS Thugz Mansion	
BUSTA RHYMES Make It Clap	
NELLY Air Force Ones	
EVE Satisfaction	

Video playlist for the week ending Feb 2

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

ADDS

VINCE GILL Next Big Thing	
JOHNNY CASH Hurt	

TOP 20

TERRI CLARK I Just Wanna Be Mad	
STEVE AZAR Waitin' On Joe	
MARK WILLS Nineteen Somethin'	
AARON LINES You Can't Hide Beautiful	
EMERSON DRIVE Fall Into Me	
JENNIFER HANSON Beautiful Goodbye	
FAITH HILL Cry	
TIM MCGRAW She's My Kind Of Rain	
TRACE ADKINS Chrome	
JOE NICHOLS Brokenheartsville	
SHANIA TWAIN I'm Gonna Getcha Good!	
BRAD PAISLEY I Wish You'd Stay	
MARTINA MCBRIDE Concrete Angel	
BLAKE SHELTON The Baby	
BRUCE SPRINGSTEEN Lonesome Day	
ALISON KRAUSS & UNION STATION New Favorite	
DIXIE CHICKS Travelin' Soldier	
KENNY CHESNEY Big Star	
DEANA CARTER There's No Limit	
KEITH URBAN Raining On Sunday	

HEAVY

BLAKE SHELTON The Baby	
DIXIE CHICKS Travelin' Soldier	
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	
VINCE GILL Next Big Thing	

HOT SHOTS

JOHNNY CASH Hurt	
KEITH URBAN Raining On Sunday	
KENNY CHESNEY Big Star	
KID ROCK I/ALISON KRAUSS Picture	
SHANIA TWAIN Up!	

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

Information current as of Jan. 28, 2003.

Jim Murphy, VP/Programming  
19 million households

ADDS

VINCE GILL Next Big Thing	
CHRIS CAGLE What A Beautiful Day	
DIAMOND RIO I Believe	

TOP 10

BLAKE SHELTON The Baby	
TIM MCGRAW She's My Kind Of Rain	
SHANIA TWAIN Up!	
TERRI CLARK I Just Wanna Be Mad	
TRACE ADKINS Chrome	
MARK WILLS Nineteen Somethin'	
DIXIE CHICKS Travelin' Soldier	
KENNY CHESNEY Big Star	
MARTINA MCBRIDE Concrete Angel	

Information current as of Jan. 28, 2003.

TELEVISION

TOP TEN SHOWS	January 6-12
Total Audience (105.5 million households)	Adults 18-34
1 Super Bowl XXXVII (Tampa Bay vs. Oakland)	1 Super Bowl XXXVII (Tampa Bay vs. Oakland)
2 Super Bowl Postgame (10:18pm)	2 Super Bowl Post Game (10:18pm)
3 Super Bowl Postgame (10:25pm)	3 Super Bowl Post Game (10:25pm)
4 American Idol (Tuesday)	4 American Idol (Tuesday)
5 American Idol (Wednesday)	5 American Idol (Wednesday)
6 CSI	6 American Idol Special
7 American Idol Special	7 Joe Millionaire
8 Joe Millionaire	8 Friends
9 Friends	9 Meet My Folks (Monday, 10pm)
10 Law & Order	10 Scrubs

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops	Sunday, 2/2
The Goo Goo Dolls perform during first intermission, Sheryl Crow performs during the second intermission, and Jorge Moreno and Paul Brandt sing the American and Canadian national anthems, respectively, before the start of the 53rd NHL All-Star Game, televised by ABC (Sunday, 2/2, 2:30pm ET/11:30am PT).	• The Miles Davis Story, a two-hour documentary, airs on Bravo (9pm ET/PT).
Friday, 1/31	Monday, 2/3
• Raphael Saadiq, The Tonight Show With Jay Leno (NBC, check local listings for time).	• Jurassic 5, Conan O'Brien, 30 Seconds To Mars, Craig Kilborn.
• Phish, Late Show With David Letterman (CBS, check local listings for time).	• Nick Carter guest-stars on 8 Simple Rules for Dating My Teenage Daughter (ABC, 8pm ET/PT).
• LL Cool J and Neil Finn, Late Night With Conan O'Brien (NBC, check local listings for time).	• Floetry, Jay Leno.
• Mudvayne, Late Late Show With Craig Kilborn (CBS, check local listings for time).	• The Roots, David Letterman.
• Ours, Last Call With Carson Daly (NBC, check local listings for time).	• Kenny Chesney, Conan O'Brien.
• Snoop Dogg caps off a week of co-hosting Jimmy Kimmel Live (ABC, 12:05am ET/PT).	• Morcheeba, Carson Daly.
Saturday, 2/1	Wednesday, 2/5
• Phish, Saturday Night Live (NBC, 11:30pm ET/PT).	• Jessica Simpson guest-stars on That '70s Show (Fox, 8pm ET/PT).
	• Kasey Chambers, Jay Leno.
	• Apples In Stereo, Carson Daly.
	Thursday, 2/6
	• The Pretenders, David Letterman.
	• Tonic, Carson Daly.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Jan. 24-26

Title Distributor	\$ Weekend	\$ To Date
1 Darkness Falls (Sony)*	\$12.02	\$12.02
2 Kangaroo Jack (WB)	\$11.54	\$35.11
3 Chicago (Miramax)	\$8.23	\$40.38
4 National Security (Sony)	\$7.30	\$26.04
5 The Lord Of The Rings ... (New Line)	\$6.61	\$308.82
6 Catch Me If You Can (DreamWorks)	\$6.50	\$144.96
7 Just Married (Fox)	\$6.48	\$43.35
8 Confessions Of A Dangerous Mind (Miramax)	\$5.83	\$6.33
9 About Schmidt (New Line)	\$5.38	\$37.74
10 The Hours (Paramount)	\$3.93	\$13.86

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

COMING ATTRACTIONS: This week's openers include *Biker Boyz*, starring Laurence Fishburne and recording artist *Kid Rock*. The film's *DreamWorks* soundtrack sports "We Did It Again" by *Metallica*, *Ja Rule* and *Swizz Beatz*, as well as *Redman* f/E3's "Ride," P.O.D.'s "Boom (The Crystal Method Remix)," *Papa Roach* & *N.E.R.D.*'s "Don't Look Back," *Mos Def*'s "Kalifornia," *Mystic*'s "No Competition," *Jadakiss* f/*Ron Isley*'s "Big Business," *Slick Boyz* f/*Mr. Murder*'s "Biker Boyz" and more. Also opening this week is *The Guru*, starring Heather Graham. The film's *Universal* soundtrack contains *Sugababes*' "Round Round," *Paulina Rubio*'s "Don't Say Goodbye," *Samantha Mumba*'s "Read My Mind" and cover tunes by *Diana Krall* (Billy Joel's "Just the Way You Are") and *Sophie Ellis-Bextor* (Blondie's "One Way or Another"), among other songs.

— Julie Gidlow

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# Get Your Sales Career On Track

## How to increase your success and advance yourself in 2003

**Although nobody ever said a career in radio sales would be easy, the past year or two have offered more than their fair share of challenges to both novice and veteran sales professionals.**

Even before Sept. 11, 2001, most any account executive would have told you the ad market was getting softer month by month. But few were prepared for life in the post-9/11 world, an advertising environment that has tested the mettle of even the best of salespeople.

The continued shadow of a pending war in Iraq, uncertainty over North Korea, a stock market still reeling from corporate scandals and an economy that has remained in the doldrums for the past two years have all combined to make many advertisers nervous and tight-fisted with their budgets.

The salesperson who is driven to succeed will generally do so regardless of the obstacles placed in front of him or her. But it's a new business world out there in many ways, and some of the things salespeople have been taught over and over again throughout the years about how to achieve success may not be the truths

they were once thought to be.

So says Jeff Keller, President of New York-based Attitude Is Everything. Keller works with businesses and other organizations that are looking to develop higher achievers and with managers who want their people to be more positive.



Jeff Keller

The author of the best-selling business book *Attitude Is Everything* is also a highly sought-after speaker for corporate meetings and seminars, where he offers guidelines on how to achieve the greater physical, mental, emotional and spiritual success that can result in greater professional achievement.

### Success Myths

In a recent newsletter Keller writes that lately he has revisited many of the motivational principles he once accepted as truths but now sees as what he calls "success myths." "I think you're going to find that many of the principles that you believe are black

and white actually have shades of gray," he says. "I encourage you to be an independent thinker, and don't be afraid to disagree with what others hold as conventional wisdom."

Here is a list of some things once thought to be success truths that Keller now identifies as myths and that could actually stand in your way when it comes to becoming more successful in the year ahead:

- **Beginning is winning.** "There's a lot of advice telling you to just begin a project, and that will give you the momentum to carry it through to completion," Keller says. "If you have a task that might take an hour or two, such as cleaning out your garage, I think this principle is valid. However, if your time frame is likely to be weeks, months or years, beginning is not going to generate enough momentum to help you reach the finish line."

"We all know people who begin something new every month, only to drop out when they don't get immediate results. Success requires commitment, as well as the willingness to make mistakes and persist in the face of setbacks."

- **Find out what the successful people in your field are doing, and do what they do.** "By all means, you should learn and study from successes in your field," Keller says. "There's no

## Special All-News Radio Sessions Slated For TRS 2003

This year's R&R Talk Radio Seminar will offer a brand-new track of sessions designed to benefit those working in News radio. Along with our usual lineup of format-focused News/Talk panels and special guest speakers, TRS 2003 will include sessions geared specifically toward the special needs of News radio managers, programmers and news directors.

These special sessions — spearheaded by ABC Radio's Chris Berry, CBS Radio News' Harvey Nagler and CNNRadio News' Robert Garcia — are guaranteed learning sessions for those working at News or news-heavy Talk stations.

TRS 2003 will take place March 6-8 at the Marina Beach Marriott Hotel in Los Angeles, just minutes from Los Angeles International Airport. You'll find quick and secure online registration and the complete R&R Talk Radio Seminar agenda by clicking on "Conventions/Summits" at the top of the [www.radioandrecords.com](http://www.radioandrecords.com) homepage. Or fill out the registration form on Page 11 of this issue.



need to reinvent the wheel — you shorten your learning curve by studying what others have done, and they can point you to the groups to join, books to read, techniques that have worked for them, etc.

"But remember to take what you learn and adapt it to suit your particular abilities. As Emerson said, 'Imitation is suicide.' Don't imitate. Create as only you can."

- **Successful people have lots of material things.** "Money or possessions are only one measure of success," Keller notes. "While those individuals who have accumulated lots of wealth have often made substantial contributions to society, I think we tend to overlook some of the real heroes in our midst — people like teachers and nurses who may not make a lot of money, but who render such important services nonetheless. What is your definition of success?"

- **Do what you love, and the money will follow.** "Many people take this to mean that the money will

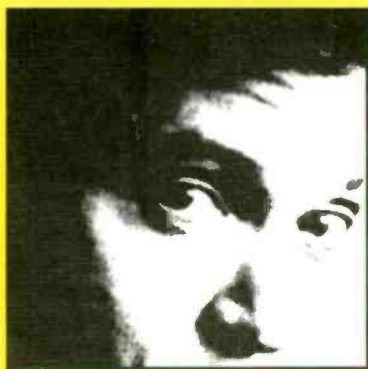
follow immediately, or at least pretty soon after they start doing what they love," Keller says. "Not so, at least so far as I've observed. Don't get me wrong: I'm a staunch proponent of following your dreams and doing what you love. In the end, you'll be healthier, happier and more fulfilled. But the money may take a while to follow. Recognizing this upfront can relieve a lot of anxiety and will cause you to think long term."

- **You should strive to be at the very top of your profession.** "This sounds obvious, right?" Keller says. "But what does it mean to be at the 'top'? Does it mean you're making the most money or that you have the most recognition? Judged by those standards, the 'top' may cost you a lot. You may 'succeed' at the expense of your family relationships or your health."

"I prefer this alternative: Strive to keep developing your own talents while maintaining balance in your life."

Continued on Page 20

## Mitch Albom Making Sense



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Grand Rapids **WTKG**

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

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

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**Get Your Sales Career...**

Continued from Page 18

• **Concentrate on money if you want to earn a lot of money.** "I doubt that Bill Gates amassed billions of dollars by visualizing a stack of dollar bills constantly," Keller says. "Bill Gates' wealth resulted from the implementation of his visionary ideas. As W.J. Cameron said, 'Money never starts an idea. It is the idea that starts the money.'"

"Even Napoleon Hill, author of the classic book *Think & Grow Rich*, emphasized the power of ideas. While he recommended that you envision a specific sum you'd like to earn, he added, 'State what you intend to give in return for this money.'"

"To be sure, it's essential that you believe in your ability to earn money and that you feel you deserve it. But it's the implementation of ideas that actually brings the money to you."

• **Set specific five-, 10- and 20-year goals.** "This advice has been dispensed for decades," Keller says. "And 30 years ago it made sense, but not anymore. The world is changing too fast."

"Let's assume you owned a small brick-and-mortar bookstore in 1995. The long-term goals you made back then would be in shambles now. How could you know about the explosion of the Internet, online booksellers like Amazon.com or the advent of e-books?"

"Certainly, you can hold a vision of what you want your business or your life to become, but you need to be flexible and switch gears when the landscape changes."

**Getting Help With Your Career**

In today's hectic broadcasting business, where account executives sell multiple stations and formats, along with NTR packages, Internet initiatives and more, the learning curve for new salespeople can be steep.

Even veteran salespeople and managers can find themselves in unfamiliar waters with no real personal expe-

rience to draw upon. Not to mention the fact that while sales jobs are still relatively plentiful, AEs can find themselves on the unemployment line more than ever in today's tough economic climate.

That's when Keller says a mentor comes in handy. "You can certainly shorten your learning curve by asking questions or by establishing an ongoing mentoring relationship," he says.

But how do you approach someone for advice? "Some strategies are more effective than others in getting people to offer you career assistance," Keller says.

Here are some guidelines Keller offers to increase your chances of getting the advice you need — whether you're looking for specific answers or hoping to establish a long-term mentoring relationship:

• **Don't come across as needy or desperate.** "In times of economic recession and layoffs, people are understandably concerned about losing their jobs or finding new positions," Keller says. "Even so, you'll never get results by pleading with people to help you in your career."

"We've all had friendships or relationships with people who are needy and clingy. These individuals call all the time and make a drama of everything in their lives. They are high-maintenance people, and you want to run for the hills to get away from them."

"The same is true when people tell you how desperate they are to get a job or about how many bills are piling up. Dwelling on the negative aspects of your current situation will only drive people away from you."

• **Avoid the shotgun approach.** "Some people think that the more people they ask for career advice, the better," Keller says. "So they send out an avalanche of letters or make numerous phone calls, hoping one will work out."

"When I receive such requests by e-mail or snail mail, it's always obvious that the sender has used a form letter that's being sent to many companies

or individuals. It's clear that they're using a template and just changing the name of the company each time. People will help you when they think you've given considerable thought to your selection and that you've done the research to determine who might be a good candidate to ask for assistance."

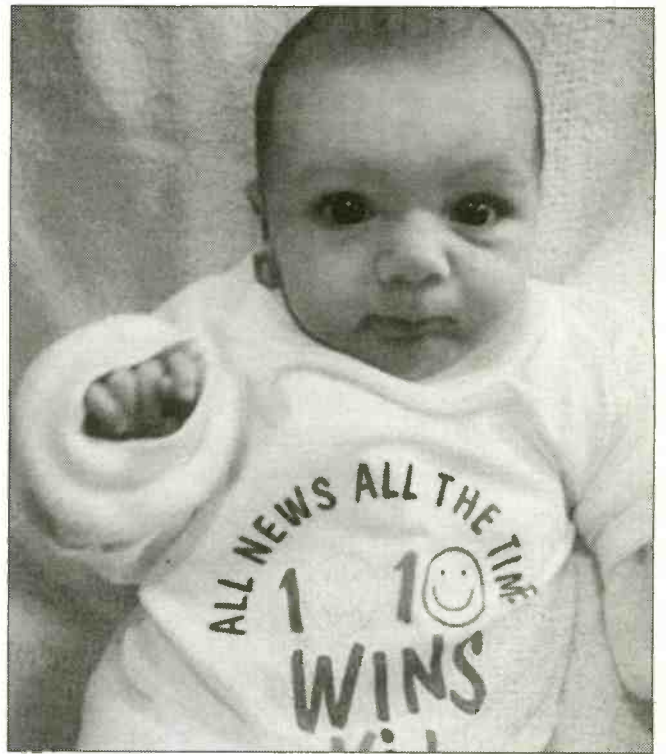
• **Recognize the mentor.** "It's vital to convey to the mentor that you're familiar with what he or she has done and that you find something about the mentor to be valuable," Keller says. "This isn't about worshiping or 'but-tering up' that person, but don't kid yourself — everyone loves to be recognized, and the mentor will be impressed that you have taken the time and done the research to learn about him or her. The mentor has the right to know 'Why are you contacting me?'"

• **Convey how you will serve the mentor.** "In my experience, more than nine out of 10 people seeking career assistance only mention one person — themselves," Keller says. "They want advice. They want help. They want certain questions answered. Their approach is 'me, me, me.'"

"This is a complete turnoff. If you want assistance, be of service to the mentor. Think ahead of time about what you can offer to the mentor. For instance, if the mentor is speaking at a trade association meeting, offer to help out on-site. If the mentor could use technical help and you're a computer whiz, offer your services at no charge."

"You're asking the mentor to take time out of his or her busy schedule to serve you. It only stands to reason that you should be offering to serve the mentor as well. Remember, you're looking to establish a mutually beneficial relationship."

• **Make specific, limited requests.** "Over the years I've received dozens of requests from people who ask, in essence, 'Tell me everything you know,'" Keller says. "Most of them submit a list of questions, such as, 'What is the key to success in sales?"



**BUILDING CUME FOR 2020** That's Dorothy Rose Sabo, daughter of Sabo Media/New York CEO Walter Sabo and wife Katie, modeling the latest in radio fashion and declaring her early allegiance to Big Apple News leader WINS/New York.

Who is your competition? What trends do you see in your industry? These are general and, in my view, highly unreasonable questions.

"You must respect the other person's time if you want to be helped. Identify your one or two most important questions, then ask them. You stand a much better chance of getting a response."

"Recognize also, however, that much of the information you're seeking may be found in readily available resources, such as books, tapes and seminars, or through membership in a trade association. Don't make someone else take time to help you when the answers are easily obtained on your own."

• **Pay for the advice.** "If you want to speak with someone for an hour or two and get extensive advice on a variety of topics, consider paying that person to spend some time with you,

either on the phone or in person," Keller suggests. "I've had tremendous success with this strategy when I needed help, and it doesn't have to cost a lot of money."

"Once you're a paying client, people will gladly offer their best advice and give you more than you expected. With one bit of information, such as getting a vendor recommendation, you can save many times the amount of your investment."

When you follow these ideas, Keller says, you're going to stand out from the crowd. Most important, you're going to receive the help you're seeking, and that will allow you to build a satisfying and rewarding career.

You can reach Jeff Keller at 800-790-5333, [jeff@attitudeiseverything.com](mailto:jeff@attitudeiseverything.com) or [www.attitudeiseverything.com](http://www.attitudeiseverything.com).

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**Oatman**

Continued from Page 3

"Mike was a writer as well. He could touch your heartstrings and bring tears to just about anyone's eyes with his masterful use of the pen.

"Speaking as a GM who worked for him for 27 years, I can say he was great to work for and was focused mainly on the listener, which in turn took care of the bottom line. KTTS was No. 1 12+ for 27 consecutive years.

"I think the world needs more Mike Oatmans, especially in today's radio climate."

**'There's Only One Ol' Mike'**

Dugg Collins, Country DJ Hall of Fame Class of 1996, worked with Oatman over the years and actually took Ol' Mike's place behind the KFDI microphone when Oatman retired from KFDI's airwaves in February 1999.

Collins remembered, "In his area of country music, Ol' Mike Oatman was as original as Johnny Cash, George Jones, Ray Price or any of the country music greats. While these men created great country music for us to listen to, Ol' Mike created the greatest chain of country music radio stations in America so we could hear them, Great Empire Broadcasting.

"Like the music of the great artists, with their distinctive sounds, his radio stations had a distinctive sound.

You knew it when you had your dial on 'The Radio Ranch.' There's only one Ol' Mike in a lifetime. I am so happy my life was a part of his by being one of his 'Ranch Hands.'"

CRB Exec. Director Ed Salamon said of Oatman, "The Country Radio Broadcasters were blessed with Mike's entrepreneurial talents at a crucial point in the CRB's development. He remained a great friend to the CRB, and we will miss him."

"He was one of the true gentlemen in this business — and one we'll sincerely miss," said friend and former CRB board member and officer Charlie Douglas.

**'The Consummate Gentleman'**

R&R Publisher/CEO Erica Farber served on the CRB board with Oatman and succeeded him as the CRB President a few years ago. She said, "I was one of many lucky enough to call Mike Oatman a friend. He was one of those people whom I just always expected to be around.

"Mike used to say that a lot of people thought he was a good ol' boy who fell off a turnip truck. Well, nothing could be further from the truth. He was the consummate gentleman. I have lost track of the many times over many years that he was there for me — professionally and personally.

"Mike absolutely believed that in order to win in radio, you had to superserve your audience. He was a

broadcaster in the truest sense of the word. Whether you agreed with him or not, he held firm to his opinions and never backed down on what he believed was right."

Oatman is survived by sons Richard (a Kansas City radio-station sales manager) and Andy (a Tulsa radio personality); daughter Melissa (a news anchor for CBS-TV); and his second wife, Pegi. Mike's first wife, Janey, died in May 2000.

"The last several years had brought Mike many challenges, but I am so happy he had found Pegi and that she was there for him every day," Farber said. "I will miss his sweet smile, his warm voice, but, most important, his heart. I have lost a wonderful friend, and I have lost a little bit of me too. But somehow I know he'll always be looking out for me."

Funeral services are being held today (Jan. 31) at the Central Christian Church, 2900 N. Rock Road in Wichita, while viewing is at Culbertson-Smith Mortuary, 115 S. Seneca in Wichita.

Cards may be sent c/o Mike Oatman Family, 151 S. Whittier, Wichita, KS 67207. Flowers may be sent to either the mortuary or the church.

In addition, the following memorials have been established: Erin Is Hope Foundation, 4921 E. 21st St. North, Wichita, KS 67208; Mike Oatman Fund, c/o WSU Foundation, P.O. Box 2, Wichita, KS 67260.

**Carroll**

Continued from Page 1

knowledge to new ventures."

Carroll also told the newspaper that she planned to "continue to do a tremendous amount of work in the nonprofit world." She reportedly recommended a successor to her bosses at Infinity, but at R&R's press time the company had not named anyone to fill the position.

Carroll was named GM at KMOX in 1998, following Rod Zimmerman's move to Infinity's News WBBM-AM/Chicago. On Carroll's watch

KMOX retained its ratings dominance in the market and continued its unprecedented three-decade streak of No. 1 Arbitron finishes.

However, this past year has been tumultuous for Carroll and the station, due primarily to two major incidents: the June 2002 death of legendary St. Louis Cardinals voice Jack Buck and the November 2002 firing of KMOX talk host Charles Jaco, who was let go for what Carroll characterized at the time as "gross misconduct" following an exchange of e-mail between him

and a listener. A very public dispute erupted over his dismissal, and Carroll took a good deal of heat in the St. Louis press before finally negotiating a settlement with Jaco in December 2002.

In a final statement released to the staff of KMOX as she departed, Carroll said, "After almost 30 years in St. Louis radio, five of those at KMOX, I feel very proud about what I have accomplished in the industry, the difference I have made in our community and the people I have worked with and developed."

— Joe Howard

**Rosen**

Continued from Page 1

levels of online piracy, as well as a changing market in physical piracy here and abroad."

The RIAA board will conduct a formal search for Rosen's replacement over the next several months. Current RIAA President Cary Sherman will remain in his position and serve on the search committee.

"This has been the most exciting job I can imagine," Rosen said, "but I have young children, and I want to devote more of my time to them. This has been an extremely difficult decision, but I know it is the right one for my family."

Universal Music Group Chairman/CEO Doug Morris issued a statement within hours of Rosen's

announcement, crediting Rosen for her years of service to the music industry. "Hilary Rosen has been a part of the music industry for almost 20 years," he said. "Throughout her tenure, her insights, dedication and passion have benefited everyone who loves music. She'll be greatly missed.

"We are delighted that Cary Sherman has decided to remain as President of the RIAA, and we look forward to working with him in the years to come."

Warner Music Group Chairman/CEO Roger Ames said, "Hilary is a remarkable leader, and when she leaves at the end of the year she will take with her our sincere gratitude, respect and admiration."

During Rosen's tenure the Digital Millennium Copyright Act and the Sonny Bono Copyright Term Exten-

sion were passed, and she was active in negotiating the Small Webcasters Amendment Act of 2002. The RIAA under Rosen's watch also battled fiercely against Napster and other peer-to-peer networks.

**MCA**

Continued from Page 14

Ornberg began his career with Warner/Reprise Records, serving as a regional promotion executive for nearly eight years. He held similar posts at Mercury Records and Red Ant Records before joining MCA Records in 1996 as a Regional Promotion Director. He then worked as an independent promotion executive prior to rejoining MCA in his new position.



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## Rumor: Street Talk To Flip To Spanish?

**B**ueno ... esta es una GRAN noticia pa' los radioescuchas en Los Angeles. Sorry — that was just a stunt. We're keeping our super-popular heritage format. But what really is BIG



**El Cucuy de la Tarde**

news for radio listeners in L.A. is this: KSCA/Los Angeles morning host **Renan Almendares Coello**, known to listeners as "El Cucuy de la Mañana" ("The Morning Bogeyman," according to ST's expert translators), is moving from wakeups to afternoons after six dominating years. Coello made the announcement at the

Museum of Television and Radio in Beverly Hills, CA on Tuesday. He's been the market's top-rated morning host since KSCA flipped from Triple A to Regional Mexican in 1997, and the move happens Feb. 4. Coello's nationally syndicated show is also heard on Hispanic Broadcasting O&Os KSOL & KSQL/San Francisco-San Jose, WIND/Chicago, KISF/Las Vegas and KCOR-AM/San Antonio. He can also be heard every Saturday in the 11pm-2am slot on WQBA/Miami. Coello's replacement has not been named yet; however, sources close to the situation tell ST that KBRG & KLOK/San Francisco-San Jose morning talent **Eddie "Piolin" Sotelo** will take the slot.

Listeners to Bonneville Rocker **WLUP (The Loop)/Chicago** were taken aback just a bit last week when The Loop's top-of-the-hour ID aired every other hour *en español*. The move could be easily misconstrued as a wacky radio stunt, but VP/Programming **Greg Solk** says he's trying to make a point. The market's fall 2002 Arbitrons somehow awarded a disproportionate chunk of weighting to young Hispanic males, he says, resulting in a ratings slump for most of Chicago's white male-targeted Rock stations. Solk tells ST, "I'm glad you picked up on what were trying to accomplish. It was our lighthearted way of trying to focus attention on a very serious issue facing radio, especially Rock stations."

Meanwhile, in an effort to build a bigger bridge with South Florida's ever-expanding Latin community, Clear Channel Alternative **WZTA (94.9 Zeta)/Miami** is adding a two-hour weekly show spotlighting the best of Latin Rock to its lineup.

*En Fuego*, hosted by Zeta night jock **Nicole Alvarez**, debuts Feb. 2 at 9pm.

### What's New At WNEW?

Things are finally heating up at Infinity's **WNEW/New York**, which is currently in stunt mode. Although market pundits still insist that the station's eventual format will skew either toward Triple A or Hot AC, WNEW on Monday morning began airing a jockless CHR/Pop presentation. According to published reports, New York media buyers have been told that WNEW will stick with the temporary format through Jan. 30, followed by another mystery music format set to air the week of Feb. 3. The station's "real" new format will begin the week of Feb. 10.

WQHT (Hot 97)/New York afternoon driver and Elektra recording artist **Angie Martinez** is going on maternity leave, beginning Feb. 28. The proud father? **Nokia**, of **Dru Hill**. Producer-recording artist **DJ Clue** will cover the shift starting March 1 while VP/Programming **Tracy Cloherty** searches for a long-term replacement.



**Angie Martinez**

### Take The Pepsi Challenge

Super Bowl XXXVII (a.k.a. "The Big Game") caused many radio stations from sea to shining sea to engage in various wacky promotions. **KPWR (Power 106)/Los Angeles** qualified 10 listeners for tickets to the soiree in San Diego by forcing contestants to consume 37 cans of Pepsi. "It was the most disgusting thing I've ever witnessed," says Power-ful Promo Princess **Dianna Obermeyer**. After belching continuously for several hours, all 10 then reported to the Rose Bowl — where they searched under all 92,542 seats to locate the single pair of hidden tickets.

On Jan. 24 **WXTB (98Rock)/Tampa** morning mouth

Continued on Page 24

## R&R Timeline

### 1 YEAR AGO

- **Rick Sackheim** elevated to VP/Rhythm-Crossover Promotion at Arista.
- **Larry Young** joins WPZE/Atlanta as PD.
- Longtime A&M promo exec **Steve Resnik** joins R&R as an account executive.

### 5 YEARS AGO

- **Johnny Barbis** becomes President of Island Records USA.
- **Harvey Nagler** named VP of CBS News Radio.
- **Tom Tradup** promoted to VP/GM at USA Radio Network.



**Johnny Barbis**

### 10 YEARS AGO

- **Ken Lane** lands Sr. VP/Promotion post at EMI Records Group.
- **Michele Anthony** promoted to EVP at Sony Music.
- **Brad Hunt** joins Hollywood Records as EVP/GM.



**Ken Lane**

### 15 YEARS AGO

- NBC confirms plans to sell its radio properties in a potential \$150 million transaction.
- **WKSS** Hartford OM **Bob Mitchell** becomes PD at WPGC-FM/Washington.
- MCA ups **Frank Turner** and **Billy Brill** to VP/Promotion.

### 20 YEARS AGO

- **Dene Hallam** lassoes WKHK/New York's PD post.
- **Sonny Fox** set as WSHE/Miami PD.
- **Fred Winston** rejoins WLS-AM/Chicago for middays.

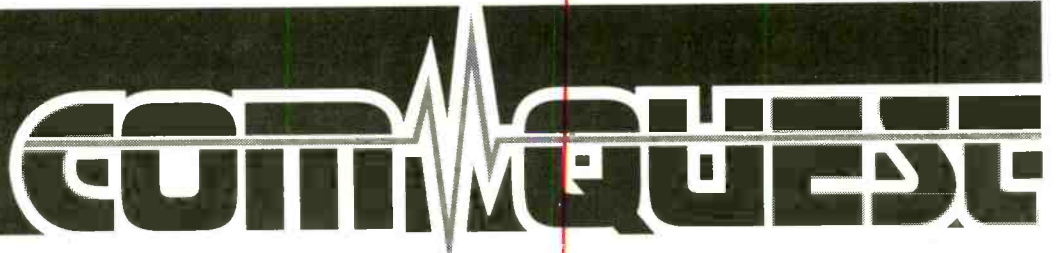


**Sonny Fox**

### 25 YEARS AGO

- Bartel Broadcasting President **George Wilson** exits.
- Metro media buys KRLD/Dallas, appoints **Carl Brazell** VP/GM.
- **Al Gurewitz** appointed VP/Promotion for Epic, Portrait and Associated Labels.

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Continued from Page 23

**Bubba The Love Sponge** gave away four tickets to see the Buccaneers battle the Raiders. There was just one catch: The winners had to leave immediately for San Diego ... in a Winnebago. **ST** hopes they made it to San Diego's Gaslamp Quarter in time to deal with the thousands of Raiders fans who stumbled in and out of every Fifth Street bar and club the night before the big game, which the Bucs won handily. Immediately following Tampa Bay's lopsided victory, Clear Channel's co-owned WFLZ/Tampa celebrated by changing its moniker to "93-3 B-U-C." It even changed its logo, as seen here!



### KWIN Moves On From Devastating Loss

KWIN & KWNN/Stockton-Modesto suffered a tremendous loss in December 2002 when morning talent **Rick Chase** died suddenly. Now Chase's replacement has been hired: It's **Victor Zaragoza**, most recently the late-night host at KYLD/San Francisco. He'll team up with KWIN PD **Amanda King**. Back at KYLD, **Xavier "The X-Man" Soriano** — the original host of the station's *Turn Off the Lights* slow-jams show, returns after a four-year absence via the magic of ISDN lines. He'll do the show from San Diego, as Soriano is Asst. PD/afternoon host at Clear Channel-run XHRM.

After six years with Alan Burns & Associates, veteran programmer and consultant **Dave Shakes** is leaving the company, effective Feb. 28. The San Francisco-based Shakes will devote his time to Results Radio LLC, which he co-founded in 1999. Results Radio owns 13 radio stations in Northern California.



Dave Shakes

Alternative KCXX/Riverside moves morning hosts **John DeSantis** and **Niki Vilencia** to nights as the newly created team of **Todd & Vinnie**, a.k.a. **Todd Kelly** and **Vinnie Krakhorn**, come aboard for wakeups starting Feb. 3. Kelly most recently was a part-timer at KIIS-FM/L.A., while Krakhorn was co-host of the former *Sarah & Vinnie* show at KLLC/San Francisco. Current KCXX nighttimer **Kimberly Stone** segues to weekends. Vilencia will also serve as Asst. PD/MD/afternoon at AC sister KATY/Temecula, CA, replacing the exiting Jeff Barnes.

### Programming Dept.

PD **Allan Hotlen** exits Bonneville Classic Rocker **KKDV/San Francisco**. No replacement has been named.

**Pete Manriquez** is the new PD of HBC's CHR/Rhythmic **KKSS/Albuquerque**. He replaces Tom "Jammer" Naylor, now PD of Clear Channel's new **KWID (Wild 102)/Las Vegas**. Most recently Manriquez was doing A&R for Bay Area indie label **Upstairs Records**.

Best wishes to **KIKI/Honolulu** PD **Fred Rico**, who's leaving the radio biz on Feb. 7. **Jamie Hyatt**, PD of sister Alternative **KUCD**, will oversee KIKI programming until a permanent replacement is found.

**WXRK (K-Rock)/New York** night jock and music coordinator **Chris Booker** joins *Entertainment Tonight* as a correspondent. Booker will retain his K-Rock duties, as well as his other TV gigs: hosting MTV Networks' *120 Minutes* and *The Return of the Rock* and doing music news for MTV2.

Last week **ST** reported that **KCSX/Kansas City** began stunting with an all-Beatles format. On Jan. 27 the format was flushed. "Our very extensive market research has now told us our All Beatles, All the Time format didn't have enough legs in the long term, so we've switched to All Rolling Stones All the Time," First Broadcasting Chairman/CEO **Ron Unkefer** says. Can "All Tommy James & The Shondells" be far behind?

### Condolences

An apparent murder-suicide last week has claimed the lives of Warlock Records VP **Diana Lemchak**, 39, and her husband, **Gary Clugston**, 37, a sound engineer. The couple were found dead in their Rockland County, NY home on Jan. 23, and police say Clugston reportedly shot Lemchak with an assault rifle before turning the weapon on himself. There was no known motive for the killings.

**ST** sends its heartfelt condolences to Island Records President **Julie Greenwald** and her family after the loss of her

### BIG DUMB PHOTO O' THE WEEK



Some Clear Channel Rock stations recently participated in a contest called *Rock the Penthouse*, which was partially organized by **WHJY/Providence** PD **Joe Bevilacqua**. Winners were flown to New York, where they partied with actual *Penthouse Pets* at **Bob Guccione's Penthouse Mansion**. **Bevilacqua** somehow conned his way into going along as a chaperone and managed to snag this shot, which he's sent to the press for bragging purposes. "Everybody says, 'Oh, poor Joe,'" says **Bevilacqua**. "But as you guys know, when you're the event planner and the guy whose butt is on the line, you're working." We will now allow 10 minutes for rebuttal.

mother, **Elsa Greenwald**, in a car accident Jan. 24 in Orange County, NY. Greenwald's father, Dennis, who was also involved in the accident, remains hospitalized in critical condition. The family has requested that, in lieu of flowers, donations in Elsa's name be made to Jewish Family Services, 26 Dilon Drive West, Middletown, NY 10940.

### Rumbles

After nearly 25 years with **KFMB-AM & TV/San Diego**, **Ted Leitner** exits. Leitner did mornings on **KFMB-AM** and two daily sportscasts on **KFMB-TV**.

**WKQI/Detroit** OM/PD **Dom Theodore** re-ups morning guy **Mojo** until 2008.

Congrats to Talk Radio Network syndicated personality **Michael Savage**, whose book, *The Savage Nation*, has hit No. 1 on the *New York Times* best-sellers list.

Due to budget cuts, **WKSS/Hartford** night jock **Diego** exits, along with 12-year station vet **Gina J.**, who had been doing afternoons.

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# Nivea Rubs Rhythmic, Pop The Right Way

## Label's patience pays off for young artist

**W**e've heard it time and again in this industry: New artists aren't given time to develop. But last summer, while Jive staffers were gearing up for the highly anticipated Justin Timberlake solo album, the superstar-heavy label started on the long road to establishing a new artist by the name of Nivea.

After initially going for adds with "Don't Mess With My Man" back on June 10, 2002, Jive stopped actively working the record just two weeks ago. In the end the label ended up with a top 10 track at Rhythmic and a top five cut at CHR/Pop. Besides the obvious chart success, Jive has built a solid foundation to grow a new artist.

### Hot In Hartford

Although Nivea hails from Atlanta, "Don't Mess With My Man" found its initial success at Hartford Rhythmic outlet WZMX. The fact that the track featured Hartford natives Brian and Brandon Casey of Jagged Edge helped Nivea gain a foothold in Connecticut.



Nivea

"[WZMX PD] Victor Star and [OM] Steve Salhany gravitated to this record immediately, and, with the twins from Jagged Edge, they looked at it as a hometown artist putting a girl on," says Jive VP/Rhythm Crossover Promotion John Strazza. "They stepped into this record pretty hard. It generated top 10 phones immediately."

A similar story developed at WZNT/Greenville, CT. "I started to see a pattern develop, where everybody playing this record three or four times a day was starting to generate phones," Strazza says. "It was

coming back top 15 and top 10 in phones.

"Obviously, once Hartford got deep enough in spins, it went into callout and came back pretty solid. That opened things up on the Infinity chain, where Star started to talk very positively about the record on his conference call. It just snowballed from there."

### Inch By Inch

On the West Coast, Strazza points to Clear Channel's KKXX/Bakersfield as being instrumental in getting that chain on the record. "I really believed in the song right from the beginning," says KKXX PD Nick Elliot. "It actually tested for six consecutive weeks as the No. 1 song in Bakersfield — this was back in November of last year. Jive stuck with it, and it gradually grew.

"This song could have been a No. 1 song nationally if everybody had been on it at the same time, but it's amazing how long it's stuck around."

While the song initially gained ground at Urban, it slowly slipped off the chart after peaking at No. 32. Meanwhile, it was beginning its inch-by-inch journey up the Rhythmic chart, finally going top 10 the second week of November. Six weeks later it was top 10 at Pop.

"The reason for sticking with this track was that the research on it just wouldn't die," Strazza says. "If I felt, after 500 or 600 spins, that the burn was there, and I started losing my front-end stations as the back-end stations were coming in, we would have called an audible at that point and looked to get another single up and running. When the research wouldn't die and the burn factor wasn't there, it made me want to hunker down and keep going."

And, as the old saying goes, tim-

ing is everything. As Strazza notes, "I definitely had the opportunity and the time to really, really focus on Nivea without her getting surpassed by a Britney Spears or a Justin or whatever. The timing was actually very good."

### Pleasant Surprise

A pleasant surprise came at the end of 2002, when many stations began doing year-end countdowns. "It was really amazing to me how Nivea placed so high on a lot of those countdowns," Strazza says. "The burn factor on some other records came much faster than on this Nivea record. It gave stations the opportunity to keep it in rotation so much longer.

"When they tallied up the spins at the end of the year, Nivea ranked very well; over time these stations played her record more than some of the records that were active and in-and-out. It was wild to see."

**"This song could have been a No. 1 song nationally if everybody had been on it at the same time, but it's amazing how long it's stuck around."**

Nick Elliot

With Nivea's face and name known at the formats, Jive continues to build the story with the followup single, "Laundromat," which is cleaning up nicely at Urban. "This new single has really entrenched itself on the Urban side of things," Strazza says.

Meanwhile, "Don't Mess With My Man" is still a top 10 track at

## SevenWiser Kik It Into Gear

If you built a successful band, would the labels come? It seems like an absurd question, but it's one that's on Sandy Thomas' mind these days. A radio and voice-imaging vet who's dabbled in band production since 1988, Thomas is now in the thick of it with a New York-based group by the name of SevenWiser and his indie label, Kik It Records.



Sandy Thomas

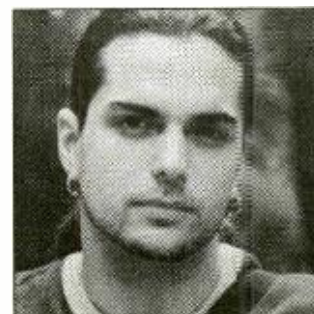
In '97 Thomas began to get back into artist development and producing. After explaining to a studio cohort his plans to produce a male rock star, Thomas was tipped off to Jon Santos, singer, songwriter and guitarist for a local New York band that was coming to an end. Thomas signed Santos to his production company in '99

and began building the band SevenWiser.

In March of 2002 Thomas and SevenWiser were in the hunt for a label deal when WNOU/Indianapolis PD Dave Edgar put the rock-based single "Take Me As I Am" into his CHR/Pop's rotation. From there, momentum built for the young group with phone interest, and eventually SevenWiser found themselves in front of 15,000 people at WNOU's So Long Summer Jam, opening for Avril Lavigne.

While SevenWiser's appeal spread to other stations, Thomas was still having a hard time landing a label deal. "The companies didn't seem to care about airplay, which blew me away," Thomas says. "They just wanted to know how many records they sold. We didn't have a record."

With doors shutting in his face, Thomas opened up his own door: Kik It Records. "Kik It formed from SevenWiser and the understanding that we might not be able to solidify a major deal," he explains. "There needs to be a hub for the band, and that's where that indie-label concept came from. I feel that every label had to have one artist to begin."



Jon Santos of SevenWiser

### Positive Signs

Kik It is currently in negotiations with Southwest Distribution and is garnering some label interest, and Thomas and company are now taking the single "We're Sad" to Rock radio. "The signs are positive," Thomas says of the new single. "It could be a bigger and quicker success with a major investment. It merits a label deal. It merits investment."

Furthermore, Thomas believes he has a frontman in Jon Santos who brings star quality back to an industry often criticized for having too many faceless acts. While Thomas faces an uphill battle monetarily, SevenWiser's talent could carry Kik It to the levels he envisions. "There's so much to do when you're developing a project like this," he says. "I'd love to do radio, I'd love to get Jon Santos on posters. That costs money."

"Ideally, I'd like to see Kik It an imprint on a major that can give us the resources to develop SevenWiser and develop them as a brand, as they should be."

This could be the year for the little label, and band, that should.

Pop. "I'm very, very pleased with where Nivea is right now," Strazza says. "Stories like these, when you do promotion, are some of the most gratifying projects. You can listen to a record in a meeting or at a studio, and you know in your heart that it's a smash.

"Justin's 'Cry Me a River' is a perfect example. When you put that record out and other people share your ears and your vision and the record just goes, that's awesome. But when you take the time to actually work a record and nurture a record this long, like with

'Don't Mess With My Man,' it's obviously more gratifying at the end of the day."

### TALK BACK TO R&R!

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

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## THE INDUSTRY'S NO. 1 RETAIL CHART January 31, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	NORAH JONES	Come Away With Me	Blue Note	117,581	+2%
3	2	SOUNDTRACK	Chicago	Epic	100,647	+21%
2	3	AVRIL LAVIGNE	Let Go	Arista	91,376	-14%
4	4	DIXIE CHICKS	Home	Monument/Columbia	80,399	-3%
5	5	JENNIFER LOPEZ	This Is Me Then	Epic	75,629	+5%
6	6	8 MILE	Soundtrack	Shady/Interscope	59,063	-11%
7	7	MISSY ELLIOTT	Under Construction	Gold Mind/Elektra/EEG	57,956	-3%
18	8	KID ROCK	Cocky	Atlantic	54,989	+38%
9	9	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	52,669	-2%
10	10	NELLY	Nellyville	Fo' Reel/Universal	48,996	-5%
8	11	CHRISTINA AGUILERA	Stripped	RCA	48,028	-17%
14	12	AALIYAH	I Care 4 You	BlackGround/Universal	47,998	+1%
15	13	JA RULE	Last Temptation	Murder Inc./IDJMG	47,909	+4%
13	14	SHANIA TWAIN	Up	Mercury	45,103	-5%
11	15	JUSTIN TIMBERLAKE	Justified	Jive	44,729	-12%
12	16	EMINEM	Eminem Show	Aftermath/Interscope	43,909	-12%
20	17	JOHN MAYER	Room For Squares	Aware/Columbia	37,433	-5%
17	18	ROD STEWART	Great American Songbook	J	34,888	-16%
16	19	JOSH GROBAN	Josh Groban	143/Reprise	34,087	-19%
26	20	COLDPLAY	Rush Of Blood To The Head	Capitol	33,857	-1%
21	21	ROLLING STONES	Forty Licks	Virgin	33,811	-14%
23	22	2PAC	Better Dayz	Amaru/Tha Row/Interscope	33,416	-6%
22	23	NOW 11	Various	UTV	31,950	-17%
19	24	NAS	God's Son	Columbia	31,553	-20%
27	25	SANTANA	Shaman	Arista	31,056	-8%
25	26	AUDIOSLAVE	Audioslave	Epic/Interscope	30,211	-12%
36	27	QUEENS OF THE STONE AGE	Songs For The Deaf	Interscope	30,065	+8%
24	28	ELVIS PRESLEY	30 #1 Hits	RCA	28,729	-17%
30	29	3 DOORS DOWN	Away From The Sun	Universal	28,480	-12%
28	30	TIM MCGRAW	Tim McGraw & The Dancehall...	Curb	28,180	-14%
32	31	B2K	Pandemonium	Epic	27,857	-9%
31	32	ELTON JOHN	Greatest Hits 1970-2002	UTV	27,855	-11%
35	33	SIMPLE PLAN	No Pads No Helmets...Just Balls	Lava	27,204	-3%
29	34	JAY-Z	Blueprint Vol.2 :The Gift...	Roc-A-Fella/IDJMG	27,121	-16%
34	35	PINK	M!\$sundaztood	Arista	26,169	-11%
33	36	FAITH HILL	Cry	Warner Bros.	25,120	-15%
42	37	CHEVELLE	Wonder What's Next	Epic	24,674	-2%
40	38	MARIAH CAREY	Charmbracelet	MonarC/IDJMG	23,527	-8%
39	39	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	21,831	-17%
37	40	SYSTEM OF A DOWN	Steal This Album	American/Columbia	20,887	-24%
41	41	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	20,877	-18%
-	42	T.A.T.U.	200 Km/H In The Wrong Way	Interscope	20,747	-
44	43	SNOOP DOGG	Paid Tha Cost To Be Da Boss	Doggy Style/Priority/Capitol	20,426	-14%
43	44	TOBY KEITH	Unleashed	DreamWorks	20,325	-19%
45	45	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	20,260	-13%
38	46	SOURCE PRESENTS: HIP-HOP VOL.6	Various	Murder Inc./IDJMG	20,240	-25%
-	47	TERRI CLARK	Pain To Kill	Mercury	19,152	-
-	48	SOLANGE	Solo Star	Columbia	18,487	-
-	49	TYRESE	I Wanna Go There	J	17,687	-
48	50	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	17,656	-14%

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### ON ALBUMS

#### Chicago's No Bull

The Bears, Bulls, Cubs and Blackhawks may be down, but *Chicago*, that toddlin' town, is not only the nation's second city, the Epic/Sony Music Soundtracks album from the award-winning film of the same name is No. 2 on this week's *HITS* Top 50 chart.

It's almost enough to make us want to put on some tap shoes and trip the light fantastic. Just like the movie, this record's got legs. It could even turn out to be this year's *O Brother*.

The disc, boasting sales that break the 100,000 mark with an impressive 21% increase, lands right behind torchy throwback Norah Jones, whose Blue Note album holds

on to No. 1 for the fourth straight week.

Jones leads a once-again distaff-heavy top 10 that includes Arista sk8te-punk phenom Avril Lavigne (No. 3), Monument/Columbia's Dixie Chicks (No. 4), Epic's Jennifer Lopez (No. 5) and Elektra/EEG's Missy Elliott (No. 8).

The week's fastest-rising album is from Lava/Atlantic's Kid Rock, who has catapulted 18-8 with a 38% increase on the strength of the smash duet with Sheryl Crow, "Picture," more than a year after the album's release in No-



T.A.T.U.

vember 2001.

The top 10 is rounded out by Shady/Interscope's *8 Mile* (No. 6) and a pair of guy acts with Daylight/Epic's *Good Charlotte* (No. 9) and Fo' Reel/Universal's *Nelly* (No. 10).

Interscope's *Queens Of The Stone Age* (36-27) record an 8% jump on the strength of the hit Active Rock single "No One Knows," while Capitol's *Coldplay* go 26-20 and should see a spike next week following their live performance on the premiere of *Jim-*



Kid Rock

my Kimmel's ABC talk show, which aired after the Super Bowl.

Newcomers to the chart include Interscope's Russian bad girls T.A.T.U. (No. 42); Mercury/Nashville's Terri Clark (No. 47); Columbia's Solange, sister of Beyonce Knowles (No. 48); and J's Tyrese (No. 49).



Coldplay

Next week: Expect a strong debut from Billy Corgan's new post-Pumpkins band, Zwan, with this Tuesday's release of the new *Martha's Music/Reprise* effort *Mary Star of the Sea*.

# Straight Out Of Line

Godsmack return to the fold next week as they present "Straight Out of Line," the lead single from their upcoming CD, *Faceless*. The album, scheduled to arrive in stores April 8, will also contain the band's single "I Stand Alone," from the feature film *The Scorpion King*. Godsmack are also up for two Grammy Awards this year for "I Stand Alone" in the categories of Best Hard Rock Performance and Best Rock Song. "Straight Out of Line" is Going for Adds at Rock, Active Rock and Alternative.



**Godsmack**

(Hed) Planet Earth also step back into the light at Rock, Active Rock and Alternative with "Blackout," the first single and title track from the band's March 18 release. Beginning on March 6, (Hed) Planet Earth will be co-headlining the Jagermeister Music Tour with Saliva. Joining the rockers on the 25-city tour are opening acts Breaking Benjamin, Systematic and Stereomud.

There's even more excitement headed our way as "It's Your Life" by The Wil Seabrook Band goes for adds at Rock, Active Rock, Alternative and Triple A. The single is currently featured in television and radio spots for the hit show *Dawson's Creek*, but if you want to hear more of the band, check out their upcoming album, *It's Your Life & They're Living It for You*.

Matchbox Twenty hope to cure radio's blues as they present "Unwell" to Pop, Hot AC and Triple A outlets. This is the latest track from the group's CD *More Than You Think You Are*. Matchbox Twenty will be heading overseas for European shows, beginning in Koln, Germany on March 25.



**Stacie Orrico**

Stacie Orrico hopes to stick to Pop playlists as she delivers "Stuck" to the format next week. Though only 16 years old, Orrico is no stranger to the music industry: She has been using her angelic voice to build a strong fan base in the Christian market for the past four years. Orrico

visited the R&R offices this past Monday to perform three songs from her upcoming album in the world-renowned Club R&R, effectively curing the staff's Monday-morning blues.

U.K. import Sugababes announce their arrival in the U.S. next week as "Freak Like Me" goes for adds at Pop. "Freak Like Me" is a combination of "Are Friends Electric?" by '80s electronic pop icon Gary Numan and the lyrics of Adina Howard's mid-'90s smash "Freak Like Me." The female trio are up for three Brit Awards this year, with the winners to be determined on Feb. 20.

Lil Mo and Fabolous first broke into the mainstream with Lil Mo's hit "Superwoman, Pt. 2," and next week they're at it again. Lil Mo enlists Fabolous' help on "4 Ever," from her upcoming release, *Meet the Girl Next Door*. Meanwhile, Fabolous presents "Can't Let You Go," featuring Mike Shorey and Lil Mo. "4Ever" hits Urban stations next week, while "Can't Let You Go" debuts at Rhythmic.



**TLC**

Also Going for Adds at Rhythmic and Urban are TLC with "Hands Up," produced by Babyface and Daryl Simmons. "Hands Up" is the followup to "Girl Talk," which has been nominated for Best R&B Performance by a Duo or Group With Vocal at this year's Grammy Awards.

— Mike Trias

## R&R Going For Adds™

Week Of 2/3/03

### CHR/POP

- BLU CANTRELL f/SEAN PAUL Breathe (Arista)
- KAZZER Pedal To The Metal (Epic)
- MATCHBOX TWENTY Unwell (Melisma/Atlantic)
- STACIE ORRICO Stuck (Forefront/Virgin)
- SUGABABES Freak Like Me (Universal)

### CHR/RHYTHMIC

- FABOLOUS f/MIKE SHOREY & LIL MO Can't Let You Go (Elektra/EEG)
- KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)
- MARIAH CAREY f/CAM'RON Boy (I Need You) (Monarc/IDJMG)
- TLC Hands Up (Arista)

### URBAN

- KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)
- LIL MO f/FABOLOUS 4 Ever (Elektra/EEG)
- MARIAH CAREY f/CAM'RON Boy (I Need You) (Monarc/IDJMG)
- MARIO C'mon (J)
- TLC Hands Up (Arista)

### URBAN AC

No adds

### COUNTRY

No adds

### AC

- CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)
- RUSSELL WATSON Is Nothing Sacred (Decca/Universal)

### HOT AC

- EVERCLEAR Volvo Driving Soccer Mom (Capitol)
- MATCHBOX TWENTY Unwell (Melisma/Atlantic)

### SMOOTH JAZZ

- DON DIEGO This Must Be Heaven (Ichiban)
- J. THOMPSON Tell Me The Truth (AMH)
- LARRY GITTENS AND MEDIA Joe's Sample (Human Feel)
- MANHEIM STEAMROLLER Teardrops, Raindrops (American Gramophone)

### ROCK

- (HED) PLANET EARTH Blackout (Volcano/Jive)
- AFI Girl's Not Grey (DreamWorks)
- GODSMACK Straight Out Of Line (Republic/Universal)
- WIL SEABROOK BAND It's Your Life (Maverick/WB)

### ACTIVE ROCK

- (HED) PLANET EARTH Blackout (Volcano/Jive)
- AFI Girl's Not Grey (DreamWorks)
- GODSMACK Straight Out Of Line (Republic/Universal)
- LEISUREWORLD I'm Dead (41/ARTISTdirect)
- WIL SEABROOK BAND It's Your Life (Maverick/WB)

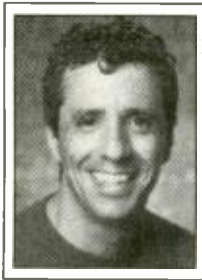
### ALTERNATIVE

- (HED) PLANET EARTH Blackout (Volcano/Jive)
- AFI Girl's Not Grey (DreamWorks)
- ANTIPOP CONSORTIUM Antipop Vs. Matthew Shipp (Thirsty Ear)
- GODSMACK Straight Out Of Line (Republic/Universal)
- KAZZER Pedal To The Metal (Epic)
- LEISUREWORLD I'm Dead (41/ARTISTdirect)
- WIL SEABROOK BAND It's Your Life (Maverick/WB)

### TRIPLE A

- CROSS CANADIAN RAGWEED Don't Need You (Universal South)
- MATCHBOX TWENTY Unwell (Melisma/Atlantic)
- NICK CURRAN Shot Down (Blind Pig)
- NICKEL CREEK Spit On A Stranger (Sugar Hill)
- ROSANNE CASH Rules Of Travel (Capitol)
- RY COODER & MANUAL GALBAN Mambo Simuendo (Nonesuch)
- SCDLDEES Just Like Rita (Off Hour Rockers)
- SMOKIN' JOE KUBEK Healthy Mama (Blind Pig)
- STEPHEN FEARING That's How I Walk (Rounder)
- WIL SEABROOK BAND It's Your Life (Maverick/WB)

R&R's Going For Adds features the complete list of songs impacting radio for the coming week. Going For Adds is e-mailed each week to participating radio and record executives. For more info, contact Greg Maffei at [gmaffei@radioandrecords.com](mailto:gmaffei@radioandrecords.com).



# A Programming, Promotion And Sales Winner

## Increasing nontraditional revenue with new technology

Imagine that for years you've been looking at your car radio's digital display as it beams KIIS-FM, but then one day, as you're driving home from a vacation, your mind begins to wander. Your creative juices are flowing, and you think, "Wouldn't it be cool if that digital display could tell me the name and title of this song and maybe even that Big Gulps are on sale for the next two hours at 7-Eleven?"

For most of us, that big idea would be forgotten as we shifted back into our daily routine, but in 2001 this idea came to a young entrepreneur named Ryan Steelberg, and, as with most other big ideas in his life, he wasn't about to let it get away. By the middle of 2002 Steelberg and his brother Chad had their new radio idea working on five Clear Channel FM radio stations.

Their company is called dMarc Networks, and their product is dRDS (Dynamic Radio Data Service). Using a radio-station subcarrier, the dRDS service enables analog FM radio stations to broadcast text for display on RDS-enabled receivers, which are a standard feature in more than 75% of new cars.

Radio stations using dRDS can beam song and artist information, news, traffic, weather, financial information, public service announcements, station promotions and customized content (like birthday announcements). dRDS helps stations compete with Sirius and XM satellite radios and, best of all, sell advertising to help build nontraditional revenue goals.

### Dynamic Duo

The Steelberg brothers saw big things in the Internet as far back as 1993, and they've made a lot of money from it. Their first successful business was charging real estate firms to put listings on the web for both the firms and, later, the public to see.

That business went like gangbusters until the National Association of Realtors decided to get into the game and give Realtors the same

service free as a membership benefit.

The brothers' media and radio expertise began to develop in 1994, when they launched AdForce. The company managed advertising inventory and delivery for more than 1,000 prominent web properties and media representation firms, including Katz Media, Netscape and GeoCities.



Ryan Steelberg

In 2000 the brothers capped a great year when they took home the Smithsonian's Institution's national award for the Best Technology in Information Services.

With Chad in place at AdForce, Ryan left and launched an online advertising sales and media group, 2Can Media, to work in tandem with AdForce. It quickly became the third-largest ad network on the Internet.

**"The main reason consumers start to look at the program is that we provide the name of the song and artist."**

Ryan Steelberg

One of its clients was Jacor Communications, which became Clear Channel. Though the Steelberg brothers didn't know it at the time, this connection would lead to radio relationships that helped launch dRDS. 2Can Media was later sold to Internet power player CMGI.

Next, the brothers launched Winfire, which quickly became the sixth-largest DSL broadband provider in the country. When it couldn't turn subscribers on fast enough in 2001, Winfire's subscriber base was sold off.

Over the past six years the Steelberg brothers' golden touch has created over \$1.5 billion in shareholder value and raised over \$75 million in private equity financing. They have managed more than 300 employees, overseen the operation of 12 data centers on three continents and won numerous awards.

### The Next Big Idea

Back to the idea Ryan had while driving home from vacation. As he's done with most of his other big ideas, Steelberg began to do his homework. He discovered that RDS had been around for 40 years and learned there were over 25 million cars in the United States with RDS-equipped radios.

Hundreds of radio stations were already using RDS (radio data service) to beam their call letters to car radios, but Steelberg wanted to take the technology to the next level. He wanted to develop the software and hardware to maximize the info available through RDS, then install it, program it and sell it.

After investing millions in research and technology, the Steelberg brothers had another product and company.

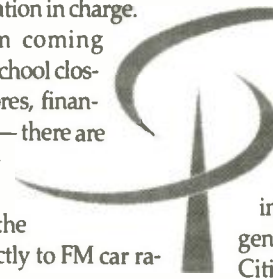
In radio research one of the biggest complaints from radio listeners, not to mention music companies, is that radio stations do not identify artists and song titles. dRDS solves the problem by allowing stations to identify every song and artist if they choose to do so. This is dRDS's highest-testing attribute, according to Ryan.

### Breaking News

This new technology also offers radio stations answers to some of the competitive advantages of newspaper and TV. If there is breaking news or a major traffic jam, dRDS puts the station in charge.

A snowstorm coming down the coast, school closings, football scores, financial information — there are no more format lines. Radio stations can beam the information directly to FM car radios and never have to say a word about it on the air.

dRDS may also offer radio stations a way to compete with newspaper classified ads: Using the new custom-content feature [www.radiogreetings.com](http://www.radiogreetings.com), listeners can buy birthday greetings, marriage proposals and more and have them displayed on radios.



**dMarc Networks**

interests in line with the radio stations, in terms of our business model," says Ryan. In dMarc's March 2002 deal with Clear Channel/Los Angeles' FM stations (KBIG, KHHT, KIIS, KOST & KYSR) the companies agreed on back-end revenue sharing while dMarc covered the majority of the capital costs and technology.

After installation dMarc sold the avails and, according to Ryan, split any earnings generated. "We did the deal with Citicasters, Clear Channel's national licensing arm, with the initial deployment in the Los Angeles market," he says. "We're getting close to doing a renewal program with them on a national basis."

"It took off like wildfire. The main reason consumers start to look at the program is that we provide the name of the song and artist."

### Two Plans

dMarc offers two plans. The first requires little or no upfront or monthly cash outlay, depending on market size. Clear Channel chose this plan for the Los Angeles trial. With this turnkey setup, dMarc provides the station with its expertise and equipment (RDS encoder, rack-mounted computer and dMarc software), installation and maintenance.

The company trains the designated radio-station operator, shows the radio-station sales department how to sell the service, handles all initial orders and programming until training is complete and provides around-the-clock customer support. The company also retains the right to sell some inventory via its network. Whether the station or dMarc sells the inventory, the revenue split is 50/50.

With the second plan, the station gets all the services of the first plan, but it has to pay upfront costs and higher monthly fees to control all of the dRDS inventory.

Ryan says the company works closely with radio-station sales departments to prevent the cannibalization of media dollars, which, he says, is a serious issue. "We have never been selling on a one-off station basis," he says. "We have been clustering the buys across all the stations in a single market."

In a 4 1/2-month trial period in Los Angeles, Ryan says the company grossed over \$250,000 in ad sales, with over \$100,000 going directly to Clear Channel coffers.

### Ready To Roll

The dRDS inventory is broken out in a few categories. When an audio commercial is running on the radio station, typically the text message will be call letters, generic

**In a 4 1/2-month trial period in Los Angeles, dMarc has grossed over \$250,000 in ad sales, with over \$100,000 going directly to Clear Channel.**

It's also an excellent vehicle for promoting ticket sales for station events and concerts without having to run more on-air promos. As someone who sees dRDS in use every day as I drive to work, I can attest to its programming and promotion capabilities.

In case you were wondering about a future interface with iBiquity Digital's HD Radio technology, the Steelbergs had the foresight to build the dRDS system on a common platform that will readily support HD Radio and other wireless technologies simultaneously.

### Banking On Technology

Many radio stations once leased their subcarriers to pager companies to create additional revenue. That business has fallen off as much of the paging business has given way to cell phones. Ryan saw the radio-station subcarrier business waning and stepped in with new revenue and programming opportunities through dRDS.

dMarc's first trial market is Los Angeles. "Our first goal was to get

Continued on Page 34

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES January 31, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of January 6-12.

HP = Hit Potential ®

### CHR/POP

TOTAL AVERAGE  
FAVORABILITY ESTIMATE (1-5)

TOTAL % FAMILIARITY

TOTAL % BURN

#### DEMOGRAPHICS

#### REGIONS

ARTIST TITLE LABEL(S)	TOTAL AVERAGE				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
<b>HP</b> <b>EMINEM</b> Lose Yourself ( <i>Shady/Interscope</i> )	4.09	4.01	3.77	3.72	100.0	39.1	4.31	4.09	3.87	4.03	4.20	4.02	4.10
<b>HP</b> <b>AALIYAH</b> Miss You ( <i>BlackGround/Universal</i> )	4.02	4.03	3.98	3.94	91.7	17.7	4.21	4.04	3.82	4.01	4.12	3.79	4.16
<b>HP</b> <b>JA RULE</b> #ASHANTI Mesmerize ( <i>Murder Inc./IDJMG</i> )	3.99	3.86	—	—	92.3	20.6	4.21	4.06	3.69	4.05	4.15	3.86	3.89
<b>B2K</b> and <b>P DIDDY</b> Bump, Bump, Bump ( <i>Epic</i> )	3.96	4.02	3.91	3.82	96.6	25.7	4.17	4.02	3.68	3.87	4.06	3.88	4.02
<b>WIVEA</b> Don't Mess With My Man ( <i>Jive</i> )	3.96	3.87	3.79	3.82	94.0	25.4	4.25	4.00	3.64	3.93	4.11	3.84	3.98
<b>NELLY</b> Air Force Ones ( <i>Fo' Reel/Universal</i> )	3.85	3.90	3.71	3.67	94.9	27.4	4.19	3.84	3.50	3.65	4.20	3.73	3.80
<b>KELLY ROWLAND</b> Stole ( <i>Columbia</i> )	3.84	3.74	3.69	3.70	88.0	18.0	4.07	4.00	3.41	3.83	3.83	3.77	3.93
<b>JENNIFER LOPEZ</b> #LL COOL J All I Have ( <i>Epic</i> )	3.84	3.86	3.98	3.99	94.6	22.3	4.02	3.96	3.55	3.84	3.91	3.59	4.01
<b>HP</b> <b>2PAC</b> Thugz Mansion ( <i>Amaru/The Row/Interscope</i> )	3.84	—	—	—	82.9	22.3	4.10	3.73	3.70	3.72	4.05	3.61	3.97
<b>JENNIFER LOPEZ</b> Jenny From The Block ( <i>Epic</i> )	3.82	3.71	3.60	3.53	97.1	37.4	4.09	3.84	3.51	3.75	4.08	3.59	3.86
<b>JAY-Z</b> '03 Bonnie And Clyde ( <i>Roc-A-Fella/IDJMG</i> )	3.79	3.80	3.73	3.71	97.7	30.6	4.12	3.82	3.43	3.86	3.84	3.59	3.88
<b>MISSY ELLIOTT</b> Work It ( <i>Gold Mind/Elektra/EEG</i> )	3.79	3.68	3.63	3.61	96.0	38.6	4.02	3.85	3.47	3.63	3.83	3.76	3.93
<b>JUSTIN TIMBERLAKE</b> Cry Me A River ( <i>Jive</i> )	3.79	3.66	3.48	3.46	92.3	23.1	4.02	3.78	3.53	3.92	3.89	3.75	3.57
<b>PINK</b> Family Portrait ( <i>Arista</i> )	3.78	3.66	3.62	3.57	83.4	19.7	3.91	3.72	3.72	3.86	3.80	3.80	3.65
<b>HP</b> <b>3 DOORS DOWN</b> When I'm Gone ( <i>Republic/Universal</i> )	3.77	—	—	—	83.7	20.6	3.93	3.72	3.70	3.68	3.96	3.61	3.88
<b>NO DOUBT</b> Underneath It All ( <i>Interscope</i> )	3.74	3.64	3.62	3.67	91.7	30.9	3.69	3.66	3.87	3.49	3.75	3.68	4.01
<b>CHRISTINA AGUILERA</b> Beautiful ( <i>RCA</i> )	3.72	3.64	3.53	3.45	89.7	21.4	3.67	3.65	3.86	3.46	3.74	3.75	3.93
<b>CAM'RON</b> Hey Ma ( <i>Roc-A-Fella/IDJMG</i> )	3.67	3.64	3.63	3.68	96.3	35.4	3.99	3.75	3.26	3.71	3.83	3.41	3.75
<b>AVRIL LAVIGNE</b> Sk8er Boi ( <i>Arista</i> )	3.64	3.46	3.46	3.58	89.1	32.6	3.71	3.58	3.64	3.37	3.67	3.63	3.90
<b>JUSTIN TIMBERLAKE</b> Like I Love You ( <i>Jive</i> )	3.61	3.56	3.48	3.40	96.9	33.4	3.76	3.60	3.48	3.74	3.58	3.61	3.52
<b>AVRIL LAVIGNE</b> I'm With You ( <i>Arista</i> )	3.60	3.42	3.49	3.64	78.0	20.9	3.69	3.43	3.66	3.74	3.39	3.69	3.57
<b>DIXIE CHICKS</b> Landslide ( <i>Monument/Columbia</i> )	3.58	3.51	3.46	3.57	85.1	25.4	3.46	3.55	3.73	3.36	3.71	3.54	3.76
<b>SANTANA</b> #MICHELLE BRANCH The Game of Love ( <i>Arista</i> )	3.56	3.31	3.33	3.41	84.0	26.0	3.51	3.45	3.69	3.52	3.55	3.41	3.75
<b>KID ROCK</b> #SHERYL CROW Picture ( <i>Atlantic</i> )	3.50	3.39	3.61	3.86	70.3	14.6	3.59	3.43	3.48	3.40	3.64	3.47	3.48
<b>MADONNA</b> Die Another Day ( <i>Maverick/WB</i> )	3.48	3.10	3.17	3.23	87.4	25.7	3.48	3.45	3.50	3.21	3.67	3.40	3.65
<b>JOHN MAYER</b> Your Body Is A Wonderland ( <i>Aware/Columbia</i> )	3.32	3.33	3.42	3.50	68.0	26.3	3.25	3.13	3.58	3.36	3.34	3.29	3.30
<b>GOOD CHARLOTTE</b> Lifestyles Of The Rich and Famous ( <i>Epic</i> )	3.29	3.30	3.34	3.40	77.1	23.4	3.73	3.00	3.13	3.32	3.03	3.41	3.35
<b>MATCHBOX TWENTY</b> Disease ( <i>Atlantic</i> )	3.29	3.06	3.24	3.42	77.7	25.7	3.12	3.21	3.47	3.06	3.39	3.26	3.43
<b>T.A.T.U.</b> All The Things She Said ( <i>Interscope</i> )	3.25	3.16	—	—	58.3	17.7	3.28	3.31	3.18	3.19	3.11	3.46	3.15
<b>PUDDLE OF MUDD</b> She Hates Me ( <i>Flawless/Geffen/Interscope</i> )	3.24	3.26	3.17	3.19	74.9	28.6	3.33	3.12	3.28	2.83	3.22	3.39	3.48
<b>VANESSA CARLTON</b> Pretty Baby ( <i>A&amp;M/Interscope</i> )	3.14	3.12	3.35	3.46	62.0	17.4	3.08	3.22	3.13	3.15	3.23	3.15	3.06
<b>JC CHASEZ</b> Blowin' Me Up... ( <i>Jive</i> )	3.14	3.03	—	—	64.0	20.9	3.41	3.08	2.95	2.96	3.15	3.34	3.08
<b>LASGO</b> Something ( <i>Robbins</i> )	3.11	3.02	—	—	66.9	23.4	3.10	3.08	3.15	3.10	3.36	3.13	2.88

## CALLOUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

Two songs debut on this week's survey with solid results. First, 2Pac enters Callout America tied for seventh overall with "Thugz Mansion" (Amaru/The Row/Interscope), which also ties for seventh among women 25-34.

3 Doors Down debut as well, entering at No. 15 overall with "When I'm Gone" (Republic/Universal). Two notable results here: "When" ranks as the top-testing song in the rock genre and is tied with 2Pac for No. 7 25-34.

While Eminem returns to No. 1 with "Lose Yourself" (Shady/Interscope), Aaliyah is a strong second with "Miss You" (Blackground/Universal). "Miss" tests across the board, ranking third with teens and women 18-24 and fourth 25-34.

Ja Rule climbs to No. 3 with "Mesmerize," featuring Ashanti (Murder Inc./IDJMG). "Mesmerize" is tied for third with teens, is second 18-24 and comes in a solid ninth with women 25-34.

B2K and P. Diddy come in fourth this week with "Bump, Bump, Bump" (Epic). "Bump" ranks seventh with teens, fourth 18-24 and 10th 25-34.

After a strong performance at the Super Bowl on Jan. 26, The Dixie Chicks continue to score big with women 25-34. "Landslide" (Monument/Columbia), featuring Sheryl Crow, ranks fifth in the cell.

If you haven't heard already, Callout America data is now accessible on the web, thanks to R&R's new partnership with Bullseye Callout. You may have seen Bullseye's weekly callout in the Country pages of R&R, and now Bullseye and R&R have joined forces to roll out weekly national and regional CHR/Pop callout.

You'll continue to find callout results in the CHR/Pop pages of R&R each week, and we've added exclusive web access for radio programmers who subscribe to the R&R newspaper. Check out the website at [www.bullseye.com](http://www.bullseye.com); just log in with your station's call letters and this week's password, lane.

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.

## MOST ADDED!

### MAJORS LEADING THE WAY:

WIOQ/Philadelphia  
KHTS/San Diego  
KFMD/Denver  
KCHZ/Kansas City  
WNCI/Columbus  
WKSS/Hartford

WKQI/Detroit  
KSLZ/St. Louis  
WAKS/Cleveland  
WXSS/Milwaukee  
WQZQ/Nashville  
WFKS/Jacksonville  
AND MANY MORE!

Y100/Miami  
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WKFS/Cincinnati  
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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)	9016	-102	1051538	10	128/0
2	2	AVRIL LAVIGNE I'm With You (Arista)	8904	+385	1046238	8	131/0
3	3	JUSTIN TIMBERLAKE Cry Me A River (Jive)	7526	+548	905803	7	130/0
5	4	NIVEA Don't Mess With My Man (Jive)	6712	+6	743460	13	125/0
12	5	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	5713	+1042	687455	5	126/0
10	6	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	5604	+405	647525	9	120/4
11	7	GOOD CHARLOTTE Lifestyles Df The Rich And... (Epic)	5528	+496	650067	10	129/0
4	8	EMINEM Lose Yourself (Shady/Interscope)	5520	-1317	526284	17	126/0
8	9	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	5512	-300	555635	13	127/0
6	10	PINK Family Portrait (Arista)	5439	-618	612028	17	130/0
15	11	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	5237	+1047	628149	6	123/6
13	12	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	5176	+530	436317	12	111/3
9	13	NELLY Air Force Ones (Fo' Reel/Universal)	5133	-245	453095	10	114/0
7	14	JENNIFER LOPEZ Jenny From The Block (Epic)	4420	-1513	427361	15	128/0
17	15	T.A.T.U. All The Things She Said (Interscope)	4418	+514	469277	7	129/2
18	16	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3736	-72	411587	16	103/0
20	17	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	3402	+450	413615	4	115/4
23	18	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3354	+869	427622	4	110/11
14	19	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3328	-1087	334775	17	115/0
16	20	NO DOUBT F/LADY SAW Underneath It All (Interscope)	3299	-641	301854	25	127/0
22	21	VANESSA CARLTON Pretty Baby (A&M/Interscope)	2802	+187	259830	5	116/2
19	22	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2794	-579	245739	16	118/0
21	23	LASGO Something (Robbins)	2778	+42	368641	8	82/2
24	24	DIXIE CHICKS Landslide (Monument/Columbia)	2731	+337	333740	6	93/4
34	25	EMINEM Superman (Shady/Aftermath/Interscope)	2592	+1042	271684	3	109/11
27	26	SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	2248	+214	265862	6	105/2
31	27	3 DOORS DOWN When I'm Gone (Republic/Universal)	2097	+394	170847	6	83/6
25	28	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1985	-353	173220	19	107/0
46	29	DFDUB Country Girl (Columbia)	1653	+695	134627	2	94/22
26	30	KELLY ROWLAND Stole (Columbia)	1562	-560	160152	18	113/0
40	31	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	1467	+389	156034	2	95/4
32	32	MATCHBOX TWENTY Disease (Atlantic)	1438	-206	111368	15	69/0
Debut	33	AMANDA PEREZ Angel (Powerhouse/Virgin)	1396	+618	150276	1	82/16
28	34	KYLIE MINOGUE Come Into My World (Capitol)	1348	-584	123847	10	96/0
43	35	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	1318	+294	156164	2	84/14
41	36	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1286	+209	132724	4	65/4
38	37	MARIO C'mon (J)	1256	+122	127427	4	83/4
36	38	DANIEL BEDINGFIELD James Dean (I Wanna Know) (Island/IDJMG)	1202	-23	92983	4	71/1
Debut	39	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1184	+490	143901	1	73/21
39	40	VONRAY Inside Out (Elektra/EEG)	1153	+72	80692	5	73/1
30	41	MARIAH CAREY Through The Rain (Monarc/IDJMG)	1127	-717	99080	11	108/0
49	42	TELEPOPMUSIK Breathe (Capitol)	1066	+219	139537	2	72/11
Debut	43	BON JOVI Misunderstood (Island/IDJMG)	1037	+244	110404	1	75/6
Debut	44	BOOMKAT The Wreckoning (DreamWorks)	1021	+580	86345	1	82/11
44	45	NORAH JONES Don't Know Why (Blue Note/Virgin)	1004	+10	122264	12	66/0
50	46	AALIYAH Miss You (BlackGround/Universal)	1003	+195	111147	2	63/6
35	47	LIFEHOUSE Spin (DreamWorks)	948	-362	117708	17	73/0
45	48	STEREO FUSE Everything (ED/Wind-up)	945	-25	64442	7	40/1
37	49	MADONNA Die Another Day (Maverick/WB)	928	-253	66401	15	109/0
47	50	STONE SOUR Bother (Roadrunner/IDJMG)	923	+52	63379	3	53/0

131 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/19-1/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
O-TOWN I Showed Her (J)	46
NO DOUBT Running (Interscope)	38
DFDUB Country Girl (Columbia)	22
50 CENT In Da Club (Shady/Aftermath/Interscope)	22
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	21
CELINE DION I Drove All Night (Epic)	20
VI-3 Eyes Closed So Tight (MCA)	19
OK GO Get Over It (Capitol)	17
AMANDA PEREZ Angel (Powerhouse/Virgin)	16
LUCY WOODWARD Dumb Girls (Atlantic)	15
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	14

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+1047
JENNIFER LOPEZ FILL COOL J All I Have (Epic)	+1042
EMINEM Superman (Shady/Aftermath/Interscope)	+1042
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+869
DFDUB Country Girl (Columbia)	+695
AMANDA PEREZ Angel (Powerhouse/Virgin)	+618
BOOMKAT The Wreckoning (DreamWorks)	+580
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+548
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+530
T.A.T.U. All The Things She Said (Interscope)	+514

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	2061
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1713
JUSTIN TIMBERLAKE Like I Love You (Jive)	1684
CREED One Last Breath (Wind-up)	1671
AVRIL LAVIGNE Complicated (Arista)	1469
AVRIL LAVIGNE Sk8er Boi (Arista)	1299
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1261
LINKIN PARK In The End (Warner Bros.)	1216
DJ SAMMY & YANOU Heaven (Robbins)	1184
NELLY Hot In Herre (Fo' Reel/Universal)	1175
PINK Just Like A Pill (Arista)	1149
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1092
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1048
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	985
JIMMY EAT WORLD The Middle (DreamWorks)	977
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	958
EVE F/LICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	941
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	900
MICHELLE BRANCH All You Wanted (Maverick/WB)	848
OUR LADY PEACE Somewhere Out There (Columbia)	834
MARY J. BLIGE Family Affair (MCA)	819
CALLING Wherever You Will Go (RCA)	807
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	765
ASHANTI Foolish (Murder Inc./IDJMG)	745
DEFAULT Wasting My Time (TVT)	705

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January 31, 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)	3131	-19	89710	9	53/0
2	2	AVRIL LAVIGNE I'm With You (Arista)	3106	+105	87343	8	52/0
5	3	JUSTIN TIMBERLAKE Cry Me A River (Jive)	2782	+360	76891	6	52/0
4	4	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2628	+179	73318	12	52/1
7	5	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	2386	+230	64618	9	49/0
8	6	NIVEA Don't Mess With My Man (Jive)	2250	+112	66332	10	47/1
3	7	P!NK Family Portrait (Arista)	2237	-271	64280	16	48/0
6	8	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2117	-187	54764	13	49/0
14	9	T.A.T.U. All The Things She Said (Interscope)	1848	+250	51047	10	51/1
11	10	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1749	-76	52793	16	46/1
17	11	JENNIFER LOPEZ F!LL COOL J All I Have (Epic)	1723	+308	51140	3	48/2
10	12	EMINEM Lose Yourself (Shady/Interscope)	1704	-192	45216	15	43/0
9	13	JENNIFER LOPEZ Jenny From The Block (Epic)	1702	-425	43147	13	40/0
12	14	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1613	-103	48169	16	42/0
15	15	VANESSA CARLTON Pretty Baby (A&M/Interscope)	1602	+26	44987	5	51/0
18	16	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1515	+179	44172	7	46/2
16	17	NELLY Air Force Ones (Fo' Reel/Universal)	1482	-42	39932	9	45/1
13	18	NO DOUBT F/LADY SAW Underneath It All (Interscope)	1480	-211	37022	24	43/0
20	19	3 DOORS DOWN When I'm Gone (Republic/Universal)	1404	+173	37403	7	44/2
21	20	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1249	+170	33165	4	46/2
23	21	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	1248	+225	30716	3	42/2
22	22	LASGO Something (Robbins)	1178	+115	33568	5	40/1
19	23	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1107	-208	30801	12	38/0
26	24	DIXIE CHICKS Landslide (Monument/Columbia)	991	+168	24506	5	40/3
34	25	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	907	+298	27686	2	42/7
24	26	MATCHBOX TWENTY Disease (Atlantic)	899	-64	28309	14	27/0
27	27	SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	879	+76	24611	4	33/2
40	28	EMINEM Superman (Shady/Aftermath/Interscope)	838	+379	21765	2	46/2
33	29	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	750	+138	22240	2	40/1
25	30	KELLY ROWLAND Stole (Columbia)	669	-194	19337	17	25/0
28	31	KYLIE MINOGUE Come Into My World (Capitol)	591	-208	17272	10	20/0
39	32	BON JOVI Misunderstood (Island/IDJMG)	577	+96	18237	2	31/0
38	33	STONE SOUR Bother (Roadrunner/IDJMG)	549	+32	15225	3	27/0
44	34	BOOMKAT The Wreckoning (DreamWorks)	541	+167	13441	2	42/5
35	35	DANIEL BEDINGFIELD James Dean (I Wanna Know) (Island/IDJMG)	518	-85	14930	3	24/1
43	36	NO DOUBT Running (Interscope)	512	+122	14367	2	44/20
47	37	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	506	+146	12347	2	31/6
31	38	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	463	-203	13594	17	18/0
37	39	LIFEHOUSE Spin (DreamWorks)	453	-130	11507	18	20/0
42	40	STEREO FUSE Everything (EO/Wind-up)	432	+11	10911	11	19/1
46	41	VONRAY Inside Out (Elektra/EEG)	426	+64	11749	3	26/3
32	42	MARIAH CAREY Through The Rain (MonarC/IDJMG)	368	-262	9356	14	17/0
41	43	CREED Don't Stop Dancing (Wind-up)	327	-129	7576	7	15/0
36	44	MADONNA Die Another Day (Maverick/WB)	312	-283	8349	14	12/1
Debut	45	AMANDA PEREZ Angel (Powerhouse/Virgin)	286	+92	6746	1	21/4
Debut	46	DFDUB Country Girl (Columbia)	257	+179	6944	1	26/12
48	47	NORAH JONES Don't Know Why (Blue Note/Virgin)	257	-27	4617	8	12/0
49	48	CANDY BUTCHERS You Belong To Me Now (RPM)	248	-21	6080	15	8/0
Debut	49	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	245	+37	5861	1	18/5
Debut	50	LUCY WOODWARD Dumb Girls (Atlantic)	240	+165	6688	1	24/6

53 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 1/19-Saturday 1/25.  
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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
NO DOUBT Running (Interscope)	20
DFDUB Country Girl (Columbia)	12
CELINE DION I Drove All Night (Epic)	9
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	9
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	7
O-TOWN I Showed Her (J)	7
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	6
LUCY WOODWARD Dumb Girls (Atlantic)	6
VI-3 Eyes Closed So Tight (MCA)	6
BOOMKAT The Wreckoning (DreamWorks)	5
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	5
OK GO Get Over It (Capitol)	5
AMANDA PEREZ Angel (Powerhouse/Virgin)	4
FAITH HILL Cry (Warner Bros.)	4
STACIE ORRICO Stuck (Forefront/Virgin)	4
STACIA Angel (Raystone)	4
DIXIE CHICKS Landslide (Monument/Columbia)	3
VONRAY Inside Out (Elektra/EEG)	3
MARIC C'mon (J)	3
LAVA BABY Sex Junkie (Liquid 8)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Superman (Shady/Aftermath/Interscope)	+379
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+360
JENNIFER LOPEZ F!LL COOL J All I Have (Epic)	+308
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+298
T.A.T.U. All The Things She Said (Interscope)	+250
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+230
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	+225
CELINE DION I Drove All Night (Epic)	+192
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+179
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	+179
DFDUB Country Girl (Columbia)	+179
3 DOORS DOWN When I'm Gone (Republic/Universal)	+173
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+170
DIXIE CHICKS Landslide (Monument/Columbia)	+168
BOOMKAT The Wreckoning (DreamWorks)	+167
LUCY WOODWARD Dumb Girls (Atlantic)	+165
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	+146
CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	+138
NO DOUBT Running (Interscope)	+122
LASGO Something (Robbins)	+115
NIVEA Don't Mess With My Man (Jive)	+112
AVRIL LAVIGNE I'm With You (Arista)	+105
BON JOVI Misunderstood (Island/IDJMG)	+96
AMANDA PEREZ Angel (Powerhouse/Virgin)	+92
MARIC C'mon (J)	+86
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	+76
LAVA BABY Sex Junkie (Liquid 8)	+72
VONRAY Inside Out (Elektra/EEG)	+64
TELEPOPUSIK Breathe (Capitol)	+57
CLIPSE When The Last Time... (Star Trak/Arista)	+48

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## ON THE RECORD

**Ike Douglas**  
Asst. PD/MD, KMXF/  
Fayetteville, AR



Here in Fayetteville, AR, when we're not standing around the fireplace (because it's cold as you-know-what), we try to play the hits. We've had great phone reaction from the ladies with 3 Doors Down's "When I'm Gone," T.A.T.U.'s "All the Things She Said," Good Charlotte's "Lifestyles of the Rich & Famous," Avril Lavigne's "I'm With You" and Jennifer Lopez f/LL Cool J's "All I Have." • Some of the new

music stirring up immediate reaction for us includes JC Chasez's "Blowin' Me Up," Ja Rule f/Ashanti's "Mezmerize," B2K's "Bump, Bump, Bump" and Eminem's "Superman." Phones continue to ring on Kid Rock and Sheryl Crow's "Picture" but have dropped off significantly in the last two weeks. • Craig David's new one, "Hidden Agenda," sounds great and has a pop feel to it that has provided a balance between the predominantly hip-hop and alternative songs in our mix. Look for Bowling For Soup's "Girl All the Bad Guys Want" to be big in the next month, as well as No Doubt's "Running." Also, I'm really excited about "Country Girl," the new one from DFDUB. This song is clearly the shiznit. It's got a Nappy Roots-meets-Kid Rock feel to it. Give it a listen! Peace.

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The battle for the top spot on the R&R CHR/Pop chart is heating up. **Christina Aguilera** is No. 1 again with "Beautiful" (RCA), but **Avril Lavigne's** "I'm With You" (Arista) is a close No. 2 ... In the coming weeks **Justin Timberlake's** "Cry Me a River" and **Jennifer Lopez f/LL Cool J's** "All I Have" (Epic) look to challenge for the top spot ... **B2K** are red hot as "Bump, Bump, Bump," featuring **P. Diddy** (Epic), climbs 15-11\* ... **Eminem** continues to fly like "Superman" (Shady/Interscope) as his latest vaults 34-25\* ... **3 Doors Down** (Republic/Universal) score some solid early results on **Callout America** and move 31-27\* with "When I'm Gone" ... **DFDUB** is tha bomb. "Country Girl" (Columbia) is this week's biggest mover, jumping 46-29\* ... A huge debut for **Amanda Perez's** "Angel" (Powerhouse/Virgin) ... **Bowling For Soup** claim a nice eight-point jump with "Girl All the Bad Guys Want" (Silvertone/Jive) ... Word has it that **Missy Elliott** has another hit: "Gossip Folks" (Gold Mind/Elektra/EEG) debuts at No. 39 ... **Bon Jovi** follow their Super Bowl post-game performance with a No. 43\* debut for "Misunderstood" (Island/IDJMG) ... Newcomers **Boomkat** enter at 44\* with "The Wreckoning" (Dream-Works).



— Anthony Acampora, Director/Charts

## ON THE RISE

ARTIST: **Calling**

LABEL: **Wind-up/RCA**

By **MIKE TRIAS** / ASSISTANT EDITOR

The Calling had a breakout year in 2002. Their single "Wherever You Will Go" had an incredible run at the top of the charts in multiple formats, including 20 weeks at No. 1 on R&R's Hot AC chart. Now the RCA recording artists are back with "For You," their contribution to Wind-up Records' *Daredevil: The Album*. Featuring standout tracks like Evanescence's "Bring Me to Life" and Fuel's "Won't Back Down," the soundtrack arrives in stores Feb. 4. *Daredevil* stars Ben Affleck as the blind superhero and Jennifer Garner as his nemesis, Elektra. The movie opens in theaters nationwide on Valentine's Day.

With "For You," The Calling once again deliver their trademark inspirational sound. The epic song features a hook with an ascending countermelody that works with the chorus to create an uplifting mood. The lyrics seem like they were tailor-made for *Daredevil* himself, with lines like "I am vision/I am justice" and "I could be that man/Who saves the day."

The Calling formed in California's San Fernando Valley when guitarist Aaron Kamin started dating vocalist Alex Band's sister. When Aaron spotted her brother's guitar at the house, he asked if Alex was any good. Alex turned out to be a proficient guitarist, but what really impressed Aaron were Alex's vocals. "I think he's a genius," says Aaron. "His sincerity goes deep. You really believe him when he sings."

The two began jamming together frequently, much to the dismay of Alex's sister. Alex says, "My sister finally said to Aaron, 'Do you want to play music with my brother, or do you want to date me?' Well, we're still playing together." The duo soon recruited their first drummer,



a 58-year-old, and their first bassist, age 40. The band Generation Gap was born.

Although the group wasn't together long, it did pave the way for The Calling. Guitarist Sean Woolstenhulme, bassist Billy Mohler and drummer Nate Wood joined original members Alex and Aaron, and the rest is history. The Calling's debut album, *Camino Palmero*, came out in 2001, and by February 2002 "Wherever You Will Go" had risen to the top 10 on R&R's Pop, Hot AC and Triple A charts.

Tragedy almost struck last April during a sound check for a show in Bangkok, Thailand. Aaron received a severe electric shock as he picked up his guitar, which acted as a bridge between the sound equipment and the stage. According to Alex's post on The Calling's web tour diary, the strings of the guitar actually melted onto Aaron's hand, prompting the band to cancel the show.

Amazingly, Aaron quickly recovered and rejoined the band less than a week later. Although Sean Woolstenhulme has since left The Calling to join brother Rick in the band **Lifehouse**, guitarist Dino Meneghin now rounds out the band. The boys are currently back in the studio recording tracks for their sophomore album.

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**America's Best Testing CHR/Pop Songs 12+  
For The Week Ending 1/31/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE I'm With You (Arista)	4.16	4.22	94%	19%	4.20	94%	16%
GOOD CHARLOTTE Lifestyles Of The Rich And Famous (Epic)	4.01	3.99	89%	22%	3.96	88%	21%
EMINEM Lose Yourself (Shady/Interscope)	3.98	4.01	98%	48%	4.13	98%	45%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.95	3.98	94%	29%	4.01	94%	28%
SIMPLE PLAN I'd Do Anything (Lava)	3.95	-	61%	9%	4.00	58%	10%
CHRISTINA AGUILERA Beautiful (RCA)	3.89	3.92	97%	30%	3.91	96%	32%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.88	3.98	95%	36%	3.87	96%	36%
KELLY ROWLAND Stole (Columbia)	3.79	3.77	83%	27%	3.69	82%	31%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.75	3.74	95%	29%	3.98	96%	25%
NIVEA Don't Mess With My Man (Jive)	3.73	3.62	80%	28%	3.70	77%	27%
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	3.71	3.67	65%	14%	3.95	65%	10%
T. A. T. U. All The Things She Said (Interscope)	3.71	3.74	52%	10%	3.74	55%	11%
KID ROCK F/SHERYL CROW Picture (Lava/Atlantic)	3.69	3.72	73%	20%	3.81	74%	19%
DIXIE CHICKS F/SHERYL CROW Landslide (Monument/Columbia)	3.67	3.75	80%	25%	3.75	83%	25%
PINK Family Portrait (Arista)	3.65	3.72	96%	39%	3.72	96%	40%
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3.63	3.52	81%	19%	3.58	82%	20%
JOHN MAYER Yoer Body Is A Wonderland (Aware/Columbia)	3.62	3.72	90%	35%	3.59	91%	37%
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.61	-	70%	18%	3.48	69%	21%
NO DOUBT Underneath It All (Interscope)	3.58	3.61	98%	56%	3.63	98%	58%
NELLY Air Force Ones (Fo' Reel/Universal)	3.57	3.47	85%	29%	3.48	83%	30%
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.57	3.61	84%	29%	3.50	84%	31%
VANESSA CARLTON Pretty Baby (A&M/Interscope)	3.56	3.59	61%	14%	3.66	59%	13%
LASGO Something (Robbins)	3.52	3.62	43%	14%	3.63	42%	15%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.51	3.50	98%	50%	3.45	98%	52%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.50	3.47	94%	48%	3.73	94%	45%
B2K & P. DIDDY Bump, Bump, Bump (Epic)	3.50	3.49	85%	28%	3.47	85%	29%
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.37	3.48	93%	50%	3.44	92%	49%
KYLIE MINOGUE Come Into My World (Capitol)	3.37	3.45	66%	22%	3.29	68%	26%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.25	3.23	85%	48%	3.11	85%	51%
MARIAH CAREY Through The Rain (MonarC/IDJMG)	3.24	3.15	84%	32%	3.09	84%	36%

Total sample size is 888 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**

**CLIPSE** When The Last Time... (Star Trak/Arista)  
Total Plays: 913, Total Stations: 44, Adds: 0

**SHAKIRA** The One (Epic)  
Total Plays: 791, Total Stations: 50, Adds: 0

**NO DOUBT** Running (Interscope)  
Total Plays: 764, Total Stations: 79, Adds: 38

**CELINE DION** I Drove All Night (Epic)  
Total Plays: 595, Total Stations: 79, Adds: 20

**ANGIE MARTINEZ F/KELIS** Take You Home (Elektra/EEG)  
Total Plays: 523, Total Stations: 28, Adds: 2

**FAITH HILL** Cry (Warner Bros.)  
Total Plays: 430, Total Stations: 25, Adds: 2

**VI-3** Eyes Closed So Tight (MCA)  
Total Plays: 343, Total Stations: 41, Adds: 19

**COUNTING CROWS** Big Yellow Taxi (Geffen/Interscope)  
Total Plays: 284, Total Stations: 15, Adds: 6

**LUCY WOODWARD** Dumb Girls (Atlantic)  
Total Plays: 246, Total Stations: 47, Adds: 15

**50 CENT** In Da Club (Shady/Aftermath/Interscope)  
Total Plays: 234, Total Stations: 24, Adds: 22

Songs ranked by total plays

**A Programming....**

Continued from Page 28

station information or an advertisement for that client.

During a song, content is broken into three parts. In the first 60 seconds the song is front-sold with artist and title information. The next 60 seconds is the avail, and the last 60 seconds feature the artist and title again. To prevent driver distraction, dRDS displays eight characters at a time and will scroll 60 characters every 30 seconds.

For station engineers concerned

with possible degradation of their signal by a subcarrier, Ryan says that stations using dRDS have had no problems with signal coverage and that it has had a negligible effect on loudness.

After dRDS's successful test drive in Los Angeles, Ryan says it is ready to roll in other markets. If your station is an early adopter and you are interested, now may be the time to get in as dMarc builds a nationwide network. Major-market stations that sign a long-term deal can get in for little or no money in

the 50/50 revenue-share plan.

"We'll front everything," Ryan says. "There won't be any minimums if we get to participate in advertising sales and we split revenues." He also says that, with its satellite technology, the company can set up any station in the world in 30 days.

You can reach Ryan Steelberg at 949-791-1200 or e-mail him at ryan@dmarnetworks.com. The dMarc website is at www.dmarcnetworks.com.



**MIAMI THUG LIFE** IDJMG recording artist Ja Rule performed at a recent WHYI (Y-100)/Miami concert. Seen here afterward are (l-r) Ja Rule, WHYI PD Rob Roberts and IDJMG Sr. VP/Promotions Ken Lane.



**MIXING IT UP WITH SISTER HAZEL** KMXV/Kansas City held its Snowed In concert on Jan. 15. The show was a huge success and sold out weeks in advance. Seen here (l-r) are KMXV MD Jana, Sister Hazel's Ken Block, KMXV PD/OM Jon Zellner and Sister Hazel's Andrew Copeland and Ryan Mewell.



**REALITY RADIO** Atlantic recording artists Matchbox Twenty recently visited the Kidd Kraddick in the Morning show. The band stopped by "Kidd's Krib" and played an exclusive live set for the "Kriblets." Kidd's Krib is a luxury penthouse apartment overlooking Dallas, where six complete strangers (the Kriblets) will live for 14 days, leaving only when sent out on missions. The Kriblet who raises the most money for Kidd's Kids charity through a series of challenges, stunts and contests will receive six months' free rent for the penthouse and \$1,000 in cash. Seen here (l-r) are Kriblets Rodney and Dusty, Matchbox Twenty's Rob Thomas, Kriblets Bethany and Craig, Matchbox Twenty's Adam Gaynor and Kriblet Dianthe.





America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 1/31/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top performing songs like Aaliyah's 'Miss You', Jay-Z's 'F.Y.Beyoncé', and Eminem's 'Lose Yourself'.

Total sample size is 621 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH



ARTIST: Fabolous LABEL: Elektra/EEG

By MIKE TRIAS/ASSISTANT EDITOR

John Jackson, otherwise known as hip-hop superstar Fabolous, got his big break in 1998, at just 18 years old. He says, "I was living in Brooklyn with my moms, and my manager said I was going to get an opportunity to flow on the air."

From there, Fabolous was a hot commodity, appearing on DJ mix tapes and even joining the 50-city Hard Knock Life tour. After signing on to Clue and partner Duro's Desert Storm imprint, Fabolous announced his arrival as a hip-hop mainstay with an appearance on Lil Mo's hit single "Superwoman, Pt. 2."

Fabolous returns to the Rhythmic airwaves next week with "Can't Let You Go." The cut features Mike Shorey and Lil Mo and is taken from his sophomore release, Street Dreams, due in March. Produced by Just Blaze, the track's melodic guitar lick sings over a simple beat, allowing Fabolous' adroit flow to shine.

Reporters

AKKS/Albuquerque, NM \* PD: Pete Marfisi... APD: Jeff "Crazy" Jacob...

KYL/Albuquerque, NM \* Interm/PD/MD: Mr. Clean... MD: D.J. Lopez...

KFAT/Anchorage, AK PD: Marc Carlson... MD: Marvin Nugent...

WBTS/Atlanta, GA \* PD: Sean Phillips... APD/MD: Mervette...

WZBZ/Atlantic City, NJ \* PD: Rob Garcia... MD: Jay-Z "Excuse"...

KOBT/Austin, TX \* PD: Scooter B. Stevens... MD: Preston Lowe...

KXMG/Austin, TX \* PD: Jay Michaele... MD: Bradley Green...

KISV/Bakersfield, CA \* MD/MD: Bob Lewis... APD/MD: Picazo...

KXXX/Bakersfield, CA \* PD: Nick Elliott... MD: Lauren Michaels...

WYXY/Baltimore, MD \* PD: Thea Mitchell... MD: Jay-Z "Excuse"...

WJNH/Baton Rouge, LA \* PD: Randy Chase... MD: Fabolous "Call"...

WBH/Birmingham, AL \* PD: Mike Johnson... APD/MD: Mary Kay...

WJMN/Boston, MA \* VP/Prog./PD: Cadillac Jack... APD: Dennis D'Heron...

WRVZ/Charleston, WV PD: Shawn Powers... MD: Bill Shaban...

WVWZ/Charleston, SC \* MD: Rob Garcia... MD: Jay-Z "Excuse"...

WCHH/Charlotte, NC \* MD: Boogie O... MD: Baby Boy Stu...

WBBM-FM/Chicago, IL \* PD: Todd Cavanaugh... MD: Erik Bradley...

KNDK/Corpus Christi, TX \* MD/MD: Bill Thomas... MD: Richard Leat...

KZFM/Corpus Christi, TX \* PD: Ed Ocasas... MD: Arlene Madall...

KBFB/Dallas-Ft. Worth, TX \* MD/MD: John Candelaria... MD: Snoop Dogg "Beautiful"...

WDHT/Dayton, OH \* MD/MD: J.D. Nunes... APD/MD: Marcel Thornton...

KQKS/Denver-Boulder, CO \* PD: Cat Collins... MD: John E. Kage...

KPRR/E Paso, TX \* MD: Thea Mitchell... MD: Bobby Ramos...

WBT/Fl. Myers, FL \* PD: Ron Shepard... MD: Jay-Z "Excuse"...

KBOB/Fresno, CA \* PD: Patito Moreno... MD: Alex Carillo...

KSEQ/Fresno, CA \* MD: Tommy Del Rio... MD: Felix The Cat...

WJMH/Greensboro, NC \* MD/MD: Brian Douglas... MD: Top Money...

KWID/Las Vegas, NV \* PD: Tom Hayes... MD: Pablo Salo...

KHTE/Little Rock, AR \* MD/MD: Peter Gunn... MD: Tony Yarelli...

WDSJ/Greenville, NC \* PD: Jack Spade... MD: Erik Johnson...

WZMX/Hartford, CT \* MD: Steve Sathany... MD: Victor Starr...

KDOB/Honolulu, HI \* PD: Lee Bratton... MD: Sam The Man...

KIKI/Honolulu, HI \* PD: Fred Rico... MD: Ryan Sean...

KXME/Honolulu, HI \* MD: Kevin Abtkae... MD: Kevin Abtkae...

KBXX/Houston-Galveston, TX \* MD: Tam Calozed... MD: T. Gray...

KPTY/Houston-Galveston, TX \* MD/MD: Home Marco... MD: Ron Shepard...

WXI/Johnson City, TN \* MD/MD: Todd Ambrose... MD: Alex Carillo...

KLUC/Las Vegas, NV \* MD/MD: Cal Thomas... MD: Mike Spencer...

KVEG/Las Vegas, NV \* PD: Sherita Saulsberry... MD: MR. CHEEKS "Crush"...

KWID/Las Vegas, NV \* PD: Tom Hayes... MD: Pablo Salo...

KHTE/Little Rock, AR \* MD/MD: Peter Gunn... MD: Tony Yarelli...

KPWR/Los Angeles, CA \* VP/Prog./MD: Jimmy Steet... MD: E-Man...

KBCH/Oakland, CA \* MD: Steve English... MD: Steve English...

WPOW/Miami, FL \* PD: Kid Curry... MD: The Tiger...

WPYM/Miami, FL \* MD/MD: Phil Michaels... MD: Tam Calozed...

KTTB/Minneapolis, MN \* PD: Duely Hayes... MD: Killer Mike "A.D.I.D."...

KHTN/Modesto, CA \* MD/MD: Rene Roberts... MD: Drew Stone...

KBTV/Modesto, CA \* MD/MD: Brian Wallace... MD: Drew Stone...

KDOD/Monterey-Salinas, CA \* PD: Dennis Martinez... MD: Alex Carillo...

KVJW/Montgomery, AL MD/MD: Al Inving... MD: J.B. King...

WKTV/New York, NY \* VP/MD: Frank Blue... MD: Mariah Carey "R.O.C.-A-Fella"...

WQHT/New York, NY \* PD/VP/Prog.: Tracy Clorhy... MD: E-Man...

WNNZ/Norfolk, VA \* MD: Don London... MD: Jay-Z "Excuse"...

KMRK/Oakland, CA \* MD/MD: Dana Cortez... MD: Killer Mike "Dup"...

KKWD/Oklahoma City, OK \* MD: Steve English... MD: Steve English...

KQCH/Omaha, NE \* MD: Eric Johnson... MD: Eric Johnson...

WJHM/Orlando, FL \* MD: Keith DeHann... MD: Keith DeHann...

WPKF/Poughkeepsie, NY PD: Jim Jamm... APD/MD: C.J. McIntyre...

WVYU/Orlando, FL \* PD: Kid Curry... MD: The Tiger...

KCAQ/Oxnard-Ventura, CA \* APD: Big Bear... MD: Jay-Z "Excuse"...

KKFR/Phoenix, AZ \* PD: Bruce St. James... MD: Charlita Huero...

KZZP/Phoenix, AZ \* PD: Mark Mesita... MD: Corina...

KXJM/Portland, OR \* Dir/Prog.: Mark Adams... MD: Mario Devos...

WPKF/Poughkeepsie, NY PD: Jim Jamm... APD/MD: C.J. McIntyre...

WWKX/Providence, RI \* PD: J. Love... MD: DJ Buck...

KMRK/Oakland, CA \* MD/MD: Dana Cortez... MD: Killer Mike "Dup"...

KKWD/Oklahoma City, OK \* MD: Steve English... MD: Steve English...

KQCH/Omaha, NE \* MD: Eric Johnson... MD: Eric Johnson...

WVYU/Orlando, FL \* PD: Kid Curry... MD: The Tiger...

WPKF/Poughkeepsie, NY PD: Jim Jamm... APD/MD: C.J. McIntyre...

WVYU/Orlando, FL \* PD: Kid Curry... MD: The Tiger...

KCAQ/Oxnard-Ventura, CA \* APD: Big Bear... MD: Jay-Z "Excuse"...

KBRT/San Antonio, TX \* PD: J.D. Gonzalez... APD: Danny B...

XHTZ/San Diego, CA \* MD: Diana Lee... MD: Sony Loco...

KMEL/San Francisco, CA \* VP/Prog.: Michael Martin... APD/MD: Jazzy Jim Archer...

KYLD/San Francisco, CA \* VP/Prog.: Michael Martin... APD/MD: Jazzy Jim Archer...

KUBE/Seattle-Tacoma, WA \* MD: Sheila Hart... MD: Eric Powers...

KWNR/Reno, NV \* MD: Bill Smith... MD: Matt Smith...

KWYL/Reno, NV \* MD/MD: Mariah... MD: J.D. Gonzalez...

KGGI/Riverside, CA \* PD: Jesse Duran... MD: ODM...

KBMB/Sacramento, CA \* APD/MD: J.R. ... MD: Jay-Z "Excuse"...

KSFN/Sacramento, CA \* VP/Prog.: Mark Evans... MD: Byron Kennedy...

WDCC/Salisbury, MD PD: DeeDee... MD: DeeDee...

KUUU/Salt Lake City, UT \* MD/MD: Brian Michel... MD: Greg Williams...

KSPW/Springfield, MO PD/MD: Chris Cannon... MD: Charli "Bags"...

KWIN/Stockton-Modesto, CA \* MD: Amanda King... MD: Mariah Carey "R.O.C.-A-Fella"...

WLLD/Tampa, FL \* PD: Orlando... MD: Beatis...

KOHT/Tucson, AZ \* MD: Richard Williboco... MD: Richard Williboco...

WPGC/Washington, DC \* VP/Prog.: Jan Roberts... MD: Sarah O'Connor...

WMBX/West Palm Beach, FL \* MD: Mark McCraw... MD: Demetrius...

KDGS/Wichita, KS \* MD: Jo Jo Collins... MD: Killer Mike "A.D.I.D."...

WPGC/Washington, DC \* VP/Prog.: Jan Roberts... MD: Sarah O'Connor...

WMBX/West Palm Beach, FL \* MD: Mark McCraw... MD: Demetrius...

KDGS/Wichita, KS \* MD: Jo Jo Collins... MD: Killer Mike "A.D.I.D."...

WPGC/Washington, DC \* VP/Prog.: Jan Roberts... MD: Sarah O'Connor...

WMBX/West Palm Beach, FL \* MD: Mark McCraw... MD: Demetrius...

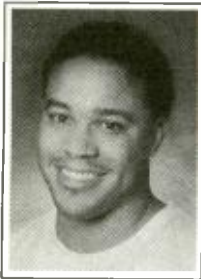
Monitored Reporters 91 Total Reporters



81 Total Monitored

10 Total Indicator 9 Current Indicator Playlists

Did Not Report, Playlist Frozen (1): KBLZ/Tyler-Longview, TX



**DONTAY THOMPSON**  
dthompson@radioandrecords.com

# Show Me The Money!

## The working relationship between sales and programming

**N**ot another dumb idea from my sales department!" Those words have popped into the mind of just about every program director at one point or another. We all know it's up to a station's sales department to generate revenue, but radio advertising in 2002 was terrible, and the possibility of the U.S. going to war means that 2003 may not be any better.

When the country is faced with a weak economy, radio sales becomes more difficult. And when revenue is lost due to lack of sales, everyone at the station feels it, especially the program director. How can a program director effectively program to make money while keeping listeners tuned in and not allowing the station to be loaded with excessive sponsorships and other tags from the sales department?

"It's like NASCAR radio: If there's a place to slap a logo on it, we're going to do it," says KKFR/Phoenix PD Bruce St. James. Programmers continually have to weigh what will sound good on the air against what will make the radio station money, knowing that not all revenue-generating ideas are in the station's best interest. So this week I thought I'd ask Bruce to expand on the topic of programming vs. sales.

**R&R:** How much does KKFR bill yearly?

**BSJ:** We're close to \$9 million. Four years ago we did \$5 million. Since Emmis took over the company we have new sales managers, and we've really maximized our revenue.

Plus, we believe our product has value. We go out and partner up with people who see the value in it. We get more commercial dollars out of them. It's a win-win. If there's no success on the other side and we're not generating traffic for a client, they're not coming back. It's up to us to make them successful.

**R&R:** Does the bulk of your revenue come from spot sales or nontraditional revenue?

**BSJ:** Everyone talks about NTR, but the reality is, it's about spot sales at the end of the day. The majority of your revenue is coming from that.

We have a sales department and sales managers and account executives who hold the line on rates.

**R&R:** Out of the \$9 million per year billed, how much would you say is local and how much is national?

**BSJ:** Eighty percent is local and 20% is national.

**R&R:** Let's talk about sponsorships. You mentioned that if there's a place you can put a tag or logo, you'll do it. But does it bother you when your sales department approaches you with sponsorships that don't fit the station?

**BSJ:** When you have a relationship with your sales management like we have here, they aren't going to bring you anything that they think is stupid and doesn't fit. Very rarely do we get something where we go, "You've got to be kidding me." It gets filtered out before it even gets to us.

We target and cater and deliver to clients the audience is already familiar with — the Pepsis and Cokes and the movies that are coming out. One of the things we don't do is, we don't create features for clients. If they say, "We want you to do a trivia contest," well, we don't do trivia contests. They're going to have to come up with another way, because I'm not going to create a feature for a week just for a client.

**R&R:** Do you think having too many sponsorships makes radio sound cluttered?

**BSJ:** It could probably get to that. At some point you should raise the rates if every single break is sponsored by a different dry cleaner down the street. We give sales an inventory of things that are available for sponsorships, so we do have some control over where the sponsorship announcements drop in the hour.

It's give-and-take. They understand what they have, which means they can price it accordingly. It's

called inventory management. We provide them with a certain amount of programming inventory and opportunities to attach a sponsor or title sponsor, and then it's up to them to go out and get value for it.

**R&R:** I've seen programmers have problems articulating their programming philosophies to the sales staff. Have you ever had that kind of problem?

**BSJ:** In the past, sure. Do I have it here now? No. I have sales managers who get it. They hire salespeople who get it. It's never a matter of having a salesperson say, "Who is this Eminem guy?" Their philosophy is that you can't go out and represent and sell a product that you don't know anything about and that you don't consume yourself. It is a prerequisite that they understand and know.

I don't know if it's necessarily the program director's job, or if it should be, to go in and educate the sales staff. I make sure I have my discussions with the sales management about this, and very rarely is there a disconnect in there. They get it.

My Sales Manager, Mike Kennelly, might be a little out of the demo, but he still goes to the nightclubs. He understands who our audience is. He doesn't try to sell us as an AC station.

**R&R:** What words of advice can you give to someone who's not in your situation, who works where the GSM or sales staff may not get it?

**BSJ:** I would say it's an education process. There was an article in the *Wall Street Journal* on how hip-hop is dominating the fashion industry. There is an audience out there. We are proud to be a hip-hop station. We don't hide. We have a sales staff that does not hide that fact.

We are *Vibe* magazine; we are not *Rolling Stone*. I love using examples like Coca-Cola's Sprite. They're not idiots. They spend more money on market research than all the radio stations in the United States combined. They know exactly who they are going after. They've figured something out: Hip-hop is to this generation what rock 'n' roll was in the '70s. It is a culture.

**R&R:** Have you ever turned around an advertiser's opinion of your station and made them want to spend money with you?

**BSJ:** Without a doubt. It's an education process for a lot of advertis-

ers, especially ones that have been around for a while and maybe have a different concept of who the audience is and what they're into. It's ever-changing. They have to understand who the audience is. They have to understand who they're selling to and find out how we can deliver that audience to them.

**R&R:** Has your GSM or an AE ever come to you with an on-air promotion proposal that sounded terrible?

**BSJ:** We try not to walk away from revenue. It's not smart. It's not good business. The challenge becomes for myself and the promotions department and the account executive and the sales manager to say, "Knowing what they want, how can we help them get there?"

We don't live in a day and age anymore where you can tell a client to jump off a cliff, but have we done that? You bet. We call it firing the client. We've fired a few clients. The thing that gets a client in trouble with us is putting the radio station or its image in a bad light. Jeopardizing our relationship with the audience is going to get a client in trouble with us. We have been in situations where we have been lied to or deceived.

**R&R:** I want to get your philosophy on remote broadcasts. Some programmers promote the station when they're live on location, but others try to have their jocks cater to the client by talking about special deals and stuff that may be on sale.

**BSJ:** The reality is, there's a balance in there somewhere. The things I like the most are club remotes. Friday, Saturday nights, we are live in a club, there are people screaming in the background, music is playing — I like that. That's a great example of how it works. But what I tell my jocks is, "You do not ignore the business of the radio station just because you're sitting at a nightclub."

I have no problem with them talking about how late the club is open, how the place is packed and all the fine ladies, but they still have to in-

troduce the new music, because, remember, the vast majority of people are not standing in front of them in the club; they are listening on the radio. So, don't stop doing radio-station business just because you're out doing a remote somewhere.

When we do car-dealership remotes where there are two breaks in-air, that's different. We treat those like 60-second live spots and mention only what the client wants.

**"We don't live in a day and age anymore where you can tell a client to jump off a cliff..."**

**R&R:** In your opinion, how does the possibility of going to war affect radio advertising?

**BSJ:** It will hurt, because avails will dry up. Any time there is uncertainty like that in the economy, one of the first things people do is cut their advertising budgets, so you see those things start to shrink. Everybody will be in the same boat, but it won't be a good boat to be in.

**R&R:** If we don't go to war, what do you think the outlook for the rest of the year will be?

**BSJ:** We seem to be bouncing back. Obviously, last year was one of the tougher years we've ever had. The reality is, people still have stores open. There is still stuff on the shelves, and they have to move it. We think that we have a delivery vehicle in this radio station. We can help reach that audience and get them to go in and spend their money. Local sales have been increasing. It's a positive thing. We look forward to 2003.



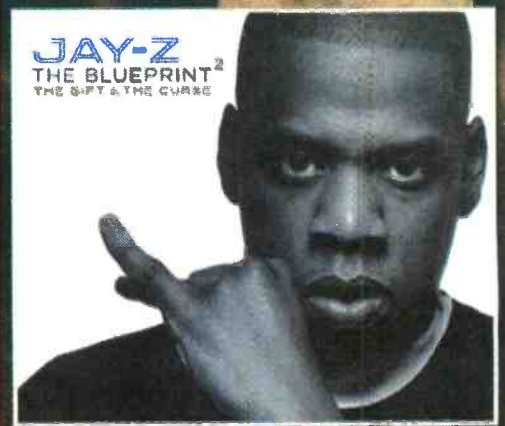
**KUBE KNOWS** Big 3 recording artists Prymary Colorz visited the KUBE/Seattle studios to hang out with the staff and take some calls from listeners. Seen here (l-r) are KUBE PD Eric Powers, Prymary Colorz's Marcus and Raj, Big 3 Promotion Director Kim Hughes, Prymary Colorz's Josh, an unidentified KUBE DJ and Prymary Colorz's JT.

# JAY-Z

**EXCUSE ME MISS**



THE 2ND SINGLE FROM  
THE 4x PLATINUM ALBUM  
**THE BLUEPRINT<sup>2</sup>**  
THE GIFT & THE CURSE  
IN STORES NOW  
OVER 1.4 MILLION SCANNED!!!



## #1 Most Added at Rhythm & Urban!!

With 100 new stations combined including:

KMEL/San Francisco  
WPGC/Washington DC  
WZMX/Hartford  
KSFM  
WNVZ

KPWR/LA  
WPHI/Philadelphia  
XHTZ/San Diego  
KXHT  
WWKX

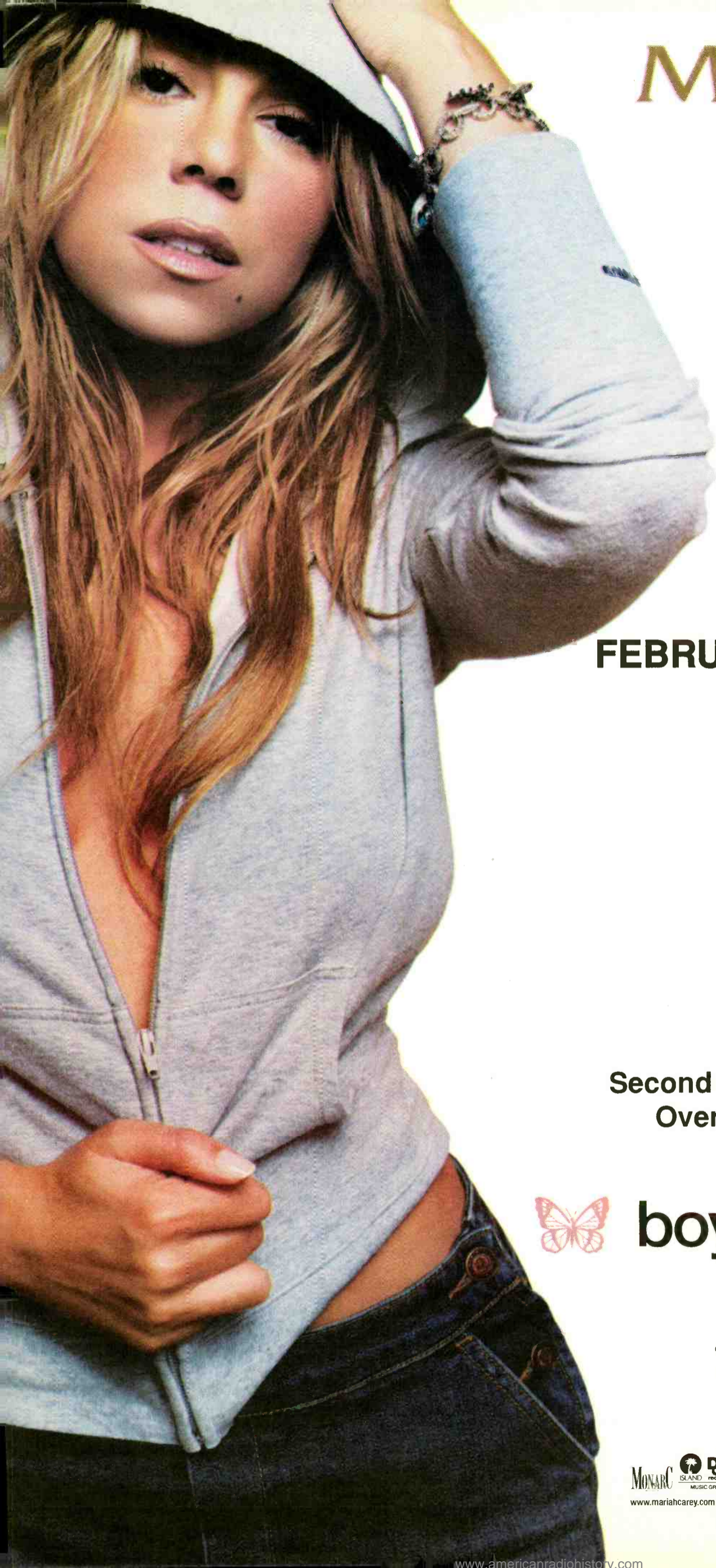
KYLD/San Francisco  
WPOW/Miami  
KBOS  
KXJM  
and many more!!!

WJMN/Boston  
WXYV/Baltimore  
KQKS  
WHHH

Follow-up to #1 smash hit "03 Bonnie and Clyde"



WWW.ROCAFELLA.COM



# MARIAH CAREY

**GOING FOR ADDS  
FEBRUARY 3RD AND 4TH!!!**

**EARLY ADDS:  
WPOW/Miami  
KXME/Honolulu  
KXMG/Austin  
KKRZ/Portland  
WRED/Portland  
& More**

**Follow-up to #1 smash hit  
"Through The Rain"**

**Second single off Charmbracelet  
Over 850,000 albums SCANNED!**

THE NEW SINGLE



## boy (i need you)

featuring CAM'RON

Written by Mariah Carey, Justin Smith and Norman Whitfield. Published by Sony/ATV Songs LLC/Rye Songs (BMI)/F.O.B. Music Publishing/ N.Q.C. Music Publishing/Universal-Duchess Music Corp. (BMI). Produced by Just Blaze for F.O.B. Entertainment, N.Q.C. Management and Roc The World and Mariah Carey for MonarC Entertainment. Engineered by Dana Jon Chappelle, Paul Gregory. Background Vocals: Mariah Carey. Rap: Cam'Ron appears courtesy of Roc-A-Fella Records, LLC. All instruments played by Just Blaze. Mixed by Gimel "Young Guru" Keaton for Loresal, Inc. at Right Track Studios, NYC. Mastered by Bob Ludwig at Gateway Mastering, Portland, ME. "Boy (I Need You)" contains elements from "I'm Going Down" (N. Whitfield). Universal-Duchess Music Corp. (BMI). Used By Permission. All Rights Reserved. Performed By Rose Royce. Used courtesy of Universal Music Enterprises.

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*Charmbracelet*  
IN STORES NOW



# R&R CHR/RHYTHMIC TOP 50

January 31, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	4954	-49	550208	10	78/0
4	2	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	4460	+363	570495	6	75/1
5	3	JA RULE F/JASHANTI Mesmerize (Murder Inc./IDJMG)	4425	+507	530304	6	76/1
2	4	NELLY Air Force Ones (Fo' Reel/Universal)	4262	-324	454988	14	77/0
6	5	AALIYAH Miss You (BlackGround/Universal)	3961	+124	551000	10	73/3
3	6	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3769	-420	424944	14	73/0
7	7	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	3518	-185	437552	9	72/2
9	8	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	3398	+461	414265	5	76/1
18	9	50 CENT In Da Club (Shady/Aftermath/Interscope)	2964	+927	538816	4	78/3
15	10	EMINEM Superman (Shady/Aftermath/Interscope)	2833	+597	293182	4	70/1
13	11	50 CENT Wanksta (Shady/Interscope)	2792	+401	383106	8	56/1
11	12	BABY F/P. DIDDY Do That... (Cash Money/Universal)	2637	-42	289045	12	68/0
8	13	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	2511	-474	298241	20	78/0
10	14	EMINEM Lose Yourself (Shady/Interscope)	2232	-455	339920	17	71/0
12	15	NIVEA Don't Mess With My Man (Jive)	2196	-288	291665	26	52/0
17	16	JUSTIN TIMBERLAKE Cry Me A River (Jive)	2124	+33	248596	6	51/1
14	17	EVE Satisfaction (Ruff Ryders/Interscope)	2103	-227	316585	12	63/0
19	18	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1852	+21	222031	17	59/0
16	19	CLIPSE When The Last Time... (Star Trak/Arista)	1850	-260	278140	19	62/0
22	20	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	1764	+114	263049	6	63/1
21	21	TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	1726	-15	160760	11	59/0
25	22	TYRESE How You Gonna Act Like That (J)	1647	+195	186842	8	61/4
20	23	AMANDA PEREZ Angel (Powerhouse/Virgin)	1615	-208	180959	16	49/0
24	24	NAS Made You Look (Columbia)	1529	+28	330305	8	59/1
29	25	R. KELLY Ignition (Jive)	1498	+252	262192	7	37/3
23	26	SEAN PAUL Gimme The Light (VP/Atlantic)	1335	-213	152911	19	68/0
31	27	FIELD MOB Sick Of Being Lonely (MCA)	1296	+217	198607	14	56/13
26	28	ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)	1291	-41	189278	11	50/0
28	29	CHRISTINA AGUILERA Beautiful (RCA)	1279	-7	178114	9	34/1
39	30	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	1235	+573	170483	2	58/9
34	31	BLU CANTRELL Breathe (Arista)	1026	+75	76467	7	46/3
30	32	BUSTA RHYMES Make It Clap (J)	988	-102	157040	10	52/0
32	33	DRU HILL I Should Be... (Def Soul/IDJMG)	969	-91	152275	5	35/0
27	34	JENNIFER LOPEZ Jenny From The Block (Epic)	945	-355	139727	15	57/0
Debut	35	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	920	+467	127509	1	15/13
40	36	GINUWINE Hell Yeah (Epic)	872	+232	97213	2	48/20
35	37	WAYNE WONDER No Letting Go (VP/Atlantic)	835	-37	107255	7	40/1
37	38	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	821	+34	179201	12	22/0
43	39	MARIO C'mon (J)	721	+144	79475	2	40/2
41	40	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	711	+81	81938	3	33/2
42	41	JAHEIM Fabulous (Divine Mill/WB)	640	+25	95738	9	21/0
38	42	TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)	597	-140	55829	5	20/0
Debut	43	DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	530	+135	85561	1	43/9
50	44	CHOPPA Choppa Style (No Limit/Universal)	526	+57	41795	2	18/1
44	45	WC The Streets (Def Jam/IDJMG)	508	-53	54857	18	23/0
45	46	NAPPY ROOTS Headz Up (Atlantic)	504	-38	46371	3	34/0
Debut	47	NAAM BRIGADE What You Doin' Wit Dat (ARTISTdirect)	492	+40	40286	1	34/3
Debut	48	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	428	+64	54079	1	35/7
Debut	49	LIL' KIM The Jump Off (Queen Bee/Undeas/Atlantic)	417	+326	196830	1	32/13
48	50	NATE DOGG F/EVE Get Up (Elektra/EEG)	395	-85	41618	3	27/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	43
GINUWINE Hell Yeah (Epic)	20
STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	17
MR. CHEEKS Crush On You (Universal)	17
SEAN PAUL Get Busy (VP)	15
AKIA California (Universal)	14
FIELD MOB Sick Of Being Lonely (MCA)	13
LIL' KIM The Jump Off (Queen Bee/Undeas/Atlantic)	13
KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	13
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	9
DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	9
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	9

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT In Da Club (Shady/Aftermath/Interscope)	+927
EMINEM Superman (Shady/Aftermath/Interscope)	+597
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	+573
JA RULE F/JASHANTI Mesmerize (Murder Inc./IDJMG)	+507
KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	+467
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+461
50 CENT Wanksta (Shady/Interscope)	+401
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+363
LIL' KIM The Jump Off (Queen Bee/Undeas/Atlantic)	+326
R. KELLY Ignition (Jive)	+252

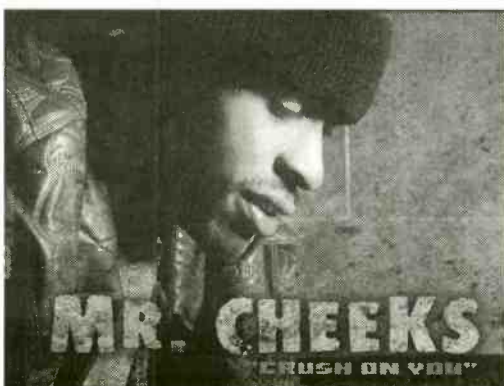
## New & Active

- BABY** What Happened To That Boy? (Cash Money/Universal)  
Total Plays: 356, Total Stations: 19, Adds: 4
- SO'ANGE' F/N.O.R.E.** Feelin' You (Columbia)  
Total Plays: 352, Total Stations: 21, Adds: 0
- TELEPOPUSIK** Breathe (Capitol)  
Total Plays: 314, Total Stations: 8, Adds: 0
- FAT JOE** All I Need (Terror Squad/Atlantic)  
Total Plays: 283, Total Stations: 21, Adds: 2
- ROOTS F/MUSIQ** Break You Off (MCA)  
Total Plays: 253, Total Stations: 14, Adds: 2
- MARQUES HOUSTON** That Girl (Interscope)  
Total Plays: 253, Total Stations: 10, Adds: 3
- NIVEA** Laundromat (Jive)  
Total Plays: 231, Total Stations: 24, Adds: 7
- JAY-Z** Excuse Me Miss (Roc-A-Fella/IDJMG)  
Total Plays: 226, Total Stations: 45, Adds: 43
- LIL' JON & THE EASTSIDE BOYZ I** Don't Give A @#% (TVT)  
Total Plays: 219, Total Stations: 13, Adds: 0
- XZIBIT** Symphony In X Major (Loud)  
Total Plays: 215, Total Stations: 15, Adds: 1

Songs ranked by total plays

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

81 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/19-1/25. 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.



The man who brought you the top 10 smash "LIGHTS CAMERA ACTION"

# MR. CHEEKS

## "Crush On You"

Featuring MARIO WINANS

The first single from the forthcoming album BACK AGAIN! IN STORES MARCH 2003

## NEW THIS WEEK!:

- KMEL WPHI KKFR Z90 WPYO
- KSFM WWKX KXHT KVEG WBHJ
- KSEQ KDON KWIN WWBZ KWNZ
- WJWZ WRED KWWW and more!



January 31, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/19-1/25/03.  
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# PHIAT MIX SIX

- LIL KIM f/TIMBALAND The Jump Off (Atlantic)
- 50 CENT In Da Club (Shady/Aftermath/Interscope)
- KILLER MIKE f/BIG BOI A.D.I.D.A.S. (Aquemini/Columbia)
- BABY f/CLIPSE What Happened To That Boy (Cash Money/Universal)
- GINUWINE f/BABY Hell Yeah (Epic)
- FREEWAY f/ALLEN ANTHONY Alright (Roc-A-Fella/IDJMG)



- **ROOTS f/MUSIQ** Break You Off (MCA) — A great record. Radio needs to catch up with the video airplay.
- **LIL KIM f/TIMBALAND** The Jump Off (Atlantic) — You can't deny this record. A club banger.
- **NAS** Hate Me (Columbia) — I hope the label releases this as a single. Something good for the club and the ladies.

—DJ Nappy, KXHT/Memphis

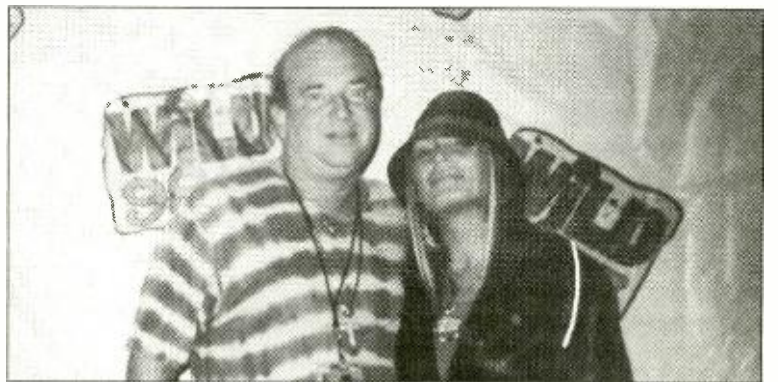
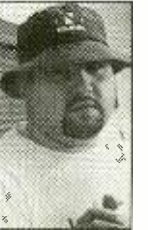


- **CASSIUS** Sound of Violence (Astralwerks)
- **DEBORAH COX** Mr. Lonely (J)
- **SINEAD O'CONNOR** Troy (Radikal)
- **DRUNKEN MONKEY E** (Ultra)
- **JOCELYN ENRIQUEZ** No Way No How (Next Plateau)

—DJ Johnny Budz, WKTU/New York

- **GINUWINE f/BABY** Hell Yeah (Epic)
- **KILLER MIKE f/BIG BOI** A.D.I.D.A.S. (Aquemini/Columbia)
- **WAYNE WONDER** No Letting Go (VP/Atlantic)
- **50 CENT** All Tracks (Shady/Aftermath/Interscope)

DJ Penetrate, KPTY/Houston



**ANGIE MARTINEZ GETS WILD** EastWest/EEG recording artist Angie Martinez hangs out backstage at a WLLD/Tampa show. Seen here (l-r) are Lawman Promotions President Greg Lawley and Martinez.

# Sweet!!!

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I GOT 'M.. FAST!"

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# ON THE RECORD

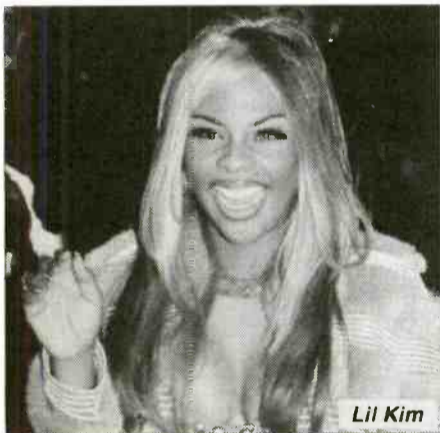
## This Week's Hottest Music Picks

**Phil Becker**  
PD, CKEY/Bufalo

50 Cent's "In da Club" (Shady/Interscope): 50 Cent gets the add because he looks like he would shoot me if I didn't play his song.

Lil Kim featuring Timbaland's "The Jump Off" (Atlantic): Hot!

Killer Mike featuring Big Boi's "A.D.I.D.A.S." (Aquemini/Columbia): This song sums up my day in the office. When you're on the phone with me, I am dreaming about sex — just know that. We are on the song now, and it helps keep the station's party vibe.



Lil Kim

**Karen Wild**  
MD, KUBE/Seattle

DMX's "X Gon' Give It to Ya" (Def Jam/IDJMG): DMX and Swizz Beats put yet another banger down. It's been winning on our nightly showdown for a week now. It's huge!

Fabulous featuring Mike Shorey & Lil Mo's "Can't Let You Go" (Elektra/EEG): The "other woman" song that makes you want to be the other woman.

Lil Kim featuring Timbaland's "The Jump Off": The beat is bannin'!

**Mark Adams**  
PD, KXJM/Portland, OR

Busta Rhymes featuring Mariah Carey's "I Know What You Want"

(J): Awesome. Love Busta & The Flip Mode Squad, and he's brought Mariah back from the brink of mediocrity with this cut.



Fabulous

50 Cent's "In da Club": No. 1 phones, No. 1 in the clubs. Hottest project out.

Jay-Z featuring Pharrell's "Excuse Me Miss" (Roc-A-Fella/IDJMG): Tight. Only problem I have is working it in around the still-huge "'03 Bonnie & Clyde."

Sarai's "Pack Ya Bags" (Epic): The vocals are tight, the hook is strong, and the



Busta Rhymes

lyrics are fun. Already ramping up through the mix.

Naam Brigade featuring Juvenile's "Girl What'chu Doin' Wit Dat" (ARTIST-direct): Give it a second, y'all. This is "Back That Azz Up" all over again. Top phones, calling out and blowin' up in our clubs.

DMX's "X Gon' Give It to Ya": Took me a second, but I'm loving it on the air in the mix shows. Grrrrrr.

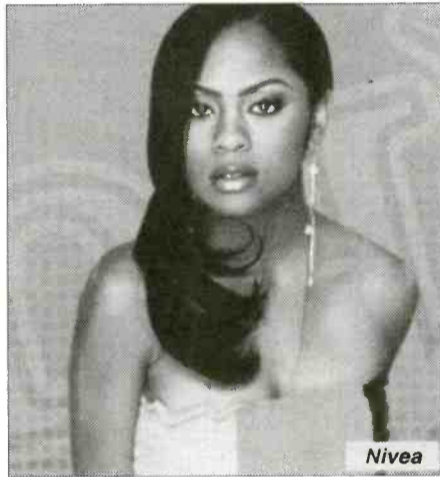
Nas' "I Can" (Columbia): Don't make me come over there ... play this!

**Puerto Rico**  
MD, KOHT/Tucson

Lil Kim featuring Timbaland's "The Jump Off": This is a smash!

**Stevie DeMann**  
WJHM/Orlando, FL

Killer Mike featuring Big Boi's "A.D.I.D.A.S.": I love this track. It's slammin'!



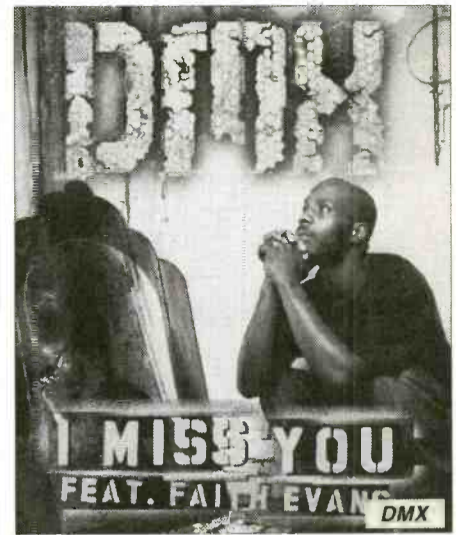
Nivea

Nivea's "Laundromat" (Jive): Not on this record yet, but I like it.

Nappy Roots' "Headz Up" (Atlantic): This is a good record!

**Alexa**  
MD, KXJM/Portland, OR

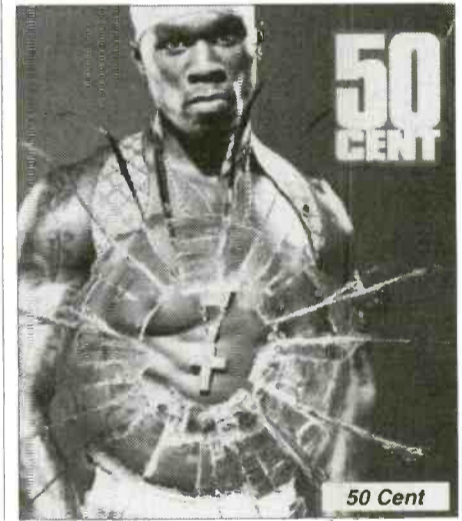
Stagga Lee's "Roll With M.V.P" (ARTISTdirect): Heating things up in the mix, this is a catchy-ass hook that I think Portland will love!



Killer Mike featuring Big Boi's "A.D.I.D.A.S.": A night record at KXJM — they are singing what all us naughty folks are thinking. OutKast put their signature sound on this one to make it real big.

Sarai's "Pack Ya Bags": Another one getting its legs in the mix with a great message for ladies to relate to their man: Keep on trippin', and you will need to pack your bags!

50 Cent's "In da Club": No. 3 phones, and "Wanksta" is No. 4 phones. We are also bannin' "The Realists" with Biggie. Portland can't get enuff of the man and his bulletproof vest!



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**KASHON POWELL**  
 kpowell@radioandrecords.com

# Targeting African-American Consumers

A \$646 billion and growing market

By Sherman Kizart  
 VP/Director of Urban Radio, Interep

Targeting African-American consumers begins with understanding the economic viability of the marketplace. Interep's qualitative study "Black Consumers: A \$646 Billion and Growing Market" presents a comprehensive overview of African-American consumers' enormous buying power and its relationship to Urban radio.

Since 1990, African-American buying power has increased over 104% — a faster rate than the total U.S. buying power, which has increased by only 78% (see Graph 1). African-American consumers spend \$646 billion annually. If African-American buying power were measured as a state, its gross national income would rank ninth in the U.S. and larger than that of such coun-

tries as Spain, Mexico, Australia, Sweden and the Netherlands.

The number of African Americans entering professional and specialty occupations outpaces the overall population (see Graph 2). African Americans helm some of the most powerful and prosperous companies in the world, including AOL Time Warner, American Express and McDonald's.

The percentage of African-American families earning \$50,000 or more has risen dramatically (see Graph 3). From 1970 to 1999, the number of African-American families that earned \$50,000 or more grew by more than 200%. From 1980 to 1999, the number of African-American families that earned \$50,000 or more increased by 100%.

African-American consumers have many of the same needs as the general market but spend a higher portion of their after-tax income in certain key areas, including food, shelter, utilities and apparel.

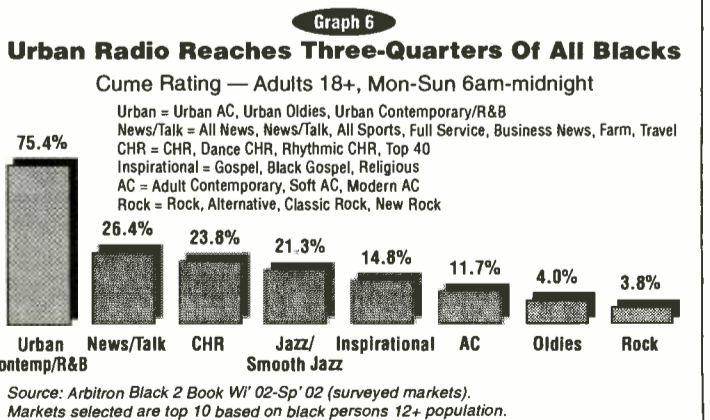
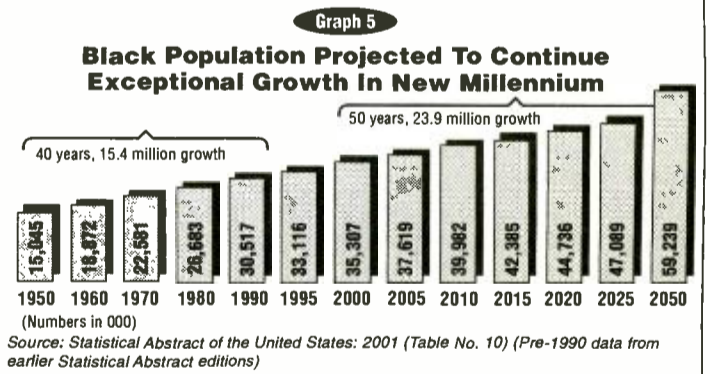
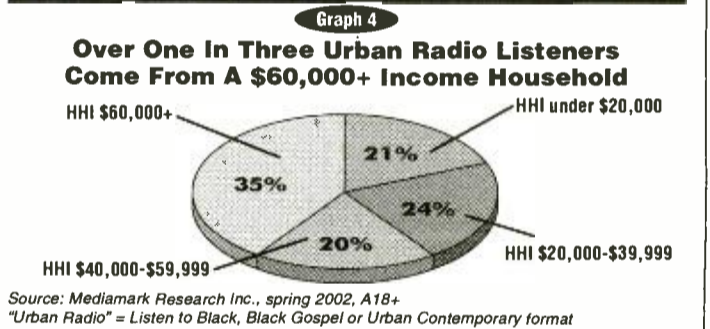
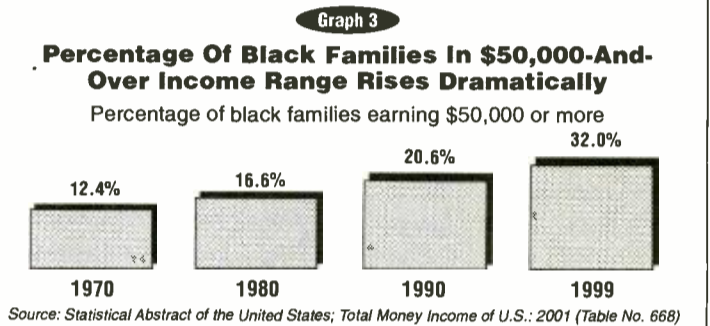
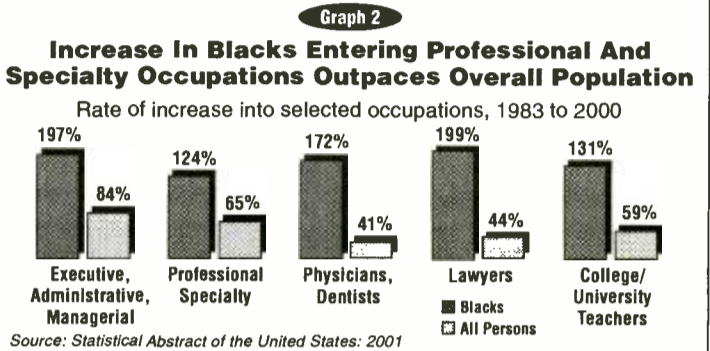
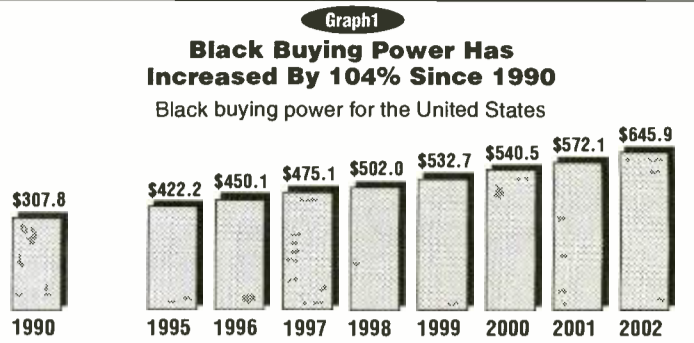
Advertisers would be wise to speak specifically to African-American consumers; they are both brand-conscious and brand-loyal, and they do business with marketers who value the importance of the African-American community. They also have a propensity to purchase products from manufacturers and marketers who extend them a personal invitation.

Over one-third of Urban radio listeners earn more than \$60,000 (see Graph 4), and many luxury-brand makers have seen potential in tapping the African-American market. National marketers of such luxury brands as Mercedes-Benz, BMW and Jaguar have launched aggressive African-American marketing campaigns.

Approximately 12% of the population is African-American, and this segment is projected to grow 13% over the next 10 years. By 2050 the African-American population is expected to grow an additional 68% (see Graph 5).

Urban radio reaches over 75% of all African-American adults and is the most effective vehicle to deliver the message to African-American consumers (see Graph 6). No other radio brand comes close to Urban radio's ability to reach this market segment. Every week Urban radio reaches more blacks than Black Entertainment Television — 27 million to BET's 18 million.

By not using Urban radio, advertisers limit their access to a major



## KP'S KORNER

The buzz is growing around the fifth annual Power of Urban Radio symposium, which is taking place on Thursday, Feb. 13 at Atlanta's Grand Hyatt Hotel in Buckhead.

Over 300 advertisers, media decisionmakers and urban marketers are expected to attend this event, which focuses on African-American consumers and Urban radio. National marketers like Toyota, Blimpies, American Family Insurance, Coca-Cola, Colgate and Palmolive will discuss the value of targeting the \$646 billion African-American consumer market.

Leaders in the broadcast community like Radio One's Mary Catherine Sneed, Inner City Broadcasting's Charles Warfield, Emmis' Jeff Smulyan, Cumulus' Lew Dickey and On Top Communications' Steve Hegwood will speak about their Urban radio holdings.

Urban programmers from the Atlanta market, including WVEE's Tony Brown, WHTA's Jerry Smokin' B., WALR's Ron Davis and WPZE's Connie Flint, will be on hand to offer their perspective on each of their unique brands of Urban radio. Bill Lamar, Chief Marketing Officer of McDonald's, will deliver the keynote address.

Last year's event took place in New York and included some of the most prestigious names in African-American marketing. Interep VP/Director of Urban Radio Sherman Kizart says, "The success of our last Power of Urban event was unprecedented. There is obviously a real hunger among advertisers to learn more about reaching the African-American segment of their customer base. This symposium allows advertisers, media professionals and broadcasters to share the challenges and successes of their ethnic marketing efforts, particularly as it applies to Urban radio."

If you want to learn more about the value of targeting the African-American consumer market, you won't want to miss the Power of Urban Radio symposium. For more information, please visit [www.powerofurbanradio.com](http://www.powerofurbanradio.com).

segment of their customers and their ability to build effective frequency with this key consumer group. The bottom line: Urban radio delivers.

Educating marketers and advertising agencies is an ongoing effort of the Urban radio community.

"Black Consumers: A \$646 Billion and Growing Market" reflects our commitment to helping Urban radio and the national marketing community better understand the value of the marketplace and its relationship with radio.

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SMASH HIT  
C'MON**

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is a NO BRAINER, very HOT,  
DEFINITELY A HIT!!!"**  
*-D. Boogie, PD WAMO/Pittsburgh*

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records**

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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	R. KELLY Ignition (Jive)	3384	+118	556926	14	67/0
3	2	AALIYAH Miss You (BlackGround/Universal)	3000	+162	504893	10	13/0
2	3	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2748	-163	372761	10	67/0
11	4	50 CENT In Da Club (Shady/Aftermath/Interscope)	2382	+586	400777	4	62/3
4	5	NELLY Air Force Ones (Fo' Reel/Universal)	2359	-125	304462	15	61/0
5	6	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	2263	-129	339462	23	64/0
9	7	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	2260	+185	337769	5	59/0
6	8	DRU HILL I Should Be... (Def Soul/IDJMG)	2259	-14	388079	14	62/0
10	9	50 CENT Wanksta (Shady/Interscope)	2133	+185	333283	10	56/0
7	10	JAHEIM Fabulous (Divine Mill/WB)	2019	-228	318501	16	58/0
15	11	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1866	+233	272639	5	68/1
16	12	TYRESE How You Gonna Act Like That (J)	1830	+205	308152	11	61/1
21	13	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	1821	+315	246899	5	62/0
8	14	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1720	-358	250163	19	67/0
13	15	FIELD MOB Sick Of Being Lonely (MCA)	1713	+51	229263	15	47/0
12	16	BUSTA RHYMES Make It Clap (J)	1588	-100	204314	12	62/1
14	17	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	1552	-94	212661	9	57/0
20	18	NAS Made You Look (Columbia)	1528	-32	239414	8	53/0
17	19	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	1522	-89	241038	7	60/0
19	20	BABY F/P. DIDDY Do That... (Cash Money/Universal)	1495	-68	190526	11	54/0
23	21	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1404	+122	173060	11	59/1
18	22	JAY-Z F/BYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1310	-280	166442	14	63/0
24	23	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	1299	+44	204887	8	48/1
28	24	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1239	+220	219207	3	53/1
32	25	NIVEA Laundromat (Jive)	1082	+304	181006	4	55/3
25	26	EVE Satisfaction (Ruff Ryders/Interscope)	1063	-117	137142	11	44/0
22	27	AMERIE Talkin' To Me (Rise/Columbia)	1032	-376	134534	15	56/0
29	28	TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)	961	-29	106917	9	43/0
26	29	SEAN PAUL Gimme The Light (VP/Atlantic)	927	-190	130772	20	20/1
31	30	BLACKSTREET Deep (DreamWorks)	901	+16	98180	7	57/0
27	31	EMINEM Lose Yourself (Shady/Interscope)	842	-245	103726	13	49/0
35	32	VIVIAN GREEN Emotional Rollercoaster (Columbia)	815	+111	112493	9	38/0
36	33	BABY What Happened To That Boy? (Cash Money/Universal)	809	+146	146880	4	4/1
30	34	WHITNEY HOUSTON One Of Those Days (Arista)	782	-123	84479	10	43/0
38	35	K-CI & JOJO This Very Moment (MCA)	699	+72	69594	5	43/0
37	36	LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$\$% (TVT)	680	+22	95801	7	21/0
34	37	CLIPSE When The Last Time... (Star Trak/Arista)	648	-61	96670	20	45/0
46	38	MARQUES HOUSTON That Girl (Interscope)	630	+167	101213	2	44/43
40	39	WAYNE WONDER No Letting Go (VP/Atlantic)	614	+62	77596	6	34/5
44	40	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	590	+84	70530	3	49/3
42	41	DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	590	+51	69033	2	47/0
41	42	NEXT Imagine That (J)	537	-6	55418	8	35/0
Debut	43	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	533	+216	88456	1	41/14
45	44	CHOPPA Choppa Style (No Limit/Universal)	529	+59	43235	2	22/0
Debut	45	GINUWINE Hell Yeah (Epic)	512	+192	80999	1	52/51
39	46	BENZINO Rock The Party (Elektra/EEG)	508	-116	90037	15	43/0
47	47	SYLEENA JOHNSON Guess What (Jive)	467	+9	46962	2	27/14
33	48	JA RULE Thug Lovin' (Murder Inc./IDJMG)	465	-293	44555	11	43/0
Debut	49	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	461	+198	88890	1	56/56
Debut	50	FAT JOE All I Need (Terror Squad/Atlantic)	377	+51	48975	1	32/3

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	56
GINUWINE Hell Yeah (Epic)	51
FLOETRY Say Yes (DreamWorks)	43
MARQUES HOUSTON That Girl (Interscope)	43
MR. CHEEKS Crush On You (Universal)	29
SEAN PAUL Get Busy (VP)	23
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	14
SYLEENA JOHNSON Guess What (Jive)	14
WAYNE WONDER No Letting Go (VP/Atlantic)	5
50 CENT In Da Club (Shady/Aftermath/Interscope)	3
NIVEA Laundromat (Jive)	3
CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	3
FAT JOE All I Need (Terror Squad/Atlantic)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT In Da Club (Shady/Aftermath/Interscope)	+586
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+315
NIVEA Laundromat (Jive)	+304
LIL' KIM The Jump Off (Queen Bee/Undeas/Atlantic)	+237
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+233
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+220
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	+216
TYRESE How You Gonna Act Like That (J)	+205
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	+198
GINUWINE Hell Yeah (Epic)	+192

## New & Active

TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	Total Plays: 366, Total Stations: 26, Adds: 1
FREEWAY What We Do (Roc-A-Fella/IDJMG)	Total Plays: 329, Total Stations: 13, Adds: 0
NAAM BRIGADE What You Doin' Wit Dat (ARTISTdirect)	Total Plays: 324, Total Stations: 35, Adds: 2
KIZZY ROCK Twurkulator Part 2 (Koch)	Total Plays: 324, Total Stations: 22, Adds: 0
SOLANGE' F/N.O.R.E. Feelin' You (Columbia)	Total Plays: 292, Total Stations: 18, Adds: 0
FLOETRY Say Yes (DreamWorks)	Total Plays: 198, Total Stations: 44, Adds: 43
GANG STARR Skills (Virgin)	Total Plays: 187, Total Stations: 19, Adds: 1
504 BOYZ Tight Whips (New No Limit/Universal)	Total Plays: 184, Total Stations: 10, Adds: 0
KELLY ROWLAND Can't Nobody (Columbia)	Total Plays: 172, Total Stations: 22, Adds: 0
KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	Total Plays: 160, Total Stations: 18, Adds: 2

Songs ranked by total plays

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

69 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/19-1/25. 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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# R&R convention: 2003

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★ Beverly Hills, California ★


# June 19-21

Stations and their adds listed alphabetically by market

Reporters

<b>WAJZ/Albany, NY *</b> PD/MD: Sugar Bear APD: Marie Cristal 25 MARQUES HOUSTON "That" 17 GINUWINE "Hell" 5 JAY-Z "Excuse" 1 FLOETRY "Yes" KILLER MIKE "Adidas"	<b>WJZD/Biloxi-Gulfport, MS *</b> OM/MD: Tabari Daniels MD: Tabari Daniels 12 SYLEENA JOHNSON "What" 6 FLOETRY "Yes" 5 JAY-Z "Excuse" GINUWINE "Hell" MR. CHEEKS "Crush" SEAN PAUL "Busy" MARQUES HOUSTON "That"	<b>WJZD/Cincinnati, OH *</b> PD/MD: Sugar Bear APD: Marie Cristal 14 MARQUES HOUSTON "That" 12 JAY-Z "Excuse" 10 GINUWINE "Hell"	<b>WJLB/Detroit, MI *</b> PD: KJ Holiday APD/MD: Kris Kelley 28 JAY-Z "Excuse" 3 MARQUES HOUSTON "That" GINUWINE "Hell"	<b>WJBT/Jacksonville, FL *</b> PD: Mike Williams MD: G-Wiz 15 WAYNE WONDER "Letting" FLOETRY "Yes"	<b>WIBB/Macon, GA</b> PD: Mike Williams APD: Ava Blakk 7 JAY-Z "Excuse" 5 SNOOP DOGG "Beautiful" 2 AKIA "California" 2 GANG STARR "Skills"	<b>WBLS/New York, NY *</b> PD: Vinny Brown MD: Deneen Womack 12 GINUWINE "Hell" 12 JAY-Z "Excuse" 11 MARQUES HOUSTON "That" 5 FLOETRY "Yes"	<b>WRHH/Richmond, VA *</b> PD: J.D. Kunes MD: Alvin "Big Hat" Smalls 1 JAY-Z "Excuse" JUSTIN TIMBERLAKE "River" KILLER MIKE "Adidas"	<b>WFUM/St. Louis, MO *</b> PD: Mo'Shay APD: Craig Black MD: Koa Koa Thai 24 SNOOP DOGG "Beautiful" 11 JAY-Z "Excuse" 1 GINUWINE "Hell"																	
<b>KBCE/Alexandria, LA</b> APD/MD: Dell Banks 3 KELLY ROWLAND "Nobody" SEAN PAUL "Busy"	<b>WBOT/Boston, MA *</b> PD: Steve Gousby APD: Lamer Robinson MD: T. Clark 7 JAY-Z "Excuse" 1 FLOETRY "Yes"	<b>WHXT/Columbia, SC *</b> PD: Chris Connors APD: Harold Banks MD: Stanik Mincie 26 JAY-Z "Excuse" 17 GINUWINE "Hell" 17 MARQUES HOUSTON "That" 9 JAY-Z "Excuse" 1 GINUWINE "Hell"	<b>WJMN/Dothan, AL</b> OM/MD: JR Wilson MD: Jamar Wilson 10 GINUWINE "Hell" 10 JAY-Z "Excuse" 10 SNOOP DOGG "Beautiful" 5 MARQUES HOUSTON "That" 5 MR. CHEEKS "Crush" SEAN PAUL "Busy" 5 SYLEENA JOHNSON "What"	<b>KPRS/Kansas City, MO *</b> APD/MD: Myron Fears 12 FLOETRY "Yes" 8 MARQUES HOUSTON "That" 8 SYLEENA JOHNSON "What" 6 GINUWINE "Hell" 5 JAY-Z "Excuse" 1 MR. CHEEKS "Crush" SEAN PAUL "Busy"	<b>WHRK/Memphis, TN *</b> OM/MD: Nate Bell APD: Eileen Collier MD: Devin Steel 60 SYLEENA JOHNSON "What" 13 FLOETRY "Yes" 12 JAY-Z "Excuse" 11 GINUWINE "Hell" MARQUES HOUSTON "That" MR. CHEEKS "Crush"	<b>WHPA/New York, NY *</b> PD: Michael Saunders 4 JAY-Z "Excuse" TYRESE "Gonna"	<b>WBHH/Norfolk, VA *</b> PD/MD: Heart Attack MR. CHEEKS "Crush"	<b>WPHR/Syracuse, NY *</b> PD: Butch Charles MD: Kenny Daes 16 MARQUES HOUSTON "That" 7 JAY-Z "Excuse" 6 SEAN PAUL "Busy" 3 GINUWINE "Hell" 3 FLOETRY "Yes" MR. CHEEKS "Crush"																	
<b>KEOG/Alexandria, LA</b> OM/MD: Jay Stevens MD: Wade Hampton SEAN PAUL "Busy"	<b>WBLK/Buffalo, NY *</b> PD/MD: Skip Dillard 10 GINUWINE "Hell" 6 FLOETRY "Yes" 1 MARQUES HOUSTON "That" 1 JAY-Z "Excuse"	<b>WWDM/Columbia, SC *</b> PD/MD: Mike Love APD: Vernessa Pendergrass 11 JAY-Z "Excuse" 12 GINUWINE "Hell" 10 MARQUES HOUSTON "That" 7 FLOETRY "Yes" 1 MR. CHEEKS "Crush" 1 SEAN PAUL "Busy" 1 SYLEENA JOHNSON "What"	<b>WZFX/Fayetteville, NC *</b> PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 8 JAY-Z "Excuse" 7 GINUWINE "Hell" 2 WAYNE WONDER "Letting" 1 MARQUES HOUSTON "That"	<b>KIIZ/Killeen-Temple, TX</b> PD/MD: Mychal Maguire 14 FLOETRY "Yes" 14 GINUWINE "Hell" 14 JAY-Z "Excuse" 10 MARQUES HOUSTON "That"	<b>WEDR/Miami, FL *</b> OM/MD/MD: Cedric Hollywood 43 50 CENT "Club" 23 SEAN PAUL "Busy" 5 JAY-Z "Excuse" 4 GINUWINE "Hell" 1 MR. CHEEKS "Crush" FLOETRY "Yes"	<b>WDWI/Norfolk, VA *</b> OM/MD: Daisy Davis APD/MD: Michael Mauzone 13 FLOETRY "Yes" 3 MR. CHEEKS "Crush" 1 JAY-Z "Excuse" FLOETRY "Yes" GINUWINE "Hell"	<b>WEAS/Savannah, GA</b> PD: Sam Nelson MD: Jewel Carter 11 SNOOP DOGG "Beautiful" 10 FLOETRY "Yes" 10 GINUWINE "Hell" JAY-Z "Excuse" MARQUES HOUSTON "That" MR. CHEEKS "Crush"	<b>WTMP/Tampa, FL</b> MD: Big Money Ced 80 R. KELLY "Ignition" 12 NAAM BRIGADE "What" 10 MR. CHEEKS "Crush"																	
<b>WHTA/Atlanta, GA *</b> PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux No Adds	<b>WWWZ/Charleston, SC *</b> OM/MD: Terry Base MD: Yonni O'Donohue 31 MARQUES HOUSTON "That" 10 GINUWINE "Hell" 3 MR. CHEEKS "Crush" 2 SEAN PAUL "Busy" FLOETRY "Yes" JAY-Z "Excuse" SYLEENA JOHNSON "What"	<b>WJXX/Columbus, GA</b> PD: Michael Soul 29 MARQUES HOUSTON "That" 19 JAY-Z "Excuse" 3 FLOETRY "Yes" MARQUES HOUSTON "That" SEAN PAUL "Busy" MR. CHEEKS "Crush"	<b>WZZZ/Flint, MI *</b> PD/MD: Chris Reynolds 20 COMMONM/MARY J. BLIGE "Close" 20 NIVEA "Laundromat" 6 CLIPSE FFAITH EVANS "Ma"	<b>KRRQ/Lafayette, LA *</b> PD/MD: John Kinnit 24 JAY-Z "Excuse" 10 MR. CHEEKS "Crush" 9 MARQUES HOUSTON "That" 7 GINUWINE "Hell" 7 SYLEENA JOHNSON "What" 5 FLOETRY "Yes" SEAN PAUL "Busy"	<b>WKWK/Milwaukee, WI *</b> PD: Jamillah Muhammad MD: Doc Love 25 MARQUES HOUSTON "That" 19 FLOETRY "Yes" 23 SEAN PAUL "Busy" 1 JAY-Z "Excuse" 1 GINUWINE "Hell" MR. CHEEKS "Crush"	<b>KVSP/Oklahoma City, OK *</b> OM/MD: Terry Monday MD: Eddie Brasso 13 FLOETRY "Yes" 6 MARQUES HOUSTON "That" 5 JAY-Z "Excuse" 4 WAYNE WONDER "Letting" 3 SEAN PAUL "Busy" 3 MR. CHEEKS "Crush" 2 GINUWINE "Hell" 2 SNOOP DOGG "Beautiful"	<b>WEWS/Savannah, GA</b> PD: Sam Nelson MD: Jewel Carter 11 SNOOP DOGG "Beautiful" 10 FLOETRY "Yes" 10 GINUWINE "Hell" JAY-Z "Excuse" MARQUES HOUSTON "That" MR. CHEEKS "Crush"	<b>WJUC/Toledo, OH *</b> PD: Charlie Mack MD: Kikki G 31 SYLEENA JOHNSON "What" 19 JAY-Z "Excuse" 16 FLOETRY "Yes" 14 GINUWINE "Hell" 11 SNOOP DOGG "Beautiful" 11 WAYNE WONDER "Letting" 7 MARQUES HOUSTON "That" 5 SEAN PAUL "Busy" 4 MR. CHEEKS "Crush"																	
<b>WVEE/Atlanta, GA *</b> OM/MD: Tony Brown APD/MD: Tasha Love 25 JAY-Z "Excuse" 22 MARQUES HOUSTON "That" 10 TLC "Hard"	<b>WPGE/Charlotte, NC *</b> PD: Terri Avery APD/MD: Nate Quick 35 MARQUES HOUSTON "That" 20 GINUWINE "Hell" 14 JAY-Z "Excuse" 9 MR. CHEEKS "Crush" 3 SEAN PAUL "Busy"	<b>WIKS/Greenville, NC *</b> PD/MD: B.K. Kirkland No Adds	<b>WTMG/Gainesville-Deala, FL *</b> PD/MD: Chris Ryan 8 GINUWINE "Hell" 7 JAY-Z "Excuse" 4 SNOOP DOGG "Beautiful" 3 FLOETRY "Yes" MARQUES HOUSTON "That" SEAN PAUL "Busy" MR. CHEEKS "Crush"	<b>WQHH/Lansing, MI *</b> PD/MD: Brant Johnson 13 FLOETRY "Yes" JAY-Z "Excuse" MARQUES HOUSTON "That" SYLEENA JOHNSON "What"	<b>WBLX/Mobile, AL *</b> PD/MD: Myronda Reuben 9 SNOOP DOGG "Beautiful" 9 GINUWINE "Hell" 5 FLOETRY "Yes" 4 MR. CHEEKS "Crush" 4 MARQUES HOUSTON "That" 2 WAYNE WONDER "Letting" JAY-Z "Excuse"	<b>WAMO/Pittsburgh, PA *</b> Interim PD/MD: DJ Boogie 3 MARQUES HOUSTON "That" FLOETRY "Yes" GINUWINE "Hell" JAY-Z "Excuse" SEAN PAUL "Busy"	<b>KDKS/Shreveport, LA *</b> PD/MD: Quenn Echols 18 MARQUES HOUSTON "That" 12 GINUWINE "Hell" FLOETRY "Yes" JAY-Z "Excuse" MR. CHEEKS "Crush" SEAN PAUL "Busy"	<b>WVFX/Augusta, GA *</b> OM/MD: Ron Thomas APD: Mojo 9 FAT JOE "Need" 8 SNOOP DOGG "Beautiful" 4 NIVEA "Laundromat"	<b>WJTT/Chattanooga, TN *</b> PD: Keith Lanedeker MD: Magic 20 GINUWINE "Hell" 17 MARQUES HOUSTON "That" 9 FLOETRY "Yes" 5 SEAN PAUL "Busy" 1 FAT JOE "Need" 1 MR. CHEEKS "Crush" JAY-Z "Excuse" DIRTY HEIGHT "Get"	<b>WQOW/Baltimore, MD *</b> PD: Dion Summers APD/MD: Neke Al Night 35 JAY-Z "Excuse" 22 GINUWINE "Hell" 21 BABY "Happened" 1 SEAN PAUL "Busy"	<b>KKOA/Dallas-Ft. Worth, TX *</b> PD/MD: Skip Cheatham 49 GINUWINE "Hell" 8 MARQUES HOUSTON "That" 3 JAY-Z "Excuse" 1 SNOOP DOGG "Beautiful"	<b>WPRW/Augusta, GA *</b> PD: Tim Snell MD: Nightrain 18 JAY-Z "Excuse" 16 GINUWINE "Hell" 12 MARQUES HOUSTON "That" FLOETRY "Yes" MR. CHEEKS "Crush"	<b>WROU/Dayton, OH *</b> PD: Marco Simmons MD: Theo Smith 2 MARQUES HOUSTON "That" 1 GINUWINE "Hell" FLOETRY "Yes" JAY-Z "Excuse" KELLY PRICE "Proposed" DRU HILL "Love"	<b>WJZZ/Columbus, OH *</b> PD: Paul Strong MD: Warren Stevens 1 SEAN PAUL "Busy" 1 FLOETRY "Yes" JAY-Z "Excuse" MARQUES HOUSTON "That"	<b>WJMI/Jackson, MS *</b> OM/MD/MD: Stan Branson 38 MARQUES HOUSTON "That" 22 GINUWINE "Hell" FLOETRY "Yes" JAY-Z "Excuse" MR. CHEEKS "Crush" SEAN PAUL "Busy" SYLEENA JOHNSON "What"	<b>WQWB/Louisville, KY *</b> PD: Mark Gunn MD: Gerald Harrison 24 MARQUES HOUSTON "That" 1 JAY-Z "Excuse" FLOETRY "Yes" GINUWINE "Hell"	<b>WQOC/Raleigh-Durham, NC *</b> PD: Cy Young MD: Sean Alexander 13 SNOOP DOGG "Beautiful" 5 JAY-Z "Excuse" 4 MISSY ELLIOTT "Gossip" GINUWINE "Hell"	<b>WVFX/Augusta, GA *</b> OM/MD: Ron Thomas APD: Mojo 9 FAT JOE "Need" 8 SNOOP DOGG "Beautiful" 4 NIVEA "Laundromat"	<b>WVTV/Charlotte, NC *</b> PD: Terri Avery APD/MD: Nate Quick 35 MARQUES HOUSTON "That" 20 GINUWINE "Hell" 14 JAY-Z "Excuse" 9 MR. CHEEKS "Crush" 3 SEAN PAUL "Busy"	<b>WVBT/Fayetteville-Fayette, KY *</b> PD/MD: Jay Alexander 22 MARQUES HOUSTON "That" 1 FLOETRY "Yes"	<b>WVBT/Nashville, TN *</b> PD/MD: Kiki Henson 33 MR. CHEEKS "Crush" GINUWINE "Hell" JAY-Z "Excuse"	<b>WVBT/Jackson, MS *</b> PD: Steve Poston MD: Lil Homie 4 MARQUES HOUSTON "That" 2 JAY-Z "Excuse" FAT JOE "Need" GINUWINE "Hell"	<b>WVBT/Richmond, VA *</b> PD: Aaron Maxwell MD: Mike Street 1 JAY-Z "Excuse" GINUWINE "Hell" FLOETRY "Yes"	<b>WVBT/Jackson, MS *</b> PD: Steve Poston MD: Lil Homie 4 MARQUES HOUSTON "That" 2 JAY-Z "Excuse" FAT JOE "Need" GINUWINE "Hell"	<b>WVBT/Richmond, VA *</b> PD: Terry Foxx MD: Reggie Baker 15 SNOOP DOGG "Beautiful" 9 FLOETRY "Yes" 2 GINUWINE "Hell"

**\* Monitored Reporters**  
80 Total Reporters  
69 Total Monitored  
11 Total Indicator



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MUSIQ Dontchange (Def Soul/IDJMG)	1305
LL COOL J Luv U Better (Def Jam/IDJMG)	873
GINUWINE Stingy (Epic)	587
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	526
ASHANTI Baby (Murder Inc./IDJMG)	510
AALIYAH I Care 4 U (BlackGround)	490
NAPPY ROOTS Po' Folks (Atlantic)	464
LUDACRIS Mowe Bitch (Def Jam South/IDJMG)	459
N.O.R.E. Nothin' (Def Jam/IDJMG)	417
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	326
NELLY Hot In Herre (Fo' Reel/Universal)	323
BIG TYMERS Still Fly (Cash Money/Universal)	300
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	294
USHER U Don't Have To Call (LaFace/Arista)	288
EVE F/JALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	286
MUSIQ Halfcrazy (Def Soul/IDJMG)	282
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	276
ASHANTI Foolish (Murder Inc./IDJMG)	273
MARIO Just A Friend 2002 (J)	264
NIVEA Don't Mess With My Man (Jive)	239

Indicator

Indicator	Most Added
GINUWINE Hell Yeah (Epic)	
MARQUES HOUSTON That Girl (Interscope)	
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	
SEAN PAUL Get Busy (V/P)	
MR. CHEEKS Crush On You (Universal)	
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	
SYLEENA JOHNSON Guess What (Jive)	
FLOETRY Say Yes (DreamWorks)	
WAYNE WONDER No Letting Go (V/P/Atlantic)	
KELLY ROWLAND Can't Nobody (Columbia)	
GANG STARR Skills (Virgin)	
R. KELLY Ignition (Jive)	
NAAM BRIGADE What You Doin' Wit Dat (ARTISTdirect)	
AKIA California (Universal)	



Shreveport is a dirty South market with a love for music from New Orleans and Houston. E.S.G., Slim Thug, Big Moe, Screw, Paul Wall & Chamillionaire and Hot Boy Ronald are strange names to most in the industry, but these guys are stars here. It's good for me, because I grew up in Houston, and I love and feel the same music my audience loves and feels. • Dirty South hip-hop and good R&B work well in this market. Shreveport is feeling K-Ci & JoJo's "This Very Moment," Jaheim's "Fabulous," Tyrese's "How You Gonna Act," Nivea's "Laundromat," Dru Hill's "I Should Be" and Next's "Imagine That." • We have some really good music on the station right now, but the one record that stands out is R. Kelly's remix of "Ignition." That song is our top requested record right now. I'm also feeling Amanda Perez's "Angel." This one will be a hit. Also, Marques Houston's "That Girl" will go No. 1. You heard it here first!

**R. Kelly** keeps the key in his "Ignition" (Jive) and remains atop the Urban chart for a third week ... **Aaliyah** moves up to No. 2 with "Miss You" (Blackground/Universal), which may be the song to unseat R. Kelly from the top spot ... Did anyone see **50 Cent** perform "In da Club" (Shady/Aftermath/Interscope) on *Jimmy Kimmel Live!* on Monday night? It was classic when NFL play-by-play legend **Al Michaels** began to sing the lyrics to "Club" — which moves 11-4\*. **Kimmel's** sidekick this week is none other than **Snoop Dogg**, whose latest hit, "Beautiful" (Doggy Style/Priority/Capitol), debuts at 43\* ... **Ja Rule** and **Ashanti** climb 9-7\* with "Mesmerize" (Murder Inc./IDJMG) ... **Justin Timberlake** is strong as a solo act as "Cry Me a River" (Jive) climbs 28-24\* ... Justin's labelmate **Nivea** is cleaning up as "Laundromat" moves 32-25\* ... **Marques Houston** climbs 46-38\* with "That Girl" (Interscope) ... It's a tight battle for Most Added, but **Jay-Z** is tops with "Excuse Me Miss" (Roc-A-Fella/IDJMG), pulling 56 adds. A close second is **Ginuwine's** "Hell Yeah" (Epic), which grabs 51.



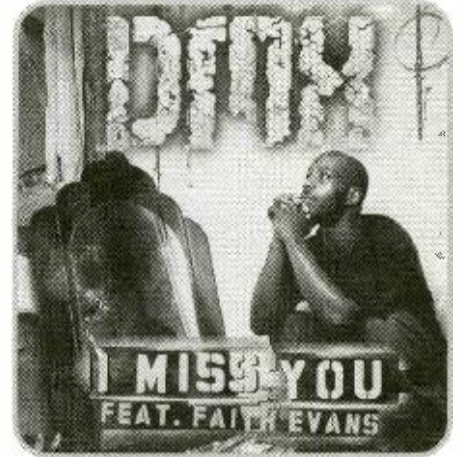
— Kashon Powell, Urban Editor

PHUNDAMENTALLY  
**phat**

ARTIST: **DMX**

LABEL: **Def Jam/IDJMG**

By **KASHON POWELL** / URBAN EDITOR



**D**ark Man X. Earl Simmons. DMX. Whatever you want to call him, he's the incredible rap phenomenon who broke sales records in 1998 by debuting two albums at No. 1 in the same year: *It's Dark and Hell Is Hot* and *Flesh of My Flesh, Blood of My Blood*. And don't forget *And Then There Was X* and *The Great Depression*.

DMX won *The Source* magazine's Unsigned Hype award in January 1991 and released the single "Born Loser" on Columbia Records a year later. But not much was heard from him until he was featured on LL Cool J's "4,3,2,1." He soon made guest appearances on other records, including Mase's "24 Hours to Live," the LOX's "Money Power & Respect" and Ice Cube's remix of "We Be Clubbin'."

Then DMX burst on the scene as a solo artist with the infectious "Get at Me Dog" and his debut album, *It's Dark and Hell is Hot*, on Def Jam Records.

Next DMX contributed to record-breaking national tours, including Survival of the Illest and Hard Knock Life. In addition to his top-selling albums and sold-out concerts, DMX has proven

himself as an actor, with appearances in *Belly*, *Romeo Must Die* and *Exit Wounds*. His latest movie, *Cradle to the Grave*, comes to theaters in February.

DMX's latest single, "X Gon' Give It to Ya" is featured on the *Cradle to the Grave* soundtrack. The millions of DMX fans who have been eagerly awaiting something new from the Dog will not be disappointed. This is truly DMX at his best — and if it's any indication of what's to come, make sure you hold on to your seats.

Eminem makes a memorable appearance on the *Cradle to the Grave* soundtrack. His collaboration with DMX on "Go to Sleep" proves that he's more than a rapper; he also flashes his production skills on this one. Other guest rappers on the album include Capone-N-Noreaga, M.O.P., Joe Buddens and Foxy Brown.

In *Cradle to the Grave* DMX portrays a gang leader whose daughter is kidnapped during a diamond heist. The film also features Jet Li, Anthony Anderson and Gabrielle Union. For DMX's next film, *Never Die Alone*, he will serve as both star and producer.

**TELL US WHAT YOU THINK!**

Share your opinion about this column — go to [www.radioandrecords.com](http://www.radioandrecords.com) and click the Message Boards button.

**Urban AC Reporters**

Stations and their adds listed alphabetically by market

<p><b>WALR/Atlanta, GA *</b>                      DM: Tralita Chamont                      PD: Ron Davis                      No Adds</p> <p><b>WWIN/Baltimore, MD *</b>                      VP/Prog.: Kathy Brown                      PD: Tim Watts                      MD: Keith Fisher                      BLACKSTREET "Deep"</p> <p><b>KOXL/Baton Rouge, LA *</b>                      DM: Don Gosselin                      PD/MD: Myra Vernon                      DEBORAH COX "After"                      TYRESE "Gonna"                      FLOETRY "Yes"</p> <p><b>WBHK/Birmingham, AL *</b>                      PD: Jay Dixon                      MD: Darryl Johnson                      No Adds</p> <p><b>WMGL/Charleston, SC *</b>                      PD: Terry Base                      APD/MD: Beinda Parker                      1 GERALD LEVERT "Closure"                      JOE FARR, CHEEKS "Grit"</p> <p><b>WBAV/Charlotte, NC *</b>                      PD/MD: Terri Avery                      9 FLOETRY "Yes"                      UNWRAPPED VOL. 2 "Player"</p> <p><b>WLOV/Chattanooga, TN *</b>                      PD/MD: Sam Terry                      3 JOE FARR, CHEEKS "Grit"                      1 FLOETRY "Yes"                      1 SANTANA FANUSIO "Nothing"</p>	<p><b>WVAZ/Chicago, IL *</b>                      PD: Eroy Smith                      APD: Armando Rivera                      9 RON ISLEY FOR KELLY "What"                      1 GERALD LEVERT "Closure"                      FLOETRY "Yes"</p> <p><b>WZXC/Cleveland, OH *</b>                      PD: Kim Johnson                      6 KEM "Cali"                      1 TYRESE "Gonna"                      FLOETRY "Yes"</p> <p><b>WLXC/Columbia, SC *</b>                      Int. PD: Doug Williams                      MD: Tre Taylor                      GERALD LEVERT "Closure"                      ROME "Do"</p> <p><b>WACH/Columbus, GA</b>                      PD: Rasheeda                      MD: Ed Lewis                      GERALD LEVERT "Closure"                      ROME "Do"</p> <p><b>KRNB/Dallas-Ft. Worth, TX *</b>                      DM/PP: Sam Weaver                      MD: Rudy V                      No Adds</p> <p><b>WMXD/Detroit, MI *</b>                      PD/PP: Donell Stevens                      MD: Sheila Little                      FLOETRY "Yes"</p>	<p><b>WUKS/Fayetteville, NC *</b>                      PD/PP: Garrett Davis                      MD: Calvin Pee                      5 GERALD LEVERT "Closure"                      DEBORAH COX "After"</p> <p><b>WFLM/Ft. Pierce, FL *</b>                      PD/MD: Michael James                      2 JOE FARR, CHEEKS "Grit"                      1 FLOETRY "Yes"                      MARQUES HOUSTON "That"</p> <p><b>WDMG/Greensboro, NC *</b>                      PD: Alvin Stone                      4 FLOETRY "Yes"</p> <p><b>KNJH/Houston-Gaiveston, TX *</b>                      PD: Carl Conner                      MD: Sam Choica                      4 TYRESE "Gonna"                      2 FLOETRY "Yes"                      BLACKSTREET "Deep"</p> <p><b>WTLC/Indianapolis, IN *</b>                      DM/PP: Brian Wallace                      MD: Garth Adams                      DEBORAH COX "After"</p> <p><b>WKOI/Jackson, MS *</b>                      PD/MD: Stan Branson                      1 GERALD LEVERT "Closure"                      FLOETRY "Yes"                      JOE FARR, CHEEKS "Grit"                      KIM WATERS "Know"                      SANTANA FANUSIO "Nothing"</p>	<p><b>WSOL/Jacksonville, FL *</b>                      PD: Mike Williams                      APD/MD: K.J.                      22 GERALD LEVERT "Closure"</p> <p><b>KNJK/Kansas City, MO *</b>                      PD: Greg Love                      MD: Troy Michaels                      9 FLOETRY "Yes"                      2 JOE FARR, CHEEKS "Grit"</p> <p><b>KNEK/Lafayette, LA *</b>                      PD/MD: John Kimit                      5 GERALD LEVERT "Closure"                      3 FLOETRY "Yes"                      JOE FARR, CHEEKS "Grit"</p> <p><b>KVGS/Las Vegas, NV *</b>                      PD: Vic Clements                      MD: Adrian Wiggins                      6 FLOETRY "Yes"                      5 LATTIMORE &amp; MOORE "Loveable"</p> <p><b>KOKY/Little Rock, AR *</b>                      PD: Mark Dylan                      MD: Jamal Quarles                      FLOETRY "Yes"                      GERALD LEVERT "Closure"                      JOE FARR, CHEEKS "Grit"                      ROME "Do"</p> <p><b>KHHT/Los Angeles, CA *</b>                      PD: Michelle Santuosso                      No Adds</p> <p><b>KJLH/Los Angeles, CA *</b>                      PD/MD: Andrea Russell                      2 FLOETRY "Yes"                      TONY TERRY "Heart"</p>	<p><b>WRWB/Macon, GA</b>                      PD/MD: Lisa Charles                      5 ROME "Do"</p> <p><b>KJMS/Memphis, TN *</b>                      DM/PP: Nate Bell                      APD/MD: Eileen Collier                      No Adds</p> <p><b>WHQT/Miami, FL *</b>                      PD: Derrick Brown                      APD/MD: Karen Vaughn                      16 FLOETRY "Yes"                      2 JOE FARR, CHEEKS "Grit"</p> <p><b>WJMR/Milwaukee-Racine, WI *</b>                      PD/MD: Lauri Jones                      FLOETRY "Yes"</p> <p><b>WMCS/Milwaukee, WI</b>                      DM: Steve Scott                      PD/MD: Tyrone Jackson                      5 KIM WATERS "Know"                      5 SANTANA FANUSIO "Nothing"                      JOE FARR, CHEEKS "Grit"                      FLOETRY "Yes"</p> <p><b>WDLT/Mobile, AL *</b>                      PD: Steve Crumbley                      MD: Kathy Barlow                      2 FLOETRY "Yes"                      ROME "Do"                      FLOETRY "Stress"</p> <p><b>WQQK/Nashville, TN *</b>                      PD/MD: D.C.                      5 FLOETRY "Yes"</p>	<p><b>WYBC/New Haven, CT *</b>                      DM: Wayne Schmidt                      PD: Juan Castillo                      APD: Steven Richardson                      MD: Doc-P                      No Adds</p> <p><b>WYLD/New Orleans, LA *</b>                      DM: Carla Bostner                      PD/PP/MD: Aaron "A.J." Apple                      19 FLOETRY "Yes"                      2 TYRESE "Gonna"</p> <p><b>WRKS/New York, NY *</b>                      PD: Tony Beasley                      MD: Julie Gustines                      No Adds</p> <p><b>WSVY/Norfolk, VA *</b>                      PD/MD: Michael Mauzone                      FLOETRY "Yes"                      KIM WATERS "Know"                      ROME "Do"                      SANTANA FANUSIO "Nothing"</p> <p><b>WWKL/Norfolk, VA *</b>                      DM: Don London                      PD/MD: DC                      No Adds</p> <p><b>WCFB/Olando, FL *</b>                      DM: Joe Davis                      20 ERYKAH BAGU FCOMMON "Life"                      18 ALYFAH "Yes"                      KEM "Cali"                      TYRESE "Gonna"</p>	<p><b>WDAS/Philadelphia, PA *</b>                      Stn. Mgr./PD: Joe Tamburo                      MD: Joann Gamble                      1 TYRESE "Gonna"                      SANTANA FANUSIO "Nothing"</p> <p><b>WFXC/Raleigh-Durham, NC *</b>                      DM/PP: Cy Young                      APD/MD: Jodi Berry                      7 FLOETRY "Yes"</p> <p><b>WKJS/Richmond, VA *</b>                      PD/MD: Kevin Gardner                      No Adds</p> <p><b>WVBE/Roanoke-Lynchburg, VA *</b>                      PD: Walt Ford                      2 MCCLURKIN FADAMS "Prayer"                      FLOETRY "Yes"                      FLOETRY "Yes"                      JOE FARR, CHEEKS "Grit"                      ROME "Do"                      ALLEN "Hard"</p>	<p><b>KNJM/St. Louis, MO *</b>                      DM/PP: Chuck Atkins                      38 FLOETRY "Yes"                      JOE FARR, CHEEKS "Grit"</p> <p><b>WLWH/Savannah, GA</b>                      PD: Gary Young                      6 GERALD LEVERT "Closure"                      5 DEBORAH COX "After"                      DONELL JONES "Know"</p> <p><b>WIMX/Toledo, OH *</b>                      PD: Rocky Love                      MD: Denise Brooks                      No Adds</p> <p><b>WHUR/Washington, DC *</b>                      PD/MD: David A. Dickinson                      5 FLOETRY "Yes"                      3 KIM WATERS "Know"</p> <p><b>WMMJ/Washington, DC *</b>                      PD: Kathy Brown                      MD: Mike Chase                      No Adds</p>
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\*Monitored Reporters  
 48 Total Reporters  
 44 Total Monitored  
 4 Total Indicator



# R&R URBAN AC TOP 30

Powered By



January 31, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	JAHEIM Fabulous (Divine Mill/WB)	1103	+146	150101	14	40/0
1	2	WHITNEY HOUSTON One Of Those Days (Arista)	1052	-12	139850	11	42/0
2	3	MUSIQ Dontchange (Def Soul/IDJMG)	1048	+5	166308	21	41/0
5	4	SYLEENA JOHNSON Guess What (Jive)	974	+25	131746	10	40/0
4	5	HEATHER HEADLEY He Is (RCA)	937	-18	125656	16	41/0
6	6	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	803	-74	126544	18	26/1
8	7	VIVIAN GREEN Emotional Rollercoaster (Columbia)	731	+42	101507	12	39/0
7	8	GERALD LEVERT Funny (Elektra/EEG)	687	-52	112657	25	39/0
9	9	RUFF ENDZ Someone To Love You (Epic)	669	-12	109150	44	36/0
11	10	TYRESE How You Gonna Act Like That (JJ)	590	+59	84624	11	38/6
12	11	LUTHER VANDROSS I'd Rather (JJ)	544	+41	101864	52	34/0
10	12	INDIA.ARIE Little Things (Motown)	540	-127	70934	20	38/0
14	13	AALIYAH I Care 4 U (BlackGround)	454	-13	79713	18	10/0
13	14	DRU HILL I Should Be... (Def Soul/IDJMG)	448	-43	53846	12	28/0
15	15	DEBORAH COX The Morning After (JJ)	430	+28	53167	8	31/3
24	16	GERALD LEVERT Closure (Elektra/EEG)	325	+104	47963	2	36/8
21	17	AL JARREAU Secrets Of Love (GRP/IMG)	282	+16	21765	17	17/0
18	18	NEXT Imagine That (JJ)	278	-10	25729	8	20/0
27	19	K-CI & JOJO This Very Moment (MCA)	266	+59	40607	3	19/0
20	20	KENNY LATTIMORE/CHANTE' MOORE Loveable (From Your Head...) (Arista)	242	-33	22679	13	20/1
26	21	BLACKSTREET Deep (DreamWorks)	234	+14	24262	6	19/2
19	22	BRIAN MCKNIGHT Let Me Love You (Motown)	228	-54	30512	15	28/0
25	23	TONI BRAXTON A Better Man (Arista)	224	+4	23639	4	18/0
16	24	SOUNDS OF BLACKNESS Don't You Ever Give Up (Sounds Of Blackness)	219	-83	17782	9	12/0
23	25	JEFF MAJORS Somebody Bigger (Music One)	217	-8	26347	3	12/0
22	26	GINUWINE Stingy (Epic)	204	-22	27595	10	5/0
Debut	27	KEM Love Calls (Motown/Universal)	192	+59	35935	1	17/2
28	28	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	179	-10	22673	14	5/0
30	29	AALIYAH Miss You (BlackGround/Universal)	169	+19	33789	2	7/1
29	30	TONY TERRY In My Heart (Golden Boy)	153	+2	4575	2	13/1

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/19-1/25. 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

**THEO** Get Your Groove On (TWP Productions)

Total Plays: 148, Total Stations: 9, Adds: 0

**CRAIG DAVID** Personal (Wildstar/Atlantic)

Total Plays: 144, Total Stations: 12, Adds: 0

**FLOETRY** Say Yes (DreamWorks)

Total Plays: 141, Total Stations: 25, Adds: 25

**DONNIE MCCLURKIN F.Y. ADAMS** The Prayer (Verity)

Total Plays: 110, Total Stations: 12, Adds: 1

**QUESTION** I'm Feeling You (Independent)

Total Plays: 94, Total Stations: 11, Adds: 0

**KIM WATERS** You Know That I Love You (Shanachie)

Total Plays: 77, Total Stations: 13, Adds: 3

**MIDNIGHT STAR** 15th Avenue (Independent)

Total Plays: 74, Total Stations: 8, Adds: 0

**DONNIE** Cloud 9 (Independent)

Total Plays: 57, Total Stations: 4, Adds: 0

**RUSSELL** Rich Man (Independent)

Total Plays: 50, Total Stations: 6, Adds: 0

**KENNY G F/BRIAN MCKNIGHT** All The Way (Arista)

Total Plays: 46, Total Stations: 8, Adds: 0

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
FLOETRY Say Yes (DreamWorks)	25
JOE F/MR. CHEEKS That Girl (Motown/Universal)	10
GERALD LEVERT Closure (Elektra/EEG)	8
TYRESE How You Gonna Act Like That (JJ)	6
ROME Do It (JTJ)	5
SANTANA F/MUSIQ Nothing At All (Arista)	4
DEBORAH COX The Morning After (JJ)	3
KIM WATERS You Know That I Love You (Shanachie)	3
BLACKSTREET Deep (DreamWorks)	2
KEM Love Calls (Motown/Universal)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAHEIM Fabulous (Divine Mill/WB)	+146
JILL SCOTT A Long Walk (Hidden Beach/Epic)	+130
GERALD LEVERT Closure (Elektra/EEG)	+104
TYRESE How You Gonna Act Like That (JJ)	+59
K-CI & JOJO This Very Moment (MCA)	+59
KEM Love Calls (Motown/Universal)	+59
KIM WATERS You Know That I Love You (Shanachie)	+58
DONNIE MCCLURKIN F.Y. ADAMS The Prayer (Verity)	+52
FLOETRY Say Yes (DreamWorks)	+48
SANTANA F/MUSIQ Nothing At All (Arista)	+43

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MAXWELL Lifetime (Columbia)	399
DONELL JONES You Know That I Love You (Untouchables/Arista)	326
MARY MARY In The Morning (Columbia)	269
LUTHER VANDROSS Take You Out (JJ)	263
ANGIE STONE More Than A Woman (JJ)	253
JOE What If A Woman (Jive)	232
YOLANDA ADAMS The Battle Is The Lords (Verity)	229
GERALD LEVERT Made To Love Ya (EastWest/EEG)	226
JILL SCOTT The Way (Hidden Beach/Epic)	216
JILL SCOTT A Long Walk (Hidden Beach/Epic)	213
MUSIQ Halfcrazy (Def Soul/IDJMG)	211
JAHEIM Anything (Divine Mill/WB)	190
YOLANDA ADAMS Open My Heart (Elektra/EEG)	184
MAXWELL This Woman's Work (Columbia)	178
GINUWINE Differences (Epic)	177
JAHEIM Just In Case (Divine Mill/WB)	166

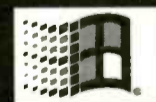
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Songs ranked by total plays

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

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# Salespeople, Know Thy Product

## Take the education initiative

The catalyst for this week's sales-oriented column came from WKDQ/Evansville, IN PD Jon Prell, who was surprised and a bit frustrated when one of his sales execs displayed a lack of understanding of the product he was selling.

I'll let Prell set the stage, and then we'll get his solution, plus the opinion of another programmer. Prell wrote:

"I had a conversation with one of our salespeople yesterday. He's relatively new to radio sales, but he said he had an assignment and wanted my help with it. He then asked me for 10 things or benefits about WKDQ that would help get a client to advertise with us.

"I thought for a moment and realized that this is probably the single biggest problem with radio sales today, especially in this world of stations being controlled and operated by huge corporations whose salespeople might be selling multiple stations.

"I told this salesperson in a very polite way that what he was asking me for he should already know. Here is a guy who is selling our product — which, by the way, I am very proud of — yet he has no real understanding of what the product is and its benefit to prospective advertisers.

"I spent the rest of the day and most of the night wondering how much revenue radio might be losing today because of salespeople who have little to no knowledge about the product they are selling and have not received sufficient training in selling that product.

"Whether you are selling cars, appliances or radio, one thing is necessary: knowledge of the product! You can't sell without it, and you also have to know how your product stands up against the competition.

"Anyway, I think you see where I am going with this. It opens up all kinds of questions about how programming and sales interact in today's consolidated world and how well each understands the needs of the other and so on.

"I happen to think that most good programmers have a much better handle on sales than we are given credit for. I also think that most salespeople do not have a handle on why pro-



Jon Prell

gramming does, says and acts the way we do sometimes.

"It has usually been the norm, with a few exceptions, that GMs tend to come from the sales ranks. Maybe in today's world of increased responsibilities for PDs in the areas of sales, marketing and promotions, the time has come

for GMs to come from programming.

"Who better to lead a sales meeting and show the AEs why any given sales package, while making money for the station and driving traffic at client locations, also becomes a huge benefit on-air?"

**"How much revenue is radio losing because of salespeople who have little to no knowledge about the product they are selling?"**

Jon Prell

**Take The Initiative**

My response to Prell was that it might be more realistic — and, especially in the short term, more doable — for PDs facing this problem to become active in educating their sales staffs. Toward that end, I asked Prell what he was going to do to fix the situation now that he is aware of the problem.

He told me, "I had meetings with our GM and sales manager and passed along my thoughts. Our GM

wanted me to pass along my thoughts to the sales staff in their morning sales meeting. My conversation with our sales manager was about really opening up the lines of communication between sales and programming. Our sales manager, by the way, believes strongly in sales and programming being on the same page and that our overall success depends on that.

"Basically, we all agree that we need continued progress in this area. We also decided that I should sit in on some sales meetings and help educate the sales staff while at the same time getting myself educated in regard to how sales is impacted in the marketplace on a daily basis and how I can better help them.

"I am going to make it a point to spend a few minutes with our sales manager every day. How sales and programming interact in today's world is something every station should look at seriously and realistically.

"PDs today should have a real perspective on their product and its potential value to advertisers. Some PDs may overestimate or underestimate the value on their product in the marketplace because they have an unrealistic perspective on how the product is perceived.

"I would be first in line for a resource or seminar that would show me how realistic my perceptions of my product are or how I can learn to set more realistic goals."

**Fast And Furious**

Soon after my exchange with Prell, I talked with WNKT & WSUY/Charleston, SC PD Loyd Ford. I asked Ford if, in general, he has the sense that salespeople really understand the product they are selling. He said, "Great salespeople always understand their product and their customer.

"In any business you will have salespeople who don't learn about their product. Sales can be a tough and unforgiving job that requires fast and furious responses to client needs. Many times salespeople are forced into a mold of having to worry about 'right now.'

"It is difficult to focus on long-term goals in a fast and furious environment with so many short-term goals. I

have had salespeople not even know the name of the countdown airing on their own station. It seems pretty simple to us programming folks, but this salesperson had never heard of the show or its host or that it was on the station she was selling.

"When you are dealing with that, it is hard to share the dynamics of what Country offers that is different from what other formats offer."

**Constant Teacher**

I asked Ford if he thought I was on the right track in my response to Prell, that PDs have to take the initiative. He replied, "Radio is a constant teacher. GMs and sales managers must try to help the sales process with education about the process and guidance of all kinds. I try to help them, and the salespeople see me as a resource to help them accomplish things in the short and long term.

"These broadcast companies are working hard to find the magic formula to generate the revenue and profit that they feel shows value and growth in our business. As programming people, we should recognize that we are businesspeople and that we are part of the solution.

"There are smart ways that strategic programming people can help drive ratings and revenue. We must not think like 20th-century broadcasters. This is the new world order, where profit and growth are key to sustaining great programming."

When asked what he has done to promote salespeople's understanding of his stations, Ford said, "We invite them to events and try to show them

programming and promotional opportunities that they have not thought about before. We share the experience of the station with them and share feedback on the listener level through one-on-one conversation and, sometimes, meetings.

"We must constantly share the story of our station. We do it as programmers already. Sales is a series of opportunities. The business environment makes it pay to engage these people and help them win."

**Beyond Spot Sales**

Shifting to a contrary position, I wondered if it was really necessary for a salesperson to understand the radio station. Does it make a difference to a great AE if they're selling widgets or radio?

Ford said, "The best salespeople know both their clients and their products. Those who don't know one or both will lose time and time again. Perhaps they will lose a percentage of the buy. Maybe they will eventually not even be invited to the pitch.

"It's all about what value you can bring to the client. If you don't know your product or your client's problems, how can you be effective in solving the problem and be a hero?"

Ford also contends that understanding the product enables a radio sales rep to move beyond merely selling spots. He says, "I hope that

radio sales organizations can get to a point of understanding what is available to them from other revenue streams, through event marketing, loyal-marketing programs, websites — yes, websites — and more.

"The radio business offers opportunities that no one else can deliver. I have worked for people who say that once you have a radio station, anything is possible. I still believe that."

**"Programmers should recognize that we are businesspeople and are part of the solution. There are smart ways that strategic programmers can help drive ratings and revenue."**

Loyd Ford

**New Opportunities**

Ford also believes that understanding the product aids in uncovering new opportunities for clients. He said, "Radio can open doors for salespeople and their clients, leading to opportunities that companies on the national and local level want desperately to be involved with in your market right now.

"Think about how hard it is to reach the target an advertiser is trying to reach. Other businesses are selling something we could and should be selling, instead of giving away. Face-to-face meetings with potential buyers have great value. We have radio stations, but we should not only be willing to sell them radio; we should be prepared to ask for money for other things that can drive revenue for us while creating more impact for clients.

"Those opportunities exist. Let's grow revenue that way and grow our entire industry in a way that does not represent consolidation. This represents real and sustained growth for the future of the broadcast business.

"If we can push revenue opportunities by meeting our sales efforts with next-level thinking designed to generate opportunities — and if we have GMs and sales managers who will recognize those opportunities and maximize them — we will see unbelievable growth in radio dollars in the years ahead.

"Don't think small. Salespeople should find out what their clients really need and give it to them. Radio opens the door. At that moment you can go anywhere and realize a new level of selling that makes what they do special."



Loyd Ford





# Holly Lamar "UnKissed"

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## PART ONE OF A TWO-PART SERIES

# The Man Behind The Music

## Concert promoter Ben Farrell has seen it all

**F**rom Elvis Presley to Garth Brooks, Elton John to George Strait, The Rolling Stones to Toby Keith, Ben Farrell has been there. His soft Southern drawl is arguably one of the most imitated voices in the country music business today, but those hoping for success would do better to copy his way of doing business.

Farrell started in concert promotion by joining Varnell Enterprises in 1972, but he got there via a rather convoluted path. After graduating from Lipscomb University and playing right field for a minor-league baseball team, he joined the Army and trained troops for Vietnam.

He later became the Director of Athletics and Recreation at Tennessee State Penitentiary, where the movie *The Green Mile* was filmed. "I had a penitentiary baseball team that played college teams," he says. "Every time there was a foul ball hit over the fence, I'd have convicts say, 'I'll go get it.'" During this time Farrell was also selling cemetery plots on the side.

**"I'm not a corporate officer, and I don't have any title; I'm just working here."**

An enterprising young man, he was also working part-time for Varnell Enterprises. "The first thing I ever did for them was put up posters for The Dave Clark Five in 1968," he says. "I finally came to work here full-time on May 1, 1972.

"I'm not a corporate officer, and I don't have any title; I'm just working here. [Company founder] Lon [Varnell] wanted to make me a vice president of the company one time. I told him I didn't want the title, I wanted the money. I didn't get the title or the money."

Farrell was used to being shorted on the cash side of the business. While still a part-time employee, he put together a closed-circuit viewing of the "Thrilla in Manila" fight between Muhammad Ali and Joe Frasier. "I

was at Tennessee State University, and I personally sold \$40,000 worth of tickets at \$10 a throw," he says. "I sold every one of them myself, ran the show and deposited the receipts.

"The next day Lon took 20 minutes to count out \$10 in dollar bills for me. When he laid that \$10 on the table, he said, 'Just chalk the rest up to experience.' That's the way I started in the business." Lon passed away in 1991, but his 85-year-old widow, Kathryn, continues to come into the office every day.

### Taking Calls From The Colonel

When he went to full-time, Farrell hit the road with Lawrence Welk. "We also did most of the pop business — The Rolling Stones, Elvis Presley, Elton John," he says. "Lon also dealt with The Beatles years before."

It was Varnell's longtime relationship with Colonel Tom Parker that set him up to be close to The King. Farrell recalls, "Somebody called Lon from Memphis and said, 'I've got this boy down here. His name is Elvis Presley.'

"They wanted Lon to get involved, but when he listened to the music, he said, 'That music will never work.' Later on we worked shows for Parker. He insisted on having a private black phone put into Lon's office. Every time that phone would ring, Lon would grab it."

Doing concert promotion with Colonel Parker was an unusual experience. "The first one I worked with him was July 1, 1973," Farrell says. "I was working on promoting the show, and Colonel Parker insisted that everybody working on the show had to buy their own ticket. Parker would buy his own ticket to the show. He would hire his own security people to make sure he was in control of security and make sure people didn't get into the building.

"I thought, 'I'm not spending 20 bucks to buy two tickets to something I promoted.' What I did to get into that

show without a ticket, I had to sell concessions. I had to sell Presley picture books and programs to get into a show that I was doing promotion for."

Even though he was only able to peek at the show, Farrell says, "There was a cloud of electricity. Hair was standing on end with people before he ever hit the stage. The music started, girls would pass out, the houselights would turn on. 'Can we get an EMT out here?' The music would start again. Houselights again. That happened four times before Presley ever hit the stage."

**"When you talk about these artists to people and the media, and you talk about what they are like, they can't be fakes. We haven't dealt with any fakes."**

### The Country Connection

It would be difficult to find an equivalent to Elvis in the country world. "The closest I ever saw in the country business was Garth Brooks," Farrell says. "We were fortunate to pick up Garth Brooks when he started, and we worked with him for his entire career. That was a real thrill. Garth was always extremely hands-on."

Varnell Enterprises waded into the country business in 1972, when the company started working with Charley Pride. "At that time he was the top draw in the country-music world," Farrell says. "Pride could go into markets like Salt Lake City and do 15,000 people."

The company then picked up work with artists like Ronnie Milsap, The Statler Brothers and Barbara Mandrell. Over the years Varnell Enterpris-



**THE COWBOY WAY** George Strait was inducted into the Texas Cowboy Hall of Fame in Ft. Worth on Jan. 10. Seen here (l-r) are former rodeo champion Phil Lyne, who nominated Strait for induction, Strait and former rodeo champion Roy Cooper.

es has worked with 15 different CMA Entertainer of the Year recipients.

The company decided to drop its promotion of pop concerts in 1977 to concentrate on country because, Farrell says, the pop acts could be too difficult. One act in particular, whom he won't name, was such a pain that he drove Varnell Enterprises out of the pop business.

Over the course of one weekend this artist's management came up with increasingly odd demands. "The first night he asked for a one-inch piece of plywood to be laid over the entire stage to raise it," Farrell says. "The next night he wanted more pears in the catering room. The next night he wanted an extra spotlight. At that point we decided to get out of the pop world."

Not all pop artists were difficult, however. "Tom Jones didn't ask for hardly a thing," Farrell says. "He was excellent. And Elton John was real good to deal with back in 1973."

### Success Stories

Farrell's business is as strong today as it ever was, if not stronger. Perhaps best known in the country world for his 19-year affiliation with George Strait's tours, Farrell says that working relationship is a model for what he offers all his clients.

"You can't work the way we work with people without liking the people you work with," he explains. "We have a little family attitude with the way we work with the management. We want to be able to speak for them.

"I'm doing interviews about George Strait now for the tour, and I tell people, 'I've worked with him for 19 years. He might be known as the nicest guy in the country music world, but he's even better than you think he is.'

"I can't ethically say those things without believing them and knowing they are true. When you talk about these artists to people and the media and you talk about what they are like, they can't be fakes. We haven't dealt with any fakes." This long relationship continues to be a benefit to both: Strait's upcoming Philadelphia concert sold nearly 19,000 tickets in two days.

Another of Farrell's current success stories is Toby Keith's Unleashed tour. His association with Keith and TKO Management began one year ago, and Farrell says, "This is one of the most rewarding experiences I've ever had.

"Keith is a real good person to work with, and to help push his auditorium arena status has been great. He is awful smart and classy. He almost reminds me of me a little bit; he's got a certain toughness about him."

That toughness is evident in Keith's success on the road, according to Farrell. "He's a severely underrated class act and a smart man," Farrell says. "He's the only one I've ever seen in my whole career who went from playing a lot of casinos and special events in 2001 to headline arena status in 2002.

"He sold more tickets than anyone in the business last year, and that's without the benefit of attempting to play smaller theaters first. He's the first person I've been able to see do that."

### High Visibility

Farrell was also instrumental in helping Kenny Chesney achieve headline status in large arenas last year. He continues to promote individual shows for Chesney's current Margaritas and Senoritas tour, but his day-to-day involvement ended after Clear Channel bought the tour.

He also worked with Alan Jackson for the first nine years of Jackson's career. "At one time — for several years, consistently — we would be working Garth shows, Alan Jackson shows and George Strait shows at the same time," he says. "All in noncompetitive markets, of course."

Despite the high visibility of his clients, Farrell says his own company tries to remain unknown. "We've always kept under the radar," he explains. "We're more of a representative than a promoter. When we are promoting the date, we are promoting the artists. It's a good way to do it if you can sell tickets."

*Next week: Farrell talks about relationships with radio and how to sell tickets in individual markets.*

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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)	18490	+362	6438	+50	17	149/0
3	2	BLAKE SHELTON The Baby (Warner Bros.)	15638	+661	5544	+196	13	149/0
2	3	EMERSON DRIVE Fall Into Me (DreamWorks)	15133	+140	5409	-2	28	148/0
5	4	TERRI CLARK I Just Wanna Be Mad (Mercury)	14916	+641	5274	+224	22	148/0
6	5	AARON LINES You Can't Hide Beautiful (RCA)	13472	+658	4871	+356	23	148/1
4	6	GEORGE STRAIT She'll Leave You With A Smile (MCA)	13138	-1511	4602	-487	21	148/0
7	7	GARY ALLAN Man To Man (MCA)	12621	+1610	4591	+530	17	148/0
9	8	JOE NICHOLS Brokenheartsville (Universal South)	9650	+922	3391	+345	13	141/3
8	9	BRAD PAISLEY I Wish You'd Stay (Arista)	9646	+287	3621	+94	22	146/0
13	10	DIXIE CHICKS Travelin' Soldier (Monument)	8603	+1570	2949	+558	15	144/8
10	11	LONESTAR Unusually Unusual (BNA)	8577	-87	3221	-52	21	141/0
12	12	TRACE ADKINS Chrome (Capitol)	8012	+485	3141	+120	17	136/1
11	13	SHANIA TWAIN Up! (Mercury)	7903	+371	2846	+153	7	134/4
18	14	ALAN JACKSON That'd Be Alright (Arista)	7180	+1038	2464	+380	5	138/9
17	15	JENNIFER HANSON Beautiful Goodbye (Capitol)	7094	+584	2660	+165	23	129/0
16	16	VINCE GILL Next Big Thing (MCA)	6976	+334	2612	+135	11	139/4
15	17	TRICK PONY On A Mission (H2E/WB)	6823	+38	2585	+3	20	135/0
14	18	KELLIE COFFEY At The End Of The Day (BNA)	6711	-175	2536	-15	24	138/1
20	19	KEITH URBAN Raining On Sunday (Capitol)	5906	+559	2229	+218	7	133/5
19	20	FAITH HILL When The Lights Go Down (Warner Bros.)	5701	+243	1952	+43	10	122/2
21	21	DIAMOND RIO I Believe (Arista)	5603	+337	2129	+107	8	127/3
22	22	DEANA CARTER There's No Limit (Arista)	5421	+596	2121	+194	13	135/3
24	23	MARTINA MCBRIDE Concrete Angel (RCA)	5228	+751	1862	+201	10	129/12
26	24	KENNY CHESNEY Big Star (BNA)	4932	+936	1702	+329	4	127/16
23	25	DARRYL WORLEY Family Tree (DreamWorks)	4650	-141	1803	+3	15	121/0
25	26	CHRIS CAGLE What A Beautiful Day (Capitol)	4535	+181	1571	+95	10	109/3
Breaker	27	TIM MCGRAW She's My Kind Of Rain (Curb)	4376	+1634	1434	+581	4	107/22
32	28	TOBY KEITH Rock You Baby (DreamWorks)	3505	+807	1290	+267	3	117/22
30	29	PHIL VASSAR This Is God (Arista)	3477	+706	1253	+227	4	102/7
29	30	JEFF BATES The Love Song (RCA)	3287	+501	1215	+208	4	106/7
27	31	ANDY GRIGGS Practice Life (RCA)	2512	-700	1043	-254	18	111/0
33	32	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	2418	+190	645	+91	7	51/6
28	33	STEVE AZAR Waitin' On Joe (Mercury)	2322	-747	899	-353	25	100/0
Breaker	34	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	1976	+283	858	+128	4	99/11
36	35	JO DEE MESSINA Was That My Life (Curb)	1850	+242	573	+126	3	72/10
37	36	MONTGOMERY GENTRY Speed (Columbia)	1788	+201	788	+71	4	87/11
38	37	CRAIG MORGAN Almost Home (Broken Bow)	1752	+213	775	+77	13	75/6
39	38	PINMONKEY I Drove All Night (BNA)	1570	+135	658	+47	8	85/4
49	39	RASCAL FLATTS Love You Out Loud (Lyric Street)	1419	+710	458	+190	2	76/41
44	40	TAMMY COCHRAN Love Won't Let Me (Epic)	1287	+149	577	+50	3	78/3
41	41	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1242	-10	347	+7	15	13/0
47	42	TRAVIS TRITT Country Ain't Country (Columbia)	1138	+223	453	+124	2	60/14
40	43	TIM MCGRAW FELTON JOHN Tiny Dancer (Curb)	1081	-191	222	-57	6	4/0
34	44	TRACY BYRD Lately (Dreamin' Bout...) (RCA)	1077	-655	455	-286	10	58/0
45	45	TOBY KEITH Beer For My Horses (DreamWorks)	1069	-11	152	+4	7	1/0
48	46	AARON TIPPIN F/THEA TIPPIN Love Like There's No Tomorrow (Lyric Street)	873	+0	400	-3	3	60/3
42	47	TANYA TUCKER A Memory Like I'm Gonna Be (Tuckertime/Capitol)	820	-340	258	-181	19	35/0
50	48	TEBEY We Shook Hands (Man To Man) (BNA)	646	+3	274	+1	3	37/2
46	49	KEVIN DENNEY It'll Go Away (Lyric Street)	611	-415	246	-210	11	40/0
43	50	LEE ANN WOMACK Forever Everyday (MCA)	592	-548	234	-233	13	39/0

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
RASCAL FLATTS Love You Out Loud (Lyric Street)	41
STEVE HOLY Rock-A-Bye Heart (Curb)	26
TOBY KEITH Rock You Baby (DreamWorks)	22
TIM MCGRAW She's My Kind Of Rain (Curb)	22
ANTHONY SMITH Half A Man (Mercury)	21
JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	18
KENNY CHESNEY Big Star (BNA)	16
TRAVIS TRITT Country Ain't Country (Columbia)	14
MARTINA MCBRIDE Concrete Angel (RCA)	12
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	11
MONTGOMERY GENTRY Speed (Columbia)	11
SAMMY KERSHAW I Want My Money Back (Audium)	11
HOLLY LAMAR Unkissed (Universal South)	11

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW She's My Kind Of Rain (Curb)	+1634
GARY ALLAN Man To Man (MCA)	+1610
DIXIE CHICKS Travelin' Soldier (Monument)	+1570
ALAN JACKSON That'd Be Alright (Arista)	+1038
KENNY CHESNEY Big Star (BNA)	+936
JOE NICHOLS Brokenheartsville (Universal South)	+922
TOBY KEITH Rock You Baby (DreamWorks)	+807
MARTINA MCBRIDE Concrete Angel (RCA)	+751
RASCAL FLATTS Love You Out Loud (Lyric Street)	+710
PHIL VASSAR This Is God (Arista)	+706

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW She's My Kind Of Rain (Curb)	+581
DIXIE CHICKS Travelin' Soldier (Monument)	+558
GARY ALLAN Man To Man (MCA)	+530
ALAN JACKSON That'd Be Alright (Arista)	+380
AARON LINES You Can't Hide Beautiful (RCA)	+356
JOE NICHOLS Brokenheartsville (Universal South)	+345
KENNY CHESNEY Big Star (BNA)	+329
TOBY KEITH Rock You Baby (DreamWorks)	+267
PHIL VASSAR This Is God (Arista)	+227
TERRI CLARK I Just Wanna Be Mad (Mercury)	+224

## Breakers

**TIM MCGRAW**  
She's My Kind Of Rain (Curb)  
22 Adds • Moves 31-27

**JESSICA ANDREWS**  
There's More To Me Than You (DreamWorks)  
11 Adds • Moves 35-34

Songs ranked by total plays

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

149 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 1/19-1/25. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	BLAKE SHELTON The Baby (Warner Bros.)	3544	+99	2796	+90	13	75/0
1	2	MARK WILLS 19 Somethin' (Mercury)	3439	-17	2733	-6	17	75/0
4	3	GARY ALLAN Man To Man (MCA)	3127	+132	2483	+110	19	73/0
3	4	TERRI CLARK I Just Wanna Be Mad (Mercury)	3094	+98	2460	+77	22	67/0
5	5	AARON LINES You Can't Hide Beautiful (RCA)	2989	+86	2401	+78	25	73/0
7	6	BRAD PAISLEY I Wish You'd Stay (Arista)	2927	+136	2294	+121	26	73/0
6	7	EMERSON DRIVE Fall Into Me (DreamWorks)	2655	-237	2141	-170	31	64/0
11	8	JOE NICHOLS Brokenheartsville (Universal South)	2569	+260	2089	+213	14	67/0
9	9	LONESTAR Unusually Unusual (BNA)	2503	+84	1990	+72	23	72/0
10	10	TRACE ADKINS Chrome (Capitol)	2467	+132	1977	+115	18	74/1
8	11	GEORGE STRAIT She'll Leave You With A Smile (MCA)	2308	-314	1780	-291	23	61/0
12	12	TRICK PONY On A Mission (H2E/WB)	2185	+36	1730	+33	23	71/0
16	13	SHANIA TWAIN Up! (Mercury)	2122	+250	1707	+192	6	71/0
17	14	ALAN JACKSON That'd Be Alright (Arista)	2106	+267	1668	+203	6	72/0
13	15	VINCE GILL Next Big Thing (MCA)	2080	+46	1661	+44	11	71/1
19	16	DIXIE CHICKS Travelin' Soldier (Monument)	2014	+298	1594	+220	6	71/2
15	17	JENNIFER HANSON Beautiful Goodbye (Capitol)	2010	+102	1624	+76	23	72/1
18	18	KEITH URBAN Raining On Sunday (Capitol)	1879	+44	1518	+56	8	74/0
14	19	KELLIE COFFEY At The End Of The Day (BNA)	1874	-48	1462	-26	25	68/0
20	20	DIAMOND RIO I Believe (Arista)	1855	+153	1478	+132	10	72/2
22	21	MARTINA MCBRIDE Concrete Angel (RCA)	1691	+146	1334	+122	9	70/2
23	22	DEANA CARTER There's No Limit (Arista)	1630	+140	1315	+118	14	70/1
21	23	DARRYL WORLEY Family Tree (DreamWorks)	1525	-22	1238	-28	17	60/0
27	24	KENNY CHESNEY Big Star (BNA)	1423	+295	1126	+217	3	69/3
28	25	TOBY KEITH Rock You Baby (DreamWorks)	1362	+298	1112	+245	3	72/4
24	26	CHRIS CAGLE What A Beautiful Day (Capitol)	1298	+124	1038	+94	9	64/5
35	27	TIM MCGRAW She's My Kind Of Rain (Curb)	1195	+654	944	+482	3	69/19
26	28	FAITH HILL When The Lights Go Down (Warner Bros.)	1183	+45	955	+45	9	54/2
29	29	PHIL VASSAR This Is God (Arista)	1153	+164	893	+153	3	65/7
30	30	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	833	+67	683	+50	5	58/5
33	31	JEFF BATES The Love Song (RCA)	783	+113	622	+98	2	51/9
44	32	RASCAL FLATTS Love You Out Loud (Lyric Street)	684	+368	554	+307	2	56/29
25	33	ANDY GRIGGS Practice Life (RCA)	644	-530	504	-411	20	33/0
34	34	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	618	+44	533	+48	7	37/3
36	35	AARON TIPPIN FT/HEA TIPPIN Love Like There's No Tomorrow (Lyric Street)	575	+68	459	+55	3	35/2
37	36	MONTGOMERY GENTRY Speed (Columbia)	574	+91	475	+77	4	40/11
31	37	STEVE AZAR Waitin' On Joe (Mercury)	532	-186	410	-153	28	26/0
45	38	JO DEE MESSINA Was That My Life (Curb)	478	+166	382	+133	2	37/7
39	39	TAMMY COCHRAN Love Won't Let Me (Epic)	456	-6	372	+3	3	31/2
32	40	TRACY BYRD Lately (Dreamin' 'Bout...) (RCA)	453	-238	360	-206	11	26/1
43	41	TRAVIS TRITT Country Ain't Country (Columbia)	402	+84	321	+57	2	27/4
41	42	PINMONKEY I Drove All Night (BNA)	372	+27	319	+20	10	24/0
42	43	DARON NORWOOD In God We Trust (H2E/Lofton Creek)	312	-25	273	-21	9	19/0
38	44	LEE ANN WOMACK Forever Everyday (MCA)	271	-204	208	-161	15	17/0
46	45	CHARLIE DANIELS/TRAVIS TRITT Southern Boy (Blue Hat/Audium)	267	-40	237	-34	6	19/0
40	46	KEVIN DENNEY It'll Go Away (Lyric Street)	201	-231	166	-189	11	13/0
49	47	CROSS CANADIAN RAGWEED 17 (Universal South)	195	+21	183	+19	2	14/0
48	48	KID ROCK F/JALLISON MOORER Picture (Lava/Universal South)	183	-30	153	-29	7	7/0
Debut	49	JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	183	+65	151	+52	1	18/9
Debut	50	SAMMY KERSHAW I Want My Money Back (Audium)	181	+125	142	+95	1	13/6

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 1/19-Saturday 1/25.

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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
RASCAL FLATTS Love You Out Loud (Lyric Street)	29
TIM MCGRAW She's My Kind Of Rain (Curb)	19
MONTGOMERY GENTRY Speed (Columbia)	11
JEFF BATES The Love Song (RCA)	9
JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	9
PHIL VASSAR This Is God (Arista)	7
JO DEE MESSINA Was That My Life (Curb)	7
ANTHONY SMITH Half A Man (Mercury)	7
SAMMY KERSHAW I Want My Money Back (Audium)	6
CHRIS CAGLE What A Beautiful Day (Capitol)	5
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	5
TOBY KEITH Rock You Baby (DreamWorks)	4
TRAVIS TRITT Country Ain't Country (Columbia)	4
HOLLY LAMAR Unkissed (Universal South)	4
STEVE WARINER Snowfall On The Sand (Selectone)	4
KENNY CHESNEY Big Star (BNA)	3
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	3
LEE GREENWOOD Rocks That You Can't Move (Curb)	3
DIAMOND RIO I Believe (Arista)	2
DIXIE CHICKS Travelin' Soldier (Monument)	2

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW She's My Kind Of Rain (Curb)	+654
RASCAL FLATTS Love You Out Loud (Lyric Street)	+368
DIXIE CHICKS Travelin' Soldier (Monument)	+298
TOBY KEITH Rock You Baby (DreamWorks)	+298
KENNY CHESNEY Big Star (BNA)	+295
ALAN JACKSON That'd Be Alright (Arista)	+267
JOE NICHOLS Brokenheartsville (Universal South)	+260
SHANIA TWAIN Up! (Mercury)	+250
JO DEE MESSINA Was That My Life (Curb)	+166
PHIL VASSAR This Is God (Arista)	+164

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW She's My Kind Of Rain (Curb)	+482
RASCAL FLATTS Love You Out Loud (Lyric Street)	+307
TOBY KEITH Rock You Baby (DreamWorks)	+245
DIXIE CHICKS Travelin' Soldier (Monument)	+220
KENNY CHESNEY Big Star (BNA)	+217
JOE NICHOLS Brokenheartsville (Universal South)	+213
ALAN JACKSON That'd Be Alright (Arista)	+203
SHANIA TWAIN Up! (Mercury)	+192
PHIL VASSAR This Is God (Arista)	+153
JO DEE MESSINA Was That My Life (Curb)	+133
DIAMOND RIO I Believe (Arista)	+132
MARTINA MCBRIDE Concrete Angel (RCA)	+122
BRAD PAISLEY I Wish You'd Stay (Arista)	+121
DEANA CARTER There's No Limit (Arista)	+118
TRACE ADKINS Chrome (Capitol)	+115
GARY ALLAN Man To Man (MCA)	+110
JEFF BATES The Love Song (RCA)	+98
SAMMY KERSHAW I Want My Money Back (Audium)	+95
CHRIS CAGLE What A Beautiful Day (Capitol)	+94
BLAKE SHELTON The Baby (Warner Bros.)	+90
AARON LINES You Can't Hide Beautiful (RCA)	+78
TERRI CLARK I Just Wanna Be Mad (Mercury)	+77
MONTGOMERY GENTRY Speed (Columbia)	+77
JENNIFER HANSON Beautiful Goodbye (Capitol)	+76

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CalloUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of December 23-29, 2002

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
EMERSON DRIVE Fall Into Me (DreamWorks)	51.1%	77.7%	13.1%	98.0%	3.7%	3.4%
MARK WILLS Nineteen Something (Mercury)	41.1%	73.7%	14.0%	97.7%	5.7%	4.3%
TERRI CLARK I Just Want To Be Mad (Mercury)	29.7%	69.1%	18.9%	98.3%	6.0%	4.3%
DIXIE CHICKS Travelin' Soldier (Monument)	35.7%	68.6%	15.4%	90.9%	5.7%	1.1%
KELLIE COFFEY At The End Of The Day (BNA)	26.9%	68.6%	20.6%	96.3%	5.7%	1.4%
TRACE ADKINS Chrome (Capitol)	31.4%	61.4%	12.0%	91.7%	12.9%	5.4%
BRAD PAISLEY I Wish You'd Stay (Arista)	28.6%	61.4%	28.6%	95.7%	3.1%	2.6%
BLAKE SHELTON The Baby (Warner Bros.)	28.6%	61.1%	22.0%	97.1%	10.3%	3.7%
JOE NICHOLS Brokenheartsville (Universal South)	28.0%	61.1%	20.9%	94.6%	9.1%	3.4%
SHANIA TWAIN Up (Mercury)	24.9%	60.3%	20.0%	92.9%	7.7%	4.9%
GARY ALLAN Man To Man (MCA)	29.1%	60.0%	24.6%	92.6%	6.3%	1.7%
TRICK PONY On A Mission (H2E/WB)	29.4%	59.7%	16.9%	94.6%	12.0%	6.0%
LONESTAR Unusually Unusual (BNA)	23.1%	59.7%	26.3%	95.4%	6.6%	2.9%
KEITH URBAN Raining On Sunday (Capitol)	19.4%	59.1%	21.4%	89.1%	6.9%	1.7%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	22.9%	54.6%	22.9%	87.1%	8.0%	1.7%
JENNIFER HANSON Beautiful Goodbye (Capitol)	22.3%	54.3%	24.3%	90.3%	8.3%	3.4%
MARTINA MCBRIDE Concrete Angel (RCA)	21.4%	52.9%	29.1%	90.9%	6.3%	2.6%
AARON LINES You Cant Hide Beautiful (RCA)	21.4%	50.6%	29.7%	92.6%	10.9%	1.4%
TRACY BYRD Babies (RCA)	19.7%	50.6%	30.9%	88.9%	5.4%	2.0%
KENNY CHESNEY Big Star (BNA)	17.1%	50.6%	24.0%	84.6%	8.6%	1.4%
TIM MCGRAW She's My Kind Of Rain (Curb)	24.0%	50.3%	25.7%	89.7%	9.1%	4.6%
TOBY KEITH Rock You Baby (DreamWorks)	19.4%	50.0%	28.6%	88.6%	8.6%	1.4%
DARRYL WORLEY Family Tree (DreamWorks)	22.3%	47.7%	28.9%	92.0%	11.1%	4.3%
VINCE GILL Next Big Thing (MCA)	21.7%	46.9%	30.9%	89.7%	9.1%	2.9%
ALAN JACKSON That'd Be Alright (Arista)	19.1%	45.7%	32.0%	88.3%	7.1%	3.4%
MONTGOMERY GENTRY Speed (Columbia)	13.7%	45.7%	33.7%	89.1%	7.4%	2.3%
DEANA CARTER There's No Limit (Arista)	12.3%	43.1%	29.4%	82.9%	9.4%	0.9%
JEFF BATES The Love Song (RCA)	13.7%	41.4%	32.3%	85.7%	9.4%	2.6%
DIAMOND RIO I Believe (Arista)	11.1%	41.1%	31.1%	82.0%	6.9%	2.9%
FAITH HILL When The Lights Go Down (Warner Bros.)	16.0%	40.9%	34.3%	88.9%	11.1%	2.6%
ANDY GRIGGS Practice Life (RCA)	14.3%	39.4%	32.9%	88.6%	14.3%	2.0%
STEVE AZAR Waitin' On Joe (Mercury)	13.7%	38.0%	34.9%	87.7%	10.9%	4.0%
PHIL VASSAR This is God (Arista)	14.0%	36.9%	30.0%	79.7%	10.6%	2.3%
CHRIS CAGLE What A Beautiful Day (Capitol)	9.4%	34.0%	30.3%	81.1%	14.3%	2.6%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	9.7%	32.0%	33.7%	83.1%	13.1%	4.3%

**CalloUT AMERICA®**  
**HOT SCORES**

**P**assword of the Week: Williams  
 Question of the Week: Over the holidays, did you purchase any gifts over the Internet? If so, what was the dollar amount of your Internet purchases? (This is phase two, bringing the total sample to 350 persons.)

**Total**  
 Made Internet purchases: 20%  
 Over \$150: 8%  
 \$101-\$150: 3%  
 \$51-\$100: 7%  
 Less than \$50: 2%

**P1**  
 Made Internet purchases: 19%  
 Over \$150: 7%  
 \$101-\$150: 6%  
 \$51-\$100: 5%  
 Less than \$50: 2%

**P2**  
 Made Internet purchases: 22%  
 Over \$150: 10%  
 \$101-\$150: 3%  
 \$51-\$100: 7%  
 Less than \$50: 2%

**Male**  
 Made Internet purchases: 19%  
 Over \$150: 8%  
 \$101-\$150: 3%  
 \$51-\$100: 6%  
 Less than \$50: 2%

**Female**  
 Made Internet purchases: 22%  
 Over \$150: 7%  
 \$101-\$150: 5%  
 \$51-\$100: 7%  
 Less than \$50: 3%

25-34  
 Made Internet purchases: 18%  
 Over \$150: 7%  
 \$101-\$150: 3%  
 \$51-\$100: 5%  
 Less than \$50: 3%

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 1/31/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MARK WILLS Nineteen Somethin' (Mercury)	4.40	4.35	98%	15%	4.33	98%	19%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.27	4.15	95%	15%	4.16	94%	17%
GEORGE STRAIT She'll Leave You With A Smile (MCA)	4.24	4.17	99%	27%	4.08	99%	32%
JOE NICHOLS Brokenheartsville (Universal South)	4.23	4.13	89%	7%	4.19	88%	9%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.20	4.07	98%	19%	4.11	98%	22%
MARTINA MCBRIDE Concrete Angel (RCA)	4.19	4.07	85%	9%	4.21	82%	9%
AARON LINES You Can't Hide Beautiful (RCA)	4.18	3.97	95%	16%	4.15	94%	16%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.18	4.08	92%	19%	4.18	93%	20%
GARY ALLAN Man To Man (MCA)	4.15	4.22	93%	15%	4.11	92%	15%
DIAMOND RIO I Believe (Arista)	4.15	4.19	77%	8%	4.09	74%	7%
BLAKE SHELTON The Baby (Warner Bros.)	4.14	4.05	95%	22%	3.99	94%	26%
KEITH URBAN Raining On Sunday (Capitol)	4.14	4.05	79%	7%	4.12	79%	8%
ALAN JACKSON That'd Be Alright (Arista)	4.12	4.11	86%	9%	3.92	83%	11%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.05	3.97	69%	7%	4.08	68%	7%
DIXIE CHICKS Travelin' Soldier (Monument)	4.00	4.06	93%	22%	4.00	91%	20%
KELLIE COFFEY At The End Of The Day (BNA)	3.98	3.80	90%	18%	3.84	88%	23%
DARRYL WORLEY Family Tree (DreamWorks)	3.98	3.91	88%	14%	3.87	87%	16%
ANDY GRIGGS Practice Life (RCA)	3.95	3.74	67%	9%	3.87	65%	11%
LONESTAR Unusually Unusual (BNA)	3.93	3.77	96%	25%	3.92	95%	25%
STEVE AZAR Waitin' On Joe (Mercury)	3.92	-	91%	20%	3.88	91%	21%
TRICK PONY On A Mission (H2E/WB)	3.91	3.84	93%	24%	3.83	91%	28%
KENNY CHESNEY Big Star (BNA)	3.90	-	74%	11%	3.96	73%	10%
JENNIFER HANSON Beautiful Goodbye (Capitol)	3.89	3.75	84%	18%	3.74	83%	23%
KENNY CHESNEY A Lot Of Things Different (BNA)	3.87	3.95	96%	33%	3.76	96%	37%
VINCE GILL Next Big Thing (MCA)	3.74	3.70	84%	17%	3.56	82%	19%
TRACE ADKINS Chrome (Capitol)	3.72	3.71	93%	25%	3.63	92%	26%
JEFF BATES The Love Song (RCA)	3.70	-	39%	4%	3.72	36%	5%
DEANA CARTER There's No Limit (Arista)	3.68	3.63	72%	11%	3.65	71%	13%
FAITH HILL When The Lights Go Down (Warner Bros.)	3.56	3.49	91%	28%	3.60	89%	26%
SHANIA TWAIN Up! (Mercury)	3.24	3.15	93%	32%	3.26	91%	32%

Total sample size is 771 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

**SAMMY KERSHAW** I Want My Money Back (Audiom)  
Total Plays: 225, Total Stations: 38, Adds: 11

**JOHN MICHAEL MONTGOMERY** Country Thang (Warner Bros.)  
Total Plays: 206, Total Stations: 27, Adds: 18

**STEVE HOLY** Rock-A-Bye Heart (Curb)  
Total Plays: 131, Total Stations: 31, Adds: 26

**ANTHONY SMITH** Half A Man (Mercury)  
Total Plays: 131, Total Stations: 25, Adds: 21

**ALISON KRAUSS** The Lucky One (Rounder)  
Total Plays: 78, Total Stations: 10, Adds: 4

**STEVE WARINER** Snowfall On The Sand (Selectone)  
Total Plays: 61, Total Stations: 13, Adds: 4

**RADNEY FOSTER** Scary Old World (Dualtone)  
Total Plays: 56, Total Stations: 13, Adds: 10

**HOLLY LAMAR** Unkissed (Universal South)  
Total Plays: 26, Total Stations: 12, Adds: 11

Songs ranked by total plays

## C O U N T R Y FLASHBACK

### 1 YEAR AGO

• No. 1: "Good Morning Beautiful" — Steve Holy (second week)

### 5 YEARS AGO

• No. 1: "Just To See You Smile" — Tim McGraw

### 10 YEARS AGO

• No. 1: "Can I Trust You With My Heart" — Travis Tritt

### 15 YEARS AGO

• No. 1: "I Won't Take Less..." — T. Tucker w/P. Davis & P. Overstreet

### 20 YEARS AGO

• No. 1: "Inside" — Ronnie Milsap

### 25 YEARS AGO

• No. 1: "To Daddy" — Emmy Lou Harris

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RASCAL FLATTS These Days (Lyric Street)	3758
TOBY KEITH Who's Your Daddy? (DreamWorks)	3493
KEITH URBAN Somebody Like You (Capitol)	3292
DIAMOND RIO Beautiful Mess (Arista)	2595
KENNY CHESNEY A Lot Of Things Different (BNA)	2420
DIXIE CHICKS Landslide (Monument)	2264
TIM MCGRAW Red Ragtop (Curb)	2096
KENNY CHESNEY The Good Stuff (BNA)	2014
JOE NICHOLS The Impossible (Universal South)	1808
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1746
DARRYL WORLEY I Miss My Friend (DreamWorks)	1395
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1378
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1375
MONTGOMERY GENTRY My Town (Columbia)	1365
GEORGE STRAIT Living And Living Well (MCA)	1348
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1314
MARTINA MCBRIDE Where Would You Be (RCA)	1301
ALAN JACKSON Work In Progress (Arista)	1191
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1172
TOBY KEITH My List (DreamWorks)	1154





# The State Of Sales At AC

How to get the rate that your ratings deserve

**T**here was a time when no one liked AC except the listeners. The format received little respect from broadcasters. It is still the "Rodney Dangerfield" of radio. When someone decides to make fun of a singer, what format do these ridiculed artists most often come from? AC. This is true on late-night TV shows like those hosted by David Letterman, Craig Kilborn, Jay Leno and Conan O'Brien.

The first experience I had with AC was in 1982, when WMJI (Majic 105.7)/Cleveland signed on as an Oldies-based AC. The station had been Rock as WWWM (M-105). The rock stopped on a Friday at 3pm. We played The Beatles all weekend long. I viewed it as a chance to cleanse the palate of the market.

Majic 105.7 launched with "Abracadabra" by Steve Miller Band. We followed that with Barry Manilow, Air Supply, Diana Ross & The Supremes, America, James Taylor and The Beatles. That's what Oldies-based AC was in 1983.

The phones went crazy with advertisers calling to cancel their schedules. Things got better, but it took a year and undeniably huge ratings to win over the advertising community.

**"At some point you have to say that you're committed to the format — so much so that you're willing to walk away from money if you have to."**

Sean Banks

## A Better AC World

Doris McVay, Charlie Cook and I hung out the shingle for McVay Media in 1984. Stations in those days were making their first moves to AC. The format was moving from AM to FM. I'd sit in radio-station conference room after conference room and explain the benefits of listening to AC, selling the format and educating the staff on the unique selling proposition

(then touted as USP) of the music we presented.

Sales reps would look at me with horror. "It's too wimpy," they would say, along with, "How can we ignore men?" "You're going to play too few commercials," and, "It's background music." I think that's when my hair started to turn gray.

The world we live in today is significantly better for this format. Fewer people at radio stations bite the hand that feeds them. Selling AC isn't so much about the format as it is about getting the rate that your ratings deserve. You'll find a highly rated AC in every one of the top 100 markets in America. So, it's not always about "Do you buy the AC?" but rather "How much do you pay to buy the AC?"

Today, because of the success of AC, we wrestle with making room for the commercial inventory. The format still carries a "more music" promise. As such, the commercials that do air have a higher profile than those on other, more intrusive formats. The "other guys" are the Yellow Pages of radio. AC enables advertisers to have commercials that are effective adjacencies to entertainment.

Utilizing optimum effective scheduling, a well-placed commercial package can consist of fewer announcements than are found on competing formats and be more successful. The bottom line is this: Purchasing fewer, more expensive commercials on a highly rated AC can actually be more cost-effective than buying advertising on that larger-cuming, cluttered station.

## Above Average

You've probably heard all of the boilerplate sales lines: "AC is the darling of the media-buying community," "This format sells itself" and "Our listeners drive nicer cars, wear nicer clothes, live in nicer homes, take more vacations and own only the best appliances."

The picture painted is that these

white-wine-sipping listeners go to the theater weekly, dine out nightly and turn up at the health club in unison after work every night for that brisk 60-minute workout. It's a great perception, but not totally true. More often than not AC listeners are slightly above average, but they are not the elite group that some sales reps pitch to their clients.

I've seen lots and lots of research. This includes strategic market studies, music testing and focus groups. And while it is true that, among average people, the AC listener is more inclined to drive newer vehicles, go to



Mike McVay

more movies, eat out more frequently, take more vacations and have nicer electronic equipment, backyard barbecues are also one of their favorite free-time activities.

They are more educated, worldly and culturally diverse and more health- and diet-conscious. Appearance is important to this lifegroup. They are married with children, concerned about family values and more likely to go to church at least three times a month. They are involved in their communities. These are active people who live an active lifestyle. They own their homes.

## Arbitron Facts

The facts from Arbitron are clear: The average AC appeals to adults 25-54. Looking at the format on a national level, AC's median age is 41. The format leans 62% female and 38% male. Close to 26% of the audience is aged 35-44, and almost 22% is 45-54.

The 25-34 demo contributes 19% to the total pie, while the 55-64 demo consists of almost 10% of the total AC audience. The 18-24 demo makes up 9.5% of the nation's AC listeners, and about 7.6% of the listeners are over the age of 65.

Time Spent Listening, on average, is near the top of the heap for AC. Listeners spend more time tuned to AC than listeners to other formats. Country and Urban both top AC, but the at-work world gives AC a significant number of quarter-hours. That helps if you're selling cost per point.

These facts give AC an exceptional conversion ratio, better known to many as a Power Ratio. The AC format sells at 1.28-times the audience share. That means that if a station has a 10 share 12+, it should bill as if the share were a 12.8.

The NAB releases annual studies



**LISTEN UP** The Gin Blossoms recently stopped by DMX Music's Listening Room in Los Angeles to record a Feb. 10 performance for DMX Backstage and plug their new DVD, *Just South of Nowhere*, a collection of the band's music videos and backstage footage. Seen here (l-r) are Gin Blossom Scott Johnson, DMX Assoc. Prod. Gina Yates, Gin Blossom Jesse Valenzuela and DMX VP/U.S. Broadband Division Stacey Sampo.

on ratings and revenue performances for the major formats. These numbers show the conversion ratio of revenue to ratings. They are as follows:

Talk	AC	Sports	Full Service
1.40	1.28	1.24	1.22
Country	AOR	Classic Rock	Oldies
1.17	1.17	1.17	1.13

AC comes in second only to Talk, which, particularly in these critical times, has some unfair advantages.

## Family Values

AC features limited commercial inventory. Many stations kick off the workday with a significantly long commercial-free music sweep. Also, the attribute of the "Safe for the Whole Family" presentation limits the clientele to family-oriented advertisers.

Sean Banks, GM of West Virginia Radio's Charleston, WV cluster, points out that running an AC requires a balancing act between what's right for programming and what makes money for the company. "At some point you have to say that you're committed to the format — so much so that you're willing to walk away from money if you have to," Banks says.

He notes that WVAZ (V100), Charleston's leading AC and No. 1 with women 25-54, accepted a buy from a condom company. The PD and GM both heard the commercial at the same time. The spot played once. The money was refunded and the order canceled. Banks assured me that a system has now been put in place to keep inappropriate material from making it onto the air.

The station has also declined to accept inappropriate television commercials and movie advertising that doesn't fit with its family theme. It even rejected a commercial from the United Mine Workers because it poked fun at the Christmas music the station was playing in December. That's a commitment to excellence.

Our consultancy often encourages client stations to adopt the philosophies of the Disney company. Those philosophies include not accepting any advertising that is unfit for the au-

dience. Disney doesn't sell beer inside the Magic Kingdom (beer is sold at EPCOT Center). Radio stations have to be prepared to turn down business that could cost them listeners. It doesn't happen often, but it does happen.

## A Clear, Concise Vision

The state of AC sales today is not substantially different from the state of all radio sales. Those stations with a clear and concise vision of their product, as well as a systematic approach to the sale of the product, will succeed. Those without such a vision or system will fail. Although this may seem rather simplistic, at its core it is the recipe for success in all businesses.

Dennis Best, President of the sales management and consulting firm Best Media, notes that in his personal dealings with AC stations, their success (or lack thereof) rests with the manager. It comes down to that individual's ability to provide the sales department with an understanding of the station's goals and objectives, as well as to provide the proper training on how to reach those goals.

AC radio has an early advantage in the sales process because it is generally a quality product and well-known by media buyers. Unfortunately, Best says, many stations are ill-equipped to exploit this benefit.

In one recent study of AC stations, nearly 60% performed below average. The result of this poor performance is a lack of continuity and quality in the overall sales team and managers, leading to more poor performance. Until the management and sales process for AC, or any other format, is improved, radio will continue to be the poor stepchild of national media buys.

Mike McVay is President and founder of McVay Media. McVay Media is a full-service consultancy specializing in AC, CHR, Rock, Country, Oldies, News/Talk, promotions and sales. Contact McVay at 440-892-1910 or at mcvaymedia@aol.com. Check out www.mcvaymedia.com for other articles on programming, promotion and sales.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	FAITH HILL Cry (Warner Bros.)	2415	-23	331960	20	113/0
1	2	PHIL COLLINS Can't Stop Loving You (Atlantic)	2375	-184	319289	17	113/1
3	3	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2264	-14	313563	16	106/0
4	4	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2249	+43	283132	38	109/0
5	5	DIXIE CHICKS Landslide (Monument/Columbia)	2121	-63	315992	11	116/2
6	6	KELLY CLARKSON A Moment Like This (RCA)	1701	-76	193472	19	94/0
7	7	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1648	+34	199172	61	111/0
8	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1544	-45	199581	36	99/1
12	9	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1434	+176	154812	12	99/3
11	10	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury/IDJMG)	1336	+72	182547	11	96/0
10	11	CELINE DION A New Day Has Come (Epic)	1280	-5	146619	49	107/0
16	12	CHRISTINA AGUILERA Beautiful (RCA)	1060	+240	173041	6	74/7
17	13	ROD STEWART These Foolish Things (J)	1017	+249	130682	9	83/2
13	14	CELINE DION At Last (Epic)	943	-24	122711	8	51/0
15	15	JOHN MAYER No Such Thing (Aware/Columbia)	879	-7	122400	33	67/0
18	16	PAUL SIMON Father And Daughter (Nick/Jive)	479	+22	44146	9	59/1
21	17	TAMARA WALKER If Only (Curb)	439	+14	35008	10	65/0
24	18	REGIE HAMM Babies (Refugee/Universal South)	433	+115	43632	3	48/4
30	19	CELINE DION I Drove All Night (Epic)	422	+303	102184	2	68/21
19	20	MARIAH CAREY Through The Rain (MonarC/IDJMG)	398	-58	38244	15	53/0
22	21	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	376	-9	69695	8	28/2
20	22	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	353	-88	65350	13	29/0
Debut	23	JOSH GROBAN You're Still You (143/Reprise)	300	+258	32513	1	69/19
Debut	24	DANA GLOVER Thinking Over (DreamWorks)	277	+178	21550	1	52/10
23	25	JAMES TAYLOR Whenever You're Ready (Columbia)	246	-91	25950	14	39/0
26	26	UNCLE KRACKER In A Little While (Lava)	211	-9	57593	6	16/1
27	27	GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)	210	+15	18456	6	42/5
Debut	28	GEORGE HARRISON Stuck Inside A Cloud (Capitol)	183	+93	16976	1	42/2
25	29	BENNY MARDONES I Want It All (Crazy Boy/Go-Kart)	150	-133	21039	12	34/0
-	30	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	146	+36	35411	1	11/1

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 1/19-1/25. 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: 101, Total Stations: 20, Adds: 2

**KEITH URBAN** Somebody Like You (Virgin)  
Total Plays: 57, Total Stations: 12, Adds: 2

**VONDA SHEPARD** Rainy Days (Jacket)  
Total Plays: 3, Total Stations: 14, Adds: 14

Songs ranked by total plays

### Most Added®

[www.rradds.com](http://www.rradds.com)

ARTIST TITLE LABEL(S)	ADDS
CELINE DION I Drove All Night (Epic)	21
JOSH GROBAN You're Still You (143/Reprise)	19
VONDA SHEPARD Rainy Days (Jacket)	14
DANA GLOVER Thinking Over (DreamWorks)	10
CHRISTINA AGUILERA Beautiful (RCA)	7
CHARLOTTE CHURCH Would I Know (Columbia)	7
GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)	5
REGIE HAMM Babies (Refugee/Universal South)	4
DARYL HALL & JOHN OATES Forever For You (U-Watch)	3

Shania Twain  
"I'M GONNA GETCHA GOOD!"  
Top 10 at R&R AC and Monitor Mainstream Adult!  
Album sold over 3 Million!  
From her new album UP!

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION I Drove All Night (Epic)	+303
JOSH GROBAN You're Still You (143/Reprise)	+258
ROD STEWART These Foolish Things (J)	+249
CHRISTINA AGUILERA Beautiful (RCA)	+240
DANA GLOVER Thinking Over (DreamWorks)	+178
DARYL HALL & JOHN OATES Forever For You (U-Watch)	+176
LEANN RIMES I Need You (Curb)	+159
REGIE HAMM Babies (Refugee/Universal South)	+115
GEORGE HARRISON Stuck Inside A Cloud (Capitol)	+93
STREISAND & MANILOW I Won't Be The One To Let Go (Columbia)	+93

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

KSMB Scot-FM WNEL WPRM Radio Venus WQOK WENN KO

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RateTheMusic.com

America's Best Testing AC Songs 12+ For The Week Ending 1/31/03

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Rows include PHIL COLLINS, SANTANA, DARYL HALL & JOHN DATES, etc.

Total sample size is 384 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song...

Indicator Most Added

- VONDA SHEPARD Rainy Days (Jacket)
JOSH GROBAN You're Still You (143/Reprise)
AVRIL LAVIGNE I'm With You (Arista)
CELINE DION I Drove All Night (Epic)
DANA GLOVER Thinking Over (DreamWorks)

Recurrents

- ENRIQUE IGLESIAS Hero (Interscope) 1299
MATCHBOX TWENTY If You're Gone (Lava/Atlantic) 1195
LEE ANN WOMACK I Hope You Dance (MCA/Universal) 1055
DIDO Thankyou (Arista) 953
JOSH GROBAN To Where You Are (143/Reprise) 897

Songs ranked by total plays

Reporters

Grid of reporter assignments across various markets such as Albany, NY; Boise, ID; Dallas, TX; Frederick, MD; Johnstown, PA; McAllen, TX; Oklahoma City, OK; Raleigh-Durham, NC; Seattle-Tacoma, WA; Tucson, AZ; etc.

\* Monitored Reporters 136 Total Reporters 119 Total Monitored 17 Total Indicator

## ON THE RECORD

With

**James Baker**  
MD, KIOI/San Francisco

**KIOI**  
101.3 FM

2003 is off and running, and it's going to be an exciting year for music in the Bay Area! One of the big surprises for us has been The Dixie Chicks' "Landslide," which has instant familiarity and is selling well in Northern California. Norah Jones is fresh off her Grammy nominations and a special STAR 101.3 Toys for Tots performance at the Pier 39 Hard Rock Cafe during the holidays. She remains a top seller and will likely continue to gather steam when airplay shifts from "Don't Know Why" to "Come Away With Me." • Still one of the most asked-for and best-testing songs for STAR is Santana & Michelle Branch's "The Game of Love." One of the strongest new arrivals on STAR is Shania Twain's "I'm Gonna Getcha Good!" which has been requesting well and will no doubt continue to grow following her appearance at the Super Bowl. • As far as new music is concerned, Uncle Kracker's "Drift Away," featuring Dobie Gray, is an exciting twist on the original. Also, I can't wait to play The Deuce Project's "Stone Cold," which is reminiscent of New Radicals' "You Get What You Give." It's likely to be strong for Hot AC this year. Another likely success story this year will be Pay The Girl's "Freeze." It's a one-listen home run!

**T**he star-studded performances before, during and even after the Jan. 26 Super Bowl (a 48-21 Tampa Bay Buccaneers rout of the Oakland Raiders) looked like a who's who of the AC and Hot AC charts. **Santana & Michelle Branch** performed their No. 1 Hot AC hit "The Game of Love" (Arista) — and "Game" is sure to be challenged for the top spot by none other than **The Dixie Chicks**, who sang the national anthem before the game. The Chicks hold at No. 2 at Hot AC with "Landslide" (Monument/Columbia), and they're top five on the AC chart ... Singing "God Bless America" was Epic's **Celine Dion**, whose cover of **Cyndi Lauper's** "I Drove All Night" vaults 30-19\* on the AC chart while pulling Most Added honors ... Another '80s cover tune, **Sixpence None The Richer's** rendition of **Crowded House's** "Don't Dream It's Over" (Curb/Reprise), pulls in the Most Added trophy at Hot AC for a second week ... At halftime we saw **Shania Twain** perform her top 10 AC hit "I'm Gonna Getcha Good!" (Mercury/IDJMG). Also appearing at halftime were **No Doubt** (Interscope) and **Sting** (A&M/Interscope) ... After the game was a performance by **Bon Jovi**, who move 26-23\* with "Misunderstood" (Island/IDJMG) ... Some of those on the Hot AC chart who didn't play at the Super Bowl festivities are performing well in airplay: **Avril Lavigne** moves 7-5\* with "I'm With You" (Arista), and **3 Doors Down** climb 18-16\* with "When I'm Gone" (Republic/Universal).

— Anthony Acampora, Director/Charts



## artistactivity

ARTIST: **Barbra Streisand**

LABEL: **Columbia**

By **MIKE TRIAS**/ASSISTANT EDITOR



**B**arbra is back, and she's brought along an old friend. Streisand joins Barry Manilow to present "I Won't Be the One to Let Go," the first single from her latest album. Written by Manilow and Richard Marx and produced and arranged by Marx and Walter Afanasieff, this ballad is a good vehicle for the singers to join forces on. While the song builds from beginning to end, both artists are allowed time in the limelight. Excellent arranging allows the vocals to complement, rather than outshine, each other.

"Let Go" is one of two brand-new tracks on Streisand's *Duets*, which was released late last year. Already certified Gold by the RIAA, the album is a collection of 19 duets performed by Streisand over the course of her long career. Many of her most beloved songs are represented, including classic duets with Frank Sinatra, Donna Summer, Barry Gibb, Don Johnson, Judy Garland and Neil Diamond, to name a few. The other new track in the collection is "All I Know of Love," featuring up-and-coming baritone sensation Josh Groban.

Since the beginning of her career Streisand has won many awards and received much critical acclaim for her musical prowess. Her 1962 debut album, *The Barbra Streisand Album*, won two Grammys. Since then she has received six more Grammy Awards, the Recording Academy's Lifetime Achievement Award and the Grammy Legend Award. Streisand also became the first female composer to win an Oscar with "Evergreen," from her 1976 film, *A Star Is Born*. More recently, shows like her record-setting New Year's Eve 1999 Timeless perfor-

mance at Las Vegas' MGM Grand serve as testaments to Streisand's continuing popularity and star power.

Streisand has proved she can excel at anything related to entertainment. She made the transition to Broadway in 1964 and earned a Tony nomination for her appearance in *I Can Get It For You Wholesale*. In 1965 she starred in her own Emmy Award-winning television special, *My Name Is Barbra*. In 1968 Streisand won the Academy Award for Best Actress for her motion-picture debut, *Funny Girl*. Years later her directorial debut, *The Prince of Tides*, earned seven Academy Award nominations.

So what's next for the woman who has won Oscars, Tonys, Emmys, Grammys, Golden Globes, Cable Aces, Peabodys and countless other accolades? In recent interviews the now-60-year-old Streisand has said that she's focusing on her personal life, including tending her garden and enjoying the company of her husband, actor and director James Brolin. She's also heavily involved in politics, particularly the Democratic Party, even posting opinions and articles on her website. But she still plans to work on films in the future and to record an album of show tunes some time next year. And even though she says she's slowing down, expect the awards to keep pouring in: Her *Christmas Memories* CD has just earned Barbra her 37th Grammy nomination, this time for Best Traditional Pop Vocal Album.

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**June 19-21**

# R&R HOT AC TOP 40

January 31, 2003

Powered By



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)	3593	-9	351694	17	88/0
2	2	DIXIE CHICKS Landslide (Monument/Columbia)	3282	+30	315598	12	78/1
3	3	NO DOUBT F/LADY SAW Underneath It All (Interscope)	3097	-72	304637	17	83/0
4	4	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3042	-41	296517	23	81/0
7	5	AVRIL LAVIGNE I'm With You (Arista)	2783	+418	300099	9	86/0
5	6	MATCHBOX TWENTY Disease (Atlantic)	2612	-164	254850	16	79/0
6	7	UNCLE KRACKER In A Little While (Lava)	2360	-8	206121	22	75/0
9	8	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2334	+232	234335	10	81/4
8	9	CREED One Last Breath (Wind-up)	2188	-62	197479	34	74/0
11	10	NORAH JONES Don't Know Why (Blue Note/Virgin)	2035	+48	221448	30	65/3
10	11	AVRIL LAVIGNE Complicated (Arista)	1851	-180	182933	40	88/0
12	12	DAVE MATTHEWS BAND Where Are You Going (RCA)	1748	-155	213373	35	68/0
13	13	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1735	-81	161177	46	73/0
15	14	TORI AMOS A Sorta Fairytale (Epic)	1674	-34	183645	15	66/0
14	15	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	1508	-229	162949	14	68/0
18	16	3 DOORS DOWN When I'm Gone (Republic/Universal)	1466	+180	114453	8	61/3
17	17	CHRISTINA AGUILERA Beautiful (RCA)	1465	+177	132243	6	51/1
19	18	FAITH HILL Cry (Warner Bros.)	1242	+30	115323	16	50/3
20	19	DAVE MATTHEWS BAND Grey Street (RCA)	1132	-6	128088	9	51/0
22	20	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1115	+176	116662	8	58/7
16	21	LIFEHOUSE Spin (DreamWorks)	1109	-225	108371	20	54/0
21	22	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	890	-189	88239	13	47/0
26	23	BON JOVI Misunderstood (Island/IDJMG)	823	+79	91493	5	53/2
24	24	CREED Don't Stop Dancing (Wind-up)	808	-1	62724	7	49/1
25	25	STEREO FUSE Everything (EQ/Wind-up)	756	-26	70694	13	45/1
27	26	COLDPLAY Clocks (Capitol)	695	+126	92211	3	43/7
23	27	DANA GLOVER Thinking Over (DreamWorks)	624	-203	40654	19	41/0
Debut	28	SIXPENCE NONE THE RICHER Don't Dream It's Over (Reprise/Curb)	601	+383	52659	1	63/21
30	29	PAY THE GIRL Freeze (TVT)	591	+101	48804	4	37/4
28	30	STONE SOUR Bother (Roadrunner/IDJMG)	550	+3	49856	5	34/3
34	31	PUDOLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	524	+99	41218	3	13/0
32	32	FROU FROU Breathe In (MCA)	489	+32	45207	6	27/0
39	33	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	474	+149	40956	2	37/17
33	34	VONRAY Inside Out (Elektra/EEG)	474	+25	33322	4	32/1
29	35	JACK JOHNSON Bubble Toes (Enjoy/Universal)	465	-30	72489	10	20/0
Debut	36	JOHN MAYER Why Georgia (Aware/Columbia)	454	+227	80335	1	30/7
31	37	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury)	445	-35	39723	6	26/0
40	38	LUCY WOODWARD Dumb Girls (Atlantic)	382	+103	28610	2	36/6
36	39	PHIL COLLINS Can't Stop Loving You (Atlantic)	364	-3	34182	6	18/0
37	40	PINK Family Portrait (Arista)	351	+19	13637	4	8/0

90 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/19-1/25. 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.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SIXPENCE NONE THE RICHER Don't Dream It's Over (Reprise/Curb)	21
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	17
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	11
MACY GRAY When I See You (Epic)	10
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	7
COLDPLAY Clocks (Capitol)	7
JOHN MAYER Why Georgia (Aware/Columbia)	7
CELINE DION I Drove All Night (Epic)	7
LUCY WOODWARD Dumb Girls (Atlantic)	6
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	6
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	4
PAY THE GIRL Freeze (TVT)	4

**Bon Jovi** "MISUNDERSTOOD"  
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 23 at R&R Hot AC  
 25\* at Monitor Modern Adult  
 23\* at Monitor Top 40 Adult  
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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVRIL LAVIGNE I'm With You (Arista)	+418
SIXPENCE NONE THE RICHER Don't Dream It's Over (Reprise/Curb)	+383
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+232
JOHN MAYER Why Georgia (Aware/Columbia)	+227
CELINE DION I Drove All Night (Epic)	+181
3 DOORS DOWN When I'm Gone (Republic/Universal)	+180
CHRISTINA AGUILERA Beautiful (RCA)	+177
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+176
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+149
COLDPLAY Clocks (Capitol)	+126

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

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America's Best Testing Hot AC Songs 12+ For The Week Ending 1/31/03.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top songs like '3 DOORS DOWN When I'm Gone', 'LIFEHOUSE Spin', etc.

Total sample size is 715 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

- CELINE DION I Drove All Night (Epic)
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)
BON JOVI Misunderstood (Island/IDJMG)
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
JEWEL Standing Still (Atlantic)
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
VONRAY Inside Out (Elektra/EEG)
STEREO FUSE Everything (ED/Wind-up)
STONE SOUR Bother (Roadrunner/IDJMG)
LUCY WOODWARD Dumb Girls (Atlantic)
KELLIE COFFEY When You Lie Next To Me (BNA)
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)

New & Active

- SISTER HAZEL Your Mistake (Sixth Man)
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Live)
CELINE DION I Drove All Night (Epic)
MACY GRAY When I See You (Epic)
PETER STUART With My Heart In Your Hands (Vanguard)
DAVID GRAY Be Mine (ATO/RCA)
MATCHBOX TWENTY Unwell (Melisma/Atlantic)
SANTANA F/MUSIQ Nothing At All (Arista)
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)

Songs ranked by total plays

Reporters

Grid of reporter information for various radio stations across the US, including station call letters, reporter names, and phone numbers.

\* Monitored Reporters 101 Total Reporters

90 Total Monitored

11 Total Indicator 8 Current Indicator Playlists

Did Not Report, Playlist Frozen (1): KMXS/Anchorage, AK

Did Not Report For Three Consecutive Weeks; Data Not Used (2): WMT/Cedar Rapids, IA

WNVK/Elmira-Corning, NY



**CAROL ARCHER**  
carcher@radioandrecords.com

# Untapped Channels

## Can cable TV break new artists?

By Harold Childs

**T**his week, music-industry veteran Harold Childs presents an alternative approach to reaching adult music consumers.

According to the *Los Angeles Times*, baby boomers, Generation X and college students spend over \$4 billion annually on catalog rock and pop (or 1/3 of all U.S. annual music sales). This audience has an ongoing hunger for creativity, great songwriting and performances and would welcome recordings by new artists who provide the same. However, their importance and potential are being almost completely overlooked by the music industry.

### New Life

Sales of new musical styles is so depressed — down 10%-15% overall — that only those labels with extensive classic rock, pop and jazz catalogs breathe a little easier.

For example, Capitol Records, with its supply of Beatles, Beach Boys, Paul McCartney, Bob Seeger, The Band, Sinatra, Ricky Nelson, etc., can count on steady sales from this great classic catalog. Classic rock and pop make the difference in sales for labels with that kind of depth.

In the last few months this trend has grown even more pronounced, because a new phenomenon has emerged: Cable TV advertising and promotion are driving adult retail music sales. There is life here — growth — something the music industry has

been dying for. Cable is the new adult radio.

Although new adult music receives very little radio airplay, advertising on cable channels watched by adults, e.g., Bravo, BET, TNN, Sci Fi, A&E, USA — even the Fox News Channel and CNN — is driving the sales of new top 10 albums by The Rolling Stones, Paul McCartney, James Taylor, Rod Stewart and others.



**Harold Childs**

Even Elvis has a top 10 album. These advertising efforts are supplemented by artists who promote their recordings on late-night talk shows and cable and broadcast TV concert specials.

### A Powerhouse Medium

TV has long been known as a powerhouse sales medium for products adults buy — kitchen gadgets, vitamins and supplements, exercise equipment and, of course, recordings (e.g., Time Life oldies collections, gospel, etc.).

In recent years telemarketing advertising and infomercials have multiplied on cable and are trending more and more toward music (just look at the number of ads for Christy Lane, who must be selling truckloads of telemarketed CDs to justify the ad buys).

It has long been established that broadcast TV (*American Bandstand*,

*Soul Train*) and cable (MTV) sell music to the young. Now it is evident that the belated breakthrough medium for adult music is television.

The challenge to the music industry is to use this "new" medium not only to sell established artists, but to sell new adult artists with new music. And not only classic rock and pop artists, but smooth jazz, jazz and country pop artists as well. Artists like Norah Jones, Steve Tyrell and others could find broader audiences with mass exposure of this kind.

**Cable is the new adult radio. There is life here — growth — something the music industry has been dying for.**

### Money To Be Made

A few thoughts: First, VH1 has left its adult music audience for mostly sensational reality programming (prison bands, etc.). It's time for a cable show, if not a new cable channel, that understands and programs for music-buying adults.

Adult music includes many genres, from rock and pop to smooth jazz to Americana to jazz and blues. Maybe variety shows are due for a comeback. Whatever the programming, the opportunities are unlimited. An advertising-supported cable channel or two might have a revelation when they realize there's major money to be made on adult music.

Second, promotion and marketing people need to take a look at cable and figure out how to make it work for them. There are untapped channels that could be used creatively to reach adult audiences (e.g., the Food Channel, Home & Garden, sports channels, Hallmark, BBC America, Women's Entertainment, Oxygen).

The trick is to place ads where they will reach the right demographics and to promote the music creatively by placing it in creative contexts (soundtracks, guest appearances, bot-



**HELLO, GOODBYE, CHRIS BRODIE** After nearly 20 years at the 94.7 frequency — first at AOR KMET/Los Angeles, then as PD at KTWV (*The Wave*) following the format flip at the birthplace of Smooth Jazz as a full-time format — Chris Brodie stepped down. Countless friends gathered to honor her at *The Wave's* emotional farewell celebration. Seen here (l-r) are Dave Koz in the Morning producer Rosemary Jimenez, Brodie, Infinity L.A.'s Bonny Chick, R&R's Carol Archer and Festival Productions' Darlene Chan.



**NORMAN STORMIN' RENO** Warner Bros. artist guitarist Norman Brown took a few minutes after a Dave Koz & Friends concert before 4,000 fans to visit with KJZS/Reno staffers. Seen here (l-r) are KJZS GM April Clark, morning host Doug Thompson, night host Bill Mott and former PD Jay Davis; Brown; and KJZS weekend jock Bob Carnahan.

tom-third IDs, cross-promotions, etc.).

With the closures of more and more retail music outlets, the industry needs new systems and new business models to drive consumers to retail. It looks like cable TV could be one. If it is, the next cycle of music sales growth is at hand. The opportunity is here for us to reach out to the grass roots by programming the new music adults want to hear.

*Editor's note: Childs' knowledge of the music industry was accumulated during*

*its era of greatest growth. Currently Chief Consultant for Music Research, he has been in the music business for over 30 years. Childs started his career in Philadelphia as the first black promotion man hired by RCA Records.*

*He then headed promotion for A&M Records for 15 years. Later, Childs served as President of Quincy Jones' Qwest Records, VP of Warner Bros. Records and Sr. VP of PolyGram Records. In 2000 he received the Living Legends Award from the Living Legends Foundation.*



**2003 MODEL CHAQUICO** Higher Octave artist guitarist Craig Chaquico (r) sports his new look — short hair! and a soul patch — during a recent reunion with WSJT/Tampa MD Kathy Curtis following a gig at St. Petersburg's Renaissance Vinoy Resort.



**WHY IT'S CALLED 'HOTLANTA'** WJZZ/Atlanta morning personality Greg Fitzgerald recently hung out with the lovable stars of the Guitars & Saxes tour. Seen here (l-r) are Jeff Golub, Richard Elliot, Warren Hill, Fitzgerald and Marc Antoine.

January 31, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BWB Groovin' (Warner Bros.)	869	-54	126587	16	40/0
2	2	BOB JAMES Morning, Noon & Night (Warner Bros.)	837	+57	128411	17	41/0
3	3	STEVE OLIVER High Noon (Native Language)	761	+7	89645	20	36/0
5	4	PETER WHITE Who's That Lady? (Columbia)	735	+31	112329	18	38/0
4	5	RICHARD ELLIOT Q.T. (GRP/VMG)	696	-57	69019	24	35/0
6	6	BONEY JAMES Grand Central (Warner Bros.)	634	+30	92932	14	40/1
7	7	STEVE COLE Off Broadway (Warner Bros.)	630	+33	100397	18	39/0
8	8	JEFF GOLUB Cold Duck Time (GRP/VMG)	568	+33	100412	24	33/0
10	9	DIANA KRALL Just The Way You Are (Verve/VMG)	513	-13	53963	13	35/0
9	10	N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	513	-14	52211	12	34/0
11	11	NATALIE COLE Tell Me All About It (GRP/VMG)	499	-7	64070	20	35/0
12	12	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	493	+30	81204	9	39/0
20	13	MINDI ABAIR Lucy's (GRP/VMG)	436	+146	80222	2	40/3
13	14	KENNY G Paradise (Arista)	431	+11	73240	11	35/0
15	15	MICHAEL LINGTON Still Thinking Of You (3 Keys)	406	+3	38297	10	34/1
17	16	CRAIG CHAQUICO Afterglow (Higher Octave)	367	+3	20560	11	28/0
19	17	JOAN OSBORNE I'll Be Around (Compendia)	323	-4	27831	14	26/1
18	18	MARION MEADOWS Tales Of A Gypsy (Heads Up)	313	-21	29683	16	26/1
23	19	BOB BALDWIN The Way She Looked At Me (Narada)	291	+28	43238	5	29/5
21	20	JEFF LORBER Chopsticks (GRP/VMG)	289	+7	36714	7	22/0
22	21	DONNA GARDIER How Sweet It Is (Dome Records Limited)	278	-2	13828	6	18/0
25	22	GREG ADAMS 'Sup With That (Ripa/Blue Note)	267	+46	33579	4	24/2
24	23	GREGG KARUKAS Your Sweet Smile (N-Coded)	258	+1	12856	8	22/1
29	24	NORAH JONES Come Away With Me (Blue Note/Virgin)	189	+33	10567	3	15/0
Debut	25	AL JARREAU Random Act Of Love (GRP/VMG)	184	+47	18992	1	16/3
26	26	BONA FIDE Willie Don (N-Coded)	181	-22	25280	9	13/0
28	27	NESTOR TORRES Watermelon Man (Shanachie)	173	+12	18412	2	17/4
27	28	MAYSA Friendly Pressure (N-Coded)	171	-2	23959	19	15/0
Debut	29	KIM WATERS Waterfall (Shanachie)	162	+60	28134	1	20/4
Debut	30	JONATHAN BUTLER Pata Pata (Warner Bros.)	136	+19	6938	1	15/1

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 1/19-1/25. 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**

- PIECES OF A DREAM** Loves Silhouette (Heads Up)  
Total Plays: 130, Total Stations: 11, Adds: 0
- CHIELI MINUCCI** Kickin' It Hard (Shanachie)  
Total Plays: 103, Total Stations: 16, Adds: 8
- BLAKE AARON F/DAVID BENOIT** One Moment With You (Innervation)  
Total Plays: 89, Total Stations: 9, Adds: 1
- JOE MCBRIDE** Keeping It Real (Heads Up)  
Total Plays: 88, Total Stations: 10, Adds: 2
- PAUL HARDCASTLE** First Light (Trippin' 'n Rhythm)  
Total Plays: 63, Total Stations: 4, Adds: 0

- RUSS FREEMAN** Soul Dance (Peak)  
Total Plays: 55, Total Stations: 7, Adds: 3
- DAVID LANZ** Romantica (Decca)  
Total Plays: 36, Total Stations: 6, Adds: 3
- GERALD ALBRIGHT** Old School Jam (GRP/VMG)  
Total Plays: 26, Total Stations: 6, Adds: 5
- SPYRO GYRA** Getaway (Heads Up)  
Total Plays: 19, Total Stations: 10, Adds: 9

Songs ranked by total plays

**Most Added®**

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ARTIST TITLE LABEL(S)	ADDS
SPYRO GYRA Getaway (Heads Up)	9
CHIELI MINUCCI Kickin' It Hard (Shanachie)	8
BOB BALDWIN The Way She Looked At Me (Narada)	5
GERALD ALBRIGHT Old School Jam (GRP/VMG)	5
KIM WATERS Waterfall (Shanachie)	4
NESTOR TORRES Watermelon Man (Shanachie)	4
MINDI ABAIR Lucy's (GRP/VMG)	3
AL JARREAU Random Act Of Love (GRP/VMG)	3
RUSS FREEMAN Soul Dance (Peak)	3
DAVID LANZ Romantica (Decca)	3
GREG ADAMS 'Sup With That (Ripa/Blue Note)	2
JOE MCBRIDE Keeping It Real (Heads Up)	2

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MINDI ABAIR Lucy's (GRP/VMG)	+146
KIM WATERS Waterfall (Shanachie)	+60
CHIELI MINUCCI Kickin' It Hard (Shanachie)	+60
BOB JAMES Morning, Noon & Night (Warner Bros.)	+57
AL JARREAU Random Act Of Love (GRP/VMG)	+47
GREG ADAMS 'Sup With That (Ripa/Blue Note)	+46
DAVID LANZ Romantica (Decca)	+36
STEVE COLE Off Broadway (Warner Bros.)	+33
JEFF GOLUB Cold Duck Time (GRP/VMG)	+33
NORAH JONES Come Away With Me (Blue Note/Virgin)	+33

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL MANSON Outer Drive (A440 Music Group)	369
CHUCK LOEB Sarao (Shanachie)	321
KENNY G/FICHANTE MOORE One More Time (Arista)	300
FOURPLAY Rollin' (Bluebird/RCA Victor)	275
EUGE GROOVE Slam Dunk (Warner Bros.)	242
NORMAN BROWN Just Chillin' (Warner Bros.)	233
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	207
LARRY CARLTON Morning Magic (Warner Bros.)	176
KIM WATERS In The House (Shanachie)	139
SPECIAL EFX Cruise Control (Shanachie)	125
LUTHER VANDROSS I'd Rather (J)	110
NORAH JONES Don't Know Why (Blue Note/Virgin)	107
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	107
DAVID BENOIT Then The Morning Comes (GRP/VMG)	76
DOWN TO THE BONE Electra Glide (GRP/VMG)	71
CRAIG CHAQUICO Luminosa (Higher Octave)	53
GREG ADAMS Roadhouse (Blue Note)	50
JONATHAN BUTLER Wake Up (Warner Bros.)	45
BRIAN CULBERTSON Without Your Love (Warner Bros.)	43

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**Greg Morgan**  
Asst. PD/MD, KHJZ/Houston



what can you say about Luther Vandross, except that "I Try" is huge? Rounding out our vocals is the wonderful Diana Krall track "Just the Way You Are." I had her album in the CD player just the other day; her rendition of Joni Mitchell's "A Case of You" is a great song! Looking at instrumentals, Steve Cole and Euge Groove are the two breakout artists to watch. Steve nas come into his own after a few years of rippin' the charts.

Even though the CD won't be out until at least late February, we've been playing his track for ages. He's a great talent, and we're very confident in him. I've also become a tremendous Euge Groove fan, and I think we'll get a lot of mileage out of his CD. These are the artists our P1s are familiar with, and now they're attracting the next generation of P2s with a friendly, modern sound that says, "The party's here. C'mon in." I have to mention Steve Oliver's "High Noon" and its fresh sound. He's been knocking at the door for a while; now everyone has embraced him, and rightly so.

**C**ongratulations to veteran group **Spyro Gyra** for winning No. 1 Most Added with their sensational first single from *Original Cinema*, "Getaway" (Heads Up). Nine reporting stations are early believers, including such leaders as WJZ/Philadelphia, WNWV/Cleveland, KYOT/Phoenix, KWJZ/Seattle and JRN ... With eight new adds, **Chieli Minucci's** "Kickin' It Hard" (Shanachie) follows at No. 2 Most Added. Minucci rallies early support from WJZ and KIFM/San Diego, among others ... With a couple of notable exceptions, our Smooth Jazz chart remains largely unchanged this week. **Mindi Abair's** "Lucy's" (GRP/VMG) is No. 1 Most Increased, gaining 146 plays and powering 20-13\*. Three new adds include **WSJT/Tampa** and **WLOQ/Orlando** ... **Bob Baldwin's** "The Way She Looked at Me" (Narada) jumps 23-19\* and earns five new adds, including **KOAI/Dallas**, **WLVE/Miami**, **WNWV/Cleveland** and **KSSJ/Sacramento**. It's up to 26 plays on **KWJZ**, 20 plays on **WNUA/Chicago** and 14 at **KKSF/San Francisco** ... **Norah Jones' "Come Away With Me"** (Blue Note) jumps 29-24\*. With more than 3 million units sold for her debut album, apparently Jones can do no wrong among her legion of new fans ... At 27\*, **Nestor Torres' "Watermelon Man"** (Shanachie) picks up four new adds, including **WLOQ**. The track's getting 24 plays at **WJZI/Milwaukee** and 14 at **KJCD/Denver** ... With four new adds, including **WNUA**, **Kim Waters' "Waterfall"** (Shanachie) debuts at 28\* ... With five adds, like **WQCD/New York**, **KIFM** and **JRN**, **Gerald Albright's "Old School Jam"** (GRP/VMG) is among the Most Added and is New & Active.

— Carol Archer, Smooth Jazz Editor

We just completed our first music test and have some fun results to look at when considering the direction we want to take. Vocals, of course, are of major importance. Michael McDonald and Norman Brown's "I Still Believe" did very well. It's certainly important that we support a Grammy-nominated artist like Norah Jones too. We've been playing Natalie Cole's "Tell Me All About It" from Day One, and it's working very well. And



## Reporters

**WZMR/Albany, NY**  
PD/MD: Tim Durkee  
MINDI ABAIR "Lucy's"  
SPYRO GYRA "Getaway"

**KAJZ/Albuquerque, NM**  
PD: Paul Lavoie  
MD: Jeff Young  
14 GREG ADAMS "With"  
CHIELI MINUCCI "Kickin'"  
DAVID LANZ "Romantica"  
KIM WATERS "Waterfall"  
SPYRO GYRA "Getaway"

**WJZZ/Atlanta, GA**  
PD/MD: Nick Francis  
No Adds

**KSMJ/Bakersfield, CA**  
PD/MD: Chris Townshend  
No Adds

**WNUA/Chicago, IL**  
OM: Bob Kaake  
PD: Steve Stiles  
11 KIM WATERS "Waterfall"

**WNWV/Cleveland, OH**  
PD/MD: Bernie Kimble  
11 JIMMY SOMMERS "Lowdown"  
10 JEFF LORBER "Nobody"  
BOB BALDWIN "Looked"  
SPYRO GYRA "Getaway"

**WJZA/Columbus, OH**  
DM/PD/MD: Bill Harman  
APD: Gary Wolter  
AARON FIBENOIT "Moment"

**KOAI/Dallas-Ft. Worth, TX**  
DM/PD: Kurt Johnson  
APD/MD: Bret Michael  
BOB BALDWIN "Looked"

**KJCD/Denver-Boulder, CO**  
PD/MD: Michael Fischer  
No Adds

**KVJZ/Des Moines, IA**  
PD: Mike Blakemore  
MD: Becky Taylor  
No Adds

**WVMV/Detroit, MI**  
PD: Tom Sleeker  
MD: Sandy Kovach  
No Adds

**KUJZ/Eugene, OR**  
PD: Chris Crowley  
KIM WATERS "Waterfall"

**KEZL/Fresno, CA**  
DM: Scott Keith  
PD/MD: J. Weidenheimer  
No Adds

**WYJZ/Indianapolis, IN**  
PD/MD: Carl Frye  
7 NORAH JONES "Know"  
EUGE GROOVE "Rewind"  
BOB BALDWIN "Looked"

**KCIY/Kansas City, MO**  
PD: Mark Edwards  
MD: Michelle Chase  
No Adds

**KOAS/Las Vegas, NV**  
DM: Vic Clemons  
PD/MD: Erik Foxx  
CHIELI MINUCCI "Kickin'"  
KIM WATERS "Waterfall"

**KTWV/Los Angeles, CA**  
PD: Paul Goldstein  
APD/MD: Ralph Stewart  
No Adds

**WJZN/Memphis, TN**  
PD: Norm Miller  
9 DAVID LANZ "Romantica"  
5 CHIELI MINUCCI "Kickin'"  
AL JARREAU "Random"  
SPYRO GYRA "Getaway"

**WLVE/Miami, FL**  
PD: Rich McMillan  
BOB BALDWIN "Looked"

**WJZI/Milwaukee, WI**  
OM/PD: Steve Scott  
No Adds

**KSBR/Mission Viejo, CA**  
DM/PD: Terry Wedel  
MD: Susan Koshbay  
2 JAMIROQUAI "Earth"  
1 GERALD ALBRIGHT "School"  
1 BOBBY LYLE "Spunkin'"

**KRVR/Modesto, CA**  
PD: Jim Bryan  
MD: Doug Wulff  
5 NESTOR TORRES "Watermelon"  
4 JOE MCBRIDE "Keeping"  
4 SPYRO GYRA "Getaway"

**WQCD/New York, NY**  
DM: John Mullen  
PD/MD: Charley Connotly  
GERALD ALBRIGHT "School"

**WJCD/Norfolk, VA**  
DM: Daisy Davis  
APD/MD: Larry Hollowell  
1 BONEY JAMES "Central"  
1 NESTOR TORRES "Watermelon"

**WLOQ/Orlando, FL**  
PD: Dave Kosh  
MD: Patricia James  
4 CHIELI MINUCCI "Kickin'"  
MINDI ABAIR "Lucy's"  
NESTOR TORRES "Watermelon"

**WJZ/Philadelphia, PA**  
PD: Michael Tozzi  
MD: Frank Childs  
CHIELI MINUCCI "Kickin'"  
SPYRO GYRA "Getaway"

**KYOT/Phoenix, AZ**  
PD: Shaun Holly  
APD/MD: Angie Handa  
GREG ADAMS "With"

**KJZS/Reno, NV**  
Acting PD: Harry Reynolds  
No Adds

**WJZV/Richmond, VA**  
OM/PD: Reid Snider  
No Adds

**KSSJ/Sacramento, CA**  
PD: Lee Hanson  
APD: Ken Jones  
BOB BALDWIN "Looked"

**WSSM/St. Louis, MO**  
PD: David Myers  
No Adds

**KBZN/Salt Lake City, UT**  
PD/MD: Rob Riesen  
DAVID LANZ "Romantica"

**KIFM/San Diego, CA**  
PD: Mike Vasquez  
APD/MD: Kelly Cole  
1 CHIELI MINUCCI "Kickin'"  
1 GERALD ALBRIGHT "School"  
1 RUSS FREEMAN "Soul"

**KKSF/San Francisco, CA**  
PD: Steve Williams  
APD/MD: Samantha Wiedmann  
JOE MCBRIDE "Keeping"  
MICHAEL LINGTON "Thinkin'"

**KMGQ/Santa Barbara, CA**  
PD: Mark De Anda  
APD/MD: Steve Bauer  
AL JARREAU "Random"  
NESTOR TORRES "Watermelon"

**KJZY/Santa Rosa, CA**  
PD: Gordon Zlot  
APD/MD: Rob Singleton  
2 AL JARREAU "Random"  
2 JONATHAN BUTLER "Pata"

**KWJZ/Seattle-Tacoma, WA**  
PD: Carol Handley  
MD: Dianna Rose  
RUSS FREEMAN "Soul"  
SPYRO GYRA "Getaway"

**WEIB/Springfield, MA**  
PD: Ben Casey  
MD: Darrel Cutting  
8 CHIELI MINUCCI "Kickin'"  
8 DON DIEGO "Heaven"  
8 RUSS FREEMAN "Soul"  
8 SPYRO GYRA "Getaway"  
GERALD ALBRIGHT "School"

**WSJT/Tampa, FL**  
DM/PD: Ross Block  
MD: Kathy Curtis  
GREGG KARUKAS "Sweet"  
JOAN OSBORNE "Around"  
MARION MEADOWS "Gypsy"  
MINDI ABAIR "Lucy's"

**WJZW/Washington, DC**  
DM: Kenny King  
PD: Carl Anderson  
12 EUGE GROOVE "Slam"

**JRN/(Jones NAC)/National**  
PD: Steve Hibbard  
MD: Cheri Marquart  
10 CHIELI MINUCCI "Kickin'"  
10 GERALD ALBRIGHT "School"  
1 SPYRO GYRA "Getaway"  
CELINE DION "Last"

42 Total Reporters

41 Current Playlists

Did Not Report, Playlist Frozen (1):  
KNIK/Anchorage, AK

Note: KRQS/Albuquerque, NM  
changes call letters to KAJZ.

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# The Million-Dollar Man

## Robinson teaches the sales 'kids' by example

**T**he second station of my radio career, KWHL/Anchorage, AK, was run by Roy Robinson. This was the mid-'80s, and WKRP in Cincinnati was big. Those of us at what were then Pioneer Broadcasting stations called Roy "The Big Guy" for good reason. As an ex-boxer he fit the physical description, and he was the boss.

To me, he was John Wayne. He told it like it was — and he was intimidating. His values were straightforward. He taught us "Don't ever lie. If you make a mistake, just admit it. You won't get in trouble for that." He became a father figure for many of us. He earned everyone's respect, and we didn't want to disappoint him.

Today, at 73 years old, when, by most people's standards, he should be retired, Roy Robinson is back in radio, showing the "kids" in sales how it's done. Though he retired in 1995, the quiet life didn't suit him, and he did some consulting. For the past three years he's been with Lotus Communications in Reno, NV. He was initially approached to teach a sales class, and he also agreed to do some training and outside sales.

### Because It's There

Now Robinson has achieved a lofty goal he set for himself: sell \$1 million for the 2002 calendar year. Not only did he do so, he also beat that number.

Why did he do it? "Because no one had ever done it," he says. "I just wanted to see if it could be done, and I wanted to show the kids it could be done. Maybe I have better accounts than they do, I don't know, but everybody should have some kind of goal to shoot for. You set goals and do everything you can to try to meet those goals.

"I also wanted to test myself. I've been teaching this stuff for 40 years, so I thought I should see if it works. And it does. Now when I teach, I can say, 'Hey, it works.'"

Does it ever. Robinson beat his \$1 million goal by \$7,711. All goals must be followed up, and his target for 2003 is \$1.2 million. "That's a big goal," he says. "You've got to do \$84,000 every month just to make the \$1,007,000. You fall behind a month or two — and there are some

weak months — and it's really hard to pick it up. Last year I had some hundred thousand dollar months, so it worked out."

Robinson accomplished his feat by employing the old-fashioned concept of a strong work ethic. "You just work hard," he says. "It doesn't change; it's the same old, same old. I get to work about 7:30am and get home about 7:15pm. It's long hours, but that's what it takes. You see clients during the daytime, then you develop all your creative, your layout and ideas at night or early in the morning."

Besides 12-hour days, Robinson says the only other thing he might do differently from other sellers is to see a lot of clients or prospects. "Sometimes it's hard to get local outside salespeople to just go see people," he says.

**"I wanted to test myself. I've been teaching this stuff for 40 years, so I thought I should see if it works."**

"Sales is a rough job. You have to have a feel for it, and you have to like it. If you don't like calling on people who really don't want anything from you initially, you're in the wrong business."

### If It Works In Reno....

Robinson has proven his methods work in Reno, which is Arbitron market No. 128 with a 12+ population of 348,800, but he thinks his approach would also work in larger markets. "In a major market you

have a lot more accounts," he says. "They probably lack direct accounts even more so than small markets like Reno.

"I think most of the accounts in the major markets are handled by the agencies. The way you make it is you have to have a substantial amount of your billing be direct — and you have to treat the agencies like local accounts.

"In the larger markets you have so many people to see. There are tons of businesses out there that aren't on the air. The problem is, the rates are higher, so you have to work out a way to get them on the air and get them frequency and get them going. I really think radio was built for those smaller accounts."

Robinson estimates that he has a fairly even cross section of direct vs. agency clients. But about 35% of billing for the five Lotus Reno stations comes from direct accounts. "They're usually smaller accounts than agency accounts; they don't spend quite as much," he says.

### A Hundred Clients

When it comes to rates, Robinson is a stickler for keeping to them. He says that, on average, his company's rates are higher than others in the market. "You have to set your rates and use them," he explains. "If we come into a month where nothing is happening and it's the end of the world, like October 2001, because of Sept. 11, we may adjust them a bit for that, but not very much. Not on the station I mainly sell."

How many different advertisers does he work with? "I have about a hundred," he says. "That's probably too many. I don't have all of them on the air every month, but I do have a substantial amount of them on air — as high as 67 and as low as 45. It makes a difference what time of year it is. Some clients only advertise in the summer, some only in winter, some only at Christmas — it depends on their needs."

With 100 clients, there is certainly a lot of detail to track. When asked how he does it, Robinson laughs and says, "I'm looking at probably one of the messiest offices — it's nothing like my office in Alaska." As I recall, his desk was spotless in those days.

He continues, "I have blue three-ring binders for every account.



**WEATHERING EVANSVILLE** Creed played to a sold-out crowd at Roberts Stadium in Evansville, IN recently and met with local WGBF rockers backstage. Holding court are (l-r) WGBF PD Fatboy; Creed's Mark Tremonte and Scott Stapp; Kelcey Sanders and her dad, WGBF OM Mike "Sandman" Sanders; Creed's Brett Hestla and Scott Phillips; and WGBF Asst. PD/MD Slick Nick.

They're an inch and a half in size. I'm looking for a rotating rack to store them in on my desk. The orders, copy changes, things like that, I put in the binders for quick reference. Then I have six file drawers for notes on each account. Everything is alphabetized."

**"I don't know what I'd be doing if I wasn't doing radio. I still have fun, and when it stops being fun, I'll retire — again."**

### Selling And Teaching

The Lotus cluster in Reno includes Classic Rock KOZZ-FM, which is mostly what Robinson sells. The other stations are Active Rock KDOT-FM, Country KHXR-FM, Sports KPTT-AM and Country Oldies KHIT-AM.

Even with KOZZ at the top of the company's cluster in 12+ ratings, Robinson says it's not an easy sell. "You always have a problem to overcome," he explains. "You don't go out and sell everybody. I still have to answer objections. In fact, I teach a class every Tuesday morning at 8, and tomorrow we're going to talk about objections.

"All the salespeople at all of the Lotus stations here come to my class. We get some good ideas from everybody once we get them all together. Other class topics are things like copy, how to lay out presentations, etc. As you know, in sales you get new people all the time, because not everybody is cut out for sales."

To hear him talk, Robinson has the best job in the world. "I don't have to hire anybody or fire anybody or worry about programming or worry about meeting payroll or worry about engineering," he says. "I just go out and sell and teach."

### The Secret To Selling

What does Robinson think is the secret to selling? "There aren't any secrets," he says. "The thing you do in sales is you see a lot of people with an idea. You have to be believable; they have to trust you. People buy from people they like; they buy from people they trust. You have to build that trust.

"Don't sell something you're not sold on yourself. Always believe that what you're selling will work for the client, because they are giving you their money. They're trusting you. They say, 'Here's my money; please do something with it.' Those are the ideas behind sales.

"This is not like selling somebody a car, then you don't see him or her for four years. Once you sell them in radio, the work begins. You have to go after it and make sure it works for them, you have to watch everything. You just keep on keeping on.

"I don't know what I'd be doing if I wasn't doing radio. I still have fun, and when it stops being fun, I'll retire — again."

### Save The Date!

Put it in your planner: R&R Convention 2003 will be June 19, 20 and 21. By popular demand we return to Merv Griffin's Beverly Hilton Hotel in Beverly Hills, CA. This year marks our 30th anniversary, so we hope you'll join us for three days packed with informative sessions, a little wine-tasting, networking and more. Registration information will be coming soon.



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 'When I'm Gone', 'Always', 'Weathered', etc.

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 1/19-1/25.

New & Active

- RA Do You Call My Name (Republic/Universal)
PACIFIER Bulletproof (Arista)
BON JOVI Bounce (Island/IDJMG)
OLEANDER Hands Off The Wheel (Sanctuary/SRG)
STYX Waiting For Our Time (CMC/SRG)

- TRUSTCOMPANY Running From Me (Geffen/Interscope)
STEREOMUD Breathing (Columbia)
BLANK THEORY Middle Of Nowhere (New Line)
CHEVELLE Send The Pain Below (Epic)
LOUDERMILK Rock 'N' Roll & The Teenage... (DreamWorks)

Most Added

www.rradds.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists songs like 'Hands Off The Wheel', 'Send The Pain Below', 'Times Like These'.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs like 'Times Like These', 'Like A Stone', 'Make Up Your Mind'.

Most Played Recurrents

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists songs like 'A Down Aerials', 'Prayer', 'How You Remind Me'.

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

Songs ranked by total plays

Reporters

Grid of reporter information including station names (e.g., WONE/Akron, OH), reporter names, and lists of monitored songs.

Monitored Reporters

57 Total Reporters

37 Total Monitored

20 Total Indicator



# R&R ACTIVE ROCK TOP 50

January 31, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	<b>SALIVA</b> Always (Island/IDJMG)	2013	+58	173630	18	58/0
2	2	<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	1853	+50	164131	17	57/0
3	3	<b>CHEVELLE</b> The Red (Epic)	1761	-35	148507	29	57/0
4	4	<b>SEETHER</b> Fine Again (Wind-up)	1638	+52	147583	28	55/1
6	5	<b>TAPROOT</b> Poem (Velvet Hammer/Atlantic)	1554	+112	125022	21	57/0
7	6	<b>FOO FIGHTERS</b> All My Life (Roswell/RCA)	1267	-140	110209	20	55/0
5	7	<b>AUDIOSLAVE</b> Cochise (Interscope/Epic)	1237	-233	112368	16	54/0
9	8	<b>QUEENS OF THE STONE AGE</b> No One Knows (Interscope)	1230	+73	96772	17	54/1
8	9	<b>DISTURBED</b> Prayer (Reprise)	1213	-134	104406	24	58/0
12	10	<b>DISTURBED</b> Remember (Reprise)	1104	+61	91945	9	57/0
11	11	<b>MUDVAYNE</b> Not Falling (Epic)	1078	+30	90244	16	56/0
14	12	<b>RA</b> Do You Call My Name (Republic/Universal)	1026	+45	84063	18	54/0
13	13	<b>TRAPT</b> Headstrong (Warner Bros.)	1022	+27	78650	16	54/0
10	14	<b>SYSTEM OF A DOWN</b> Inner Vision (American/Columbia)	1007	-61	79059	11	54/0
17	15	<b>SOCIALBURN</b> Down (Elektra/EEG)	991	+47	84342	10	58/0
20	16	<b>ZWAN</b> Honestly (Reprise)	891	+46	70185	8	52/0
16	17	<b>NIRVANA</b> You Know You're Right (Geffen/Interscope)	859	-89	71590	16	48/1
15	18	<b>CREED</b> Weathered (Wind-up)	857	-95	61139	11	48/0
22	19	<b>RED HOT CHILI PEPPERS</b> Can't Stop (Warner Bros.)	825	+110	69968	7	46/0
19	20	<b>SYSTEM OF A DOWN</b> Aerials (American/Columbia)	818	-74	64241	34	57/0
21	21	<b>EXIES</b> My Goddess (Virgin)	796	-30	58979	14	54/0
23	22	<b>CINDER</b> Soul Creation (Geffen/Interscope)	621	-25	54296	13	50/0
24	23	<b>FUEL</b> Won't Back Down (Wind-up)	612	+39	44504	5	44/0
35	24	<b>AUDIOSLAVE</b> Like A Stone (Interscope/Epic)	555	+317	44759	3	52/9
27	25	<b>PACIFIER</b> Bullitproof (Arista)	494	+33	39486	12	43/0
32	26	<b>THEORY OF A DEADMAN</b> Make Up Your Mind (Roadrunner/IDJMG)	493	+183	47365	2	47/5
37	27	<b>FOO FIGHTERS</b> Times Like These (Roswell/RCA)	475	+245	30599	3	50/7
26	28	<b>PEARL JAM</b> Save You (Epic)	410	-91	30002	6	32/0
25	29	<b>TRUSTCOMPANY</b> Running From Me (Geffen/Interscope)	387	-173	36934	13	40/0
30	30	<b>OUTSPOKEN</b> Farther (Lava)	365	+45	31352	5	38/5
29	31	<b>NOISE THERAPY</b> Get Up (Redline)	365	+28	27947	10	35/0
33	32	<b>STEREOMUD</b> Breathing (Columbia)	351	+67	27442	5	31/0
31	33	<b>DONNAS</b> Take It Off (Lookout/Atlantic)	324	+8	23465	7	24/0
34	34	<b>BLANK THEORY</b> Middle Of Nowhere (New Line)	294	+45	19756	6	27/0
28	35	<b>KORN</b> Alone I Break (Immortal/Epic)	259	-120	25923	14	34/0
48	36	<b>CHEVELLE</b> Send The Pain Below (Epic)	208	+124	16372	2	35/14
36	37	<b>SPARTA</b> Air (DreamWorks)	185	-47	12878	8	23/0
45	38	<b>FINCH</b> What It Is To Burn (Drive-Thru/MCA)	173	+63	14380	2	21/4
43	39	<b>(HED) PLANET EARTH</b> Blackout (Volcano/Jive)	168	+52	18422	2	23/13
38	40	<b>SUM 41</b> Still Waiting (Island/IDJMG)	163	+3	12448	11	13/0
41	41	<b>LEISUREWORLD</b> I'm Dead (41/ARTISTdirect)	162	+36	17792	4	18/3
49	42	<b>PROJECT 86</b> Hollow Again (Atlantic)	159	+84	10772	2	24/2
46	43	<b>OLEANDER</b> Hands Off The Wheel (Sanctuary/SRG)	157	+58	14750	2	23/6
40	44	<b>BLINDSIDE</b> Sleepwalking (Elektra/EEG)	144	+10	9822	3	23/11
47	45	<b>LOUDERMILK</b> Rock 'N' Roll & The Teenage... (DreamWorks)	129	+33	7133	2	14/1
44	46	<b>AUDIOSLAVE</b> Show Me How To Live (Interscope/Epic)	108	-4	19697	8	7/0
<b>Debut</b>	47	<b>STONE SOUR</b> Inhale (Roadrunner/IDJMG)	87	+46	13109	1	4/3
39	48	<b>CRAZY TOWN</b> Drowning (Columbia)	67	-77	3767	14	10/0
42	49	<b>CKY</b> Flesh Into Gear (Island/IDJMG)	66	-59	8944	13	13/0
<b>Debut</b>	50	<b>SEETHER</b> Driven Under (Wind-up)	60	+12	4650	1	5/2

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 1/19-1/25. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
<b>CHEVELLE</b> Send The Pain Below (Epic)	14
<b>(HED) PLANET EARTH</b> Blackout (Volcano/Jive)	13
<b>BLINDSIDE</b> Sleepwalking (Elektra/EEG)	11
<b>30 SECONDS TO MARS</b> Edge Of The Earth (Immortal/Virgin)	10
<b>AUDIOSLAVE</b> Like A Stone (Interscope/Epic)	9
<b>FOO FIGHTERS</b> Times Like These (Roswell/RCA)	7
<b>OLEANDER</b> Hands Off The Wheel (Sanctuary/SRG)	6
<b>THEORY OF A DEADMAN</b> Make Up Your Mind (Roadrunner/IDJMG)	5
<b>OUTSPOKEN</b> Farther (Lava)	5
<b>FINCH</b> What It Is To Burn (Drive-Thru/MCA)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>AUDIOSLAVE</b> Like A Stone (Interscope/Epic)	+317
<b>FOO FIGHTERS</b> Times Like These (Roswell/RCA)	+245
<b>THEORY OF A DEADMAN</b> Make Up Your Mind (Roadrunner/IDJMG)	+183
<b>CHEVELLE</b> Send The Pain Below (Epic)	+124
<b>TAPROOT</b> Poem (Velvet Hammer/Atlantic)	+112
<b>RED HOT CHILI PEPPERS</b> Can't Stop (Warner Bros.)	+110
<b>PROJECT 86</b> Hollow Again (Atlantic)	+84
<b>QUEENS OF THE STONE AGE</b> No One Knows (Interscope)	+73
<b>STEREOMUD</b> Breathing (Columbia)	+67
<b>FINCH</b> What It Is To Burn (Drive-Thru/MCA)	+63

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>STONE SOUR</b> Bother (Roadrunner/IDJMG)	817
<b>PUDDLE OF MUDD</b> She Hates Me (Flawless/Geffen/Interscope)	696
<b>GODSMACK</b> I Stand Alone (Republic/Universal)	609
<b>KORN</b> Here To Stay (Immortal/Epic)	489
<b>KORN</b> Thoughtless (Immortal/Epic)	472
<b>NICKELBACK</b> Never Again (Roadrunner/IDJMG)	469
<b>STAIN'D</b> For You (Flip/Elektra/EEG)	448
<b>PUDDLE OF MUDD</b> Drift & Die (Flawless/Geffen/Interscope)	427
<b>PUDDLE OF MUDD</b> Blurry (Flawless/Geffen/Interscope)	426
<b>LINKIN PARK</b> In The End (Warner Bros.)	411
<b>TOOL</b> Schism (Volcano)	384
<b>SYSTEM OF A DOWN</b> Toxicity (American/Columbia)	379
<b>DISTURBED</b> Down With The Sickness (Giant/Reprise)	371
<b>P.O.D.</b> Youth Of The Nation (Atlantic)	365
<b>RED HOT CHILI PEPPERS</b> By The Way (Warner Bros.)	359
<b>LINKIN PARK</b> One Step Closer (Warner Bros.)	358
<b>P.O.D.</b> Alive (Atlantic)	351
<b>DEFAULT</b> Wasting My Time (TVT)	340
<b>PUDDLE OF MUDD</b> Control (Flawless/Geffen/Interscope)	318
<b>GODSMACK</b> Awake (Republic/Universal)	305

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

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# R&R convention: 2003

The Beverly Hilton Hotel  
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# June 19-21



America's Best Testing Active Rock Songs 12+ For The Week Ending 1/31/03

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top active rock songs like DISTURBED Prayer, MUDVAYNE Not Falling, etc.

Total sample size is 660 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

New & Active

- 30 SECONDS TO MARS Edge Of The Earth (Immortal/Virgin)
3 DOORS DOWN The Road I'm On (Republic/Universal)
D4 Get Loose (Flying Nun/Hollywood)

Indicator Most Added

- OLEANDER Hands Off The Wheel (Sanctuary/SRG)
CHEVELLE Send The Pain Below (Epic)
BLINDSIDE Sleepwalking (Elektra/EEG)
(HED) PLANET EARTH Blackout (Volcano/Jive)

Reporters

Grid of reporter information for various radio markets including Albany, NY; Chico, CA; Flint, MI; Harrisburg, PA; Las Vegas, NV; Minneapolis, MN; Philadelphia, PA; Springfield, IL; etc.

**ON THE RECORD**

With  
**Raymond McGlamery**  
VP/Rock Promotion, Reprise



We have a lot to be excited about at Reprise. I love the tour season, even though it drives our locals crazy. We have Disturbed out on the Music as a Weapon tour with openers Unloco, which is fantastic. Chevelle and Taproot are also on the bill, so it'll be one of the best packages for the summer.

• Zwan are going out in March, and I'm jazzed about the upcoming

Fleetwood Mac tour, because the record is phenomenal. I think it will surprise a lot of people. Ten of the 25 tracks we've heard had single potential right off the bat, but we've narrowed it down to six. It's a good mix between Stevie Nicks' songs and Lindsey Buckingham's songs. The band sounds amazing, the production is fantastic, and it's just great that they've recorded such a first-class record. I think Classic Rock will be eager to play it and

the tour will be an instant sellout. In fact, I'm as excited about this record as I am about the Disturbed record. • There is some good music out there right now. I have to give props to Alan Galbraith, who has done a fantastic job with Seether. When "Fine Again" seemed to be languishing, he kept pushing until all the research started coming back and the phones lit up. I'm really happy to see the record doing well, since the band is so good. • I'm also really happy to see the Queens Of The Stone Age breaking through, because I've always loved them. They deserve their success; they're purists, and they haven't succumbed to any pressure to make a radio song. I hope they get other singles off this record, because I think it's brilliant.

This week at Active there was a tie for No. 1 Most Added between Chevelle's "Send the Pain Below" and (hed)pe's "Blackout," both of which have been quietly pulling in adds during the past weeks. (Hed)pe kick off their official add week with 23 stations and at No. 39 on the Active chart, while Chevelle boast 35 stations and sit at No. 36



... **Blindside's** "Sleepwalking" scores 11 new adds, including KHTQ/Spokane, KIOZ/San Diego, KUPD/Phoenix and WTFX/Louisville ... **Foo Fighters'** "Times Like These" powers up the Active chart, thanks to +246 new spins, and at Rock they debut at No. 21 ... Similarly, **Audioslave** take no prisoners as "Like a Stone" gains +317 plays ... **Revis** join the Soma Holiday tour on Feb. 3 with **Greenwheel** ... Has anyone heard "Hurt" by **Johnny Cash**? It's on American/Lost Highway, and it's going for adds at Alternative and Triple A in February. You must give this a moment of your attention when you get it. It's a very dark and powerful song with a haunting video. It reminded me of the first time I heard Temple Of The Dog. "Hurt" is not a country record, and whether or not you think you can or should play it on your station, you need to be aware of this project. I would love to hear your thoughts.

**MAX PIX: GODSMACK "Straight Out of Line" (Universal)**

— Cyndee Maxwell, Active Rock/Rock Editor

**Record Of The Week**

**ARTIST: A Static Lullaby**  
**TITLE: ...And Don't Forget To Breathe**  
**LABEL: Ferret**



You just gotta love the sentence-long titles metal core kids come up with on their albums. Norma Jean took the trophy for coolest title last year with "I Used to Hate Cell Phones but Now I Hate Car Crashes." While A Static Lullaby doesn't deliver quite the same amount of verbiage with "A Sip of Wine Chased With Cyanide" and "The Shooting Star That Destroyed Us," they certainly deliver more than enough spaztastic metal riffs and hand-on-the-stove screams to keep up with the best of them. But amid the Glassjaw-ish chaos are some melodic vocals and some truly beautiful guitar parts, such as on "We Go to Eleven." No, it's nothing like Nigel Tufnel's solo in *Spinal Tap*, but go ahead and crank it to 11 and enjoy.

— Frank Correia, Rock Specialty Editor

active  
**INSIGHT**

**ARTIST: Blank Theory**

**LABEL: Scratchie/New Line**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

Unless you've been living in a cave for the past month or so, you will have noticed New Line Films slaying the competition at the box office with the latest installment of *Lord of the Rings*, *The Two Towers*. While the company is certainly making a killing with the flick, this could also be the year that New Line establishes itself as a record label, thanks to a five-man act out of Chicago called **Blank Theory**.

Both the group and the label have wasted no time establishing a foothold at the Active Rock format, where stations like WQBK/Albany, NY and WJJO/Madison are supporting the lead single, "Middle of Nowhere." Blank Theory also have shows lined up in February with Active heavyweights WRIF/Detroit and WAAF/Boston, as well as Washington Alternative WWDC (DC101). And capitalizing on that New Line synergy, "Middle of Nowhere" is featured in the upcoming flick *Final Destination 2*.

For the uninitiated, Blank Theory's blend of metallic guitars, electronic flourishes and strong vocal melodies is perfect for fans of Linkin Park, Filter and Trustcompany. But don't mistake Blank Theory for some clone from the nu-metal army. There are very few acts nowadays that can wear the uniform without looking like total clowns; fortunately, Blank Theory avoid such pitfalls



with their inspired debut, *Beyond the Calm of the Corridor*.

Former Smashing Pumpkins guitarist James Iha, who produced the album with Fountains Of Wayne's Adam Schlesinger, was impressed enough to sign the group to his Scratchie label, not to mention play guitar on two tracks. On *Corridor's* 13 cuts, Blank Theory melt down nu-metal and rebuild it into a stronger, more efficient machine. Check out the tribal beats leading into the chunky guitar riffage on "Father's Eyes" or the sledgehammer rhythms that propel "Back of My Mind." The creepy, keyboard-washed soundscapes of "Martyr" reference Nine Inch Nails, and the group even manage to turn in an inspired cover of Portishead's "Sour Times." While Blank Theory work within established genres, they definitely aren't shooting blanks.

R&R **TOP 20 SPECIALTY ARTISTS**

1. **SWORN ENEMY** (Elektra/EEG) "Sworn Enemy"
2. **MUDVAYNE** (Epic) "Not Falling"
3. **AMON AMARTH** (Metal Blade) "Death In Fire"
4. **UNLOCO** (Reprise) "Bruises"
5. **GRADE 8** (Lava) "Brick By Brick"
6. **KITTIE** (Artemis) "Safe"
7. **PRONG** (Locomotion) "Snap Your Fingers, Snap Your Neck (Live)"
8. **PISSING RAZORS** (Spitfire) "Burning Bridges (Live)"
9. **(HED) PLANET EARTH** (Volcano/Jive) "Blackout"
10. **PROJECT 86** (Atlantic) "Hollow Again"
11. **OPETH** (Koch) "Deliverance"
12. **MVM** (3AM Music) "What Did We Do"
13. **ERASE THE GREY** (Republic/Universal) "Second Chance"
14. **RISE ABOVE** (Sanctuary/SRG) "Rise Above"
15. **SHADOWS FALL** (Century Media) "Destroyer Of Senses"
16. **LACUNA COIL** (Century Media) "Swamped"
17. **LUXT** (Black Liner) "American Beast"
18. **BEYOND THE SIXTH SEAL** (Lifeforce) "Lift High The Banner..."
19. **GRAVE** (Century Media) "No Regrets"
20. **A STATIC LULLABY** (Ferret) "Annunciate While You Masticate"

Ranked by total number of shows reporting artist.

38\* BDS ACTIVE ROCK CHART!  
Over 200 BDS Spins before Impact  
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EARLY PHONES:  
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KXXR

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33 Before-The-Box Including:

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KQRC/Kansas City	WLUM/Milwaukee	WCCC/Hartford
WRAT/S. Belmar	WCMF/Rochester	WTFX/Louisville
WQBK/Albany	KPOI/Honolulu	KFRQ/McAllen
KRZR/Fresno	WQXA/Harrisburg	WAQX/Syracuse
KAZR/Des Moines	KHTQ/Spokane	WJJO/Madison



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## Why Johnny Can't Sell

Continued from Page 1

make a profit. No-brainer, right? I mean, back in the days when I wore an armband that had "PD" emblazoned on it in glittering gold, I looked for practically anything to toss the sales department to satisfy clients. Sales would sponsor a time check if we'd let 'em (actually, I recently heard a Lexus-sponsored time check here in Los Angeles on KNX, an AM News station).

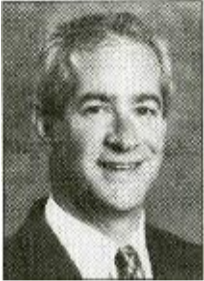
One of the stations I called about this CD was programmed by a so-called "very close friend." This "friend" took about two months to get back to me (by the way, this was a top 20 market). It's not like I was working him on records or anything; I was trying to offer him a free promotional item to give away to his listeners.

After I'd laid out the program, he said he'd let me know by the end of the week. Four weeks later I managed to get him on the phone again to press him for an answer ("Time is running out, and the company needs to know who's in and who's out, blah, blah, blah"). He said he couldn't get the money to cover the dollar a disc, plus his sales department didn't know how to sell it to clients.

All right. I went back to the company I was doing this for, and we had a discussion. We decided to give this station 2,000 discs for free, just to get them into the program so they could see how great it was. I called my guy yet again. Another two weeks went by before I got a return call. I told the PD he could have

2,000 discs for free. He said he'd get back to me right away.

A week later I get an e-mail from my "friend" telling me he's going to pass on the whole thing. He wouldn't even take a turnkey project for free. And his sales department had no idea how to generate an obvious NTR opportunity. They couldn't even figure out how to offer it to an existing client as a value-added item!



Paul Jacobs

### Break Glass In Case Of Emergency

This ridiculous incident came back to me as I remembered Paul Jacobs from Jacobs Media telling me on a number of occasions in the past how much trouble sales departments at Alternative stations were having generating revenue. For this special Sales issue of R&R, I decided to activate the Bat Signal and get Paul to help me with some perspective.

I like to think of Paul as a cross between Tony Robbins, Mary Kay and comedian Richard Lewis. Even I understand the sales dynamic after listening to Paul. His history includes stints as an account executive at WRIF/Detroit, Local Sales Manager at KRXQ-AM & KZEW-FM/Dallas, GM at KHYI/Dallas and VP/GM at WDFX/Detroit.

Back in 1991 brother Fred drafted Paul into the family business, wisely realizing that Paul would become Jacobs Media's secret sales weapon. They have more Alternative clients than any other consultant. Here's the Q&A.

**R&R:** A few years ago you told me that the sales departments at Alternative stations were struggling. Is this still the case? And if so, why?

**PJ:** Selling a format like Alternative is more difficult than selling other, more mainstream formats, but much less difficult than it was five or 10 years ago. It's really not about the format. There's a lot more acceptance of the audience by advertisers. The really successful

**"Selling a format like Alternative is more difficult than selling other, more mainstream formats, but much less difficult than it was five or 10 years ago."**

Alternative stations focus their sales effort on building the value and importance of their audience and, as a result, generate revenue from the more mainstream advertisers.

**R&R:** Are salespeople selling the format conceptually or relying on the numbers?

**PJ:** I'd like to throw in a third concept — "intelligently." I start off every sales meeting with a new client by telling them that if their numbers double, their revenue won't, because the issue is the image and value of the audience. Successful sales departments focus primarily on attempting to change the opinions, attitudes and historical habits of advertisers. It's a different type of sell, but nobody said it was going to be easy. However, I work with many stations that have been doing this for a long time, and they are incredibly successful as a result.

**R&R:** In the early years the format was hard to sell to both local and national advertisers because no one could yet explain what the format was. It was described as a Rock format, but without Loverboy, Led Zeppelin, Foreigner, Pat Benatar, etc. People just didn't get it. Today the format is known and accepted. Has this made it easier to sell?

**"Alternative stations don't sound as good as they should, because they've got Michael Bolton-sounding spots."**

**PJ:** There's no question that it's easier than it used to be, but we've got to be careful. In the hallways of the agencies the format isn't as hot as it was 10 years ago. It's like the Alternative format has reached middle age and has less energy in the advertising world, which is moving more toward today's big thing. So, even though we're in a strong position, we've got to stay on our game, or other formats are going to surpass us.

**R&R:** Are the current spotloads hurting the format?

**PJ:** Nobody listens to the radio for commercials, and Alternative is no exception. I look at this more as an industry problem than a format issue. However, given the youth and aptitude of our target audience, they are going to be the first to discover new technology that isn't burdened by commercials. That's why, for example, youth-targeted vehicles like the Scion, the Element and even the Chevy Cavalier are coming out and promoting XM and Sirius as options in their advertising.

**R&R:** On TV there's a distinct difference between the type of spots you see on network and other mainstream channels and the type of spots you see on MTV. Often the same product is advertised completely differently. The spots are clearly hipper and aimed at a younger audience on MTV. Why can't Alternative stations do more of this? It used to be the norm during the old AOR and progressive FM days.

**PJ:** Now you're asking me to explain why advertising agencies act the way they do. The issue isn't the Alternative stations, it's the agencies. It generally takes so much work for an Alternative salesperson to close a 25-54 piece of business, yet the creative comes in, and it's the same as is heard on the Lite AC station. It's insane, and we keep banging our heads against the wall here.

When I do seminars for agencies, I try to explain to them that if their client was opening up a new store in Mexico City, chances are the creative would be in Spanish, the pricing would be in pesos, and the store would probably close from 3-5pm so everyone could take a nap.

Why isn't the youth market any different? They think differently, are motivated by different issues, listen to different music, etc., yet the agency business is sometimes so blind to this fact that it's maddening. And, as a result, Alternative stations don't sound as good as they should, because they've got Michael Bolton-sounding spots.

**R&R:** Are the programming and sales

departments at Alternative stations communicating better these days? Is each side aware of the other's needs?

**PJ:** They're not singing "Kumbaya," but it's impressive how far things have come. And I must say, the biggest growth has been on the part of the program directors. A decade ago many PDs were into the music but had limited understanding of the business side of the format. The tension was pretty high.

Over time, though, programmers learned that the growth and success of their stations were dependent on becoming financially successful. This impacted their festivals, but also their ability to hire better talent, fund research and even free up some marketing dollars.

Today management teams sit in the conference room together, and there's a much greater sense of collaboration. I don't know if I would have predicted this a decade ago, but it's refreshing, because both programming and sales have benefited as a result.

**R&R:** What are you most worried about for the format?

**PJ:** Teens. The demo shift in the country, with Gen X becoming 25-34 and being replaced by Gen Y, has happened, and our format remains attractive to these younger listeners. As a result, the median age of the format is falling, and, in some cases, stations are unable to stay on beer and alcohol business because their teen comp is too high.

Dave Beasing and I face challenges from our clients where this has happened and the sales manager is pushing to "age the format" and the PD is under pressure to accommodate or the station won't make budget. Any time sales begins to have that kind of impact on programming, it's worrisome.

This is why Alternative stations need to craft strategies to expand their business beyond the beers. This is our core business, and we need to continue to retain it, but if this trend continues, expanding our automotive, grocery, bank and mall business is going to be critically important.

The bottom line is that selling Alternative has never been easy and, despite improvements, never will be. But when you look at stations we work with, like KNDD/Seattle; KNRK/Portland, OR; WPBZ/West Palm Beach; and KPNT/St. Louis, you see what happens when the sales staff is well trained and focused and programming and sales work together well.



**STEP RIGHT UP** The Used had a blast winning prizes at Jillian's with the staff of KXTE (X-treme Radio)/Las Vegas. Seen here (l-r) are KXTE's Hambone; The Used's Jeph, Quinn, Bert and Brandon; and KXTE's Homie and (kneeling) Marketing/Promotion Director Mary Helen.

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 KNDD KEDJ  
 KMBY KFMA

**Label Contacts (By Format)**

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



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	QUEENS OF THE STONE AGE No One Knows (Interscope)	2998	+116	337429	19	77/0
1	2	SALIVA Always (Island/IDJMG)	2883	-69	307399	18	74/0
4	3	3 DOORS DOWN When I'm Gone (Republic/Universal)	2735	+56	275270	16	67/0
3	4	FOO FIGHTERS All My Life (Roswell/RCA)	2614	-196	312582	20	75/0
5	5	CHEVELLE The Red (Epic)	2442	-139	285824	29	73/0
6	6	SEETHER Fine Again (Wind-up)	2326	-51	253158	28	73/0
7	7	SUM 41 Still Waiting (Island/IDJMG)	2193	-26	245675	14	73/0
8	8	ZWAN Honestly (Reprise)	2126	-6	218351	7	77/0
10	9	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	2096	+155	260423	8	77/0
9	10	NIRVANA You Know You're Right (Geffen/Interscope)	1854	-148	262134	16	70/0
11	11	TAPROOT Poem (Velvet Hammer/Atlantic)	1853	-55	155874	19	70/0
12	12	SYSTEM OF A DOWN Inner Vision (American/Columbia)	1635	-88	183268	11	70/0
14	13	COLDPLAY Clocks (Capitol)	1563	+115	228266	10	60/0
16	14	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1493	+115	166933	7	65/0
27	15	FOO FIGHTERS Times Like These (Roswell/RCA)	1360	+400	180020	3	71/0
13	16	DISTURBED Prayer (Reprise)	1311	-187	124122	24	66/0
22	17	SOCIALBURN Down (Elektra/EEG)	1288	+148	105694	7	61/0
21	18	UNWRITTEN LAW Rest Of My Life (Lava)	1263	+118	110874	5	61/0
19	19	TRANSPLANTS Diamonds & Guns (Epitaph)	1263	+50	163253	9	53/0
15	20	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1239	-192	152545	25	69/0
34	21	AUDIOSLAVE Like A Stone (Interscope/Epic)	1211	+489	177005	4	64/0
25	22	DONNAS Take It Off (Lookout/Atlantic)	1194	+192	153730	8	64/0
26	23	DISTURBED Remember (Reprise)	1127	+128	106314	4	60/0
30	24	GOOD CHARLOTTE The Anthem (Epic)	1091	+277	143567	3	61/0
17	25	AUDIOSLAVE Cochise (Interscope/Epic)	1026	-243	129509	16	58/0
28	26	TRAPT Headstrong (Warner Bros.)	1004	+77	74634	13	49/0
35	27	EVANESCENCE Bring Me To Life (Wind-up)	981	+261	85746	4	38/0
29	28	EXIES My Goddess (Virgin)	941	+91	79465	12	56/0
20	29	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	939	-263	109051	15	51/0
23	30	TRUSTCOMPANY Running From Me (Geffen/Interscope)	828	-225	55509	11	54/0
24	31	EMINEM Lose Yourself (Shady/Interscope)	747	-262	104761	16	51/0
38	32	EVERCLEAR Volvo Driving Soccer Mom (Capitol)	667	+104	59066	3	36/0
31	33	PEARL JAM Save You (Epic)	642	-108	45183	5	40/0
37	34	MUDVAYNE Not Falling (Epic)	624	+10	43640	12	39/0
41	35	MAROON 5 Harder To Breathe (Octone)	604	+77	48491	4	33/0
42	36	FUEL Won't Back Down (Wind-up)	584	+75	40378	4	33/0
33	37	CREED Weathered (Wind-up)	579	-166	42541	9	34/0
44	38	AMERICAN HI-FI The Art Of Losing (Island/IDJMG)	517	+42	42490	2	39/0
Debut	39	AFI Girl's Not Grey (DreamWorks)	482	+240	106380	1	17/0
43	40	BREAKING BENJAMIN Polyamorous (Hollywood)	452	-46	40214	13	27/0
45	41	PACIFIER Bullitproof (Arista)	440	+11	41297	9	41/0
49	42	FINCH What It Is To Burn (Drive-Thru/MCA)	433	+155	39058	2	30/0
Debut	43	USED Buried Myself Alive (Reprise)	417	+178	72030	1	21/0
39	44	USED The Taste Of Ink (Reprise)	367	-195	32105	20	28/0
40	45	NEW FOUND GLORY Head On Collision (MCA)	354	-189	46231	13	28/0
36	46	VINES Outtathaway (Capitol)	314	-329	21120	14	46/0
48	47	AUTHORITY ZERO One More Minute (Lava)	306	+15	21862	18	16/0
46	48	DAVE MATTHEWS BAND Grey Street (RCA)	306	-85	31347	8	19/0
Debut	49	CHEVELLE Send The Pain Below (Epic)	299	+107	61571	1	17/0
47	50	HOOBASTANK Remember Me (Island/IDJMG)	287	-61	35413	18	13/0

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CHEVELLE Send The Pain Below (Epic)	25
USED Buried Myself Alive (Reprise)	19
AFI Girl's Not Grey (DreamWorks)	16
ATARIS In This Diary (Columbia)	12
HOT ACTION COP Fever For The Flavor (Lava)	11
STAGE I Will Be Something (Maverick/WB)	9
BLINDSIDE Sleepwalking (Elektra/EEG)	9
EVANESCENCE Bring Me To Life (Wind-up)	8
D4 Get Loose (Flying Nun/Hollywood)	7
AUDIOSLAVE Like A Stone (Interscope/Epic)	6
SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	6
LEISUREWORLD I'm Dead (41/ARTISTdirect)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE Like A Stone (Interscope/Epic)	+489
FOO FIGHTERS Times Like These (Roswell/RCA)	+400
GOOD CHARLOTTE The Anthem (Epic)	+277
EVANESCENCE Bring Me To Life (Wind-up)	+261
AFI Girl's Not Grey (DreamWorks)	+240
DONNAS Take It Off (Lookout/Atlantic)	+192
USED Buried Myself Alive (Reprise)	+178
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	+155
FINCH What It Is To Burn (Drive-Thru/MCA)	+155
SOCIALBURN Down (Elektra/EEG)	+148
BURNING BRIDES Arctic Snow (V2)	+139
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	+130
DISTURBED Remember (Reprise)	+128
UNWRITTEN LAW Rest Of My Life (Lava)	+118
QUEENS OF THE STONE AGE No One Knows (Interscope)	+116
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	+115
COLDPLAY Clocks (Capitol)	+115
CHEVELLE Send The Pain Below (Epic)	+107
EVERCLEAR Volvo Driving Soccer Mom (Capitol)	+104
EXIES My Goddess (Virgin)	+91

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STONE SOUR Bother (Roadrunner/IDJMG)	1196
SYSTEM OF A DOWN Aerials (American/Columbia)	991
HOOBASTANK Running Away (Island/IDJMG)	797
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	781
JIMMY EAT WORLD Sweetness (DreamWorks)	760
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	693
LINKIN PARK In The End (Warner Bros.)	677
INCUBUS I Wish You Were Here (Immortal/Epic)	674
HOOBASTANK Crawling In The Dark (Island/IDJMG)	672
TRUSTCOMPANY Downfall (Geffen/Interscope)	669
JIMMY EAT WORLD The Middle (DreamWorks)	636
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	582
STAIN'D For You (Flip/Elektra/EEG)	552
INCUBUS Warning (Immortal/Epic)	536
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	494
P.O.D. Alive (Atlantic)	479
P.O.D. Youth Of The Nation (Atlantic)	472

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

78 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 1/19-1/25. 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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**ON THE RECORD**

With **Mark Hamilton**  
PD, KNRK/Portland, OR



I live here because the weather reminds me of jolly old England and my misspent youth as a cricket hooligan. Since it rains so much, I like to huddle around the fireplace in my office with the Lord of the Rings trilogy, scones and some nice, soothing music. • Right now I'm enjoying Good Charlotte. We've been be-

lievers in this band since the early '50s. I'm so glad people are finally realizing that this is for real. And about time too! • I'm also listening to Cinder's "Soul Creation." It's definitely down the harder end, but it also has great hooks. I feel the same about this that I did when we first started playing System Of A Down, which was getting no Alternative airplay in the beginning. • I am now a huge fan of The Used. I admit that the first time I listened to the album I couldn't get past three or four songs; I had to keep turning it off. However, after going to the hospital for stomach surgery, I have now acquired a taste for the wailing and gnashing of teeth that is The Used. • Finally, Transplants are doing super for us, and I love Chevelle and Hot Action Cop.

**W**here have all the bullets gone? The top 10 is ripe for the pickin'! ... Robbie Lloyd gives Howie M-I-U-R-A a head-butt and sticks **Queens Of The Stone Age** into the No. 1 slot. **Saliva** hold strong at No. 2 though. **3 Doors Down** and **The Red Hot Chili Peppers** hold the other bullets in the top 10 ... All the hot bullet action has moved down to the teens and 20s. Steve Leeds will not roll over on **The Exies** as they continue upward. **Evanescence** float upward 35-27 ... Just ahead of them, **Good Charlotte** leap 30-24, but it's a fight to the death in the middle teens between **Socialburn**, **Unwritten Law** and **The Transplants**. Can Tami Morrissey kick Greg Dorfman's ass? Can Dorfman kick Pete Rosenbloom's ass? Would any of you pay good money to watch this? **To The Top Of Your Music Meeting Stack: Noise Therapy, Jesse Malin, Chevelle, Johnny Cash, Liam Lynch, Beck, Used, AFI, Finch, Everclear.**

**Alternative ON THE RADIO**

— Max Tolkoff, Alternative Editor

**COMING RIGHT UP**

ARTIST: **Burning Brides**

LABEL: **V2**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



**G**amblers, beware: It would be a sucker bet to place a wager with **Burning Brides** frontman and guitarist Dimitri Coats. He seems to have an innate sense of what's around the corner. First was his trip to college in London, where he spent the entire time on Ecstasy, partying with models and drug dealers. Although he'd planned to attend a bash on a boat, Coats changed his mind and headed back to Philly to visit his mother and a detox center. The boat sank, killing everybody on board (cue creepy organ).

Then there's his music. Originally released on Philadelphia-based indie label File 13, the Brides' 2000 debut, *Fall of the Plastic Empire*, seemed to predict the retro-rock revival that's currently wiping the slate clean of Britney brats and Bizkit boys. The self-recorded album's brash blend of garage, psychedelic, stoner and all things rock created enough of a buzz to earn Burning Brides a contract with V2, the same hipsters who brought you The White Stripes. Now, after a cover-art makeover and remastering, *Fall of the Plastic Empire* is Burning Brides' chance to incinerate everything in their path.

The Brides first hooked up when Coats relocated to New York City after detox. He fell in love with bassist Melanie Campbell while the two were attending Juilliard performing arts school. Heading back to the much-more-affordable City of Brotherly Love, the couple recruited former Hot Snakes drummer Jason Kourkounis and hit the scene.

Before you assume this power trio merely hopped on the Strokes' retro-chic

coattails, take note: Burning Brides bring a darker, dirtier groove into their garage. Think of a peace-pipe session between Queens Of The Stone Age, Dandy Warhols, Jane's Addiction and The Jesus & Mary Chain devolving into a blood 'n' beer brawl. "Blood on the Highway" takes a sinister stroll through the Strawberry Fields with a threatening, psychedelic atmosphere, while "Plastic Empire" channels the go-go psychotic episodes Monster Magnet trademarked back when they were channeling Hawkwind. And even the most jaded hipster can relate to the dirty swagger of "Stabbed in the Back of the Heart."

Lead single "Arctic Snow" is just as cool as its title suggests. Warm guitar fuzz, excellent drumming and bigger-than-Jesus grooves allow Coats' catchy melodies to float on a delicious din before the band whip out the brass knuckles and clock you with a fistful of Motorhead thrash. The Brides have already courted hometown Alternative WPLY (Y100)/Philadelphia, and other Alt outlets are starting to feel the buzz. While most groups are playing it safe within their genres, The Burning Brides aren't afraid to piss in the face of convention, play whatever the hell they feel like and — thank God — bring rock back into the gutter.

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## America's Best Testing Alternative Songs 12+ For The Week Ending 1/31/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
FOO FIGHTERS All My Life (Roswell/RCA)	4.10	4.00	93%	31%	4.11	93%	29%
CHEVELLE The Red (Epic)	4.10	4.16	89%	29%	4.08	90%	29%
SEETHER Fine Again (Wind-up)	4.01	4.01	83%	21%	4.09	85%	20%
TAPROOT Poem (Velvet Hammer/Atlantic)	4.01	4.01	77%	17%	4.06	76%	15%
SUM 41 Still Waiting (Island/IDJMG)	3.99	4.02	91%	20%	3.97	92%	19%
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	3.99	4.01	81%	20%	3.99	78%	18%
FOO FIGHTERS Times Like These (Roswell/RCA)	3.96	-	59%	9%	3.96	61%	8%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.95	3.91	95%	24%	4.00	97%	26%
QUEENS OF THE... No One Knows (Interscope)	3.95	3.99	89%	26%	3.99	90%	26%
DISTURBED Prayer (Reprise)	3.95	3.91	83%	25%	3.95	85%	23%
TRAPT Headstrong (Warner Bros.)	3.93	3.88	48%	6%	3.90	47%	6%
SALIVA Always (Island/IDJMG)	3.92	3.88	88%	27%	3.95	90%	27%
TRUSTCOMPANY Running From Me (Geffen/Interscope)	3.91	3.88	70%	10%	3.95	69%	9%
NIRVANA You Know You're Right (Geffen/Interscope)	3.87	3.85	90%	33%	3.86	90%	35%
DISTURBED Remember (Reprise)	3.86	3.91	65%	11%	3.82	66%	11%
SOCIALBURN Down (Elektra/EEG)	3.85	3.84	48%	6%	3.78	51%	6%
STONE SOUR Bother (Roadrunner/IDJMG)	3.83	3.98	87%	35%	3.92	87%	35%
UNWRITTEN LAW Rest Of My Life (Lava)	3.83	3.87	57%	6%	3.89	55%	6%
ALL AMERICAN REJECTS Swing, Swing (DreamWorks)	3.83	3.84	46%	5%	3.71	43%	5%
EXIES My Goddess (Virgin)	3.81	-	46%	5%	3.83	43%	3%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.74	3.67	79%	19%	3.64	80%	21%
TRANSPLANTS Diamonds And Guns (Epitaph)	3.68	3.58	49%	10%	3.56	47%	10%
AUDIOSLAVE Cochise (Interscope/Epic)	3.67	3.58	82%	27%	3.71	84%	27%
SYSTEM OF A DOWN Inner Vision (American/Columbia)	3.66	3.64	79%	21%	3.73	77%	18%
ZWAN Honestly (Reprise)	3.63	3.60	64%	13%	3.69	65%	10%
DONNAS Take It Off (Atlantic)	3.62	-	77%	19%	3.58	79%	19%
COLDPLAY Clocks (Capitol)	3.62	3.59	74%	19%	3.76	76%	16%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.60	3.61	99%	55%	3.56	99%	58%
EMINEM Lose Yourself (Shady/Interscope)	3.50	3.56	97%	59%	3.63	98%	60%
CREED Weathered (Wind-up)	3.04	2.98	83%	38%	3.00	83%	41%

Total sample size is 745 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. DATSUNS (V2) "In Love"
2. ATARIS (Columbia) "In This Diary"
3. LEISUREWORLD (ARTISTdirect) "I'm Dead"
4. JOHNNY MARR & THE HEALERS (iMusic/ARTISTdirect) "Down On The Corner"
5. SONIC TORPEDOES (Fatsounds) "Crooked Hill"
6. USED (Reprise) "Buried Myself Alive"
7. THEY WALK IN LINE (Unsigned) "Vicodin"
8. INTERNATIONAL NOISE CONSPIRACY (Epitaph) "A Textbook Example"
9. SIMIAN (Astralwerks) "La Breeze"
10. LOUDERMILK (DreamWorks) "Rock 'N' Roll & The Teenage Desperation"
11. HOT ROD CIRCUIT (Vagrant) "The Pharmacist"
12. NICK CAVE & THE BAD SEEDS (Mute) "Dead Man In My Bed"
13. OPEN HAND (Trustkill) "In Your Eyes"
14. WE REGAZZI (Self-Starter Foundation) "Forever Surrender 2 U"
15. AFI (DreamWorks) "Girl's Not Grey"
16. PALOALTO (American) "Fade Out/In"
17. (HED) P.E. (Jive) "Blackout"
18. BEAUTIFUL MISTAKE (Militia Group) "Stavesail"
19. MUSIC (Capitol) "Take The Long Road"
20. FLASHLIGHT BROWN (Hollywood) "Ready To Roll"

Ranked by total number of shows reporting artist.

## Record Of The Week

ARTIST: Switchfoot  
TITLE: *The Beautiful Letdown*  
LABEL: Red Ink/Columbia



Sure, there's a separation of church and state (at least there's supposed to be), but that hasn't stopped church and radio from getting together. Case in point? P.O.D., Blindside, Lifehouse and a ministry full of other acts that got a leg up in the Christian marketplace before crossing over. Well, get ready for another one, as San Diego's Switchfoot prepare for make the mainstream push via Red Ink/Columbia and their new album, *The Beautiful Letdown*. Featuring the radio-friendly melodic rock that earned bands like Lifehouse and Fuel a shot, Switchfoot alternate between polished guitar riffs and acoustic-driven tunes, particularly on the lead single, "Meant to Live." No preaching, just solid melodies.

— Frank Correia, Rock Specialty Editor

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**JOHN SCHOENBERGER**  
jschoenberger@radioandrecords.com

# Radio Sales In The New World Order

Protecting the brand while growing the business

**W**e're six years into the biggest wave of radio consolidation in broadcasting history. At this point most local market clusters have learned enough about what works and what doesn't to effectively take advantage of the new radio world order.

To gain some insight into where they stand today, I talked with Clear Channel/Denver GSM Greg Hoffman, who oversees sales for Triple A outlet KBCO, as well as Alternative KTCL and News/Talker KHOW, and with Clear Channel/Santa Fe, NM GSM John Reid, who directs the sales effort for Triple A KBAC (Radio Free Santa Fe), as well as KLSK, a Classic Rocker, and Rhythmic AC KSFQ.

In Denver, the cluster was actually a bit ahead of the curve in that it was already at the maximum

eight stations under Jacor before Clear Channel bought the company. Hoffman, who was there before, during and after the transition, says, "Because we've been doing this a bit longer than most, we have already gone through many of the growing pains. But every day it's still a challenge to adapt and take advantage of the dynamic we have."

In Santa Fe, KBAC went through a dramatic change in August 2002, when it switched from a local station at 98.1 on the dial to a monster 100,000-watt flamethrower at 104.1, reaching almost all of New Mexico, including Albuquerque. For KBAC, a new growth curve was just about to begin.

According to Reid, the station wanted to preserve its Radio Free Santa Fe image during the transition while capitalizing on new sales opportunities. "On the surface, that image allows a vicarious thrill to the listeners outside of our market, particularly in Taos and Albuquerque," he says.

"When they listen, they get to hear a unique format that originates out of Santa Fe, and what goes along with that are the unique aspects of this city in general. With the new signal reach, we didn't want to undermine that image in any way whatsoever."

## New Ways Of Doing Business

Radio stations across the country had to make the transition from the competitive, "all's fair in love and war" attitude of just a few years ago to acceptance of the fact that many of their old market enemies are now part of their companies. Programming had to go through major adjustments, and each station had to find the right balance to complement its sister stations in the market.

By and large, most stations still operate as individual entities when it comes to the on-air product. The sales

mind-set, however, has had to go through a much more dramatic shift. For the most part, a single overall sales thrust now encompasses all the stations in a cluster. In the case of Clear Channel, that includes such cross-platform initiatives as live entertainment.

Despite the fact that KBCO maintains a unique presence — it's a Boulder, CO-based station with offices apart from the rest of the Clear Channel/Denver group — the cluster's sales approach is unified and has been for quite some time.

"In terms of the sales initiative, KBCO is definitely part of the group," Hoffman says. "It is not a standalone at all anymore in that respect. We try to create greater value in advertisers' eyes by offering them market reach via more than one station."

KBAC has only recently become a real player in Albuquerque. Like KBCO, the station preserves a certain brand that management does not want to weaken, but KBAC also needs to take advantage of the station's new reach and potential to bring in increased revenue.

"The mission was to balance this Santa Fe persona with the new sales opportunity in Albuquerque," says Reid. "With the signal migration, there was clearly a huge convergence between Santa Fe and Albuquerque, especially with advertisers in Albuquerque now being able to take advantage of the new signal."

"Because of that, I now work very closely with Julia Miera, my sales counterpart down in Albuquerque. For us, the goal is to maintain the Santa Fe advertiser base as new potential Albuquerque customers come into the mix."

## Protect The Brand

Even though the sales effort is more holistic, the management teams of both groups remain very sensitive to their stations' brands, especially when it comes to the Triple A outlets. They know these stations reach a very lucrative adult audience and that they have a format that must be nurtured and protected in some respects.

Reid explains, "I would consider KBAC as having a fragile format because of its diverse playlist and general eclectic feel, and the commercials you play could be as much of a turn-off as the wrong music. We want to tap

in to the greater New Mexico perception of Santa Fe and, therefore, the station. But if we aren't careful, that new base of advertisers could change the sound of the station."

Because of that concern, Ira Gordon — KBAC's GM and PD — was given the responsibility of deciding whether a client's commercial fit the tone or not. "His final say in that regard was strongly underlined at the time of the flip," Reid says. "The mandate was that we must maintain the Radio Free Santa Fe brand and that the on-air sound could not suffer."

The Denver cluster has a similar perspective. Hoffman says he and his sales staff are always sensitive to what makes KBCO unique, and they won't try to force something on the station that doesn't make sense or, worse, that would hurt the on-air product.

"The sales department truly appreciates the station, and these days there's much less tension between sales and programming," Hoffman says. "Our PD, Scott Arbough, has the final say on anything we may like to try to do, period."

"He can veto it outright or, as he much more often does, he can suggest other ways for us to accomplish something that won't hurt the integrity of the station. The programmer these

days is sensitive to everything that's on the air, not just the music, and that total on-air product is his responsibility."

## New Revenue Streams

Nontraditional revenue has been an important area of sales development over the past few years. With a heritage station like KBCO, it was easy to broaden the opportunities for certain benchmark promotions that the station had already established.

Hoffman says he was very fortunate to have ready-made events to turn into revenue opportunities. "The annual Kinetic Sculpture Race, the Rock Fest we do in Winter Park in the summer and even the *Live From Studio C* CDs have all become NTR vehicles for us," he says.

"The idea is to preserve the integrity of these things — especially the CD, which benefits local charities — while still being able to milk them a little."

With just eight years of heritage, KBAC is just beginning to establish its own benchmark events for sales to take advantage of. Like KBCO, the station records live performances when artists come into the studio, and it's gearing up for its second CD compilation, *Live From Studio Two — Volume 2*. In addition, it's in the final stages of planning for an August festival called Summer Picnic, which Reid hopes to gradually build into a solid benchmark NTR event for the station.

"Plus, we're becoming much more sophisticated in developing ways for our clients to utilize our website to reach out to their customers," says Reid. "We have made a focused effort in the area with local restaurants and art galleries to complement the tourism aspect of the market."

"Frankly, the dictate from upper management is that the website is no longer an option or added-value thing; it is now an important source of revenue and must be treated as such."

**"The programmer these days is sensitive to**

**everything that's on the air, not just the music, and that total on-air product is his responsibility."**

Greg Hoffman

## Still Learning

The challenges are far from over. The development of the Internet as a revenue source is a work in progress. And one of the unique aspects of Clear Channel, as opposed to other large broadcast companies, is in the area of live entertainment.

A few years ago Clear Channel bought SFX Entertainment and quickly became the largest promoter of live entertainment in the country. Local radio clusters are learning how to work more closely with the concert-promotion business, now called Clear Channel Entertainment.

According to Hoffman, that is one of the most important initiatives for the new year. "Although we have plenty of new ideas in the works, the one area we want to improve upon first is working with Clear Channel Entertainment," he says. "In fact, our sales staff has been going through 'Music 101' training to help them better understand the inner workings of the concert business."

For Reid, the new cross-platform with entertainment can be particularly effective, because Santa Fe is such a popular destination. "For example," he says, "we've tied local events, such as the Santa Fe Film Festival and the Santa Fe Playhouse, into advertising packages that cover markets beyond New Mexico, such as Salt Lake City, Las Vegas and Phoenix. Because of Clear Channel's presence throughout the Southwest, we have been able to capitalize on the company's reach."

Clearly, the efforts of the sales department are going way beyond simply selling spots on the air — although that's still the bread and butter of any radio cluster. Hoffman says, "Salespeople are much more sophisticated these days. They are not inventory takers anymore; they're marketing people in every sense of the word."

If you'd like to discuss this subject further, you can reach Greg Hoffman at 303-713-8385 and John Reid at 505-989-3338.



Greg Hoffman



John Reid



**NEW KID ON THE BLOCK** Elektra artist Jason Mraz was recently in the Baltimore market to help set up his new album, *Waiting for My Rocket to Come*. He stopped by WRNR to say hi to PD Alex Cortright. Pictured here are (l-r) Cortright and Mraz.



January 31, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	<b>1</b>	<b>COLDPLAY</b> Clocks ( <i>Capitol</i> )	588	+22	37388	9	25/0
	<b>2</b>	<b>TORI AMOS</b> A Sorta Fairytale ( <i>Epic</i> )	504	-47	31582	19	23/0
	<b>3</b>	<b>BECK</b> Lost Cause ( <i>Geffen/Interscope</i> )	434	+13	23724	9	23/0
	<b>4</b>	<b>DAVE MATTHEWS BAND</b> Grey Street ( <i>RCA</i> )	392	+28	16251	5	14/3
	<b>5</b>	<b>MATCHBOX TWENTY</b> Disease ( <i>Atlantic</i> )	360	-22	22818	15	18/0
13	<b>6</b>	<b>COUNTING CROWS</b> Big Yellow Taxi ( <i>Geffen/Interscope</i> )	357	+104	26601	3	17/2
9	<b>7</b>	<b>WALLFLOWERS</b> How Good It Can Get ( <i>Interscope</i> )	347	+30	24255	4	23/0
8	<b>8</b>	<b>SUSAN TEDESCHI</b> Alone ( <i>Tone-Cool/Artemis</i> )	340	+14	26208	10	21/0
10	<b>9</b>	<b>PAUL SIMON</b> Father And Daughter ( <i>Nick/Jive</i> )	313	+21	29713	6	17/0
12	<b>10</b>	<b>BRAD SHININ'</b> ( <i>Redline</i> )	298	+37	16932	10	21/2
7	<b>11</b>	<b>TRACY CHAPMAN</b> You're The One ( <i>Elektra/EEG</i> )	293	-52	21707	18	18/0
5	<b>12</b>	<b>RED HOT CHILI PEPPERS</b> Zephyr Song ( <i>Warner Bros.</i> )	268	-102	18006	20	16/0
11	<b>13</b>	<b>JACK JOHNSON</b> Bubble Toes ( <i>Enjoy/Universal</i> )	264	-12	16594	23	16/1
16	<b>14</b>	<b>SANTANA F/MICHELLE BRANCH</b> The Game Of Love ( <i>Arista</i> )	254	+20	16697	16	12/0
15	<b>15</b>	<b>RHETT MILLER</b> Come Around ( <i>Elektra/EEG</i> )	251	+12	14800	5	18/1
17	<b>16</b>	<b>STONE SOUR</b> Bother ( <i>Roadrunner/IDJMG</i> )	235	+12	8243	6	9/0
18	<b>17</b>	<b>SOUNDTRACK OF OUR LIVES</b> Sister Surround ( <i>Republic/Universal</i> )	228	+11	12905	3	18/0
14	<b>18</b>	<b>PRETENDERS</b> Complex Person ( <i>Artemis</i> )	218	-25	14802	11	20/0
<b>Debut</b>	<b>19</b>	<b>DAVID GRAY</b> Be Mine ( <i>ATD/RCA</i> )	213	+72	14220	1	17/0
23	<b>20</b>	<b>SHERYL CROW</b> C'mon, C'mon ( <i>A&amp;M/Interscope</i> )	204	+26	14067	4	18/0
19	<b>21</b>	<b>NORAH JONES</b> Come Away With Me ( <i>Blue Note/Virgin</i> )	178	-24	13020	12	17/0
28	<b>22</b>	<b>MAROON 5</b> Harder To Breathe ( <i>Dctone</i> )	172	+14	5929	4	9/0
27	<b>23</b>	<b>ZWAN</b> Honestly ( <i>Reprise</i> )	172	+14	9356	2	9/0
22	<b>24</b>	<b>GEORGE HARRISON</b> Stuck Inside A Cloud ( <i>Capitol</i> )	163	-23	8441	8	15/0
20	<b>25</b>	<b>BRUCE SPRINGSTEEN</b> Lonesome Day ( <i>Columbia</i> )	160	-38	11951	17	15/0
30	<b>26</b>	<b>KIM RICHEY</b> Circus Song (Can't Let Go) ( <i>Lost Highway/IDJMG</i> )	153	+9	4761	2	12/0
25	<b>27</b>	<b>DAVE MATTHEWS BAND</b> Grace Is Gone ( <i>RCA</i> )	153	-12	11927	16	14/0
26	<b>28</b>	<b>U2</b> Electrical Storm ( <i>Interscope</i> )	148	-14	7234	19	12/0
24	<b>29</b>	<b>PEARL JAM</b> I Am Mine ( <i>Epic</i> )	148	-29	4345	17	10/0
<b>Debut</b>	<b>30</b>	<b>BIG HEAD TODD &amp; THE MONSTERS</b> Julianna ( <i>Big</i> )	144	+25	6379	1	13/0

26 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 1/19-1/25. 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

**NEIL FINN** Human Kindness (*Nettwerk*)  
Total Plays: 133, Total Stations: 11, Adds: 0

**JOHN MAYER** Why Georgia (*Aware/Columbia*)  
Total Plays: 129, Total Stations: 18, Adds: 2

**SISTER HAZEL** Your Mistake (*Sixth Man*)  
Total Plays: 112, Total Stations: 5, Adds: 2

**NO DOUBT FLADY SAW** Underneath It All (*Interscope*)  
Total Plays: 105, Total Stations: 4, Adds: 1

**JOAN OSBORNE** Only You Know & I Know (*Compendia*)  
Total Plays: 98, Total Stations: 7, Adds: 0

**WARREN ZANES** Where We Began (*Dualtone*)  
Total Plays: 92, Total Stations: 7, Adds: 0

**RED HOT CHILI PEPPERS** Can't Stop (*Warner Bros.*)  
Total Plays: 88, Total Stations: 7, Adds: 2

**JASON MRAZ** The Remedy (I Won't Worry) (*Elektra/EEG*)  
Total Plays: 76, Total Stations: 13, Adds: 9

**KATHLEEN EDWARDS** Six O'Clock News (*Zoe/Rounder*)  
Total Plays: 73, Total Stations: 9, Adds: 2

**LIFEHOUSE** Spin (*DreamWorks*)  
Total Plays: 72, Total Stations: 3, Adds: 0

Songs ranked by total plays

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
<b>JASON MRAZ</b> The Remedy (I Won't Worry) ( <i>Elektra/EEG</i> )	9
<b>PATTY LARKIN</b> Different World ( <i>Vanguard</i> )	4
<b>JESSE MALIN</b> Queen Of The Underworld ( <i>Artemis</i> )	4
<b>DAVE MATTHEWS BAND</b> Grey Street ( <i>RCA</i> )	3
<b>GREY EYE GLANCES</b> Big Red Boat ( <i>Sojourn Hills</i> )	3
<b>BRAD SHININ'</b> ( <i>Redline</i> )	2
<b>JOHN MAYER</b> Why Georgia ( <i>Aware/Columbia</i> )	2
<b>COUNTING CROWS</b> Big Yellow Taxi ( <i>Geffen/Interscope</i> )	2
<b>DAR WILLIAMS</b> I Saw A Bird Fly Away ( <i>Razor &amp; Tie</i> )	2
<b>KATHLEEN EDWARDS</b> Six O'Clock News ( <i>Zoe/Rounder</i> )	2
<b>RED HOT CHILI PEPPERS</b> Can't Stop ( <i>Warner Bros.</i> )	2
<b>LUCE</b> Long Way Down ( <i>Nettwerk</i> )	2
<b>SISTER HAZEL</b> Your Mistake ( <i>Sixth Man</i> )	2
<b>JOHNNY MARR</b> Down On The Corner ( <i>iMusic</i> )	2
<b>MATCHBOX TWENTY</b> Unwell ( <i>Melisma/Atlantic</i> )	2
<b>KASEY CHAMBERS</b> If I Were You ( <i>Warner Bros.</i> )	2
<b>FOO FIGHTERS</b> Times Like These ( <i>Roswell/RCA</i> )	2

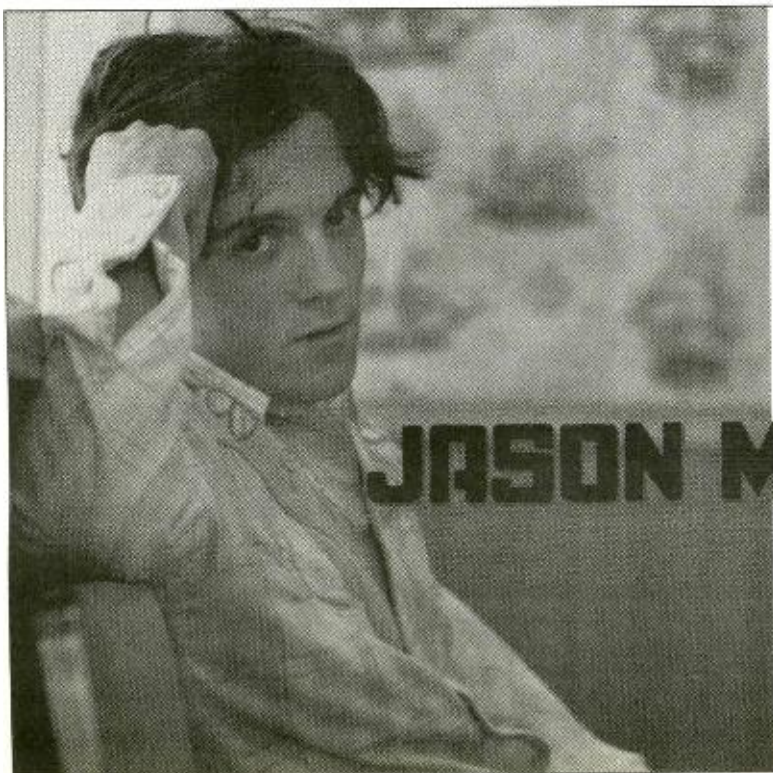
## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>COUNTING CROWS</b> Big Yellow Taxi ( <i>Geffen/Interscope</i> )	+104
<b>JOHN MAYER</b> Why Georgia ( <i>Aware/Columbia</i> )	+77
<b>DAVID GRAY</b> Be Mine ( <i>ATD/RCA</i> )	+72
<b>NO DOUBT FLADY SAW</b> Underneath It All ( <i>Interscope</i> )	+52
<b>JEFFREY GAINES</b> Over & Over ( <i>Artemis</i> )	+44
<b>DAR WILLIAMS</b> I Saw A Bird Fly Away ( <i>Razor &amp; Tie</i> )	+38
<b>BRAD SHININ'</b> ( <i>Redline</i> )	+37
<b>WARREN ZANES</b> Where We Began ( <i>Dualtone</i> )	+37
<b>JOHN MAYER</b> Your Body Is A Wonderland ( <i>Aware/Columbia</i> )	+36
<b>SONNY LANDRETH</b> Hell At Home ( <i>Sugar Hill/Vanguard</i> )	+33

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>NORAH JONES</b> Don't Know Why ( <i>Blue Note/Virgin</i> )	279
<b>JOHN MAYER</b> Your Body Is A Wonderland ( <i>Aware/Columbia</i> )	269
<b>JACK JOHNSON</b> Flake ( <i>Enjoy/Universal</i> )	236
<b>DAVE MATTHEWS BAND</b> Where Are You Going ( <i>RCA</i> )	201
<b>JOHN MAYER</b> No Such Thing ( <i>Aware/Columbia</i> )	161
<b>COLDPLAY</b> In My Place ( <i>Capitol</i> )	141
<b>JIMMY EAT WORLD</b> The Middle ( <i>DreamWorks</i> )	139
<b>PETE YORN</b> Strange Condition ( <i>Columbia</i> )	125
<b>U2</b> Beautiful Day ( <i>Interscope</i> )	113

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



## #1 Most Added at AAA!!!

### Out Of The Box at AAA:

KMTT, WBOS, WXPB, KPRI, WGVX, KCTY, WXRV, WFUV, KRVB, WFPK, WDET, WMMM, WOKI, WNCW, WRLT, WCLZ, WNCN, WRNX, WRNR, WYEP, WMPS, KRSH, KTHX, KMTN, KTAO, KTBG, WAPS, WVOD, WMVY, WDST

### #1 Phones WXPB/Philadelphia!!!!

Early at Hot AC: KYSR, KFMB, KRSK, KIZS, WRMF

Early at Alternative: 91X, KFSD, WLIR, WRAX

January 30  
*Carson Daly Show*  
February 28  
*The Late Show with David Letterman*

# JASON MRAZ THE REMEDY (I WON'T WORRY)

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## ON THE RECORD

**Bill Gruber**  
PD, WAPS/Akron



Ever notice how your midwinter playlist begins to feel a bit ballad-heavy? Couple that with more earnest singer-songwriters than you can shake a stick at, and your station starts to sound a tad fat and lazy. Would a dash of psychedelia-meets-prog-rock spice up your rotation? How about something that pays homage to the past while sounding fresh and modern? • Sweden's The Soundtrack Of Our Lives await your review of their latest CD, *Behind the Music* (Republic/Universal). If contemporary comparisons must be made, think Dandy Warhols, but less manic. And, like most folks out of Scandinavia today, they speak English better than you, so the language barrier is no excuse not to listen. • Although this is their third album, *The Soundtrack Of Our Lives* are still relatively unknown in America. But recent appearances on Letterman, Conan and Carson Daly sure don't hurt the exposure factor, and *Behind the Music* just earned a Grammy nomination for Best Alternative Music Album. • Don't fear that "alternative" part — this album is too smart for the airwaves of your local extreme station and too hip to make your mainstream, old-boy Rocker. Breakout single "Sister Surround" is an easy choice to flesh out the playlist of any Triple A station with a rock edge. And, just like in the good old days, the consistency, flow and artistic ability on *Behind the Music* make it succeed as an entire album. What a concept!

**J**ason Mraz takes Most Added honors this week, with 18 total adds (No. 1 monitored, No. 4 Indicator), **Jesse Malin** grabs 15 total adds (No. 2 on both panels), **Patty Larkin** has 14 total adds (No. 2 monitored, No. 3 Indicator), and **Bob Dylan** gets 13 total adds (No. 1 Indicator) ... Also having a good first week are **Kasey Chambers**, **Grey Eye Glances**, **Hem and Luce** ... **Dar Williams**, **Johnny Marr**, **Sonny Landreth**, **John Mayer**, **Joan Osborne** and **Kathleen Edwards** close some important holes ... On the monitored chart, **Coldplay** remain at 1\* for the fourth week, **Beck** holds at 3\*, **Dave Matthews Band** increase 6\*-4\*, **Counting Crows** leap 13\*-6\*, **The Wallflowers** continue to build, going 9\*-7\*, **Susan Tedeschi** holds at 8\*, **Paul Simon** moves one slot to 9\*, and **Brad** finally crack the top 10 at 10\*! ... Also showing growth this week are **Rhett Miller** (15\*-15\*), **Stone Sour** (17\*-16\*), **Soundtrack Of Our Lives** (18\*-17\*), **Sheryl Crow** (23\*-20\*), **Zwan** (27\*-23\*) and **Kim Richey** (30\*-26\*) ... **David Gray** debuts at 19\*, and **Big Head Todd & The Monsters** enter at 30\* ... On the Indicator chart, Coldplay are also 1\*, Tedeschi stays at 2\*, Beck is at 3\*, **Tori Amos** goes back up to 5\*, Gray leaps 12\*-6\*, The Wallflowers are now top 10 at 9\*, and Richey is 10\* ... Big gainers include **Phish** (15\*-12\*), Edwards (18\*-14\*), Soundtrack (26\*-16\*) and Marr (30\*-17\*) ... Three debuts — Williams at 19\*, Osborne at 24\*, and Brad re-entering at 30\* ... Keep an eye on **Neil Finn**, **Sister Hazel**, **Paul Weller** and **Warren Zanes**.

— John Schoenberger, Triple A Editor



## AAA ARTIST OF THE WEEK

ARTIST: Kathleen Edwards

LABEL: Zoe/Rounder

By JOHN SCHOENBERGER / TRIPLE A EDITOR

**K**athleen Edwards' debut album, *Failer*, could quickly become one of the most exciting new releases of 2003. Edwards, an Ottawa native, has already been compared to Lucinda Williams by the press — not because their sounds are similar, but because Edwards' songs are pure and honest.

Music has been a part of Edwards' life since she was a child. Her father sang in a choir and her mother was a piano teacher. At the age of 5 she began 12 years of classical violin study. She says the training was indispensable to her career, as it taught her to formulate melodies and structure songs.

She also credits the strong influence of a somewhat isolated childhood. Edwards' parents were in the Canadian Foreign Service, so she spent portions of her youth abroad. Cut off from the North American commercial mainstream, she depended on her older brother's record collection.

"A lot of my musical influence came from what he was listening to," she says. "He was really into Neil Young and Bob Dylan, and he bought me my first record — a Tom Petty album." This set Edwards on a path that is not typical of an artist her age. She may be only 24, but her musical references and lyrical depth suggest a person with maturity and insight.

Edwards started to play local clubs while still in high school, and in 1999 she recorded a six-song EP called *Building 55*. She was on a tour across Canada by the fall of 2000. During the summer of 2001 she wrote most of the songs that would end up on *Failer*. Co-producer Dave Draves and fellow singer-song-



writer and friend Jim Bryson helped get the music on tape. In addition, bassist Kevin McCarragher, slide and pedal steel guitarist Fred Guignon and drummers Dave Dudley and Peter von Althen helped flesh out her ideas.

In the process Edwards found the sound that was right for her: a rootsy, slice-of-life style that's intimate, understated and not terribly serious. Even though she claims that many songs on the album aren't necessarily about her, her personality comes through on tracks such as "Six O'Clock News," "One More Song the Radio Won't Like," "The Lone Wolf," "12 Bellvue" and "National Steel."

Throughout 2002 Edwards prepared for her album's official launch in the States. She played SXSW in Austin and NXNE in Toronto and did a U.S. club tour with Richard Buckner. As the album hits stores, she has already appeared on *The Late Show With David Letterman*, the *CBS Early Show* and *Last Call With Carson Daly*. NPR's *All Things Considered* and *Here & Now* aired features on Edwards, and press coverage has been secured in numerous publications, including *Rolling Stone*, *Elle*, *Entertainment Weekly* and *No Depression*.

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# The Portland Sales Trailblazers

## A successful relationship between sales and programming

**S**elling for a Christian format is a different animal. Some within the music industry don't understand how you can sell spots for Christian radio and survive. KFIS (The Fish) is part of the Salem's of Portland, OR cluster. Recently, I chatted with station PD Andy West and Sales Manager Terry Dean to find out how they attain their sales objectives.

The answers they gave were not the ones you might get from someone at a mainstream station. In fact, many Christian stations may not be traveling down the same road as KFIS. But that isn't stopping it from reaching its goals.

**R&R:** What is the premise of your station's programming and sales relationship?

**AW:** First of all, I feel I have a great relationship with Terry. Because Terry has been a GM before, I know that he understands the importance of having a good product. I'm always trying to protect our product, and I'm finding out that Terry and I are on the same page.

**"Don't let the market pigeonhole the format. The Christian-music listener eats, buys and lives just like everybody else."**

**Terry Dean**

**TD:** Due to the nature of our format, there is a strong connection between the market we reach and the motivation that advertisers have for using the station. Christian formats are unique in the standards that they set for the advertising they will accept. Beyond the obvious, such as liquor, gambling and tobacco, our ad-

vertisers are expected to have an honest and ethical reputation.

If we receive a complaint from a listener, we will take steps to address it and in some cases will no longer accept advertising from the account in question. In the short term it can be a painful decision, but it is what our listeners expect. On the other hand, this can be a very attractive feature to quality advertisers.

On the flip side, we have to guard against advertisers who attempt to lure customers under the premise of being a Christian business. When accepting advertising, we are very careful in making this reference. As a Contemporary Christian music station, The Fish appeals to groups other than mainstream Christians. We need to be careful not to exclude anyone from the format or our advertisers.

**R&R:** How does this differ from the average radio station's mentality? How do you attempt to make sales and programming work together?

**AW:** At some of the other stations I have worked at, I got the impression that the farm was basically for sale and that programming came second. In smaller markets this may still hold true for some stations. What the salesperson needs to understand is that, in order to make money, you need to have a decent product to sell. I don't believe you can have that with more than 13 units per hour or with too much clutter.

Programming needs to understand that we must do everything in our creative power to help out sales. Terry; our Promotions Director, Leslie Pfau; and myself meet once a week and go over proposals and ideas. This helps foster a close relationship between us all.

**TD:** Most stations I have worked for will take the business if it is at the right rate, no questions asked. Here

**"Programming needs to understand that we must do everything in our creative power to help out sales."**

**Andy West**

we have a fortunate situation, in that our PD has a healthy respect for sales, and I feel the same about the integrity of our programming. Both Andy and I are real comfortable with tackling the issues, and though we may agree to disagree at times, we always stay focused on what is in the best interest of the station and the expectations of the audience.

**R&R:** What does your station do differently in its overall sales approach that other Christian stations could learn from?

**AW:** Cluster stations have had to get creative with their sales approaches. We had a very successful radiothon for the Portland Rescue Mission in November. There was some initial concern that giving would be down for this activity. We wanted to go in with the big guns, so we put together a package for donors that offered them a special mini-concert with Jim Witter and Rescue, a local band. The response was outstanding.

**TD:** The Christian format reminds me of Country radio when it was emerging in the early '80s. We spend a lot of time legitimizing the value of the format and its listeners. This is the challenge that Christian radio faces today. It is the tendency of mainstream advertisers to see it as a specialty format. Like Country did, we spend a lot of time educating advertisers and their agencies on the value of the listeners we reach.

If you look at the demos of a Fish station, you're going to find an audience that is primarily 25-49-year-old

women with families who live in the suburbs. They have household incomes that are \$75,000-plus and drive vans and SUVs. The distinction between us and other formats is that there seems to be a greater level of support for our advertisers due to specific expectations, which I mentioned earlier.

When you consider our Portland cluster, we point out that our stations combined deliver a cume audience that has the same delivery as the top stations in the market. Combined, we are priced comparably with other single-station rates. We position ourselves as the Christian Connection. It's not about religion; it's about the market. In Portland this concept is being accepted, as evidenced by a dramatic increase in agency and mainstream advertising.

**R&R:** How important are the community events that your station puts on? How does sales tie into those events?

**AW:** These types of events are very important. Any time you can get out and promote your station and staff it's great. I used to look at remotes as another commercial or tune-out, but I've learned that you can actually make remotes entertaining and fun for the listener. The key is having a promotions director who works well with sales.

**TD:** From a sales perspective, events are a station's opportunity to provide added value or create non-traditional revenue. They also give us a chance to see the market that we are representing.

**R&R:** What has been one of your most successful events, from a sales point of view?

**TD:** We are really excited about an upcoming promotion that we are putting together with Jaci Velasquez. The record company has offered the station a free concert to help support Jaci's new release. Working together, programming, promotions and sales have put together a plan in which lis-

teners will have the exclusive opportunity to win tickets on-air that will not be made available to the public.

The ticket giveaway will be sponsored. The same sponsor will receive multiple ticket giveaway appearances at its business locations. The station gets a potential cume and TSL boost, and the advertiser gets a guaranteed traffic builder. The sales department is also a little bit closer to achieving its budget.

**R&R:** How could a smaller-market station maximize its sales efforts without crossing any legal lines or disrupting its existing lines of funding?

**TD:** Even though KFIS is in a major market, we rely on smaller-market sales strategies. Because of our position in the market, it is rare that an advertising agency is going to buy us based on rank. Most of our business is going to be direct or heavily influenced by an advertiser's direction to their agency.

While many Christian stations rely on paid programming or listener support, our model is 100% advertiser-supported. It is the same as any station or format: You need to identify needs and come up with solutions. Whether you're in Pisgah or Portland, the same principle applies.

**R&R:** Sum up the sales and programming relationship for us. What would you suggest other stations focus on?

**AW:** The key in the sales and programming relationship is letting go of the stereotypes that most of us have of the sales department. Be open-minded and try to work as a team, and you'll be amazed at what can be accomplished.

**TD:** Don't let the market pigeonhole the format. The Christian-music listener eats, buys and lives just like everybody else. Over 85% of Americans identify themselves as being Christian. At a time when family values are under assault and our country faces an uncertain future, what better way to market a product than on Christian radio?



**Terry Dean**

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# The CCM Update

Christian Retail, Radio & Records Newsweekly

## The CCM Update

Executive Editor  
Rick Edwards

Editor

Lizza Connor

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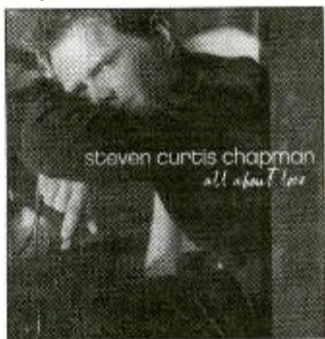
## Steven Curtis Chapman Reflects On Romance

*All About Love* is a 'unique kind of worship album'

After nearly 18 years of matrimony, Sparrow Records artist Steven Curtis Chapman decided that it was time to channel his creative energies into making an album about what he knows best: love.

While one of his best-known songs, "I Will Be Here," remains a wedding standard, Chapman says he tried not to candy-coat the mysteries of love in the batch of songs on *All About Love*, released this week. Instead, he and his executive producer, muse and wife, Mary Beth, remained honest about their in-love experience. The resulting album is a sweet tapestry of tunes about the beauty, hardships and blessings that accompany true love.

THE CCM UPDATE Editor Lizza Connor sat down with Chapman recently to discuss his latest record.



*All About Love*

that sense, this is a worship record. It's a unique kind of worship record, but it is about loving. We love God best and worship Him best when we love each other well.

CCM: Why record this album now?

SCC: A year ago I wouldn't have thought this record would be released and ready now. A year ago I was getting ready to go on the Live Out Loud tour. I got in the middle of that tour and started thinking about the idea for this record. More than I can say about any record before, these songs just sort of fell out of me, partly because I was away from my wife.

CCM: Tell us a little more about the songwriting process for this record.

SCC: These songs are all things I'd said to Mary Beth before. I just wanted to say them to my friends and those who listen to my music—just to share with the world.

The reason I say this album has been 18 years in the making is because of some of the songs. "11/6/64" came about one year when I got overly creative and started thinking about what the day might have been like for me, as a 2-year-old boy, when Mary Beth came into the world.

It was a great day, even if I didn't know it. I bet the sun was shining. I turned that into a song. It was written for her as a birthday card, and for the next birthday I demoed it. I didn't think it would make it onto the record; it was just something I wanted to give her.

"We Will Dance" was like that too. I wrote it for our anniversary one year. I think there was something in the jewel category included with it as well.

CCM: You cover The Proclaimers' "I'm Gonna Be (500 Miles)" on this album. That's an interesting choice.

SCC: That song became part of the journey of our love life as we worked through struggles and figured each other out. Mary Beth loved *Benny & Joon*, the movie the song was connected to. It was an off-center love story about these two nutty people. It's like love prevails even through their wackiness. I think my wife connected, because she thinks that's us! We're both a couple of steps away from a straitjacket or a padded room at any moment.

CCM: Was there ever a point in your writing when you or Mary Beth said, "This is just too personal to put on the album"?

SCC: The thing that Mary Beth and I have realized over the years is that God has given us the platform from which to share, and we've always been really honest. We're as different as night and day in so many ways, yet God has brought us together and created this wonderful, mysterious thing called "us." I feel like we've got this platform to encourage others because we don't fit the typical mold. We go to the marriage conferences sometimes and say, "We are so different from this." If anything, I don't want people thinking, "They must have the perfect marriage," when they hear a song like "I Will Be Here." If you listen to the words, I'm saying, "When we wake up tomorrow and don't even like each other, I'm going to be here, because I've made this commitment." As we've walked through those seasons together, we've found that that's how you get to the really good stuff.

CCM: What do you want listeners to walk with after hearing the album?

SCC: I feel like this is a record that talks about the reality of what it means to love the people in our lives well—to do that as our greatest act of worship to God, who's put us in relationships. I believe that our relationships with others are the greatest gifts God has given us on this earth.



**AVALON MEMBERS FLY SOLO** Jody McBrayer and Janna Long of the vocal group Avalon recently played songs from their Sparrow Records solo debut albums, *McBrayer's This Is Who I Am* and *Long's Janna Long*, for a crowd at Opry Mills Mall in Nashville. Salem's WRLG & WYYB (*The One*)/Nashville and Bible Factory Outlet promoted the event. Seen here are (l-r) Doug Griffin of *The One's* Doug, Don & Kim in the Morning, McBrayer, Long and *One morning show* members Don Burns and Kim Bindel.

Considering that, I think God has put us in relationships to reveal to us our selfishness and the sin that's rooted in us. If we get off by ourselves, we can pretty easily convince ourselves that we're OK. But what exposes us are things like the people we go to school with, the person we're married to, etc. I think God invites us into these relationships to show us that we can't do it without Him, that we need Him to change our hearts to make us others-centered and recognize what it means to love one another.

Jesus really broke it down when he said, "This is the greatest commandment, this is the thing that really matters: Love God and love others."

CCM: Adults and married folks will obviously relate to the album, but what about the younger demo?

SCC: I'm excited about the idea of my 16-year-old daughter processing a lyric that goes, "What is it about a kiss/That makes me feel like this?/What is it about romance?" as opposed to getting her information from Christina Aguilera or whom-ever it might be singing about romance and love. Hopefully, there will be a place for some of these songs to begin planting seeds in young people's hearts and minds.

God gave us romance and passion and all these things for His purpose, and they're not something we should blush about, turn away from or just give away to mainstream music to explore and celebrate. We should be the ones celebrating them for what they truly are.

CCM: In your view, why don't we address those things very often in Christian music?

SCC: The tendency is that if we, as a Christian community, see art

being distorted and misused, we stay away from it and sometimes throw the baby out with the bath water. God created everything in its pure form. The enemy of God distorts and misuses it. There may be a tendency for us in the Christian community to say, "That's been abused, and we know these themes are safe and it's obvious that they are about our spiritual life." There isn't a line dividing our secular and sacred lives. God's over all things.

CCM: You and Mary Beth have been married nearly 18 years now. How has your idea of love changed over the years?

SCC: There are so many different ways to answer that, but to put it in a nutshell, I've come to realize that love and marriage are way more difficult than I ever imagined. It's been harder than I ever would have said, but also way more wonderful, fun, exciting and rewarding than I ever imagined. It's just a mystery.

Eighteen years ago I was pretty sure that Mary Beth and I could make it because we understood each other and we were so woven together, even with just \$50 and a green Pinto. What we understand now is that we are so radically different. In the beginning stages I said, "God, I think you made a mistake."

Now I understand that God is so brilliant. He actually knows exactly what he's doing when he puts this person with you. He knows exactly what to use in your life to expose this part, to build you up, to grow and teach you, and it's going to be so much better than what you thought love was going to be like.

CCM: In short, what's your definition of true love?

SCC: It's a journey of discovering, exploring and knowing another person for all that God made them to be.

**CHR Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	PAUL COLMAN TRIO Run (Essential)	1016	+56	13
3	2	JEREMY CAMP Understand (BEC)	896	-5	14
2	3	JOY WILLIAMS Surrender (Reunion)	820	-98	18
4	4	SIXPENCE NONE THE RICHER Breathe ... (Squint/Curb/Reprise)	783	-78	17
5	5	THIRD DAY 40 Days (Essential)	736	-69	18
8	6	MERCY ME Spoken For (INO)	714	+19	12
6	7	NICHOLE NORDEMAN Holy (Sparrow)	705	-33	19
7	8	TREE 63 No Words (Inpop)	697	-7	12
10	9	DELIRIOUS? Touch (Furious?)	687	+23	8
11	10	JARS OF CLAY Revolution (Essential)	654	-3	6
9	11	LIFEHOUSE Spin (Sparrow/DreamWorks)	613	-52	19
20	12	NEWSBOYS He Reigns (Sparrow)	532	+102	2
16	13	KUTLESS Run (BEC)	523	+44	5
13	14	EVERYDAY SUNDAY Stand Up (Flicker)	513	-11	20
19	15	SWITCHFOOT More Than Fine (Sparrow)	497	+51	3
14	16	BEBO NORMAN Great Light Of The World (Essential)	479	-42	19
23	17	SHAUN GROVES Should I Tell Them? (Rocketown)	475	+85	3
21	18	PLUMB Sink-n-Swim (Curb)	444	+35	2
18	19	GINNY OWENS With Me (Rocketown)	444	-20	17
27	20	SWIFT Under The Sun (Flicker)	436	+84	3
22	21	DAILY PLANET Everything Revolves (Reunion)	434	+38	4
15	22	DC TALK Let's Roll (ForeFront)	425	-63	16
12	23	JEFF DEYO More Love, More Power (Gotee)	413	-176	20
24	24	BENJAMIN GATE Lift Me Up (ForeFront)	410	+32	4
17	25	AUDIO ADRENALINE Ocean Floor (ForeFront)	398	-69	26
25	26	RELIENT K Less Is More (Gotee)	395	+26	13
26	27	BIG DADDY WEAVE Audience Of One (Fervent)	377	+20	3
	28	Debut STEVEN CURTIS CHAPMAN All About Love (Sparrow)	374	+69	1
	29	Debut TRUE VIBE Supernatural (Essential)	345	+72	1
30	30	SANCTUS REAL Say It Loud (Sparrow)	345	+24	4

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 1/19-Saturday 1/25. © 2003 Radio & Records.

**Rock Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	KUTLESS Run (BEC)	366	-8	11
2	2	12 STONES The Way I Feel (Wind-up)	353	+3	13
3	3	JUSTIFIDE To Live (Ardent)	342	+27	10
5	4	SANCTUS REAL Say It Loud (Sparrow)	267	0	11
4	5	LIFEHOUSE Spin (Sparrow/DreamWorks)	266	-32	17
9	6	BENJAMIN GATE Lift Me Up (Fo reFront)	242	+16	13
6	7	JARS OF CLAY Revolution (Essential)	241	-4	7
15	8	38TH PARALLEL Hear My Cry (Squint/Curb/Warner Bros.)	232	+49	2
7	9	PAX217 I'll See You (ForeFront)	232	-13	15
12	10	OC SUPERTONES Superfly (Tooth & Nail)	204	+5	10
14	11	LAST TUESDAY Right Here (DUG)	202	+13	4
17	12	BILLIONS Never Felt This Way Before (Northern)	197	+15	3
10	13	CADET Change My Name (BEC)	192	-21	13
8	14	DC TALK Let's Roll (ForeFront)	192	-50	17
29	15	DELIRIOUS? Fire (Furious?)	186	+41	3
11	16	P.O.D. Satellite (Atlantic)	182	-27	15
27	17	POOR OLD LU Revolve (Tooth & Nail)	174	+22	4
	18	Debut PIVITPLEX You Know (Sonic Fish Productions)	167	+65	1
24	19	SKILLET Will You Be There (Ardent)	166	+9	3
22	20	BLINDSIDE Pitiful (Elektra/EEG)	166	+5	13
13	21	THIRD DAY 40 Days (Essential)	164	-28	19
16	22	PILLAR Echelon (Flicker)	163	-20	20
25	23	ACQUIRE THE FIRE Lift (Inpop)	158	+1	6
19	24	EAST WEST Superstar (Floodgate/Epic)	156	-16	13
18	25	HALO FRIENDLIES Sellout (Tooth & Nail)	154	-22	3
28	26	238 Modern Day Prayer (Tooth & Nail)	153	+3	2
26	27	STAVESACRE If Not Now (Nitro)	152	0	7
21	28	CURBSQUIRRELS Dependance Day (DUG)	151	-12	5
23	29	ELMS Speaking In Tongues (Sparrow)	147	-14	9
	30	ALL STAR UNITED Weirdo (Furious?)	139	+9	5

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 1/19-Saturday 1/25. © 2003 Radio & Records.

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

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

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## AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	MERCY ME Spoken For (INO)	1829	-19	18
5	2	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	1630	+138	4
7	3	CHRIS RICE The Other Side Of The Radio (Rocketown)	1562	+109	11
3	4	4HIM I Know You Now (Word/Curb/Warner Bros.)	1500	-28	16
2	5	JANNA LONG Greater Is He (Sparrow)	1495	-34	14
6	6	THIRD DAY Nothing Compares (Essential)	1450	-21	16
4	7	JODY MCBRAYER To Ever Live Without Me (Sparrow)	1270	-227	18
8	8	NICHOLE NORDEMAN Holy (Sparrow)	1243	-158	23
12	9	SIXPENCE NONE THE RICHER Breathe... (Squint/Curb/Reprise)	1132	-36	11
9	10	JOY WILLIAMS Surrender (Reunion)	1110	-122	17
10	11	MARK SCHULTZ Think Of Me (Word/Curb/Warner Bros.)	1102	-107	15
13	12	MICHAEL W. SMITH Lord Have Mercy (Reunion)	1062	+40	10
11	13	BEBO NORMAN Great Light Of The World (Essential)	1043	-149	21
14	14	NATALIE GRANT I Will Be (Curb)	1005	+186	5
20	15	NEWSBOYS He Reigns (Sparrow)	943	+331	2
15	16	BIG DADDY WEAVE Audience Of One (Fervent)	919	+125	8
17	17	CAEDMON'S CALL Only Hope (Essential)	908	+148	4
18	18	JARS OF CLAY The Valley Song (Essential)	796	+131	4
21	19	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	716	+120	3
19	20	KARA Beautiful Moment (Vertical)	691	+40	8
22	21	PHIL JOEL I Adore You (Inpop)	588	+46	10
16	22	GINNY OWENS With Me (Rocketown)	564	-200	19
23	23	ZOEGIRL Plain (Sparrow)	543	+10	4
24	24	FREDDIE COLLOCA You Chose My Heart (One Voice)	486	+11	5
	25	<b>Debut</b> RACHAEL LAMPA Brand New Life (Word/Curb/Warner Bros.)	424	+138	1
	26	<b>Debut</b> AUDIO ADRENALINE Pierced (ForeFront)	403	+114	1
	27	<b>Debut</b> DAILY PLANET I Live (Reunion)	395	+13	1
29	28	AVALON Undeniably You (Sparrow)	391	-6	26
25	29	NEWSBOYS Million Pieces (Sparrow)	369	-59	31
26	30	KATINAS Eagle's Wings (Gotee)	345	-68	7

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 1/19-Saturday 1/25.  
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## Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	KATINAS Eagle's Wings (Gotee)	347	+26	13
3	2	MICHAEL W. SMITH Lord Have Mercy (Reunion)	339	+22	9
1	3	4HIM Who You Are (Word/Curb/Warner Bros.)	333	-3	14
5	4	AL DENSON Holy Is The Lord/He Is Exalted (Spring Hill)	301	+23	7
4	5	MERCY ME Spoken For (INO)	299	-12	16
6	6	GO FISH Savior (Inpop)	251	+18	4
8	7	BROOKLYN TABERNACLE CHOIR This Is How ... (M2.O)	241	+13	9
7	8	MARTINS You Are Holy (Spring Hill)	225	-5	15
14	9	ALLEN ASBURY In The Light Of That City (Doxology)	216	+48	6
10	10	RAY BOLTZ In Your Name (Spindust)	204	+16	4
9	11	SCOTT KRIPPAYNE My Everything (Spring Hill)	201	+4	12
15	12	SHANNON WEXELBERG From The Rising (Doxology)	181	+26	2
17	13	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	174	+29	2
13	14	CHRIS RICE The Other Side Of The Radio (Rocketown)	166	-4	4
19	15	WAYNE WATSON Cry Of My Heart (Spring Hill)	159	+23	3
12	16	CHARLES BILLINGSLEY The Way... (Discovery House)	157	-14	9
18	17	JIM WITTER Forgiveness (Curb)	152	+8	7
11	18	NICHOLE NORDEMAN Holy (Sparrow)	139	-36	16
20	19	RIVER You Remind Me (Ingrace)	128	-7	10
	20	<b>Debut</b> COREY EMERSON Turn Your Eyes Upon Jesus (Discovery House)	116	-4	1

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 1/19-Saturday 1/25.  
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## Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	T-BONE Blazing Microphones (Flicker)
2	JOHN REUBEN Doin' (Gotee)
3	TRIN-I-TEE 5:7 Dance Like Sunday (B-Rite/Jive)
4	PLAYDOUGH Seeds Of Abraham (Uprok)
5	KJ-52 Dear Slim (Uprok)
6	ROYAL RUCKUS A Wink And A Nudge (Flicker)
7	KNOWDAVERBS What You Rock Now (Gotee)
8	SEV STATIK M.I.C. (Uprok)
9	RIGHTEOUS RIDERS Me & You (Tyscot)
10	GRITS Here We Go (Gotee)

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# Selling To The Hispanic Community

## Why advertisers should court this growing group

**H**ispanics have surpassed blacks as the nation's largest minority group — that's the fact that the media keyed in on when the Census Bureau released its latest information. The Hispanic population grew 4.7%, to 37 million, from April 2000 to July 2001. "And the trend shows it will clearly be increasing more in the future," said Roberto Ramírez, Census Bureau demographer.

This should be good news for Spanish-Language radio sales departments, but it's not that simple. Spanish-Language radio is still not getting its true share of the advertising pie. General-market companies still need to learn how the Hispanic community works. What makes it tick? What makes it spend? They need to understand that this is a culture where language is a big factor, not to mention the force behind Hispanic buying power.

The challenges or advantages that a large market faces in getting ad dollars are different from those of small markets; however, there are similarities. This week **Thomas McSweeney**, Hispanic Broadcast Company Sales Director/Western Region, and **Gilberto Esparza**, GM of KDIF/Riverside, give us their views on Spanish-Language radio sales.

### Thomas McSweeney

*R&R: Discuss local sales vs. national sales.*

**TM:** Historically, for Hispanic media, you'll find that national makes up a bigger part, compared to general-market stations. The reason is that a lot of the business comes through designated Hispanic agencies that control a large client roster only in the Hispanic world. Basically, national business is about 30%-35% of a market's makeup.

The rest is local, driven by special events, which are key in the Hispanic market. You have Verizon, Proctor & Gamble and all the big clients wanting to be part of a festival or an event that the Hispanic community holds dear to its heart, be it music or Cinco de Mayo or Fiestas Patrias Mexicanas, for the Mexican markets. At these events advertisers get branding and one-on-one interaction. They get to meet and greet the Hispanic community in that market. You just can't get any better association.

For HBC, most of these companies are annual clients or new cli-

ents that have bought into the importance of reaching the Hispanic community. A lot of them have established their brands by running a campaign in March or April, for example, but they gear up for extensive Cinco de Mayo events, where, in the main markets, we have 80,000 people show up.

*R&R: How are national advertisers reaching out?*

**TM:** Since the markets that I cover are predominately Mexican, a lot of the brands came with them from Mexico. If there is a brand that has been with them since childhood, they hold it a little bit closer. They're very loyal consumers. The ones that exist are McDonald's, Allstate, etc. A lot of these companies stepped in 10 or 15 years ago and have a good position for loyalty. Each and every day somebody new addresses the Hispanic community in their own language and starts to establish their brand. Each day it becomes much more competitive to get their loyalty.

*R&R: Is Spanish-Language radio getting its piece of the pie?*

**TM:** Historically, no. The percent of money allocated to the Hispanic population vs. the general-market population is still very low. There are a lot of growth possibilities, and we're very excited about them. Every time information like the census comes out, it reinforces to decisionmakers the need to address the Hispanic community. Otherwise, they'll find themselves five to 10 years from now trying to catch up.

I always ask, "When was the last time you showed up to a party uninvited?" In other words, if you don't reach out and invite them, they won't start buying your products or drive your cars. The minute they hear that you made the attempt to attend one of their festivals or address them in their own language and respect their culture, you're going to have someone who is interested in your product.

*R&R: What is it that advertisers don't understand about Hispanics and their buying power?*

**TM:** It comes back to a misperception and a lot of prejudice about the Hispanic consumer. They have unbelievable buying power, and

shame on us as a society that we view them as not making the money to purchase high-end goods. One of the single largest groups of new business in California is Hispanic. There are so many upsides to advertising for Hispanics.

The worst thing an American company can do is to think it can get someone to merely dub its English-language ads into Spanish. They're not respecting the cultural differences, and that could be offensive. It's a challenge. The general-market companies need to take a look at and respect the market first; they need to get educated and then invest in a Hispanic agency that understands the nuances of the community.

**"Most national advertisers don't focus on the Hispanic markets because the ones making the decisions are not Hispanic."**

*Gilberto Esparza*

That way, their message will come across as well-thought out and, generally, will be much more accepted than if they took an English spot and flipped it to Spanish. Many advertisers tell us they are reaching the Hispanic community through their general-market ads, but they're not. It comes down to language: If you speak to them in their language, your message is more likely to be twice embedded.

For example, financial institutions are reaching out a lot more now. Our research shows that much of the Mexican community doesn't trust banks because of their experiences in Mexico. However, I've never seen more interest than in the last two years from financial institutions wanting to come into the Hispanic arena. Bank of America, Wells Fargo and Washington Mutual are all now making a big effort, which is pleasing.

The growth potential is there. It makes sense, but, historically, there are people in decisionmaking roles at major companies who have not taken the time to break down their perceptions and get educated. It's less likely they'll do something they don't understand. We have to challenge those people

to get out of their comfort zone and we have to educate them. Our job is about education more than about sales. Once they're educated, commitments will follow.

### Gilberto Esparza

*R&R: Discuss local sales vs. national sales.*

**GE:** We do have national accounts, yet local sales make up 70% of our business. We're in the shadow of Los Angeles. Most of the national advertising dollars coming into California are invested in the Los Angeles market. Many of Los Angeles' radio and TV stations reach our market, and they become the main focus. If we were located in an isolated market, maybe we would increase our national accounts a bit, but not much, because the smaller the market, the less national dollars we get. Most stations depend on local sales.

The national accounts we do get are those that need to compete with local establishments. Supermarkets are a good example. Many of the local Mexican supermarkets have more business than markets like Albertson's or Ralph's, so the larger chains have to fight back. These larger businesses know that local establishments are taking business away from them. It's the same story with JC Penny, Sears, etc. On the other hand, companies like General Motors place their advertising with the L.A. stations, but the local car dealers advertise with us.

*R&R: Discuss sales strategies.*

**GE:** All local sales are personal between the seller and the buyer. If a new business comes in to the city and has no idea of who we are or what the stations are in town, how will the business owner choose this station to advertise with? That business will advertise with the station that shows integrity, sincerity and accountability. Every station is a window for the advertisers. What counts at all stations is what you say multiplied by how many times you say it — that's it. Everything else comes down to the personal relationships between the clients and us. All of my clients have become my friends.

*R&R: What is it that advertisers don't understand about Hispanics and their buying power?*

**GE:** Most national advertisers don't focus on the Hispanic markets because the ones making the decisions are not Hispanic. They don't understand the culture. Hence, they look to American advertising agencies, because they believe they understand what their message to Hispanics needs to be. I don't think they trust that their spots in Spanish really say what they mean to say. Hispanic advertising agencies are working hard to get companies to advertise for the Hispanic market.



**Thomas McSweeney**



**Gilberto Esparza**



**FUN IN MIAMI** WRTO/Miami recently celebrated its new rock show, Fuego Rock. Seen here having fun are (l-r) iBoom! magazine's Linda Carta, Volumen Cero's Marthin Chan, Fuego Rock's Kike Posada and Volumen Cero's Luis Tamblay and Fernando Sanchez.

# RADIO MÚSICA®

This Week In Spanish-Language Music

## See Them Live

### February

- 1 **Joan Sebastian**, Arco Arena, Sacramento
- 2 **Joan Sebastian**, Compaq Center, San Jose
- 7 **Pancho Barraza**, Fairgrounds, Santa Rosa, CA
- 8 **Pancho Barraza**, Convention Center, Visalia, CA
- 12 **Vilma Palma**, Metropolis Night Club, Houston
- 14 **Pancho Barraza**, TBA, Mazatlán, México
- 14 **Vilma Palma**, Club NY, NY (midnight)
- 14 **Vilma Palma**, La Oveja Negra, Queens, NY (2am)
- 15 **Pancho Barraza**, Fairgrounds, Bakersfield, CA
- 16 **Pancho Barraza**, Fairgrounds, Santa Maria, CA
- 16 **Vilma Palma**, Bamboleo Night Club, Elizabeth, NJ
- 22 **Vilma Palma**, Billboard Live, Miami
- 23 **Vilma Palma**, El Tesoro Night Club, West Palm Beach



Joan Sebastian



Vilma Palma

### March

- 16 **Joan Sebastian**, San Diego Sports Arena, San Diego
- 22 **Joan Sebastian**, Phoenix Coliseum, Phoenix

### April

- 4 **Pancho Barraza**, Convention Center, Grand Junction, CO
- 5 **Pancho Barraza**, Convention Center, Salt Lake City
- 6 **Pancho Barraza**, O'Connors, Caldwell, ID
- 11 **Banda Cuisillos**, Convention Center, Portland, OR
- 12 **Banda Cuisillos**, Track Auditorium, Pasco, WA
- 13 **Banda Cuisillos**, Convention Center, Seattle
- 18 **Banda Cuisillos**, Eagles Arena, Milwaukee
- 19 **Banda Cuisillos**, Aragon Ballroom, Chicago
- 20 **Banda Cuisillos**, TBA, Waukegan, IL
- 20 **Banda Cuisillos**, El Alamo, Aurora, IL
- 21-23 **Banda Cuisillos**, Promotion



Pancho Barraza

### May

- 3 **Banda Cuisillos**, Festival La Nueva, TBA
- 4 **Banda Cuisillos**, Festival La Nueva, San Diego and Los Angeles
- 16 **Banda Cuisillos**, La Fiesta, Rupert, ID
- 17 **Banda Cuisillos**, Convention Center, Salt Lake City
- 18 **Banda Cuisillos**, O'Connors, Cadwell, ID
- 23 **Banda Cuisillos**, Fairgrounds, Indio, CA
- 24 **Banda Cuisillos**, Convention Center, Anaheim, CA
- 25 **Banda Cuisillos**, Fairgrounds, Santa Rosa, CA
- 25 **Joan Sebastian**, Mandalay Bay, Las Vegas



Banda Cuisillos



**GOLDEN BOY** Pop singer Millie shot the video for her new single, "En Cuerpo Y Alma," in Argentina with a very special guest star: her husband and "Golden Boy," Oscar De La Hoya.

## Radio Y Música And R&R Care About Spanish-Language Radio And Music

During the last two months Radio Y Música and its parent publication, R&R, have launched exciting new publications and services for Spanish-Language radio stations and record labels. Of course, it goes without saying that Spanish-Language radio has made tremendous gains in the last few years.

In keeping with its 30-year tradition of providing the best information to both industries, R&R has made a commitment to providing editorial content and airplay charts to the Spanish-Language radio and record communities.

Radio Y Música and R&R need your help: To ensure the best and most complete airplay information, please make certain that your stations are contributing to our weekly charts. It's critical that we obtain your cooperation in this effort to make Spanish-Language radio equal to the other 16 formats that R&R covers each week. Radio Y Música and R&R appreciate your effort and participation. Look for station playlists on our website at [www.radioymusica.com](http://www.radioymusica.com), effective Friday, Feb. 7.

## News

- There's a new rock show in town: *Fuego Rock*. With more and more rock shows popping up in every city, WRTO/Miami has welcomed Kike Posada's *Fuego Rock* to its programming. The Tropical station is now the home of the best in rock, with artists like Vilma Palma, Gustavo Cerati, Enrique Bunbury, Miguel Mateos, Jaguares and Aterciopelados. Catch their music every Sunday from 8pm-midnight. Posada also announced that *Boom! Radio* will continue as a weekly top 20 national countdown, to debut soon.

**FUEGROCK**

- Latin dance music will be showcased at the upcoming Winter Music Conference, to take place on March 18-22 in Miami. The second annual **Latin Dance Music Showcase** will again bring together top names in Latin dance, including artists, DJs and mixers. As a bonus, the event will also host the first Latin Dance Music Awards, honoring the best artists, DJs, producers, promoters, radio mix-show DJs and others from the United States, Puerto Rico and Mexico, all of whom make Latin dance a major force in the industry.



Kike Posada

The event is produced by Joe Granda, a veteran of dance music promotion and President of the Granda Group of Companies, in association with Frank Ceraolo, President of May I Be Frank Inc. "The Latin dance music community has become one of the most important and most feasible ways to break new and established artists through the street level and radio," said Granda. "Just about every major and indie artist is doing dance remixes in the Latin market."



*A. B. Quintanilla III Presents*  
*Kumbia Kings*  
*4*

Includes the hit single

**"No Tengo Dinero"**

featuring Juan Gabriel & El Gran Silencio

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**IN STORES**  
**FEBRUARY 25**

From the new album "4"



Billboard \*\*\*Hot Shot Debut\*\*\*

# 32 Hot Latin Tracks

# 11 Latin Regional Mexican Airplay

## Contemporary Top 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	RICARDO ARJONA El Problema (Sony Discos)	626
2	JUANES Es Por Ti (Universal)	468
3	THALIA No Me Enseñaste (EMI Latin)	452
4	ENRIQUE IGLESIAS Quizás (Universal)	351
5	LAS KETCHUP Aserejé (Sony Discos)	346
6	SIN BANDERA Entra En Mi Vida (Sony Discos)	341
7	CRISTIAN Cuando Me Miras Así (BMG)	328
8	JUANES A Dios Le Pido (Universal)	307
9	SHAKIRA Que Me Quedes Tú (Sony Discos)	299
10	MANA Eres Mi Religión (Warner M.L.)	275
11	CHAYANNE Y Tú Te Vas (Sony Discos)	249
12	MARCO A. SOLIS Dónde Estará Mi Primavera (Fonovisa)	243
13	PAULINA RUBIO Todo Mi Amor (Universal)	239
14	JENNIFER PEÑA El Dolor De Tu Presencia (Univision)	204
15	MANA Angel De Amor (Warner M.L.)	202
16	RICARDO MONTANER Si Tuviera Que Elegir (Warner M.L.)	192
17	ALEJANDRO MONTANER Dimelo (Sony Discos)	189
18	ALBERTO Y ROBERTO Tu Forma De Ser (Disa)	179
19	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	169
20	JON SECADA Si No Fuera Por Ti (Crescent Moon)	158
21	ALEXANDRE PIRES Necesidad (BMG)	157
22	SIN BANDERA Kilómetro (Sony Discos)	141
23	JORDI Tú No Sospechas (Sony Discos)	139
24	GISSELLE Márchate (BMG)	138
25	BACILOS Mi Primer Millón (Warner M.L.)	136

Data is compiled from the airplay week of January 19-25.  
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## Going For Adds

CABAS Tu Boca (EMI Latin)  
 TIZIANO FERRO Alucinado (EMI Latin)  
 AMARAL Sin Ti No Soy Nada (EMI Latin)  
 CAROLINA Prefiero Estar Sola (Warner M.L.)  
 LOS RABANES Bam Bam (Crescent Moon)  
 NICOLE Viaje Infinito (Maverick Música)  
 VILMA PALMA Vuelve A Comenzar (Balboa)

## Tropical Top 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	INDIA Sedúceme (Sony Discos)	351
2	VICTOR MANUELLE En Nombre De Los Dos (Sony Discos)	267
3	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	263
4	DOMINGO QUIÑONEZ A Que No Te Atreves (Universal)	222
5	GILBERTO S. ROSA Un Montón De Estrellas (Sony Discos)	206
6	EL GRAN COMBO Se Nos Perdió El Amor (Combo)	171
7	BACILOS Mi Primer Millón (Warner M.L.)	168
8	TITO NIEVES La Salsa Vive (Warner M.L.)	153
9	SON DE CALI Tan Buena (Univision)	147
10	NUEVA ERA Amor Eterno (J&N)	136
11	JERRY RIVERA Herida Mortal (BMG)	133
12	JOSEPH FONSECA Que Levanten La Mano (Karen)	130
13	GRUPO MANIA Un Beso (Universal)	113
14	RICARDO ARJONA El Problema (Sony Discos)	112
15	TITO NIEVES Dime Que Sí (Warner M.L.)	105
16	ANTHONY SANTOS Ay De Mí, Ay De Ti (Plátano)	105
17	SHAKIRA Que Me Quedes Tú (Sony Discos)	95
18	ENRIQUE IGLESIAS Quizás (Universal)	93
19	JERRY RIVERA Vuela Muy Alto (BMG)	92
20	MARC ANTHONY Barca A La Deriva (Sony Discos)	90
21	GRUPO MANIA Un Beso (Universal)	90
22	DANIEL RENE No Me Tortures (Univision)	88
23	DANIELITO 150 (Universal)	77
24	AREA 305 Si No Estás (Univision)	70
25	FRANCISCO CESPEDES Te Soñé Lluvia De Abril (Warner M.L.)	69

Data is compiled from the airplay week of January 19-25.  
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## Going For Adds

LOS ILEGALES Siento (EMI Latin)  
 TITO NIEVES Dime Que Sí (Warner M.L.)  
 TOÑO ROSARIO Yerba Mala (Warner M.L.)

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**Regional Mexican Top 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	<b>INTOCABLE</b> Sueña (EMI Latin)	1114
2	<b>LIMITE</b> Papacito (Universal)	1093
3	<b>TEMERARIOS</b> Comer A Besos (Fonovisa)	1063
4	<b>PALOMO</b> De Uno Y De Todo Los Modos (Disa)	979
5	<b>BANDA EL RECODO</b> Las Vías Del Amor (Fonovisa)	855
6	<b>CONJUNTO PRIMAVERA</b> Perdóname Mi Amor (Fonovisa)	852
7	<b>TIGRES DEL NORTE</b> La Reina Del Sur (Fonovisa)	753
8	<b>GERMAN LIZARRAGA</b> Donde Vayas (Disa)	737
9	<b>JOAN SEBASTIAN</b> Afortunado (Balboa)	733
10	<b>TUCANES DE TIJUANA</b> La Chica Sexy (Universal)	649
11	<b>LA ONDA</b> Aserejé (EMI Latin)	568
12	<b>CUISILLOS</b> Eres Imposible De Olvidar (Balboa)	509
13	<b>LIBERACION</b> Niña Y Mujer (Disa)	472
14	<b>PODER DEL NORTE</b> Enamórate De Alguien (Disa)	449
15	<b>BANDA MACHOS</b> La Suegra (Warner M.L.)	417
16	<b>ANGELES DE CHARLY</b> Por Un Minuto De Tu Amor (Fonovisa)	358
17	<b>AROMA</b> Querido Ladrón (Fonovisa)	336
18	<b>JOEL HIGUERA</b> El Baile De La Toallita (Disa)	326
19	<b>LUPILLO RIVERA</b> Te Solté La Rienda (Sony Discos)	291
20	<b>REYES DEL CAMINO</b> Para Olvidarme De Ti (Disa)	277
21	<b>JENNIFER PEÑA</b> El Dolor De Tu Presencia (Univision)	271
22	<b>LUPILLO RIVERA</b> Sin Fortuna (Sony Discos)	270
23	<b>CONTROL</b> Carita De Angel (EMI Latin)	247
24	<b>GERMAN LIZARRAGA</b> Estoy Sufriendo (Disa)	215
25	<b>PESADO</b> Lástima Me Das (Warner M.L.)	214

Data is compiled from the airplay week of January 19-25.  
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**Going For Adds**

- KUMBIA KINGS FEATURING JUAN GABRIEL & EL GRAN SILENCIO** No Tengo Dinero (EMI Latin)
- MARCOS OROZCO** El Parrandero (Catalina)
- RAMON AYALA/PEDRO INFANTE** Mira Nada Más (Warner M.L.)
- PESADO** No Valgo Nada (Warner M.L.)
- LA BANDA PIRINOLA** Con Mis Propias Manos (Balboa)
- BANDA CAÑA VERDE** Una Flecha (Freddie)
- JUAN ACUÑA** Ay Qué Cruz (Freddie)

**Tejano Top 25**

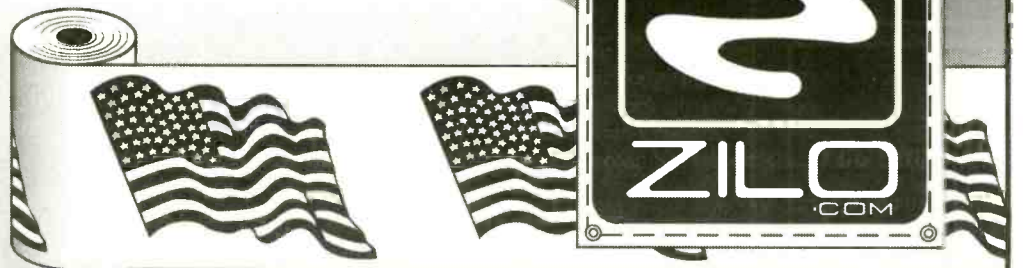
THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	<b>INTOCABLE</b> Sueña (EMI Latin)	983
2	<b>LIMITE</b> Papacito (Universal)	830
3	<b>JIMMY GONZALEZ</b> Yo Te Voy A Amar (Freddie)	710
4	<b>BIG CIRCO</b> La Maquinita (EMI Latin)	633
5	<b>JENNIFER PEÑA</b> El Dolor De Tu Presencia (Univision)	613
6	<b>KUMBIA KINGS</b> La Cucaracha (EMI Latin)	587
7	<b>CONTROL</b> Carita De Angel (EMI Latin)	469
8	<b>IMAN</b> Me Has Robado El Corazón (Univision)	464
9	<b>DUELO</b> El Amor No Acaba (Univision)	453
10	<b>LA ONDA</b> Aserejé (EMI Latin)	440
11	<b>MARCOS OROZCO</b> El Parrandero (Catalina)	415
12	<b>FRIJOLE ROMANTICOS</b> No Me Asustan (Río Grande)	409
13	<b>RAMON AYALA</b> Quedó Triste El Jacal (Freddie)	403
14	<b>SIGGNO</b> Sin Tu Amor (Crown)	391
15	<b>EMILIO A</b> Medias De La Noche (BMG)	364
16	<b>MICHAEL SALGADO</b> Mi Última Parranda (Sony Discos)	344
17	<b>CARLOS Y SUS CACHORROS</b> Me Dejaste Solo (Univision)	268
18	<b>JAY PEREZ</b> Quiero Ser Viejo (Sony Discos)	264
19	<b>HOMETOWN BOYS</b> Echame A Mi La Culpa (Tejas)	235
20	<b>DESPERADOZ</b> La Bailadora (Tejas)	229
21	<b>VIDA</b> Cuando, Cuando (Tejas)	228
22	<b>PALOMO</b> De Uno Y De Todos Los Modos (Disa)	224
23	<b>IMAN</b> Que Mala Onda (Univision)	220
24	<b>LA CONTRA</b> Por Amarte A Ti (Univision)	212
25	<b>PALOMINOS</b> No Debes Llorar (Fonovisa)	194

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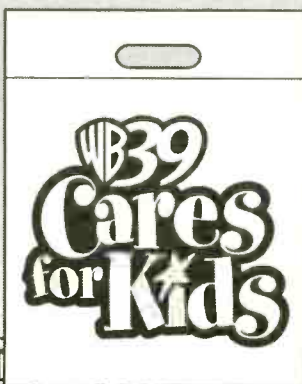
**Going For Adds**

- GRUPO TRUENO** Cuando Vas Al Baile (Seven Rivers)
- DEYA** Prueba Con Un Beso (Catalina)
- CLAUDIA LOPEZ** Abrázame (MP)
- ATRAPADO** Hay Que Olvidarla (Freddie)
- ESENCIA** Duele Querer (Freddie)
- JODY** Tributo Al Rey (Ramón Ayala) (Freddie)

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National radio network has immediate opening for a network producer for long- and short form programs. Requires extensive knowledge and experience in producing nationally syndicated programs and experience in a digital environment. As soon as possible, send CD(s) and resume with your best production/imaging work to: Jay Silvers, Director of Production American Urban Radio Networks 960 Penn Avenue, Suite 200 Pittsburgh, PA 15222-3811. EOE.

## SOUTH

**CLEAR CHANNEL RADIO – CHATTANOOGA,** a six station cluster, has an opening for Promotions Director. If you have creative imaging skills, high interpersonal and organizational skills, self-motivated and reliant, capable of handling multiple tasks while staying focused, able to make appearances on behalf of the station and have a drive to win in a competitive marketplace, we want to talk to you! Please send resume to: Clear Channel Radio – Chattanooga, Attn: Human Resources – Promotions Director, P. O. Box 8799, Chattanooga, TN 37414. Clear Channel Communications is an equal opportunity employer.

**Seeking morning team in Asheville, NC.** Interesting, entertaining, professional. T&R to Jeff Davis, 1318 Patton Ave., Suite B, Asheville, NC 28806. EOE.

## SOUTH

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## MIDWEST

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**Large Market looking for Morning show Team for Rhythm CHR station.** Please send tapes, resume, and track record to Radio & Records, 10100 Santa Monica Blvd., 3<sup>rd</sup> Floor, #1067, Los Angeles, CA 90067. EOE.

Large Market looking for Morning Team for Country station. Please send tapes, resumes, and track record to Radio & Records, 10100 Santa Monica Blvd., 3<sup>rd</sup> Floor, #1068, Los Angeles, CA 90067. EOE.

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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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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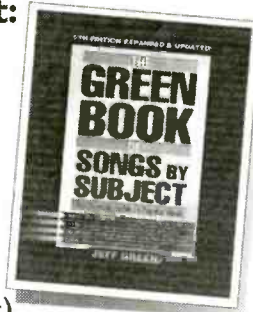
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URBAN AC

Table with columns LW, TW and song titles/artists for Urban AC. Top entries include JAHEIM Fabulous, WHITNEY HOUSTON One Of Those Days, MUSIQ Dontchange.

#1 MOST ADDED

FLOETRY Say Yes (DreamWorks)

#1 MOST INCREASED PLAYS

JAHEIM Fabulous (Divine Mill/WB)

TOP 5 NEW & ACTIVE

THEO Get Your Groove On (TWP Productions)

CRAIG DAVID Personal (Wildstar/Atlantic)

FLOETRY Say Yes (DreamWorks)

DONNIE MCCLURKIN FY. AOAMS The Prayer (Verity)

QUESTION I'm Feeling You (Independent)

UREAN begins on Page 42.

ACTIVE ROCK

Table with columns LW, TW and song titles/artists for Active Rock. Top entries include SALIVA Always, 3 DOORS DOWN When I'm Gone, CHEVELLE The Red.

#1 MOST ADDED

CHEVELLE Send The Pain Below (Epic)

#1 MOST INCREASED PLAYS

AUDIOSLAVE Like A Stone (Interscope/Epic)

TOP NEW & ACTIVE

30 SECONDS TO MARS Edge Of The Earth (Immortal/Virgin)

3 DOORS DOWN The Road I'm On (Republic/Universal)

D4 Get ...ose (Flying Nun/Hollywood)

ROCK begins on Page 67.

COUNTRY

Table with columns LW, TW and song titles/artists for Country. Top entries include MARK WILLS 19 Somethin', BLAKE SHELTON The Baby, EMERSON DRIVE Fall Into Me.

#1 MOST ADDED

RASCAL FLATTS Love You Out Loud (Lyric Street)

#1 MOST INCREASED PLAYS

TIM MCGRAW She's My Kind Of Rain (Curb)

TOP NEW & ACTIVE

SAMMY KERSHAW I Want My Money Back (Audium)

JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)

STEVE HOLY Rock-A-Bye Heart (Curb)

ANTHONY SMITH Half A Man (Mercury)

ALISON KRAUSS The Lucky One (Rounder)

COUNTRY begins on Page 48.

ALTERNATIVE

Table with columns LW, TW and song titles/artists for Alternative. Top entries include QUEENS OF THE STONE AGE No One Knows, SALIVA Always, 3 DOORS DOWN When I'm Gone.

#1 MOST ADDED

CHEVELLE Send The Pain Below (Epic)

#1 MOST INCREASED PLAYS

AUDIOSLAVE Like A Stone (Interscope/Epic)

TOP 5 NEW & ACTIVE

BURNING BRIDES Arctic Snow (V2)

TREBLE CHARGER Hundred Million (Virgin)

RA Do You Call My Name (Republic/Universal)

THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)

N.E.R.O. Lapdance (Virgin)

ALTERNATIVE begins on Page 73.

SMOOTH JAZZ

Table with columns LW, TW and song titles/artists for Smooth Jazz. Top entries include BWB Groovin', BOB JAMES Morning, Noon & Night, STEVE OLIVER High Noon.

#1 MOST ADDED

SPYRO GYRA Getaway (Heads Up)

#1 MOST INCREASED PLAYS

MINDI ABAIR Lucy's (GRP/VMG)

TOP 5 NEW & ACTIVE

PIECES OF A DREAM Loves Silhouette (Heads Up)

CHIELI MINUCCI Kickin' It Hard (Shanachie)

BLAKE AARON F/DAVID BENOIT One Moment With You (Innereision)

JOE MCBRIDE Keeping It Real (Heads Up)

PAUL HARDCASTLE First Light (Trippin' 'n Rhythm)

Smooth Jazz begins on Page 63.

TRIPLE A

Table with columns LW, TW and song titles/artists for Triple A. Top entries include COLDPLAY Clocks, TORI AMOS A Sorta Fairytale, BECK Lost Cause.

#1 MOST ADDED

JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)

#1 MOST INCREASED PLAYS

COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)

TOP 5 NEW & ACTIVE

NEIL FINN Human Kindness (Nettwerk)

JOHN MAYER Why Georgia (Aware/Columbia)

SISTER HAZEL Your Mistake (Sixth Man)

NO DOUBT F/LADY SAW Underside It All (Interscope)

JOAN OSBORNE Only You Know & I Know (Compendia)

TRIPLE A begins on Page 79.

# Publisher's Profile

By Erica Farber



## GEORGE HYDE

Exec. VP/Training, Radio Advertising Bureau

**G**eorge Hyde is a veteran of radio sales and management. He is now in his 14th year as Exec. VP of the RAB. On the road 46 to 48 weeks a year, he has personally participated in seminars and training sessions involving more than 30,000 radio salespeople, managers and clients in the U.S. and across the globe.

This week Hyde will be the official greeter at the RAB's 2003 convention in New Orleans, the year's largest gathering of sales and marketing executives.

**Getting into the business:** "I had a job in high school working at an amusement park outside of Providence, Rocky Point Park. Just before I was to start my freshman year at Brown, a fellow came in and heard me calling bingo numbers. He said, 'You have a Brown sweatshirt on. Do you go there?' I said, 'Not yet, but I start this fall.' He said, 'I work at the campus radio station. You've got a good voice; you should come up.' My first day on the Brown campus we met the dean and went right to the station.

"About three months later I was discovering that doing radio for a living could be a lot more enjoyable than being a chemical engineer. I decided to switch majors. I ended up in political science, actually. Along the way I got two summer jobs. One was at a suburban station outside of Providence in Warwick, RI from 11am-4:30pm. Then I'd drive into Providence and do news from 5:30 to midnight at WPRO. I left both of those jobs my sophomore year and started working Christmas day '65 for the Susquehanna station in Providence. I was on the air on weekends. I left Susquehanna essentially 24 years and six days later, at the end of '89."

**Joining the RAB:** "Art Carlson is passionate about maybe three things in life: his family, his golf and the radio industry — particularly the RAB. I remember the first thing he said to me when I came down to work as his assistant. He said, 'Go to New York, meet Ken Costa, spend a day at the RAB, and find out what they've got.' When Susquehanna decided to sell the Miami stations, Art and I looked at options. One of them was trying to buy something, but 1989 was not a very good year to do that. The second was to stay with Susquehanna. The third was that they were looking for a No. 2 guy for the RAB. The more I talked to my wife about it, the more I decided I could really enjoy that. That was 13 years ago."

**His responsibilities:** "If you look at the training part of the job, I'm responsible for anything the RAB does with individual stations, station groups or state broadcaster associations to try to improve the skills and performance of salespeople and managers. The only thing the RAB does in training that falls outside that are some of the correspondence courses that we have joint marketing arrangements with and the Academy. The Academy reports to Mike Mahone.

"Basically, we've got three fundamental responsibilities: One, increase the skills and performance of radio salespeople and managers; two, increase their

awareness and use of RAB tools and services; three, enhance the climate for membership retention and growth. The beauty of the team we've got is that their expertise includes virtually every market size and format, international and domestic. A lot of what we do is working with stations to increase their awareness of what the RAB has to offer and how to use it most effectively.

"The other part of the job is simpler to describe: Run the convention. Since Lindsay Wood Davis decided to follow his dream and buy stations, I was asked to take over responsibility for it."

**What someone will miss if they don't attend the convention:** "It's the largest smorgasbord of expert thinking in radio sales and management that would be possible to have anywhere in three days or less. There's a small-market idea exchange and other small-market panels. We have a dynamite session that starts us off Friday, about how to maximize cluster revenue. Nancy Vaeth is moderating a session on hiring and retaining sales superstars.

"Think about sports, how rights fees have increased. We've got a 2 1/2-hour session on maximizing revenue from sports sales. And for our small- and medium-market stations, we've got a session dealing with local sports as opposed to major-league baseball or NHL hockey. We have another panel on sales-compensation systems.

"The convention is an opportunity to kick around ideas with your counterparts from heaven knows how many hundreds or thousands of stations — not only from the U.S., but from overseas as well. It's a great opportunity to try out some new thinking and to talk to people who may have a slightly different perspective. It's the unique focus. It's all sales and marketing."

**Biggest challenges:** "Keeping managers aware of what the RAB has to offer. Getting through to a time-impooverished manager and making sure he or she understands that there is more to the RAB than the monthly kit or an instant background and that we have a wide variety of resources that anybody at the station — programming, promotion or sales — can take advantage of.

"The other challenge is simply relating to the ever-increasing costs of travel. We must deploy our resources as efficiently and economically as possible while retaining enough flexibility that we can go fight a fire if it crops up or can seize some new opportunity. Over this past year I was frequently as concerned about international currency valuations and fluctuations as I was about a lot of other stuff. In some countries they're looking at a cost of training that is constant in U.S. dollars but would be a multiple in their local currency.

"Also, we must dramatize the return on investment possible with a coherent training program."

**Something about the RAB that might surprise our readers:** "The number of people involved in the organization. It's always fascinating to ask people how many people they think the RAB has. We do the whole thing with 55 people. It's always been that way. Also, the fact that there's something at the RAB for people in other areas of the station, not just the sales department. The promotion files, the format information files — those kinds of things."

**Most influential individual:** "Art Carlson gave me more opportunities to fail than I ever expected to get. When I first started working for him in the same office, all of a sudden I found myself on scouting meetings, looking at stations that Susquehanna wanted to buy. One of these turned into KPLX/Dallas, another was WFMS/Indianapolis. I had never rented a car before, and all of the sudden there I was with my corporate business card and my Allegheny Airlines write-your-own-ticket book. Art's been a mentor, friend and counselor. He deserves an awful lot of credit for the growth of that organization and for giving me an opportunity.

"Gary Fries is right up there too. He's a hell of a

leader. I like to think that we have a pretty experienced and professional management staff. He's always there if we need him. He's great to bounce ideas off, and more often than not will have some little angle that takes what was originally your good idea and makes it even better."

**Career highlight:** "What we were able to accomplish in Miami at WQBA. That station was unique in the mid- and late '80s, in terms of its representation of the pulse of the community. It was a major challenge because of the volatility of the marketplace, the audience and certain innate biases on the part of some about buying Spanish-language media.

"I'm also proud of what we've accomplished at the RAB. When I started here, we had about 1,700 members. The number is up over 5,700 now. Ron Ruth deserves credit for that. And the person who deserves credit for Ron Ruth is Gary Fries. I'm also proud of my son and his career and the fact that he's in the industry too. He's got quite a career going, and I'm pleased that he's part of the same industry I am part of."

**Career disappointment:** "Every once in a while I think maybe I should have taken the plunge into ownership in '89. Then I talk to a few people who plunged into it then, and it was a far deeper plunge than they enjoyed. Henry David Thoreau said the mass of men lead lives of quiet desperation. I can probably count on one hand the number of days where I have felt any sort of quiet despair. I think about my dad coming home from his job as a quality-control supervisor in a factory. I think about all of the negative stuff I used to hear from him about the lack of skills or intelligence or variety in his job. I've got a pretty good career."

**Favorite radio format:** "Sports Talk and Classic Rock."

**Favorite television show:** "Jeopardy."

**Favorite song:** "Suite: Judy Blue Eyes," by Crosby, Stills & Nash."

**Favorite book:** "Recently, the John Adams book by David McCullough. But I'll also read anything Dave Barry writes."

**Favorite movie:** "Top Gun."

**Favorite restaurant:** "Chinois on Main in Santa Monica, CA. There's also a little diner they roll up to the city hall in Providence every night called Haven Brothers. They sell hot dogs and beans and strong coffee. To this day I can't go back to Providence without going there."

**Beverage of choice:** "I drink a lot of decaf coffee. I've been known to have a gin martini on occasion."

**Hobbies:** "Crossword puzzles. I went to the national championships a couple of years ago. I spend so much time in front of crowds and don't normally work from a prepared script, so the puzzles help me build language and vocabulary ability. Photography is another hobby, particularly travel photography. My wife and I share a hobby of G-gauge electric trains."

**E-mail address:** "ghyde@rab.com."

**Advice for broadcasters:** "Broaden your efforts to find and nurture good people. Make your stations and companies known as career opportunities, not just places to work. There are so many people doing other things whom we never get a chance at because of negative perceptions about our business and, frankly, because of the turnover, particularly among younger people. People are the story. They're the ones who get it done.

"And might I add something about a conscious continuing-education plan. It doesn't have to be formalized, as in schooling; it's just being alert, being aware and finding pieces of information. It's being able to go to a website and get a relevant piece of information. That helps us manage ourselves more effectively. It certainly makes us a lot brighter in front of our clients when we show up to try to convince them to buy more radio advertising. By the same token, it helps us communicate more effectively with our listeners as well."