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Ludacris Most Added — No Foolin'!

Ludacris returns to the airwaves with "Act a Fool" (Def Jam South/IDJMG). The first single from the soundtrack of the forthcoming movie *2 Fast 2 Furious* is Most Added at Urban, with 56 stations, and at CHR/Rhythmic, with 57.



MAY 16, 2003

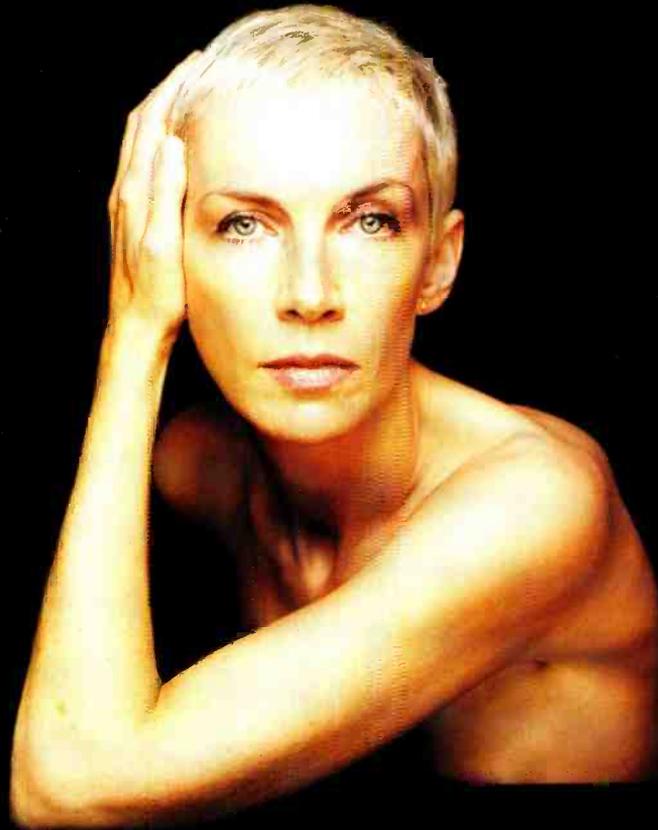
R&R Exclusive: Steve Dahl

2003 marks a milestone for the inimitable Steve Dahl: It's his 25th year in Chicago radio. In an exclusive R&R interview, Dahl discusses his many successes, including the never-to-be-forgotten Disco Demolition of 1979. Meanwhile, many of Dahl's bosses say he's the man who originated the "Hot Talk" format. It all begins on the next page.



Annie Lennox

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Hollywood Reporter, March 28, 2003

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During her keynote address at Katz Media Group's recent Women's Career Summit, former FCC Commissioner Susan Ness provided documented proof that there are not enough women in senior-level positions in business, including radio broadcasting. In this week's Management/Marketing/Sales section, she calls for the end of both the "old boy" and "new boy" networks, offers several executive-recruitment recommendations for companies and challenges women to be more aggressive in their efforts to be promoted. There is also Part Two of Miller Kaplan's 2002 report on advertising revenue by category for various formats.

Pages 8-11

FISH STRIKES GOLD IN SACTO

Nearly two years ago this month Salem signed on KKFS (The Fish)/Sacramento as a Christian AC. PD Steve Sunshine tells Christian Editor **Rick Welke** his station's strategies for winning in California's capital city.

Page 94

NUMBER ONES

- CHR/POP**
 - JUSTIN TIMBERLAKE Rock Your Body (*Jive*)
- CHR/RHYTHMIC**
 - 50 CENT 21 Questions (*Shady/Aftermath/Interscope*)
- URBAN**
 - 50 CENT 21 Questions (*Shady/Aftermath/Interscope*)
- URBAN AC**
 - FLOETRY Say Yes (*DreamWorks*)
- COUNTRY**
 - TIM MCGRAW She's My Kind Of Rain (*Curb*)
- AC**
 - CHRISTINA AGUILERA Beautiful (*RCA*)
- HOT AC**
 - MATCHBOX TWENTY Unwell (*Atlantic*)
- SMOOTH JAZZ**
 - MINOI ABAIR Lucy's (*GRP/VMG*)
- ROCK**
 - AUDIOSLAVE Like A Stone (*Interscope/Epic*)
- ACTIVE ROCK**
 - LINKIN PARK Somewhere I Belong (*Warner Bros.*)
- ALTERNATIVE**
 - LINKIN PARK Somewhere I Belong (*Warner Bros.*)
- TRIPLE A**
 - JOHN MAYER Georgia (*Aware/Columbia*)
- CHRISTIAN AC**
 - FFH You Found Me (*Essential*)
- CHRISTIAN CHR**
 - THIRD DAY You Are So Good To Me (*Essential*)
- CHRISTIAN ROCK**
 - 12 STONES Crash (*Wind-up*)
- CHRISTIAN INSPO**
 - SCOTT KRIPPAYNE Live To Worship (*Spring Hill*)
- SPANISH CONTEMPORARY**
 - RICKY MARTIN Tal Vez (*Sony Discos*)
- TEJANO**
 - JIMMY GONZALEZ Y GRUPO MAZZ Dame Un... (*Freddie*)
- REGIONAL MEXICAN**
 - CONJUNTO PRIMAVERA Una Vez Más (*Fonovisa*)
- TROPICAL**
 - GILBERTO S. ROSA Si Te Digeron (*Sony Discos*)



Viacom: 'We're Not Microsoft'

Mel defends consolidation before Senate panel

Joe Howard
R&R Washington Bureau
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WASHINGTON — With the release of the FCC's new media-ownership rules weeks away, Viacom President/COO Mel Karmazin extolled the virtues of consolidation before a Senate panel and lobbied federal regulators to draft rules that focus not on the number of stations a company owns in a given market, but the percentage of influence that company wields in the market.



Karmazin

FCC ▶ See Page 29

Four Decades Of Steve Dahl

A Chicago radio host deep-dishes all

By Adam Jacobson
R&R Radio Editor
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When most people think of iconic Chicago radio host Steve Dahl, one clear, crisp image comes to mind: mayhem at Comiskey Park. On July 12, 1979, at a Major League Baseball stadium that no longer exists, a cocky morning air personality at then-Hefelt-owned WLUP-FM made history. The event? Disco Demolition Night, held during a double-header between the White Sox and the Detroit Tigers.

The facts go something like this: Dahl, decked out in fatigues, trotted into center field to blow up some disco records. The more than 50,000 jubilant fans in the stadium then rioted. The stunt cost the Sox the sec-

ond game, as the team forfeited to the Tigers. It also served as a catalyst for disco's rapid decline in popularity nationwide.



Dahl

Nobody expected Disco Demolition Night to be a success — not even Dahl, who this year celebrates 25 years in Chicago radio. It's been a bumpy ride filled with controversy, and today he can be found in afternoon drive on Infinity's WCKG-FM, along with team members Buzz Kilman, Spike Manton and Wendy Snyder.

In a candid exclusive interview with R&R, Dahl discusses that fateful summer day in 1979, his beginnings, his struggles with ABC while at WLS-FM and his failed at-

tempts to reconcile with former on-air partner and friend Garry Meier.

R&R: *It's interesting that you are actually a native of Southern California.*

SD: I think so too. Especially when it's 60 below zero here.

R&R: *What led you into the radio business?*

SD: My dad used to listen to Bob Crane on KNX/Los Angeles and Lohman & Barkley when they were on KFI. All the way back to Bob Crane I can remember thinking, "Wow, this is pretty cool," because he had a drum set in the studio, and he was, for back in the late '50s, pretty hip. As it turns out, he was very hip. Too hip. I also listened a lot to KRLA. I don't even know what it is now.

See Page 19

Kingston Shifts Focus To 'Blink'; Cross To WXRK

By Max Talkoff
R&R Alternative Editor
mtalkoff@radioandrecords.com

Steve Kingston has relinquished his day-to-day PD duties at Infinity's Alternative



Kingston



Cross

WXRK (K-Rock)/New York to devote his full attention to serving as OM of newly relaunched Hot AC clustermate WNEW (102.7 Blink). While the K-Rock PD position will not be filled, Robert Cross (a.k.a. Chuck Roast) has been appointed to the station's

KINGSTON ▶ See Page 29

Atlantic Names Poore SVP/Rock

Ron Poore has joined Atlantic Records' promotion department in the newly created post of Sr. VP/Rock Formats. Based at Atlantic's New York headquarters, Poore will oversee the label's Rock and Alternative radio activities. Poore joins Atlantic following eight years with RCA Records, where he was most recently Sr. VP/Rock Promotion.



Poore

"I am thrilled to welcome Ron to the Atlantic promotion team," Atlantic Exec. VP Andrea Ganis said. "He is one of the most accomplished and knowledgeable people in the business, with 20 years of Rock radio and promotion experience under his belt. Atlantic

POORE ▶ See Page 13

Metal Blade Stays Sharp

Label thrives in the hard rock underground

By Frank Correia
R&R Music Editor
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Long before Metal Blade Records CEO and founder Brian Slagel launched the label that first exposed Metallica, Slayer and a fistful of other metal stalwarts, heavy metal music was in his blood. "When I was 11 I was at a cousin's house, and he played me Deep Purple's *Machine Head*. That was pretty much the end, right there," he recalls.

"Then I got turned on to Black Sabbath, AC/DC and all those sorts of bands. One day a friend of

mine in Sweden sent me a tape that had Iron Maiden's first recordings, *The Soundhouse Tapes* — that was definitely the end!"

Last year Metal Blade celebrated its 20th year in the business. What started in Slagel's garage in Sherman Oaks, CA has grown into a profitable and fiercely independent company with offices in Los Angeles and Germany. "I never wanted to be a major label," Slagel says. "A lot of what happens at the majors is more about politics, business and money and not about music."



Slagel



See Page 73

Bartels To Arista Exec. VP/Promo

Steve Bartels has been elevated to Exec. VP/Promotion for Arista Records. In his new role Bartels will oversee all promotion operations in formats, including video, Pop, Urban, Rock, AC, Alternative, Dance, and Rhythm & Crossover for Arista and its associated labels. Based in New York, he will report directly to Arista President/CEO Antonio "L.A." Reid.

"Steve is one of the best radio promotion executives in the industry, and his experience and talent are felt in every area and aspect of our company," Reid said. "He is brilliant at breaking new artists and is extraordinarily creative in leveraging untapped



Bartels

BARTELS ▶ See Page 13



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WAY Moby



War Takes Its Toll As Radio Revenue Drops 2% In March

Local dollars fall 3%, though nat'l sales are up 4%

By Jeff Green
R&R Executive Editor
jgreen@radiohistory.com

After 12 consecutive growth months, the radio industry in March suffered a 2% year-to-year decrease in overall monthly revenue.

The decline was attributed to a 3% drop in local business compared to the same month a year ago. And although national dollars rose 4% from the year before, it was the smallest monthly advance in national sales since March 2002. As a result, radio experienced its weakest year-to-year position since the February 2002 Olympics, when television temporarily cut back on radio advertising.

Despite the obvious effects of the war in Iraq, total business during the first quarter was 4% ahead of 2002, thanks largely to an 8% Q1 improvement in national sales and 2% growth in local revenue that came primarily in January and February. By contrast, the first quarter

of 2002 was down 1% overall, and last year radio wasn't 4% ahead of 2001 on a year-to-date basis until September.

RAB President/CEO Gary Fries predicted in February that radio would stand up better than other media to the war's impact, and he expressed confidence that it would perform better than many expected it to.

Regarding the latest figures, Fries said, "Radio has consistently proven itself to be a resilient medium. While not immune to external factors, radio will withstand economic and geopolitical pitfalls because of its broad advertiser base and its ability to draw advertisers from both the local and national arena."

The next test for radio will be to see if April 2003's figures can meet or beat April 2002's 2% gain in local revenue and 6% growth in national sales. The April '03 figures are not expected to be finalized until next month.

Beck Expands Entercom Duties

Corporate N/T/S Dir. adds GM post at Seattle AMs

Entercom Director of News/Talk/Sports Programming Ken Beck has added to his duties the newly created position of VP/GM for the company's Seattle AM stations: News/Talk KIRO, Business Talk KNWX and Talk KTTH. He will relocate from his current home in Kansas City to Seattle later this month.



Beck

In his new role Beck will report to Entercom/Seattle Market Manager Steve Oshin, who will now focus on the day-to-day management of the company's Seattle FM properties. "Ken has a great track record of innovative programming and sales successes with news, talk and sports products," Oshin said. "We

are blessed as a company to have his skill sets available to us in Seattle."

Prior to joining Entercom in 2000 Beck was OM at Infinity's WWJ & WXYT/Detroit. His News and Talk radio resume also includes programming stints at KPIX and KGO in San Francisco.

"Thanks to Steve Oshin, [Regional VP] Deborah Kane and [President/CEO] David Field for giving me the chance to work with the Entercom/Seattle team," Beck said. "Seattle is a great town, where Entercom has a great cluster, and I know I will learn a lot. Now more than ever, KIRO, KTTH and KNWX will be must-listen radio stations."

Bayliss Back With Susquehanna

After a two-year sabbatical from radio, former KABL, KIOI & KNEW/San Francisco GM Joe Bayliss has been named GM for Susquehanna's CHR/Pop WWWQ (Q100)/Atlanta. Bayliss will arrive in Atlanta on May 19.

Bayliss' extensive radio background includes stints as VP/Sales for AMFM Inc. and Clear Channel/San Francisco. He launched KISQ/San Francisco in 1997, became Director/Sales and then Market Manager for Chancellor's KFBK, KGBY, KHYL & KSTE/Sacramento and later served as Sales Manager at KNBR/San Francisco.

"I am glad to be returning to Susquehanna," Bayliss told R&R. "I have stayed in touch with Susquehanna Radio President/COO David Kennedy ever since I worked for him at KNBR, which I left in 1995. During a meeting at last month's NAB conference in Las Vegas, David told me we have one opportunity and that we are in the 11th hour. He told me if I was interested in this opportunity, to contact WNNX & WWWQ/Atlanta Sr. VP/Market Manager Mark Renier, which I did right away.

"The staff at Q100 has done an unbelievable job, and the station

BAYLISS ▶ See Page 13

hey spurs...
You ain't got JACK!
GO LA GO LA GO LA GO LA GO LA GO LA GO LA

IT'S GOT TO BE THE GLASSES KJIS-FM/Los Angeles lends some support to hometown heroes the Los Angeles Lakers as they battle the San Antonio Spurs in this year's NBA playoffs. Borrowing the sometimes-intimidating visage of Lakers fan Jack Nicholson, KJIS hopes to rally the Lakers and help them win their fourth NBA championship in a row.

Donnarumma Now EVP/Sales For Sony Music Label Group

Unified sales dept. formed; Frohlich leads dist. arm

Sony Music U.S. President Don Jenner has announced the creation of a single, unified department that will oversee all sales efforts for the company's U.S. labels and divisions. As part of the new structure, Jenner named Tom Donnarumma to the newly created role of Exec. VP/Sales for the Sony Music Label Group.



Donnarumma



Frohlich

Based in New York and reporting to Jenner, Donnarumma will develop overall sales strategies for the company's releases and directly oversee the sales staff at each of the company's labels, including Columbia Records, Epic Records, Legacy Recordings, Sony Classical, Sony Music Nashville and Sony Discos. He will supervise account advertising on both the national and regional levels and work closely with Sony Music Distribution in developing strategies for Sony Music releases at retail.

"By combining the very best talent from the Columbia and Epic

teams, this new, powerful sales department will enable us to develop fully integrated, long-term sales strategies that will benefit all of the company's artists, labels and divisions," Jenner said. "Tom Donnarumma's knowledge, skill and dedication to our artists make him the perfect choice to head sales efforts for all of the company's U.S. labels."

Donnarumma said, "With Don's proven leadership and the extraordinary strength of the Sony Music

SONY ▶ See Page 13

Betts Becomes CC/Salt Lake OM

Clear Channel's seven-station Salt Lake City cluster has hired Bill Betts as OM to replace Lee Douglas, who departed eight months ago. Betts will oversee Talk KALL, Hot AC KISN, Country KKAT, Talk KNRS, Oldies KODJ, Classic Rock KURR and CHR/Pop KZHT.

Betts, who has been out of radio for the last two years, will arrive on June 9 from Tampa, where he has been Sales Manager for the Dupont Registry, which sells exotic cars and boats. His last job in radio was as

Sales Manager for Citadel's Allentown properties. Betts has also served as GM for Citadel properties in Modesto, CA and Wilkes Barre.

"I've known Bill for 23 years," Clear Channel/Salt Lake City Market Manager Stu Stanek told R&R. "I worked with him in Milwaukee, I hired him as PD of KKFM/Colorado Springs in 1986, and I hired him as GM in Modesto in 1995." Stanek said the company decided to "revitalize" the market's OM position three weeks ago.

NEWS & FEATURES	
Radio Business Management, Marketing, Sales	4
Digital Media	12
Steve Dahl Special	19
Street Talk	24
Sound Decisions	26
Going For Adds	28
Publisher's Profile	108
Opportunities	104
Marketplace	105
FORMAT SECTIONS	
News/Talk/Sports	17
CHR/Pop	30
CHR/Rhythmic	37
Urban	42
Country	47
Adult Contemporary	57
Smooth Jazz	63
Rock	67
Metal Special	73
Alternative	83
Triple A	88
Americana	93
Christian	94
Latin Formats	99
The Back Pages 106	

Holland Upped At Susquehanna

Radio veteran T.J. Holland has been named Director/Programming of Susquehanna's Cincinnati cluster, which comprises Rhythmic Oldies WMOJ, AC WRRM and Country WYGY. Holland, who had been serving as OM of all three stations and PD of WRRM, will retain his WRRM programming duties but will now help WMOJ PD Keith Mitchell and WYGY PD Dave Stewart achieve goals for their stations.

"I'm excited about the opportunity to continue to grow and develop our three stations in Cincinnati and work closely with Keith and Dave," Holland told R&R. "We've got a great staff of people to work with, and it's a privilege to work for a great company like Susquehanna. To be given added responsibilities is something I look forward to, and I'm excited about what we can do in the future."

HOLLAND ▶ See Page 14

R&R Observes Memorial Day

In observance of the Memorial Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed Monday, May 26.

Radio Companies Show Mixed Results In Q1

By Joe Howard
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Q1 results were mixed in the latest round of earnings reports, as Radio One's success in turning its Q1 2002 loss into a profit was countered by increased losses at Entravision.

Radio One saw net income applicable to common shareholders of \$1.9 million (2 cents per share), well ahead of the penny per share loss forecast by analysts from Thomson First Call — and a vast improvement over the \$33.6 million (35 cents) loss the company reported in Q1 2002. Net broadcast revenue increased 9%, to \$63.4 million, while station operating income (formerly broadcast cash flow) grew 13%, to \$29.1 million. EBITDA grew 12%, to \$25.9 million.

Radio revenue across all the markets where Radio One operates in-

creased by approximately 5%, with Atlanta, Boston, Dallas, Detroit, Indianapolis, Raleigh, St. Louis and Minneapolis performing especially well. The company said Q1 national revenue grew approximately three times faster than local revenue but added that national grew only slightly faster than local in March, during which both national and local showed considerably slower growth than in January and February.

As several other companies have done, Radio One forecast any-

where from a low-single-digit revenue decline to a low-single-digit revenue increase for Q2.

Radio One President/CEO Alfred Liggins said his company is "moving along" in its joint venture with Comcast, noting that the companies are making "pretty good progress" in their effort to launch a cable TV network targeting African Americans. Liggins said the paperwork for the deal is taking longer than he'd hoped but added that the sides are planning to finalize the details soon.

Radio One and Comcast are currently seeking to fill top management posts for the cable venture;

EARNINGS ▶ See Page 6

Wilks Sells Radio Stable To Citadel

By Adam Jacobson
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Citadel Broadcasting on Monday proved that it wants to be a major player in the radio industry as it shelled out \$133 million for Wilks Broadcasting's 11 remaining radio stations. The deal gives Citadel a formidable presence in the Bayou State and entree into southwest Missouri and Iowa's capital.

Pending FCC approval, Citadel will get KKND, KMEZ, WOPR & WPRF/New Orleans; KHTO & KZRQ/Springfield, MO; and KBGG, KGGG, KHKI, KJJY & KRKQ/Des Moines.

Citadel Chairman/CEO Farid Suleman said, "These acquisitions are consistent with the company's strategy to acquire stations in the top 100 markets. We are very excited about the growth prospects in Des

Moines and Springfield, as well as expanding our presence in Louisiana." Citadel owns six stations in Baton Rouge and eight in Lafayette.

While Wilks will be left with no radio properties after the closing of this deal, the affiliate of New York-based investment firm Wicks Group of Companies won't be leaving the business. Wilks Broadcasting CEO Jeff Wilks told R&R he is seeking properties through-

out the U.S. for the company to operate.

"I've been hanging around radio stations since I was 5," he said. "I just can't stop now. There's not a large inventory out there, but we're going to search and pick up the crumbs. I'm definitely out there looking at several things, and I'm very interested in staying in radio."

Wilks said he decided to sell the company's remaining stations to Citadel because it was "a good deal for both sides." In January Wilks Broadcasting finalized the sale of its five Saginaw, MI stations to NextMedia for \$55.5 million.

Michael Bergner of Bergner & Associates represented Wilks Broadcasting in the most recent deal.

BUSINESS BRIEFS

Analyst: Radio Will Repeat Early '90s Pattern

We believe the performance of the radio industry over the next two years will be similar to the 1992-1993 period," UBS Warburg's Tim Wallace said in a report released this week in which he initiated coverage on 10 media stocks, including eight radio companies. "After a recession and war in 1991, radio-industry revenue grew 2.1% in 1992 but accelerated 9.3% in 1993," Wallace noted, though he warned that radio companies are now being challenged to boost their ad rates after the recent downturn. He continued, "In our view, the industry must rebuild demand and pricing after periods of disruption like the war in Iraq and the 2001 recession, which pushed rates down significantly." However, he predicted that radio's fundamentals will stabilize in Q3 and gain momentum in 2004, by which time, he said, the economy should have improved.

Analyst: Radio One Delivers 'Top Of Class' Q1 Growth

Credit Suisse First Boston analyst Paul Sweeney said Radio One delivered "top of the class growth" after the company reported Q1 revenue growth of 9% and station operating income growth of 13%. "These are the best growth rates so far this quarter for the English-speaking radio universe, which averaged 4% and 3% in revenue and station operating income, respectively," Sweeney said. He credited Radio One particularly for having grown its combined markets by 5%, despite its statements that the war in Iraq and a fierce East Coast snowstorm hurt its performance in Q1.

As for Radio One's cautious Q2 guidance of low-single-digit declines to low-single-digit gains, Sweeney said the company could "join the club": Numerous other radio companies have issued nearly identical Q2 guidance, reflecting continuing uncertainty among advertisers. Sweeney said he believes Radio One will see Q2 revenue of \$81 million and station operating income of \$42.6 million and predicted earnings per share of 9 cents. Meanwhile, Merrill Lynch analyst Marc Nabi said he believes Radio One will post Q2 revenue of \$83.8 million, station operating income of \$45.5 million and EBITDA of \$42.1 million.

Big City To Sell Chicago FM Directly To HBC

Big City Radio and Superior Broadcasting have asked the FCC to dismiss an application for Superior to acquire WVIV-FM/Chicago (formerly WXXY), and Big City will now sell the station directly to Hispanic Broadcasting. In January Big City agreed to transfer WVIV to Superior for \$32.9 million, after which Superior, led by Bruce Buzil

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				
	5/9/02	5/2/03	5/9/03	5/9/02	5/2/03-5/9/03
R&R Index	253.52	211.12	212.86	-16%	+0.8%
Dow Industrials	10,037.42	8,582.68	8,604.60	-14%	-15%
S&P 500	1,073.01	930.08	933.41	-13%	-13%

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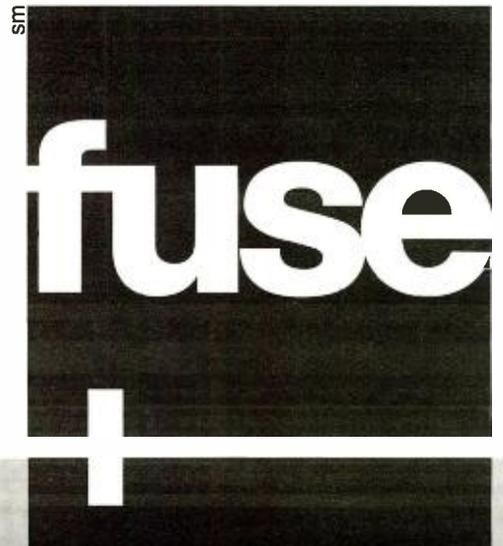
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Earnings

Continued from Page 1

Johnathan Rodgers was named CEO in March. Liggins said Radio One has secured some interim office space in its Lanham, MD headquarters for the new venture and admitted that he's more excited about the endeavor now than when it was announced.

Entravision's radio-division revenue improved 10%, to \$16.3 million, in Q1, while the division's broadcast cash flow rose 17%, to \$12.8 million. Entravision Chairman/CEO Walter Ulloa told investors during a conference call that local radio ad sales grew 5% and national sales jumped 25% in the quarter.

While overall company revenue improved 8%, to \$53 million, operating expenses rose 11%, to \$41.3 million, and Entravision's net loss grew from \$5 million (6 cents per share) to \$6.6 million (8 cents), in line with the EPS expectations of analysts polled by Thomson First Call.

"Despite the impact of the Iraq war, we recorded solid revenue growth, reflecting strong ratings

and market shares across our television and radio stations," Ulloa said. "As the advertising market rebounds and we focus on capturing a greater share of the advertising pie, we expect to demonstrate considerable improvement in operating leverage."

Looking to Q2, Entravision expects radio revenue of \$22.8 million-\$23.2 million. Overall, the company forecasts net revenue of \$67.6 million-\$68.8 million, EBITDA of \$19.2 million-\$20 million and BCF of \$23.2 million-\$24.1 million.

While the increased losses were likely disappointing to investors, Ulloa said Entravision's launch of its new Los Angeles cluster has been successful. He said overall revenue for the six-station cluster increased 27% from the Q1 2002, reflecting the launch of a cumbia-based Tropical format on KLYY (Oye) and the debut of a Dance format on simulcast partners KDLD & KDLE.

In fact, Ulloa said that in April the L.A. cluster saw a 32% increase in net revenue and added, "Ratings indicate that we are well on our way

to achieving our market-share goals."

Concerning his company's overall outlook, Ulloa said Q2 ad prices are firming up, as they have been since the end of the war in Iraq. Meanwhile, he addressed the matter of Univision's stake in Entravision by noting that Univision — which is awaiting FCC approval of its merger with Hispanic Broadcasting — has close to three years to decide how it will divest its Entravision stake, which it agreed to do as part of the approval process for the HBC-Univision merger. "I think we're a long way away from determining how it will divest itself of that stake," Ulloa said.

Spanish Broadcasting System beat Street estimates with its narrowed Q1 losses: Net loss improved to \$801,000 (1 cent per share), whereas analysts polled by Thomson First Call had expected an EPS loss of 3 cents. Due to a change in accounting principles, the Q1 2002 loss was \$100.5 million. Excluding taxes, discontinued operations and the effect of the accounting change, SBS's loss

EARNINGS • See Page 14

TRANSACTIONS AT A GLANCE

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

- WULA-AM/Eufaula, AL \$65,000
- KIIS-AM/Canyon Country (Los Angeles), CA \$900,000
- KVON-AM/Napa and KVYN-FM/St. Helena (Santa Rosa), CA \$3 million
- WGTX-AM/De Funiak Springs, FL \$220,000
- WLKQ-FM/Buford (Atlanta), GA \$5.3 million
- WVIV-FM/Highland Park (Chicago), IL \$32.9 million
- WSSI-FM/Carthage, MS \$450,000
- KPCR-AM/Bowling Green, MO \$100,000
- WNRN-FM/Bellevue, OH \$550,000
- WHRD-AM/Huntington, WV \$200,000

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

DEAL OF THE WEEK

- KRKQ-FM/Boone, KBBG-AM, KGGG-FM & KHKI-FM/Des Moines and KJJY-FM/West Des Moines, IA; KMEZ-FM/Belle Chasse, WOPR-FM/Lacombe, KKND-FM/Port Sulphur and WPRF-FM/Reserve (New Orleans), LA; and KZRQ-FM/Ash Grove and KHTO-FM/Mount Vernon (Springfield), MO
PRICE: \$133 million
TERMS: Asset sale for cash
BUYER: Citadel Communications Corp., headed by CEO Farid Suleman. Phone: 702-804-5200. It owns 212 other stations. This represents its entry into the markets.
SELLER: Wilks Broadcasting LLC, headed by CEO Jeff Wilks. Phone: 404-394-8000

2003 DEALS TO DATE

Dollars to Date:	\$1,145,768,344 <i>(Last Year: \$5,396,459,206)</i>
Dollars This Quarter:	\$425,273,951 <i>(Last Year: \$370,440,911)</i>
Stations Traded This Year:	329 <i>(Last Year: 815)</i>
Stations Traded This Quarter:	119 <i>(Last Year: 142)</i>

BUSINESS BRIEFS

Continued from Page 4

and Chris Devine, was to transfer the station to Hispanic Broadcasting for the same amount. As under the old deal, HBC will receive WVIV after its merger with Univision is completed; FCC approval of that transaction is pending.

S&P Upgrades Clear Channel

Ratings agency S&P has revised its outlook on Clear Channel from "negative" to "stable," citing the company's lower debt levels and financial-profile improvement. "The outlook revision is based on the company's sustained discretionary cash flow and continued use of cash flow to pay down debt, notwithstanding a volatile business environment," said S&P credit analyst Alyse Michaelson. "Debt reduction remains a priority, and management is expected to adhere to deleveraging financial policies and refrain from share repurchases and sizable acquisitions in the near term."

S&P also credited Clear Channel management for controlling costs and lowering capital spending to help boost cash flow and said it expects Clear Channel to grow its radio revenue in line with or ahead of the overall industry's expected low- to mid-single-digit growth for the year. S&P also affirmed its "BBB-" corporate credit rating on the company.

In other Clear Channel news, the company has sold KIIS-AM/Canyon Country, CA, which serves the Santa Clarita Valley, to Carl Goldman's Jeri Lyn Broadcasting for \$900,000. CC will keep the KIIS-AM calls and move them to KACD/Thousand Oaks, CA. KIIS-AM, at 1220 kHz, currently airs a simulcast of KIIS-FM/Los Angeles with occasional local breaks.

Meanwhile, Clear Channel has completed its \$4.5 million purchase of WDAK & WSTH/Columbus, GA from Solar Broadcasting, giving

Continued on Page 14



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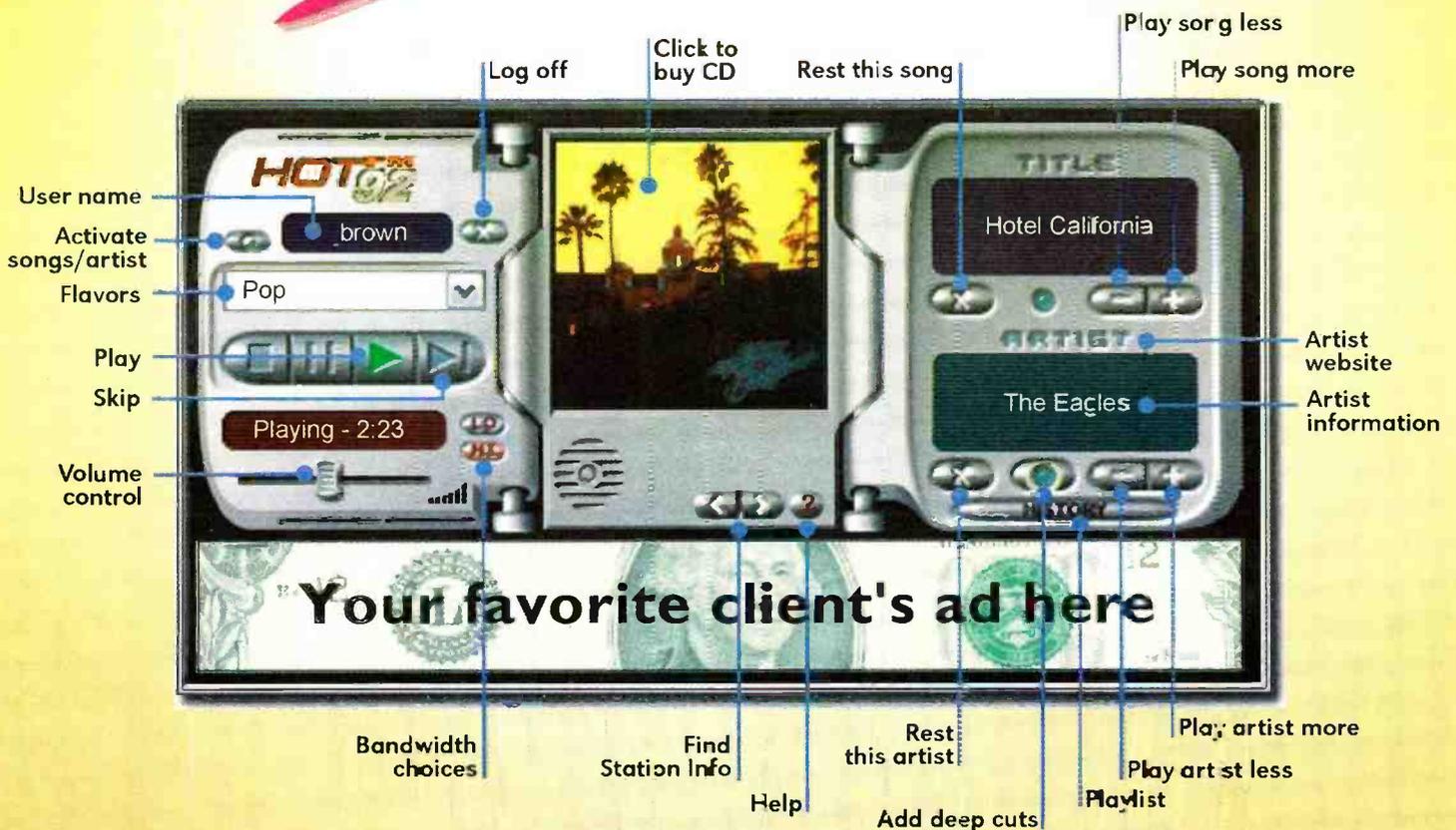
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KMG Women's Career Summit Highlights, Part One

Ness calls for more female executives in communications industry

Among the many interesting panels and presentations at the recent Katz Media Group Women's Career Summit in New York was a keynote address by former FCC Commissioner Susan Ness, who served with the commission from May 1994-2001. Now a consultant to media and communications companies, a frequent lecturer on communications policy and a board member of several organizations, in her talk Ness offered both encouragement and criticism to women seeking to advance in the executive ranks. Below are excerpts from her speech.

The Numbers

After graduating from law school in the mid-'70s, I was interviewed by a law firm in Santa Barbara, CA. The partner told me, "Gee, you know, I would love to hire you. You have the credentials we are looking for. But, you see, our firm has a weekly luncheon at the country club, and it doesn't admit women."

This is not that long ago. Speaking of clubs, when Madeline Albright was sworn in, she received a call from Henry Kissinger, who said, "Madeline, welcome to the fraternity of Secretaries of State." She replied, "Henry, it no longer is a fraternity."

The communications industry may no longer be a fraternity, but

women are still found only in token numbers in corporate boardrooms and executive suites. Communications companies have enormous influence over our daily lives, they're the prime source of information and entertainment, and they shape our views of community, our nation and our world.

Communication companies compete fiercely for women as viewers, listeners, readers and consumers of products, but to what extent are women, who are over 50% of the population and 46.7% of the workforce, full partners in leading these enterprises? During my seven-year tenure with the FCC, I expected to see an increasing flow of female CEOs

lobbying the commission, keynoting major industry conferences and joining boards of prestigious companies. None of that happened.

In frustration, I asked Annenberg School for Communications Dean Kathleen Jameson if she would do a baseline study on the number of executive women in the communications industry — a yardstick against which progress could be measured.

How well did women do? The results are appalling. Let me be more charitable: It can't go anyplace but up. Fox and USA Network listed no women among their top executives, and Clear Channel has no women on its board.* Among the largest publishing companies, the *New York Times* was among the best of the group, with 20% of the board and 37% of its executives women. In contrast, the *Washington Post* listed no women on its board.

We assume that these old-line companies formed before the resurgence of the Women's Movement in the early '70s and might be suffering from old-boy approaches to corporate leadership. But seven of the 13 most successful e-companies surveyed had

Continued on Page 11

Improve Your Recruitment Of Women

According to former FCC Commissioner Susan Ness, CEOs, leadership experts and executive recruiters recommend that companies that want to recruit more women for executive positions focus on particular critical elements. Below, from Ness' talk at the recent Katz Media Group Women's Career Summit, are some of her comments and observations on these recommendations.

1. **Commitment from the top.** "Without the total commitment of the CEO, progress is not going to be made," Ness observed.

2. **Training and mentoring programs.** These programs enable candidates to gain the technical, financial and leadership skills that are so vital to successful managers. Ness said, "Companies must understand, however, that often women do not volunteer to participate in these programs. They need to be recruited."

3. **Internal reviews.** Ness advised that corporations should review their practices and cultures to determine whether they encourage women to stay. Studies have shown that a family-friendly culture attracts and retains not only talented women, but talented men.

Ness reported, "A consulting firm noted that it was losing its female partners. It examined its practices and found that supervisors were often announcing 7pm team meetings at 5pm. Anyone responsible for picking up kids from day care — and that typically falls to the woman — was out of luck.

"The firm also discovered that the staff believed it was essential to stay late every evening lest they be viewed as not carrying their weight. So the company adopted a plan to change its corporate culture. Neat stuff to do, but first let it be known that managers who regularly call for 7pm meetings at 5pm are not good managers, and employees who stay late may not be as efficient as those who go home earlier. But by instilling these family-friendly values, the firm improved its record in attracting and retaining women."

4. **Board composition.** Ness advises that companies consider whether they have more than a token number of women on the board. She said, "Women's expertise, life experiences, values and leadership skills are invaluable for board service, but so often we found that a company would have one woman on its board — and when it had one, it finished that category, checked it off and moved on.

"We've got to work on getting more women serving on these boards. Executive search firms should be evaluated on their track record for including qualified female and minority board members. While few women serve as CEOs of major communications companies, there are a substantial number of seasoned executive women running major company divisions. They possess excellent financial skills, common sense and integrity — the very qualities sought by board and executive positions.

"Trade associations should make every effort to feature women as keynoters and panel members. Associations are also very well positioned to offer training and mentoring programs."

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Sales Growth, Format By Format

More from the exclusive Miller Kaplan format study

In last week's Focus on Radio Research we presented Part One of an exclusive new study by Miller, Kaplan, Arase & Co. showing how 19 radio formats in 30 top markets did last year in terms of revenue increases across 15 major advertising categories. The survey, which covered approximately 500 stations, shows radio revenue in these 15 categories up a combined 10.1% compared to 2001, with every format improving except Classic Hits.

Last week we saw how radio is doing in the automotive, retail, home improvement and grocery arenas. Below are the breakouts and comments on more ad categories critical to radio.

Restaurants

Restaurants were the sixth-best category for 2002 revenue growth, and every format except Classic Hits showed improvement. Spanish-language radio, whose listeners generally do not index well in this category, saw a big spike. Restaurants, which rank sixth among all advertising categories, are good for \$975 million in radio revenue annually.

Format	% Change
Sports	29.5
'80s	24.8
Spanish	21.0
News	18.4
Talk	16.8
Alternative	16.6
Urban	15.8
Classic Rock	15.6
Adult Standards	15.5
Oldies	13.4
Urban AC	12.9
Smooth Jazz	11.7
CHR/Rhythmic	11.3

AC	11.0
Country	10.1
CHR/Pop	8.2
News/Talk	8.1
Active Rock	7.4
Rock	2.4
Hot AC	2.3
Classic Hits	-6.6
Total growth	11.5%

Foods

Here's where you'll find advertising for specific brands of everything from gum to tortillas to spaghetti sauce. The bad news: This was the poorest-performing category for radio among the 15 surveyed. It's also where Active Rock, CHR/Rhythmic, Urban and Alternative suffered their worst results. The good news: The category was down only 4.9% overall, and over half the formats were ahead of 2001.

Format	% Change
Classic Rock	32.7
Adult Standards	27.4
News	24.6
Sports	21.8
Spanish	18.2
'80s	17.2
Smooth Jazz	14.2
Rock	13.7

Talk	8.7
News/Talk	5.3
Classic Hits	2.3
Oldies	-0.5
Country	-0.8
AC	-2.0
Urban AC	-4.7
Hot AC	-6.9
CHR/Pop	-9.3
Urban	-19.2
Active Rock	-32.0
Alternative	-42.8
CHR/Rhythmic	-51.2
Total growth	-4.9%

Beverages

This segment includes soft drinks and bottled water, as well as beer, wine and distilled spirits. There were some major swings in radio's 15th-ranked revenue category, from News, which skyrocketed 58%, to Classic Hits, which plummeted almost as much. In the end, there was a slight improvement over 2001. While this was the best segment for News, it was Classic Hits, Classic Rock and News/Talk's worst category.

Format	% Change
News	58.4
Urban	15.9
Smooth Jazz	13.7
AC	12.6
Talk	12.5
CHR/Pop	10.0
Oldies	6.6
Active Rock	5.9
Urban AC	5.7
CHR/Rhythmic	5.2
Alternative	3.6
Sports	1.4
Country	-1.1
'80s	-2.7

Spanish	-3.5
Rock	-7.7
Classic Rock	-11.2
Hot AC	-13.4
Adult Standards	-4.7
News/Talk	-17.4
Classic Hits	-52.2
Total growth	1.5%

Professional Services

Examples of these specialty businesses include movers, auctioneers, day-care centers, recycling facilities, beauty parlors, lawyers, bookkeepers, chambers of commerce and other professionals outside of financial. Except for the CHR formats, this was not a particularly strong category for radio in 2002, and it was the weakest ad segment for AC, Hot AC, '80s and Smooth Jazz.

Format	% Change
CHR/Pop	20.7
CHR/Rhythmic	19.3
Rock	16.6
Country	16.1
Urban AC	15.7
Alternative	9.3
News/Talk	9.1
Talk	7.5
Spanish	3.6
Oldies	1.1
Urban	-1.4
Adult Standards	-4.0
Classic Rock	-6.3
Smooth Jazz	-7.1
AC	-7.8
News	-8.8
Hot AC	-15.6
Classic Hits	-15.9
Sports	-17.8
Active Rock	-25.9
'80s	-28.5
Total growth	1.0%

Financial Services

After Wall Street was battered in 2001, RAB President/CEO Gary Fries predicted that 2002 would be a big year for the financials category. He was right: It was far and away the top percentage-growth performer among the 15 segments measured. While every format was up, financials was No. 1 in revenue improvement for Active Rock, Alternative, CHR/Pop, CHR/Rhythmic, Classic

Hits, Regional Mexican, Rock and Talk. Investment and banking-related businesses sought out new customers, as evidenced by the impressive gains.

Format	% Change
Alternative	101.9
CHR/Rhythmic	88.9
Rock	78.0
Active Rock	64.2
Talk	57.6
Classic Hits	51.1
Smooth Jazz	38.7
Adult Standards	38.2
Urban AC	36.3
Urban	35.8
CHR/Pop	35.3
Spanish	33.0
Country	29.5
News	27.0
Oldies	21.6
Classic Rock	20.9
Hot AC	20.6
Sports	18.1
AC	16.8
'80s	7.0
News/Talk	6.6
Total growth	28.3%

Health Care

The seventh-best performer among the 15 categories measured, health care had been expected to do even better. Even though all but four formats showed growth, it will undoubtedly continue to improve for many years to come. A sign of new outreach: It was Urban's best category.

Format	% Change
Urban	52.8
Rock	40.4
Adult Standards	33.8
Urban AC	33.5
Talk	19.3
Sports	14.1
Hot AC	12.6
Alternative	12.3
News/Talk	10.1
Smooth Jazz	10.0
AC	9.3
Classic Rock	4.0
CHR/Rhythmic	3.4
Oldies	3.3
'80s	3.2
CHR/Pop	1.9

Continued on Page 11



"ONE NATION, ONE MOMENT"

Be "A Station that Remembers" all those who have died in service to our country from the Revolutionary War to the present. Join in the National Moment of Remembrance for Memorial Day. Partner with the White House Commission on Remembrance, established by Congress, and *Radio & Records*, in this act of national pride and unity.

Learn about the Moment's new anthem, "On This Day," written by noted composer Charles Strouse. For further information on ways to become involved, visit www.remember.gov.



THE WHITE HOUSE COMMISSION ON REMEMBRANCE

KMG Summit....

Continued from Page 8

no women at all serving on their boards of directors.

Now these numbers are not unique to the communications industry. What is striking is that this range — the low- to midteens — is repeated among Fortune 500 officers and executives. It's repeated in the American Bar Association survey of women in the legal profession, which found that only 15% of federal judges and 15.6% of partners in the 250 largest law firms around the country are women. Only 12% of school-system superintendents are women, although women hold 75% of the teaching posts in this country.

This tells us that there is more going on here than just the culture in one particular industry. Parity is not going to be achieved by the passage of time alone. Unless we take positive steps to make a change, the scourge of tokenism will continue to restrict the role of women in setting the agendas of our

nation's top corporations. I would also underscore here that the percentage of minority women who are executives is even worse.

The Annenberg study dipped below the top corporate level to see whether women were filling the pipeline, and the 2001 results were mixed. Women do comprise 32% of the news executives running seven broadcasting and cable news operations. Women are well represented on-air. As news producers at the local television stations in the top 210 media markets, women outnumber men. They're also 48% of the executive news producers.

However, there are no women anchors of the evening news at the three major news broadcast companies, nor are there any women executive producers of the evening news. Women comprise just under 20% of the GMs of cable systems and a paltry 16% of television station managers. Among the 128 presidents/CEOs of broadcast television and cable channels, only 16% are women, and

many of those are running cable channels that are geared toward or targeting women. As for the communications-industry trade associations, women continue to hold only a small percentage of board seats.

The study also found that women are only sporadically featured as keynote speakers at industry conferences. Why are those appearances important? Inclusion on the super panels acknowledges your leadership in the industry, and headhunters are more likely to think of you when they are filling boards or corporate slots. It stands to reason that access to the life experiences and leadership skills of women and minorities can give a corporation an advantage in connecting with its customer base.

We've got to help one another. Women who are serving on boards should make sure that other women are recommended when board vacancies occur. When organizing an industry forum, make sure that women are on the speaker list, and when you hear of a position that's opening up, pass the word along; don't keep it a secret. We face this together, and together we can change the face of this industry.

**Former Banc of America Securities Global Corporate & Investment Banking Managing Director & Group Head for Media/Telecommunications Phyllis Riggins joined the Clear Channel board in December 2002, after the Annenberg study was completed.*

Ness To Women: Help Each Other, Help Yourself

Speaking at the Katz Women's Career Summit, Former FCC Commissioner Susan Ness pointed out that the burden of change is not solely on the shoulders of the establishment. Women need to make a change too. She says, "A Thai proverb says that it takes heat both at the top and at the bottom to make rice cakes. Just as it takes the commitment at the top from the CEO to increase the representation of women at all levels of an organization, it takes the commitment of women to make it work. Women tend to focus on doing their best possible job at their current position and don't spend time planning how they're going to get to their next position."



Shown at the Katz Media Group Women's Career Summit are (l-r) Clear Channel Radio CEO John Hogan, keynote and former FCC Commissioner Susan Ness and Katz Media Group CEO Stu Olds.

Ness argued that the same is not generally true for men. She recalled, "An executive recruiter once told me that when she calls a woman to inquire about her interest in a job, the woman usually says, 'Gee, I'm flattered, but no thanks. My employer is great and I have no interest in changing my job.' When the headhunter calls a guy, the typical reaction is, 'One moment while I close the door.'"

"When the headhunter asks about strengths and weaknesses, the woman will spend 10 minutes explaining why she's not qualified for the job. The only negative the guy can think of is that he works too hard. But it's OK to toot your own horn! If you don't believe in yourself, why should anybody else?"

"Women have to do a better job of planning their careers. A friend who had been placed on the fast track by her company — a baby Bell — was given a mentor who knew the company very well. One day that mentor told the woman that she was about to be offered a lateral position in a line-operation job. She would become the person responsible for all the folks on the telephone poles and in the manholes, and she should take this job.

"No, no," she said, "You don't understand. I don't do manholes and poles; I'm a lawyer!"

"Take it!" her mentor said. She reluctantly did, and it was the best career move she ever made. It gave her great insight into the operation of the company, credibility and line and managerial experience. Would you have taken that job? So often we do not gain learning experience or have profit-and-loss responsibility, and it's really hard to advance without that. But not always will it be presented to us on a silver platter.

"We women have to do a better job of recognizing opportunities for advancement and grabbing them. To get beyond these token numbers, we all have to pull together. Women rise on the shoulders of other women's achievements. The organizations working so hard for us should be congratulated and supported. Anything you can do to make them successful will help make you successful."

"Unless we take positive steps to make a change, the scourge of tokenism will continue to restrict the role of women in setting the agenda of our nation's top corporations."

Sales Growth....

Continued from Page 10

News	1.2	CHR/Pop	-0.1	Classic Hits	-9.6
Classic Hits	-2.0	Adult Standards	-1.0	Total growth	20.3%
Country	-7.2	Classic Rock	-1.0		
Spanish	-12.1	Oldies	-1.1		
Active Rock	-22.1	Classic Hits	-1.4		
Total growth	8.4%	Hot AC	-1.4		
		'80s	-9.6		
		Country	-10.2		
		Total growth	2.9%		

Television

Thanks to a strong battle for TV viewers throughout most of the year, radio enjoyed more growth from this ad category than any other among the 15 measured except financial services. Smooth Jazz and Urban AC scored their best performances here.

Format	% Change
Smooth Jazz	47.6
Urban AC	46.0
Oldies	40.8
Adult Standards	-34.8
News	31.2
Spanish	30.3
Talk	29.6
Alternative	26.4
AC	23.9
CHR/Rhythmic	22.3
Urban	20.6
Hot AC	16.5
Active Rock	15.7
Classic Rock	15.7
News/Talk	14.6
Country	13.1
CHR/Pop	10.0
Rock	7.5
Sports	5.2
'80s	3.6

Concerts/Theaters/Movies

Almost every format made money in this category. Not only was concerts/theaters/movies radio's third-best category for growth among the 15 measured, it was the most improved for AC, Country, Hot AC, Sports, News/Talk and Oldies. Concert and event promoters are clearly shifting more money into Talk-related formats — and with those formats' foreground presentations and sizable cumes, why not?

Format	% Change
Sports	75.4
AC	52.7
Country	44.9
Talk	41.1
Oldies	31.8
News	27.7
'80s	27.5
Urban	27.4
Hot AC	26.8
News/Talk	25.1
Alternative	21.5
Smooth Jazz	21.5
Adult Standards	19.0
Urban AC	15.4
Rock	13.2
Classic Rock	12.5
CHR/Rhythmic	7.0
CHR/Pop	6.2
Active Rock	-0.8
Classic Hits	-24.3
Spanish	-25.8
Total growth	19.5%

Communications/Cellular/Public Utilities

It was predicted in our recent Industry X-Ray on telecommunications that the growth formats would be Spanish and Urban, as research indicated the highest indexing for future purchases from these audiences. And, sure enough, that's where the biggest revenue increase took place in 2002. Otherwise, it was relatively quiet, especially in Country, which took its biggest hit in this category.

Format	% Change
Spanish	28.9
Urban AC	28.0
News	15.7
Smooth Jazz	15.2
Alternative	11.3
Active Rock	7.1
CHR/Rhythmic	6.1
AC	3.7
Urban	2.0
News/Talk	1.9
Rock	0.7
Sports	0.5
Talk	0.1

The Annenberg Study

In 2001 the Annenberg School for Communications did a study of women's roles at Fortune 1,000 companies. Below are the proportions of female directors and corporate officers/executives as reported in the study, by industry and in the Fortune 1,000 overall.

Industry	Female Directors	Female Executives
Top 10 entertainment conglomerates	13%	14%
Top 23 telecom and cable companies	12%	16%
Top 11 publishing companies	17%	22%
13 most successful e-companies	8%	18%
Fortune 500 companies	12.4%	15.7%

Source: Annenberg School for Communications, 2001. The survey was based on Fortune 1,000 categories and listings, with data extracted from annual reports and proxy statements. The study also examined the status of women in newsrooms and in trade associations serving the communications industry.

The Record Pool Goes Digital

Online distribution gets new music into clubs and on the air

Record pools have long been a way for on-air and club DJs to get the newest, most buzzworthy hip-hop and dance product before it hits the streets. They generally involve great stacks of vinyl and CDs, but, like just about everything else these days, pools are now going digital.

One new service, called simply the Record Pool (www.therecordpool.com), is getting in early on the inevitable transition to online distribution. I spoke with Record Pool head and Visiosonic CEO Joe Vangieri about what his service — available free to FM jocks — offers and how it parallels and hopes to improve upon the traditional record pool.

R&R: Who uses the Record Pool?

JV: Club DJs and radio DJs. I get a lot of remix guys, like the guys who do mix shows. Any station that's playing pop or hip-hop right now has a mix show. The mix shows are the only — not the only, but one of the good ways — to get songs placed on the radio, especially if you're an independent hip-hop label or you don't have a lot of money for record promotion. If you don't have a lot of money, winning over the mix-show DJ is a great way to get it played.

I've got Ashanti's new song, and this week we added "Mr. Bartender (It's So Easy)," the Sugar Ray song, and there are a few other tunes we've added. We'll add any label, as long as it's a real label. There's one Israeli label we're doing real good with: 972 Records, which

I've known for a while now. These guys make great music. No one's heard them in the United States.

R&R: Is that Israeli hip-hop?

JV: No, this is Israeli dance music. They're really good. For hip-hop, we're using some of the smaller labels, like Avatar. We have Mos Def's new song, "Workin' It Out," on Avatar.

R&R: Are you getting music from the labels?

JV: It's coming from the labels and the music promoters. Jeff McClusky & Associates gives us music and says, "These are tracks that we're working this week. Put these up."

R&R: Are you going through the rights and licensing process?

JV: It's not rights and licensing, it's a promo deal. After four weeks we couldn't care less about a record. We just want to get it started. Like the DJs — our guys want that record up for three or four weeks, then they're not going to play it again. That record's no good to any of us after that.

When it comes to promotion of records, I think we have, right now, over 2,000 DJs total in this pool. They're in most of the big cities' night-clubs and mix shows, and these guys are only as good as the new music

By Brida Connolly
Associate Managing Editor

they get and the new music they play for the public.

R&R: So after three or four weeks it's either gone over or it hasn't.

JV: Yeah. The next phase of what I'd like to do with the record pool is get into all that with licensing music and selling music for labels. But we're not there yet. That's a headache — sounds like a headache, anyway.

What's awesome with the Record Pool is that we charge \$14.99 a month, and that just keeps the website going. We're not talking tons of money here. The cool part is that we're opening up to all the hip-hop labels.

R&R: On the tech side, I see you're offering encrypted MP3s.

JV: Yeah. They'll only play in the equipment manufactured by Visiosonic.

R&R: How many clubs have that?

JV: There are 15,000 club installations worldwide of Visiosonic equipment. The runner-up is a company called Final Scratch, but it's not in as many clubs as Visiosonic's PC DJ. We're working on that right now; we're going to encrypt for them too. We want to get our encryption on all those players.

What the encryption does is stop anyone from burning a CD. That's our way of protecting the rights of the artists. My business partner on this is Nile Rodgers, and he's written tons of songs; I mean, my God, his career goes on forever and ever. Nile was cool with it. He said, "Let's just make it so nobody can share it."

If they do share it, it sounds like a chipmunk. If you were to download one of our songs and try to play it on a Winamp or something, it just wouldn't work. It'll only work in a PC DJ player, and those PC DJ players are \$199 to start. So a person has to be a pretty serious audiophile or a DJ in a club or on radio to use it.

R&R: Can people stream music from the site before they download?

JV: Yes — there's a little headphone icon that shows you can listen to a track.

R&R: Is this Selector-ready?

JV: It's not Selector-ready yet, but we're going to make it Selector-ready. That's the next phase of what we're doing. Also, the guys we've been going after are the mix-show jocks, and they're different from the regular station guys. There's a free demo version of PC DJ, just to hear the tracks once they've signed in.

We have it set up for mix-show DJs, and radio mix-show DJs get the service free. We send them the software free, we set them up with everything free, because they're on radio. They're the guys; they made it. They made it to radio. It's every DJ's dream, especially m.x guys.



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™

gracenote is frozen this week

LTW	TW	ARTIST	Album Title	Weeks On
2	1	50 CENT	Get Rich Or Die Tryin'	13
1	2	NORAH JONES	Come Away With Me	54
4	3	EMINEM	The Eminem Show	51
3	4	LINKIN PARK	Meteora	6
7	5	EVANESCENCE	Fallen	9
5	6	MADONNA	American Life	2
6	7	COLDPLAY	A Rush Of Blood To The Head	36
8	8	AVRIL LAVIGNE	Let Go	47
9	9	WHITE STRIPES	Elephant	5
10	10	RED HOT CHILI PEPPERS	By The Way	43
13	11	JUSTIN TIMBERLAKE	Justified	26
11	12	VARIOUS ARTISTS	8 Mile	27
15	13	CHRISTINA AGUILERA	Stripped	26
12	14	R. KELLY	Chocolate Factory	11
16	15	AUDIOSLAVE	Audioslave	24
14	16	JOHN MAYER	Room For Squares	57
19	17	SHANIA TWAIN	Up!	24
17	18	NELLY	Nellyville	45
28	19	DIXIE CHICKS	Home	31
21	20	SEAN PAUL	Dutty Rock	12
18	21	SYSTEM OF A DOWN	Toxicity	87
20	22	ROLLING STONES	Forty Licks	31
27	23	U2	The Best Of 1990-2000	26
29	24	ELVIS PRESLEY	Elvis 30 No.1 Hits	32
22	25	VARIOUS ARTISTS	Chicago — Music From The Motion Picture	16
26	26	T.A.T.U.	200 Km/H In The Wrong Lane	12
24	27	FLEETWOOD MAC	Say You Will	3
32	28	PINK	Missundaztood	70
38	29	ALICIA KEYS	Songs In A Minor	93
30	30	CELINE DION	One Heart	6
—	31	TIM MCGRAW	And The Dancehall Doctors	13
36	32	SYSTEM OF A DOWN	Steal This Album	15
45	33	CREED	Weathered	76
35	34	PINK FLOYD	Echoes (The Best Of Pink Floyd)	78
37	35	NAS	God's Son	20
42	36	CHER	The Very Best Of Cher	3
47	37	GODSMACK	Faceless	4
—	38	KENNY CHESNEY	No Shoes, No Shirt, No Problems	4
33	39	NIRVANA	Nirvana	27
34	40	RADIOHEAD	Amnesiac	13
—	41	SUM 41	Does This Look Infected?	16
—	42	ROBBIE WILLIAMS	Escapology	17
40	43	GODD CHARLOTTE	The Young And The Hopeless	11
—	44	INCUBUS	Morning View	42
—	45	WHITE STRIPES	White Blood Cells	2
39	46	ELTON JOHN	Greatest Hits 1970-2002	20
23	47	FABOLOUS	Street Dreams	9
—	48	KID ROCK	Cocky	15
—	49	KYLIE MINOGUE	Fever	44
—	50	QUEENS OF THE STONE AGE	Songs For The Deaf	11

DIGITAL BITS

Universal Sues Bertelsmann Over Napster

Universal Music Group has filed suit against Bertelsmann in U.S. District Court in New York, alleging that the German multimedia company's \$90 million investment in Napster let the peer-to-peer continue to operate long after it would have had to shut down if left to itself. Bertelsmann invested in Napster in October 2000, and the P2P stopped file-sharing in July 2001. A similar suit by a group of publishers and songwriters, led by Jerry Leiber and Mike Stoller, was filed against Bertelsmann in February. Napster's bankruptcy — a condition of a Bertelsmann buyout deal that ultimately fell through — left unresolved copyright-infringement lawsuits by all the major label groups, including Bertelsmann Music Group.

Conroy Upped To AOL For Broadband EVP/COO

Kevin Conroy has been promoted to Exec. VP/COO of AOL for Broadband. He rises from Sr. VP/GM of AOL Entertainment to the newly created post, in which he will manage all aspects of the AOL for Broadband service. Conroy joined AOL in January 2001 as head of AOL Music, where he created the popular First Listen and First View music and video premieres and *Session@AOL* concert series. He was named to his most recent position in July 2002 and oversaw the addition to the AOL lineup of the Radio@AOL webcasts and the MusicNet on AOL digital-music service.

Bartels

Continued from Page 1

resources to further the careers of our artists. His spirited approach and unparalleled passion for the game will guide our radio promotion team as they set new chart records in all formats, now and in the future."

Bartels said, "I am thrilled to be given this new and exciting opportunity by L.A. Reid. Arista has been my home for almost 10 years, and I am pleased to continually be given the opportunity to grow as an executive. I have much respect for the artists and producers and the creative vision that L.A. has nurtured and developed here. I look forward to seizing the challenge that has been entrusted to me and to delivering Arista's stellar music at all radio and video formats side by side with the terrific promotion team and Arista

Austin Welcomes Back Smooth Jazz

Central Texas Radio Inc. reintroduced the Smooth Jazz format to Austin on May 11, when it flipped Tejano simulcast KQQQ & KQQT. KQQQ will take the KQJZ call letters; it was not known at press time if KQQT will change its calls.

Elena Q. will serve as PD, and group owner Buddy McGregor told R&R that the stations will air programming from Jones Radio Networks.

"Smooth Jazz is a perfect fit for Austin," JRN PD Steve Hibbard commented. "We're so excited because this format reaches impressive ratings and ranks among the top five in the demographic of adults 25-54. Smooth Jazz listeners are an active, loyal and sophisticated segment in radio listenership."

LBJS Broadcasting offered Smooth Jazz on the former KAJZ/Austin until September 1998, when the station became KLNC (Lone Star 93). That station is presently CHR/Rhythmic-formatted KXMG.

executives I get to work with daily."

Bartels has served as Sr. VP of Arista Records since September 2000. Prior to that he spent two years as Sr. VP/Special Markets. He

joined the company in 1993 as VP/Special Projects. Prior to joining Arista he was Sr. National Director/Promotion at A&M Records.

— Frank Correia

Sony

Continued from Page 3

Distribution team, the newly unified sales department is in a perfect position to maximize the impact of our releases on the marketplace. I look forward to working closely with Don, as well as with Columbia's Will Botwin and Epic's Polly Anthony, as we develop strategies that will benefit all of our artists and projects."

Donnarumma has been Sr. VP/Sales & Retail Marketing for Columbia Records Group since 2002. He began his music-industry career in 1977 as a store buyer at Harmony Hut in New Jersey, then joined CBS Records as an Account Service Representative and served as Sales Representative for CBS/Sony from 1986-90.

After spending one year as LSM for PolyGram Group Distribution, he returned to Sony Music Distribution in 1991 as Sales Manager at the New York branch. He was promoted in 1994 to Branch Manager

and a year later to VP/Sales for Columbia Records, a post he held until April 1997, when he was promoted to Sr. VP/Sales.

In related news, Bill Frohlich has been named Exec. VP/Sales at Sony Music Distribution. Based in New York, Frohlich will report to Sony Music Entertainment Corporate Exec. VP Robert Bowlin, overseeing all sales efforts for Sony Music Distribution and working closely with the Sony Music Label Sales Group to develop and implement distribution

and sales strategies.

"Bill Frohlich is an extremely talented executive, and he brings to his new role a passionate approach to the business, marketing savvy and considerable sales expertise," Bowlin said. "During his tenure with the company he has made numerous contributions to our growth and development, and this new position will take even greater advantage of his many talents."

Frohlich has been Sr. VP/Sales for Epic Records Group since 1998.

Poore

Continued from Page 1

has a rich history as a great rock label, and our legacy at Rock radio is unmatched. With Ron on board, we are continuing that tradition as we redouble our commitment to breaking a new generation of rock and alternative artists."

Poore said, "It is truly an honor

to come work with the best promotion staff in the business. I am so excited about working with and learning from Andrea Ganis and [Sr. VP/Promotion] Danny Buch. It is a lifelong dream to be a part of the legendary Atlantic Records. After all, I am just a kid from Muncie, IN."

Poore held his first promotion post in 1989 at Relativity Records in New York. After moving to Los

EXECUTIVE ACTION

WJFK-FM/Washington Ups Gray To Ops Director

Thirteen-year WJFK-FM/Washington veteran Cameron Gray has been named Operations Director for the Infinity-owned Talk outlet. Gray will oversee and help facilitate WJFK's lineup of syndicated talk hosts and programs, including Howard Stern, Bill O'Reilly, Don & Mike, Ron & Fez and Loveline.

Gray has held numerous jobs during his tenure at WJFK, including Asst. Producer for the syndicated *G. Gordon Liddy Show* and in-studio producer for *The Sports Junkies* and *Ron & Fez*. He's also done voiceover work, been a board operator and handled a variety of chores for the station's NFL Washington Redskins broadcasts.

"As you can see, Cameron is versatile and experienced in many areas," WJFK-FM GM Alan Leinwand said. "We are very fortunate to have an individual the caliber of Cameron in this vitally important position."

Noted Radio Attorney Zolke Joins Loeb & Loeb

Scott Zolke, a noted radio and entertainment attorney who was most recently a member of Beverly Hills, CA-based law firm Berkowitz Black & Zolke, has joined Loeb & Loeb as Partner. Zolke will be based out of the firm's Century City, CA office, which is located in the same building as R&R.

Zolke's practice focuses on broadcast-media, entertainment and intellectual-property law, though the bulk of his work has dealt with radio-industry matters. He has handled radio station transactions; negotiated for local and national talent, including Art Bell, Carson Daly, Rick Dees, Casey Kasem, Rush Limbaugh, Jim Rome and Dr. Laura Schlessinger; and represented Jacor and Clear Channel in their quest to service-mark the "Kiss" CHR brand across the U.S.

"We eagerly look forward to Scott joining us," said Loeb & Loeb co-Chairman John Frankenheimer, "as he perfectly complements our existing media and entertainment practice and adds to our capabilities in several areas. His well recognized expertise and experience in the radio industry will be of immediate benefit."

Bayliss

Continued from Page 3

has a tremendous amount of momentum. I look to help further that momentum and continue to grow

the station. I am truly excited. I've spent all of my years in California radio, so this will be my first time in Atlanta and in the South, and I'm looking forward to it."

Angeles, he worked at Chrysalis, IRS and Atco Records. Poore returned to New York in 1993 to become Imago Records Director/Rock Promotion. Two years later he joined RCA Records, where he advanced from Director/Modern

Rock Promotion to VP and then Sr. VP/Rock Promotion.

Poore began his music-industry career in Rock radio, spending four years at WXXE/Ft. Wayne, IN before becoming PD at WOXY/Cincinnati.

— Frank Correia

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National Radio

• **PREMIERE RADIO NETWORKS** delivers the exclusive radio call of the 128th Preakness Stakes horse race, live from Baltimore on May 17 at 5:30pm ET. Hosts include Don Chevrier and race caller Dave Johnson. For more information, contact Amir Forester at 818-461-5404.

• **WESTSTAR TALKRADIO NETWORK** offers the three-hour weekend program *The '70s With Steve Goddard*, available on a barter basis for broadcast between 6am and 9pm on Saturdays or Sundays. For more information, contact WestStar Affiliate Relations at 602-381-8200 or visit www.weststar.com.

• **WESTWOOD ONE'S MTV RADIO NETWORK** will simulcast the MTV2 25Bill concert, featuring Radiohead, on June 17 at 10pm ET. For more information, contact Peggy Panosh at 212-641-2051 or papanosh@westwoodone.com.

• **SPORTING NEWS RADIO** adds Troy Aikman as host of the weekly *Troy Aikman Football Show*, debuting Sept. 4 at 5pm ET. Sporting News' Bruce Murray will co-host. Aikman will also contribute to the print publication *Sporting News Magazine*.

Changes

National Radio: CBS Radio News and *Wired* magazine debut the one-minute feature "Wired," hosted by CBS News' Steve Holt ... NPR News and *Slate* magazine announce that the newsmagazine *Day to Day*, tar-

Records



Deutsch

• **JOSH DEUTSCH** becomes Sr. VP/A&R for Virgin Records. He arrives from Elektra, where he was Exec. VP/A&R.

• **CAROLYN WILLIAMS** is upped to VP/Urban Marketing for J Records. She rises from Director/Urban Marketing.

• **JOHN ROTELLA** is named VP/Sales at Shout! Factory. The 20-year music-industry veteran was most recently Sr. VP/Marketing & New Media for Priority Records.

Products & Services

• **MEGATRAX PRODUCTION MUSIC**, a longtime provider of original music to film and television, offers its music library to radio stations. Contact Asbury Communications' Dan Harary at 310-274-4232 or asburypr@aol.com for more information.

geted for midday broadcast on NPR stations, will premiere in July.

Records: PAL/Ryko signs a multi-year distribution deal with Ice T's Final Level Entertainment.

Products & Services: TM Century rebrands its HitDisc E new-music service as HitDisc UK.

Holland

Continued from Page 3

Holland has been with Susquehanna for eight years. Prior to that he was PD at now-defunct WCSO-FM/Portland, ME. His resume also includes a stint at WVIC-FM/Lansing, MI.

BUSINESS BRIEFS

Continued from Page 6

CC its seventh and eighth stations in the market, where it already owns WAGH, WBFA, WGSY, WMLF, WPNX & WVRK. George Reed of Media Services Group represented Solar in the transaction.

Earnings

Continued from Page 6

widened from \$1.11 million to \$3.47 million.

Pro forma net revenue in Q1 rose 9%, to \$28.8 million; SBS's pro forma net revenue guidance had predicted 7%-8% growth. Station operating income (formerly broadcast cash flow) fell 6%, to \$10.4 million, due to the launches of KZAB & KZBA/Los Angeles and WDEK, WKIE & WKIF/Chicago. For Q2, SBS Chairman/CEO Raul Alarcon Jr. said he expects net revenue growth to be flat to slightly negative compared to last year.

HBC merger partner Univision saw improvements in Q1 as its net revenue increased 22%, to \$261.7 million, and net income gained 68%, to \$12.8 million (5 cents per share), up from \$7.6 million (3 cents) one year ago and meeting the earnings estimate of 3 to 5 cents per share expected by analysts polled by Thomson First Call.

Meanwhile, Univision Music Group, which includes Univision Records, Fonovisa Records and Disa Records, was responsible for roughly 37% of all Latin-music sales in the U.S. during Q1.

Univision expects Q2 earnings of 13 cents to 14 cents a share, in line with Wall Street consensus predictions. Revenue is expected to be similar to that seen during Q2 2002. The company saw strong revenue last year from World Cup TV broadcasts.

Radio Unica's radio-division revenue grew 3%, to \$6.8 million, and its EBITDA loss narrowed 50%, to \$1.6 million, in Q1. Radio Unica CFO Steve Dawson said during a conference call with investors that local radio advertising improved

9% and national ad spending grew 4%, countering reports from other companies that have found national outpacing local. In fact, Dawson said national spot advertising fell 30% during the quarter.

Radio Unica Chairman/CEO Joaquin Blaya said that, in addition to some advertisers that delayed their Q1 spending, the company suffered \$200,000 in canceled business due to the war in Iraq.

Going forward, Blaya said Radio Unica, which has been delisted by Nasdaq, must stay focused on reducing costs as it proceeds with its capital restructuring. Radio Unica's net loss improved from \$8 million (38 cents per share) to \$7.3 million (35 cents).

XM Satellite Radio watched Q1 revenue soar from \$1.8 million to \$13.1 million as its EBITDA loss improved 16%, to \$63.3 million. Consolidated net loss available to common shareholders was \$124 million (\$1.26 per share on weighted average shares of 98.7 million), compared to \$117.7 million (\$1.56 on weighted average shares of 75.2 million) in Q1 2002.

XM Chairman Gary Parsons addressed ongoing concerns that one or both of XM's satellites could experience a shortened life span due to problems with their solar arrays, explaining that a spare satellite has already been built by Boeing, which has modified the design to avoid potential solar-array problems.

If necessary, Parsons said, XM will launch the spare and co-locate it with its two already-orbiting satellites for "a significant period of time." If that happened, XM would need to build another spare, but Parsons said the company has no immediate plans to buy a new sat-

ellite. "The satellites are still tracking exactly as had been projected over the time," he said.

NextMedia's radio-division net revenue increased 4%, to \$16 million, in Q1, while division broadcast cash flow rose 12%, to \$5.7 million. For the company overall, net revenue grew 25%, to \$23.5 million, and EBITDA was up 80%, to \$6.3 million. That helped NextMedia's net loss improve from \$20 million to \$5.1 million.

On a pro forma basis, net revenue climbed 8%, to \$23.7 million; BCF increased 20%, to \$8.3 million; and EBITDA increased 33%, to \$6.4 million.

For Q2, NextMedia expects net revenue growth of 2%-4% and BCF growth of 6%-9%. Based on the low end of that range, the company's Q2 net revenue would be \$28 million, and its BCF would be \$10.9 million.

DG Systems' revenue was \$15.7 million in Q1, up from \$15 million in the same period last year, while EBITDA climbed to \$3.8 million in Q1 2003, up from \$2 million in Q1 2002. DG saw net income of \$1.8 million, or 2 cents per diluted share, in the current quarter. That compares to a year-ago loss before accounting items of \$857,000, or a penny per share when an extraordinary pretax restructuring charge and accounting change are discounted.

DG also secured \$32.5 million in loans in the form of a new credit facility that includes a \$24.5 million revolving credit line and an \$8 million term loan. The funding will enable the company to continue reducing its \$5.8 million in outstanding net debt.

Additional reporting by Adam Jacobson.

CHRONICLE

BIRTHS

WTDY/Madison talk host Chris Krok, wife Faye, son Isaac James, May 6.

CONDOLENCES

Jimi Hendrix Experience bassist Noel Redding, 57, May 11.

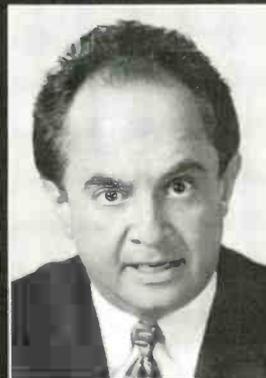
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20on20 (XM20)

Kane
BLACK EYED PEAS I/TIMBERLAKE Where...
LIL KIM The Jump Off
LIL LUX It's About Time
SIMPLE PLAN Addicted

BPM (XM81)

Blake Lawrence
JUSTIN TIMBERLAKE Rock Your Body
ROOM 5 Make Lov

Squizz (XM48)

Charlie Logan
DEFTONES Minerva
FINGER 11 Good Times
PILLAR Fireproof

U-POP (XM29)

Ted Kelly
CHEEKY GIRLS Take Off Your Shoes
BLACK EYED PEAS I/TIMBERLAKE Where...
DANIEL LANOIS I/BONO Falling At Your Feet
DELTA GOODREM Lost Without You
GOLDFRAPP Train
LUCY WOODWARD Blindsided
ROB DOUGAN Furious Angel
V-BIRDS Virtuality

Raw (XM66)

Leo G.
BONECRUSHER I/LIL JON It's Me

Real Jazz (XM70)

Maxx Myrick
RENE MARIE Live At Jazz Standard
TERRY GIBBS From Me To You

Watercolors (XM71)

Trinity
DAVID SANBORN Comin' Home Baby
KEM Love Calls
KEM Inside
RIPPINGTONS Mr. 3
RIPPINGTONS Lucky Charm
RIPPINGTONS Avalon
RIPPINGTONS Beta Luna

X Country (XM12)

Jessie Scott
AUDREY AULD Losing Faith
CARTER WOOD You Always Say
RANDY BURK I/PRISONERS Get Your Nerve Up
WILLIE NELSON One Time Too Many

XM Café (XM45)

Bill Evans
ANNIE GALLUP Short Bed Chevy
BROOKS WILLIAMS Nectar
GARAGE A TROIS Emphasizer

XMML (XM42)

Jessie Scott
CHIMAIRA The Impossibility Of Reason
DARKEST HOUR Hidden Hands Of A Sadist Nation

The Loft (XM50)

PAUL SIMON Father & Daughter
FLEETWOOD MAC Peacekeeper
FLEETWOOD MAC Bleed To Love Her
FLEETWOOD MAC Goodbye Baby
FLEETWOOD MAC Smile At You
JOE JACKSON Still Alive
JOE JACKSON Love At First Sight
DAMIEN RICE Cannonball
DAMIEN RICE The Blower's Daughter
DAMIEN RICE Amie
EVAN DANDO Shots Is Fired

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This week's Movie Tunes & Hits

- WEST**
1. DANIEL BEDINGFIELD If You're Not The One
 2. MADONNA American Life
 3. LISA MARIE PRESLEY Lights Out
 4. HILARY DUFF Why Not
 5. JOSH KELLY Amazed

- MIDWEST**
1. MADONNA American Life
 2. DANIEL BEDINGFIELD If You're Not The One
 3. LISA MARIE PRESLEY Lights Out
 4. JOSH KELLY Amazed
 5. MERCYME I Can Only Imagine

- SOUTHWEST**
1. LISA MARIE PRESLEY Lights Out
 2. DANIEL BEDINGFIELD If You're Not The One
 3. MADONNA American Life
 4. JOSH KELLY Amazed
 5. MERCYME I Can Only Imagine

- NORTHEAST**
1. DANIEL BEDINGFIELD If You're Not The One
 2. LISA MARIE PRESLEY Lights Out
 3. MADONNA American Life
 4. JOSH KELLY Amazed
 5. MERCYME I Can Only Imagine

- SOUTHEAST**
1. DANIEL BEDINGFIELD If You're Not The One
 2. MADONNA American Life
 3. LISA MARIE PRESLEY Lights Out
 4. HILARY DUFF Why Not
 5. JOSH KELLY Amazed

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JOHN MAYER Why Georgia
JASON MRAZ The Remedy (I Won't Worry)
KELLY ROWLAND Train On A Track
CHANTAL KREVIUZUK Time
JACK JOHNSON The Horizon Has Been Defeated
COUNTING CROWS Big Yellow Taxi
JEWEL Intuition
JOSH KELLY Amazing
TRAIN Calling All Angels
FULL FLAVA I/HAZEL FERNANDES Nature Boy

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

CHR/POP

Jack Patterson
UNCLE KRACKER Drift Away
PANJABI MC Beware Of The Boys

CHR/RHYTHMIC

Mark Shands
LUTHER VANDROSS Various Tracks
MONICA So Gone
FLOETRY Say Yes
BLACK EYED PEAS I/TIMBERLAKE Where ...

URBAN

Jack Patterson
NIVEA 25 Reasons
LES NUBIANS Temperature Rising

ROCK

Stephanie Mondello
SOCIALBURN Everyone
DIE TRYING Oxygen's Gone
RA Rectifier

ADULT ALTERNATIVE

Stephanie Mondello
FRANKY PEREZ Something Crazy
RED HOT CHILI PEPPERS Dosed
STEVE WINWOOD Different Light

ADULT CONTEMPORARY

Jason Stiff
LIZ PHAIR Why Can't I
FOO FIGHTERS Times Like These

INTERNATIONAL HITS

Mark Shands
209 Take Me I'm Yourz
ANTONIA King Of Myself

DANCE

Danielle Ruysschaert
GHOSTLAND Guide Me God
ALPINE STARS Burning Up
JUNKIE XL Catch Up To My Step
STYLPHONIC Soul Reply

RAP/HIP-HOP

Mark Shands
BONECRUSHER Lock & Load
BONECRUSHER Never Scared
BONECRUSHER Puttin' In Work
BONECRUSHER Gettin' It (Get Out Money)
BONECRUSHER It's Me (Lane To Lane)
BONECRUSHER Sound The Horn
BONECRUSHER Hate Ourselves
BONECRUSHER Ghetto Song
BONECRUSHER Peaches & Cream
BONECRUSHER The Wall
HATE DOGG I/EVE Get Up

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HIT LIST

Seth Neiman
BLACK EYED PEAS I/TIMBERLAKE Where...
JOSH KELLY Amazing
LIZ PHAIR Why Can't I?

R&B & HIP-HOP

Damon Williams
BEYONCÉ Crazy In Love
LUMIDEE Never Letting You Go
PHARELL I/JAY-Z Frontin'

ROCK

Gary Susalis
RED HOT CHILI PEPPERS Dosed
SOCIALBURN Everyone

ALTERNATIVE

Adam Neiman
PALDALT Breathe In

TODAY'S COUNTRY

Liz Opoka
BROOKS & DUNN Red Dirt Road
TERRY CLARK Three Mississippi

PROGRESSIVE

Liz Opoka
BUDDY & JULIE MILLER Paper Thin
DAMIEN RICE Volcano
RUSSELL CROWE & CHRISSIE HYNDE Never ...

SMOOTH JAZZ

Gary Susalis
ALLEN & ALLEN Impressions
FORTUNE I/VINSON & CRUISE Creek

AMERICANA

Liz Opoka
GREG TROOPER From Only You
PATTY GRIFFIN Take It Down

RADIO DISNEY

Artist/Title	Total Plays
HILARY DUFF Why Not	76
HILARY DUFF I Can't Wait	75
JUSTIN TIMBERLAKE Cry Me A River	73
AVRIL LAVIGNE Complicated	72
ROSE FALCON Up, Up, Up	71
PINK Get The Party Started	70
BAHA MEN Who Let The Dogs Out	69
JENNIFER LOPEZ Jenny From The Block	61
D-TEK BOYS Dig It	47
DESTINY'S CHILD Survivor	47
LMNT Juliet	32
STEVIE BLOCK All For Love	31
BRITNEY SPEARS Lucky	31
AARON CARTER I Want Candy	31
HAMPTON... Hampsterdance 2	30
BRITNEY SPEARS Oops... I Did It Again	30
MICHELLE BRANCH Everywhere	29
SMASH MOUTH I'm A Believer	29
SHANIA TWAIN Up!	29
'N SYNC It's Gonna Be Me	30

Playlist for the week ending May 6-12.

SIRIUS
1221 Ave. of the Americas
New York, NY 10020
212-584-5100

Planet Dance

Swedish Egil
ILS Next Level
MOGUAI U Know Y
SAM LE MOORE Takin' Hold

U.S. 1

Bill Hammond
BLACK EYED PEAS I/TIMBERLAKE Where ...
THALIA I Want You

Hot Jamz

Ken Spellman
LIL KIM Magic Stick
LUMIDEE Never Leave You
SMILEZ & SOUTHSTAR Now That You're Gone
T.I. 24's
T.W. Stick Up

Hip Hop Nation

Ken Spellman
ORAG ON I/JADAKISS Tell Your Friends

New Country

Jim Kressler
JOE NICHOLS She Only Smokes When She Drinks
CLAY WALKER A Few Questions
MARK WILLIS When You Think Of Me
WYNNONNA What The World Needs

Octane

Don Kaye
MUDVAYNE World So Cold
SOCIALBURN Everyone

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B.J. Stone
LUTHER VANDROSS Dance With My Father

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Top Country

Lawrence Kay
KENNY CHESNEY No Shoes, No Shirt, No Problem
PAT GREEN The Baby
JOHN M. MONTGOMERY Four Wheel Drive

Top Pop

Mark Hamilton
FABOLOUS I/LIL MD Can't Let You Go
JASON MRAZ The Remedy (I Won't Worry)
SUGAR RAY Mr. Bartender (It's So Easy)

Top Alternative

Cameo
IDLEWILD Modern Way Of Letting Go
VENDETTA RED Shatterday

Smooth Jazz

Stan Dunn
LARRY CARLTON Put It Where You Want It...
ROY HARGROVE I/THE RH FACTOR Forget Regret
DAVID SANBORN Comin' Home Baby
BOZ SCAGGS What's New (Gray Cat)

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ASHANTI Rock Wit U
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RED HOT CHILI PEPPERS Dosed

Active Rock

Steve Young/Kristopher Jones
DOUBLEORIVE Imprint
UNLOCO Failure

CHR

Steve Young/Josh Hosler
ASHANTI Rock Wit U
LIL LUX It's About Time
UNCLE KRACKER Drift Away

Rhythmic CHR

Steve Young/Josh Hosler
BEYONCÉ Crazy In Love
CHINGY Right Thurr

Soft AC

Mike Bettelli/Teresa Cook
DARYL HALL & JOHN DATES Man On A Mission

Mainstream AC

Mike Bettelli/Teresa Cook
COUNTING CROWS I/WANESSA CARLTON Big Yellow Taxi

Delilah

Mike Bettelli
SHANIA TWAIN Forever And For Always

Dave Wingert Show

Mike Bettelli/Teresa Cook
DARYL HALL & JOHN DATES Man On A Mission

Mainstream Country

Ray Randall/Hank Aaron
BUDDY JEWELL Help Pour Out The Rain
BRIAN MCCOMAS 99.9% Sure

New Country

Hank Aaron
TRACE ADKINS Then They Do
BUDDY JEWELL Help Pour Out The Rain

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WESTWOOD ONE

Charlie Cook • 661-294-9000

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Andy Fuller
SHANIA TWAIN Forever And For Always

Mainstream Country

David Felker
BRIAN MCCOMAS 99.9% Sure
WYNNONNA What The World Needs

Hot Country

Jim Hays
WYNNONNA What The World Needs

Young & Elder

David Felker
SARA EVANS Back Seat Of A Greyhound Bus

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours
1	BILLY JOEL & ELTON JOHN	\$2,091.2	50 CENT
2	BON JOVI	\$958.6	IRON MAIDEN
3	GEORGE STRAIT	\$717.1	LEE ANN WOMACK
4	TIM MCGRAW	\$709.6	RIPPINGTONS I/RUSS FREEMAN
5	CHER	\$582.3	ROC-A-FELLA RECORDS PRESENTS THE ROC ARMY TOUR
6	YANNI	\$429.1	
7	PEARL JAM	\$395.6	
8	KENNY CHESNEY	\$395.6	
9	TOBY KEITH	\$370.5	
10	BILL GAITHER & FRIENDS	\$274.6	
11	DAVID COPPERFIELD	\$249.8	
12	DEF LEPPARD	\$249.4	
13	LORD OF THE DANCE	\$208.2	
14	DAVID GRAY	\$202.0	
15	GOOD CHARLOTTE & NEW ...	\$192.3	

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

72 million households
Tom Calderone
VP/Programming

75 million households
Paul Marszalek
VP/Music Programming

Plays

50 CENT 21 Questions	36
SEAN PAUL Get Busy	34
NAS I Can	30
SNOOP DOGG Beautiful	29
CHRISTINA AGUILERA Fighter	28
FABLOUS Can't Let You Go	28
EVANESCENCE Bring Me To Life	27
JENNIFER LOPEZ I'm Glad	24
MADONNA American Life	22
JUSTIN TIMBERLAKE Rock Your Body	22
WHITE STRIPES Seven Nation Army	16
ROOTS I/CODY CHESNUTT The Seed (2.0)	15
JOE BUDDEN Pump It Up	15
EMINEM Sing For The Moment	12
BUSTA RHYMES I/MARIAH CAREY I Know What You Want	12
STAIN'D Price To Play	12
LINKIN PARK Somewhere I Belong	11
TRAPT Headstrong	11
R. KELLY Ignition	10
FOO FIGHTERS Times Like These	8

Video playlist for the week of May 6-12.

David Cohn
General Manager

2

50 CENT 21 Questions	8
EVANESCENCE Bring Me To Life	6
WHITE STRIPES Seven Nation Army	6
FINCH What It Is To Burn	6
PANJABI MC Beware Of The Boys	6
AFI Girl's Not Grey	6
LINKIN PARK Somewhere I Belong	5
TRAPT Headstrong	4
QUEENS OF THE STONE AGE Go With The Flow	4
BLUR Crazy Beat	4
JAHEIM Put That Woman First	4
TALIB KWELI Get By	4
CHEVELLE Send The Pain Below	4
50 CENT In Da Club	4
ROOTS I/CODY CHESNUTT The Seed (2.0)	3
SUM 41 Hell Song	3
BUSTA RHYMES I/MARIAH CAREY I Know What You Want	3
FABLOUS Can't Let You Go	3
STAIN'D Price To Play	3
P.O.D. Sleeping Awake	3

Video playlist for the week of May 6-12.

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send pics to R&R, c/o Mike Davis: mdavis@radioandrecords.com

ADDS

WAYNE WONDER No Letting Go	24
R. KELLY Ignition	24
MATCHBOX TWENTY Unwell	24
COLDPLAY Clocks	22
JENNIFER LOPEZ I'm Glad	22
LISA MARIE PRESLEY Lights Out	22
SUGAR RAY Mr. Bartender (It's So Easy)	20
KELLY CLARKSON Miss Independent	19
JEWEL Intuition	18
TRAIN Calling All Angels	18
EVANESCENCE Bring Me To Life	17
JASON MRAZ The Remedy (I Won't Worry)	17
SNOOP DOGG Beautiful	17
JUSTIN TIMBERLAKE Rock Your Body	17
MADONNA American Life	16
CHRISTINA AGUILERA Fighter	15
JOHN MAYER Why Georgia	15
CELINE DION I Drove All Night	13
EMINEM Sing For The Moment	13
WHITNEY HOUSTON Try It On My Own	13
AUOIGSLAVE Like A Stone	12
FOO FIGHTERS Times Like These	8
ALL-AMERICAN REJECTS Swing, Swing	8
MARDON 5 Harder To Breathe	8
DANIEL BEDINGFIELD If You're Not The One	8
BLUE MAN GROUP I/DAVE MATTHEWS Sing Along	6
NORAH JONES Come Away With Me	6
AVRIL LAVIGNE Losing Grip	6
FRANKY PEREZ Something Crazy	6
SHANIA TWAIN Forever And For Always	6
UNCLE KRACKER Drift Away	6
CHANTAL KREVIAZUK In This Life	5
SEAN PAUL Get Busy	4
WHITE STRIPES Seven Nation Army	2

Video airplay for May 5-12.

ADDS

BONECRUSHER I/KILLER MIKE Never Scared	36
BUSTA RHYMES I/MARIAH CAREY I Know What You Want	36
SNOOP DOGG Beautiful	36
LIL MO I/FABLOUS 4 Ever	36
R. KELLY Ignition	36
SEAN PAUL Get Busy	36
NAS I Can	36
JAHEIM Put That Woman First	36
WAYNE WONDER No Letting Go	36
FLOETRY Say Yes	36

36 million households
Cindy Mahmoud
VP/Music Programming & Entertainment

VIDEO PLAYLIST

BONECRUSHER I/KILLER MIKE Never Scared	36
BUSTA RHYMES I/MARIAH CAREY I Know What You Want	36
SNOOP DOGG Beautiful	36
LIL MO I/FABLOUS 4 Ever	36
R. KELLY Ignition	36
SEAN PAUL Get Busy	36
NAS I Can	36
JAHEIM Put That Woman First	36
WAYNE WONDER No Letting Go	36
FLOETRY Say Yes	36

RAP CITY TOP 10

50 CENT 21 Questions	36
CHINGY Right Thurr	36
DAVID BANNER Like A Pimp	36
NAS I Can	36
BONECRUSHER I/KILLER MIKE Never Scared	36
JOE BUDDEN Pump It Up	36
DA BRAT I/CHERISH In Love Wit Chu	36
BUSTA RHYMES I/MARIAH CAREY I Know What You Want	36
SNOOP DOGG Beautiful	36
FABLOUS Can't Let You Go	36

Video playlist for the week ending May 18.

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

BROOKS & DUNN Red Dirt Road	24
DWIGHT YOAKAM The Back Of Your Hand	24
RHONDA VINCENT You Can't Take It With You...	24
UNCLE KRACKER I/DOBBIE GRAY Drift Away	24
TRACY BYRD The Truth About Men	24

TOP 20

KIO ROCK I/SHERYL CROW Picture	24
JOHNNY CASH Hurt	24
MONTGOMERY GENTRY Speed	24
DARRYL WORLEY Have You Forgotten?	24
CHRIS CAGLE What A Beautiful Day	24
JESSICA ANDREWS There's More To Me Than You	24
DIAMOND RIO I Believe	24
NICKEL CREEK Speak	24
TOBY KEITH I/WILLIE NELSON Beer For My Horses	24
JIMMY WAYNE Stay Gone	24
BRIAN MCCOMAS 99.9% Sure (I've Never Been...)	24
KEITH URBAN Raining On Sunday	24
BRAD PAISLEY Celebrity	24
PHIL VASSAR This Is God	24
DEANA CARTER There's No Limit	24
TERRI CLARK Three Mississippi	24
SHANIA TWAIN Up!	24
KENNY CHESNEY Big Star	24
RASCAL FLATTS Love You Out Loud	24
LISA MARIE PRESLEY Lights Out	24

HEAVY

CHRIS CAGLE What A Beautiful Day	24
DARRYL WORLEY Have You Forgotten?	24
KEITH URBAN Raining On Sunday	24
KID ROCK I/SHERYL CROW Picture	24
MONTGOMERY GENTRY Speed	24
RASCAL FLATTS Love You Out Loud	24

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week. Information current as of May 13, 2003.

GREAT AMERICAN COUNTRY

Jim Murphy, VP/Programming
19 million households

ADDS

KENNY CHESNEY No Shoes, No Shirt, No Problems	24
KENNY ROGERS I'm Missing You	24
RHONDA VINCENT You Can't Take It With You...	24

TOP 10

DARRYL WORLEY Have You Forgotten?	24
TOBY KEITH I/WILLIE NELSON Beer For My Horses	24
CHRIS CAGLE What A Beautiful Day	24
SHANIA TWAIN Forever And For Always	24
DIAMOND RIO I Believe	24
BRAD PAISLEY Celebrity	24
CAGLE, FOXWORTHY, ENGVALL Don't Ask Me...	24
JESSICA ANDREWS There's More To Me Than You	24
KENNY CHESNEY Big Star	24
MARCEL Tennessee	24

Information current as of April 29, 2003.

TELEVISION

TOP TEN SHOWS

Total Audience (105.5 million households)

Rank	Show	May 5-11	Teens 12-17
1	CSI		
2	American Idol (Wednesday)		
3	Survivor: Amazon Finale		
4	American Idol (Tuesday)		
5	E.R.		
6	Everybody Loves Raymond		
7	Friends		
8	Survivor: Amazon		
9	Friends (8:30)		
10	Survivor: Amazon Reunion		

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Celine Dion, Lisa Marie Presley, Whitney Houston, Beyoncé Knowles, Mary J. Blige, Chaka Khan and Jewel are set to perform live from Las Vegas as Queen Latifah hosts the *VH1 Divas Duets* concert. Stevie Wonder is slated to join in a finale that celebrates his musical legacy (Thursday, 5/22, 9pm ET/PT).

Friday, 5/16

- Busta Rhymes, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Nas and Alicia Keys, *Late Show With David Letterman* (CBS, check local listings for time).
- Marilyn Manson, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Dropkick Murphys, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Foo Fighters, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Camp Freddy, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 5/17

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

Monday, 5/19

- Jermaine Jackson, *The View* (ABC, check local listings for time).
- Jason Mraz, *Jay Leno*.
- Aaron Neville, *Craig Kilborn*.
- Ludacris, *Carson Daly*.

Tuesday, 5/20

- Lil' Kim, *Live With Regis & Kelly* (check local listings for time and channel).
- The Thoms, *Jay Leno*.
- Chevelle, *David Letterman*.
- Live, *Conan O'Brien*.
- Fiction Plane, *Craig Kilborn*.
- Bonecrusher, *Carson Daly*.
- Brad Paisley, Lee Ann Womack and Wynonna, *The Caroline Rhea Show* (check local listings for time and channel).

Wednesday, 5/21

- Stain'd, *Jay Leno*.
- 3 Doors Down, *David Letterman*.
- The Mighty Mighty Bosstones, *Jimmy Kimmel*.
- "Weird Al" Yankovic, *Craig Kilborn*.
- Blue Man Group, *Carson Daly*.

Thursday, 5/22

- Widespread Panic, *David Letterman*.
- Toby Keith I/Willie Nelson, *Jimmy Kimmel*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

May 9-11

Title	Distributor	\$ Weekend	\$ To Date
1	X2: X-Men United (Fox)	\$40.03	\$147.67
2	Daddy Day Care (Sony)	\$27.62	\$27.62
3	The Lizzie McGuire Movie (Buena Vista)	\$7.20	\$26.52
4	Identity (Sony)	\$6.47	\$39.38
5	Anger Management (Sony)	\$5.73	\$123.18
6	Holes (Buena Vista)	\$4.85	\$51.67
7	A Mighty Wind (WB)	\$3.00	\$9.48
8	Mallibu's Most Wanted (WB)	\$2.12	\$31.74
9	Bend It Like Beckham (Fox Searchlight)	\$1.73	\$13.17
10	Confidence (Lions Gate)	\$1.53	\$11.05

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

COMING ATTRACTIONS: This week's openers include *The Matrix Reloaded*, starring Keanu Reeves. Disc One of the film's two-disc Maverick soundtrack includes Linkin Park's "Session," Marilyn Manson's "This Is the New Shit," Rob Zombie's "Reload," Deftones' "Lucky You," P.O.D.'s "Sleeping Awake,"

Rage Against The Machine's "Calm Like a Bomb," Fluke's "Zion," Unloco's "Bruises," Team Sleep's "The Passportal," Oakenfold's "Dread Rock" and his remix of Dave Matthews' "When the World Ends." Disc Two contains tunes by Don Davis, Juno Reactor and Rob Dougan.

— Julie Gidlow



The Same, Only Different

One man's view of life and radio on both sides of the border

Despite our historically friendly ties and geographic proximity, the vast majority of Americans and Canadians are not all that familiar with each other's countries. CFRB/Toronto GM Pat Holiday is an exception. Born and raised in the U.S., Holiday has spent many years living and working in Canada. He has looked at life from both sides of the border for the better part of three decades.

From his early days as a jock at CKLW (The Big 8)/Windsor, ON to his current job as GM for a trio of Standard Radio stations in Toronto, including News/Talk CFRB, Holiday's cross-border experience has given him an enlightened perspective on both Americans and Canadians.



Pat Holiday

In recent months relations between the U.S. and Canada have been strained by our governments' differing views on the war in Iraq. With combat and rhetoric on all sides winding down a bit, it seems like a good time to talk with Holiday about some of the differences and similarities between radio, and life, in America and Canada.

R&R: First, can you give us an update on the SARS situation in Toronto?

PH: Interestingly, the impression

I got watching reports about the outbreak on CNN and some of the other cable news channels vs. what was really going on here was remarkably different. I watched a reporter doing a stand-up from a local mall. There were maybe three people walking down this long corridor behind her, and I'm thinking, "Did she do this before the mall opened?" Because I went to the same mall over the weekend, and it was packed. And you never see anybody walking around with a mask on. Maybe you'll see one yahoo in the middle of 15,000 people. But on TV it looked like everyone was wearing them, and that is just not the case.

R&R: So no real sense of panic about it there?

PH: No, not panic. But it's defi-

nitely a little scary, because, from what we know, 10% of those who contract SARS will die. One out of 10 is a pretty hefty number. But it was contained very quickly, and things here are nothing like the way they were portrayed in the world media. It's an example of how things can go bad quickly if the media turns on you or paints you in the wrong light. The repercussions can be heavy. Economically speaking, I think it could take this city a couple

"After years of programming and managing across this country and the U.S., I have concluded that Americans and Canadians are more the same than they are different."

2003 National Day Of Remembrance

This Memorial Day the White House Commission on the National Day of Remembrance and R&R are asking stations to encourage listeners across America to pause and participate in this timely and well deserved salute to those who have died in pursuit of our country's freedoms.

Stations are being asked to promote the "Moment of Remembrance" at 3pm local time on May 26. There are many other ways to participate, including airing a special song written for this national event by Charles Strouse, noted composer of such Broadway hits as *Annie* and *Bye Bye Birdie*. You can download the song for free and get more ideas on how your station can be a part of this very special tribute at www.remember.gov.

Please join Americans across the country this Memorial Day in this special tribute to America's military heroes.

of years to get back to full strength after all this.

R&R: I assume this has been a dominant topic on CFRB.

PH: Yes. A lot of it was getting information out there to listeners about how to protect themselves. For example, we let people know that if they were going to go out and buy a mask, there is only one kind that works, and it's only good for four hours. All the rest of them are worthless.

We aired the various press conferences live so that people could hear things firsthand and judge for themselves, which is the way we always try to present things on the station. We took the approach that we were in this like everybody else, things were literally changing by the hour, and here's what you can do to keep this thing from spreading.

R&R: So news is a major component of CFRB's programming.

PH: It's a huge part of what we do. We have a 24/7 radio newsroom with a staff of more than 20 people. We could be a News station if we wanted. The talk on the station gen-

erally comes out of the news reported, because here in Canada we can't really lean on politics the way a lot of U.S. News/Talk stations do. Both parts of our product, news and talk, are really very seamless.

R&R: Is there much difference between working in radio there vs. here in the U.S.?

PH: When I came here as a jock there were a lot of different rules about Canadian-music content that I had to get used to. But today, as a GM, there really aren't as many differences as you might think. One big difference is that consolidation is just beginning to take hold here, from a management point of view. Canadian broadcasters are just learning about something that's been happening in the U.S. radio business since the mid-'90s.

R&R: What's something strikingly different between Canadians and Americans?

PH: People in Canada have a different view of the world. Americans assume that people in every other country see them the same way that

Continued on Page 18

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The Same, Only Different

Continued from Page 17

they see themselves. That's not the case, because the United States looks different to people who are looking into it than it does to those looking out. It's hard to explain, and it took me half a dozen years or so of living in Canada to understand what people meant when they told me that.

R&R: *Some would suggest that Canadians have an inferiority complex when it comes to the U.S. Do you find that to be true?*

PH: I think that was true to some extent when I first came here 20 years ago, but that's not the case anymore. People in Canada adhere to a somewhat different view of the world than Americans do. It's a very multicultural society, and that is particularly true in Toronto.

From my perspective, it seems that if you are an immigrant in the U.S., you become an Italian American, a Greek American, a Mexican American and so on. But immigrants who come to Canada remain Italians, Greeks, Mexicans, etc. You would never hear someone call themselves an Italian Canadian or a Sikh Canadian. People's ethnic roots are not as easily assimilated into the Canadian way of life as they are in America. Somehow that whole process seems to be speeded up in the U.S.

R&R: *The perception of differences between the two countries has probably never been greater than during the re-*

cent buildup to military action in Iraq. Can you give us the Canadian perspective on that issue?

PH: On CFRB you heard from several groups — those who did not believe in the war at all and those who did not agree with the war but did support U.S. soldiers over there. Then there were others who were totally in support of it and thought that Canada should have actively jumped in with the Americans and the British.

Polls here showed people to be about 70% against the war and 30% for it, but as it became clear that it was going to be over relatively quickly and hundreds of thousands of people were not going to die, that began to change pretty quickly. By the end feelings ran about even on both sides.

I also think that a key difference is something that seems very basic to the American personality. People in other countries assume that when you are going to invade another country, that means you are going in to take over and occupy it. But I know from growing up in the U.S. that that really doesn't seem to be part of the American personality.

It seems to me that the most awful thing you could do to an American would be to take away his freedom. So the American attitude is, "OK, we're coming over there to set you free. When we're done you'll be good to go; then we'll go back home. I hope you like us when we leave." The idea of occupying another coun-

try doesn't seem to be, at least to me, something that is an option in the American psyche. Having grown up there, I believe it's something that's really at the core of the average American.

R&R: *What's the corresponding attitude in Canada?*

PH: A lot of people in Canada are proud — and they should be — of being peacekeepers in the world. If you want someone to go in and be unbiased and help maintain the post-war peace in a situation like Iraq and you want a country that nobody has any axe to grind with, Canada's the one. People here are proud of that, and God knows there's a need for it in a million places around the world today. But, again, it's an example of that different view of the world I was talking about earlier.

R&R: *Could "hot" talk shows like Deminski & Doyle or Opie & Anthony play in Canada?*

PH: Possibly. Blue stuff can certainly fly here, but if you were to cross some of the lines I've heard American radio hosts cross, everybody from citizens' groups to the government would really come down on the station.

R&R: *How does the role of the Canadian Radio-Television and Telecommunications Commission differ from that of the FCC?*

PH: My impression of the FCC at the moment is that it has taken a hands-off, let-the-marketplace-handle-it-on-its-own approach, although recently it does seem that it's becoming a little more actively involved in some content issues.

Here, the CRTC has an agenda that it would like the broadcast system to fulfill regarding cultural issues throughout the country. In other words, it has things it wants to accomplish, and although there are a certain amount of free-market forces in the broadcasting industry, the CRTC has a hand in moving — or

"Americans assume that people in every other country see them the same way that they see themselves. That's not the case, because the United States looks different to people who are looking into it than it does to those looking out."

pushing — those free-market forces where it deems they should go. There are mandates, and it seems the CRTC uses its power to make sure that they're fulfilled more than the FCC does in the U.S.

R&R: *Is the CRTC directly involved in a station's content?*

PH: There are definitely some rules here that don't exist in the U.S., but you quickly get used to them. On music stations you have to play 35% Canadian content. That means that about every third song has to be Canadian, and it can't be all Celine Dion. If Celine cuts a CD with David Foster in Los Angeles and is singing a Diane Warren song, that would not be Canadian content, so it wouldn't count.

On the Talk radio side, the CRTC sets the line — and by that I mean the line for things like taste, slandering women, slandering somebody or slandering an ethnic group — higher than it seems to be set in the U.S. As a result, we try very hard here to let hosts know where the line is. They're good enough broadcasters to learn how to effectively do what they do and still work within the parameters.

R&R: *Listening to talk talent in America, the attitude expressed toward management is often very confrontational. Is that common with Canadian talent too?*

PH: Speaking for our stations, I don't think so. People here are paid well, they're treated well, and they have the backing of management. They know we're behind them, so they tend to be fearless when they go on the air; they know that nobody's going to be on their back. We're a programming-oriented company that sees talent as valuable. If you lose your talent, you will lose your station. It's really that simple.

R&R: *As someone who has lived and worked on both sides of the border, is there anything you wish Americans understood better about Canadians and vice versa?*

PH: I wish people on both sides of the border could live in the other country for at least a year or two. I think that would be a huge eye-opener for everyone. I also wish that both sides better understood that the people and the politics of a country can sometimes be totally different.

After years of programming and managing across this country and the U.S., I have concluded that Americans and Canadians are more the same than they are different. People are people, no matter where you go. They all have desires and fears that are, more often than not, identical. But politics is a big issue that will always have a lot of influence in defining both countries in each other's eyes.

"The talk on the station generally comes out of the news reported, because here in Canada we can't really lean on politics the way a lot of U.S. News/Talk stations do."

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DOW JONES



Four Decades Of Steve Dahl

Continued from Page 1

R&R: It's Radio Disney 1110.

SD: Eeewww. Now, before I listened to KRLA, it was Boss Radio, KHJ, with Robert W. Morgan and The Real Don Steele. But there was a guy on KRLA named Jimmy Rabbit. I think he went off to be a country singer or something. He was really the one guy who made me sit up and pay attention to the fact that you could do some interesting stuff and really communicate with people.

R&R: Your first radio experience came at KPCC/Pasadena, CA, known for being one of the forerunners of Pro-

gressive Rock in the early 1970s. How did you find yourself there?

SD: I was a listener of KPCC back in its heyday with Les Carter and Steven Clean. For some reason, in 1972 management fired all of those people. When that happened, I



thought it might be a good time to go down there and see if I could make myself useful.

R&R: What were you doing at the time?

SD: I was the Asst. MD. Back in those days everybody got promo copies of everything. For every album that was released, they'd drop off 40 copies of it, and I was in charge of distributing the wealth. Of course, everybody would take the records and sell them at used-record shops. That was considered an augmentation of your salary, and I was kind of in charge of all of that.

Humble Harve, who was on KHJ in the Boss Radio days and then killed his wife, went to prison. One day the KPCC airstaff went out to the prison in Chino to play a basketball game with him as part of some sort of outreach thing, and since everybody wanted to go, there was nobody left to be on the air except me. I was 16 at the time. They let me be on, and I guess I did OK. I ended up doing mornings there for a while, so that was pretty cool.

R&R: By 1975 you were entrenched

in Detroit. How did that come about?

SD: I left L.A. to take a job at WABX/Detroit. They were the hip, underground station. In some kind of karmic payback, as I was driving from L.A. to Detroit, a pinsweeper came in there and got rid of the entire airstaff. They changed from underground rock to Lite Rock. I show up in Detroit expecting to work for a hip, underground station, and it's Lite Rock—and everybody hates it because it disposed of the underground icon.

Everyone my age was predetermined to hate it. That was interesting.

Bob Burch and Shelly Grafman, from KSHE/St. Louis, came in and turned WABX into a KSHE-like Rock station after the Lite Rock format failed. Since I was on in mornings, I naturally started to do a little bit more than perhaps the format required. And, because of my background in free-form radio, I had a lot of problems there.

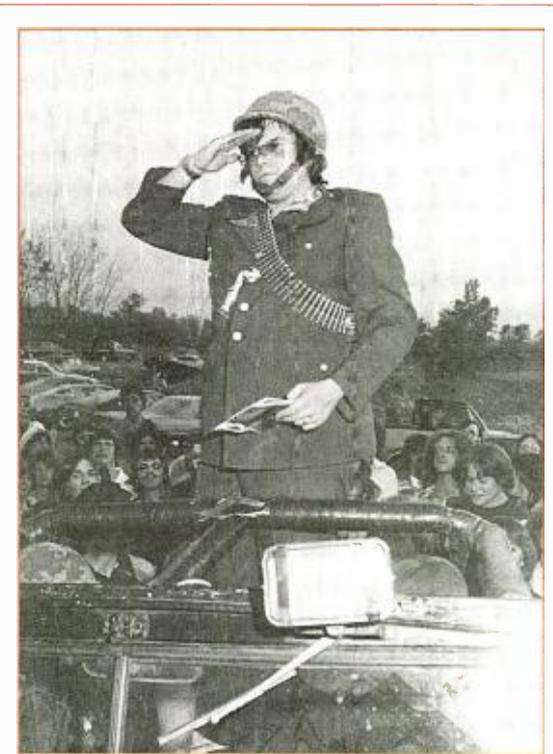
I was told by the PD there—Burch—not to give the time during the morning show, because time bummed people out, and not to take phone calls, because phone calls bummed people out. I just continued to push the envelope at that point, because I was in the "nothing to lose" club. And, lo and behold, it caught on.

R&R: Would you say that the formative years of your radio career were at WABX?

SD: Yeah. But I wasn't there that long, only about a year or so. I got hired away to cross-town WWWW (W4), because, even though my show was successful at WABX, they were a little pissed off, because it wasn't what they wanted. It kind of started at WABX, but I have to say that it really took root at W4. A lot of that was because of [then-W4 consultant] Lee Abrams.

As is often the case, a station may want the success that you bring, but not any of the things that you need to do to be successful. Lee was really good about getting management to kind of get off my case, and he encouraged me to become what ended up being what I am today. He created the foundation of it.

With only a 10th-grade education but seven solid years of major-market radio experience, Dahl, in 1979, was lured away from the Motor City to Chicago



COMMANDER STEVE INSPECTS THE TROOPS Then-WLUP-FM/Chicago morning host Steve Dahl arrives with his official driver and an aide at a gathering of his "troops" at a 1979 anti-disco rally. He was greeted by signs, posters and homemade T-shirts emblazoned with the official motto of his army, "The Insane Coho Lips: Disco Sucks!"

"On Christmas Eve 1978 I was down on the street doing my show dressed as Santa, and when I came back upstairs they told me that they were changing the format to Disco and that I was welcome to stay if I wanted. So I quit."

by ABC. The station? WDAI, at 94.7 on the FM dial.

R&R: Who hired you at WDAI?

SD: A guy named Roger Skolnick. This is complicated, so try to follow along: When I was at W4 I had a 7.2 share 12+ in morning drive—on an FM station in 1977. I got hired away to work for ABC in Chicago. Remember that there were two ABC stations in Detroit, so they put me under contract to send birds back to one of them, WRIF. Then they tried to keep me from being successful for the first year I was in Chicago. When ABC

changed WDAI from AOR to Disco, I wanted to go back to Detroit, but I couldn't unless I worked for ABC, and they wouldn't hire me. So, they effectively kept me out of the one market where I'd been successful.

I was with WDAI for a year. On Christmas Eve 1978 I was down on the street doing my show dressed as Santa, and when I came back upstairs, they told me they were changing the format to Disco and that I was welcome to stay if I wanted. I quit, because I didn't see myself

Continued on Page 21

Dahl, From The Boss' Perspective

As part of R&R's tribute to WCKG/Chicago afternoon host Steve Dahl, we tracked down a few of his former bosses and asked them what they had to say about their one-time (or several-time) employee. Their comments are scattered throughout these pages

John Gehron, presently Regional VP/Market Manager for Clear Channel/Chicago, served as PD and then GM of WLS-AM & FM/Chicago at the same time that Dahl brought that WLS-FM.

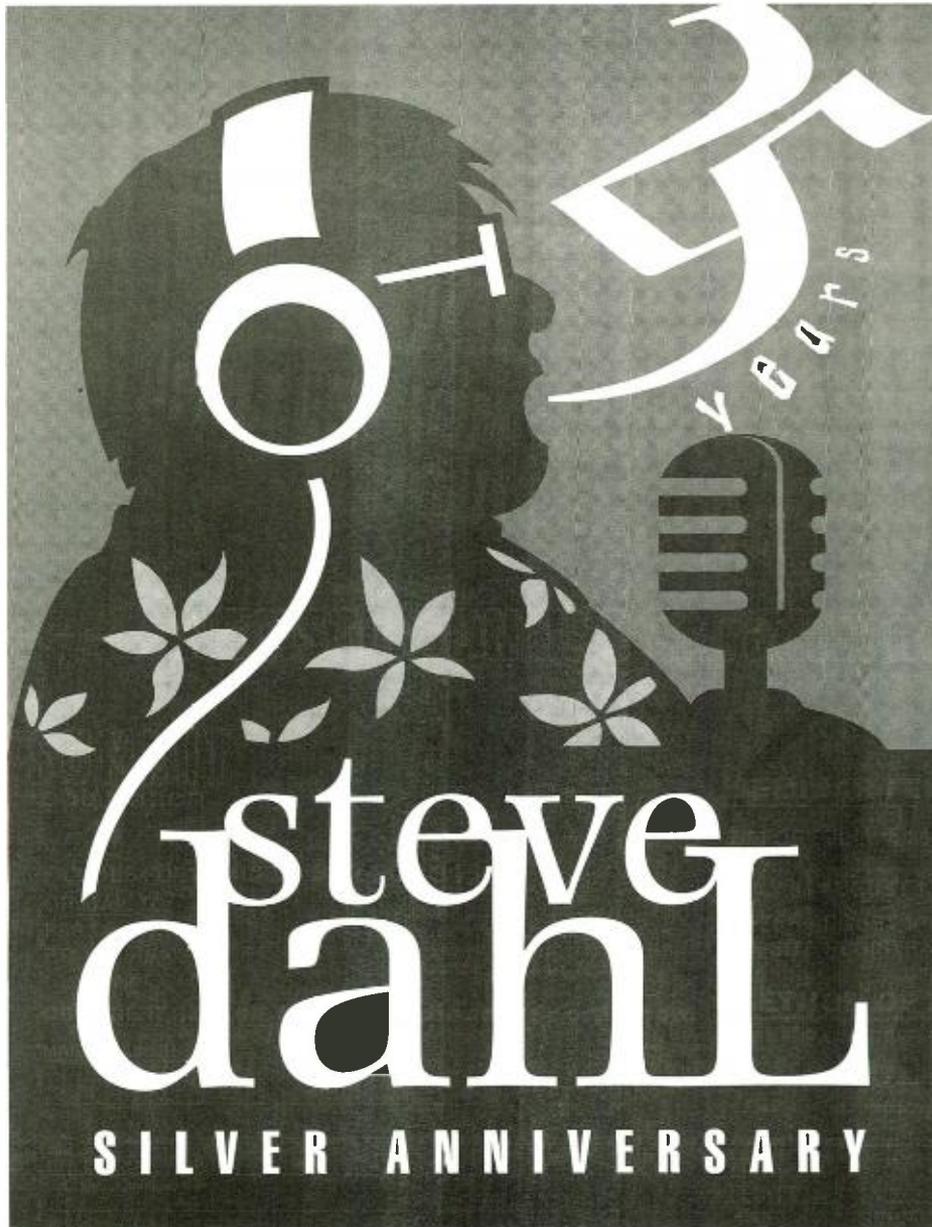
"I had tremendous respect for Steve," he says. "I hired him when The Loop fired him. I saw the tremendous value he had and the unique ability he had to connect with his listeners. I was running a big set of stations for ABC. How do you bring that free spirit into a more corporate environment? That was difficult.

"At the same time Steve and I learned from each other. I was an old-format program director, and he taught me a lot about why people listen to the radio: They listen for pure content. Sometimes the songs don't matter. I like to think that I taught Steve a little bit of balance at the same time."



“...life’s been good to me so far.”

- Joe Walsh



CONGRATULATIONS TO STEVE DAHL FOR 25 YEARS OF RADIO EXCELLENCE IN CHICAGO DESPITE ALL THE FORMAT CHANGES, FCC VIOLATIONS, MANAGEMENT LECTURES, LEGAL THREATS, SO-CALLED EQUIPMENT UPGRADES AND REALLY BAD LIVE COPY.

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Four Decades Of Steve Dahl

Continued from Page 19

doing that. That all happened while I was in a Santa suit! It seems like a scene from a movie.

I cleaned out my locker and went home and told my wife — who had just married me in August — that I was out of a job and that I couldn't go back to Detroit, where she came from. That was bad. When I look back on it now, it seems like they were just trying to get me out of Detroit.

R&R: You then found yourself at WLUP-FM, known as "The Loop."

SD: When Lee Abrams came in to run The Loop, I was out of work. We talked, and he brought me over there. As it turns out, I had a pretty big following at WDAI, but it didn't show up in the ratings. But it did at the Loop. That's when I did the Disco Demolition and all of that stuff.

R&R: Let's go back to Disco Demolition Night at Comiskey Park, an event that gave you international notoriety. How did it come together?

SD: When I went from WDAI to The Loop, I naturally made fun of WDAI and disco, as I would with anything else — it's part of what I do. I started to blow up records on the air — just with sound effects, obviously. I then got booked into a couple of clubs. I'd do a funny anti-disco thing and break records on my head, and I had a band. Those gigs were really well-attended, to the point where the police were called because the crowds were so big.

Now, about Disco Demolition

Night. The Chicago White Sox had always had a teen night, which they did with WLS when it was the Top 40 powerhouse here. In the latter part of the '70s Top 40 was not real

"The Disco Demolition was one of those things that was the right idea at the right time, and it had legs of its own. I wasn't smart enough to have manipulated it to the extent that it would be that successful."

popular, so the Sox went with WLUP. Mike Veeck and Jeff Schwartz, who was the Sales Manager at The Loop and is now OM at WCKG, and WLUP's Dave Logan all got together and put the ballpark promotion together. Fans could get in for 98 cents, which corresponded with The Loop's frequency, if

they brought a disco record. I had that ridiculous Army getup on, and



Something New And Magical

Lee Abrams, Chief Programming Officer for XM Satellite Radio, was WWWW/Detroit's consultant when he first got to know Steve Dahl.

"He was the guy who really invented this whole thing," Abrams says of the shock-jock phenomenon and the concept of "Hot Talk" radio.

"When he left to go to Chicago, the closest thing we could find to replace Dahl was this guy from Hartford named Howard Stern.

"As great as Howard is and as much as I respect his work, Dahl was really the first with that style of humor on the radio. The one thing I couldn't get over was how — not only in Detroit, but at other stations I'd worked with him with at — program directors didn't fully understand what his show was all about.

"It was just real clear that the magic of his show was certainly not stopsets or where they fell or the records being played. It was something totally different and completely new, something they'd never heard before. He was never blue or filthy.

"AOR at the time was very regimented, very formatted and very music-intensive. What he was doing was 180 degrees from everything that most stations were doing. He taught a lot of radio people how to lighten up; get off the super-research, rocket-science thing; and start thinking about what was really important: entertainment."



CALM BEFORE THE STORM Steve Dahl mingles with fans at Comiskey Park on July 12, 1979 before taking center field and blowing up disco records as part of a Chicago White Sox teen-night promotion. A melee ensued, as 7,000 disco haters rushed the field. The White Sox wound up forfeiting the second game of the day's double-header, and 37 people were arrested.

when I got to the ballpark, I was actually dreading this thing.

Even if you draw 5,000 to an event at a ballpark, it still looks like a failure. I was expecting to be completely humiliated. When I got there in the afternoon, there was nobody there for the first game of that double-header. I sat up in the press box, dreading having to go down there. By the end of the first game [then-White Sox play-by-play guy] Harry Caray was talking about how the place was filling up and getting really crazy. The rest is, well, what happened. But nobody was more surprised than I was to see that it was actually a success.

The Disco Demolition really was that simple. It was just one of those things that was the right idea at the right time, and it had legs of its own. I wasn't smart enough to have manipulated it to the extent that it would be that successful.

R&R: In early 1981 you found yourself on the beach after having been fired from WLUP-FM for "assaulting community standards." Could you elaborate on how that came to pass?

SD: I was also on in Milwaukee and in Detroit, and that's actually when Howard Stern came to W4. He was on in the evenings at W4 while I aired in mornings on WABX. I think that was in late 1979 or 1980. We were on in a couple of other markets, but I forget where.

We had this deal with Rick Carroll, who was PD of KROQ/Los Angeles at the time, to do mornings on the station, which is huge, right? I had worked for Rick at KKD/Los Angeles as a production guy in the early 1970s, and it was all set to go. We bought KROQ a Pacific Records board, which I believe they still use — that was one of the conditions of making it happen — and the Friday before the Monday that we were to start in L.A., I got fired from

The Loop for the community standards stuff. To this day I still don't really know what the reason was.

R&R: So it wasn't a specific thing that you had done that cost you your job at The Loop?

SD: No. Cecil Heftel, who owned the station, was also a congressman,

"There's a part of me — a petty, childish part of me — that wants to beat Garry Meier and his partner solidly and soundly every quarter. And I won't rest until it happens."

and I think I had caused enough of an uproar in his circle of friends and his circle of government that he just decided that he didn't want to play anymore. There was no specific thing that ever happened that would have caused it. It came out of the blue. When I go back and try to reconstruct it, I figure that they realized that my going to KROQ was going to be a huge step, and then it would be too late to stop me. So, they just bailed right then and there. That pretty much ended the syndication.

By the way, I have a videotape of Howard Stern making fun of me for being syndicated. He was commenting on how lame it was and how radio was a local thing. He said, in a mocking tone, "Gee, someday I hope I'm syndicated," which is ironic, at best. I do have to give Howard Stern credit, though, because he made it happen. But there was a brief time where I was at the forefront of it. I think it was just a little too much for people — too fast. It

Continued on Page 22

FM Talk Innovator

Jim de Castro, who served as VP/GM of WLUP/Chicago in the early 1980s, hired Steve Dahl back to the station from WLS-FM.

"I think the world of Steve Dahl," De Castro says. "I revere him. He was truly an innovator. He did more on the air to innovate personality radio and FM radio than anyone in the history of radio, in my opinion.

"Howard Stern gets a lot of credit for being a shock jock, but Steve was one of the first true innovators who, instead of just playing music and talking between records, utilized his talent for comedy and innovation. He utilized people's everyday lives and talked about his wife, his family, political elements, sports information and entertainment and interviewed people in a way no one else could. He could get under their skin.

"He has really innovated radio, certainly in a personality market like Chicago. He is truly one of the really intelligent radio personalities, and he helped build Evergreen into what that company was."

Four Decades Of Steve Dahl

Continued from Page 21

was pretty over the top, based on what everybody else was doing on the radio at that time.

R&R: In February 1981 you rejoined ABC by accepting the afternoon drive slot at WLS-FM. Interestingly, the station had been WDAI. It's been said that you were in a constant battle with WLS management because of what you did on your show with Garry Meier and what made you popular at the time.

SD: It was always something with those guys. We have toll roads here, and one day I told people that Necco Wafers worked in the toll bas-kets. Back then, mentioning that on the air was some kind of heresy. [Noted Chicago newspaper columnist] Mike Royko wrote about it, and somewhere I have a classic memo from [then-WLS PD] John Gehron about how you can't do stuff like that.

For some reason, whatever I did really went against ABC's corporate policies. It was an interesting thing, because on one hand John understood the intrinsic value of the show and understood that it was good radio, but, to a certain extent, his hands were tied by the corporate culture at ABC.

This was back when Leonard Goldenson still ran ABC — it was a family business. It was very unusual. A daily battle. We were always trying to raise the bar a little higher while somebody was stepping on it. Overall, it ended up being not a terrible experience. It was a chance for me to learn how to do what I do perhaps better or less sloppily.

R&R: Your time at WLS will also be remembered for your frequent feuds with morning man Larry Lujack.

SD: With Lujack, I got pissed off because we had really huge ratings in the afternoons, but he had it in his contract that he was going to move

to afternoons because he didn't want to get up early anymore. ABC made it clear that they weren't going to hire us for mornings. I don't know why, because it would have been successful, but they had some kind of old-school mentality that a morning show shouldn't be like that — kind of like what I went through at WABX, just a different chapter.

I was pissed off about it, because we had done really well there for five years, and we were getting shoved out the door — actually, they wanted to put us on in middays. Lujack was a "favored nation" there,

so there wasn't a whole lot we could do. Luckily, we got out, and that's when Jim de Castro was at The Loop. Since he had arrived right after I left, he understood that getting me back was an

important thing for him to do.

About seven years ago Dahl ended up at his present radio home, WCKG.

R&R: How has your program evolved over the years?

SD: I think it's always evolving and that it sounds better the next day than the day before. When I got to Chicago many years ago there were two people to beat: Larry Lujack and a guy named Fred Winston, who was on an Oldies station. There's a lot more competition now — not just on the radio, but with computers and DirecTV and everything else.

We got away with a lot of stuff in the past that wouldn't fly now because it was new, it was different, and it was the first time it was ever done. Now so much has been done and then done again that it makes every day pretty challenging. And I have to say that the crew that I have now — Buzz and Wendy and Spike — are the best. Since I had been at The Loop, I had been partnered in one way, shape or another with Garry Meier.

R&R: You and Meier were together from 1978-93, and about 10 years ago you guys split up. Was it solely a professional parting, or was it also personal?

SD: It was pretty personal, because over the years we'd become best friends. He used to vacation with the family. I've made attempts to talk to him, but I don't think he's allowed to talk to me. He got married, and his wife absolutely hated my guts and felt that he should be out on his own and that he didn't need me. It's been that way ever

"We got away with a lot of stuff in the past that just wouldn't fly now because it was new, it was different, and it was the first time it was ever done."

since. It was that sudden and that ridiculous.

R&R: Do you feel hurt by the creative split, as well as the loss of friendship?

SD: Yeah. It certainly caught me unaware and, actually, at a point of my life where I wasn't prepared for all of it. I've been sober now for almost eight years. There was a time when I was reaching my low point. Although I didn't think it was a problem within our partnership, that's what Garry would cite if you asked him.

Our split was as simple as the fact that it wasn't an equal partnership, because I shouldered a lot more of the responsibility and what have you. I made more money than he did, but it was relative to the amount of work I did. I handled all of the

More Than A Disco Hater

Harvey Wells, VP/GM of Infinity's WCKG, WUSN & WXRT/Chicago, is Dahl's current boss.

"Every single person who is doing FM Talk radio today owes a debt of gratitude to Steve Dahl," Wells says. "It's far too easy to write him off as someone who blew up disco records in 1979.

"If you look at his career, you'll see he was a person who paved the way for everyone who's doing FM Talk, and even some of the people on the AM band. If you go back to the beginnings of FM Talk, he was there. He took a lot of arrows for people who today are routinely doing that job."

business for us. On the air, I was a more significant part of the show. But no one ever came to me to ask me about changing that. I think they were looking for an excuse and found one.

R&R: Meier is now a competitor of yours and is on opposite you. How do you feel about that?

SD: Well, he's once again in the sidekick role, so I guess I was right about that all along. But it irritates me, because a lot of what I hear Garry and his partner doing is just old "Steve and Garry" stuff. It's a little frustrating. Plus, they're on WLS, and, I swear to God, my dog could pull big numbers on that station. His 12+ ratings are huge. I do fine in all the target demos and what have you, but it's kind of frustrating. I guess I would like to beat him. That would be nice. I have a couple of times, but...

It's a real hard thing to understand for me. Still. We had a really good thing going there, and I'm sure a lot of it was my fault, with me being a drunk and everything. But for everything that we did together and all that we had put into the relationship, it deserved to end better than it did.

In spite of all of that, I still do well. I have no complaints. But there's a part of me — a petty, childish part of me — that wants to beat Garry and his partner solidly and soundly every quarter. I won't rest until it happens. I'm doing the best work I've ever done, so I can't really complain about how I got here.

R&R: Your on-air relationship with your wife, Janet, is something that makes your radio show unique and listenable.

SD: She's not on as much as she used to be. There was a time when, since I was on in afternoons, I was fairly recalcitrant. Almost every other day I did something that got me in trouble, and I'd take my self-serving approach to problem-solving. That would irritate her, and she'd call up, and we'd go at it.

She's always been a good sport about it and a willing participant, and she's really the brains behind the operation anyway. She's well-spoken, and I've always considered her to be a part of the show — although I try to make it harder than she thinks it actually is. It's almost like having the audience be our

therapist or marriage counselor, to a certain extent.

R&R: OK, we're going to wrap this up by asking you five final questions. First, what do you listen to on the radio?

SD: "Newsradio" [WBBM-AM] and White Sox games. I listen to my station once in a while — Howard [Stern] and Kevin Matthews. We have a sex talk show on at night that I listen to sometimes. I try not to listen to a whole lot of anything, only because I don't want it to affect what I do.

R&R: Would you ever consider leaving Chicago? Is the city a vital part of what you do and who you are outside of the radio station as well?

SD: Yeah, definitely. I could see myself maybe having a place to go in the wintertime for a few weeks here and there, but I really feel that, although I grew up in Southern California, this is my home. I've lived here more than I've lived anywhere else, so I definitely would never consider leaving here on a permanent basis.

R&R: Have you thought about retirement?

SD: Well, by July I'll have three years left on my contract, and you never know how things are going to be in three years. But if things were to keep going the way they've been going for me, I would consider doing more. I don't know how much more.... The thing is, every once in a while I think I'm sick of it and that I don't want to do it anymore, but after a day of being in the real world, where I'm in meetings or working on some other project, I can't wait to get back on the air.

Right now the show is five hours long, and that's a long time. The only change I'd make would be to cut it down to four hours. That's a real natural daypart. Some days that fifth hour is tough.

R&R: Who has the best pizza in Chicago?

SD: Of all of the marquee pizza places, I'd have to say that my favorite would be Pizzeria Uno.

R&R: How long have you been a White Sox fan?

SD: Since Disco Demolition. Of course, I was persona non grata there for a while, but all has been forgiven, and I'm a season-ticket holder now. I'm now one of those old men who'd get pissed off if some guy came there and tried to blow up records.



THE ENTIRE AFTERNOON PACKAGE Today, Steve Dahl can be found in afternoons on Infinity FM Talker WCKG/Chicago. Dahl's team includes newsmen Buzz Kilman, co-host Wendy Snyder and co-host Spike Manton. They recently celebrated Dahl's 25 years on Chicago radio with WTTW-TV/Chicago's Chicago Tonight host Bob Sirott. Seen here are (l-r) Kilman, Snyder, Dahl, Sirott and Manton.



Gracias, Mahalo and Thanks!

Dear Steve,

Thanks for all the years
of unique insight, big laughs
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From one Chicago legend to another

Congratulations Steve Dahl

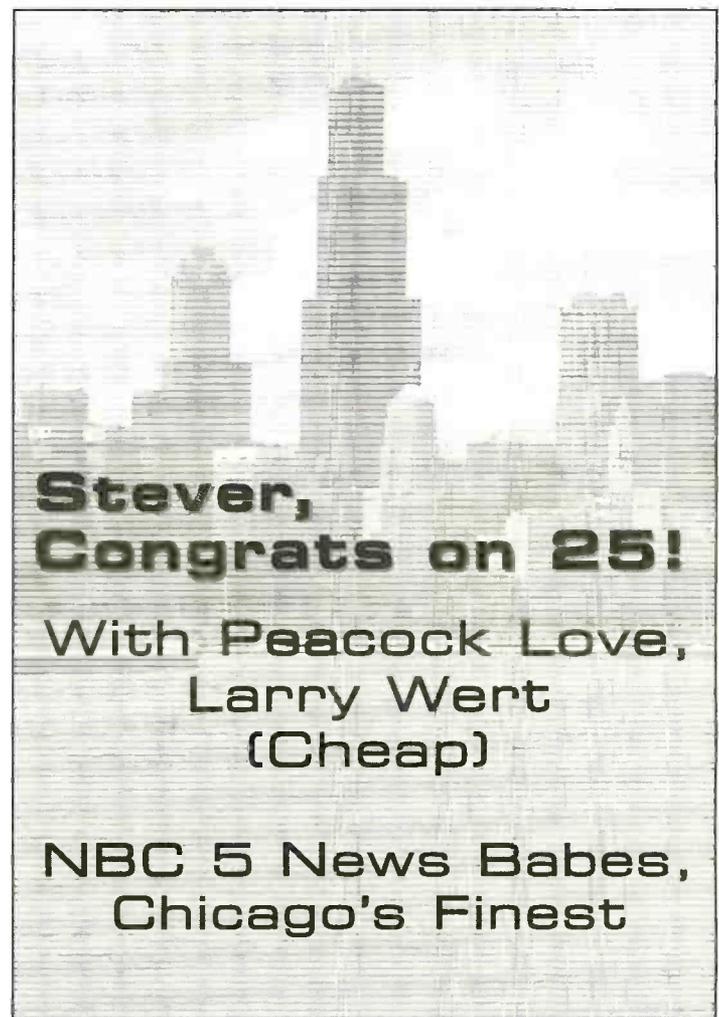
for 25 years of great work

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Thanks for all the laughs,

The Carson Family



Steve, Congrats on 25!

With Peacock Love, Larry Wert (Cheap)

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Virtual Victory For Fans Of Humans

On April 21 Clear Channel and AFTRA's New York local came to terms on a new agreement for union-represented employees at CC's **WAXQ, WKTU, WLTW & WWPR**. As a major part of the agreement, Clear Channel has handed its air personalities a resounding victory by agreeing to use voicetracking at the four stations only between the hours of midnight and 6am, beginning Jan. 1, 2004. Furthermore, if an air talent's voice is heard in New York, that talent must work under an AFTRA contract — regardless of where he or she lives. Those out-of-market talents will receive a minimum of \$20,000 and full AFTRA benefits, including health and retirement contributions, according to a union-released document outlining the specifics of the pact.

Also covered by the new deal: "sidekicks," traffic and weather reporters and anything the four stations produce for the Internet. Another provision in the deal allows CC/ New York-based announcers to voicetrack into another market. AFTRA says that since each of the four station contracts had different expiration dates, an additional 18 months have been added to the new agreements so that each now runs 54 months — instead of the usual 36 — retroactively from the expiration date of the old contracts.

Being Homeless Pays Better Than Radio

With actor **Colin Farrell** in town filming a movie, CHR/Rhythmic CISS (Kiss 92.5)/Toronto morning hosts **Mad-Dog & Billie** applied grass-roots methods to convince the actor to visit the station. "We put a \$2,000 bounty on his head," says show producer **Roz Weston**. The team had previously interviewed Farrell by phone to promote the film *Phone Booth*. "During that interview he promised to come in to see us, so we ran that audio clip as a promo — for 38 days," Weston tells ST.



Homeless Dave, Billie, Farrell and Mad-Dog

True to his word, Farrell showed up at Kiss — accompanied by a homeless man named Dave, whom Farrell met last year while filming another movie in town. After cracking open some introductory beers, Farrell went on the air

with Mad-Dog & Billie. And true to the actor's free-wheeling reputation, the f-bombs quickly started to fly. "We don't use a delay, and he used some form of the f-word at least a dozen times," says Weston. "We never received one complaint." Later, Farrell presented Homeless Dave the \$2,000, which came out of his own pocket. "Dave's going to use the money to get his teeth fixed and put down a deposit on a place to live," Weston reports.

Are defrocked former WNEW/New York afternoon dudes **Opie & Anthony** planning a comeback via satellite? The May 11 *New York Post* reports that the boys, who lost their jobs last year after their ill-advised "Sex in St. Patrick's" stunt, took a meeting May 9 at New York-based Sirius accompanied by their agent, **Bob Eatman**. Stay tuned for further details.

Former flame-throwin' talk host **Randy Michaels**, currently the head of Clear Channel's new technologies division, dusted off the cans and began his fill-in stint Tuesday afternoon at the station he programmed (and resurrected) back in the 1980s: Talker **WLW/Cincinnati**. Michaels subbed for midday host **Bill Cunningham**. The first topic of discussion: the molestation of young boys by Catholic clergymen. Setting up Michaels' appearance in advance, WLW PD **Darryl Parks** issued a tongue-in-cheek release Monday claiming that the vacationing Cunningham had "become born again" and would be taking a few days off "to visit a monastery to find his calling." Parks also said that Cunningham believed that Michaels, the "Creator" of WLW's current presentation, needed to return to lead the station away from its "irreverent and evil ways."

New Digs, New Gigs

After 10 years in afternoons at top-rated Country WUSY/Chattanooga, TN, **David & Dex** — a.k.a. David Hughes and Bill Poindexter — take afternoon drive at Country powerhouse **WSM-FM/Nashville**.

R&R Timeline

1 YEAR AGO

- **Rod Calarco** named Market Manager for Cumulus' WFAS-AM & FM and WFAF-FM/Westchester.
- **Russ Allen** named PD at WJBT & WSOL/Jacksonville.
- **Kevin Robinson** lured as WZFS (The Fish)/Chicago PD.

5 YEARS AGO

- **Kraig Kitchin** rises to COO at Premiere Radio Networks.
- **Arista Records** names **Tom Maffei** VP/Crossover Promotion.
- **Jim Donahoe** picked as President/CEO of Pacific Star Communications.
- **Steve Sinicropi** set as WKRK/Detroit VP/GM.



Tom Maffei

10 YEARS AGO

- **WKQB/St. Louis** morning hosts **Steve Shannon & DC Chymes** come under fire for making racial slurs on the air.
- **Jerry Greenberg** named President of Michael Jackson's MJJ label.

15 YEARS AGO

- **Bobby O'Jay** gets OM stripes at WDIA & WHRK/Memphis.
- **Phil Quartararo** elevated to Sr. VP/Promotion & Marketing at Virgin.
- **Richard Janssen** elected President of Scripps-Howard Broadcasting.
- **Tom Tradup** takes News & Programming Director duties at KRLD/Dallas.
- **John Sykes** named President of Champion Entertainment Organization.



Phil Quartararo

20 YEARS AGO

- **MCA Records** President **Bob Siner** resigns; **Myron Roth** named Executive VP.
- **Russ Thyret** rejoins Warner Bros. Records Promotions department as Sr. VP/Marketing & Promotion.



Russ Thyret

25 YEARS AGO

- **Arbitron's** Radio Advisory Council holds its first meeting.

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Husband-and-wife morning duo **Gene & Julie**, last heard at Bonneville's KZQZ/San Francisco, join Clear Channel AC **WLTM (Lite 94.9)/Atlanta** for wakeups.

Scott Ferrall, best known for his nationally syndicated *Ferrall on the Bench Sports Talk* show, joins **WQAM/Miami** as a part-timer.

Label Love

Promo vet **Bonnie Goldner** is named VP/Adult formats at Epic Records. Most recently, Goldner was MCA's VP/Top 40 Promotion. She replaces Jo Hodge, who can be reached at 323-465-6613 or at ddhodge@attbi.com. Goldner will soon relocate from New York to L.A.



Goldner

Patty Morris, VP/Promotion for Lost Highway Records, doubles her pleasure by taking on AC and Hot AC promotional duties for all of Universal Music Nashville's labels, which include Mercury, MCA Nashville and Lost Highway.

Smiling Marty Replaces Muckley

Why is this man smiling? Because he's now the music guy at 91X! XTRA-FM (91X)/San Diego inks "**Smiling Marty Whitney**" as the station's new MD/night jock, and he'll join the Clear Channel-managed (but not owned) station on June 2. Whitney replaces Chris Muckley, who left full-time radio for a real estate career but remains with 91X as a weekend host. Whitney was formerly Asst. PD/MD for XM Satellite Radio's Classic Alternative station.

Gina Juliano resigns after three-plus years as OM/PD of Alternative-Classical Rock combo **WARQ & WMFX/Columbia, SC**. She's packing her bags for New York to market her new website, www.getmethejob.com, and to finalize a book deal.

After 12+ years with Infinity Smooth Jazz **KTWV (The Wave)/Los Angeles**, Asst. PD/MD **Ralph Stewart** exits.

On the heels of the tragic April 25 death of Joan Smith, wife of **WXLO/Worcester, MA** PD **Gordon Smith**, **WXLO** afternoon driver and veteran programmer **Jay Beau Jones** has been named acting PD of the Citadel Hot AC outlet

while Smith takes a leave of absence. Jones will remain in the PD chair until Smith's return. Jones will continue to program co-owned **WORC (Oldies 98.9)**.

PD **Gary Cee** is out at Jarad's **WLIR/Nassau-Suffolk**. Programming will be temporarily split between **John Daniels**, PD of co-owned Classic Rock **WDRE**, and **Andre Ferro**, PD of co-owned CHR/Rhythmic **WXXX**.

PD **Terry Foxxx** exits Radio One's Urban **WCDX/Richmond**. Asst. PD **Reggie Baker** is now interim PD.

Formats You'll Flip Over

After stunting with Oldies for 10 days, Archway Broadcasting flips recent market move-in **KCDI/Little Rock** to Rock as **KKZR**. The new PD is "Hoser" — a former compatriot of Archway VP/Programming & Marketing **Brian Krysz** when both worked for the Cromwell Group. Hoser left his PD gig at Cromwell Rocker **WZNX (The Fox)/Decatur, IL** in March and has been acting OM of Archway's Little Rock cluster ever since. The syndicated duo **Lex & Terry** will eventually be added for mornings.

Reno, NV now has three CHR/Rhythmic players. Joining the fray is "The Bomb," which is operated by Scott Communications. The principal owner of that company is **Scott Seidenstricker**, an Americom alumnus. Americom happens to own crosstown rival **KWNZ**. Wait, it gets weirder: The Bomb took over the 93.7 MHz frequency just hours after Citadel moved CHR/Rhythmic **KWYL** to **KNVQ/Reno's 102.9 FM** signal. **KNVQ** and its AC format get lost in the shuffle and disappear as a result, and **KWYL** boots its power from 3,000 to 40,000 watts. Former **KBZT/San Diego** PD **Mike Bushey** become interim OM/PD of The Bomb, which should get some call letters soon.

In Other News....

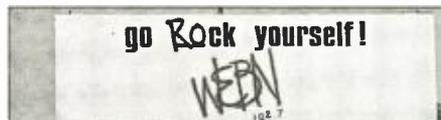
The P/C Alliance, a new music-marketing company helmed by **Mike Post** and **Gerry Cagle**, has partnered with the Gorfaine/Schwartz Agency to offer an array of talent and platforms to the film, music and TV industries. Under this deal, the P/C Alliance will be able to facilitate access to the composers under the GSA umbrella.

Premiere's *Coast to Coast AM* is back at ABC News/Talker

ST SHOT O' THE WEEK



In typical "Frog" fashion, Clear Channel Rocker **WEBN/Cincinnati** teased its latest billboard campaign by posting a bunch of incomplete boards around the area, which caused the requisite amount of "street talk" (above). Just when the local tongue wagging had reached its zenith, **WEBN** wisely decided to fill in the blanks (below).



WLS/Chicago. The show has been missing from the lineup since original host **Art Bell** retired late last year. **WLS OM/ PD Michael Packer** says listener demand is behind the return of the nightly show, now hosted by **George Noory**. In a related story, **WLS** signs a five-year deal with **Deborah Rowe** — no, not the mother of Michael Jackson's veiled children. This Rowe, a former Chicago city administrator, will host the 10pm-midnight shift.

Don't Forget To Remember

The 2003 National Day of Remembrance is set for Memorial Day (May 26), with a Moment of Remembrance scheduled for 3pm local time. White House organizers of this year's salute to those who've died for America's freedom are seeking the help and participation of radio, regardless of format. To learn more about how your station can participate in America's Moment of Remembrance and to download the specially written remembrance song, go to www.remember.gov.

Rumbles

San Diego radio icon **Jim McInnes** returns to the air at Infinity Classic Rocker **KPLN (The Planet)** for a Sunday-night album show called *The Vinyl Resting Place*. The playlist will feature songs from McInnes' personal record collection. The show debuts May 25 at 6pm. McInnes previously spent almost three decades at crosstown **KGB**.

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Jeff Allen
KFLG-AM, Bullhead City, AZ

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Anger Management

Metallica's return to rock with *St. Anger*

You know you're dealing with a unique project when a promo guy is excited about songs that aren't radio-friendly. That's definitely the case with Metallica's *St. Anger*. Elektra VP/West Coast Promotion Al Tavera and many other label staffers can't wait for the band to unleash their much-missed fury.

"They wanted to go back and make a record for all the disenfranchised fans who said these guys sold out, and they have definitely delivered," says Tavera.

Consisting of 11 tracks and clocking in at approximately 75 minutes, *St. Anger* is Metallica's long-awaited return to the breakneck rock that the group built their huge following with. While Tavera thinks the new "old" sound may not play at Alternative, he says *St. Anger* is right up Active Rock's alley.

"At some stations it'll be heavily dayparted, but your bread 'n' butter Metallica stations will have no second thoughts," he says.

"With *And Justice for All* and *The Black Album*, Metallica really laid the foundation for what Active Rock is today," enthuses KRXQ/Sacramento MD Paul Marshall, an old-school fan of the band who still has his Metallica *No Life 'Til Leather* demo tape. "Metallica is as important to this format as

the Stones and Zeppelin are to the Classic Rock format.

"The time is right for Metallica to come back and reclaim what they started. It'll be interesting to see what happens. I think the addition of a guy like Robert Trujillo brings an incredibly talented bass player and a nice energy to the band that maybe they didn't have. Maybe it's sort of a kick in the ass. This is a pivotal record for Metallica."

St. Anger's Day

Naturally, Elektra, the band and their management, Q-Prime, are pulling out all the stops leading up to *St. Anger's Day*, the retail date of June 10. "We did a much bigger online campaign than we've ever done with Metallica," says Elektra VP Marketing/Artist Development Dana Brandwein, product manager for the band. "We're working very closely with Metallica.com and focusing a great deal on the established fan base and

working to get new fans.

"The album is being released at an \$18.98 list price, and it includes 75 minutes of new Metallica music and a DVD of the entire album recorded and filmed live. What we're trying to let people know is, you're getting a lot of Metallica when you buy *St. Anger*."

An MTV.com show kicked off the countdown to *St. Anger's Day*, and the "Maytallica" campaign at radio will continue to fan the flames. Brandwein also hints at an online treasure hunt that will tie in with *St. Anger's* DVD. Massive retail programs will swing into gear, and you can expect to see retailers decked out in *St. Anger* shirts when the day arrives.

Additional advertising will include a combination of print and TV ads, and street marketing will take place via the Los Angeles-based Fanscape.

Damaged Inc.?

With the highly publicized conflict between Metallica — particularly drummer Lars Ulrich — and online peer-to-peer network Napster, the group do have some negative PR to overcome. That's something that both label and management took into account with the release of *St. Anger*.

"We know there are going to be some people out there who want to

Hero Of The Play

Metallica's track history at the formats

Long before Active Rock, mainstream Rock, "Classic Rock That Really Rocks" and even Alternative were spinning Metallica tracks like "Enter Sandman," the band had one of the most fanatical fan bases in the history of rock. In short, Metallica didn't come to radio, radio came to them.

Even after the group started hitting the sales charts, it took a while for them to dent the airplay charts. Although Metallica had been putting out albums since 1983, they didn't chart until 1991, before R&R split the format into Active Rock and Rock. "Enter Sandman" peaked at No. 10 on R&R's AOR Tracks chart that year, spending 17 weeks on the chart. The following year two more tracks from *The Black Album* charted: "Nothing Else Matters" spent 19 weeks on the AOR Tracks chart and peaked at No. 7, while "The Unforgiven" lasted 13 weeks, topping out at No. 8.

In 1995 R&R split the Rock charts, and Metallica began a long run at radio with the release of *Load*. This also marked the first time that some Alternative stations tried Metallica in regular rotation. Interestingly, a Metallica track didn't crack the top 15 at Alternative until 2000, when "I Disappear" peaked at No. 10 and spent 20 weeks on the chart.

Here's a rundown of the group's track record since, listing each single that has reached the top 15, the year it charted and its peak positions at both Active Rock and Rock. Number one songs are followed by the number of weeks they held the top spot. An asterisk denotes a track that did not make the top 15 at that format.

Song (Year)	Active Rock	Rock
Ain't My Bitch ('96)	11	*
Hero Of The Day ('96)	1 (4)	1 (1)
Until It Sleeps ('96)	1 (5)	1 (2)
Bleeding Me ('97)	5	10
Hero Of The Day ('97)	3	2
King Nothing ('97)	5	8
The Memory Remains ('97)	4	9
Better Than You ('98)	3	*
Fuel ('98)	3	*
The Memory Remains ('98)	3	11
Turn The Page ('98)	1 (2)	1 (1)
The Unforgiven II ('98)	1 (2)	5
Turn The Page ('99)	1 (4)	1 (3)
Whiskey In The Jar ('99)	3	4
No Leaf Clover ('99)	7	6
I Disappear ('00)	1 (5)	2
No Leaf Clover ('00)	1 (7)	1 (5)
I Disappear ('01)	*	11

see this thing get on the Internet, which is why our security on the record is even tighter," Tavera says.

"Metallica were just the brave ones. There were a lot of artists who secretly kept their mouths shut, knowing their futures were in jeopardy. Metallica don't need the money, but they're the ones who spoke up and said, 'This is not right.' They're the fall guys. Secretly, there were a lot of artists thanking Metallica for taking a stand."

Either way, Metallica remain a staple at stations nationwide. "The cool part about Metallica is that there is enough quality material throughout the band's career to allow us to rest some of those songs that didn't test all that great this time," Marshall says.

"Six months later we'll test them again, and they'll come back. You have a big palette from which to draw the most important band in the format. You don't have that with Godsmack, Disturbed or Rage Against The Machine. We don't have career bands anymore. Metallica is the last career band."

Full Circle

Both fans and media are buzzing that, with *St. Anger*, Metallica have

come full circle. "I would say so," Tavera agrees. "As I was watching MTV.com and watching all of these current platinum rock bands honor Metallica, it was great. But when Metallica went onstage, you could tell they're on a higher level than all these guys."

"Metallica paved the way for System Of A Down, who have, in turn, paved the way for Metallica again," Marshall says. "Metallica can release a brutally loud and aggressive record now. People are playing 'Chop Suey' at 10 in the morning and playing other bands who would never have been on the radio had Metallica not opened the doors."

"The circle completes itself now. Metallica can do whatever the hell they want. They can release the most brutal and aggressive thing that they've ever done, and there's not a damn thing Rock radio can do to not play it."

"Music has changed since the first time Metallica changed music. Right now the pendulum needs to swing back toward rock, and if the timing of this new record can kick start that pendulum and get kids to pick up their turntables and pick up guitars again, there's nothing negative that can be said about that."

Top-Testing Metallica Songs



We recently submitted 20 Metallica songs to RateTheMusic.com for testing. "One," from *And Justice for All*, tops the list in 12+ popularity. The 12+ demo is also broken out by familiarity and burn. Additionally, we've included data on popularity with the following demos: persons 18-24; persons 25-34; and males 18-24, 25-34 and 25-54. Total sample size is 464 respondents.

Rank Title	12+	12+ Familiarity	12+ Burn	18-24	25-34	Men 18-24	Men 25-34	Men 25-54
1 One	4.53	92%	10%	4.58	4.66	4.70	4.67	4.60
2 Fade To Black	4.51	92%	9%	4.48	4.61	4.60	4.58	4.58
3 Master Of Puppets	4.51	91%	8%	4.47	4.68	4.58	4.74	4.68
4 For Whom The Bell Tolls	4.49	93%	9%	4.44	4.67	4.52	4.68	4.65
5 Enter Sandman	4.43	98%	23%	4.51	4.32	4.57	4.19	4.24
6 Sad But True	4.31	93%	16%	4.44	4.26	4.54	4.12	4.19
7 The Unforgiven	4.30	97%	19%	4.48	4.23	4.52	4.03	3.97
8 Nothing Else Matters	4.29	98%	19%	4.52	4.17	4.55	3.94	3.88
9 Wherever I May Roam	4.29	94%	16%	4.34	4.26	4.45	4.17	4.26
10 Seek & Destroy	4.29	84%	11%	4.16	4.50	4.23	4.49	4.48
11 Fuel	4.13	92%	20%	4.23	3.96	4.30	3.78	3.94
12 Until It Sleeps	4.04	89%	19%	4.11	3.87	4.20	3.58	3.74
13 No Leaf Clover	4.03	84%	16%	4.14	3.82	4.22	3.55	3.61
14 King Nothing	4.03	84%	17%	4.15	3.76	4.29	3.6	3.77
15 Ain't My Bitch	4.00	79%	14%	4.04	3.90	4.18	3.76	3.95
16 I Disappear	3.99	89%	21%	3.94	3.96	3.97	3.69	3.77
17 The Memory Remains	3.96	92%	23%	4.04	3.81	4.10	3.59	3.59
18 Whiskey In The Jar	3.94	85%	22%	3.94	3.90	4.02	3.82	3.80
19 The Unforgiven II	3.91	91%	23%	3.93	3.74	4.01	3.48	3.56
20 Hero Of The Day	3.88	84%	19%	3.98	3.67	4.04	3.43	3.55

THE INDUSTRY'S NO. 1 RETAIL CHART May 16, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
6	1	NORAH JONES	Come Away With Me	Blue Note/Virgin	137,237	+55%
—	2	ISLEY BROTHERS	Body Kiss	DreamWorks	133,789	—
—	3	JACK JOHNSON	On And On	Moonshine Conspiracy/Universal	125,312	—
5	4	CHER	Very Best Of Cher	WSM	118,729	+33%
1	5	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	115,408	-9%
4	6	EVANESCENCE	Fallen	Wind-up	102,887	+12%
9	7	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	94,594	+33%
—	8	SOUNDTRACK	Matrix: Reloaded	Maverick/Reprise	94,211	—
10	9	CELINE DION	One Heart	Epic	91,624	+37%
2	10	KELLY CLARKSON	Thankful	RCA	86,909	-10%
3	11	SOUNDTRACK	American Idol Season 2	RCA	84,081	-10%
7	12	LINKIN PARK	Meteora	Warner Bros.	72,737	-16%
12	13	FLEETWOOD MAC	Say You Will	Reprise	61,798	+4%
11	14	VARIOUS	Now 12	Capitol	53,079	-12%
14	15	SEAN PAUL	Dutty Rock	VP/Atlantic	50,486	-6%
18	16	R. KELLY	Chocolate Factory	Jive	49,663	+1%
8	17	MADONNA	American Life	Maverick/WB	49,468	-41%
16	18	WHITE STRIPES	Elephant	V2	48,539	-6%
19	19	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	46,217	0%
22	20	KID ROCK	Cocky	Atlantic	42,736	+1%
24	21	LISA MARIE PRESLEY	To Whom It May Concern	Capitol	40,219	+2%
21	22	DARRYL WORLEY	Have You Forgotten?	DreamWorks	40,077	-11%
28	23	AUDIOSLAVE	Audioslave	Interscope/Epic	39,637	+8%
23	24	FABOLOUS	Street Dreams	Elektra/EEG	39,582	-1%
17	25	GODSMACK	Faceless	Republic/Universal	39,455	-23%
27	26	COLDPLAY	Rush Of Blood To The Head	Capitol	39,096	+6%
32	27	SOUNDTRACK	Chicago	Epic	38,661	+22%
25	28	50 CENT	50 Cent The New Breed	Shady/Aftermath/Interscope	38,121	0%
26	29	LIL' KIM	La Bella Mafia	Atlantic	37,286	+1%
39	30	JAMES TAYLOR	Best Of James Taylor	WSM	36,754	+27%
38	31	TOBY KEITH	Unleashed	DreamWorks	35,640	+23%
13	32	BONECRUSHER	Attenchun	Arista	35,406	-39%
30	33	CHRISTINA AGUILERA	Stripped	RCA	35,328	+6%
33	34	JUSTIN TIMBERLAKE	Justified	Jive	34,912	+11%
40	35	JOHN MAYER	Room For Squares	Aware/Columbia	34,692	+23%
31	36	DIXIE CHICKS	Home	Open Wide/Monument/Columbia	33,885	+4%
34	37	AVRIL LAVIGNE	Let Go	Arista	33,462	+6%
35	38	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	32,135	+5%
43	39	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	29,354	+22%
37	40	TRAPT	Trapt	Warner Bros.	29,283	+1%
36	41	EMINEM	Eminem Show	Aftermath/Interscope	29,008	-4%
—	42	JOSH GROBAN	Josh Groban	143/Reprise	26,417	—
—	43	SOUNDTRACK	American Dreams	Hip-O	24,754	—
41	44	3 DOORS DOWN	Away From The Sun	Republic/Universal	24,688	-10%
—	45	NOFX	War On Errorism	Fat Wreck Chords	23,973	—
42	46	A.F.I.	Sing The Sorrow	DreamWorks	23,659	-7%
44	47	ALL-AMERICAN REJECTS	All-American Rejects	DreamWorks	23,129	+1%
15	48	LIL' MO	Meet The Girl Next Door	Elektra/EEG	22,266	-57%
—	49	ROD STEWART	Great American Songbook	J	21,552	—
20	50	KELLY PRICE	Priceless	Def Soul/IDJMG	21,075	-55%

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ON ALBUMS

Another Mutha Further

Just as Norah Jones was good to her mother when she was growing up, Mother's Day weekend is good to the grown-up Jones. The low-key young singer-pianist became a sensation primarily because of the adult audience, which comes through for her once again and makes Jones' multiplatinum debut album,



Jack Johnson

Come Away With Me (Blue Note), this year's gift of choice for Mom. It's also the No. 1 album on the HITS Top 50 sales chart — with a mother of a sales increase, 55%.

Norah's latest rise to the top of the chart was contested right to the end by a pair of debuts: The Isley Brothers' *Body Kiss* (DreamWorks), which finishes at No. 2, just 2,500 behind Jones, and surfer dude Jack Johnson's *On and On* (Moonshine Conspiracy/Universal), which hits the pipeline to the tune of 125,000 for a strong No. 3 showing,



Isley Bros.

fueled by big Triple A and Hot AC play. A third debut, Maverick's soundtrack to the hotly anticipated *Matrix Reloaded*, zooms into the No. 7 spot.

Also receiving sizable gift lifts from the big weekend are the venerable Cher's *Very Best of Cher* (WSM), which goes 5-4 on a 33% sales increase, and Epic Diva Las Vegas Celine Dion, who moves up a slot to No. 9 while notching a 37% gain. Last week's No. 1, Shady/Aftermath/Interscope's 50 Cent, drops to No. 5.

Showing continued strength are Wind-up coed band Evanescence (No. 6, +12%), Disney's *Lizzie McGuire Movie* soundtrack (No. 7, +33%) and Warner Bros. veterans Fleetwood Mac (No. 13, +4%). RCA's two *American Idol* releases, Kelly Clarkson and *Season Two*, finish

at Nos. 10 and 11, respectively.

Below the top 20, double-digit increases are registered by a half-dozen records, including Epic's *Chicago* soundtrack (No. 27, +22%), WSM's James Taylor best-of (No. 30, +27%), Jive's Justin Timberlake (No. 34, +11%) and Aware/Columbia's John Mayer (No. 35, +23%).



Noah Jones

Next week: Look for Nothing/Interscope ghoul Marilyn Manson to contend for the top spot and a big debut by Flip/Geffen's Cold.

Summer Blockbusters

The summer blockbuster season is already in full swing. X2 is raking in dough at the box office while *The Matrix Reloaded* will stake its claim this Friday. But movies aren't the only blockbusters. Next week at radio some of today's biggest artists unveil brand-new music to the masses.

Michelle Branch is back with "Are You Happy Now?" the lead single from her June 24 release *Hotel Paper*. Snippets of the song are featured on television commercials for the *Dawson's Creek* season finale on the WB. Branch is kicking off her Are You Happy Now tour this week, which will last until June 4. Themasilk will sponsor the outing and has also provided Ms. Branch with a new hairstyle. After the tour Branch will join The Dixie Chicks as a supporting act for their summer arena tour. "Are You Happy Now?" is Going for Adds at Pop and Hot AC next week.



Michelle Branch

Also Going for Adds at Pop is Lucy Woodward with "Blindsided," the latest single from her Atlantic debut, *While You Can*. The album was produced by John Shanks (Michelle Branch, The Corrs, Sheryl Crow, Stevie Nicks) and Kevin Kadish. Says Woodward about the CD, "I went into this project with the feeling that it's time for something different in pop music. I hope I've made something that's fresh, something that will satisfy people's craving for music that's honest and soulful."

Things heat up in the hip-hop world as two of its most notable princesses debut new cuts from their upcoming albums. Ashanti presents "Rock Wit U (Awww Baby)" to Pop, Rhythmic and Urban. The song was produced by Irv Gotti and Chink Santana. The Long Island native seems to have another hit on her hands, as "Rock Wit U" lands at No. 21*, No. 29* and No. 48* on R&R's CHR/Rhythmic, Urban and CHR/Pop charts this week. Ashanti will also be the supporting act on the North American leg of Mariah Carey's Charmbracelet tour, beginning July 26 in Minneapolis.



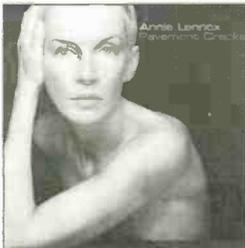
Beyoncé

Meanwhile, Beyoncé once again teams up with Jay-Z, on "Crazy In Love," going for adds at Pop, Rhythmic and Urban next week. This is the official lead single from her debut solo album, *Dangerously In Love*, due in stores July 8. The song will be the subject of MTV's *Making the Video* on May 26. This month Beyoncé will be all over the place. She's Yahoo!'s Artist of the Month and will be appearing on *SNL* on May 17, *VH1's Driven* on May 18 and *VH1's Divas Duets*, airing live from the MGM Grand in Las Vegas, on May 22.

Over at Alternative, Bowling For Soup are back with "Punk Rock 101," the followup to their Grammy-nominated song "Girl All the Bad Guys Want." The band got their name from a Steve Martin comedy bit about a game show titled *Bowling for Shut* but opted to change the last word when they considered the wrath of their grandmothers.

Glenn Frey, Don Henley, Joe Walsh and Timothy B. Schmit, a.k.a. The Eagles, are back with "Hole in the World," the lead single from their forthcoming album. The Eagles just embarked on their Farewell I tour, a four-month summer jaunt that will focus primarily on Southern and East Coast markets. "Hole in the World" will be arriving at AC, Hot AC and Triple A next week.

Also arriving at the three formats is former Eurythmics vocalist Annie Lennox with "Pavement Cracks," the first single from her June 10 release *Bare*. Says Lennox about the CD, "This album contains songs that are deeply personal and emotional. In a sense I have exposed myself through the work to reveal aspects of an inner world which are fragile ... broken through experience, but not entirely smashed. I don't want to represent myself visually in some kind of cliché, airbrushed saccharine kind of way. I want to reveal myself as I am."



Annie Lennox

— Mike Trias

R&R Going For Adds™

Week Of 5/19/03

CHR/POP

ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)
 BEYONCÉ #1JAY-Z Crazy In Love (Columbia)
 DA BRAT In Love Wit Chu (So So Def/Arista)
 LUCY WOODWARD Blindsided (Atlantic)
 MICHELLE BRANCH Are You Happy Now? (Maverick/WB)
 SKYE SWEETNAM Billy S. (Capitol)
 THALIA #1FAT JOE I Want You (Virgin)

CHR/RHYTHMIC

ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)
 BEYONCÉ #1JAY-Z Crazy In Love (Columbia)
 GINUWINE In Those Jeans (Epic)
 RASHAD Sweet Misery (Motown/Universal)

URBAN

ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)
 B.G. Keep It Gangsta (Remix) (In The Paint/Koch)
 BEYONCÉ #1JAY-Z Crazy In Love (Columbia)
 JAVIER Crazy (Capitol)
 MYSTIC #1DONNELL JONES Breathe (Good Vibes/DreamWorks)
 RASHAD Sweet Misery (Motown/Universal)

URBAN AC

BLU CANTRELL Sleep In The Middle (Arista)
 TYRESE Signs Of Love Makin' (J)

COUNTRY

JOHN MICHAEL MONTGOMERY Four-Wheel Drive (Warner Bros.)
 JOSH TURNER Long Black Train (MCA)
 KENNY CHESNEY No Shoes, No Shirt, No Problems (BNA)
 PAT GREEN Wave On Wave (Republic/Universal South)

AC

ANNIE LENNOX Pavement Cracks (J)
 EAGLES Hole In The World (ERC)

HOT AC

ANNIE LENNOX Pavement Cracks (J)
 EAGLES Hole In The World (ERC)
 MICHELLE BRANCH Are You Happy Now? (Maverick/WB)
 PALDALTO Breathe In (American/IDJMG)
 PAY THE GIRL Gravity (TVT)

SMOOTH JAZZ

LISA HILTON So Lucky (Ruby Slippers)
 NOEL WEBB You Make Me Feel (Labrador)

ROCK

BEFORE BRAILLE Goodnight Quiet Noise (Aezra)
 BOY SETS FIRE Last Year's Nest (Wind-up)
 ECHO 7 One Step Away (In De Goot)
 INDIGENOUS C'Mon Suzie (Silvertone)
 MANMADE GOD Safe Passage (American/IDJMG)
 RED HOT CHILI PEPPERS Dosed (Warner Bros.)

ACTIVE ROCK

BEFORE BRAILLE Goodnight Quiet Noise (Aezra)
 BOY SETS FIRE Last Year's Nest (Wind-up)
 ECHO 7 One Step Away (In De Goot)
 MANMADE GOD Safe Passage (American/IDJMG)
 PULSE ULTRA Build Your Cages (Velvet Hammer/Antastic)
 REACH 454 New Scar (Won't Be Like You) (Lava)
 RED HOT CHILI PEPPERS Dosed (Warner Bros.)

ALTERNATIVE

ALKALINE TRIO We've Had Enough (Vagrant)
 BEFORE BRAILLE Goodnight Quiet Noise (Aezra)
 BOWLING FOR SOUP Punk Rock 101 (Jive)
 BOY SETS FIRE Last Year's Nest (Wind-up)
 ECHO 7 One Step Away (In De Goot)
 FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
 MUDVAYNE World So Cold (Epic)
 PALDALTO Breathe In (American/IDJMG)
 RED HOT CHILI PEPPERS Dosed (Warner Bros.)
 USED Blue & Yellow (Reprise)
 WAKEFIELD Say You Will (Arista)

TRIPLE A

ANNIE LENNOX Pavement Cracks (J)
 EAGLES Hole In The World (ERC)
 FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
 GARFUNKELSHARP/MONDLCK How Did You Know (Manhattan/EMC)
 GUSTER Amsterdam (Palm/Reprise)
 HAMILTON LOOMIS Something's Gonna Come My Way (Blind Pig)
 INDIGENOUS C'Mon Suzie (Silvertone)
 JOHN MELLENCAMP Tardrops Will Fall (Columbia)
 PATTY LARKIN All That Innocence (Vanguard)
 PAUL BRADY Hawana Way (Compass)
 POPA CHUBBY Rain On My Mind (Blind Pig)
 RED HOT CHILI PEPPERS Dosed (Warner Bros.)
 SCOTT MILLER Second Chance (Sugar Hill)
 SISTER HAZEL Life Got In The Way (Sixth Man)
 STATELESS Art Of No State (album) (Ubiquity)
 TEGAN & SARA Monday, Monday, Monday (Sanctuary/SRG)
 TWO LOONS FOR TEA Green Limousine (Sarathan)

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



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Continued from Page 1

Though he was fighting a case of laryngitis, Karmazin's trademark flair came through as the standing-room-only crowd assembled for his Senate appearance laughed at Karmazin's lighthearted but sincere assertions that the media industry would benefit from further consolidation.

Defending himself against charges that his is one of a handful of companies that wield too much influence over the media landscape, Karmazin quipped, "We're not Microsoft," and pointed to how little of the country's overall ad pie is spent with Viacom — the nation's largest company in the advertising business.

"I saw an extraordinary chart that showed that five companies appear to be controlling the world," he said, minutes after Sen. Byron Dorgan displayed a similar chart detailing what Dorgan believes is the alarming rate of media consolidation. But Karmazin noted that of the \$300 billion spent on advertising annually, advertisers only spend \$12.5 billion of that money with Viacom's companies.

"The media business is an extraordinarily fragmented business, with so much competition out there, that if you take a look at these charts, it has no semblance to the reality that is taking place in the marketplace," he said.

In fact, he said the market needs deregulation if smaller broadcasters hope to compete against larger companies. While he condemned situations like that in Minot, SD, where the FCC's radio-market definition rules allow Clear Channel to own all the commercial stations in the market, Karmazin believes the rules that prevent a company from owning more than eight stations in a large market like New York — where he said there are over 100 radio stations competing for listeners — need to be revised.

"What makes anyone believe that the courts are going to be able to say that eight is the number that you can have in New York, if you can have six in a small market?" Karmazin asked. "In a big market like New York, there really ought to be room for a whole lot more."

Instead of hard limits on the number of stations one company can own, Karmazin challenged lawmakers — both Congress and the FCC — to establish a number for how many owners would constitute a sufficient diversity of voices in a market, then allow companies to own as much as they want, as long as the diversity of voices is preserved.

"Decide how many owners you believe is appropriate," he said. "That would mean maybe one company should be able to own 10%, 15% — not 100% — of the stations in a market."

But whatever the decision, Karmazin believes it's high time for the FCC to make one. "I was here two years ago, when the process started," he said of the biennial FCC rules review that's due to wind up on June 2. "It's now two years later, and I'm still hearing that we ought to be delaying it because we haven't had enough time. Trust me, we've had enough time." Democratic FCC Commissioners

Michael Copps and Jonathan Adelstein couldn't disagree more, and on Tuesday they asked FCC Chairman Michael Powell to delay the vote on the new ownership rules. Although they asserted that under "long-standing commission practices, such requests from commissioners are traditionally honored," Powell has been steadfast in calling for the vote to go forward as planned.

Adelstein and Copps also reiterated their desire for a public airing of the proposed rule changes before they take effect, saying, "We believe a full notice and comment period on the specific proposals is warranted. Sound policymaking, perhaps even the law, requires no less."

New Rules 'Like A State Secret'

The request came just days after the pair testified at another Senate Commerce Committee panel discussion of the proposed rule changes, during which Copps repeated his complaint that, with less than a month before the new rules are set for a vote, "We don't know what we're going to be working on. It's like a state secret."

Meanwhile, Adelstein said the June 2 vote is "a rush to judgment" and complained that Powell refused his personal request to make the new rule recommendations public before a final vote.

"It would be helpful to him to eliminate the charge that the public isn't being involved in this," Adelstein said. "He said he wouldn't do it."

Meanwhile, Republican Commissioners Kathleen Abernathy and Kevin Martin both issued statements supporting the June 2 deadline. "We have compiled a thorough and comprehensive record in this proceeding," Abernathy said. "I am satisfied that we have the information and the input we need to make a sound, judicially sustainable decision that will benefit the public interest. Although we are resolving very important and difficult issues, this task will not become any easier a week from now, a month from now or even a year from now."

Martin said, "Many of the rulemakings incorporated into this proceeding have been pending for over a year. Indeed, the newspaper-broadcast rulemaking was opened in September 2001. The commission has not acted on this rule in any of its biennial reviews since the biennial provision was enacted in 1996. It is past time for the commission to act."

According to the *Los Angeles Times* last week, all five commissioners received a report on Monday from the FCC's Media Bureau that recommended action for all the rules under review. Included was a recommendation to let stand the existing radio-ownership caps. Of Powell's stewardship over the proceeding, an FCC official said, "This was a big test of his leadership, and he's done a remarkable job."

Reps. Oppose Change To Market Definition

While opinions on Powell's job performance are varied, what's certain is that he's hearing from all sides of the media-ownership issue. In a letter to Powell on Monday, Oregon Rep. Greg

Walden and Louisiana Rep. Christopher John asked him not to change how the FCC defines a radio market and said making any change to the methods the agency currently uses to define a radio market would "contravene congressional intent."

Noting that Congress recommended no changes to the market-definition rules when it passed the Telecom Act of 1996, the House members said, "It is reasonable to interpret the current definition as the one that Congress intended." They warned that if the FCC reduces the maximum number of stations allowed in a given market, that would equal a "de facto" change of the ownership limits themselves.

"Congress established these definitive limits, and the FCC therefore lacks the statutory authority to modify them either directly or indirectly through a change in market definition," they said, warning that altering the market definition could also harm smaller broadcasters that wouldn't be able to build clusters to compete with clusters built under current rules.

As for the "few anomalous instances" where the current definition seems to have created some in-market concentration, the congressmen said, "It seems doubtful that an anomaly-free method of defining a market could ever be formulated. Even if it were possible to develop such a system, abandoning a decade of policy precedent to correct a few perceived anomalies seems risky at best."

Additional reporting by Adam Jacobson.

Kingston

Continued from Page 1

newly created OM slot.

Cross will transfer from the programming department at Infinity's KROQ/Los Angeles, where he also does weekends. He'll take over day-to-day operations of WXRK by month's end and will report directly to station VP/GM Tom Chiusano.

"Launching 102.7 Blink has been one of the most exhilarating and exciting experiences of my career, but it has also required a significant amount of time and energy," Kingston said. "By stepping back from my day-to-day responsibilities at 92.3 K-Rock, I'm able to devote more time and resources to 102.7 Blink. But I am certain 92.3 K-Rock will maintain its position as the pre-eminent Rock station in the New York market."

Cross, whose previous programming experience includes KFMA/Tucson, said, "Working at a station with the history, influence and impact of 92.3 K-Rock is a dream come true. New York City is the best city in the country. My wife's actually from Manhattan — born and raised there. I have a lot of family there, so it will be fun. The station has a ton of great talent."

Despite Kingston's official departure from WXRK, he will "continue to be a resource to the station and the company," Infinity spokesman Dana McClintock told R&R.

Additional reporting by Kevin Carter and Joe Howard.



TONY NOVIA

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The Power Of Radio

CHR must regain strength among younger users

Arbitron's "Radio Today 2003" report is just out, and it's packed with the up-to-date information programming and sales executives need about radio listening and the ever-more-diverse listener base. New to the report this year is powerful Scarborough consumer data, which, combined with Arbitron audience data, provides a comprehensive profile of radio listening across America. The in-depth report covers national listening and 13 individual formats.

According to the Census Bureau, the population of the United States is about 291 million. To put the power of radio in quantitative terms, in 2002 there were 13,685 radio stations in the United States, about 80% of which were commercial. Arbitron surveys an amazing 13,451 stations, and, according to the company, radio reaches more than 94% of the U.S. 12+ population each week.

The "Radio Today" report says, "On average, Americans spend about 20 hours per week listening to their favorite stations. These numbers have remained relatively steady across recent surveys despite a growing number of consumer media options. Radio clearly remains a popular media choice among consumers."

From spring 2001 through spring 2002, the weekly cume rating (Monday-Sunday, 6am-midnight, 12+) for radio trended 94.9-94.5-95.0-94.4.

Young, Old Listen Less

The number of AM radio stations has remained steady at around 5,009 for a couple of decades now, but FM signals have continued to grow. In 1980 there were 4,558 AMs in America and 4,190 FMs, but in the '90's FMs outnumbered AMs for the first time, 5,665 vs. 4,966. By 2000 the count for FMs had jumped to 8,298, while AMs had edged up to 5,009. In spring 2001 FMs rose again, to 8,539, while AMs dropped to 4,972. In the spring 2002 figures FMs are up to 8,686, and there are 4,999 AMs.

One of the greatest fears among CHR programmers is that their teen base, whom they hope to reach when they're young and keep as listeners into adulthood, is among the demos that continue to listen to radio less.

There are more things than ever for teens to do — use the Internet, play video games, chat on cell phones — but how many CHRs even target teens or take the time to

do anything but hope to win them by default? It's time to wake up: Teens are going away.

The report says, "Interestingly, both the oldest male and the oldest female age groups are the least likely to tune in to radio each week. Among men, share of radio listening (95.5%) peaks among 35-44-year-olds. This group also spends the most time listening (22:30). Meanwhile, male teens spend the least time listening (12:00).

"Among women, share of radio listeners (96.4%) peaks among 25-34-year-olds. Female teens spend the least time listening each week (15:00), compared to 19:30 or more among other female age groups. Older women, 65+, are the least likely to tune in each week (84.1%). Otherwise, listening patterns for women 18-64 don't vary greatly by age."

The Most Powerful Hour

As one might suspect, morning drive is the most important time for radio stations. First, according to the "Radio Today" report, radio listening peaks at 7am every weekday. This is your station's opportunity to tap in to the most available listeners. Additionally, a great morning show can help drive that peak audience to other dayparts.

Evenings and weekends are weaker, says Arbitron: "Listening remains strong through 6pm, after which it begins to taper off. On weekends listening is at its highest between the hours of 9am and 3pm. Regardless of the day of the week, listening drops to its lowest levels while most people are sleeping: midnight through 5am.

Speaking of overnights, listening patterns in the wee hours are consistent across age groups, but not gender. Arbitron points out, "Men of all ages are more likely than their female counterparts to tune in to radio from midnight to 6am. Week-

ly time spent listening from midnight to 6am is fairly consistent for both men and women among listeners of all ages."

On The Move

Along with knowing their stations' cume and TSL, smart programmers also examine where people listen, especially on weekends, and Arbitron has the answers. One of radio's greatest strengths is its portability. Americans are on the move, and radio moves with them.

"The majority of radio listeners tune in at home in the morning before 7am and in the evening after 7pm," says the report. "Between 8am and 6pm a giant shift occurs, with 65% to 75% of radio listening occurring in places outside the home.

"At night (7pm-midnight), at-home listening hits a high of 59.3%. In-car listening is more consistent across dayparts, with peak listening occurring during the times most people are commuting to and from work (38.4%). At work, 42.4% of the listening occurs on weekdays between 10am and 3pm."

On weekends, listening is more likely to take place at home, and Arbitron adds, "Peak listening hours are before noon and after 7pm. Between those hours, away-from-home listening climbs to between 51% and 54%."

Of interest to CHR programmers: Teenage girls spend a surprising amount of time tuning in at home. In fact, according to Arbitron, "Women across all age groups tend to listen at home more than their male counterparts."

Arbitron points out that different age groups tend to listen to radio at different times: "Peak listening times for most men and women are weekday mornings from 6am to 10am and late afternoons from 3 to 7pm. Teenagers are most likely to tune in on weekends and weekday afternoons, after school.

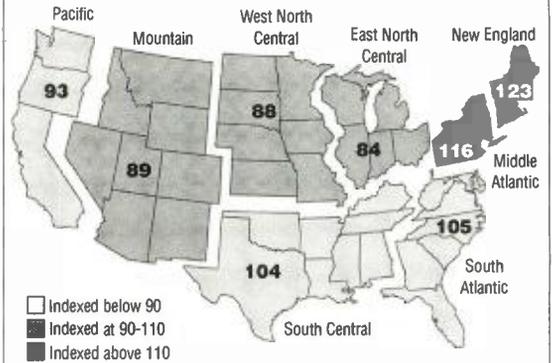
"The Monday-Friday midday time slot (11am-3pm) captures the attention of more women than men. Monday through Friday, the most dedicated nighttime listeners are teens and young adults 18-24."

CHR Highlights

Arbitron combined Pop and Rhythmic CHR for the purposes of the report and found that 57.4% of

CHR By The Numbers

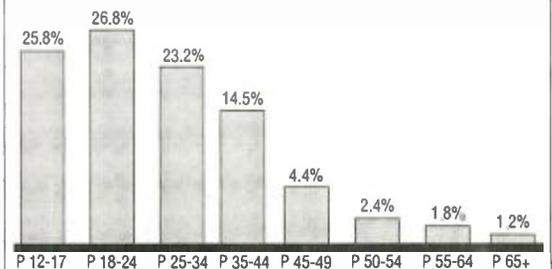
The format performs best in the Middle Atlantic (116) and New England (123) regions. The South Atlantic and South Central regions also index over a hundred for audience share by region, while the Pacific, Mountain, West North Central and East North Central regions all fall under the 100 index, which is the national average for audience share by region



Audience Share by Region
100 = National Average
Mon.-Sun., 6am-mid., Persons 12+, AQH Shares

Youth Remains Strength Of Format

The audience composition of CHR by demographic is youthful. The teen audience comprises 25.8%, persons 18-24 26.8%, persons 25-34 23.2%, persons 35-44 14.5%, persons 45-49 4.4%, persons 50-54 2.5%, persons 55-64 1.8% and persons 65+ 1.2%.



Audience Composition
Percent of format audience by demographic,
Mon.-Sun., 6am-mid.

Pop listeners 18+ are female. There are approximately 595 stations in America programming CHR. The CHR/Pops collectively garner a 6.8 AQH share and CHR/Rhythmics a 3.8, giving CHR a 10.6 AQH share vs. the other formats in the study.

More CHR listening occurs at home (40%) than in the car (36%) or at work (20%). CHR has a greater share of evening listening (15.6%) than any other format.

Among teens, Monday-Friday, 7pm-midnight has the largest AQH percentage of listening for CHRs, 15.6%. Mornings from 6-10am gets 9.4%; 10am-3pm, 8.7%; 3-7pm, 11.8%; and Saturday and Sunday from 6am-midnight, 11.8%. The Monday-Sunday 6am-midnight AQH share is 10.7%.

For more information and to see the complete study, please visit www.arbitron.com.

Source: "Radio Today 2003," Edition 24. Copyright 2003 Arbitron Inc. Data for charts and graphs comes from Arbitron's American Radio Listening Trends, Spring 2002; Maximiser Plus National Regional Database, Spring 2002; and Scarborough USA+, Release 1, 2002.

The American Radio Listening Trends combine radio-listening data in Arbitron's 97 continuously measured markets with Arbitron's own format information. The Maximiser Plus National Regional Database includes radio audience information from every market surveyed by Arbitron in the United States.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 16, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of April 20-26.

ARTIST TITLE LABEL(S)	CHR/POP						DEMOGRAPHICS			REGIONS			
	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	TW	LW	2W	3W									
SEAN PAUL Get Busy (VP/Atlantic)	3.95	3.94	3.77	3.68	93.1	23.1	4.04	3.93	3.87	4.16	3.96	3.79	3.88
50 CENT In Da Club (Shady/Aftermath/Interscope)	3.94	3.93	3.86	3.87	94.9	30.9	4.13	4.04	3.62	4.06	3.82	3.93	3.95
AALIYAH Miss You (BlackGround/Universal)	3.90	4.01	3.86	3.82	88.9	23.4	3.94	4.00	3.74	3.69	4.03	3.85	4.05
EMINEM Sing For The Moment (Shady/Interscope)	3.88	3.82	3.83	3.86	95.1	21.7	3.87	3.85	3.93	3.84	4.11	3.81	3.78
HP DA BRAT In Love Wit Chu (So So Def/Arista)	3.85	-	-	-	89.7	18.9	3.89	3.89	3.76	3.89	3.75	3.82	3.93
HP NAS I Can (Columbia)	3.79	3.83	3.79	3.69	93.7	32.9	3.88	3.78	3.71	3.73	4.00	3.47	3.96
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.78	3.86	3.83	3.74	92.0	19.1	3.78	3.87	3.67	3.76	3.72	3.82	3.81
HP TYRESE How You Gonna Act Like That (J)	3.78	3.94	3.93	3.83	91.1	24.0	3.83	3.83	3.66	3.85	3.76	3.74	3.76
50 CENT 21 Questions (Shady/Aftermath/Interscope)	3.74	-	-	-	86.3	21.1	3.84	3.77	3.58	3.62	3.94	3.46	3.92
HP FABOLOUS Can't Let You Go (Elektra/EEG)	3.73	3.65	3.56	3.48	88.6	22.0	3.91	3.83	3.39	3.82	3.66	3.53	3.90
JENNIFER LOPEZ/LL COOL J All I Have (Epic)	3.72	3.82	3.79	3.71	94.3	37.7	3.83	3.69	3.63	3.76	3.68	3.54	3.91
HP SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3.68	3.80	3.84	3.87	90.6	28.6	3.63	3.74	3.66	3.95	3.69	3.49	3.57
AVRIL LAVIGNE I'm With You (Arista)	3.66	3.58	3.51	3.51	91.7	32.9	3.62	3.67	3.70	3.78	3.62	3.65	3.59
JARULE/ASHANTI Mesmerize (Murder Inc./DJMGM)	3.65	3.56	3.60	3.72	97.1	46.6	3.77	3.67	3.49	3.72	3.59	3.39	3.88
R. KELLY Ignition (Jive)	3.65	3.62	3.61	3.77	93.4	29.4	3.77	3.63	3.53	3.78	3.65	3.51	3.65
GINUWINE Hell Yeah (Epic)	3.64	3.76	3.70	3.61	91.7	31.1	3.74	3.77	3.36	3.69	3.63	3.64	3.59
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.61	3.70	3.72	3.68	93.7	30.3	3.61	3.58	3.62	3.60	3.64	3.80	3.38
HP JAY-Z Excuse Me Miss (Roc-A-Fella/DJMG)	3.60	3.77	3.85	3.88	86.6	29.4	3.73	3.57	3.47	3.59	3.67	3.57	3.56
HP FRANKIE J I Don't Wanna Try (Columbia)	3.54	3.68	3.78	-	85.7	22.0	3.57	3.61	3.44	3.53	3.36	3.66	3.61
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.53	3.58	3.57	3.41	95.1	36.0	3.57	3.54	3.48	3.65	3.31	3.58	3.58
CHRISTINA AGUILERA Fighter (RCA)	3.46	3.42	3.34	3.25	85.7	26.3	3.48	3.48	3.43	3.32	3.63	3.43	3.47
KID ROCK/ISHERYL CROW Picture (Atlantic)	3.46	3.55	3.57	3.53	83.1	26.0	3.44	3.52	3.43	3.54	3.56	3.42	3.30
STACIE ORRICO Stuck (ForeFront/Virgin)	3.35	3.39	3.40	3.36	76.9	22.3	3.48	3.28	3.26	3.38	3.32	3.39	3.29
MATCHBOX 20 Unwell (Atlantic)	3.35	3.41	3.45	3.37	78.0	27.7	3.19	3.34	3.52	3.23	3.36	3.43	3.39
GODD CHARLOTTE The Anthem (Epic)	3.33	3.41	3.44	3.40	80.6	26.9	3.53	3.20	3.25	3.29	3.36	3.36	3.30
BOWLING FOR SOUP Girl All The Bad... (Silvertone/Jive)	3.31	3.35	3.40	3.30	75.7	28.9	3.38	3.25	3.31	3.03	3.59	3.23	3.38
EVANESCENCE Bring Me To Life (Wind-up)	3.25	3.31	3.33	3.29	57.4	22.6	3.13	3.53	3.05	3.33	3.22	3.25	3.23
KELLY CLARKSON Miss Independent (RCA)	3.20	-	-	-	62.9	15.1	3.21	3.04	3.33	3.12	3.13	3.30	3.21
MADONNA American Life (Maverick/WB)	3.17	3.34	3.40	3.39	74.6	25.4	3.22	3.23	3.07	3.00	3.30	3.00	3.38
AVRIL LAVIGNE Losing Grip (Arista)	3.15	3.23	3.36	3.52	67.4	19.1	3.10	3.39	2.93	3.18	3.02	3.14	3.25
DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)	3.13	3.23	3.29	3.27	72.0	26.0	3.01	3.12	3.25	3.10	3.00	3.24	3.21

CalloUT AMERICA®
HOT SCORES

By ANTHONY ACAMPORA

What a great week for newly crowned Arista Exec. VP Steve Bartels: Da Brat debuts on Callout America at No. 5 with "In Love Wit Chu" (So So Def/Arista). The song ranks fifth with teens, fourth 18-24 and third 25-34.

Meanwhile, Sean Paul moves to the top spot with "Get Busy" (VP/Atlantic). The song ranks second with teens, women 18-24 and women 25-34, and it's up 600 plays this week.

Nas continues to grow in popularity each week: "I Can" (Columbia) moves up to No. 6 overall. The song is now testing across all demos, ranking sixth with teens, ninth with women 18-24 and fifth with women 25-34.

Tyrese remains a top 10 Callout America performer as "How You Gonna Act Like That" (J) ranks No. 8 overall. It comes in ninth with teens, seventh 18-24 and eighth with women 25-34.

Fabulous moves into the top 10 with "Can't Let You Go" (Elektra/EEG). Additionally, he ranks fourth with teens and seventh 18-24.

You can now slice and dice Callout America data in a lot of different ways, thanks to R&R's partnership with Bullseye Callout. Go to www.bullseye.com and use this week's password: *easterlin*.

You can sort Callout America info by demo or region. It's a great tool; if you haven't checked it out, please do!

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, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, Seattle, Spokane, Tucson.

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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	JUSTIN TIMBERLAKE Rock Your Body (Jive)	8756	+207	954771	10	129/0
2	2	R. KELLY Ignition (Jive)	8336	-57	914352	11	120/0
6	3	EVANESCENCE Bring Me To Life (Wind-up)	7104	+629	794369	11	121/2
3	4	50 CENT In Da Club (Shady/Aftermath/Interscope)	6984	-440	717058	14	121/0
5	5	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	6806	-110	713070	9	121/0
4	6	3 DOORS DOWN When I'm Gone (Republic/Universal)	6703	-580	769126	21	123/0
7	7	SEAN PAUL Get Busy (40/40/VP/Atlantic)	6548	+601	799874	7	121/1
8	8	CHRISTINA AGUILERA Fighter (RCA)	5626	+171	663812	9	126/0
9	9	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	5148	-238	554978	12	127/0
10	10	AMANDA PEREZ Angel (Powerhouse/Virgin)	4345	-971	437225	16	121/0
16	11	KELLY CLARKSON Miss Independent (RCA)	4301	+958	450068	4	122/5
13	12	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	4209	+355	454307	12	105/4
12	13	GINUWINE Hell Yeah (Epic)	4163	+231	407810	12	112/1
11	14	GOOD CHARLOTTE The Anthem (Epic)	4023	-235	366415	10	121/0
14	15	STACIE ORRICO Stuck (Forefront/Virgin)	3880	+140	393999	13	126/1
18	16	JENNIFER LOPEZ I'm Glad (Epic)	3707	+454	417322	5	123/2
17	17	AVRIL LAVIGNE Losing Grip (Arista)	3263	-55	305726	7	120/0
20	18	WAYNE WONDER No Letting Go (VP/Atlantic)	3064	+364	440225	8	98/5
15	19	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	2794	-601	246585	20	126/0
33	20	50 CENT 21 Questions (Shady/Aftermath/Interscope)	2712	+927	278110	3	109/13
26	21	FRANKIE J. Don't Wanna Try (Columbia)	2682	+346	353663	5	100/7
24	22	JEWEL Intuition (Atlantic)	2657	+242	264397	5	115/3
25	23	TYRESE How You Gonna Act Like That (J)	2603	+205	286390	8	101/1
23	24	COLOPLAY Clocks (Capitol)	2516	+24	253083	9	105/0
31	25	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	2441	+586	312218	5	90/10
28	26	NAS I Can (Columbia)	2300	+222	247829	6	82/1
21	27	AALIYAH Miss You (BlackGround/Universal)	2159	-484	262128	17	95/0
22	28	JA RULE FASHANTI Mesmerize (Murder Inc./IDJMG)	2150	-417	190960	19	120/0
32	29	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	2128	+279	198786	7	83/7
34	30	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1897	+285	204645	5	97/12
29	31	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	1649	-336	184190	17	107/0
30	32	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1647	-294	142852	10	74/0
39	33	FABOLOUS FILIL' MO Can't Let You Go (Elektra/EEG)	1495	+270	163813	2	62/7
35	34	LISA MARIE PRESLEY Lights Out (Capitol)	1488	-21	178861	11	82/0
40	35	SIMPLE PLAN Addicted (Lava)	1473	+258	240411	3	82/6
38	36	LILLIX It's About Time (Maverick/Reprise)	1387	+136	143870	4	85/2
41	37	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1314	+99	112624	4	77/7
42	38	AUDIOSLAVE Like A Stone (Interscope/Epic)	1299	+103	124419	5	96/5
50	39	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	1242	+411	126801	2	59/19
45	40	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	1196	+193	137785	3	71/1
36	41	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1072	-344	113188	16	101/0
49	42	BLU CANTRELL Breathe (Arista)	921	+67	129888	13	42/9
Debut	43	T.A.T.U. Not Gonna Get Us (Interscope)	919	+145	76685	1	72/7
Debut	44	SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	915	+347	89672	1	64/7
44	45	EMINEM Superman (Shady/Aftermath/Interscope)	908	-239	78101	18	105/0
37	46	FIELD MOB Sick Of Being Lonely (MCA)	878	-500	83652	11	73/0
47	47	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	853	-65	79006	2	53/1
Debut	48	ASHANTI Rock Wit U (Murder Inc./IDJMG)	816	+251	114778	1	59/13
Debut	49	LIL' KIM The Jump Off (Queen Bee/Atlantic)	771	+12	77033	1	21/0
Debut	50	JOHN MAYER Why Georgia (Aware/Columbia)	709	-29	60066	1	33/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	53
MICHELLE BRANCH Are You Happy Now? (Maverick/WB)	38
TRAIN Calling All Angels (Columbia)	28
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	19
50 CENT 21 Questions (Shady/Aftermath/Interscope)	13
ASHANTI Rock Wit U (Murder Inc./IDJMG)	13
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	12
THALIA FJFAT JOE I Want You (Virgin)	11
ATARIS In This Diary (Columbia)	11
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	10
LIL' KIM F50 CENT Magic Stick (Queen Bee/Atlantic)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON Miss Independent (RCA)	+958
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+927
EVANESCENCE Bring Me To Life (Wind-up)	+629
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+601
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+566
JENNIFER LOPEZ I'm Glad (Epic)	+454
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+423
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+411
WAYNE WONDER No Letting Go (VP/Atlantic)	+364
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+355

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2566
AVRIL LAVIGNE I'm With You (Arista)	2373
B2K AND P. DIODY Bump, Bump, Bump (Epic)	2116
NIVEA Don't Mess With My Man (Jive)	1745
CHRISTINA AGUILERA Beautiful (RCA)	1548
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1338
JUSTIN TIMBERLAKE Cry Me A River (Jive)	1285
EMINEM Lose Yourself (Shady/Interscope)	1218
NO DOUBT F/LADY SAW Underneath It All (Interscope)	1169
T.A.T.U. All The Things She Said (Interscope)	1117
PUDDLE OF MUDD She Hates Me (Flewless/Geffen/Interscope)	1074
NELLY F/KEELY ROWLAND Dilemma (Fo' Reel/Universal)	1040
LINKIN PARK In The End (Warner Bros.)	929
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	890
NELLY Hot In Herre (Fo' Reel/Universal)	890
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	879
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	843
SIMPLE PLAN I'd Do Anything (Lava)	823
AVRIL LAVIGNE Complicated (Arista)	823
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	775
CREED One Last Breath (Wind-up)	743
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	737
DJ SAMMY & YANOU Heaven (Robbins)	716
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	710

129 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 5/4-5/10. 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'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	JUSTIN TIMBERLAKE Rock Your Body (Jive)	3038	+22	86706	9	51/0
5	2	EVANESCENCE Bring Me To Life (Wind-up)	2759	+204	80010	7	53/0
2	3	3 DOORS DOWN When I'm Gone (Republic/Universal)	2673	-238	71380	22	48/0
3	4	R. KELLY Ignition (Jive)	2664	+6	81779	8	46/0
4	5	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	2552	-32	72509	11	52/0
8	6	CHRISTINA AGUILERA Fighter (RCA)	2294	+167	69188	8	50/0
7	7	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	2226	-3	60350	7	51/0
10	8	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	2037	+114	59162	13	51/2
9	9	50 CENT In Da Club (Shady/Aftermath/Interscope)	1992	-103	54010	13	46/0
6	10	AMANDA PEREZ Angel (Powerhouse/Virgin)	1975	-266	55335	15	42/0
11	11	SEAN PAUL Get Busy (40/40/VP/Atlantic)	1856	+247	55369	6	47/2
16	12	JEWEL Intuition (Atlantic)	1486	+187	41519	4	49/0
21	13	KELLY CLARKSON Miss Independent (RCA)	1481	+397	43289	3	48/5
12	14	GOOD CHARLOTTE The Anthem (Epic)	1462	-36	42264	9	43/0
15	15	AVRIL LAVIGNE Losing Grip (Arista)	1456	+69	41989	7	44/0
13	16	COLDPLAY Clocks (Capitol)	1421	+11	39742	9	42/1
17	17	STACIE ORRICO Stuck (Forefront/Virgin)	1375	+106	38766	12	42/2
20	18	JENNIFER LOPEZ I'm Glad (Epic)	1350	+222	37702	4	49/4
14	19	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	1217	-178	35924	18	37/0
22	20	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1178	+122	33011	7	49/3
23	21	GINUWINE Hell Yeah (Epic)	1090	+73	28077	6	36/0
18	22	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	991	-187	30339	13	37/0
27	23	WAYNE WONDER No Letting Go (VP/Atlantic)	882	+88	21405	4	36/3
24	24	JA RULE FJASHANTI Mesmerize (Murder Inc./IDJMG)	786	-158	20457	17	30/1
28	25	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	737	+56	20095	4	29/1
38	26	50 CENT 21 Questions (Shady/Aftermath/Interscope)	690	+262	19019	2	43/7
35	27	SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	683	+220	18006	2	37/1
31	28	FRANKIE J. Don't Wanna Try (Columbia)	680	+100	19569	4	29/5
25	29	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	615	-227	16478	16	23/0
32	30	STACIA Angel (Raystone)	607	+49	15010	10	19/0
33	31	TYRESE How You Gonna Act Like That (J)	602	+58	15986	4	23/1
40	32	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	591	+222	15791	2	34/9
26	33	AALIYAH Miss You (BlackGround/Universal)	569	-226	14285	13	19/0
36	34	NAS I Can (Columbia)	562	+123	13581	2	26/4
42	35	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	541	+193	16203	2	24/3
37	36	T.A.T.U. Not Gonna Get Us (Interscope)	482	+52	13897	2	39/2
34	37	JOHN MAYER Why Georgia (Aware/Columbia)	451	-66	12058	5	20/1
47	38	SIMPLE PLAN Addicted (Lava)	442	+142	12995	2	30/5
39	39	AUDIOSLAVE Like A Stone (Interscope/Epic)	428	+15	10831	3	24/1
43	40	LINKIN PARK Somewhere I Belong (Warner Bros.)	401	+66	10198	3	16/2
50	41	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	387	+109	10460	2	21/2
48	42	LILLIX It's About Time (Maverick/Reprise)	379	+86	11100	2	25/3
44	43	TEMMORA Try'n To Play A Playa (Independent)	377	+48	8502	3	13/0
30	44	MADONNA American Life (Maverick/WB)	354	-256	10247	6	12/0
Debut	45	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	316	+82	8872	1	17/3
45	46	LISA MARIE PRESLEY Lights Out (Capitol)	316	+6	7337	3	15/1
Debut	47	TRAIN Calling All Angels (Columbia)	282	+103	7191	1	20/8
-	48	BLU CANTRELL Breathe (Arista)	277	+85	8894	4	18/4
Debut	49	SUM 41 The Hell Song (Island/IDJMG)	237	+23	7521	1	19/0
Debut	50	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	220	+45	8176	1	13/1

52 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 5/4-Saturday 5/10.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	25
MICHELLE BRANCH Are You Happy Now? (Maverick/WB)	11
FEEL Got Your Name On It (Curb)	10
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	9
TRAIN Calling All Angels (Columbia)	8
SUZU K Teaching (Velvet)	8
50 CENT 21 Questions (Shady/Aftermath/Interscope)	7
ASHANTI Rock Wit U (Murder Inc./IDJMG)	7
MERCYME I Can Only Imagine (INO/Curb)	6
KELLY CLARKSON Miss Independent (RCA)	5
SIMPLE PLAN Addicted (Lava)	5
FRANKIE J. Don't Wanna Try (Columbia)	5
JENNIFER LOPEZ I'm Glad (Epic)	4
NAS I Can (Columbia)	4
BLU CANTRELL Breathe (Arista)	4
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	3
WAYNE WONDER No Letting Go (VP/Atlantic)	3
LILLIX It's About Time (Maverick/Reprise)	3
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	3
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON Miss Independent (RCA)	+397
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+262
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+222
JENNIFER LOPEZ I'm Glad (Epic)	+247
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+222
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	+220
EVANESCENCE Bring Me To Life (Wind-up)	+204
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+193
JEWEL Intuition (Atlantic)	+187
CHRISTINA AGUILERA Fighter (RCA)	+167
SIMPLE PLAN Addicted (Lava)	+142
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+128
NAS I Can (Columbia)	+123
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	+122
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+114
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	+109
ASHANTI Rock Wit U (Murder Inc./IDJMG)	+107
STACIE ORRICO Stuck (Forefront/Virgin)	+106
TRAIN Calling All Angels (Columbia)	+103
FRANKIE J. Don't Wanna Try (Columbia)	+100
MERCYME I Can Only Imagine (INO/Curb)	+99
JULIE WOOD Open My Eyes (Independent)	+94
WAYNE WONDER No Letting Go (VP/Atlantic)	+88
LILLIX It's About Time (Maverick/Reprise)	+86
BLU CANTRELL Breathe (Arista)	+85
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	+82
GINUWINE Hell Yeah (Epic)	+73
AVRIL LAVIGNE Losing Grip (Arista)	+69
LINKIN PARK Somewhere I Belong (Warner Bros.)	+66
TYRESE How You Gonna Act Like That (J)	+58

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ON THE RECORD

With
Ike D.
Asst. PD/MD, KMXF/
Fayetteville, AR

We are on the verge of summer, and there is always something different about programming during this season in Fayetteville, AR. The music this time of year seems just plain better. Maybe it's all the people outside playing sports in the park and hanging out on the bar patios. Or it could just be that women are wearing less clothing!

• What is generating phones for us here at KMXF (Hot Mix 101.9) — the home of the Arkansas Razorbacks —

is the new one from R. Kelly. No mystery about that! The new 50 Cent song "21 Questions" is gonna be no less than two quarters short of "In Da Club." Eminem's "Sing for the Moment," Ginuwine's "Hell Yeah," Daniel Bedingfield's "If You're Not the One" and Good Charlotte's "The Anthem" are all pulling top 10 phones. • We have a good pop balancer with Lillix's



"It's About Time." Give it a listen if you haven't heard it. Also, the new T.A.T.U., "Not Gonna Get Us," is generating phones (Russian + lesbian = phones). Jewel's "Intuition" is generating phones from male and female listeners alike, and Counting Crows' "Big Yellow Taxi" has been a great daytime record for us. • My predictions for upcoming hits are Kelly Clarkson's "Miss Independent" and Sugar Ray's "Mr. Bartender," and the biggest smash of the whole freakin' summer is definitely going to be Black-Eyed Peas featuring Justin Timberlake's "Where Is the Love." Put that shizzle on the air!

Jive still rules this week as Justin Timberlake's "Rock Your Body" remains at No. 1 and R. Kelly's "Ignition" stays at No. 2 on the R&R CHR/Pop chart. Evanescence are nipping at their heels, with "Bring Me to Life" (Wind-up) moving 6-3* ... RCA's Kelly Clarkson takes "Miss Independent" up 16-11* and grabs Most Increased Plays this week with an additional 958 plays ... Radio just can't get enough of 50 Cent! His second single, "21 Questions" (Shady/Aftermath/Interscope), duplicates the meteoric rise of "In da Club," climbing 33-20* during its second week on the chart ... The All-American Rejects' "Swing, Swing" (DreamWorks) moves up 34-30* ... Fabolous is hanging on as "Can't Let You Go" (Elektra/EEG) jumps 39-33* ... Jason Mraz's "The Remedy (I Won't Worry)" (Elektra/EEG) comes in from Triple A with a 41-37* move, and Alternative powerhouse Audioslave's "Like a Stone" (Interscope/Epic) rises 42-38* ... Uncle Kracker and Dobie Gray give a stellar showing this week, as "Drift Away" (Lava) rockets 50-39* ... A&M/Interscope's Black Eyed Peas score their second Most Added crown in a row — "Where Is the Love?" gets 53 adds this week ... Debuts come from T.A.T.U., Sugar Ray, Ashanti and Lil Kim featuring Mr. Cheeks.



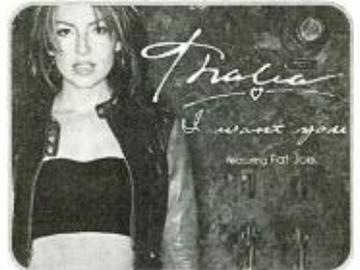
— Keith Berman, Radio Editor

ON THE RISE

ARTIST: **Thalia**

LABEL: **Virgin**

By **MIKE TRIAS**/ASSISTANT EDITOR



She's an international superstar with a fan base stretching from her native Mexico to Europe and all the way to Asia. She is already adored by the Latin community here in the United States. She has been at the top of *People En Espanol's* "25 Most Beautiful People" list this year. All of these accomplishments have set the stage for Thalia to conquer the American mainstream audience with *Thalia*, her debut English album, set to be released later this year. "I Want You" is the lead single from the ambitious project, and the song has already debuted at No. 48* on R&R's CHR/Rhythmic chart this week while quickly gaining airplay at Pop.

Thalia Ariadna Sodi is a triple-threat artist — she's a singer, actress and dancer. Perhaps she was destined to be a performer, as her name comes from the Greek muse of theater. Inspired by her older sister, who is also a performer, Thalia began her career as a child, appearing on Mexican television and in Mexico City's theater. She joined the popular groups Din Din and Timbiriche and was also offered a part on *Quincenera*, the first Mexican soap opera geared toward an audience of children and adolescents.

While still a teenager Thalia moved to Los Angeles to pursue her dreams. There she met Alfredo Diaz Ordaz, who became her longtime collaborator and producer. With the release of her self-titled debut album in 1989, Thalia's status as an entertainer rose steadily to superstar proportions.

Thalia soon achieved success as an actress, starring in the popular soaps *Maria Mercedes*, *Rosalinda* and *Maria La Del Barrio*, all of which air on Spanish-lan-

guage networks. Her singing career took off when she teamed up with producer Emilio Estefan Jr., and she has been nominated for three Grammys so far.

"I Want You" should propel Thalia's career to the next level. As insurance, Thalia has joined forces with popular rap icon Fat Joe, who is also of Hispanic descent, in a move that should make her introduction to mainstream audiences a lot smoother. Of course, it doesn't hurt that "I Want You," produced by Cory Rooney (Jennifer Lopez, Marc Anthony, Destiny's Child), is an upbeat single with hip-hop sensibilities that capitalize on the current collaboration trend, making the song an instant summer anthem. The single features Thalia and Fat Joe flirting back and forth and employs a beat similar to Big Punisher's hit of yesteryear, "Still Not a Player." (Fat Joe even reiterates a part of the song in the last line of his rap breakdown, perhaps in homage to his fallen friend.) The video for "I Want You" was recently filmed in New York City, with David Meyers directing the project.

Though promotional plans for her music are just starting to get underway, plans for Thalia-related products are already in full swing. Currently, she has her own eyewear styles available through Kenmark Optical, and she will launching her own line of products for K-Mart in July, including apparel for women and juniors, lingerie, footwear, cosmetics and even housewares.

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America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 5/16/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
EVANESCENCE Bring Me To Life (Wind-up)	4.23	4.21	82%	15%	4.26	4.10	4.33
MATCHBOX TWENTY Unwell (Atlantic)	4.16	4.15	80%	11%	4.10	4.10	4.24
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.10	4.09	92%	29%	4.16	3.88	4.16
STACIE ORRICO Stuck (ForeFront/Virgin)	3.96	4.02	71%	12%	4.15	3.86	4.04
CHRISTINA AGUILERA Fighter (RCA)	3.95	3.95	93%	18%	4.03	3.86	3.94
GOOD CHARLOTTE The Anthem (Epic)	3.93	3.96	87%	23%	4.30	3.97	3.75
KELLY CLARKSON Miss Independent (RCA)	3.93	3.99	75%	11%	3.82	4.01	4.01
AVRIL LAVIGNE Losing Grip (Arista)	3.91	3.90	83%	18%	4.11	3.71	4.06
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.90	3.92	80%	20%	3.91	3.97	3.73
AVRIL LAVIGNE I'm With You (Arista)	3.83	3.73	99%	49%	3.83	3.55	4.02
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Live)	3.83	3.93	86%	26%	3.99	3.70	3.89
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.79	3.71	98%	34%	3.80	3.96	4.19
R. KELLY Ignition (Jive)	3.75	3.62	89%	33%	4.08	3.65	3.64
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	3.73	3.76	96%	34%	3.80	3.73	3.64
50 CENT In Da Club (Shady/Aftermath/Interscope)	3.73	3.66	95%	45%	3.90	3.60	3.87
COLDPLAY Clocks (Capitol)	3.72	3.64	63%	13%	3.57	3.75	3.75
JEWEL Intuition (Atlantic)	3.69	-	61%	10%	3.61	3.56	3.54
SEAN PAUL Get Busy (40/VP/Atlantic)	3.68	3.59	77%	27%	3.94	3.71	3.74
WAYNE WONDER No Letting Go (VP/Atlantic)	3.64	3.43	45%	15%	3.75	3.60	3.79
FRANKIE J. Don't Wanna Try (Columbia)	3.62	-	49%	11%	3.62	3.66	3.73
AALIYAH Miss You (BlackGround/Universal)	3.60	3.60	85%	37%	3.98	3.45	3.49
GINUWINE Hell Yeah (Epic)	3.52	3.44	74%	22%	3.64	3.57	3.58
NAS I Can (Columbia)	3.52	-	66%	21%	4.00	3.23	3.42
KID ROCK FJ SHERYL CROW Picture (Atlantic)	3.48	3.46	98%	55%	3.44	3.49	3.47
JENNIFER LOPEZ I'm Glad (Epic)	3.38	3.30	78%	22%	3.49	3.28	3.23
JENNIFER LOPEZ FJ LL COOL J All I Have (Epic)	3.35	3.33	96%	57%	3.46	3.29	3.16
JA RULE FJ ASHANTI Mesmerize (Murder Inc./IDJMG)	3.35	3.35	91%	49%	3.45	3.37	3.18
TYRESE How You Gonna Act Like That (J)	3.34	3.41	63%	20%	3.62	3.33	3.32
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.33	3.35	86%	44%	3.68	3.17	3.09
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.28	3.24	95%	58%	3.60	3.23	3.51

Total sample size is 499 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+. Persons are screened via the Internet. Once passed, they can take the music test based on the 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

BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
Total Plays: 590, Total Stations: 83, Adds: 53

STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)
Total Plays: 543, Total Stations: 31, Adds: 1

TRAIN Calling All Angels (Columbia)
Total Plays: 532, Total Stations: 50, Adds: 28

PANJABI MC Beware Of The Boys (Sequence)
Total Plays: 484, Total Stations: 18, Adds: 4

MERCYME I Can Only Imagine (INO/Curb)
Total Plays: 470, Total Stations: 24, Adds: 7

FOO FIGHTERS Times Like These (Roswell/RCA)
Total Plays: 423, Total Stations: 39, Adds: 3

RACHEL FARRIS I'm Not The Girl (Big3)
Total Plays: 387, Total Stations: 41, Adds: 5

THALIA FIFAT JOE I Want You (Virgin)
Total Plays: 346, Total Stations: 35, Adds: 11

PLAY I Must Not Chase The Boys (Columbia)
Total Plays: 339, Total Stations: 29, Adds: 2

BECKY BAEILING Getaway (Universal)
Total Plays: 338, Total Stations: 29, Adds: 5

Songs ranked by total plays



Z100 TAKES OVER TIMES SQUARE Murder Inc./IDJMG recording artist Ashanti has teamed up with WHTZ/New York for a new television spot. In it, Ashanti is transported into the heart of Times Square and surrounded by a sea of neon lights and billboards that sport the Z100 logo.

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THE BERT SHOW IS SO SO DEF So So Def head Jermaine Dupri brought his newest recording artist, Brooks Buford, to WWWQ/Atlanta to visit with The Bert Show. Seen here (l-r) are So So Def Director/National Promotions Maurice Morris, Bert Show co-host Jeff Dauler, WWWQ PD Dylan Sprague, Buford, Dupri and Bert Show host Bert Weiss.



DONTAY THOMPSON
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Music Piracy — Is It A Wrap?

Macrovision's Adam Sexton offers solutions

When downloading music and Napster first became the in thing, purists like myself who like to get a CD and pop it in the stereo didn't quite understand the big deal about online music. I learned pretty quickly, however, that sites like Napster had started a trend that would bring difficult times to the entire music industry.

Music piracy has been one of the biggest problems plaguing the music industry. With more and more consumers relying on file-sharing services and burning CDs to get their hot joints, the industry has seen a tremendous slump in music sales. Many American youths are downloading their favorite tracks off albums so they don't have to buy entire albums that they aren't into.

From Cassettes To CDs

"Most kids who are using their portable MP3 players think it's only a baby step from home taping," says Adam Sexton, VP/Marketing for Macrovision, a company that designs, develops and markets products that provide copy protection and video scrambling for motion pictures and other video and audio materials.

"Ten years ago people did home taping and didn't think of that as stealing. A lot of kids think trading an MP3 file is pretty much the same. Of course, the difference is that one copy becomes a thousand, and three copies become a million.

"If all of the music is free, record labels can't afford to invest in new music. They can't afford to invest in new artists, and there won't be new artists people will want to buy. Ultimately, it

could put the whole record business out of business, which means there won't be any good music."



Adam Sexton

It can be argued that music piracy is caused by the labels' focus on signing one-hit wonders to singles deals instead of seeking out career artists. It can also be argued that there is a lack of artist development at record companies. It can even be argued that the

music industry didn't react quickly enough to the problem of unauthorized file-sharing, which led to downsizing and the merging of record companies.

Software Solutions

We all know about the problems that face the music industry, but there are solutions being worked out to better protect music and control music piracy. Sexton says Macrovision has come up with one such effective and commercially viable solution.

Its CDS System, a one-of-a-kind suite of products that delivers solutions through mastering and manufacturing partners in North America, Europe, Asia and South America, has emerged as the front-runner in worldwide multilayered copy protection and rights management.

Sexton, an industry vet, got his start working at BMG International for Rudy Gasner. "I was at BMG for three

years and lived in London, Madrid and Hong Kong for about 15 months while working through the different regional offices," Sexton says.

After leaving BMG International Sexton went on to head the international department at EMI Records. That lasted about three years, until the division was shut down.

"After leaving EMI I went to Arista and went into domestic marketing," says Sexton. "I worked for Clive Davis for three years, doing domestic marketing and product management. When Clive left Arista, I went to work for a company called Supertracks, which was into digital distribution and a variety of different digital new-media and music delivery systems."

Tracking Technology

While still at Arista, Sexton had taken a personal interest in working with such companies as Amazon, AOL and Microsoft Media Player, which eventually led him to his position at Supertracks.

"Ten years ago people did home taping and didn't think of that as stealing. A lot of kids think trading an MP3 file is pretty much the same."

"What was happening technologically really intrigued me," he says. "I was very excited by the possibility of an artist being able to have one-to-one contact with the customer.

"I remember the time Bjork could record a song in Iceland and immediately have worldwide distribution without necessarily having to put a whole album out. She could just do one track that she was feeling and put it out there, and it would be instantly available globally."

Working at Supertracks led Sexton to his position at Macrovision, and the software the company's developed is ready put a Band-Aid on the industry to protect it from music piracy.



THE GIRL NEXT DOOR Elektra recording artist Lil Mo recently celebrated the release of her sophomore album, *Meet the Girl Next Door*, at NYC's Jade Garden. Pictured here enjoying the festivities are (l-r) Elektra VP/Urban Promotion Mike Kelly; DJ Red Alert; Elektra's Brian St. John, VP/Marketing Michelle Murray Gee and Sr. VP/Urban Promotion Richard Nash; Lil Mo; Monty Bailey; and Elektra VPCrossover Promotion Joe Hecht.

Sexton feels that it took far too long for the industry to implement systems to prevent piracy. "The last couple of years have certainly been tough, but I think we're starting to see movement in terms of labels starting to protect their content," he says.

Macrovision Meets Microsoft

Macrovision's copyrighting software is currently being used on over 100 million discs in Europe and Japan, and, with the help of Microsoft, the company is looking to make an impact in the United States. "We just made an announcement three weeks ago with Microsoft that we're working together to put the Microsoft DRM as the second session on our CD," says Sexton.

By teaming up with Microsoft, Macrovision hopes to deploy its copy-protection software in the U.S. by the summer and fall. The software will allow record labels to design and produce dual-session music CDs that contain both Redbook audio files, which will play on traditional home and car stereos, and second-session files, which Sexton refers to as "Yellowbook" audio. These can be played and stored on a consumer's PC and portable devices.

"The Yellowbook session is basically for the computer," says Sexton. "If you put the CD in a CD player, it plays the regular Redbook audio like a normal CD player. But if you put the CD in a computer, our technology hides the Redbook audio from the computer, because the Redbook represents MP3 files, which could be ripped and file-traded.

"We redirect the computer to the Yellowbook audio, which features the Microsoft DRM. That's where we deliver pre-ripped Windows Media files that will play on your PC. And because the Windows Media files have digital rights attached, in addition to putting the music on your hard drive, you can export it to portable devices and burn a CD copy.

"We give consumers a lot of flexibility with the music, but the label can put restrictions on it. They can say that you can make three copies or infinite copies — it's up to them."

Eliminating Piracy

With this system, Sexton has hopes that the music industry will eventually no longer have to deal with music piracy on a massive level. "With these dual-session discs in conjunction

with better online offerings, we're going to start to see a leveling off in the decline of sales, and, hopefully, at some point it can start building back up or at least stop going down," Sexton says.

Sexton stresses that once Macrovision's software is commonly used in the U.S., record companies must monitor how they deliver their music to radio stations as well. "One of the things that labels have to do — and they're starting to — is protect the content upstream," he says.

"The days of sending 20 CD-Rs out and not knowing where they are have to end. You have to recognize that if you have a CD-R floating around, it can be a source of piracy and a global distribution network. Control the number of CD-Rs; you'll protect the label and save money at the same time."

With companies like Macrovision and Apple, which recently introduced its revolutionary iTunes Music Store — where consumers can buy a single track, including new releases, for 99 cents — it looks like unauthorized file-sharing may be less of a problem for the music industry in the future.

"The Apple thing is big," says Sexton. "They sold a million tracks pretty quickly. You know, 99 cents a track is a pretty compelling offer. When the offering is there and it's content people want at a price point they want and delivered in a way they want, they will buy it.

"That's one of the interesting things about the whole piracy thing. When you look at the Eminem record, the Avril Lavigne record or the 50 Cent record, if the content is there, people will buy it. Even though a lot of kids have those records or have the singles, they do go out and buy the albums.

"There are a bunch of different lessons you can take from that. On the one hand, consumers have said that there are a lot of records they think have only one or two good songs, and they are a little frustrated by that. But, at the same time, when you do have an album that consumers think is really good all the way through, they'll actually go and buy it."

Sexton and the staff at Macrovision will continue to bridge the gap from the physical CD world to the online world. "One of the things we're working on at Macrovision is what we call controlled burning," Sexton says. "You can burn a CD, but that burned CD can't be copied. We plan to have that out by the end of this year."



LOON VISITS POWER On a recent promo stop in Los Angeles to promote his hot new single, "How You Want This," Bad Boy/Universal recording artist Loon stopped by KPWR (Power 106) to rub elbows with MD E-Man. Seen here are (l-r) E-Man, Loon and Universal National Director/Rhythm & Crossover Promotion Warren Gesin.

May 16, 2003

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LAST WEEK	T-HIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	50 CENT 21 Questions (Shady/Aftermath/Interscope)	5808	+122	843432	10	77/0
3	2	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	5193	-48	727363	14	76/0
2	3	SEAN PAUL Get Busy (40/40/VP/Atlantic)	5048	-348	747939	14	80/0
4	4	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	4915	+64	676926	13	77/0
5	5	R. KELLY Ignition (Jive)	4279	-153	561591	22	76/0
6	6	50 CENT In Da Club (Shady/Aftermath/Interscope)	3778	-549	496427	19	78/0
7	7	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3137	-519	433080	17	72/0
9	8	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	3021	+672	506750	5	59/8
8	9	NAS I Can (Columbia)	2696	-673	341536	14	71/0
10	10	DA BRAT In Love Wit Chu (So So Def/Arista)	2483	+191	259680	8	67/0
18	11	R. KELLY Snake (Jive)	2337	+398	323209	5	69/6
14	12	WAYNE WONDER No Letting Go (VP/Atlantic)	2257	+222	320089	22	68/1
12	13	JUSTIN TIMBERLAKE Rock Your Body (Jive)	2196	+23	262459	9	50/0
16	14	PANJABI MC Beware Of The Boys (Sequence)	2031	+16	287452	6	51/4
17	15	FRANKIE J. Don't Wanna Try (Columbia)	1930	-27	221807	12	48/0
15	16	AALIYAH Miss You (BlackGround/Universal)	1926	-108	251859	25	69/0
21	17	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	1851	+3	148868	13	59/0
11	18	GINUWINE Hell Yeah (Epic)	1803	-485	205657	17	64/0
22	19	MONICA So Gone (J)	1704	+179	219468	5	64/1
23	20	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	1640	+213	250966	6	71/2
29	21	ASHANTI Rock Wit U (Murder Inc./IDJMG)	1603	+398	269879	3	8/0
20	22	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	1543	-351	161996	10	50/0
13	23	LIL' KIM The Jump Off (Queen Bee/Atlantic)	1402	-661	222001	16	71/0
33	24	BONECRUSHER Never Scared (Arista)	1357	+287	201553	7	53/7
37	25	FABOLOUS Into You (Elektra/EEG)	1331	+414	162997	3	18/4
24	26	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	1331	-90	176900	11	54/0
28	27	JENNIFER LOPEZ I'm Glad (Epic)	1290	+72	144572	5	45/1
40	28	KILEY DEAN Make Me A Song (Beatclub/Interscope)	1138	+231	139607	3	59/2
25	29	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	1127	-249	156052	15	61/0
31	30	HITMAN SAMMY SAM Step Daddy (Universal)	1076	-33	71961	6	45/1
41	31	CHINGY Right Thurr (Priority/Capitol)	1070	+239	110191	3	49/3
26	32	B2K Girlfriend (Epic)	1035	-326	123498	13	59/0
34	33	2PAC F/TRICK DADDOY Still Ballin' (Amaru/Death Row/Interscope)	985	+2	171212	13	42/0
38	34	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	980	+67	97540	7	52/3
27	35	TALIB KWELI Get By (Rawkus/MCA)	960	-316	128784	9	56/0
35	36	DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	904	-60	126331	16	35/0
30	37	NELLY Pimp Juice (Fo' Reel/Universal)	868	-308	107033	10	53/0
43	38	EMINEM F/50 CENT/BUSTA RHYMES Hail Mary (Shady/Aftermath/Interscope)	816	+116	84392	2	3/1
48	39	LUDACRIS Act A Fool (Def Jam South/IDJMG)	788	+253	83927	2	59/57
39	40	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	766	-143	71139	20	55/0
44	41	JAHEIM Put That Woman First (Divine Mill/WB)	728	+68	159393	6	19/1
47	42	FLOETRY Say Yes (DreamWorks)	705	+126	70034	3	41/2
45	43	SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	701	+75	57623	2	49/1
49	44	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	658	+132	87413	2	12/2
46	45	MISSY ELLIOTT Pussycat (Elektra/EEG)	624	0	81775	4	6/0
42	46	EMINEM Superman (Shady/Aftermath/Interscope)	572	-172	71702	19	41/0
50	47	DRU HILL I Love You (Def Soul/IDJMG)	544	+54	75871	3	26/2
Debut	48	THALIA FIFAT JOE I Want You (Virgin)	539	+341	94751	1	46/9
Debut	49	AALIYAH Come Over (BlackGround)	510	+202	51909	1	42/1
Debut	50	LOON F/KELIS How You Want That (Bad Boy/Universal)	479	+298	113795	1	53/6

81 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/4-5/10. 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
LUDACRIS Act A Fool (Def Jam South/IDJMG)	57
LUMIDEE Never Leave You (Uh Oh) (Universal)	31
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	30
CLIPSE Hot Damn (Star Trak/Arista)	20
BEYONCE' Crazy In Love (Columbia)	20
SEAN PAUL Like Glue (VP/Atlantic)	17
GINUWINE In Those Jeans (Epic)	14
THALIA FIFAT JOE I Want You (Virgin)	9
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	8
BONECRUSHER Never Scared (Arista)	7
SARAI Ladies (Epic)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	+672
FABOLOUS Into You (Elektra/EEG)	+414
R. KELLY Snake (Jive)	+398
ASHANTI Rock Wit U (Murder Inc./IDJMG)	+398
THALIA FIFAT JOE I Want You (Virgin)	+341
LOON F/KELIS How You Want That (Bad Boy/Universal)	+298
BONECRUSHER Never Scared (Arista)	+287
BEYONCE' Crazy In Love (Columbia)	+265
LUDACRIS Act A Fool (Def Jam South/IDJMG)	+253
CHINGY Right Thurr (Priority/Capitol)	+239

New & Active

LATIF I Don't Want To Hurt You (Motown)

Total Plays: 439, Total Stations: 36, Adds: 2

GINUWINE In Those Jeans (Epic)

Total Plays: 353, Total Stations: 28, Adds: 14

LUMIDEE Never Leave You (Uh Oh) (Universal)

Total Plays: 319, Total Stations: 32, Adds: 31

SEAN PAUL Like Glue (VP/Atlantic)

Total Plays: 299, Total Stations: 27, Adds: 17

LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$\$ (TVT)

Total Plays: 284, Total Stations: 12, Adds: 0

BLACK EYED PEAS Where Is The Love? (A&M/Interscope)

Total Plays: 265, Total Stations: 37, Adds: 30

BEYONCE' Crazy In Love (Columbia)

Total Plays: 265, Total Stations: 20, Adds: 20

E-40 One Night Stand (Sick Wid' It/Jive)

Total Plays: 244, Total Stations: 12, Adds: 0

SARAI Ladies (Epic)

Total Plays: 225, Total Stations: 23, Adds: 7

TAMIA Officially Missing You (Elektra/EEG)

Total Plays: 221, Total Stations: 25, Adds: 1

Songs ranked by total plays

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May 16, 2003

RANK ARTIST TITLE LABEL

- 1 50 CENT 21 Questions (*Shady/Aftermath/Interscope*)
- 2 SEAN PAUL Get Busy (*VP/Atlantic*)
- 3 FABOLOUS f/LIL' MO Can't Let You Go (*Elektra/EEG*)
- 4 50 CENT In Da Club (*Shady/Aftermath/Interscope*)
- 5 LIL' KIM f/50 CENT Magic Stick (*Queen Bee/Atlantic*)
- 6 R. KELLY f/BIG TIGGER Snake (*Jive*)
- 7 BUSTA RHYMES f/MARIAH CAREY... I Know What You Want (*J*)
- 8 JOE BUDDEN Pump It Up (*Def Jam/IDJMG*)
- 9 PANJABI MC Beware Of The Boys (*Sequence*)
- 10 WAYNE WONDER No Letting Go (*VP/Atlantic*)
- 11 SNOPP DOGG Beautiful (*Doggy Style/Priority/Capitol*)
- 12 BONECRUSHER Never Scared (*So So Def/Arista*)
- 13 2PAC Still Ballin' (*Amaru/The Row/Interscope*)
- 14 LIL' KIM The Jump Off (*Queen Bee/Undeas/Atlantic*)
- 15 GINUWINE Hell Yeah (*Epic*)
- 16 ASHANTI Rock Wit U (*Murder Inc./IDJMG*)
- 17 DA BRAT I'm In Love With You (*So So Def/Arista*)
- 18 LUMIDEE Never Leave You (*Straight Face*)
- 19 NAS I Can (*Columbia*)
- 20 LIL' JON & EASTSIDE BOYZ Get Low (*TVT*)
- 21 CHINGY Right Thurr (*Priority/Capitol*)
- 22 TALIB KWELI Get By (*Rawkus/Priority*)
- 23 R. KELLY Ignition (*Jive*)
- 24 LOON f/KELIS How You Want That (*Bad Boy/Universal*)
- 25 LUDACRIS Act A Fool (*Def Jam South/IDJMG*)
- 26 B2K Girlfriend (*Epic*)
- 27 FABOLOUS Into You (*Elektra/EEG*)
- 28 EMINEM Hail Mary (*Shady/Aftermath/Interscope*)
- 29 FREEWAY Flipside (*Roc-A-Fella/IDJMG*)
- 30 PHARRELL f/JAY-Z Frontin' (*Star Track/Arista*)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/4-5/10/03. ©2003, R&R, Inc.



PHAT MIX SIX

- PHARRELL FEATURING JAY-Z Frontin' (*StarTrak/Arista*)
- KEITH MURRAY Candi Bar (*Def Jam/IDJMG*)
- LUMIDEE Never Leave You (*Straightface/Universal*)
- FREEWAY FEATURING PEEDI CRACK Flipside (*Roc-A-Fella/IDJMG*)
- THREE 6 MAFIA FEATURING LIL FLIP Ridin' Spinners (*Columbia*)
- LOON FEATURING KELIS How You Want That (*Bad Boy/Universal*)



Elephant Man's "Pon de River" (Greensteeves) is doing well for me. This is the hottest reggae record right now. This may be bigger than what Sean Paul is doing if Elephant Man gets the right support. He's huge in Jamaica. Jazzy Phe' and Rated R have a record together called "Gotta Girl" (Universal), and I know it's going to be a hit. I think I'm the only one who has it now. This is going to be hot, and people have been calling about it. They've been trying to hide Peedi Crack's "Fall Back" (Roc-A-Fella/IDJMG) record, but it's the s**t. Every time we play this we get calls out the ass with people asking what it is. We've been spinning it in the mix for a couple of weeks now.



— DJ Quest, WBTT/Ft. Meyers



Baby Beesh and Frankie J's "Suga Suga" (Good Guy Entertainment) is a great female record. The morning show spiked this one, and it blew up our phone lines the rest of the day. It should hit 50 spins its first week in rotation. This is going to be a huge one for us. Eminem, 50 Cent and Busta Rhymes' "Hail Mary 2003" (Shady/Aftermath/Interscope) is another pick of mine. Busta wrecks it, and I wouldn't want to be Ja right now. Bonecrusher featuring Jadakiss, Camron and Busta Rhymes' "Never Scared (Remix)" (So So Def/Arista) is a little too long, but it's a great remix.

— DJ Penetrate, KPTY/Houston

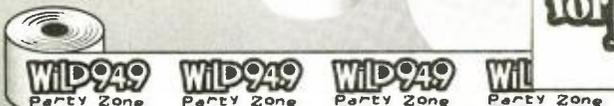
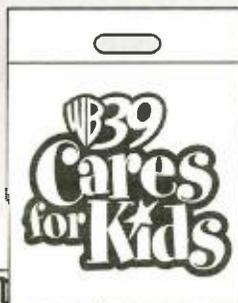


THE SACRAMENTO KINGS Well, it's not the actual NBA team, but the guys at KSFM are holding it down in the 916. Seen here hanging out a recent station event are (l-r) KSFM morning co-host Mixxula, PD Byron Kennedy, MD Tony Tecate, morning man Davey D and overnight guy D-Lo.

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ON THE RECORD

This Week's Hottest Music Picks

Puerto Rico MD, KOHT/Tucson

Sean Paul's "Like Glue" (VP/Atlantic): This one was always one of my favorite tracks. We tried it out over the weekend, and they loved it. Another hit from Sean Paul.

Ginuwine's "In Those Jeans" (Epic): Great song. I already hear the females getting juicy.

Clipse's "Hot Damn" (Star Trak/Arista): Another impressive display of their awesome skill.

Nathan Reed PD, WRCL/Flint, MI

Ashanti's "Rock Wit You" (Murder Inc./IDJMG): WRCL's Club 93-7 listeners are making this top five in requests! Don't hate and miss a hit.

Smilez & Southstar's "Now That You're Gone" (ARTISTdirect): "Tell Me" was large in Flint, so we had to give this one a chance. We're getting positive feedback already.

Lil Kim featuring 50 Cent's "Magic Stick" (Queen Bee/Atlantic): This will be bangin' all summer long. Sounds like a No. 1!

Foxy Brown's "I Need a Man" (Violator/IDJMG): We've been feeling this for a while. We have 160+ spins on this track. Listeners have compared it to P. Diddy's "I Need a Girl" series of songs.

Felix Santos MD, KSEQ/Fresno

Lil Kim featuring 50 Cent's "Magic Stick": This joint has the magic! It's No. 1 on the phones.

Angelina's "I Will Always Be There for You" (Upstairs): If you are in a Latin-based market, you got to have this on your playlist. Top five phones and climbing.

Chingy's "Right Thurr" (Priority/Capitol): Gets your neck snapping and your ass shakin'. A true club banger *right thurr!*

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?" (Interscope): Positive message and great production. Timberlake's hook is haunting. You better show this some love.

Crash Kelley

PD, KSNY/Santa Rosa, CA

E-40's "One Night Stand" (Jive): This Bay Area-artist has a large local following. The song is top three on the phones and is in "A" rotation.

Xzhibit featuring Eminem & Nate Dogg's "My Name" (Loud/Columbia): We started out on this a while ago; now it's generating top 10 phones, and everyone is scrambling to get a copy.

50 Cent featuring Eminem & Busta Rhymes' "Hail Mary 2003" (Shady/Aftermath/Interscope): No. 1 most requested. Everyone is asking for and talking about this latest "beef" track.

Lil Kim featuring 50 Cent's "Magic Stick": This track is exploding. This will definitely be a No. 1 song.

Joe Budden's "Pump It Up" (Spit/IDJMG): All the club DJs are bangin' this in the North Bay, and now it's generating big phones.

Fabulous featuring Tamia's "Into You" (Elektra/EEG): Hard to top "Can't Let You Go," but I think this one will. We already have monstrous reaction and buzz.

Chris Tyler

MD, WJMN/Boston

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?": I absolutely love this song! Very mass-appeal, and Justin's hook is hot! I think everyone will know who Black Eyed Peas are after this song hits.

Sean Paul's "Like Glue": We just put it in a full-time rotation. The reggae sound works for us, and this song should be just as big as "Get Busy."

Frank E.D.

PD, KMRK/Midland-Odessa, TX

R. Kelly featuring Big Tigger's "Snake" (Jive): Hella hot, just like two gorillas making love in the jungle!

Chingy's "Right Thurr": Getting adult response on this record. You know, they pick up on our youthful lingo quick!

Aaliyah featuring Jay-Z's "Miss You (Remix)" (BlackGround/Universal): Jigga man refreshes this cut. I love the way it sounds on the air.

Hitman Sammy Sam's "Step Daddy" (Universal): Cute record.

Karen Wild

MD, KUBE/Seattle

Chingy's "Right Thurr": The song is infectious and sounds bangin' on the air. It's too fun; I'm a big fan!

Talib Kweli featuring Jay-Z & Busta Rhymes' "Get By (Remix)" (Rawkus/MCA): I liked the song the way it was, but this adds star power and crossover heat.

Ludacris' "Act a Fool" (Def Jam South/IDJMG): I think Luda has two hot musical images. First, he can be fun and silly, and second he can put out straight-up club bangers that have you wanting to jump up and down and throw them bows on the dance floor. I'm excited about this track kicking off the *2 Fast 2 Furious* soundtrack and movie!

Jimi Jam

PD, WKPF/Poughkeepsie, NY

Sarai's "Ladies" (Epic): A breakthrough hit, with a solid full-length CD to come.

Fabulous featuring Tamia's "Into You": Fab has the ballad hits down cold.

Sean Paul's "Like Glue": The only song to ever get a 100% Kiss on our "Kiss It or Dis It" feature.

JoJo Collins

MD, KDBS/Wichita

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?": With all the drama going on around the country, let alone the world, this is one of the best songs of the year so far. It's the most positive song since Nas' "I Can." This song will go far.

Ludacris' "Act a Fool": From the movie *2 Fast 2 Furious*. He is in the film with Ty-

rese. This will definitely be one of two songs of the summer.

Ginuwine's "In Those Jeans": This is the other song of the summer, since every player will use it for a pickup line. It's a great song though.

D Rock

OM/PD, KXHT/Memphis

Bonecrusher's "Never Scared" (So So Def/Arista): A dirty hit for us.

Da Entourage's "Bunny Hop" (Universal): Who the hell is Josephine? It's working for us.

Hitman Sammy Sam's "Step Daddy": It's straight ghetto, but it's a heavy requester. Big in the clubs too.

Monica's "So Gone" (J): Everybody loves it.

Aaliyah's "Come Over" (BlackGround/Universal): You can't deny this song.

Jill Strada

MD, WPYO/Orlando

Thalia featuring Fat Joe's "I Want You" (Virgin): This song has incredible potential!

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?": This song is so hot! Looking forward to bringing this feel-good sound to the party people in Orlando!

Lasgo's "Alone" (Robbins): It's researching well on the station, and we have it in a new power category.

Da Brat's "In Love Wit Chu" (So So Def/Arista): It's been developing well on the station, and the ladies love it!

Lee L'Heureux

MD, WRED/Portland, ME

Ludacris' "Act a Fool": This song is continuing to grow just on the few warm-up spins it is getting. It was a huge hit in our club broadcast and will definitely work for us in the coming weeks.

Lumidee's "Never Leave You" (Straightface/Universal): Like the Ludacris song, the phones are heavy on this record after only a few spins.

Kiley Dean's "Make Me a Song" (Beatclub/Interscope): We bumped this up last week. Timbaland did it again. The early feedback is that this will be a good record for us.

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R&R

Letters To Mediabase

The ins and outs of the industry's No. 1 monitoring company

By Rich Meyer

President, Mediabase 24/7

It's been nearly four years since R&R debuted its partnership with Mediabase 24/7, the industry's No. 1 source for monitored airplay data. Mediabase helped revolutionize and reinvent the R&R airplay charts when we joined forces in June 1999. Now, with the addition of Dana Hall to R&R as Urban Editor, the Urban section will once again be reinvented. As we wait for Dana to officially start with us, we felt it appropriate to check in with Mediabase's Rich Meyer for a quick refresher on how it all works.

Boy, do we get letters. And e-mails. And phone calls.

When R&R graciously invited me to write a few words about Mediabase, I started to think about which direction to take and which topic or topics would be most beneficial to discuss. After about five minutes of pondering, the obvious occurred to me: Why not publicly answer the questions we are asked most often about Mediabase?

I logged on to my e-mail account and found hundreds of archived questions, comments, feedback and suggestions. Even though the majority of questions pertained to unique situations, most of them were easily lumped into one category or another.

The questions Mediabase receives most often:

PD: *I've got a new station (or a new competitor) in market X. How do I get it monitored?*

Mediabase: It depends on the situation and the demand. Mediabase currently has the capability to monitor 1,100-1,200 radio stations in the

top 140 metro markets 24 hours a day, seven days a week. Mediabase also enjoys more than 1,000 radio-station affiliates in those same markets.

When a new radio station signs on or a station flips, one of two

One of the real advantages of Mediabase over its competition is the fact that every single piece of audio is verified by a human ear before it is logged.

things might happen: The PD or GM of the new station might request Mediabase monitor them to establish or raise their profile in the industry, or Mediabase-subscribing stations might call and request the new station be monitored for competitive purposes. Either way, Mediabase always does its best to monitor every viable radio station in each of those 140 markets.

PD: *We just flipped formats, and I want to become an R&R reporter. How does that process work?*

Mediabase: Mediabase works closely with R&R to establish the most elite format panels in the industry. To qualify, a radio station must play a certain percentage of current music and must meet a minimum AQH threshold in its market. The AQH threshold is reviewed frequently and is based on a sliding scale.

Obviously, the bar is set highest in the major markets and slides downward every dozen markets or so. R&R regularly publishes the minimum AQH thresholds in its newspaper and fax products. It is also important to note that a radio station must have a full book under its belt before it will be asked to participate as a panelist.

PD: *My radio station is in a market outside the top 140. When are you going to get to our market?*

Mediabase: When Mediabase invented the concept of mass monitoring in 1987, it covered 250 radio stations in the top 35 markets. At launch Mediabase monitored 18 hours of programming over a one-day period, usually a Tuesday or Wednesday. As antiquated as that sounds today, it was seen as revolutionary only 15 years ago. Once the concept was proven, Mediabase began to expand, eventually monitoring more than 1,100 radio stations in the top 140 markets 24/7.

Mediabase is always open to the concept of market expansion, keeping in mind that the process is expensive. As in any business, it boils down to a matter of market demand and pure economics. If expansion makes good business sense for Mediabase's customers, it will be carefully contemplated.

It should also be noted that R&R's Indicator Panels are an ideal place to keep your radio station's profile high. Indicator panelists reside outside the top 140 metros or outside



SPRING BLING Warner Bros. recording artist Jaheim recently took the stage at WGCI/Chicago's Spring Bling at the Allstate Arena. Pictured here are (l-r) Warner Bros. Senior VP Black Music Wayman Jones, Jaheim and WGCI & WVVA OM/PO Elroy Smith.

the Mediabase-monitored formats.

PD: *Mediabase does not monitor my format. Are there any plans for expanding into other formats?*

Mediabase: Mediabase has grown to 14 formats and sub-formats. Mediabase is always interested in listening to industry feedback

judgment call, which is somewhat unfortunate, because Mediabase prefers to have hard-and-fast rules for every situation. It is simply not possible to have rules that cover every potential situation.

For example, songs are often tweaked to reflect or accentuate a particular event, e.g., 9/11 tributes that aired immediately after the attacks. The general rule is this: If the integrity of the original work is intact and the song is played for at least two minutes, Mediabase will count the spin. The same applies for special live performances, in-studio performances, etc.

One of the real advantages of Mediabase over its competition is the fact that every single piece of audio is verified by a human ear before it is logged. It would be virtually impossible for any other system to match Mediabase's level of comprehensiveness without human intervention. That's just plain common sense.

Record Exec: *We don't even have a copy of the new (insert artist) song, yet Mediabase is picking it up. How is that possible?*

Mediabase: Mediabase's monitoring system is unlike any other in the industry because of the human-ear verification process. Although it is preferred that Mediabase have the source audio on hand to identify music, the "unidentified" files are scanned several times daily, and exhaustive efforts go into identifying every piece of music played on more than 1,100 radio stations 24/7. It is not uncommon for Mediabase to pick up leaks. If the song is aired, Mediabase logs it.

Mediabase has been upgrading its programs and services for the past 15 years, largely based on the questions, comments and suggestions provided by the radio and record industries. We understand that there is no one better to set our direction and focus than our customers. Feel free to e-mail me directly at rich@mediabase.com.



A MAJICAL NIGHT J Records recording artist Heather Headley charmed fans in the nation's capital as she performed at a special concert for members of WMMJ-FM/Washington, DC's 30 and Over Club. Pictured here are (l-r) WMMJ PD Kathy Brown, Headley and J Records Director/Mid-Atlantic Urban Promotions Damon Lott.

Mediabase has grown to 14 formats and sub-formats. Mediabase is always interested in listening to industry feedback in terms of markets served and formats covered.

in terms of markets served and formats covered. If the industry can and will support additional formats, they are certainly open for discussion and consideration. The same applies to countries outside the U.S.

PD: *We're playing a song in a mix show. Does that show up on Mediabase?*

Mediabase: Mediabase spoke with a number of program directors and music directors several years ago and, based on those conversations, decided that if a song is not played for at least two minutes, it is not considered a spin. The situation is complicated even more when two sources of music are playing simultaneously.

Many times it comes down to a

R&R URBAN TOP 50

May 16, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (0)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	50 CENT 21 Questions (Shady/Aftermath/Interscope)	3555	+57	549459	10	66/0
2	2	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	3236	+45	472341	14	65/0
5	3	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	2913	+206	465790	13	62/0
3	4	SEAN PAUL Get Busy (40/40/VP/Atlantic)	2772	-213	430707	14	64/0
9	5	MONICA So Gone (J)	2585	+421	386773	7	66/0
4	6	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	2475	-398	378186	16	63/0
8	7	FLOETRY Say Yes (DreamWorks)	2368	+170	362690	15	63/0
10	8	JAHEIM Put That Woman First (Divine Mill/WB)	2265	+116	337968	11	61/0
6	9	NAS I Can (Columbia)	2029	-387	277226	14	62/0
7	10	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	1837	-396	279556	16	61/0
11	11	LIL' KIM The Jump Off (Queen Bee/Atlantic)	1748	-278	216910	15	65/0
14	12	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	1701	+104	230603	11	60/3
13	13	RON ISLEY FIR. KELLY What Would You Do? (DreamWorks)	1699	+69	295573	10	57/0
18	14	BONECRUSHER Never Scared (Arista)	1674	+206	246745	10	64/2
21	15	R. KELLY Snake (Jive)	1669	+315	258531	5	64/0
12	16	50 CENT In Da Club (Shady/Aftermath/Interscope)	1594	-315	243445	19	63/0
16	17	WAYNE WONDER No Letting Go (VP/Atlantic)	1348	-155	191974	21	60/0
15	18	TYRESE How You Gonna Act Like That (J)	1285	-296	221566	26	62/0
17	19	AALIYAH Miss You (BlackGround/Universal)	1214	-269	184375	25	17/0
22	20	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	1190	+33	171373	7	53/0
24	21	HITMAN SAMMY SAM Step Daddy (Universal)	1167	+55	113848	6	47/1
26	22	DRU HILL I Love You (Def Soul/IDJMG)	1146	+126	191441	8	56/0
31	23	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	1088	+256	196719	4	3/1
23	24	MISSY ELLIOTT Pussycat (Elektra/EEG)	1072	-42	194357	8	2/0
20	25	B2K Girlfriend (Epic)	1060	-303	142999	12	54/0
25	26	HEATHER HEADLEY I Wish I Wasn't (J)	1057	+23	160486	9	54/1
27	27	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	991	+86	125825	7	50/5
35	28	GINUWINE In Those Jeans (Epic)	985	+272	146546	2	55/3
33	29	ASHANTI Rock Wit U (Murder Inc./IDJMG)	960	+223	203476	3	1/0
28	30	DA BRAT In Love Wit Chu (No So Def/Arista)	955	+57	116888	5	49/1
41	31	AALIYAH Come Over (BlackGround)	948	+398	165722	2	54/2
38	32	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	845	+188	122992	4	6/1
30	33	TALIB KWELI Get By (Rawkus/MCA)	834	-20	113304	8	46/2
34	34	CHINGY Right Thurr (Priority/Capitol)	826	+95	98116	5	53/4
36	35	PANJABI MC Beware Of The Boys (Sequence)	729	+31	126530	4	7/7
29	36	NELLY Pimp Juice (Fo' Reel/Universal)	723	-157	93880	9	41/0
43	37	EMINEM F/50 CENT/BUSTA RHYMES Hail Mary (Shady/Aftermath/Interscope)	631	+120	92640	3	0/0
37	38	702 I Still Love You (Motown)	563	-99	104271	8	32/0
47	39	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	547	+86	138001	2	1/0
39	40	TYRESE Signs Of Love Makin' (J)	532	+167	75368	1	51/2
39	41	JUSTIN TIMBERLAKE Rock Your Body (Jive)	500	-75	75445	4	34/0
32	42	GINUWINE Hell Yeah (Epic)	494	-247	47630	16	53/0
48	43	FIELD MOB All I Know (MCA)	473	+30	36589	2	35/1
44	44	JS Ice Cream (DreamWorks)	456	+192	77575	1	39/2
44	45	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	438	-55	34412	6	32/0
46	46	LUDACRIS Act A Fool (Def Jam South/IDJMG)	437	+125	56329	1	56/56
47	47	KILEY DEAN Make Me A Song (Beatclub/Interscope)	411	+99	40641	1	36/2
42	48	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	404	-122	58307	20	45/0
45	49	CHOPPA Choppa Style (No Limit/Universal)	394	-87	45785	17	22/0
40	50	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	368	-196	44353	20	41/0

67 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 5/4-5/10. 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.raddss.com

ARTIST TITLE LABEL(S)	ADDS
LUDACRIS Act A Fool (Def Jam South/IDJMG)	56
VIVIAN GREEN Fanatic (Columbia)	32
CLIPSE Hot Damn (Star Trak/Arista)	30
LUMIDEE Never Leave You (Uh Oh) (Universal)	23
T.I. 24's (Grand Hustle/Atlantic)	23
THALIA FIFAT JOE I Want You (Virgin)	23
SYLEENA JOHNSON Faithful To You (Jive)	17
TAMIA Officially Missing You (Elektra/EEG)	9
PANJABI MC Beware Of The Boys (Sequence)	7
DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	5
LOON FIKELIS How You Want That (Bad Boy/Universal)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MONICA So Gone (J)	+421
AALIYAH Come Over (BlackGround)	+398
R. KELLY Snake (Jive)	+315
GINUWINE In Those Jeans (Epic)	+272
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	+256
ASHANTI Rock Wit U (Murder Inc./IDJMG)	+223
BEYONCE Crazy In Love (Columbia)	+212
BONECRUSHER Never Scared (Arista)	+206
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	+206
JS Ice Cream (DreamWorks)	+192

New & Active

FREEWAY Flipside (Roc-A-Fella/IDJMG)	Total Plays: 357, Total Stations: 27, Adds: 0
SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	Total Plays: 343, Total Stations: 34, Adds: 1
LOON FIKELIS How You Want That (Bad Boy/Universal)	Total Plays: 315, Total Stations: 46, Adds: 5
TAMIA Officially Missing You (Elektra/EEG)	Total Plays: 270, Total Stations: 40, Adds: 9
PLAYA Never Too Late (BlackGround/Universal)	Total Plays: 264, Total Stations: 27, Adds: 0
FOXY BROWN I Need A Man (Violator/IDJMG)	Total Plays: 258, Total Stations: 37, Adds: 2
THREE 6 MAFIA F/LIL' FLIP Ridin' Spinners (Loud/Columbia)	Total Plays: 240, Total Stations: 24, Adds: 2
MOBB DEEP Double Shots (Loud/Columbia)	Total Plays: 228, Total Stations: 19, Adds: 1
T.I. 24's (Grand Hustle/Atlantic)	Total Plays: 209, Total Stations: 23, Adds: 23
CLIPSE Hot Damn (Star Trak/Arista)	Total Plays: 205, Total Stations: 30, Adds: 30

Songs ranked by total plays

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

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

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

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ON THE RECORD

WITH **Tony Rankin**
PD/MD, KVG5/Las Vegas



Las Vegas is show time all the time, baby. It's the entertainment capital of the world. Our format is a breath of fresh air, according to the record folks who come in to visit. There hasn't been an Urban AC format in Vegas for quite some time, and we're proud that KVG5 (V108)/Las Vegas is "The best variety of old school and today's R&B, and home of *The Tom Joyner Morning Show*." • Our top testers are the hits

that are sitting on top of Urban AC across the country: Tyrese's "How You Gonna Act Like That," Brian McKnight's "Shoulda, Woulda, Coulda," The Isley Brothers' "What Would You Do," Heather Headley's "I Wish I Wasn't" and Vivian Green's "Emotional Rollercoaster." Keep in mind that Urban AC tends to move a little slower on adding records, but we also tend to stay on the songs longer, meaning more weeks on the charts for an artist. • Our listeners really love the old school we play, and our playlist is a perfect blend of old school sprinkled with new music. It's a great flow and balance designed so the audience can listen longer. And it must be working: We have tripled our time spent listening in just one month. When you turn us on, all you hear is hits, and that is strong programming, my friend. We're very excited about the direction of the radio station, and we can't wait to see the results of the spring book. And that is how the music flows here in the desert.

Ludacris grabs Most Added honors at Urban this week with "Act a Fool" (Def Jam South/IDJMG), picking up 56 adds ... Radio is "Fanatic" about Vivian Green's latest single (Columbia) as 32 stations come in this week ... Coming in a close third is "Hot Damn" by Clipse (Star Trak/Arista) ... On the chart, 50 Cent at remains No. 1 ... **Ken Wilson** is a happy man: **Busta Rhymes & Mariah Carey** are a strong No. 2 with "I Know What You Want" (J), while labelmate **Monica** roars into the top five with "So Gone" ... **R. Kelly** follows up "Ignition" with "Snake" (Jive), which moves 21-15* ... **Lil Kim** gets a little help from 50 Cent, and "Magic Stick" (Atlantic) surges 31-23* ... **Ginuwine's** jeans are looking good as he moves 35-28* ... **Tyrese** debuts at 40* with "Signs of Love Makin'" (J) ... Over at Urban AC, Vivian Green takes the Most Added award with the aforementioned "Fanatic," while **Syleena Johnson** rolls in at No. 2 with "Faithful to You" (Jive) ... **DreamWorks** holds the top two spots on the Urban AC chart again this week with **Floetry** and **Ron Isley f/The Isley Brothers** ... The chart overall doesn't have a lot of activity, other than a huge debut for **Tamia**, at No. 22 ... And another get-well wish to **Luther Vandross**. Hearing his moving new song "Dance With My Father" (J) makes us realize again what a magical performer he is.



— Anthony Acampora, Director/Charts

PHUNDAMENTALLY Phat

ARTIST: **LOON**

LABEL: **Bad Boy/Universal**

By **MIKE TRIAS** / ASSISTANT EDITOR



So I was runnin' around L.A. basically with the same traits and characteristics that I had in Harlem — I just brought it to L.A. Cats here looked at me like I was crazy. Every day there was somethin' new. Like, 'Yo, you crazy, yo.' One day, somebody was just like, 'You looney.' They were callin' me Looney for a while. Then I just cut it short."

I recently had the chance to talk with Bad Boy's rising star Loon about his upcoming projects. After the failure of several early groups (Crime Family and Harlem World w/Mase), things finally started to pan out for the rapper. Fellow Harlem rapper Mase introduced him to P. Diddy, and Loon decided to go do some work for Puff in Miami as a change of pace. What was supposed to be a four-day trip turned into a four-week stay, and Loon has been hangin' with Diddy ever since.

Now, after being featured on the hits "I Need a Girl Pt. 1" and "I Need a Girl Pt. 2," not to mention contributing standout performances on tracks for 3LW and Foxy Brown, Loon is ready to come into his own. "How You Want That" is the lead single from his self-titled album, and it features Kelis singing the hook. The club banger has already debuted at No. 50* on R&R's CHR/Rhythmic chart and is on its way to making an impact at Urban as well.

The video for "How You Want That" is being filmed in New York City this week. Remarks Loon, "There's too much consistency — the same type of vision for a party record. Performance scene. Club scene. Car scene. Everybody's doing that. We wanted to take the initiative and do something different — do something new, fresh — to go with a new act. New situations, new blood, new video, new concept, new director [Little X, understudy of Hype Williams and the man behind Jay-Z's "Excuse

Me Miss"]. The video is going to be three videos in one. The color schemes and the visuals that we'll use for each verse are gonna put you in a zone of a new video every time. We're just trying to add some real excitement to the game."

Says Loon of his upcoming CD, "This new album is definitely along the lines of that classic Bad Boy vibe that Puff established in '97. It's a lot of club, party-oriented tracks. Missy, Trina, Carl Thomas, Kelis and Aaron Hall are all guests. I put on a lot of powerhouse acts to enhance the quality of the songs that I was doing, but a lot of the songs are all me, a lot of the hooks are all me. I just really wanted to try to make single after single — an album full of singles." Producers on the album will include The Neptunes, Trackmasters, Bink, Megahertz, Mario Winans, Buckwild and many up-and-comers.

Also on the horizon for Loon is the Broadway musical *Ball*, produced by The Neptunes. *Ball* is sponsored by Nike and the people behind the success of the hit musical *Rent*. In *Ball*, Loon will be using rap as dialogue, and that's about all he knows at this point. "I haven't really gotten in-depth with the whole cast," confesses Loon. "I've just been overwhelmed that I was considered and they offered me a part."

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWIN/Baltimore, MD PD: Kelly Brown MD: Keith Fisher TAMIA "Shoulda"	WZAK/Cleveland, OH PD: Kim Johnson MD: Bobby Rank JAVIER "Crazy"	WZZJ/Flint, MI MD: Jerrell Jackson 1 LUTHER VANDROSS "Father" 2 SYLEENA JOHNSON "Fanatic" 3 JEFFREY OSBORNE "Heat" TAMIA "Shoulda" WHITNEY HOUSTON "Over"	KMJK/Kansas City, MO PD: Greg Love MD: Troy Michaels VIVIAN GREEN "Fanatic"	KJMS/Memphis, TN MD/MD: Nate Bell PD: Derrick Brown AP/MD: Elvone Collier 2 SYLEENA JOHNSON "Fanatic" VIVIAN GREEN "Fanatic"	WYBC/New Haven, CT MD: Myra Schmidt MD: Juan Castillo APD: Steven Richardson MD: Dec-P No Adds	WDAS/Philadelphia, PA Sta. Mgr./PD: Jon Tamboro MD: James Gamble 3 DONATE "Crazy" 5 WHITNEY HOUSTON "Over"	SMOKE MORRIS "How" TYRESE "Snake"	
KQXL/Baton Rouge, LA MD: Don Gosselin PD/MD: Myra Verman 2 SYLEENA JOHNSON "Fanatic" VIVIAN GREEN "Fanatic"	WLXC/Columbia, SC lat. PD: Doug Williams MD: Jay Taylor 2 SYLEENA JOHNSON "Fanatic" JAVIER "Crazy"	WFLM/FL Pierce, FL MD: Miles James PD/MD: Tony Bear No Adds	KHKA/Lafayette, LA PD/MD: Anita Kean 5 GINUWINE "Jeans" 6 LUTHER VANDROSS "Father" 7 SYLEENA JOHNSON "Fanatic" 8 TYRESE "Snake" 9 LIL KIM "Magic Stick"	WHOT/Miami, FL PD: Mark Dylan AP/MD: Karen Vaughn 1 SYLEENA JOHNSON "Fanatic" 17 SYLEENA JOHNSON "Fanatic" 13 VIVIAN GREEN "Fanatic" 10 JAVIER "Crazy"	WYLD/New Orleans, LA MD: Carla Boatner PD/AP/MD: Anne "A.J." Apple 1 VIVIAN GREEN "Fanatic"	WFXC/Raleigh-Durham, NC MD/MD: Cy Young AP/MD: Scott Barry 1 TAMIA "Shoulda"	WVMD/Toledo, OH MD/MD: Roddy Long MD: Donnie Brooks 2 SYLEENA JOHNSON "Fanatic" 1 TYRESE "Snake" JAVIER "Crazy" VIVIAN GREEN "Fanatic"	
WBHK/Birmingham, AL PD: Jay Dixon AP/MD: Derrick Jackson No Adds	WAGH/Columbus, GA PD: Bushwida MD: Ed Lewis LES MURRAY "Remy" KEM "Cafe"	WOMG/Greensboro, NC PD: Arvin Shaw No Adds	KVG5/Las Vegas, NV PD/MD: Tony Rankin JAVIER "Crazy"	WJMR/Milwaukee-Racine, WI PD/MD: Larrl Jones No Adds	WRKS/New York, NY PD: Tony Bentley MD: Julie Gustines 2 WHITNEY HOUSTON "Over"	WKJX/Richmond, VA PD/MD: Kevin Gardner No Adds	WVBE/Roanoke-Lynchburg, VA PD: Walt Ford 4 SYLEENA JOHNSON "Fanatic" LES MURRAY "Remy" R. KELLY "Lover" VIVIAN GREEN "Fanatic"	WHUR/Washington, DC PD/MD: David A. Dickson 15 LES MURRAY "Remy" 1 VIVIAN GREEN "Fanatic" JAVIER "Crazy"
WWGL/Charleston, SC PD: Terry Soss AP/MD: Suleika Parker 2 SYLEENA JOHNSON "Fanatic" TYRESE "Snake" VIVIAN GREEN "Fanatic"	KRNB/Dallas-Ft. Worth, TX MD/MD: Sam Weaver MD: Rody V JEFFREY OSBORNE "Heat" TAMIA "Shoulda" WHITNEY HOUSTON "Over"	KMJK/Houston-Galveston, TX PD: Carl Cooner MD: Sam Chiles GEORGE DUKE "Gues"	KOKY/Little Rock, AR PD: Carl Cooner MD: Sam Chiles 2 SYLEENA JOHNSON "Fanatic" VIVIAN GREEN "Fanatic"	WJMS/Milwaukee, WI MD: Steve Scott PD/MD: Yvonne Jackson 8 SYLEENA JOHNSON "Fanatic" 9 SYLEENA JOHNSON "Fanatic" 2 TYRESE "Snake"	WSVY/Norfolk, VA PD/MD: Michael Nease MD: Steve Nease 1 SYLEENA JOHNSON "Fanatic" 2 GEORGE DUKE "Gues" VIVIAN GREEN "Fanatic"	WVBE/Roanoke-Lynchburg, VA PD: Walt Ford 4 SYLEENA JOHNSON "Fanatic" LES MURRAY "Remy" R. KELLY "Lover" VIVIAN GREEN "Fanatic"	WVMD/Toledo, OH MD/MD: Roddy Long MD: Donnie Brooks 2 SYLEENA JOHNSON "Fanatic" 1 TYRESE "Snake" JAVIER "Crazy" VIVIAN GREEN "Fanatic"	
WBAV/Charlotte, NC MD/MD: Terri Ayler 2 SYLEENA JOHNSON "Fanatic" 1 VIVIAN GREEN "Fanatic"	WXXD/Detroit, MI PD: Jamillah Muhammad APD: Owell Stevens MD: Shelia Little No Adds	WTLN/Indianapolis, IN MD/MD: Brian Williams MD: Garth Adams No Adds	KHHT/Los Angeles, CA PD: Michelle Calabrese 28 THALIA FRAAT "Yah"	WDLT/Mobile, AL PD: Steve Crumley MD: Kathy Barlow No Adds	WVBE/Roanoke-Lynchburg, VA PD: Walt Ford 4 SYLEENA JOHNSON "Fanatic" LES MURRAY "Remy" R. KELLY "Lover" VIVIAN GREEN "Fanatic"	WVMD/Toledo, OH MD/MD: Roddy Long MD: Donnie Brooks 2 SYLEENA JOHNSON "Fanatic" 1 TYRESE "Snake" JAVIER "Crazy" VIVIAN GREEN "Fanatic"		
WLOW/Chattanooga, TN PD/MD: Sam Terry No Adds	WVMD/Detroit, MI PD: Jamillah Muhammad APD: Owell Stevens MD: Shelia Little No Adds	WTLN/Indianapolis, IN MD/MD: Brian Williams MD: Garth Adams No Adds	KJLN/Los Angeles, CA PD/MD: Andrew Resnik No Adds	WDLT/Mobile, AL PD: Steve Crumley MD: Kathy Barlow No Adds	WVBE/Roanoke-Lynchburg, VA PD: Walt Ford 4 SYLEENA JOHNSON "Fanatic" LES MURRAY "Remy" R. KELLY "Lover" VIVIAN GREEN "Fanatic"	WVMD/Toledo, OH MD/MD: Roddy Long MD: Donnie Brooks 2 SYLEENA JOHNSON "Fanatic" 1 TYRESE "Snake" JAVIER "Crazy" VIVIAN GREEN "Fanatic"		
WVAZ/Chicago, IL PD: Clay Smith APD: Armando Rivera RUBEN STUDDARD "Supastar"	WVMD/Detroit, MI PD: Jamillah Muhammad APD: Owell Stevens MD: Shelia Little No Adds	WTLN/Indianapolis, IN MD/MD: Brian Williams MD: Garth Adams No Adds	WVBE/Macon, GA PD/MD: Lisa Charles No Adds	WDLT/Mobile, AL PD: Steve Crumley MD: Kathy Barlow No Adds	WVBE/Roanoke-Lynchburg, VA PD: Walt Ford 4 SYLEENA JOHNSON "Fanatic" LES MURRAY "Remy" R. KELLY "Lover" VIVIAN GREEN "Fanatic"	WVMD/Toledo, OH MD/MD: Roddy Long MD: Donnie Brooks 2 SYLEENA JOHNSON "Fanatic" 1 TYRESE "Snake" JAVIER "Crazy" VIVIAN GREEN "Fanatic"		
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48 Total Reporters
44 Total Monitored
4 Total Indicator



May 16, 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	FLOETRY Say Yes (<i>DreamWorks</i>)	1117	-62	163136	15	42/0
2	2	RON ISLEY FIR. KELLY What Would You Do? (<i>DreamWorks</i>)	1092	-11	150541	13	43/0
3	3	TYRESE How You Gonna Act Like That (<i>J</i>)	997	+18	146974	26	42/0
4	4	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (<i>Motown</i>)	993	+54	135857	12	40/0
5	5	SYLEENA JOHNSON Guess What (<i>Jive</i>)	915	-9	113701	25	40/0
6	6	JAHEIM Put That Woman First (<i>Divine Mill/WB</i>)	891	+106	130940	10	39/0
7	7	HEATHER HEADLEY I Wish I Wasn't (<i>J</i>)	890	+41	137893	9	42/0
8	8	VIVIAN GREEN Emotional Rollercoaster (<i>Columbia</i>)	776	-110	120898	27	39/0
9	9	KEM Love Calls (<i>Motown/Universal</i>)	697	+31	100457	16	31/1
10	10	GERALD LEVERT Closure (<i>Elektra/EEG</i>)	533	-76	50232	17	35/0
12	11	MUSIQ Dontchange (<i>Def Soul/IDJMG</i>)	531	-29	91369	36	39/0
13	12	KINDRED THE FAMILY SOUL Far Away (<i>Hidden Beach</i>)	496	-32	77293	10	31/1
11	13	JAHEIM Fabulous (<i>Divine Mill/WB</i>)	492	-79	94026	29	39/0
14	14	ERYKAH BADU FCOMMON Love Of My Life (<i>Magic Johnson/MCA</i>)	449	-3	67279	33	26/0
16	15	R. KELLY I'll Never Leave (<i>Jive</i>)	424	+65	87354	3	26/1
15	16	KELLY PRICE He Proposed (<i>Def Soul/IDJMG</i>)	415	+4	42053	9	31/0
17	17	LUTHER VANDROSS Dance With My Father (<i>J</i>)	366	+61	52122	2	5/2
19	18	CHICO DEBARGE Not Together (<i>In The Paint/Koch</i>)	337	+85	35928	10	23/1
18	19	GEORGE DUKE Guess You're Not The One (<i>BPM</i>)	277	+22	25840	5	28/3
20	20	EARTH, WIND & FIRE All In The Way (<i>Kalimba</i>)	256	+14	26653	4	26/1
22	21	WHITNEY HOUSTON Try It On My Own (<i>Arista</i>)	252	+34	28361	4	29/4
Debut	22	TAMIA Officially Missing You (<i>Elektra/EEG</i>)	225	+116	27024	1	31/6
27	23	JEFFREY OSBORNE Rest Of Our Lives (<i>JayOz/Koch</i>)	222	+30	22625	3	27/2
23	24	SMOKIE NORFUL I Need You Now (<i>Priority</i>)	218	+15	27385	6	20/1
24	25	R. KELLY Ignition (<i>Jive</i>)	216	+13	38438	12	3/1
21	26	AALIYAH Miss You (<i>BlackGround/Universal</i>)	204	-21	47450	17	8/0
26	27	INDIA.ARIE The Truth (<i>Motown</i>)	184	-9	22821	8	19/0
29	28	DRU HILL I Love You (<i>Def Soul/IDJMG</i>)	182	+37	21658	2	20/0
25	29	LSG FLOON Just Friends (<i>Elektra/EEG</i>)	176	-21	22972	4	19/0
30	30	DONNIE Cloud Nine (<i>Universal</i>)	151	+7	24568	2	14/1

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 5/4-5/10. 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

JEFF MAJORS Somebody Bigger (*Music One*)
Total Plays: 116, Total Stations: 9, Adds: 0

SYLEENA JOHNSON Faithful To You (*Jive*)
Total Plays: 105, Total Stations: 16, Adds: 15

DEBORAH COX Play Your Part (*J*)
Total Plays: 80, Total Stations: 10, Adds: 0

STREETWIZE Dilemma (*Shanachie*)
Total Plays: 67, Total Stations: 11, Adds: 2

VIVIAN GREEN Fanatic (*Columbia*)
Total Plays: 55, Total Stations: 18, Adds: 17

JAVIER Crazy (*Priority/Capitol*)
Total Plays: 51, Total Stations: 13, Adds: 7

TOM SCOTT FJANN NESBY You Are My Everything (*Higher Octave*)
Total Plays: 47, Total Stations: 7, Adds: 0

TYRESE Signs Of Love Makin' (*J*)
Total Plays: 25, Total Stations: 4, Adds: 4

LES NUBIANS Temperature Rising (*Dmtown/Higher Octave*)
Total Plays: 20, Total Stations: 4, Adds: 4

Songs ranked by total plays

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
VIVIAN GREEN Fanatic (<i>Columbia</i>)	17
SYLEENA JOHNSON Faithful To You (<i>Jive</i>)	15
JAVIER Crazy (<i>Priority/Capitol</i>)	7
TAMIA Officially Missing You (<i>Elektra/EEG</i>)	6
WHITNEY HOUSTON Try It On My Own (<i>Arista</i>)	4
LES NUBIANS Temperature Rising (<i>Dmtown/Higher Octave</i>)	4
TYRESE Signs Of Love Makin' (<i>J</i>)	4
GEORGE DUKE Guess You're Not The One (<i>BPM</i>)	3
JEFFREY OSBORNE Rest Of Our Lives (<i>JayOz/Koch</i>)	2
STREETWIZE Dilemma (<i>Shanachie</i>)	2
LUTHER VANDROSS Dance With My Father (<i>J</i>)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TAMIA Officially Missing You (<i>Elektra/EEG</i>)	+116
JAHEIM Put That Woman First (<i>Divine Mill/WB</i>)	+106
CHICO DEBARGE Not Together (<i>In The Paint/Koch</i>)	+85
ISLEY BROTHERS Busted (<i>DreamWorks</i>)	+81
SYLEENA JOHNSON Faithful To You (<i>Jive</i>)	+79
JENNIFER LOPEZ Jenny From The Block (<i>Epic</i>)	+71
R. KELLY I'll Never Leave (<i>Jive</i>)	+65
LUTHER VANDROSS Dance With My Father (<i>J</i>)	+61
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (<i>Motown</i>)	+54
ISLEY BROTHERS Prize Possession (<i>DreamWorks</i>)	+45

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GERALD LEVERT Funny (<i>Elektra/EEG</i>)	325
LUTHER VANDROSS Take You Out (<i>J</i>)	306
LUTHER VANDROSS I'd Rather (<i>J</i>)	293
MAXWELL Lifetime (<i>Columbia</i>)	276
WHITNEY HOUSTON One Of Those Days (<i>Arista</i>)	272
RUFF ENDZ Someone To Love You (<i>Epic</i>)	265
HEATHER HEADLEY He Is (<i>RCA</i>)	205
JAHEIM Just In Case (<i>Divine Mill/WB</i>)	188
YOLANDA ADAMS The Battle Is The Lords (<i>Verity</i>)	186
GERALD LEVERT Made To Love Ya (<i>EastWest/EEG</i>)	170
INDIA.ARIE Little Things (<i>Motown</i>)	169
MUSIQ Halfcrazy (<i>Def Soul/IDJMG</i>)	167
JAHEIM Anything (<i>Divine Mill/WB</i>)	152
AALIYAH I Care 4 U (<i>BlackGround</i>)	142
MARY MARY In The Morning (<i>Columbia</i>)	140

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The Tale Of ACM Winners Tony & Kris

The road from Anniston, AL to San Diego

Sometime in late 1992 I heard that a couple of morning guys in Alabama had pulled a really crazy stunt — something about living like homeless people after their shift every day. I went looking for them and their story and found Tony Randall and Kris Rochester.

They were indeed living on the streets so they could tell the story on the air and raise awareness of the plight of the homeless in their town. Little did I know that the column I did about their exploits was a wacky introduction to a couple of very talented guys who would, 10 years later, be named the Academy of Country Music's On-Air Personalities of the Year.

Tony's Tale

For Randall, it all started when he was in college at Jacksonville State. "I loved music; I was a music and theater major," he says. "When I was a kid, I'd listen to Kasey Kasem every week and keep track of the charts in a notebook. When I got to college, I heard the college station and wanted to be on it, but you had to be a communications major, so I switched."

It was also while in college that Randall got a job at WHMA/Anniston, AL, doing overnights and weekends and board-op'ing syndicated shows. He dropped out of school after three years, at about the same time he was promoted to afternoons at WHMA. He says that it wasn't until years later, when he went back to thank the PD for hiring him, that he found out why he was hired: He was the only guy who wore a tie to the interview.

His first day in afternoon drive, Randall was told a new artist would be dropping by the studio later that day. The station wasn't playing the

guy's first single, but he was doing a show in town that night. At the time, no one had ever heard of Garth Brooks. "I didn't know anything about him," says Randall. "I just remember him being very gracious throughout the interview. I look back at it now and think how stupid I was for not having a tape of the show or even a picture or autograph from that day."

Randall's other memory of Brooks is one you might have heard Brooks himself tell on the Jay Leno show or



Tony Randall & Kris Rochester

in other interviews: "He was playing this giant hall in town — the Alabama Show Palace. I went to the show that night and was one of only seven people in the audience, but Garth and his band came onstage and played a show like the place was full. He tore it up and was talking to the audience. You'd never know there were only seven people there." After about a year at WHMA, and

after marrying and becoming a father, Randall moved his new family back to the town where he grew up, Gadsden, AL. He got a job as Asst. PD and did middays at CHR WKXX. There he met Kris Rochester.

Kris' Story

Rochester had grown up in the area and says he knew he wanted to be in radio at age 14. "I listened to Mark & Brian every day when they were in Birmingham," he says. "I knew that's what I wanted to do. Back then I was a prize pig at WQEN. I would win their contests all the time, and every time I went by to pick up my prize, I would ask if I could get a tour of the station. They always said no.

"One day I was telling the receptionist that she should really give me a tour because I was going to work there one day. The PD overheard me and asked if I was serious about wanting to work. Of course I was, so he let me come in every day and pull carts and watch him on the air. Eventually, someone didn't show up. I told him I could do it and got an airshift."

Rochester was eventually hired for swing shifts and weekends at WKXX, where he met Randall. "We made a connection right away," recalls Rochester. "I think it was because we had the same sense of humor."

It wasn't long before Rochester was trying to talk Randall into teaming to do mornings. "I had written material for other morning shows before, but I could feel that those shows weren't going to be around for the long term," he says. "Because we got along so well, I thought Tony and I could be a team for a long time."

Randall wasn't quite as enthusiastic about doing wakeups as Rochester. "I had no aspirations at all to do mornings," he says. "I didn't really like getting up early back then."

"Luckily, he was easily persuaded," Rochester chimes in.

Creating A Morning Team

Of course, wanting to do mornings is the easy part. Actually finding someone to give you four hours of the station's most important daypart every day is a bit tougher. While they were looking for that first morning gig, they did what they could to get

"Neither of us cares who has the last line or who gets credit. We know that if the show does well, we'll both be very happy."

Tony Randall

on the air together. "Tony did a couple of remotes a weekend, and I started showing up wherever he was, and we'd do some breaks together," Rochester says.

The pair used those breaks to create the tape that eventually got them their first morning show, at Randall's old stomping grounds, WHMA. "We had never done an actual show together," says Randall. "We were looking for a CHR gig, so we had this real edgy tape. In fact, the folks at WHMA thought it was too edgy and asked us to come back and do an audition tape. We drove through a tornado to go there to cut that tape."

The guys got the job, but it was no bed of roses. "We really just got thrown into a room together with no format clock or any idea of what to do," says Rochester. "We did what we thought sounded good, and they told us what we did wrong."

The guys quickly made a name for themselves, although perhaps not quite in the way management might have preferred. "We've always operated under the old 'forgiveness is easier to get than permission' philosophy," says Rochester.

"We didn't have a promotion budget, so we had a friend make us big banners that we hung from bridges around town. That pissed off the city council. We made our own flyers and put them on windshields at the mall, which pissed off the people who ran the mall, and they threatened to stop advertising."

"We were threatened with being fired on almost a daily basis, but we knew no one was going to get us where we wanted to go but us. Heck, we even paid for our own jingles from Jams."

All the hard work paid off. "We were the first Anniston morning show that rated in the top five in Birmingham," Randall says.

From Anniston To San Diego

You can call going from Anniston to San Diego for mornings at one of this format's legendary stations luck if you want, but it's plain to see these guys were working hard to be ready whenever a big break might come. And it came about a year later.

"Here's another story about how it pays to be nice to everybody," says Randall. "We had become friends with Alabama's Randy Owen, who was kind enough to ask us to come down to Ft. Payne, AL for the band's annual June Jam."

"Someone was telling us that they had a friend who had just been named PD at a Columbus, GA radio station who was coming to the Jam and needed a place to stay. There

were no hotels, of course, so we said he could stay with us. That was [current WKDF/Nashville PD] Dave Kelly.

"When we met, he said he really liked our show. We gave him a tape, which he gave to consultant Phil Hunt, who gave it to his boss, Rusty Walker, who passed it on to KSON PD Mike Shepard."

Picking up the story, Rochester says, "Out of the blue I get this call from Mike one day, asking how we'd like to work in San Diego. We weren't even sure this was for real. We had never even talked to him before."

"We went out to San Diego for an interview. We were sure there was no way in hell we were going to get this job, but it was a free weekend in San Diego, so we thought, 'What the heck.'"

"We get there, and Mike says, 'Take the rental car around town and get to know the city, but don't take the rental car to Mexico.' Well, we're two guys in our 20s, so, of course, the first thing we did was drive to Tijuana."

"It took us about five minutes to realize that we were really in the wrong place, so we turned around and drove to Hollywood. We were out here two days and never saw an inch of San Diego. We cleaned out the mini-bar in our hotel rooms two nights in a row. Again, we did all that because we never thought we had a chance of getting this job."

"We get back to San Diego and realize they are offering us the job. As we were leaving, Mike asked for the receipts from the weekend, to reimburse us. We told him we'd mail them to him because they weren't together. The truth is, we didn't have the guts to look him in the face and hand him all those mini-bar bills."

"Over a year later Mike told us that when he got those receipts, he said to himself, 'I've got a couple of real players in these guys,'" Randall adds.

A Dream Gig

It was hard work and the willingness to do lots of self-promotion that got the guys to San Diego, but it is the show that has kept them there. They're joined on the air each morning by news anchor Jane Asher and producer Melissa Bunting.

"This is a dream gig for us," says Rochester. "Everyone here, from GM Darrel Goodin to OM John Dimick to Asst. PD/MD Greg Frey to Chris Turner and his entire promotion team, is incredibly supportive."

When it comes to their roles, Randall

"We've always operated under the old 'forgiveness is easier to get than permission' philosophy. We knew no one was going to get us where we wanted to go but us."

Kris Rochester



Voices Of Experience

Two new artists share the pain of the past through their music

It's been a while since country music has seen a new artist who can pull off songs like Merle Haggard or Johnny Cash used to sing. It takes someone who has lived a rough life to be believable when he sings, "I turned 21 in prison/Doing life without parole," or, "I shot a man in Reno/Just to watch him die." But Country radio is currently embracing two new artists whose hard times helped them create compelling and moving songs.

Drugs, Theft, Jail

Jeff Bates, whose voice is often compared to Conway Twitty's, spent time in jail after stealing from friends to support his methamphetamine addiction. He also struggled with his adoption into a family of eight brothers and sisters who, he says, are all "blond-haired and blue-eyed," as well as having quit school at 14 to help his father work.

Those experiences come to life in three of the 11 cuts on Bates' debut album, *Rainbow Man*: the title cut, "My Mississippi" and "On the Wings of Mama's Prayers." He also pours some of his marital problems — he's on his third marriage — into the fun-spirited "All My Inlaws Are Out-laws."

"I've learned in the last two years that every bad thing that happened in my life, I was the cause of it," he says. "I went through a period of darkness — drug addiction — and wound up going to jail. I had to take a good strong look at myself."

"I've made mistakes. I've been a bad man. But I don't regret my life. I had to go there to get here."

Jeff Bates



Jeff Bates

"The divorces, they were my fault. A lot of people like me don't know how to break that chain of shooting ourselves in the foot. I would always do something to mess it up, because then I could play the victim."

Bad Man Makes Good

No longer caught up in that cycle, Bates says it has helped him to go back and make amends and mend relationships. "I still work on that every day," he says. "I've been amazed at how forgiving people are." Even the man whose music equipment Bates went to jail for stealing has accepted his apology. "We've talked, and we're still friends," Bates says.

He is thankful to be opening for Brooks & Dunn on their tour and sharing his story. "I've made mistakes," he says. "I've been a bad man. But I don't regret my life. I had to go there to get here."

Bates knows that his good fortune may not last, but if he were to lose his record deal, he says, "I'd go home and continue to write songs and continue to love my wife and my life and try to be the best man I could be."

In some ways Bates' hard life has actually helped him down the road to success. He believes it has made him stand apart from the crowd. "I've lived a whole lot," he says. "I'm a heck of a lot older than 21."

"I thought my background and the kind of life I've lived would hurt me. I've been amazed by how refreshed people are by it. It affects them on a deeper level. It's more than just turning on the radio and hearing a song they can relate to; it's taking the part of ourselves we don't talk about and sharing it with other people."

Homeless. Hungry. Hurt

While Bates feels that he created his own problems, DreamWorks newcomer Jimmy Wayne has had bad fortune thrust upon him. The 30-year-old artist has enough violent and horrible memories to fill 10 lives.

When he was just 7, he remembers "sitting in the backseat of a car, behind the driver. My mother was next to the driver. Two cars blocked us in. A guy got out, yelled, 'That's him,' and started pounding the driver in the face with this bar."

The man left and came back with a hatchet. "He reared back with that hatchet and hit this guy about 20 times," Wayne says. "I was right behind him; the only thing separating us was a seat. It was a popping sound, like when your mom goes to hit you with a belt, and she pops it first."

Wayne knows a little something about the darker side of life. "Nothing shocks me," he says. "I was 7 years old, and prostitutes would come in and take our bed. My sister and I would have to sleep on the floor. When I was 9, we'd been living in a roach-infested house. You had to cover up your face with a sheet, or they would crawl on you. We carried a mattress out into the yard because the roaches were so bad."

"We got up the next morning, and I hadn't eaten since Friday lunch at school — and this was Sunday morning. I was about ready to cry, and the neighbors who never spoke to us — they wouldn't let their children play with us; we were the McNastys — were cooking bacon. I could smell it."

"Twenty minutes later, I peeped in their screen, and they weren't in the kitchen. I walked right into their house and took every piece of food off their table. I put every bit in my shirt while they were getting dressed for church."

A Deep Well

Wayne was 8 years old when he was put into foster care for the first time. He was 12 when his mother was sent to prison for the second

time and he returned to state-run care. When he was 13, his stepfather forced him to load the gun his stepfather was threatening to shoot Wayne's brother with.

"He was screaming in my face and told me to load the gun," Wayne says. "He told my brother to get out of the yard. He then points the gun at my brother's wife, who was sitting in the car, facing in the opposite direction. He shot her three times in the back."

She lived, but was paralyzed. Wayne, his mother and his stepfather took off, running from the police.



Jimmy Wayne

"We spent the entire summer sleeping at rest areas, taking showers with homeless people, eating at missions," Wayne says. "You learn a lot."

From those beginnings, Wayne moved on to life on the street, but he was eventually saved by a couple whose grass he

would cut for extra money. They offered him a place to live as long as he cut his hair and attended church.

"I've been very blessed," Wayne says. "If somebody asked me what's the highlight of my life, I would tell them it's already happened. I was rescued when I was 16 years old. I don't ever have to beg for food again."

Those experiences, of course, give



BEING REMEMBERED BMI recently hosted a No. 1 party for Darryl Worley's "Have You Forgotten?" Seen here are (l-r) BMI's Paul Corbin, Worley, song co-writer Wynn Varble and BMI's Harry Warner.

"He reared back with that hatchet and hit this guy about 20 times. I was right behind him; the only thing separating us was a car seat."

Jimmy Wayne

this artist plenty to write about. "The well is deep," Wayne says. "I write a lot of songs about experiences I've encountered. I don't tell my story to get people to feel sorry for me; I just know there are people experiencing the same situation, and I hope and pray kids will hear my story and find hope."

"Every single radio station I visit, 100% of the time somebody cries and somebody shares a story, a personal experience. It's almost like a man standing in a desert, waiting on a glass of water. You go in there, and they've got that hangdog look. When you leave, they are crying, ties loosened. They are hanging out with you."



THANKS FOR THE DANCE Trace Adkins headlined an all-star benefit concert at the premiere of the film *The Dance* at the Nashville Film Festival recently. Seen here are (l-r) singer-songwriters Dave Gibson, Daisy Dern and Michael W. Smith; hip-hop artist Baby Low Ki; artist Jack Ingram; Adkins; and singer-songwriter Michael Jeanstone.

R&R COUNTRY TOP 50

May 16, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TIM MCGRAW She's My Kind Of Rain (Curb)	14828	-1136	5200	-386	19	148/0
7	2	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	14487	+923	5170	+347	22	145/2
2	3	DARRYL WORLEY Have You Forgotten (DreamWorks)	14281	-1582	5061	-549	12	147/0
4	4	DIAMOND RIO I Believe (Arista)	14057	+148	5061	+81	23	145/0
5	5	KEITH URBAN Raining On Sunday (Capitol)	13998	+298	5020	+65	22	148/1
6	6	CHRIS CAGLE What A Beautiful Day (Capitol)	13541	-67	4957	+53	25	148/0
8	7	RASCAL FLATTS Love You Out Loud (Lyric Street)	12335	+1028	4406	+312	17	146/0
10	8	TOBY KEITH Beer For My Horses (DreamWorks)	12265	+1787	4266	+592	20	148/0
9	9	LONESTAR My Front Porch Looking In (BNA)	12212	+1121	4219	+360	11	147/1
11	10	JIMMY WAYNE Stay Gone (DreamWorks)	9953	+392	3401	+142	14	147/2
13	11	MONTGOMERY GENTRY Speed (Columbia)	8504	+222	3168	+105	19	145/0
12	12	JEFF BATES The Love Song (RCA)	8450	+141	3118	+26	19	145/0
14	13	CRAIG MORGAN Almost Home (Broken Bow)	8266	+476	3251	+167	28	133/5
15	14	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	7668	-18	2823	+8	19	136/0
16	15	TRACY BYRD The Truth About Men (RCA)	7389	-64	2718	+48	10	138/3
18	16	GEORGE STRAIT Tell Me Something Bad About... (MCA)	7004	+752	2548	+307	7	141/2
17	17	JO DEE MESSINA Was That My Life (Curb)	6929	+395	2577	+115	18	140/0
22	18	BROOKS & DUNN Red Dirt Road (Arista)	6777	+1203	2317	+450	5	138/8
21	19	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	6428	+833	2259	+267	11	131/3
20	20	BRAD PAISLEY Celebrity (Arista)	6411	+623	2254	+239	9	136/7
23	21	SHANIA TWAIN Forever And For Always (Mercury)	6389	+1100	2147	+407	6	134/7
19	22	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	6337	+139	2249	+5	30	99/2
26	23	SARA EVANS Backseat Of A Greyhound Bus (RCA)	4440	+157	1619	+59	11	133/5
27	24	TRACE ADKINS Then They Do (Capitol)	4315	+291	1661	+95	10	123/4
24	25	GARTH BROOKS Why Ain't I Running (Capitol)	3935	-833	1500	-292	12	118/0
25	26	TRAVIS TRITT Country Ain't Country (Columbia)	3663	-874	1396	-376	17	128/0
Breaker	27	DUSTY DRAKE One Last Time (Warner Bros.)	3120	+125	1151	+2	10	90/3
30	28	AMY DALLEY Love's Got An Attitude (It...) (Curb)	3041	+185	1185	+60	11	108/4
Breaker	29	WYNONNA What The World Needs (Asylum/Curb)	3016	+1233	940	+484	3	103/30
Breaker	30	CLAY WALKER A Few Questions (RCA)	2631	+801	876	+285	4	99/13
Breaker	31	MARK WILLS When You Think Of Me (Mercury)	2558	+89	1039	+61	12	93/6
33	32	VINCE GILL Someday (MCA)	2558	+438	994	+177	8	95/6
36	33	DIERKS BENTLEY What Was I Thinkin' (Capitol)	2111	+355	732	+130	5	72/6
37	34	TERRI CLARK Three Mississippi (Mercury)	2083	+352	839	+125	9	83/3
40	35	JOE NICHOLS She Only Smokes When She... (Universal South)	1877	+584	626	+206	3	69/13
Debut	36	BUDDY JEWELL Help Pour Out The Rain... (Columbia)	1701	+1701	582	+582	1	36/36
39	37	BLAKE SHELTON Heavy Liftin' (Warner Bros.)	1547	+236	639	+91	4	72/4
38	38	EMERSON DRIVE Only God (DreamWorks)	1487	+32	604	+5	7	80/3
41	39	FAITH HILL You're Still Here (Warner Bros.)	1449	+368	448	+138	3	70/15
43	40	TRICK PONY A Boy Like You (H2E/WB)	1131	+119	446	+49	5	52/0
45	41	JENNIFER HANSON This Far Gone (Capitol)	1105	+142	416	+46	4	67/6
44	42	AARON LINES Love Changes Everything (RCA)	1050	+57	436	+21	5	67/10
42	43	LEANN RIMES Suddenly (Asylum/Curb)	1048	+4	441	-8	8	46/1
46	44	BILLY CURRINGTON Walk A Little Straighter (Mercury)	997	+96	389	+39	3	56/11
49	45	RUSHLOW I Can't Be Your Friend (Lyric Street)	957	+291	396	+97	2	55/8
47	46	MCHAYES It Doesn't Mean I Don't... (Universal South)	878	+48	354	+24	5	60/4
48	47	BRAD MARTIN One Of Those Days (Monument/Epic)	803	+31	380	+14	4	54/0
Debut	48	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	784	+600	194	+123	1	29/23
Debut	49	RACHEL PROCTOR Days Like This (BNA)	774	+192	322	+95	1	56/10
Debut	50	TIM MCGRAW Real Good Man (Curb)	690	+180	156	+50	1	6/4

148 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 5/4-5/10. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	36
WYNONNA What The World Needs (Asylum/Curb)	30
JAMIE O'NEAL Every Little Thing (Mercury)	24
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	23
DEANA CARTER I'm Just A Girl (Arista)	19
FAITH HILL You're Still Here (Warner Bros.)	15
CLAY WALKER A Few Questions (RCA)	13
JOE NICHOLS She Only Smokes When She... (Universal South)	13
BILLY CURRINGTON Walk A Little Straighter (Mercury)	11
AARON LINES Love Changes Everything (RCA)	10
RACHEL PROCTOR Days Like This (BNA)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH Beer For My Horses (DreamWorks)	+1787
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+1701
WYNONNA What The World Needs (Asylum/Curb)	+1233
BROOKS & DUNN Red Dirt Road (Arista)	+1203
LONESTAR My Front Porch Looking In (BNA)	+1121
SHANIA TWAIN Forever And For Always (Mercury)	+1100
RASCAL FLATTS Love You Out Loud (Lyric Street)	+1028
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+923
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+833
CLAY WALKER A Few Questions (RCA)	+801

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Beer For My Horses (DreamWorks)	+592
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+582
WYNONNA What The World Needs (Asylum/Curb)	+484
BROOKS & DUNN Red Dirt Road (Arista)	+450
SHANIA TWAIN Forever And For Always (Mercury)	+407
LONESTAR My Front Porch Looking In (BNA)	+360
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+347
RASCAL FLATTS Love You Out Loud (Lyric Street)	+312
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+307
CLAY WALKER A Few Questions (RCA)	+285

Breakers

WYNONNA What The World Needs (Asylum/Curb) 30 Adds • Moves 35-29
CLAY WALKER A Few Questions (RCA) 13 Adds • Moves 34-30
MARK WILLS When You Think Of Me (Mercury) 6 Adds • Moves 31-31
DUSTY DRAKE One Last Time (Warner Bros.) 3 Adds • Moves 28-27

Songs ranked by total plays

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

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Tom Clark stopped by the After Midnite studios and generously agreed to donate her bra to a benefit auction helping the families of the Columbia space shuttle crew. The bra was taken off in the studio, autographed and auctioned off on eBay.

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	DIAMOND RIO I Believe (Arista)	3397	+24	2680	+18	27	72/0
3	2	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	3376	+44	2651	+47	24	73/0
4	3	KEITH URBAN Raining On Sunday (Capitol)	3236	-41	2537	-53	25	74/0
5	4	CHRIS CAGLE What A Beautiful Day (Capitol)	3224	+60	2569	+40	26	74/0
8	5	TOBY KEITH Beer For My Horses (DreamWorks)	3086	+231	2456	+192	8	75/0
7	6	RASCAL FLATTS Love You Out Loud (Lyric Street)	3055	+114	2456	+97	18	75/0
1	7	TIM MCGRAW She's My Kind Of Rain (Curb)	2949	-515	2301	-409	18	68/0
10	8	LONESTAR My Front Porch Looking In (BNA)	2889	+274	2294	+203	12	74/0
11	9	JIMMY WAYNE Stay Gone (DreamWorks)	2592	+155	2053	+117	15	75/0
12	10	JEFF BATES The Love Song (RCA)	2415	+79	1909	+60	19	73/1
14	11	MONTGOMERY GENTRY Speed (Columbia)	2359	-147	1843	+117	20	70/0
13	2	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	2295	+42	1839	+27	22	72/0
15	13	TRACY BYRD The Truth About Men (RCA)	2228	+38	1795	+32	11	73/0
9	14	DARRYL WORLEY Have You Forgotten (DreamWorks)	2209	-434	1681	-374	12	65/0
16	5	GEORGE STRAIT Tell Me Something Bad About... (MCA)	2136	+115	1706	+119	7	75/1
19	6	BROOKS & DUNN Red Dirt Road (Arista)	1957	+258	1546	+198	5	74/1
17	7	JO DEE MESSINA Was That My Life (Curb)	1890	+36	1489	+15	19	71/0
18	8	CRAIG MORGAN Almost Home (Broken Bow)	1844	+89	1479	+54	21	59/0
20	19	BRAD PAISLEY Celebrity (Arista)	1772	+166	1444	+151	10	69/5
22	20	SHANIA TWAIN Forever And For Always (Mercury)	1709	+219	1377	+177	6	71/2
23	21	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	1696	+210	1372	+153	11	72/3
24	22	TRACE ADKINS Then They Do (Capitol)	1648	+167	1293	+117	11	71/3
26	23	SARA EVANS Backseat Of A Greyhound Bus (RCA)	1397	+127	1119	+112	13	61/0
21	24	GARTH BROOKS Why Ain't I Running (Capitol)	1119	-437	867	-377	12	43/0
25	25	TRAVIS TRITT Country Ain't Country (Columbia)	1062	-324	809	-246	19	41/0
31	26	JOE NICHOLS She Only Smokes When She... (Universal South)	959	+201	784	+165	4	56/10
28	27	KID ROCK WISHERLY CROW Picture (Lava/Atlantic)	946	+7	792	+2	14	35/0
29	28	DUSTY DRAKE One Last Time (Warner Bros.)	908	+112	741	+92	9	46/5
35	29	DIERKS BENTLEY What Was I Thinkin' (Capitol)	881	+206	708	+166	4	50/7
33	30	MARK WILLS When You Think Of Me (Mercury)	829	+105	696	+91	13	50/4
32	31	EMERSON DRIVE Only God (DreamWorks)	815	+75	660	+58	9	46/1
42	32	WYNONNA What The World Needs (Asylum/Curb)	782	+479	636	+379	3	54/25
40	33	CLAY WALKER A Few Questions (RCA)	776	+381	647	+318	2	57/16
34	34	TRICK PONY A Boy Like You (H2E/WB)	712	+36	581	+25	9	37/1
36	35	VINCE GILL Someday (MCA)	654	+43	525	+38	7	43/6
38	36	AMY DALLEY Love's Got An Attitude (It...) (Curb)	620	+107	501	+68	10	35/1
37	37	BLAKE SHELTON Heavy Liftin' (Warner Bros.)	603	+58	491	+54	4	40/1
39	38	TERRI CLARK Three Mississippi (Mercury)	549	+50	481	+50	8	35/3
41	39	JENNIFER HANSON This Far Gone (Capitol)	346	+38	287	+18	5	26/3
43	40	MCHAYES It Doesn't Mean I Don't... (Universal South)	342	+75	305	+55	6	23/0
44	41	BRAD MARTIN One Of Those Days (Monument/Epic)	322	+56	285	+42	4	22/1
Debut	42	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	309	+265	252	+231	1	25/18
Debut	43	DEANA CARTER I'm Just A Girl (Arista)	302	+194	234	+151	1	25/12
46	44	AARON LINES Love Changes Everything (RCA)	290	+41	254	+22	2	26/3
45	45	JILL KING One Mississippi (Blue Diamond)	274	+13	234	+8	7	17/0
49	46	BILLY CURRINGTON Walk A Little Straighter (Mercury)	271	+82	241	+74	2	22/4
Debut	47	FAITH HILL You're Still Here (Warner Bros.)	245	+150	198	+119	1	18/8
47	48	KID ROCK FJALLISON MOORER Picture (Lava/Universal South)	237	-3	213	-3	20	6/0
50	49	RUSHLOW I Can't Be Your Friend (Lyric Street)	223	+50	199	+47	2	17/1
-	50	KENNY ROGERS I'm Missing You (Dreamcatcher)	210	+43	185	+35	2	22/6

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 5/4-Saturday 5/10.
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Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
WYNONNA What The World Needs (Asylum/Curb)	25
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	18
CLAY WALKER A Few Questions (RCA)	16
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	13
DEANA CARTER I'm Just A Girl (Arista)	12
JAMIE O'NEAL Every Little Thing (Mercury)	12
JOE NICHOLS She Only Smokes When She... (Universal South)	10
FAITH HILL You're Still Here (Warner Bros.)	8
DIERKS BENTLEY What Was I Thinkin' (Capitol)	7
VINCE GILL Someday (MCA)	6
KENNY ROGERS I'm Missing You (Dreamcatcher)	6
BRAD PAISLEY Celebrity (Arista)	5
DUSTY DRAKE One Last Time (Warner Bros.)	5
MARK WILLS When You Think Of Me (Mercury)	4
BILLY CURRINGTON Walk A Little Straighter (Mercury)	4
RACHEL PROCTOR Days Like This (BNA)	4
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	3
TRACE ADKINS Then They Do (Capitol)	3
TERRI CLARK Three Mississippi (Mercury)	3
JENNIFER HANSON This Far Gone (Capitol)	3

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
WYNONNA What The World Needs (Asylum/Curb)	+479
CLAY WALKER A Few Questions (RCA)	+381
LONESTAR My Front Porch Looking In (BNA)	+274
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+265
BROOKS & DUNN Red Dirt Road (Arista)	+258
TOBY KEITH Beer For My Horses (DreamWorks)	+231
SHANIA TWAIN Forever And For Always (Mercury)	+219
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+210
DIERKS BENTLEY What Was I Thinkin' (Capitol)	+206
JOE NICHOLS She Only Smokes When She... (Universal South)	+201

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WYNONNA What The World Needs (Asylum/Curb)	+379
CLAY WALKER A Few Questions (RCA)	+318
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+231
LONESTAR My Front Porch Looking In (BNA)	+203
BROOKS & DUNN Red Dirt Road (Arista)	+198
TOBY KEITH Beer For My Horses (DreamWorks)	+192
SHANIA TWAIN Forever And For Always (Mercury)	+177
DIERKS BENTLEY What Was I Thinkin' (Capitol)	+166
JOE NICHOLS She Only Smokes When She... (Universal South)	+165
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+153
BRAD PAISLEY Celebrity (Arista)	+151
DEANA CARTER I'm Just A Girl (Arista)	+151
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+119
FAITH HILL You're Still Here (Warner Bros.)	+119
JIMMY WAYNE Stay Gone (DreamWorks)	+117
TRACE ADKINS Then They Do (Capitol)	+117
MONTGOMERY GENTRY Speed (Columbia)	+117
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+117
SARA EVANS Backseat Of A Greyhound Bus (RCA)	+112
JAMIE O'NEAL Every Little Thing (Mercury)	+103
RASCAL FLATTS Love You Out Loud (Lyric Street)	+97
DUSTY DRAKE One Last Time (Warner Bros.)	+92
MARK WILLS When You Think Of Me (Mercury)	+91
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+74



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 16, 2003

CALLOUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 20-26.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KEITH URBAN Raining On Sunday (Capitol)	33.4%	70.9%	4 17.4%	97.7%	4.9%	4.6%
KID ROCK/SHERYL CROW Picture (Lava/Atlantic)	48.0%	67.4%	4 14.9%	94.3%	4.9%	7.1%
KENNY CHESNEY Big Star (BNA)	39.7%	66.9%	4 20.9%	99.1%	3.4%	8.0%
CRAIG MORGAN Almost Home (Broken Bow)	29.4%	66.3%	4 24.6%	96.0%	4.9%	0.3%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	34.3%	65.1%	4 20.3%	97.1%	6.6%	5.1%
TIM MCGRAW She's My Kind Of Rain (Curb)	38.9%	64.0%	4 18.9%	98.0%	7.7%	7.4%
DIAMOND RIO I Believe (Arista)	34.0%	64.0%	4 22.3%	98.0%	6.9%	4.9%
MONTGOMERY GENTRY Speed (Columbia)	22.0%	61.7%	4 24.6%	94.0%	6.0%	1.7%
DARRYL WORLEY Have You Forgotten (DreamWorks)	39.4%	60.3%	4 21.1%	98.6%	7.1%	10.0%
TRAVIS TRITT Country Ain't Country (Columbia)	28.6%	60.0%	4 27.7%	96.9%	7.4%	1.7%
BRAD PAISLEY Celebrity (Arista)	17.7%	57.7%	4 24.0%	92.3%	8.3%	2.3%
JIMMY WAYNE Stay Gone (DreamWorks)	24.3%	56.0%	4 28.0%	91.1%	4.9%	2.3%
TOBY KEITH Beer For My Horses (DreamWorks)	30.6%	53.7%	4 18.3%	87.4%	10.9%	4.6%
SAMMY KERSHAW I Want My Money Back (Audium)	17.7%	53.7%	4 24.0%	88.3%	8.6%	2.0%
LONESTAR My Front Porch Looking In (BNA)	17.1%	52.9%	4 29.1%	91.7%	6.3%	3.4%
JEFF BATES The Love Song (RCA)	18.3%	52.3%	4 31.4%	94.0%	7.4%	2.9%
MARK WILLS When You Think Of Me (Mercury)	21.1%	51.4%	4 27.7%	86.9%	6.0%	1.7%
CHRIS CAGLE What A Beautiful Day (Capitol)	20.3%	51.4%	4 26.3%	93.7%	13.1%	2.9%
TRACY BYRD The Truth About Men (RCA)	23.1%	50.0%	4 23.7%	92.3%	14.3%	4.3%
EMERSON DRIVE Only God (DreamWorks)	16.0%	49.4%	4 28.6%	84.9%	6.3%	0.6%
GARTH BROOKS Why Ain't I Running (Capitol)	13.4%	49.4%	4 30.3%	89.7%	8.3%	1.7%
RASCAL FLATTS Love You Out Loud (Lyric Street)	17.4%	46.0%	3 26.6%	92.3%	15.7%	4.0%
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	14.6%	45.4%	3 27.1%	89.4%	14.0%	2.9%
TRACE ADKINS Then They Do (Capitol)	16.9%	43.7%	4 31.4%	87.4%	10.0%	2.3%
CLAY WALKER A Few Questions (RCA)	21.7%	43.4%	4 26.9%	79.4%	5.7%	3.4%
WARREN BROTHERS Hey, Mr. President (BNA)	19.4%	43.4%	4 24.0%	81.4%	10.3%	3.7%
JO DEE MESSINA Was That My Life (Curb)	14.0%	43.4%	3 28.6%	93.1%	17.4%	3.7%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	13.4%	42.6%	3 32.0%	89.4%	12.6%	2.3%
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	16.0%	41.7%	3 28.9%	85.7%	11.1%	4.0%
SHANIA TWAIN Forever And Always (Mercury)	17.4%	39.7%	3 29.7%	85.1%	12.6%	3.1%
DUSTY DRAKE One Last Time (Warner Bros.)	16.9%	39.4%	3 23.4%	83.7%	17.1%	3.7%
BROOKS & DUNN Red Dirt Road (Arista)	9.1%	38.6%	3 31.1%	80.0%	8.9%	1.4%
AMY DALLEY Loves Got An Attitude (Curb)	8.0%	37.1%	3 30.0%	85.1%	15.7%	2.3%
VINCE GILL Someday (MCA)	11.7%	36.9%	3 27.1%	78.3%	11.7%	2.6%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	8.0%	36.9%	3 32.0%	87.7%	16.6%	2.3%

**CALLOUT AMERICA®
HOT SCORES**

Password of the Week: Mozingo
Question of the Week: Consider every-
thing you have heard about the Dixie
Chicks' statement about the President
recently. How do you feel about the fol-
lowing statement: "I think radio stations
should not play the Dixie Chicks music
anymore because they disrespected the
President with their statement."

Total
Strongly agree: 26%
Disagree: 27%
Don't care: 19%
Somewhat agree: 25%
Strongly agree: 3%

P1
Strongly agree: 26%
Disagree: 31%
Don't care: 18%
Somewhat agree: 21%
Strongly agree: 4%

P2
Strongly agree: 26%
Disagree: 18%
Don't care: 20%
Somewhat agree: 31%
Strongly agree: 5%

Male
Strongly agree: 26%
Disagree: 27%
Don't care: 19%
Somewhat agree: 23%
Strongly agree: 5%

Female
Strongly agree: 26%
Disagree: 29%
Don't care: 18%
Somewhat agree: 25%
Strongly agree: 2%

25-34
Strongly agree: 31%
Disagree: 24%
Don't care: 24%
Somewhat agree: 20%
Strongly agree: 1%

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, Allanta, 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.

Country. Overnight. The Danny Wright.

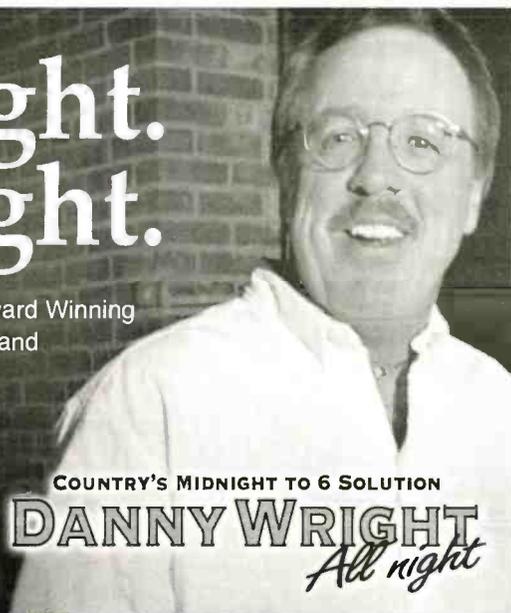
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America's Best Testing Country Songs 12 +
For The Week Ending 5/16/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
CHRIS CAGLE What A Beautiful Day (Capitol)	4.28	4.28	98%	20%	4.24	4.26	4.19
DIAMOND RIO I Believe (Arista)	4.28	4.26	97%	21%	4.49	4.54	4.35
RASCAL FLATTS Love You Out Loud (Lyric Street)	4.22	4.24	96%	18%	4.24	4.25	4.19
DARRYL WORLEY Have You Forgotten (DreamWorks)	4.21	4.26	99%	36%	4.42	4.47	4.27
TOBY KEITH Beer For My Horses (DreamWorks)	4.21	4.13	97%	16%	4.28	4.34	4.10
LONESTAR My Front Porch Looking In (BNA)	4.21	4.18	93%	16%	4.27	4.30	4.18
BRAD PAISLEY Celebrity (Arista)	4.14	4.12	90%	12%	4.05	4.03	4.09
BROOKS & DUNN Red Dirt Road (Arista)	4.10	4.11	72%	6%	4.14	4.13	4.15
JIMMY WAYNE Stay Gone (DreamWorks)	4.08	4.05	82%	11%	4.08	4.14	3.91
KEITH URBAN Raining On Sunday (Capitol)	4.06	4.10	98%	32%	4.19	4.23	4.07
TRACE ADKINS Then They Do (Capitol)	4.06	4.05	70%	7%	4.14	4.27	3.77
TRACY BYRD The Truth About Men (RCA)	4.05	4.06	87%	15%	4.11	4.14	4.03
CRAIG MORGAN Almost Home (Broken Bow)	4.05	4.00	80%	16%	4.17	4.13	4.32
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	4.04	4.12	97%	25%	4.18	4.22	4.06
MONTGOMERY GENTRY Speed (Columbia)	4.04	4.04	94%	18%	4.08	4.10	4.04
DUSTY DRAKE One Last Time (Warner Bros.)	4.04		56%	10%	4.12	4.22	3.87
TIM MCGRAW She's My Kind Of Rain (Curb)	4.00	4.02	99%	38%	4.02	4.05	3.81
KENNY CHESNEY Big Star (BNA)	4.00	3.98	99%	42%	4.00	4.04	3.89
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3.95	3.96	83%	21%	3.84	3.93	3.95
JEFF BATES The Love Song (RCA)	3.91	3.89	84%	21%	4.09	4.15	3.93
TRAVIS TRITT Country Ain't Country (Columbia)	3.89	3.85	84%	15%	3.89	4.02	3.92
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	3.89	3.97	80%	15%	3.90	3.93	3.85
GARTH BROOKS Why Ain't I Running (Capitol)	3.84	3.82	78%	17%	3.77	3.78	3.72
KID ROCK F/ SHERYL CROW Picture (Atlantic)	3.82	3.91	96%	42%	3.94	3.93	3.99
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	3.77	3.74	71%	14%	3.88	3.87	3.90
JO DEE MESSINA Was That My Life (Curb)	3.74	3.81	87%	19%	3.82	3.77	3.94
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.67	3.68	72%	14%	3.65	3.53	3.96
SHANIA TWAIN Forever And For Always (Mercury)	3.60	3.55	83%	23%	3.60	3.50	3.85
WARREN BROTHERS Hey, Mr. President (BNA)	3.59	3.62	69%	19%	3.62	3.63	3.57
AMY DALLEY Love's Got An Attitude (It Is What It Is) (Curb)	3.57		40%	7%	3.61	3.60	3.63

Total sample size is 534 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+. Persons are screened via the Internet. Once passed, they can take the music test based on the 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

DEANA CARTER I'm Just A Girl (Arista)
Total Plays: 195, Total Stations: 52, Adds: 19

JAMIE O'NEAL Every Little Thing (Mercury)
Total Plays: 157, Total Stations: 24, Adds: 24

KENNY ROGERS I'm Missing You (Dreamcatcher)
Total Plays: 131, Total Stations: 24, Adds: 6

Songs ranked by total plays

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Los Angeles, CA 90067

Email: mdavis@radioandrecords.com

The Tale Of ACM Winners Tony & Kris

Continued from Page 47

says they're very defined. "People know what they're going to get. I'm the married guy with three kids. I do a little more warm and fuzzy. Kris is the kind of wild guy who's always spouting off.

"We're out to please the female listener. We want the show to be comfortable for them, but not predictable. They know that they'll get a good laugh, it's safe for the kids to listen to, it's fun every day, and it will relate to their lives. If a bit isn't enough to stop them for 10 seconds and make them listen, we don't do it."

Randall is also the storyteller of the two. "I'm not much of a punch-line-type guy," he says. "But I can tell a funny story in the right situation, which is what we have created. There's no pressure for me to deliver the punch line, because that's what Kris does so well. He's really fast with one-liners, which allows me to do what I do best. The thing is — and it's always been this way — neither of us cares who has the last line or who gets credit. We know that if the show does well, we'll both be very happy."

Best Bits

Two of Randall and Rochester's benchmarks are "PMS Confessional" and "My Boss Is an Idiot." Explaining the former, Rochester says, "Every Friday we open the phones and let women tell us why, when and on whom they went nuts. We get some really crazy stories.

"I think the women rat on themselves because

we give away a great package — dinner and a movie for two, paid babysitting and a house-cleaning service — to the person with the best story."

"The music bed we use for this bit is The Rolling Stones' 'Bitch,'" Randall says. "I don't think any of them get it, but we take great pleasure in it."

"My Boss Is an Idiot" is a benchmark that stars — much to his chagrin, I imagine — KSON OM John Dimick. Randall explains, "John comes on the air every Monday, and we pit him against a listener who has to decide whether John will know the answer to a pop-culture question — stuff like, 'Who's on the cover of *People* this week?' and 'What's the title of Jo Dee Messina's new album?'"

"Of course, he never knows. It's a lot of fun — for us, at least. It's relatable, because everyone has a boss who's an idiot. But not everyone has a great guy for a boss who lets you say it out loud, let alone make a bit out of it."

Midgets And Mullets

You can see the guys — who are also nominated for a 2003 R&R Industry Achievement Award — get their trophy on the ACM Awards show May 21 on CBS, but that's not how they planned it.

"We wanted to send up a couple of midgets with mullet wigs," says Rochester. "The folks at the ACM said they thought that was funny, but maybe it would be better if we showed up ourselves. So I guess we will."

Hmmmm ... what happened to "Forgiveness instead of permission"? Maybe they're mellowing. Congrats again, guys.

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KENNY CHESNEY Big Star (BNA)	4171
JOE NICHOLS Brokenheartsville (Universal South)	3011
ALAN JACKSON That'd Be Alright (Arista)	2994
MARK WILLIS 19 Somethin' (Mercury)	2671
MARTINA MCBRIDE Concrete Angel (RCA)	2526
GARY ALLAN Man To Man (MCA)	1990
KEITH URBAN Somebody Like You (Capitol)	1975
RASCAL FLATTS These Oays (Lyric Street)	1837
DIAMOND RIO Beautiful Mess (Arista)	1830
EMERSON DRIVE Fall Into Me (DreamWorks)	1675
TERRI CLARK I Just Wanna Be Mad (Mercury)	1639
TOBY KEITH Who's Your Daddy? (DreamWorks)	1627
GEORGE STRAIT She'll Leave You With A Smile (MCA)	1519
BLAKE SHELTON The Baby (Warner Bros.)	1371
KENNY CHESNEY The Good Stuff (BNA)	1346
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1234
TRACY BYRD Ten Rounds With Jose Cuevo (RCA)	1157
JOE NICHOLS The Impossible (Universal South)	1042
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	952
TIM MCGRAW Red Ragtop (Curb)	950

CHAPTER I BEGAN WITH...

- #1 Single "Foolish" a Billboard Hot 100 for 10 weeks!!!
- #1 Debut Album, Billboard 200 with over 500,000 in the first week!!!
- #1 Billboard Top R&B/ Hip Hop Album
- #1 Single "Foolish" at POP, R&B, RHYTHM CROSSOVER

BREAKING RECORDS...

- Most Albums sold by a female debut artist
- First female artist to have her first 3 chart entries go TOP 10 and the BB HOT 100 Singles Chart all at once!!!
- First artist to get over 4,000 R&B spins in one week!
- First artist to go over 145 million in audience of the HOT 100 Audience Chart!!!

TOP 5 SINGLES:

"HAPPY" • "ALWAYS ON TIME" w/ Jc Rule
"WHAT'S LUV" w/ Fat Joe • "MESMERIZE" w/ Jc Rule

AND...

- Nominated for 5 Grammy Awards
- **Grammy Award Winner**
- Nominated for 5 American Music Awards
- Soul Train Awards
- NAACP Awards
- Winner of 8 2002 Billboard Awards

AND NOW CHAPTER II:

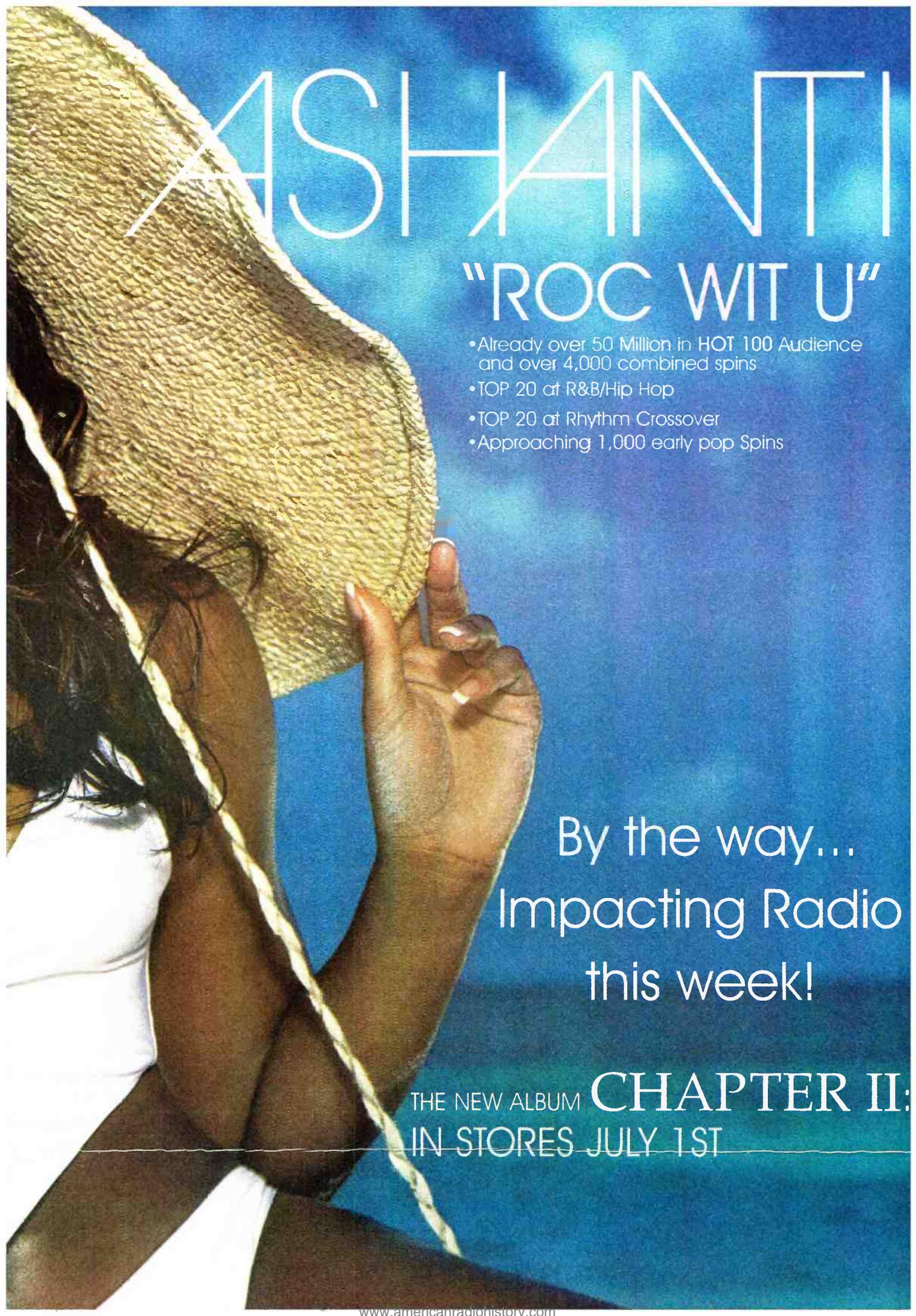
- VH1: Divas performance May 22nd
- MTV Spankin' **New** Music Week performance May 28th
- ABC Family 1hr Special - June
- Source Magazine Cover - June
- MTV's Ashanti Weekend Special - June 28th
- BET 106th & Park performance - June 30th
- MTV TRL Appearance July 1
- ELLEGirl Magazine Cover - July
- Blender Magazine feature - July
- NBC Today Show Summer Concert Series performance - July 18th
- VH-1 Driven - August
- On Tour with Mariah Carey this summer



Executive Producer: IRV GOTTI

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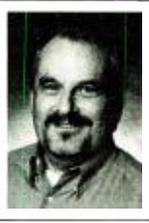
ASHANTI

"ROC WIT U"

- Already over 50 Million in HOT 100 Audience and over 4,000 combined spins
- TOP 20 at R&B/Hip Hop
- TOP 20 at Rhythm Crossover
- Approaching 1,000 early pop Spins

By the way...
Impacting Radio
this week!

THE NEW ALBUM **CHAPTER II:**
IN STORES JULY 1ST



So The Music Cycle Stinks — Now What?

Simple solutions to survive the bear music market

You know one of the great things about CHR? It always has music. Any hit record can become CHR, whether it's hip-hop, alternative or pop. The music isn't always as mass-appeal in some cycles, but at least, for the CHR format, music is always there for the basic market-segmentation target, 15-24 and 18-34.

However, when you start talking about adult-based format brands — well, it's not always that easy. In this age of multiformat clusters and niches upon niches upon niches, you are already faced with at least two decisions: How niched should you be, and how mass-appeal in your particular niche can you be?

How Niched Are You?

If you're overniched, you won't be broad enough to superserve anyone by targeting a small faction of a demo, unless you're in a market the size of New York, Los Angeles or Chicago, where you can make money with a one share. If you're underniched, you won't accomplish your target-demo goals because you won't have enough product differentiation, particularly if you're in an attack position against a heritage station.

The mass-appeal factor for niched stations is dependent on the musical cycle. If you're a Pop/

Alternative-leaning Hot AC like my station, WBNS-FM/Columbus, OH, it's great when, in addition to the Matchbox Twenty and Sugar Ray songs, you have Dido, Enya and Corrs songs available as well. Not only does that enable your station to have a good core of music, but you also achieve a proper product mix to serve your consumers.

Conversely, when the broad-based music dries up within a niche, particularly in Hot AC, all you're left with are groups and music that sound the same. If you're not careful, your station could end up sounding like one big, huge, giant guitar riff.

Remember when Staind, Nickelback, Creed and Puddle Of Mudd were all in rotation at the same time? When that type of sameness appears in a music cycle, not only do you lose the mass-appeal within your brand, you lose the variety factor in your product mix. Your consumers be-

gin to seek other choices in the market to fulfill their variety needs. Your shelf space shortens in the market. You lose share.

Five Solutions

Every type of contemporary niche format goes through a down music cycle at some point. It's during those rare times that you are presented with this bottom-line question: "What do you — as the clever program director you know you are — do?"

Here are five possible solutions, which I've listed in no particular order, to help you in times of the dreaded, but not unexpected, "sameness music cycle." And trust me: If you've never been in one, you will be.

1. **Keep an "emergency stash"** of songs. An emergency stash is simply a group of records you've had success with in the past that you can bring back for short-term gains. They could also be songs from a music test that got high passion scores.

I've used album cuts like Stone Temple Pilots' "Sour Girl" for an eight-week current period. I used a former No. 1-in-Britain Robbie Williams pop song this past winter to help achieve a variety balance.

Outside of any of the "bring back" songs, the biggest problem with this solution is the familiarity factor. A music test and some good networking can help you develop a stable of stash records. These songs may test well in terms of passion, but they're highly unfamiliar. You have to use them in a new-song category and work around them, but they can help in achieving balance and a proper blend in your product. However, you need to be extremely careful with your placement of these songs.

2. **Bring back and rotate mass-appeal songs** in and out of your recurrent or gold category to achieve variety texture in your product mix. This one is pretty easy. You simply take an older song that has been a recurrent, like

Pink's "Get This Party Started," or a fairly contemporary gold song and use it as a "B" to help achieve your balance. It's also another way to play a hit record. If you've ever measured these songs in your call-out or a music test, you know they almost always come back with high passion scores. Familiarity is obviously not a problem here.

However, if you go this route, you'll need to rotate these songs in and out on a weekly or similar quick-turnaround basis. Remember, they were burned at one point. Since you'll have severely reduced the rotation of these songs, they'll be ready to go again, but only for the short term.

Recently, in order to add some "pop/variety" songs to balance all the pop, alt and rock songs in my currents, I did this with the old Norah Jones, particularly after she won all those Grammys. And, yes, these songs do burn again quickly; this is a short-term solution that can push you past the sameness factor.

If you're not careful, your station could end up sounding like one big, huge, giant guitar riff.

3. Use a "superstar" concept.

Again, this one is a short-term fix, but it can be an effective one. It involves using a superstar artist and a familiar sound for balance and texture in your product mix. For example, maybe it's using the first cut off *Missundaztood*, the current Pink CD. There's no doubt that when they hear Pink, or whoever is a core artist for your format, your core P1 listener immediately knows who it is. It's a familiar sound by a familiar artist. Former PD and consultant Lee Abrams built this into a great format concept in the early days of AOR.

4. **Cut down on the number of usable currents.** This is the most common solution. Whether it's your "A" songs or your "B" records, you simply revise your clocks to use less current-based material and become more recurrent or gold-based. That way, you can "drag" your usable material longer while reducing the rotation or packaging some of the more sound-alike material.

The only problem with this solution is one of rotation: You're using library material in a much faster rotation. In a more limited niche this might be a problem, but it works. It also depends on wheth-

er you want to lose your current-based sound, if you have one.

5. **Learn the fine art of "cheating" when scheduling music.** This is a neat little trick that music directors and program directors often forget because we're trained in one-dimensional, black-and-white, do-it-this-way thinking vs. multidimensional "What if?" thinking. It's simple.

Suppose you can't find a mass-appeal variety song during a four- or five-song set, and all the songs sound the same. Blow out a song from a category and find something more mass-appeal or variety from another category when you're scheduling. Very rarely will this have any effect on your rotations, unless your categories are too tight.

Obviously, none of these solutions can compare to when the music cycle within your niche begins to swing to the mass-appeal side of the pendulum — and it always does, eventually. However, the above solutions can get you through the drought.

The Future = The Present + Time

One final thought: Give some consideration to thoroughly studying the current music cycle. My friend Guy Zapoleon is a master at this tactic. Often you can compare current music trends with past trends to help pinpoint what may be coming around the corner musically, allowing you to plan accordingly.

For instance:

- Simon & Garfunkel plus The Byrds plus James Taylor equals John Mayer?
- Joni Mitchell's *Court & Spark* plus *The Hissing of Summer Lawns* equals Norah Jones?
- 1967-1971-era Crosby, Stills & Nash equals The Thorns?
- *Revolver*-era Beatles plus '66 *Swinging London* equals *Heathen Chemistry* by Oasis (complete with sitars, etc.)?

I've been told that the whole '60s pop cycle offered a lot of hits, pop music and variety, and it came right after a "boring" and "extreme" music cycle. So did the last big pop cycle in the late '90s before our current trend. With that in mind, the next music cycle could be very interesting. Good luck!

Jeff Ballentine is Program Director of RadiOhio Hot AC WBNS/Columbus, OH. He can be reached at jeff.ballentine@radiohio.com.

TALK BACK TO R&R!

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

Call me at 310-788-1659

or e-mail:

kcarter@radioandrecords.com



CRUISE TO NOWHERE KYSR (Star 98.7)/Los Angeles recently held a shipboard version of its Star Lounge concert series aboard the Queen Mary in Long Beach, CA. Pictured on the Lido Deck are (l-r) Evan of Avril Lavigne's band, KYSR Asst. PD/MD Chris Patyk, Arista's Lori Rischer, Avril Lavigne and Nettwerk's Shauna Gold.



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)	2308	-118	287412	21	107/0
2	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2257	-1	322687	31	110/0
3	3	PHIL COLLINS Can't Stop Loving You (Atlantic)	2142	+9	263845	32	113/0
4	4	NORAH JONES Don't Know Why (Blue Note/Virgin)	1632	-124	215875	31	100/0
6	5	FAITH HILL Cry (Warner Bros.)	1798	+40	208747	35	112/0
5	6	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1670	-186	202259	53	111/0
8	7	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	1625	+243	268999	11	92/10
13	8	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1554	+424	213328	6	103/5
11	9	CELINE DION Have You Ever Been In Love? (Epic)	1548	+284	249209	4	104/9
7	10	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1369	-130	129784	27	95/0
10	11	FLEETWOOD MAC Peacekeeper (Reprise)	1305	+12	146371	9	103/0
12	12	WHITNEY HOUSTON Try It On My Own (Arista)	1237	+41	192253	13	101/0
16	13	FAITH HILL One (Warner Bros.)	1083	+139	152770	6	93/0
15	14	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	886	-97	96090	12	82/0
20	15	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	854	+211	87034	3	79/7
14	16	CELINE DION I Drove All Night (Epic)	840	-180	93104	17	88/1
18	17	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	780	-48	109158	10	78/0
17	18	JOSH GROBAN You're Still You (143/Reprise)	751	-94	73173	16	79/0
19	19	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	702	+35	126990	16	38/3
21	20	AVRIL LAVIGNE I'm With You (Arista)	562	-54	77314	15	32/1
23	21	NATALIE GRANT No Sign Of It (Curb)	441	+3	37429	10	63/3
25	22	ROD STEWART They Can't Take That Away... (J)	354	+25	50840	4	55/1
28	23	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	296	+64	69079	2	28/9
24	24	JAMES TAYLOR September Grass (Columbia)	277	-69	60449	11	49/0
30	25	MERCYME I Can Only Imagine (INO/Curb)	270	+64	17968	2	35/8
26	26	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	213	-55	19576	8	43/0
Debut	27	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	192	+63	54643	1	13/2
Debut	28	SUZY K Teaching (Vellum)	190	+38	17978	1	37/2
Debut	29	LAURA PAUSINI If That's Love (Atlantic)	180	+30	14743	1	32/2
Debut	30	DARYL HALL & JOHN OATES Man On A Mission (U-Watch)	176	+156	20293	1	55/18

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 5/4-5/10. 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

STYX Yes I Can (CMC/SRG)
Total Plays: 140, Total Stations: 32, Adds: 1

RIC SANDLER I'll Let Ya Know (Rich ID)
Total Plays: 106, Total Stations: 25, Adds: 2

FRANKIE J. Don't Wanna Try (Columbia)
Total Plays: 95, Total Stations: 22, Adds: 6

DAN GARDNER More Than Life (DGP)
Total Plays: 56, Total Stations: 16, Adds: 3

STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)
Total Plays: 39, Total Stations: 13, Adds: 3

EARTH, WIND & FIRE All In The Way (Kalimba)
Total Plays: 10, Total Stations: 16, Adds: 15

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DARYL HALL & JOHN OATES Man On A Mission (U-Watch)	18
EARTH, WIND & FIRE All In The Way (Kalimba)	15
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	10
CELINE DION Have You Ever Been In Love? (Epic)	9
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	9
MERCYME I Can Only Imagine (INO/Curb)	8
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	7
FRANKIE J. Don't Wanna Try (Columbia)	6

DANIEL BEDINGFIELD
"IF YOU'RE NOT THE ONE"

13-8 R&R AC #1 Most Increased!
18*-9* AC Monitor #1 Greatest Gainer!
21 R&R Hot AC #3 Most Increased!
22* Top 40 Adult Monitor #3 Greatest Gainer!

D 40* Modern Adult Monitor
#4 Greatest Gainer

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+424
CELINE DION Have You Ever Been In Love? (Epic)	+284
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+243
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	+211
DARYL HALL & JOHN OATES Man On A Mission (U-Watch)	+156
FAITH HILL One (Warner Bros.)	+139
CELINE DION A New Day Has Come (Epic)	+107
BRYAN ADAMS Here I Am (A&M/Interscope)	+84
KATHY MATTEA They Are The Roses (Narada)	+72
MERCYME I Can Only Imagine (INO/Curb)	+64
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+64

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ON THE RECORD

With **Dave Flavin**
PD/MD, KYMG/Anchorage, AK



KYMG (Magic 98.9) has been the No. 1 AC station in Anchorage for many years, due largely to the efforts of our morning team, Marcus & April, who are well known for being very active in the community. We play the best music of the '80s, '90s and now, focusing on familiar songs that make great listening in the workplace. • Brian Ross is our hard-working midday guy, and I handle afternoon drive. Musically, there seem to be some good covers these days. Uncle Kracker and Dobie Gray's groovy remake of Gray's "Drift Away" gets me singing every time we play it, and I love how clean and fresh Leigh Nash's voice sounds on Sixpence None the Richer's fine cover of Crowded House's "Don't Dream It's Over." • I also like Counting Crows' new version of "Big Yellow Taxi" with Vanessa Carlton. Top requested songs include Norah Jones' "Don't Know Why," Phil Collins' "Can't Stop Loving You" and the new Celine Dion, "Have You Ever Been In Love?" • Summertime has just arrived, and everyone is whistling a happy tune.

We have some minor activity inside the top 10 on the Hot AC chart as **Coldplay** move into the top five with "Clocks" (Capitol) ... **John Mayer's** "Why Georgia" (Aware/Columbia) and **Train's** "Calling All Angels" (Columbia) move up one slot each, to 8* and 9* ... A big move this week for "Mr. Bartender (It's So Easy)" by **Sugar Ray** (Atlantic), which climbs 29-22* ... Big debut for **Live**, whose "Heaven" (MCA) enters at No. 32 ... Also debuting this week is "Feel" by **Plumb** (Curb) ... On the AC chart, a giant move for **Daniel Bedingfield**. His "If You're Not the One" (Island/IDJMG) vaults 13-8* ... **Celine Dion** moves into the top 10 with "Have You Ever Been in Love" (Epic); the track climbs 11-9* ... A five-point jump for **Shania Twain** as "Forever and for Always" surges 20-15* (Mercury) ... A great move for newcomers **MercyMe**, whose "I Can Only Imagine" (INO/Curb) vaults 30-25*.

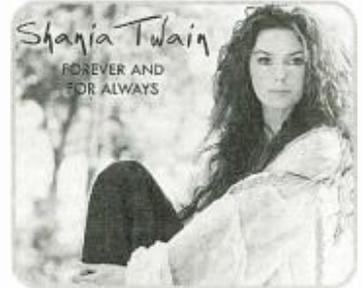


— Anthony Acampora, Director/Charts

artist **activity**

ARTIST: **Shania Twain**
LABEL: **Mercury/IDJMG**

By **MIKE TRIAS**/ASSISTANT EDITOR



When she first came on the scene in the early '90s, Shania Twain caused quite a stir in the country community with her non-country ways. But it was those differences that helped her cross over into the pop market, eventually paving the way for other country artists looking for mainstream success. Now, Twain is back with "Forever and for Always," a midtempo track that is currently making its way up the charts. This week, the song jumps five places to No. 15* on R&R's AC chart and moves to No. 21* on R&R's Country chart.

Born in Windsor, Ontario, Eileen "Shania" Twain was raised by her mother, Sharon, and her adoptive father, Jerry Twain, who was an Ojibway Indian. In fact, the name "Shania," roughly translated into the Ojibway language, means "I'm on my way." By the time she was 8 years old, Twain was well on her way to pursuing a career in music. She was already writing songs, playing guitar and performing in public. After years of developing her talent she landed a contract with Mercury Records and released her self-titled debut album in 1993.

Twain's CD contained only one of her original songs, but the midriff-baring video for her song "What Made You Say That" caught the eye of producer Robert John "Mutt" Lange (AC/DC, Def Leppard, The Cars, Bryan Adams). The pair eventually began work on Twain's second album and strengthened their bond when they wed in December of 1993.

Twain's career has grown to epic proportions since she began working as part of a team. Her latest project, *UP!*, follows

up her extremely successful album *Come On Over*, which has reached worldwide sales totaling 34 million. *UP!* was co-written by Lange and recorded with musicians from around the world. Says Twain of the album, "We wanted to put something together that was bigger and better, and the whole thing is so much bigger and better than anything I've done in the past."

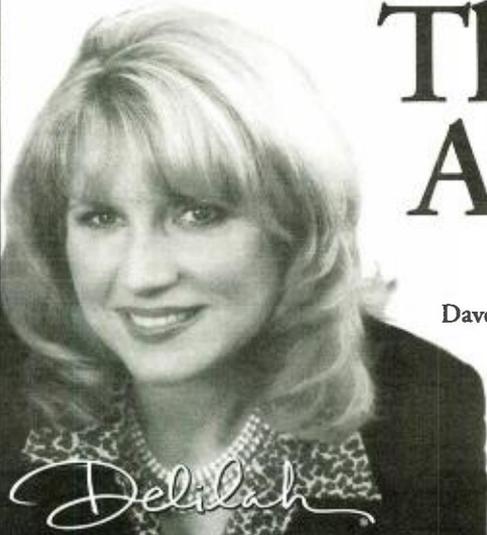
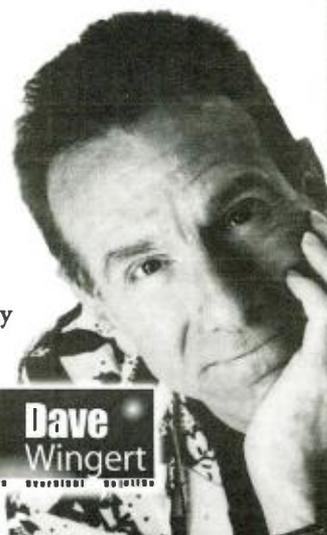
One thing that Twain is especially proud of on *UP!* is her improved vocal technique. She says, "It is different. Mutt was able to bring out a presence in my voice that I usually only use when I'm songwriting with my acoustic guitar. I didn't realize that I was singing with a slightly different voice on the microphone. It's like being in front of a camera — unless you forget it's there, you kind of act a little differently. Mutt stayed on it until he got the natural, more intimate vocal sound he loves in my voice."

As for her feelings about the album as a whole, Twain remarks, "Mutt and I, as a team, put more into this record than ever before. We really have gone all out. We've labored over it, and I'm completely thrilled with the results. I put this music on, and I'm overwhelmed with emotion. It's been such a labor of love, and as I'm listening sometimes, I don't know whether to laugh or cry."

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R&R HOT AC TOP 40

May 16, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3779	+42	369722	14	88/0
2	2	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	3453	+6	334785	17	83/0
4	3	3 DOORS DOWN When I'm Gone (Republic/Universal)	3064	-24	305999	23	74/1
3	4	AVRIL LAVIGNE I'm With You (Arista)	2982	-196	284443	24	85/0
6	5	COLDPLAY Clocks (Capitol)	2660	-17	280034	18	83/0
5	6	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2644	-147	267645	23	81/0
8	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2350	-46	237591	13	83/0
9	8	JOHN MAYER Why Georgia (Aware/Columbia)	2308	+16	224252	16	80/0
10	9	TRAIN Calling All Angels (Columbia)	2297	+128	231058	6	86/0
7	10	KID ROCK W/ISHERYL CROW Picture (Lava/Atlantic)	2233	-243	199197	25	77/0
11	11	GOO GOO DOLLS Sympathy (Warner Bros.)	2106	-1	222166	12	79/0
14	12	EVANESCENCE Bring Me To Life (Wind-up)	1904	+139	197426	9	63/0
12	13	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1883	-90	198799	38	68/0
13	14	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1798	-76	171517	32	74/0
15	15	JEWEL Intuition (Atlantic)	1704	+115	175868	5	73/0
16	16	FLEETWOOD MAC Peacekeeper (Reprise)	1400	-86	134925	9	69/1
20	17	CHANTAL KREVIUZUK In This Life (Columbia)	989	+78	110341	11	58/6
18	18	MAROON 5 Harder To Breathe (Octone/J)	947	+2	94142	9	46/5
19	19	LISA MARIE PRESLEY Lights Out (Capitol)	946	+26	114409	12	52/0
21	20	NORAH JONES Come Away With Me (Blue Note/Virgin)	820	+47	119155	9	41/2
23	21	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	782	+138	67574	7	37/5
29	22	SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	678	+211	86505	3	46/8
22	23	LIFEHOUSE Take Me Away (DreamWorks)	660	+8	49179	8	43/2
27	24	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	617	+110	59801	5	39/4
28	25	FRANKY PEREZ Something Crazy (Lava)	591	+86	45932	5	45/3
25	26	JOSH KELLEY Amazing (Hollywood)	590	+66	70403	6	53/7
24	27	HOOTIE & THE BLOWFISH Innocence (Atlantic)	499	-100	59777	11	36/0
30	28	DANA GLOVER Rain (DreamWorks)	456	+25	26635	7	31/1
36	29	AUDIOSLAVE Like A Stone (Interscope/Epic)	408	+66	31698	3	26/1
26	30	BON JOVI Misunderstood (Island/IDJMG)	388	-133	67088	20	30/0
38	31	JUSTIN TIMBERLAKE Rock Your Body (Jive)	381	+94	40256	3	18/2
Debut	32	LIVE Heaven (Radioactive/MCA)	356	+138	36881	1	29/5
31	33	FEEL Got Your Name On It (Curb)	333	-89	16896	9	25/0
39	34	AVRIL LAVIGNE Losing Grip (Arista)	308	+27	35087	2	14/1
40	35	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	293	+49	31193	2	26/0
33	36	SISTER HAZEL Your Mistake (Sixth Man)	293	-63	34450	13	18/0
32	37	NO DOUBT Running (Interscope)	293	-122	34544	13	14/0
Debut	38	PLUMB Real (Curb)	264	+62	11291	1	22/4
37	39	PHIL COLLINS Can't Stop Loving You (Atlantic)	264	-43	19987	16	9/0
34	40	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	261	-94	23251	16	28/0

89 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/4-5/10. 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
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	8
LUCINDA WILLIAMS Righteously (Lost Highway)	8
JOSH KELLEY Amazing (Hollywood)	7
LIZ PHAIR Why Can't I (Capitol)	7
ALICE PEACOCK Bliss (Aware/Columbia)	7
CHANTAL KREVIUZUK In This Life (Columbia)	6
MAROON 5 Harder To Breathe (Octone/J)	5
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	5
LIVE Heaven (Radioactive/MCA)	5
MICHELLE BRANCH Are You Happy Now? (Maverick/WB)	5

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IMPACTING THIS WEEK!

Top 10 Phones at WSSR/Tampa

Early Airplay at:
WSSR/Tampa, KOSO/Modesto, KLCA/Reno

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	+211
EVANESCENCE Bring Me To Life (Wind-up)	+139
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+138
LIVE Heaven (Radioactive/MCA)	+138
TRAIN Calling All Angels (Columbia)	+128
LIZ PHAIR Why Can't I (Capitol)	+125
JEWEL Intuition (Atlantic)	+115
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	+110
KELLY CLARKSON Miss Independent (RCA)	+98
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+94

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America's Best Testing Hot AC Songs 12 + For The Week Ending 5/16/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like MATCHBOX TWENTY, EVANESCENCE, GOOD DOLLS, etc.

Total sample size is 589 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

- SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
FLEETWOOD MAC Peacekeeper (Reprise)
MAROON 5 Harder To Breathe (Dctone/J)
NORAH JONES Come Away With Me (Blue Note/Virgin)

New & Active

- FAITH HILL One (Warner Bros.)
RACHEL FARRIS I'm Not The Girl (Big3)
WALLFLOWERS How Good It Can Get (Interscope)
BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)
LIZ PHAIR Why Can't I (Capitol)
VONRAY I'll Show You (Elektra/EEG)
BROOKE Coming Home (Artemis)

Songs ranked by total plays

Reporters

Grid of reporter information including station call letters, name, address, phone, and email for various markets across the US.

Monitored Reporters 99 Total Reporters 89 Total Monitored 10 Total Indicator logo and text.



CAROL ARCHER
 carcher@radioandrecords.com

PART ONE OF A TWO-PART SERIES

A Personal Trainer For Corporate Politics

Nancy Widmann guides executives through the minefield of today's business landscape

Nancy Widmann began her radio career at a time when radio was strictly a man's game. Women did not hold management positions unless they owned a radio station. "Gals" answered request lines and worked as low-paid music directors, receptionists or in traffic but weren't allowed to sit in the boss' chair.

Widmann helped change all that. She is one of a handful of women to crack radio's glass ceiling. She joined CBS Radio Spot Sales as an account executive in 1972 and was promoted to VP/GM of WCBS-FM/New York in 1980.

A New Career

During her tenure WCBS became the most popular Oldies station in the country and the most profitable station at CBS. In 1988 she was named to one of the industry's top posts, President of CBS Radio.

After 25 years with CBS, Widmann left the company in 1998 and moved to Rome, which she calls the smartest decision of her life. When she returned to New York after a year abroad, she was ready to take on a professional challenge that combined her understanding of corporate politics with her experience as a leading radio executive.

Widmann formed NCW Inc. and embarked on a career as an executive coach. She is the co-author of the forthcoming *I Didn't See It Coming*, a book intended to awaken executives to current business reality, help them

recognize signs of trouble and provide the counsel they need to successfully navigate America's complex, rapidly changing consolidated corporate landscape.

I have heard Widmann speak many times at AWRTS Genie Awards ceremonies over the years, and my memory of the remarks she made upon receiving the award herself is indelible. When

I learned that she had reinvented her career to become a coach, the news unleashed a torrent of curiosity about her work.

As I prepared to interview Widmann, I asked myself, "Can I afford her?" In fact, that was the first question I asked when we spoke recently. She told me, "Nearly anyone can afford a coach." This is the first of two columns in which Widmann offers her perspective on how to survive in corporate America — for free!

When The Going Gets Tough

Widmann stresses that having an executive coach is not a luxury today, particularly in an environment in which so many mergers and so much

downsizing are taking place. "Only recently business was far more stable than it is now," she says. "People had their jobs longer and time to prove themselves. They weren't as dependent on delivering so quickly.

"Although no one talks about it, because there is a very political aspect to having a coach, 80% to 90% of CEOs in this country have personal coaches. I've often thought how much I would have benefited by having an advisor with experience, insight and objectivity when I worked in the corporate world, someone who understood the pressures and how difficult and heartless it can be. But it's all about moving forward in a terrible world.

"It's all about moving forward in a terrible world."

"Generally, clients find me through word-of-mouth. I fell into this work by giving friends — and my daughter, who works in the nonprofit world — my counsel. I realized that I not only enjoyed it, I was also pretty good at it.

"After 25 years with CBS, having usually been the only woman at the table and having survived in that corporate world, it was apparent I had developed some skills that were over and above those that white males had to develop. I had an awareness of what was going on around me and where people were coming from."

Widmann charges an hourly fee for her services and doesn't place restrictions, such as signed contracts or minimum requirements on her time, on the arrangements. Clients come in and out of her life, surfacing when they need guidance on particularly daunting issues. She meets with them for strategy sessions in which they probe the issues together.

"Sometimes I even have a chance

"One must always be aware that it could all end tomorrow, and if it does, are you going to be OK? I'm not talking about money; I mean loss of power."

to meet the other players in a client's world, as I did once in a restaurant as part of the research for my book," she says.

Her clientele is split 50/50 between male and female clients who work at the senior VP level. "It's interesting that they all face pretty much the same problems and challenges," she notes.

Inside The Process

Frequently, Widmann debriefs clients after they attend important meetings to learn exactly what happened. "I find that people often don't understand where another person is coming from," she says. "It's a primary issue, but few possess much clarity on it. They don't understand the goals and objectives of senior management or the pressures and expectations they must endure.

"If you don't see that clearly, you can't assess what your goal has to be, much less what you have to give — or sacrifice — to get to the next level. Not many people understand what price senior managers paid to get where they are. I tell senior management clients that at a certain point it's not about talent — everybody at that level has a reasonable set of talent-skills; it's really about politics and strategies."

To describe the dynamics of the coach-client relationship, Widmann compares it with entering psychotherapy, something many people are reluctant to do. She says clients may not want to admit their vulnerability, think they don't need therapy or feel that they can resolve their issues on their own. "But they are not reluctant to discuss business," she says.

"As a coach, what I do overlaps into therapeutic process. I have to ask clients how they feel, whether it's about their job situation, another person or a presentation. Are they giving too much? Is it time to think about doing something else? Most people don't ever want to think about those things."

Follow Arrows To Exit

Widmann continues, "There has been a sea change in corporate America under which people are being blindsided in ways they have never before, where the boss is suddenly out or the company is sold or merged. Everything is extremely tenuous, and everyone is very nervous these days.

"Two of my clients work in cable and have faced these very issues, which essentially boil down to

whether they want to stay with their companies any longer. One essential thing I counsel, with them and all my clients: They must have an exit strategy.

"Relevant to my own experience and that of many of my peers was the fact that many of us never saw the changes coming. One must always be aware that it could all end tomorrow, and if it does, are you going to be OK? I'm not talking about money or the theory that you should put away six months of living expenses as a cushion; I mean loss of power.

"Historically, the issue of power and identity has been far more important where men are concerned, although it's gaining relevance among women too. I have two female clients in tenuous situations right now who haven't given any thought to what they would do if their jobs were over tomorrow. I've told them that the first step is mental, getting your head wrapped around the possibility, because it frees you.

"The way to be OK with such dramatic change is to consider what the next thing is to do — whether they want to stay in corporate America and in their current fields. Do they really want to continue with the same tremendous amount of responsibility, or do they want to change their lives and take a different path?"

Widmann advises clients on issues like these on a daily basis, and she identifies a number of subtle but overarching objectives as her real work. She points out that, in essence, a coach serves as a mirror to reflect larger questions for her clients and bring elements crucial to success into sharper focus for them.

Next week: Widmann discusses how factors such as the growing ranks of Gen-Xers and changing attitudes about loyalty are transforming business.

"It's not about talent — everybody at the senior management level has a reasonable set of talent-skills; it's really about politics and strategies."

TALK BACK TO R&R!

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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	MINDI ABAIR Lucy's (GRP/VMG)	877	-39	130605	17	39/0
2	2	KIM WATERS Waterfall (Shanachie)	846	-2	125800	16	40/0
3	3	BOB BALDWIN The Way She Looked At Me (Narada)	724	-4	94451	20	36/0
4	4	EUGE GROOVE Rewind (Warner Bros.)	641	+15	89305	11	38/1
5	5	SPYRO GYRA Getaway (Heads Up)	627	+15	86376	14	39/1
7	6	CHIELI MINUCCI Kickin' It Hard (Shanachie)	576	+22	65166	15	35/0
6	7	KENNY G Paradise (Arista)	538	-36	90993	26	30/1
8	8	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	510	-42	81387	24	32/0
9	9	CRUSADERS Viva De Funk (Verve/VMG)	507	-28	66154	11	37/0
10	10	JEFF LORBER Gigabyte (Narada)	467	+33	78161	8	36/2
16	11	J. THOMPSON Tell Me The Truth (AMH)	422	+26	62091	9	30/1
14	12	BRIAN CULBERTSON Say What? (Warner Bros.)	416	+16	68736	5	34/0
13	13	GREG ADAMS 'Sup With That (Ripa/Blue Note)	415	-5	62302	19	32/0
15	14	PIECES OF A DREAM Loves Silhouette (Heads Up)	402	+2	57155	13	33/2
11	15	JOAN OSBORNE I'll Be Around (Compendia)	375	-59	34618	29	27/0
19	16	RICHARD ELLIOT Corner Pocket (GRP/VMG)	349	+38	54382	6	30/2
17	17	NORAH JONES Come Away With Me (Blue Note/Virgin)	343	+5	38627	18	27/0
21	18	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	337	+68	21980	6	25/0
20	19	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	301	+8	31024	4	22/1
18	20	NATALIE COLE F/DIANA KRALL Better Than Anything (GRP/VMG)	286	-45	19458	12	21/0
25	21	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	274	+80	28320	2	24/5
22	22	RICK DERRINGER Hot And Cool (Big3)	272	+9	36146	7	23/0
Debut	23	DAVID SANBORN Comin' Home Baby (GRP/VMG)	265	+175	44895	1	32/6
23	24	NELSON RANGELL Look Again (A440 Music Group)	238	-7	16777	7	20/1
24	25	FOURPLAY Ju-Ju (Bluebird/AAL)	197	-6	25500	9	16/0
28	26	WALTER BEASLEY Precious Moments (N-Coded)	195	+31	30712	4	21/2
26	27	PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)	189	+15	43995	10	15/0
30	28	FATTBURGER Sizzlin' (Shanachie)	157	+13	16077	2	18/3
29	29	LARRY CARLTON Put It Where You Want It (Warner Bros.)	154	-1	8756	3	11/0
27	30	NESTOR TORRES Watermelon Man (Shanachie)	151	-23	31667	17	13/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 5/4-5/10. 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

NORMAN BROWN The Feeling I Get (Warner Bros.)
Total Plays: 141, Total Stations: 14, Adds: 1
STEELY DAN The Last Mall (Reprise)
Total Plays: 136, Total Stations: 15, Adds: 2
URBAN KNIGHTS Got To Give It Up (Narada)
Total Plays: 131, Total Stations: 18, Adds: 6
RIPPINGTONS Stingray (Peak)
Total Plays: 131, Total Stations: 15, Adds: 3
PAUL JACKSON JR. It's A Shame (Blue Note)
Total Plays: 131, Total Stations: 15, Adds: 2

PAUL TAYLOR On The Move (Peak)
Total Plays: 125, Total Stations: 14, Adds: 2
AL JARREAU Secrets Of Love (GRP/VMG)
Total Plays: 124, Total Stations: 10, Adds: 0
BWB Ruby Baby (Warner Bros.)
Total Plays: 88, Total Stations: 9, Adds: 1
JEFF KASHIWA Voices (Native Language)
Total Plays: 74, Total Stations: 8, Adds: 1
CHRIS BOTTI Miami Overnight (Columbia)
Total Plays: 72, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
DAVID SANBORN Comin' Home Baby (GRP/VMG)	6
URBAN KNIGHTS Got To Give It Up (Narada)	6
LUTHER VANDROSS Dance With My Father (J)	6
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	5
FATTBURGER Sizzlin' (Shanachie)	3
RIPPINGTONS Stingray (Peak)	3
CANDY DULFER Finsbury Park (Eagle)	3
JEFF LORBER Gigabyte (Narada)	2
PIECES OF A DREAM Loves Silhouette (Heads Up)	2
RICHARD ELLIOT Corner Pocket (GRP/VMG)	2
WALTER BEASLEY Precious Moments (N-Coded)	2
PAUL JACKSON JR. It's A Shame (Blue Note)	2
STEELY DAN The Last Mall (Reprise)	2
PAUL TAYLOR On The Move (Peak)	2
RONNY JORDAN At Last (N-Coded)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVID SANBORN Comin' Home Baby (GRP/VMG)	+175
STEELY DAN The Last Mall (Reprise)	+97
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	+80
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	+68
URBAN KNIGHTS Got To Give It Up (Narada)	+66
LUTHER VANDROSS Dance With My Father (J)	+62
RICHARD ELLIOT Corner Pocket (GRP/VMG)	+38
JEFF LORBER Gigabyte (Narada)	+33
PAUL TAYLOR On The Move (Peak)	+32
WALTER BEASLEY Precious Moments (N-Coded)	+31

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL LINGTON Still Thinking Of You (3 Keys)	283
BONEY JAMES Grand Central (Warner Bros.)	266
STEVE COLE Off Broadway (Warner Bros.)	212
PETER WHITE Who's That Lady? (Columbia)	178
DIANA KRALL Just The Way You Are (Verve/VMG)	156
GREGG KARUKAS Your Sweet Smile (N-Coded)	147
BWB Groovin' (Warner Bros.)	129
STEVE OLIVER High Noon (Native Language)	127
BOB JAMES Morning, Noon & Night (Warner Bros.)	123
MARION MEADOWS Tales Of A Gypsy (Heads Up)	115
NORAH JONES Don't Know Why (Blue Note/Virgin)	71
NORMAN BROWN Just Chillin' (Warner Bros.)	64
JEFF GOLUB Cold Duck Time (GRP/VMG)	55
RICHARD ELLIOT Q.T. (GRP/VMG)	49
N. BROWN & M. McDONALD I Still Believe (Warner Bros.)	48
FOURPLAY Rollin' (Bluebird/AAL)	45

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ON THE RECORD

With
Cherie Marquart
MD, Jones Radio Network



Finding music is easy; the biggest challenge right now is the quantity of good material. There is so much to be excited about, like the new David Sanborn, which is a no-brainer, and the Urban Knights track. The Sanborn tune has his signature sound, and it's like hearing an old friend. He has such a distinctive style that it's immediately recognizable. He lends credibility and energy to the format. • I just love the

energy of Urban Knights. It's a fun sound that's great for spring. I'm a big keyboard fan, and there's plenty in that piece. Mindi Abair's song sounds great, and I'm still not tired of it. We liked the new Steely Dan so much, we added two tracks off the album. We're playing "Blues Beach," as well as "The Last Mail." We figured if the album is this good, our audience will want to hear more of it. • We're considering Vivian Green's "Emotional Rollercoaster," but we're not quite ready. We're in a lot of markets across the country, so we feel we have to stay pretty middle-of-the-road, and the song has a fairly urban edge. We also like the Molly Johnson tune, and she is in our "to seriously consider" stack too. • We just added the Luther Vandross single, but we're very disappointed that no one bothered to service us with the album. It's a very touching song, and the lyrics strike a chord. My heart goes out to Luther and his family.

Mindi Abair's "Lucy's" (GRP/VMG) is only one week away from equaling the record set by Boney James & Rick Braun's "Grazin' in the Grass" — nine weeks! — for the Smooth Jazz track with most weeks at No. 1. What a cool gift for Abair, whose birthday is May 23 ... With a dramatic 16-11* surge, J. Thompson's "Tell Me the Truth" (AMH) is poised to go top 10 next week. New adds on KIFM/San Diego and WJZV/Richmond give it airplay on 30 of 42 reporting stations. Thompson opens the R&R Convention's Smooth Jazz festivities, performing a set with a superstar band during our first format radio session, "Managing Change: They Keep Moving My Cheese," moderated by Allen Kepler on June 19 at 11:15am ... Speaking of reporting stations, we're pleased to announce that five new stations join the Smooth Jazz reporting panel next week ... Another great week for Daryl Hall's "Cab Driver" (Liquid 8/Rhythm And Groove), which moves 25-21*, is No. 3 Most Added with five new adds — including KYOT/Phoenix and WSJT/Tampa — and third Most Increased with a +80 gain ... David Sanborn's "Comin' Home Baby" (GRP/VMG) debuts at 23* and is absolutely unstoppable, as indicated by its No. 1 Most Increased status and tie for No. 1 Most Added ... Urban Knights also earn top Most Added with six new adds, including KIFM.

— Carol Archer, Smooth Jazz Editor



Reporters

WZMR/Albany, NY

No Adds

KAJZ/Albuquerque, NM

PD: Paul Lavoie
MD: Jeff Young
No Adds

KNK/Anchorage, AK

DM/PO: Aaron Wallender
DAVID SANBORN "Comin"
URBAN KNIGHTS "Give"

WJZZ/Atlanta, GA

PD/MD: Nick Francis
No Adds

KSMJ/Bakersfield, CA

PD/MD: Chris Townshend
No Adds

WNUA/Chicago, IL

DM: Bob Kaake
PD: Steve Silies
10 MAYSA "Prague"
PHIL COLLINS "Come"
LUTHER VANDROSS "Father"

WNWV/Cleveland, OH

PD/MD: Bernie Kimble
9 JIMMY SOMMER'S "Lambert"
LUTHER VANDROSS "Father"
STEELEY DAN "Last"

WJZA/Columbus, OH

DM/PO/MD: Bill Harman
APO: Gary Weller
GREGG KARLINS "Drive"
DARYL HALL "Cab"
DAVID SANBORN "Comin"
ROBBY JORDAN "Last"
STEELEY DAN "Last"
WALTER BEASLEY "Moments"

KOAI/Dallas-Fl. Worth, TX

DM/PO: Kurt Johnson
APO/MD: Bret Michael
URBAN KNIGHTS "Give"

KVJZ/Des Moines, IA

PD: Mike Blakemore
MD: Becky Taylor
No Adds

WVMV/Detroit, MI

PD: Tom Slecker
MD: Sandy Kovach
EDGE GROOVE "Remix"

KEZL/Fresno, CA

DM: Scott Keith
PD/MD: J. Weidenheimer
1 URBAN KNIGHTS "Give"
1 WALTER BEASLEY "Moments"

WYJZ/Indianapolis, IN

PD/MD: Carl Frye
HORNSTONS "Singsy"

KCY/Kansas City, MO

PD: Mark Edwards
MD: Michelle Chase
LUTHER VANDROSS "Father"

KOAS/Las Vegas, NV

DM: Vic Clemons
PD/MD: Erik Foxx
No Adds

WJZ/Milwaukee, WI

DM/PO: Steve Scott
PAUL JACKSON JR. "Shame"

KSBR/Mission Viejo, CA

DM/PO: Terry Wedel
MD: Susan Koshbay
2 DARYL HALL "Cab"
1 CANDY DULFER "Punk"
1 URBAN KNIGHTS "Give"
1 DAVID GARFIELD "Last"

KRVR/Modesto, CA

PD: Jim Bryan
MD: Doug Wulff
No Adds

WQCD/New York, NY

DM: John Mullen
PD/MD: Charley Connolly
NELSON RANGEL "Love"
BORGAN BROWN "Feeling"

WJCD/Norfolk, VA

DM: Daisy Davis
APO/MD: Larry Hollowell
4 SPYRO GYRA "Singing"

WLOQ/Orlando, FL

PD: Brian Morgan
MD: Patricia James
PAUL JACKSON JR. "Shame"
STEVE COLE "BY"
DAVID SANBORN "Comin"
HORNSTONS "Singsy"
ROBBY JORDAN "Last"

WJZ/Philadelphia, PA

PD: Michael Tezzi
MD: Frank Childs
20 LUTHER VANDROSS "Father"

KYOT/Phoenix, AZ

PD: Shaun Holly
APO/MD: Angie Handa
DARYL HALL "Cab"
FATBURGER "Sizzin'"

KJZS/Reno, NV

APO/MD: Doug Thomas
DARYL HALL "Cab"
URBAN KNIGHTS "Give"

WJZV/Richmond, VA

PD: Reid Snider
RICHARD ELLIOT "Come"

KSSJ/Sacramento, CA

PD: Lee Hanson
APO: Ken Jones
16 LUTHER VANDROSS "Father"
CANDY DULFER "Punk"

WSSM/St. Louis, MO

PD: David Myers
No Adds

KBZN/Salt Lake City, UT

PD/MD: Rob Riesen
DAVID SANBORN "Comin"
HORNSTONS "Singsy"

KIFM/San Diego, CA

PD: Mike Vasquez
APO/MD: Kelly Cole
1 J. THOMPSON "Truth"
1 URBAN KNIGHTS "Give"

KKSF/San Francisco, CA

PD: Steve Williams
1 DAVID SANBORN "Comin"
1 JEFF LORBER "Gabby"

KMGQ/Santa Barbara, CA

PD: Mark De Anda
14 JONATHAN BUTLER "Fast"
PIECES OF A DREAM "Silhouettes"

KJZY/Santa Rosa, CA

PD: Gordon Zlot
APO/MD: Rob Singleton
3 BBS "Rudy"
2 JEFF LORBER "Gabby"
2 KEVIN G "Parade"
2 RICHARD ELLIOT "Come"

KWJZ/Seattle-Tacoma, WA

PD: Carol Handley
MD: Dianna Rase
JEFF KASHWA "Tues"

WEIB/Springfield, MA

PD: Ben Casey
MD: Darrel Cutting
10 FATBURGER "Sizzin'"
CANDY DULFER "Punk"
KEVIN TORRE "Passion"
VIVIAN GREEN "Emotional"

WSJT/Tampa, FL

DM/PO: Ross Black
MD: Kathy Curtis
DARYL HALL "Cab"
DAVID SANBORN "Comin"
PAUL TAYLOR "Rudy"
PIECES OF A DREAM "Silhouettes"

WJZW/Washington, DC

DM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
20 LUTHER VANDROSS "Father"

JRM/Jones NAC/National

PD: Steve Hibbard
MD: Cheri Marquart
2 FATBURGER "Sizzin'"
1 PAUL TAYLOR "Rudy"
DAVID SANBORN "Cab"
STEELEY DAN "Beach"

42 Total Reporters

37 Current Playlists

Did Not Report, Playlist Frozen (5):

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KTWR/Los Angeles, CA
WJZV/Memphis, TN
WLVE/Miami, FL

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Right In Your Own Backyard

A big format hole for Active Rock in an Urban market

Last year newly formed Backyard Broadcasting purchased two stations in Jackson, MS: Classic Hits WTYX-FM and then-Adult Standards WVIV-FM. Backyard President/CEO Barry Drake, a former Sinclair Broadcast Group exec, started the company with a focus on operating stations at the local level. He says, "Our desire is really to have a group of 10-15 markets, 50-70 stations. Big enough to be meaningful, but still small enough so that we can be in touch with our markets, understand the communities we serve and be in touch with the people who work at the stations."

"Obviously, when you're in smaller markets, you're working with people who are sometimes new to the business and certainly looking to grow in the business. A big part of what we do is nurturing and developing talent in all areas — on-air, sales, administration, etc."

Drake's personal mission statement is simple: Do good radio. "While that may sound vague to some people, those of us in the business know it when we hear it and know it when we're doing it," he says. "If we're doing the right things for our two constituencies — our advertisers and our listeners — we're going to be successful as a company and provide nice returns for our investors and be able to continue to grow."

Filling A Hole

Besides Backyard's two stations, the Jackson market — Arbitron No. 123 — includes Classic Rock WSTZ, seven variations on Urban radio, two Country stations, two CHR/Pop stations, five Gospels, one Christian CHR, two News/Talkers and two Sports outlets.

In July 2002 Backyard flipped WVIV to Active Rock as WRXW. It was an upside for the company to be able to fill a hole with a format that hadn't been tried in the market. "No one was serving that young-adult active rock fan," says Drake. "The music wasn't exposed in the market at all. It was one of those rare occasions where the format hole was obvious."

"We had a concept for filling the void programmingwise, and we also had a business plan to fine-tune WTYX and launch WRXW, giving us a very

dynamic combination that would appeal to advertisers. We'd be able to cover a wide spectrum of Rock listeners and offer all or part of it to advertisers."

Soon after WRXW's launch Backyard added 20 stations to its roster, but Drake and CFO Robin Smith continue to work with individual stations' staffs. "We work directly with the managers and staff at the stations," Drake says. "I work with the PDs, the salespeople. I may go with them to call on advertisers in the market, etc."

"We know we're not going to be the biggest company, but we can do good radio where we are. We can get more in-depth in the markets where we are — working with the people, calling on the advertisers, getting to know the needs of the community and being more responsive to the community. That gives us a big advantage."

Calculated Risk

Backyard hired Jacobs Media's Bill Jacobs to consult WTYX & WRXW. "Nobody was playing any new rock of any kind," he recalls. "The only gamble — which was more Barry Drake's gamble than mine — was whether a deep South, Urban-oriented market was ready for this."

The ratings show that Jackson was ready. "I'm very encouraged by that, because it'll show other, similar markets, especially in the South, that there are people out there who want to hear new rock," Jacobs says.

"In some ways the station has done better than I could ever have dreamed, let alone in just a few months. But that tells you what pent-up desire there was for it — and Jackson can't be completely alone in that."

By definition, a gamble is not a guarantee, and Jacobs admits, "We had no idea what to expect — if it would be a two share, a five share or anything above that. But Adult Standards didn't fit in the cluster."

"There was only one other Rock station in the market, Classic Rock WSTZ, and we had a Classic Hits station that was, frankly, a little broken — not completely, but a little. So we thought it'd be great to have something on the young end and something on the old end. That would serve a couple of purposes. First, it would allow us to be the Rock company for Jackson, and second, with any luck, we'd take some shares away from our competitor. That's exactly what happened."

"It was a bit of a gamble, but we didn't consider it terribly risky, because even if it was a moderate success, it would still be very helpful to the cluster. The good news is that it was much more than a moderate success. Listeners came out of the woodwork who love hearing Godsmack and all the other active music."

Pumping It Up

Nine months after the launch WRXW opened up its playlist, which, Jacobs says, was always the plan. "We decided to go on conservative and slowly evolve a bit," he explains. "We probably won't get to the point in the near future of playing real aggressive music in power rotation, because we don't have to."

"We look at our playlist, and if we're playing 30 currents, 29 of them are exclusive to our air. In that respect, it's nice to have ownership of all this music. But, by the same token, there's no other airplay in the market to make the songs more familiar, so we're sticking with them for a long time. We pumped up the rotations when Brother Sam became PD because of familiarity issues — and there's some good music out there too."

Jacobs adds that although WRXW signed on without jocks or a PD, stellar production made all the difference in the world. "We came on with about 100 pieces of production," he says. "We made a concerted effort to make it sound like a full-blown radio station that just didn't have jocks."

"It was a full, flame-throwing pile of production done by Rich VanSlyke, who did a killer job for us. We sound-

ed big and fresh and really cool out of the box, and that helped get it going."

Sister Station's Brother

Paul Cannell was PD of WRXW from July 2002 to February 2003. When he left, WTYX PD/afternoon drive host Brother Sam added PD duties for WRXW. Brother Sam's previous Rock experience includes stints at WBBY & WTBT/Tampa, WEGR/Memphis and KMJX/Little Rock.

WRXW's ratings went 2.6-4.0 in the summer book, then up to 5.3 in the fall. "When Backyard Broadcasting bought these stations, we were so happy we could do something to serve a market that really had not previously been served," says Brother Sam.

Living in the market, he knew firsthand of the need for a new Rock station. "When WRXW went on the air as Active Rock in this market, there was a hole big enough to fly a 747 through," he says. "We took advantage of that, though we had to spoon-feed the format to the audience in the beginning."

"We've kicked it up a bit recently, because the response has been tremendous to the current active rock music here. We know that by music sales, more than anything else. We get a weekly sales report, and I've watched artists show up who are not getting played by any other station in the market, so I know we have an influence there."

Brother Sam is also thrilled about the ownership's commitment. "This company is really good about giving us the tools we need, and they really believe in their people," he says. "A lot of what went into putting WRXW on the air took balls, and a lot of the folks who have been in this market for a long time did not want to do it."

"Barry Drake was not afraid, and it's been a fun ride. Even in the short time I've been in this position, the station was primed and ready and actually had numbers before there was an announcer on the air. That's how much the format needed to be exposed in the market."

Above Expectations

WRXW OM Bob Rall has been in and out of the Jackson market for most

of his life, and he says reaction on the street for the WRXW sales department has been "excellent and above expectations."

"Back in the late '60s, Jackson had one of the first underground Rock stations in the South, WZZQ," he continues. "It changed to Country in 1981, and since then we haven't had an Active Rock, or a true Rock station of any kind, in the market, so there's been a real vacuum there."

"We've had to explain who we are, what we are and who our audience is. We've been doing that then using the

"We know we're not going to be the biggest company, but we can do good radio where we are."

Barry Drake

ratings to verify that we are delivering this audience. It's been an education process."

Both listeners and clients have reacted favorably to WRXW. "The remotes and community appearances we've done have been wonderfully attended," Rall says. "There are certain clients we know are appropriate for the format and certain ones that are not. We're not calling on the funeral homes anymore, like we did when it was Adult Standards."

"We're very pleased with both stations and with Backyard Broadcasting. It's exciting to be at the beginning of a growing organization, and Barry is good to work with."

With the release of the winter book, WRXW slipped to 3.2, while WSTZ — which reintroduced currents and recurrences — rose 2.8-5.0. It will certainly be a dogfight between the two stations, but it looks like the Jackson audience wants its new rock music, and now it's getting it.



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Table with 10 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 Audioslave, Trapt, 3 Doors Down, and Saliva.

Most Added

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Table with 3 columns: ARTIST TITLE LABEL(S), ADDS. Lists new additions like Socialburn, Type O Negative, and Muddy Waters.

Most Increased Plays

Table with 3 columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with significant play increases like Sammy Hagar and RA Rectifier.

Most Played Recurrents

Table with 3 columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists frequently played songs like Foo Fighters and Nickelback.

33 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 5/4-5/10.

New & Active

- UNLOCO Failure (Maverick/Reprise)
SHINEDOWN Fly From The Inside (Atlantic)
MARILYN MANSON Mobscent (Nothing/Interscope)
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
SAMMY HAGAR Hallelujah (Sanctuary/SRG)

- DEFTONES Minerva (Maverick/Reprise)
TRAIN Calling All Angels (Columbia)
RA Rectifier (Republic/Universal)
CAVE IN Anchor (RCA)
SOCIALBURN Everyone (Elektra/EEG)

Songs ranked by total plays

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

Reporters

Grid of reporter information for various stations across the US, including KZRR/Albuquerque, WBUF/Buffalo, KLAQ/El Paso, and others. Includes reporter names and station details.

Monitored Reporters 53 Total Reporters

33 Total Monitored

20 Total Indicator 19 Current Indicator Playlists

Did Not Report, Playlist Frozen (1): WRKR/Kalamazoo, MI



R&R ACTIVE ROCK TOP 50

May 16, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Somewhere I Belong (Warner Bros.)	1881	+13	153471	11	57/0
2	2	AUDIOSLAVE Like A Stone (Interscope/Epic)	1862	+5	161124	18	58/0
3	3	GODSMACK Straight Out Of Line (Republic/Universal)	1822	-17	144119	15	58/1
4	4	TRAPT Headstrong (Warner Bros.)	1727	-61	149079	31	57/0
5	5	STAIN'D Price To Play (Flip/Elektra/EEG)	1578	+20	132895	6	57/0
6	6	DISTURBED Remember (Reprise)	1402	-44	116595	24	55/1
7	7	CHEVELLE Send The Pain Below (Epic)	1374	+68	112338	17	56/0
8	8	EVANESCENCE Bring Me To Life (Wind-up)	1082	+70	81274	15	41/0
9	9	COLD Stupid Girl (Flip/Geffen/Interscope)	1076	+82	82482	12	54/0
11	10	SALIVA Rest In Pieces (Island/DJMG)	988	+30	71438	12	48/0
10	11	SEETHER Fine Again (Wind-up)	942	-49	76915	43	54/1
12	12	3 DOORS DOWN The Road I'm On (Republic/Universal)	909	+20	72762	10	51/1
15	13	POWERMAN 5000 Free (DreamWorks)	900	+69	72881	9	53/0
13	14	REVIS Caught In The Rain (Epic)	887	+19	67073	13	55/1
14	15	MUDVAYNE Not Falling (Epic)	870	+16	73343	31	46/0
16	16	SEETHER Driven Under (Wind-up)	851	+87	65220	15	49/0
20	17	MARILYN MANSON Mobsence (Nothing/Interscope)	788	+53	68584	5	51/0
22	18	DEFTONES Minerva (Maverick/Reprise)	758	+128	54825	4	48/1
24	19	P.O.D. Sleeping Awake (Maverick/Reprise)	727	+122	57519	4	52/0
19	20	3 DOORS DOWN When I'm Gone (Republic/Universal)	689	-54	51055	32	56/1
21	21	BLACK LABEL SOCIETY Stillborn (Spitfire)	664	0	59010	8	39/1
25	22	TAPROOT Mine (Velvet Hammer/Atlantic)	629	+25	48649	10	52/0
18	23	FOO FIGHTERS Times Like These (Roswell/RCA)	608	-140	56504	18	39/1
23	24	BREAKING BENJAMIN Skin (Hollywood)	583	-35	45543	13	49/0
26	25	SHINEDOWN Fly From The Inside (Atlantic)	578	+25	51558	8	49/1
27	26	UNLOCO Failure (Maverick/Reprise)	539	+30	42027	11	46/1
29	27	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	428	+14	34397	6	38/0
30	28	DOUBLEDRIVE Imprint (Roadrunner/DJMG)	426	+20	40333	10	35/3
31	29	PRESENCE Tonz Of Fun (Curb)	394	+4	29267	8	37/0
32	30	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	393	+56	31829	6	38/2
35	31	MEMENTO Nothing Sacred (Columbia)	354	+106	24735	4	40/5
44	32	RA Rectifier (Republic/Universal)	273	+134	19717	2	34/3
28	33	(HED) PLANET EARTH Blackout (Volcano/Jive)	247	-189	17989	17	31/0
37	34	LIVE Heaven (Radioactive/MCA)	189	+2	11555	5	17/1
38	35	CAVE IN Anchor (RCA)	186	+17	11587	5	26/2
Debut	36	MUDVAYNE World So Cold (Epic)	164	+145	17331	1	35/26
39	37	FROM ZERO Sorry (Arista)	163	+1	13026	9	20/0
50	38	DIE TRYING Oxygen's Gone (Island/DJMG)	158	+82	9297	2	26/4
34	39	AFI Girl's Not Grey (DreamWorks)	153	-101	14953	14	23/0
Debut	40	SOCIALBURN Everyone (Elektra/EEG)	152	+107	12475	1	32/10
47	41	ETHER SEEDS Save Your Own Life (Roadrunner/DJMG)	148	+30	12214	2	16/1
42	42	SLUR Who I Am (Tarpit)	147	+2	8609	7	15/0
49	43	ACROMA Sun Rises Down (Republic/Universal)	137	+38	10547	4	16/1
Debut	44	PILLAR Fireproof (MCA)	122	+50	9700	1	17/2
36	45	SYSTEMATIC Leaving Only Scars (Elektra/EEG)	122	-79	14976	8	22/0
48	46	CLOSURE Look Out Below (TVT)	120	+15	11410	4	16/1
43	47	GRADE 8 Brick By Brick (Lava)	116	-27	6816	9	12/0
46	48	12 STONES Crash (Wind-up)	109	-27	6593	5	17/0
45	49	STONE SOUR Inhale (Roadrunner/DJMG)	106	-33	16327	16	13/0
Debut	50	LINKIN PARK Faint (Warner Bros.)	78	+51	3889	1	1/1

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 5/4-5/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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ARTIST TITLE LABEL(S)	ADDS
MUDVAYNE World So Cold (Epic)	26
SOCIALBURN Everyone (Elektra/EEG)	10
TYPE O NEGATIVE I Don't Wanna Be Me (Roadrunner/DJMG)	9
MEMENTO Nothing Sacred (Columbia)	5
THREE DAYS GRACE (I Hate) Everything About You (Jive)	5
DIE TRYING Oxygen's Gone (Island/DJMG)	4
WHITE STRIPES Seven Nation Army (Third Man/V2)	4
DOUBLEDRIVE Imprint (Roadrunner/DJMG)	3
RA Rectifier (Republic/Universal)	3
ECHO 7 One Step Away (In De Goot)	3
PULSE ULTRA Build Your Cages (Velvet Hammer/Atlantic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MUDVAYNE World So Cold (Epic)	+145
RA Rectifier (Republic/Universal)	+134
DEFTONES Minerva (Maverick/Reprise)	+128
P.O.D. Sleeping Awake (Maverick/Reprise)	+122
SOCIALBURN Everyone (Elektra/EEG)	+107
MEMENTO Nothing Sacred (Columbia)	+106
SEETHER Driven Under (Wind-up)	+87
COLD Stupid Girl (Flip/Geffen/Interscope)	+82
DIE TRYING Oxygen's Gone (Island/DJMG)	+82
EVANESCENCE Bring Me To Life (Wind-up)	+70

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Prayer (Reprise)	723
CHEVELLE The Red (Epic)	668
SALIVA Always (Island/DJMG)	647
FOO FIGHTERS All My Life (Roswell/RCA)	606
SYSTEM OF A DOWN Aerials (American/Columbia)	594
QUEENS OF THE STONE AGE No One Knows (Interscope)	519
TAPROOT Poem (Velvet Hammer/Atlantic)	479
STONE SOUR Bother (Roadrunner/DJMG)	423
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	353
GODSMACK I Stand Alone (Republic/Universal)	351
NICKELBACK Never Again (Roadrunner/DJMG)	343
SYSTEM OF A DOWN Toxicity (American/Columbia)	341
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	324
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	324
PUDDLE OF MUDD Driit & Die (Flawless/Geffen/Interscope)	324
RA Do You Call My Name (Republic/Universal)	320
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	316
P.O.D. Alive (Atlantic)	312
AUDIOSLAVE Cochise (Interscope/Epic)	291
TOOL Schism (Volcano)	279

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Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
DISTURBED Remember (Reprise)	4.17	4.19	83%	20%	4.10	4.15	4.06
MUDVAYNE Not Falling (Epic)	4.13	4.10	85%	19%	4.15	4.23	4.07
TRAPT Headstrong (Warner Bros.)	4.11	4.15	94%	25%	3.98	4.16	3.79
EVANESCENCE Bring Me To Life (Wind-up)	4.06	4.09	91%	28%	4.05	4.09	4.01
GODSMACK Straight Out Of Line (Republic/Universal)	4.01	4.03	94%	24%	4.01	4.13	3.88
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.99	3.99	95%	28%	4.02	3.99	4.05
CHEVELLE The Red (Epic)	3.99	3.93	84%	41%	3.98	3.88	3.93
CHEVELLE Send The Pain Below (Epic)	3.98	3.92	90%	26%	3.91	4.03	3.78
SEETHER Fine Again (Wind-up)	3.97	3.99	90%	30%	3.87	3.96	3.77
BLACK LABEL SOCIETY Stillborn (Spitfire)	3.95	3.92	61%	7%	4.08	3.93	4.23
POWERMAN 5000 Free (DreamWorks)	3.91	3.79	63%	8%	3.92	4.14	3.66
STAIN'D Price To Pay (Elektra/EEG)	3.89	3.87	84%	14%	3.75	3.94	3.54
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.88	3.89	97%	29%	3.78	3.89	3.68
SEETHER Driven Under (Wind-up)	3.88	3.85	72%	11%	3.75	3.92	3.56
TAPROOT Mine (Velvet Hammer/Antalctic)	3.81	3.82	72%	12%	3.66	3.88	3.65
(HED) PLANET EARTH Blackout (Volcano/Jive)	3.81	3.74	70%	12%	3.81	3.84	3.77
DEFTONES Minerva (Maverick/Reprise)	3.79		53%	8%	3.79	3.83	3.73
DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	3.77	3.59	37%	6%	3.83	3.88	3.76
SALIVA Always (Island/IDJMG)	3.76	3.82	94%	40%	3.61	3.47	3.77
COLD Stupid Girl (Flip/Geffen/Interscope)	3.74	3.73	84%	16%	3.71	3.90	3.50
UNLOCO Failure (Maverick/Reprise)	3.73	3.66	44%	6%	3.63	3.82	3.26
REVIS Caught In The Rain (Epic)	3.72	3.71	56%	12%	3.63	3.69	3.56
SHINEDOWN Fly From The Inside (Atlantic)	3.72	3.66	39%	5%	3.72	3.87	3.76
BREAKING BENJAMIN Skin (Hollywood)	3.67	3.72	60%	11%	3.67	3.88	3.42
FOO FIGHTERS Times Like These (Roswell/RCA)	3.65	3.63	94%	34%	3.63	3.87	3.58
SALIVA Rest In Pieces (Island/IDJMG)	3.62	3.72	83%	22%	3.44	3.34	3.54
MARILYN MANSON Mobsome (Nothing/Interscope)	3.61	3.50	69%	5%	3.56	3.49	3.65
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.60	3.72	98%	48%	3.52	3.41	3.64
3 DOORS DOWN The Road I'm On (Republic/Universal)	3.54	3.56	8%	21%	3.45	3.37	3.53
P.O.D. Sleeping Awake (Maverick/Reprise)	3.53	3.40	60%	12%	3.53	3.54	3.52

Total sample size is 562 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+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the 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

- WHITE STRIPES** Seven Nation Army (Third Man/V2)
Total Plays: 76, Total Stations: 8, Adds: 4
- VENETTA RED** Shatterday (Epic)
Total Plays: 66, Total Stations: 11, Adds: 1
- FORTY FOOT ECHO** Save Me (Hollywood)
Total Plays: 62, Total Stations: 9, Adds: 1
- PACIFIER** Comfort Me (Arista)
Total Plays: 49, Total Stations: 7, Adds: 1
- FINGER ELEVEN** Good Times (Wind-up)
Total Plays: 47, Total Stations: 8, Adds: 0
- EXIES** Kickout (Virgin)
Total Plays: 43, Total Stations: 9, Adds: 1
- THREE DAYS GRACE** (I Hate) Everything About You (Jive)
Total Plays: 42, Total Stations: 10, Adds: 5
- TYPE O NEGATIVE I** Don't Wanna Be Me (Roadrunner/IDJMG)
Total Plays: 26, Total Stations: 10, Adds: 9
- ECHO 7** One Step Away (In De Goot)
Total Plays: 15, Total Stations: 6, Adds: 3

Songs ranked by total plays

Indicator

Most Added*

- MUDVAYNE** World So Cold (Epic)
- TYPE O NEGATIVE I** Don't Wanna Be Me (Roadrunner/IDJMG)
- SOCIALBURN** Everyone (Elektra/EEG)
- AUDIOSLAVE** Show Me How To Live (Interscope/Epic)
- RED HOT CHILI PEPPERS** Dosed (Warner Bros.)
- MARILYN MANSON** Mobsome (Nothing/Interscope)
- DOUBLEDRIVE** Imprint (Roadrunner/IDJMG)
- QUEENS OF THE STONE AGE** Go With The Flow (Interscope)
- SMILE EMPTY SOUL** Bottom Of A Bottle (Lava)
- RA** Rectifier (Republic/Universal)
- CAVE** In Anchor (RCA)
- SLUR** Who I Am (Tarpit)
- MARTIN, KEVIN** If We Could (Tympanic)
- ANTHRAX** Safe Home (Sanctuary/SRG)

Reporters

WGBR/Albany, NY * PD/M: Chli Walker Asst. MD: Jeff Lewack 1. MUDVAYNE "Cool" SOCIALBURN "Warmer" TYPE O NEGATIVE "Warmer"	KROR/Chicago, CA PD/M: Dain Sandoval 1. MUDVAYNE "Cool" 2. MUDVAYNE "Cool"	WVBN/Ft. Mi * CMPD: Brian Seddow APD/M: Tony LaBrie MUDVAYNE "Cool" PLUR "Warmer"	WOXA/Harrisburg, PA * PD: Claudine DeLorenzo MD: Nicom 1. MUDVAYNE "Cool" BLACK LABEL SOCIETY "Warmer"	WZZZ/Alexandria-Fayette, KY * Interim PD: Fish MD: Suzy Boe No Adds	KMRQ/Modesto, CA * PD/M: Jack Paper APD: Matt Foley 1. MUDVAYNE "Cool" THIR SISTERS "Cool" TYPE O NEGATIVE "Cool"	KUPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McPhee DE TRIVIS "Cool"	KISS/San Antonio, TX * O/M: Virgil Thompson PD: Kevin Vargas MD: G.J. Cruz DOUBLEDRIVE "Warmer"	WLZZ/Springfield, MA * PD: Scott Laudani MD: Becky Pocholsky MUDVAYNE "Cool"
KZRH/Maricopa, TX PD/M: Eric Staylor No Adds	WMMB/Cleveland, OH * PD: Jim Trapp MD: Stas No Adds	KRZR/Frisson, CA * CMPD: E. Curtis Johnson MD: Rick Roddam PLUR ULTRA "Cool"	WCCB/Hartford, CT * PD: Michael Pizzoli APD/M: Jilma Kandyll MUDVAYNE "Cool"	KIRZ/Litchfield, ME O/M: Julie Gade PD: E.J. Marshalek APD: Sparty MD: Stannanth Knight 6. CAVE IN "Warmer" MUDVAYNE "Cool" TYPE O NEGATIVE "Warmer"	WRAT/Mountmoo-Ocean, NJ * CMPD: Carl Craft APD/M: Robyn Lane No Adds	KURD/Portland, OR * O/M: Dave Humme APD/M: AJ Scott No Adds	KIOZ/San Diego, CA * Dir/Prog: Jim Richards PD/M: Shane Moran-Brown 2. CAVE IN "Warmer" 1. TYPE O NEGATIVE "Warmer"	KZRO/Springfield, MO O/M: Dave DeFranzo MD: George Spantenbeler 1. MUDVAYNE "Cool" 1. TYPE O NEGATIVE "Warmer"
WVVA/Washington-Germantown, VA * PD/M: Guy Clark 1. MUDVAYNE "Cool" 2. MUDVAYNE "Cool" 3. MUDVAYNE "Cool" 4. MUDVAYNE "Cool"	KULD/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry No Adds	WROR/Ft. Myers, FL * PD/M: Fritz 1. MUDVAYNE "Cool" 2. MUDVAYNE "Cool" 3. MUDVAYNE "Cool" 4. MUDVAYNE "Cool"	KPOM/Honolulu, HI * PD: J.J. Michaels APD: FR Stebb 1. MUDVAYNE "Cool" SOCIALBURN "Warmer" TYPE O NEGATIVE "Warmer"	WTFX/Louisville, KY * O/M: Michael Lee MD: Frank Webb 8. L'WORLD ROCK "Warmer" 9. MUDVAYNE "Cool" 10. MUDVAYNE "Cool" 11. MUDVAYNE "Cool" 12. MUDVAYNE "Cool" 13. MUDVAYNE "Cool" 14. MUDVAYNE "Cool" 15. MUDVAYNE "Cool"	WQZQ/Maryle Beach, SC PD: Brian Rickman APD/M: Charley MUDVAYNE "Cool"	WROR/Portland, OR * O/M: Denny Sullivan PD: Darren Pflm MD: Dave Lavona 4. MUDVAYNE "Cool"	WWRB/South Bend, IN CMPD: Chuck Meier MD: Eric Meier No Adds	WXTB/Tampa, FL * O/M: Brad Hardin MD: Rick Schmidt APD: Carl Harris MD: Laune Phillips 1. MUDVAYNE "Cool"
WCHZ/Augusta, GA * O/M: Harley Drew PD/M: Chuck Williams 1. MUDVAYNE "Cool" SOCIALBURN "Warmer"	WBZC/Columbus, OH * PD: Hal Fish APD/M: Ronni Hunter 3. MUDVAYNE "Cool" MUDVAYNE "Cool" MUDVAYNE "Cool"	WBYR/Ft. Wayne, IN * O/M: Jim Fox SOCIALBURN "Warmer"	WAMX/Huntington, WV PD/M: Paul Oshand 2. TYPE O NEGATIVE "Warmer" 1. TYPE O NEGATIVE "Warmer"	KFMX/Lubbock, TX O/M: Wes Neeseman 1. MUDVAYNE "Cool" 2. MUDVAYNE "Cool" 3. MUDVAYNE "Cool" 4. MUDVAYNE "Cool" 5. MUDVAYNE "Cool" 6. MUDVAYNE "Cool" 7. MUDVAYNE "Cool" 8. MUDVAYNE "Cool" 9. MUDVAYNE "Cool" 10. MUDVAYNE "Cool" 11. MUDVAYNE "Cool" 12. MUDVAYNE "Cool" 13. MUDVAYNE "Cool" 14. MUDVAYNE "Cool" 15. MUDVAYNE "Cool"	WROR/Maricopa, VA * PD: Harvey Krieger APD/M: Tim Parker ECHO 7 "Cool" MUDVAYNE "Cool" SOCIALBURN "Warmer"	WBBB/Raleigh-Durham, NC * PD: Jay Nachtle 1. LAM TRICH "Warmer" 2. LAM TRICH "Warmer" 3. MUDVAYNE "Cool" 4. MUDVAYNE "Cool"	WBSR/South Bend, IN CMPD: Eric Meier MD: Eric Meier No Adds	KRTV/Tulsa, OK * APD: Kelly Garrett MUDVAYNE "Cool"
KRAB/Bakersfield, CA * PD/M: Danny Sparks 1. MUDVAYNE "Cool"	KEGL/Dallas-Ft. Worth, TX * PD: Alex Dugan APD: Chris Ryan MD: Cindy Scall 7. MUDVAYNE "Cool" 8. MUDVAYNE "Cool" 9. MUDVAYNE "Cool" 10. MUDVAYNE "Cool" 11. MUDVAYNE "Cool" 12. MUDVAYNE "Cool"	WRIF/Gainesville-Ocala, FL * PD: Harry Guocott MD: Ryan North 1. MUDVAYNE "Cool" SOCIALBURN "Warmer" THIR SISTERS "Cool" TYPE O NEGATIVE "Warmer"	WRIT/Huntsville, AL * O/M: Rob Harder PD/M: Jim Wood APD: Joe Kurter 1. MUDVAYNE "Cool" SOCIALBURN "Warmer" THIR SISTERS "Cool" TYPE O NEGATIVE "Warmer"	KATV/Oklahoma City, OK * O/M: Chris Baker MD: Jella Daniels DE TRIVIS "Cool" KRMW/MTWHEATTS "Cool"	WROR/Maricopa, VA * PD: Harvey Krieger APD/M: Tim Parker ECHO 7 "Cool" MUDVAYNE "Cool" SOCIALBURN "Warmer"	KDOT/Albany, NY * PD/M: Steve Patterson No Adds	KHTO/Spartanburg, WA * O/M: Steve Michaels PD: Ken Richards MD: Barry Binnett 11. MUDVAYNE "Cool" 12. MUDVAYNE "Cool" 13. MUDVAYNE "Cool" 14. MUDVAYNE "Cool" 15. MUDVAYNE "Cool"	KCTW/Wichita, KS * PD: D.C. Carter MD: Rick Thomas 1. DOUBLEDRIVE "Warmer"
WYY/Baltimore, MD * O/M: Kerry Plackmeyer PD: Dave Hill APD/M: Rob Heckman No Adds	KBP/Denver-Boulder, CO * PD: Bob Richards APD/M: Willie B. 1. MUDVAYNE "Cool" 2. MUDVAYNE "Cool" 3. MUDVAYNE "Cool"	WKLF/Grand Rapids, MI * PD: Hunter Scott APD/M: Sean Kelly 1. MUDVAYNE "Cool" TYPE O NEGATIVE "Warmer" WHITE STRIPES "Warmer"	KORC/Kansas City, MO * CMPD: Bob Edwards APD/M: Don Jantzen 1. MUDVAYNE "Cool" 2. MUDVAYNE "Cool" 3. MUDVAYNE "Cool" 4. MUDVAYNE "Cool" 5. MUDVAYNE "Cool" 6. MUDVAYNE "Cool" 7. MUDVAYNE "Cool" 8. MUDVAYNE "Cool" 9. MUDVAYNE "Cool" 10. MUDVAYNE "Cool" 11. MUDVAYNE "Cool" 12. MUDVAYNE "Cool" 13. MUDVAYNE "Cool" 14. MUDVAYNE "Cool" 15. MUDVAYNE "Cool"	KROC/Omaha, NE * PD: Tim Sheridan 1. PLUR "Warmer" 1. DE TRIVIS "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	KHTO/Spartanburg, WA * O/M: Steve Michaels PD: Ken Richards MD: Barry Binnett 11. MUDVAYNE "Cool" 12. MUDVAYNE "Cool" 13. MUDVAYNE "Cool" 14. MUDVAYNE "Cool" 15. MUDVAYNE "Cool"	KCTW/Wichita, KS * PD: D.C. Carter MD: Rick Thomas 1. DOUBLEDRIVE "Warmer"	
WCPN/Blount-Guilford, MS * O/M: Wayne Watkins PD: Scott Fox MD: Mitch Cry 2. L'WORLD ROCK "Warmer" 4. VENETTA RED "Warmer"	KAZR/Des Moines, IA * PD: Sean Elbert APD/M: Rosanne Steele MUDVAYNE "Cool" RA "Warmer"	WZLW/Green Bay, WI PD/M: Rosanne Steele MUDVAYNE "Cool" RA "Warmer"	KLFX/Kleen-Temple, TX PD/M: Bob Fonda 15. SALLI EMPTY SOUL "Warmer"	WGR/Manchester, NH PD: Valerie Knight MD: Jason Russell 1. MUDVAYNE "Cool" 2. MUDVAYNE "Cool" 3. MUDVAYNE "Cool" 4. MUDVAYNE "Cool" 5. MUDVAYNE "Cool" 6. MUDVAYNE "Cool" 7. MUDVAYNE "Cool" 8. MUDVAYNE "Cool" 9. MUDVAYNE "Cool" 10. MUDVAYNE "Cool" 11. MUDVAYNE "Cool" 12. MUDVAYNE "Cool" 13. MUDVAYNE "Cool" 14. MUDVAYNE "Cool" 15. MUDVAYNE "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	KROQ/Sacramento, CA * O/M: Steve Johnson PD: Pat Martin MD: Paul Marshall 15. COYOTE "Warmer" 16. SEETHER "Warmer" 17. SEETHER "Warmer" 18. SEETHER "Warmer" 19. SEETHER "Warmer" 20. SEETHER "Warmer"	WBSX/Wilkes-Barre, PA * O/M: Jules Riley PD: Chris Lloyd MD: Freddie MUDVAYNE "Cool" SOCIALBURN "Warmer"	
WAAF/Boston, MA * PD: Keith Hastings MD: Mistress Carrie 1. MUDVAYNE "Cool" 2. MUDVAYNE "Cool" 3. MUDVAYNE "Cool"	WRIF/Detroit, MI * CMPD: Doug Podell APD/M: Mark Pennington 1. MUDVAYNE "Cool" MUDVAYNE "Cool" SOCIALBURN "Warmer"	WXXR/Greenville, NC * PD: Brian Rickman APD/M: Lu Valentinio MUDVAYNE "Cool"	WXXJ/Lansing, MI * O/M: Bob Olson MD: Kevin Conrad ECHO 7 "Cool" RA "Warmer"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WZZM/Saginaw, MI * Interim PD/M: Jay Randall No Adds	WZBZ/Salisbury, MD PD: Shawn Murphy APD/M: Bill Hunter 15. MARILYN MANSON "Warmer" 16. SEETHER "Warmer" 17. SEETHER "Warmer" 18. SEETHER "Warmer" 19. SEETHER "Warmer" 20. SEETHER "Warmer"	
WRXR/Chattanooga, TN * PD: Bone MD: Dave Spain 3. MUDVAYNE "Cool" 4. MUDVAYNE "Cool" 5. MUDVAYNE "Cool" 6. MUDVAYNE "Cool" 7. MUDVAYNE "Cool" 8. MUDVAYNE "Cool" 9. MUDVAYNE "Cool" 10. MUDVAYNE "Cool" 11. MUDVAYNE "Cool" 12. MUDVAYNE "Cool" 13. MUDVAYNE "Cool" 14. MUDVAYNE "Cool" 15. MUDVAYNE "Cool"	WCFB/Chattanooga, TN PD: Fabbio APD/M: Slick Nick No Adds	WTFY/Greenville, SC * PD: Mark Hendrix MD: Smeek Taylor 1. MUDVAYNE "Cool" THIR SISTERS "Warmer"	KOMP/Las Vegas, NV * PD: John Griffin MD: Big Marty 34. GODSMACK "Warmer"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WZZM/Saginaw, MI * Interim PD/M: Jay Randall No Adds	WZZM/Saginaw, MI * Interim PD/M: Jay Randall No Adds	
WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	WVNE/Rochester, NY * O/M: Erick Anderson MD: Don Vincent ECHO 7 "Cool" MUDVAYNE "Cool"	

* Monitored Reporters
74 Total Reporters
58 Total Monitored
16 Total Indicator

ON THE RECORD

With **Valorie Knight**
PD, WGIR/Manchester, NH



After surviving one of New England's most brutal winters, I'm starting to settle in and can finally pronounce "Worcester" right! And as the snow melts and the temperatures rise, I'm beginning to realize what a musical hotbed this area is. Not only do such national acts as Godsmack, Rob Zombie, Powerman 5000, Must and Ra (and we can't forget Aerosmith) call this place home, but there is a local scene here like I've never seen anywhere else. • After wrapping up a battle of the bands, and witnessing just a fraction of the amazing talent that's out there, we will be resurrecting our local music show and calling it *Homegrown*. Don't be surprised if you hear of a band called "I" somewhere down the road. I've always been a big supporter of local music, and I firmly believe that radio can play a major role in getting the fire started for the next big rock act. • High fives to Billy Burrs and the gang at RCA for releasing the acoustic Foo Fighters record — it's reacting huge and is a great balance record! Our listeners can't get enough of Black Label Society and are flipping out to get passes to our "Slightly Amped" performance with Zakk Wylde. A couple in between tracks that are getting phones for us are Audioslave's "Gasoline" and Godsmack's "Serenity." Go Royals!

After surviving one of New England's most brutal winters, I'm starting to settle in and can finally pronounce "Worcester" right! And as the snow melts and the temperatures rise, I'm beginning to realize what a musical hotbed this area is. Not only do such national acts as Godsmack, Rob Zombie, Powerman

Wow, the top nine on the Active chart are in the same order as last week. That's tight! It stays tight as you go down, with a few backward bullets in there. **Powerman 5000's** "Free" breaks through to scoot up a couple notches closer to top 10 in the midst of all this congestion ... **Mudvayne's** "World So Cold," **Socialburn's** "Everyone," **Pillar's** "Fireproof" and **Linkin Park's** "Faint" debut this week. The latter is especially noteworthy, since the official add date hasn't been finalized yet. Most everyone played this for a few weeks when the album first came out, but this week WCPR/Biloxi, MS was the first to make it an official add with 23 spins ... **Mudvayne** lead the pack for No. 1 Most Added with 26 stations, bringing the station total to 35 so far ... **Socialburn** pick up another 10 adds this week ... **Type O Negative** return to the format after a long absence with "I Don't Wanna Be Me" and secure nine adds to start ... On the Rock side, **Socialburn** lead the way for Most Added, followed by **Type O Negative** and **Mudvayne** ... **Sammy Hagar's** "Hallelujah" and **Train's** "Calling All Angels" also pick up some more activity. **MAX PIX: Red Hot Chili Peppers** "Dosed" (Warner Bros.)

Rock/Active Rock
ON THE RADIO

— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

Artist: **Purge d.i.**
Title: **Grounded**
Label: Ass 9



New Hampshire rockers **Purge d.i.** seem to be suffering from the best case of *deja vu* yet. With muscular melodies and metal reminiscent of fellow New Englanders Godsmack and Staind, this DIY band appear to be scrapping their way to similar fortune. Word of mouth, touring and grass-roots marketing are creating a buzz for the indie band, not to mention that copies of their album *Grounded* are starting to move units at local retail chain Newbury Comics. Sound familiar? It should — multiplatinum metallers Godsmack followed the same path. Still not convinced? Pop *Grounded* in the CD player and check out the aggressive riffage of tracks like "Decline" or the hooky "I Am." While **Purge d.i.** show some of their contemporaries' influence combined with **Tool** and **Korn's** darkness, they've cultivated a sound all their own: solid rock from the Granite State.

— Frank Correia, Rock Specialty Editor

active
INSIGHT

ARTIST: **Marilyn Manson**

LABEL: **Nothing/Interscope**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



While most of America felt fine pointing fingers at **Marilyn Manson** for everything from satanic influence on today's youth to school shootings, the one thing Manson's never been guilty of is half-assing the rock spectacle. Fans and critics alike got to witness Manson's latest incarnation last Monday night at L.A.'s Key Club, with a decadent listening party and performance dubbed *The Grotesk Burlesk*.

The man certainly knows how to entertain his guests. The festivities kicked off with Manson's current girlfriend, *Playboy* pinup **Dita Von Teese**, living up to her name with a randy striptease that ended with her in an oversized glass of Manson's drink of choice, absinthe. After a lengthy intermission, Manson and his band took the stage to a rabid response as he opened, appropriately, with "This Is the New Shit" from both the group's new album, *The Golden Age of Grotesk*, and *The Matrix Reloaded* soundtrack.

But things really took off when Manson kicked into the lead single, "Mobszene." Joined by two female singers in corsets and face paint, Manson proved his metal with a number that will surely be a set highlight on tour. "Doll-Dagga Buzz-Buzz Ziggety-Zag" danced along with a shuffling beat and grinding industrial guitars. After running through several other tracks from *Grotesk*, including the title

track, Manson wrapped up with the marching stomp of "The Beautiful People" before returning for an encore with "The Dope Show."

While Manson is always something to look at, the real story here was the music. Both Manson and his group, including bassist **Tim Skold** — who replaced longtime Manson bassist and songwriter **Twiggy Ramirez** — seemed at the top of their game with the tight, energetic set. A few years beyond the Columbine accusations, Manson seems more able to have fun with his art now that the cross of "most controversial artist" has been passed to **Eminem**. *Grotesk* marks the return to the sound that Manson tried unsuccessfully with *Holy Wood* (a decent album, but a bit much to swallow). It truly seems that Manson is once again comfortable in his skin, whatever color it's painted.

R&R **TOP 20 SPECIALTY ARTISTS**

1. **CHIMAIRA** (*Roadrunner/IDJMG*) "Pure Hatred"
2. **ANTHRAX** (*Sanctuary/SRG*) "Refuse To Be Denied"
3. **NOTHINGFACE** (*TVT*) "Here Come The Butchers"
4. **SOILWORK** (*Nuclear Blast*) "Figure No. 5"
5. **BLACK LABEL SOCIETY** (*Spitfire*) "Stillborn"
6. **LAMB OF GOD** (*Prosthetic*) "11th Hour"
7. **SWORN ENEMY** (*Elektra/EEG*) "Sworn Enemy"
8. **M.O.D.** (*Nuclear Blast*) "The Rebel You Love To Hate"
9. **MOTOGRAFTER** (*Elektra/EEG*) "Suffocate"
10. **FEAR FACTORY** (*Roadrunner/IDJMG*) "Terminate"
11. **FREYA** (*Victory*) "As The Last Light..."
12. **CRADLE OF FILTH** (*Red Ink/Epic*) "Babylon A.D."
13. **DOG FASHION DISCO** (*Spitfire*) "Fetus On The Beat"
14. **OVERKILL** (*Spitfire*) "Devil By The Tail"
15. **BIOHAZARD** (*Sanctuary/SRG*) "Kill Or Be Killed"
16. **DYING FETUS** (*Relapse*) "One Shot, One Kill"
17. **HEAVILS** (*Metal Blade*) "Colorblind"
18. **CARNAL FORGE** (*Century Media*) "Deathblow"
19. **DARKEST HOUR** (*Victory*) "Hidden Hands"
20. **GRADE 8** (*Lava*) "Brick By Brick"

Ranked by total number of shows reporting artist.



fcorreia@radioandrecords.com

Metal Blade Stays Sharp

Continued from Page 1

"The best thing about being an independent is the freedom to do whatever we want. I don't have to go in and explain what I'm doing to a bunch of guys in suits who may not understand what we're doing."

That freedom has allowed Metal Blade to sink its claws into the most brutal and extreme forms of music available, from early roster members like Slayer, Metal Church and Flotsam & Jetsam to current grinders like Cannibal Corpse, 40 Grit, Amon Amarth and Cattle Decapitation.

Metal Massacre

Before all of this, though, Slagel was a hard rock fan who met pen pals through metal magazines. He became part of a worldwide network that traded tapes, demos and live recordings of metal acts, and that got him into the New Wave of British Heavy Metal scene, where acts like Iron Maiden were cutting their teeth. Landing a job at Los Angeles area record store Oz Records, Slagel began importing metal singles from overseas and started his own fanzine, *The New Heavy Metal Revue*.

Bands visiting Oz Records also turned Slagel on to the thriving local metal scene. "At that point you could go see Ratt and Motley Crue for a dollar on Wednesday at the Troubadour," he recalls.

Frustrated that the local scene wasn't being exposed, Slagel conceived *Metal Massacre*, a compila-

"We've created a benchmark for the label where you mention the label's name, and there's an air of respect there."

Michael Faley

tion record of local bands, as an offshoot of his zine. "Here was this really cool scene in L.A., and at this point there were no A&R guys or press covering it," he says. "I figured I could put out my own compilation like the ones I'd get from England.

"I just called up all the bands and said, 'I'm putting together a compilation album. Will you give me a tape?' I didn't intend to start a record label; I was just doing it as an offshoot of the zine."



Michael Faley

One of the musicians handing Slagel a tape was a young transplant from Denmark named Lars Ulrich, who had bonded with Slagel over their mutual love of NWOBHM. "He always used to say he was going to start a band," Slagel recalls. "We were like, 'Sure, Lars, whatever.' When I started the compilation, he called me and asked if he put together a band, could he have a spot on my album. That ended up being Metallica."

Every Mistake Imaginable

While the *Metal Massacre* series sold out and proved to be the launching pad for Metal Blade, Slagel was far from an industry pro. "Two of my friends at the record store were in Frank Zappa's band," he says. "They knew of this little studio where we actually put the tapes together and mastered them to make the record. That first record involved every mistake you could possibly make.

"I had to borrow \$800 from my aunt and \$500 from another friend just to have enough to manufacture 2,500 copies of this record. They sold out the first day, and all the distributors were calling me, freaking out that they needed more. I didn't know what to do. This guy got in touch with me — which ended up not being such a good thing — who said he'd distribute the record for us. We never got paid."

Slagel then hooked up with local distributor Greenworld. "They came to me and said, 'We know you don't have any money, but you kind of seem like you know what you're doing. If you want, we'll give you a distribution deal where we'll manufacture and distribute the product for you. You just bring us the records.' I went out and did the same thing, asking bands for songs.

"That's when Metal Blade kind of became a real label. After putting out a couple of releases, I stopped working at the record store and set up a little office in the back of my mom's house. We stuck a little desk

and a phone in there, and that's where it started. I spent every day for the next three years, 17 hours a day, in that place working this thing."

Benchmark For Metal

Over the years, Metal Blade grew along with the metal scene in the U.S. "We've created a benchmark for the label, where you mention the label's name, and there's an air of respect there," says President Michael Faley, who joined the label in 1987. "You have to build credibility for your label, and that comes from the people you associate with, your executives, your bands and the way you conduct business."

Faley realizes that mainstream radio is not immediately in the cards for the extreme acts the label signs. "We're working with very young bands with a very heavy musical base who ultimately build up to what they're going to be," he says. "What you're doing is going by your gut feeling that the band has talent. We



go to underground radio — block programming, college stations, specialty shows and press." Most metal bands have not relied on commercial radio to start their careers. Going on the road has always been where it's at, and touring is still the lifeblood of Metal Blade artists. "If they're not touring, they're not visible," says Faley.

"You've got to use that asset to make believers out of people. You've got to work and continually go from one tour to the other. Then, in between, you write the material for your next record to take advantage of the momentum you've built up.

"You create the base with the first record. The next record comes out with a strong showing at retail, metal radio and press and moves the band to the next sales plateau. Is the band the next Metallica? They could be. The public will decide that, and the band's writing and talent will decide that. All we can do is nurture that talent and believe in the bands that we sign."

Metal's Farm Team

As metal's popularity grew, Metal Blade watched artists who had spent their formative years at the label move on to major deals and bigger success, which was both exciting and frustrating for Slagel. "I knew that we were a small independent label and that we certainly

weren't able to compete with the majors," he says.

"If a band had an opportunity like that, it was a great opportunity. At the same time, it was frustrating to work all these years to make something happen and have the band leave and go on."

Such situations are partly what led Metal Blade to sign distribution deals with Enigma/Capitol in 1985 and Warner Bros. in 1990. "We had lost so many bands to the majors," Slagel says.

"Some of them, like Slayer and Metallica, went on to huge success, but some of them didn't do so well, because there's so much politics at the majors. We wanted to keep the bands and have some alliance with a major label where we could kind of oversee things."

Both of the aforementioned alliances, however, proved to be uneasy fits for Metal Blade. Now aligned with R.E.D. distribution, Slagel is much more comfortable. "The good thing is that independent distribution over the past 10 years has gotten really good," he says. "R.E.D. is the biggest independent distributor in the U.S. They've had success with Epitaph and Roadrunner. They've had records sell 3 million-4 million copies.

"The good thing about independent distributors now is that they can sell almost as many copies as the majors can. We're still able to be an independent company and do things the way we want, but we can now have distribution that rivals the majors. We're not losing bands to the majors like before because the one thing the majors have, in addition to extra money, is the fact that their distribution is so good."

Invading Europe

In 1995 Metal Blade expanded operations with the addition of a German office. "We figured it would be twofold," Slagel says. "No. 1: We would have our records out over there and have our own people promoting them. No. 2: We could use it as an A&R source.

"It's been great. We've signed so many great bands from over there — Amon Amarth, Dethroned, The Crown. We've also been able to have Cannibal Corpse, Six Feet Under and a lot of the bands we've had around for a while have even better success over there, because we have our own people promoting them. It's been nothing but great. I almost wish we had done it a little sooner."

"Over in Europe, it's a lot more press-oriented than it is anything else," Faley says. "It isn't radio-

geared; it's based on your relationships with the press, and we have very strong relationships with the *Metal Hammers* of the world. Our having our own offices over there shows the commitment of our company and our bands to the marketplace."

Metal Blade also benefits from the fanaticism of European metal fans. "They're not fair-weather fans," Faley says. "If they believe in a band,

they're not gone if the band makes one bad record. It's not the short attention span that you see in other marketplaces."

The Current Metal Scene

As for the current metal scene, Slagel likes what he sees both abroad and domestically. "There's a cool scene where there's a ton of bands over in Europe, like In Flames, The Crown and Amon Amarth.

"Over here, we're starting to

see a lot of really new, young bands, like this band we just signed from Detroit called The Black Dahlia Murder. It's exciting for me, because there are these cool new scenes happening, and we're dealing with so many really good bands."

Faley is also energized by the current metal scene. "This metalcore scene is coming up," he says. "We have two acts that we feel are on the cutting edge of that — Black Dahlia Murder and As I Lay Dying. Bands are coming from the hardcore scene into the metal scene and crossing over boundaries that were put up for no real reason.

"I see those barriers coming down like they did with Jane's Addiction and Faith No More. What people fail to realize is that bands like that, Soundgarden and Pearl Jam broke at metal before they broke at mainstream.

"That's the same thing that will happen in the metalcore or power metal thing. There are bands sitting on that edge. In Flames is one of those. It'll also be interesting to see what happens with the black metal scene. We've seen Cradle Of Filth come out with three strong weeks at Soundscan and land the Ozzfest tour. A lot of things are opening up that are exciting."

"Even though we have a lot of bigger bands that have been around for a while, the main thing is that you want to develop new stuff," Slagel says. "The metal scene in the U.S. is very healthy. Mainstream rock is doing very well, and the underground is too. There are tons of really cool bands, and there are all these cool DIY scenes out there. For us, it's a really exciting time."



The State Of Metal

Radio jocks and promo pros examine the new sounds and genres redefining hard rock

The word "metal" may conjure up images of everything from Satan and leather to Camaros and mullets, but the scene has changed over the years to encompass death metal, hardcore, industrial, rap rock, '70s influenced stoner rock and almost every guitar-oriented sound in-between. Furthermore, many of today's biggest mainstream artists built their foundations with metal.

Having oversight of R&R's Rock Specialty chart, which is generated from a number of hard rock and metal specialty shows nationwide, I've seen a number of acts get their start in the metal underground.

System Of A Down, Staind, Queens Of The Stone Age, Disturbed, Marilyn Manson, Godsmack, Chevelle and many, many more all came out of the scene. And now Metallica, possibly the biggest rock act in the world, are ready to return to their hard-rocking roots with the upcoming *St. Anger*.

We touched base with a few people in the scene to get their take. As usual, opinions vary.

Jamey Jasta Hatebreed

I'm happy to see bands that have worked hard at what they do finally getting some recognition. It's amazing to see how bands like AFI, Thursday and Poison The Well have come so far. When it's good for one subgenre of punk and hardcore and metal, it's good for all of us.

We have always tried to mix up the bill when we tour. The fans appreciate it, and it keeps the scene healthy, turning people on to bands they wouldn't normally seek out. The

whole scene, in general, is stronger than ever. Our shows have only gotten bigger and better.

There is more crossover now than there ever was. Our shows have girls wearing Jimmy Eat World shirts and guys with corpse paint and Dimmu Borgir shirts. We've played with everyone from Slayer to The Used, and we welcome new fans and appreciate it when people have open minds.

With bands like Thursday, Poison The Well, Thrice, Glassjaw and many others signing to majors, you can tell labels are looking for bands with built-in fan bases and the potential to be superstars. What will become of them? I don't know, but I wish the best for them. I really hope radio gives those bands a push. It would be great to see them all break out like AFI has.

As for Hatebreed, who knows if radio will ever embrace us. I never

thought I would hear Limp Bizkit or System Of A Down on radio, so maybe one day it will be possible. *Headbangers Ball* is back, though, so that is awesome!

Nick Davis KXXR/ Minneapolis

The metal music out there today is strong. There are a lot of really talented artists doing some awesome things for the scene. I just wish more kids would "get it."

Some of the hot new artists emerging are Chimaira, Killswitch Engage, Soilwork and In Flames. (I know some of these bands have been around for a while, so back off, Mr. Know-Everything-About-Metal-And-I'm-Offended-When-You-Say-Soilwork-Is-A-New-Band.)

I can't really see what the next big trend is. The whole melodic/screaming vocals thing is kind of catching on. Metal songs with big hooks, like Soilwork or In Flames. Nu-metal, of course, is on the way out.

I hate to toot my own horn about bands that started on 93X-*Treme Metal Shop*, but I'll run through a few: Limp Bizkit (played their first demo tape; sorry 'bout that one), Korn, Slipknot (got the "Spit It Out" CD-R from Clown the day they got signed), Mudvayne (got the demo from Clown at Ozzfest), Cold, Sevendust, Staind (once again, played the three-song demo tape) and Chimaira (played their independent stuff). I could go on, but my arm's getting tired from patting myself on the back.

Andrew Sample Century Media/Nuclear Blast Records

The state of metal is getting better and worse at the same time. As nu-metal stars continue to become bigger pop icons, it leaves the door open for lesser-known (and dare I say more credible?) metal acts from the underground to get exposure in the bigger realms. However, if pop acts like Disturbed, Linkin Park and

Godsmack continue to be known as metal, real metal bands will be stuck submerged under the promotional radar (where metal has always flourished most).

The metalcore scene has become the biggest fashion statement since the late '80s hair metal days. This only cheapens those bands' creativity and output, as their clothes, hair and choice of eyewear seem more important than their music.

Shadows Fall, Lamb Of God and Killswitch Engage are the New Wave Of American Heavy Metal; they've taken hints from real metal icons like Slayer, Metallica and Iron Maiden and melded them with modern production, increased aggression and a real devotion to their fans.

These bands deserve credit. They actually care about and try to further their skills at each instrument (which is where nu-metal has always failed) while at the same time writing better songs each album.

Shawn Marek WEDG/Bufalo

Being from an area that can lay claim to birthing some of the most influential heavy bands of our time (Snapcase and Cannibal Corpse), I can get a feel of what the metal scene is all about these days. Things are going retro, but not in the cheesy, "return of the rock" way.

Look no further than the old-school cutthroat thrash attack of The Haunted, Darkest Hour and Carnal Forge—or my hometown boys Every Time I Die, who are bringing real rock swagger to the hardcore scene, something that many other bands will probably copy.

Overall, metal is keeping it just as real and aggressive as it was back in the day. Right here in Buffalo we share that spirit, standing behind bands like Ill Niño, Slipknot, Pissing Razors, The Control, Brand New Sin and numerous others to keep the banner high for metal. The scene is as strong as ever.

Tara Buzzell Bullpen Promotions

For the past few years it's felt like metal was on the brink of an explosion. I'm still waiting for it to happen, but it feels closer than ever. The introduction of two national metal video shows, namely *Uranium* on MuchMusic and *Extreme Rock* on MTV2, is one factor that's

A Metal Primer

Commonly known as "The Queen of Metal," Roadrunner National Manager/Hard Rock Promo Amy Sciarretto is well versed in the metal kingdom's lexicon. As *CMJ's* Loud Rock Editor for the past five years and a columnist and writer for *Revolver*, *Kerrang*, *Hit Parader*, *Metal Maniacs* and a host of other print and online publications, her resume is so metal, it's printed on leather.

We've asked her to give readers a primer on some of today's more popular metal subgenres. Here's Amy with the devil's dictionary.

Genre: Death Metal

Description: Death metal comprises Cookie Monster vocals, blast beat drumming, hyperfast riffs, some guitar solos and monstrous grooves. Headbanging is essential.

Required Listening: Obituary's *Slowly We Rot*, Cannibal Corpse's *Butchered at Birth*, Death's *Scream Bloody Gore*, Morbid Angel's *Blessed Are the Sick*, most of Roadrunner's early '90s catalog

Current Bands: Six Feet Under, Kataklysm, Dying Fetus

Genre: Black Metal

Description: Eerie, evil metal. Often deemed the bastard child of classical music, thanks to its form, structure and the precision required to play it. Black metal is a European form, for the most part, and is often accompanied by theatrics such as corpse paint and a vehement hatred of Christianity.

Continued on Page 77



Amy Sciarretto



Tara Buzzell

facilitating an increased acceptance of and fascination with all things metal.

MTV2 is resurrecting *Headbangers Ball*. I never thought that would happen. Suddenly, it's becoming fashionable to sport a Motorhead shirt. Unfortunately, for some, fashion is as far as it goes.

Another sign that heavy metal is making a comeback are the killer tours. This year's Ozzfest second stage lineup has also upped the ante by boasting some of the hottest bands in metal: Shadows Fall, Killswitch Engage, Sworn Enemy, Nothingface, Voivod and Cradle Of Filth. Then there's the In Flames, Soilwork and Chimaira tour. The be-all, end-all tour is the Iron Maiden, Motorhead and Dio package. It's a headbanger's dream come true.

Whether metal explodes into the mainstream or not, it will never die. There's way too much passion and talent in this scene. In the end, that's really all that matters.

Jen Graham Metal Blade Records

A few years ago we saw the rise in popularity of the Swedish metal sound, with bands like At The Gates and In Flames. These days it seems that metalcore is on the rise. A lot of bands are experimenting with a sound that combines death metal, hardcore and Swedish-style metal.

I feel that the fusion of styles is awesome. The combination creates a very interesting, energetic sound. We are going to see a ton of good metalcore bands coming out in the near future, in addition to the ones who are out there already.

As for the future of metal in a "big picture" sense, who knows what will spawn next. I'm rooting for the day that [Decide's] Glen Benton and [Today Is The Day's] Steve Austin collaborate on a project, but, hey, you can't have everything.

My roster of New Bands That Will Soon Take Over the World is as follows: The Red Chord, The Black Dahlia Murder, Misery Index, Beyond The Sixth Seal, Into The Moat and As I Lay Dying.

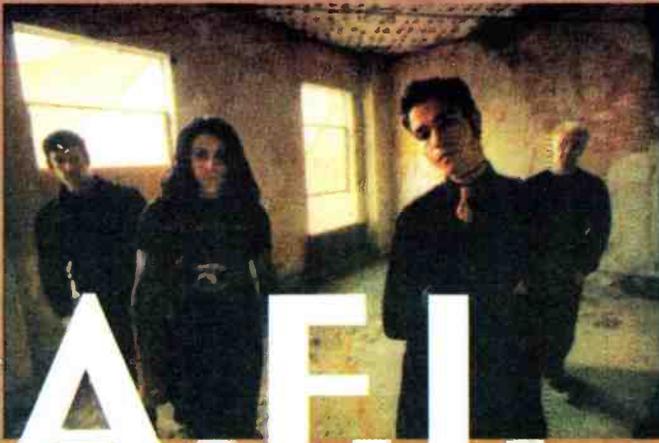
David McGilvray Island Def Jam Music Group

I'm sick of all these people shucking tags and typing music with genre names like hardcore, metal, thrash, emo, post-hardcore, screamo, metalcore and assorted others that suck. If it's heavy, intense, intelligent and visceral and performed with passion and meaning, well, that's just music to me.

I would not want to put any of my current favorite bands, like Boy Sets Fire, Thrice, Thursday or Rise Against, in a box with a name on it—that's an insult to the art and the music. Furthermore, the use of these terms continues to support the image of Rob Halford in leather and spikes and this being "Kill your mother" music. Fucking stop!



Jen Graham



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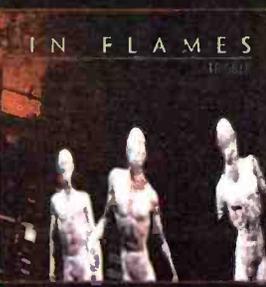
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Shadows Fall Step Into The Light

Could the next Metallica be developing under our radar?

three-way collision of traditional metal, vintage thrash and modern hardcore, Boston's Shadows Fall have been tearing up the underground metal scene for years now. But with 2002's *The Art of Balance* (Century Media), the group have really come into their own, with a solid lineup and a more focused songwriting attack. Could the band be the next big act to crawl out of the metal underground?

"We still practice in John's parents' basement," says dreadlocked lead man Brian Fair with a laugh. "We're still that ghetto."

New Dimension

Formed in 1996, Shadows Fall released their self-financed debut, '97's *Somber Eyes to the Sky*, on guitarist Matthew Bachand's own label, Lifeless Records. Not long after the group recruited a new vocalist in former Overcast singer Fair, whose range brought a new dimension to the band.

Shadows Fall earned a deal with Century Media in '99 and released their first widely distributed album, *Of One Blood*, in early 2000. Throughout it all, the band toured relentlessly.

The Art of Balance not only finds all the bandmembers contributing musically, it also features a solidified lineup, with the addition of former Stigmata drummer Jason Bitner.

"Each album has just been a huge progression for us as musicians and for the band as a unit," Fair says. "This is definitely our most mature and focused album, basically because we finally have a solid lineup. Jay was the final piece of the puzzle; now we're focusing on writing the best songs we can."

"There's no reason to stick a million things together just for the sake of doing it or showing off. We'd rather take that technical element and put it in songs that have some sort of memorable flow."

"That's also the reason we called it *The Art of Balance*. We're trying to balance all those styles. It's also the art of balance. We still haven't accomplished everything yet; we're still growing as a band and as songwriters."

A Balanced Diet

Wrapping up a European tour with Soilwork, Shadows Fall will play the Castle Donnington Festival (now called the Download Festival) alongside acts like Iron Maiden, Marilyn Manson and The Deftones before returning to the States to conquer this summer's Ozzfest. Fair estimates that the band has had five days off since Christmas.

"I'm probably the worst example of what to do on the road to take care



of your voice," admits Fair, who has a talent for shifting between clarion tones reminiscent of Anthrax's Joey Belladonna and throat-shredding screams and growls. "I've been trying to warm up more and drink some warm tea before I go on, but usually it's a blunt and a beer."

"I try to at least get a decent amount of sleep and eat well. If you're run-down, your voice is going to be shot all the time. The road is not the easiest place to eat or sleep well."

"I've been playing in hardcore bands for the last 13-14 years and learned how to use my voice in a way that's not going to damage it. You have to learn your own range and adapt that. If not, you're going to destroy your throat."

Fronting one of the current bands setting up shop at the crossroads of metal and hardcore, Fair has noticed the traditionally separate genres heading in a new direction together. "Usually, playing hardcore, you kept it simple and real raw all the time, but sometimes you wouldn't really progress as a musician," he says. "Metal was always more about the virtuosity and musicianship."

"When those two things come together — where you have that raw energy, but played by people who can pull off some craziness and technicality — it just smears the two genres together. Nowadays I hear bands that definitely have a total metal sound that came out of the hardcore scene."

Shadows Fall's home territory of New England is a breeding ground for the new sound, with bands like Killswitch Engage and Unearth. "There are so many bands that are crossing the lines, it's hard to categorize them one way or another," Fair says. "There are pretty much two types of music now — good and bad. Hopefully, we fall on the right side of the fence."

Two Sides of the Story

Besides being a musician, Fair does promotion for metal bands via the Boston-based independent promoter Bullpen Promotions. This gives him unique insight into metal's place in the industry.

"The influence of bands like Metallica, Anthrax and Testament is undeniable on any sort of recent metal," he says. "People will relate to metal as long as they're exposed to it, and that's been the problem for so long. There's a reason why it was called underground metal for a while, because it had been pushed so far underground that it was ridiculous."

"We notice it a lot when we open for some of the more mainstream bands we've toured with. The kids totally love metal, and they tell us after the show that they didn't know music like this existed, because they're basically restricted to what they can find on MTV or at the mall."

"Having bands like Voivod, Cradle Of Filth and Killswitch Engage on Ozzfest is totally going to kick metal in the ass."

Fair also believes that indie labels are starting to come to the forefront. "People seem to be realizing that the major labels aren't going to be able to force-feed everybody and sell billions of records every time," he says.

"The market's been broken down between so many labels, and these smaller labels have been able to survive with bands that sell 50,000 or 100,000 by cutting costs and not having these huge corporate-style superstars. Now the majors are facing competition from all these smaller labels that are more grass-roots, and they realize there's an audience for this type of music out there."

"I think it's great. I'd rather see some of these smaller labels get a chance to perform on their own and not have any restrictions. Indie labels are going to continue to grow. It seems like now they don't need to be bought out by a bigger label to continue to have success."

The Art Of Balancing Budgets

The art of balance doesn't just apply to Shadows Fall's music. "The hardest part is figuring out how to balance touring and working or finding a way to finance yourself," Fair says.

"We've been touring for a while, and we've had a fair amount of success, but we're still scraping pennies, because it is an expensive thing to perpetuate. It seems the bigger you get, the more expenses come up."

"It can be done; you just need to



Shadows Fall

learn about balancing budgets and things like that and understand that side of the industry as well. You need to keep your head up and be involved in every aspect of your band. Don't let someone else take over and run with it.

"The only other advice I have is to tour nonstop, if you can. That's

the only way right now to get in front of new people. There are a few limited college radio shows and specialty shows, as well as a few MTV late-night video shows, but aside from that, you need to get onstage in front of people. That's the only way for a smaller band to get their name out there."

A Metal Primer

Continued from Page 74

Required Listening: Emperor's *Anthems to the Wicked at Dusk*, Cradle Of Filth's *Principle of Evil Made Flesh*, Darkthrone's *Transylvanian Hunger*

Current Bands: Dimmu Borgir, Cradle Of Filth, Old Man's Child, Mayhem

Genre: Power Metal

Description: Think of the '80s and the NWOBHM, and that's power metal. Feel the steel! Grandiose guitar solos, high-register vocals and meta-metal lyrics (songs are often about being metal!) are the hallmarks of the genre.

Required Listening: Helloween's *Keeper of the Seven Keys*, Iron Maiden's *Powerslave*, Manowar's *Kings of Metal*

Current Bands: Iron Maiden, Hammerfall, Rhapsody, Blind Guardian



Genre: Nu-Metal

Description: Most nu-metal bands are from the mid- to late '90s, when metal rebounded from grunge, which rebounded from hair metal. Rapping is often a clear indicator of nu-metal, as are down-tuned, teeth-rattling riffs and hip-hop, bouncy grooves and beats.

Required Listening: Korn's *Korn*, Limp Bizkit's *3 Dollar Bill Y'All*

Current Bands: Too many to list!

Genre: Euro-Metal/Melodic Death Metal

Description: Melodic death metal contrasts death metal standards such as the Cookie Monster bark and thick grooves with clean singing and very distinct, almost pretty melodies.

Required Listening: In Flames' *Colony*, Carcass' *Heartwork*, At The Gates' *Slaughter of the Soul*

Current Bands: In Flames, Dark Tranquility, Carnal Forge, Arch Enemy, Soilwork



Genre: Grindcore

Description: Superfast guitar riffs and spastic, whacked-out vocals. Grindcore albums are usually about 16 minutes long but contain 45 songs that are often under 15 seconds in length. Grindcore is efficient and compressed and has been known to cause seizures if consumed in large doses.

Required Listening: Brutal Truth's *Kill Trend Suicide*
Current Bands: Agoraphobic Nosebleed, Pig Destroyer, Cephalic Carnage

Continued on Page 80

Spitfire Keeps The Home Fires Burning

Tight focus, budgets and resources allow young metal label to survive

Keeping a new label afloat nowadays isn't just a challenge, it's a rarity. Yet New York-based Spitfire Records has managed to keep its head above water for the last four years due to a tight focus on metal music, smart spending and, well, leftovers. "Almost all of our artists are the ones the majors don't want anymore," label GM Rob Gill says candidly.

Spitfire is one of three subsidiaries of Eagle Rock Entertainment, which has offices in New York, Germany and the U.K. The other two subsidiaries are the more mainstream rock-oriented Eagle Records (George Thorogood, Gary Numan, Beach Boys, etc.) and the company's video side, Eagle Vision, which has DVD and video releases running the gamut from Janet Jackson and Joni Mitchell to Alice Cooper and Marilyn Manson.

Gill notes that the visual side is the company's most profitable arm. "It's not hard rock, but we have the No. 3-selling DVD ever with The Up In Smoke Tour DVD of Dr. Dre, Eminem, Snoop Dogg and Ice Cube," he says. Eagle Vision has also found success with its Classic Albums series (see sidebar).

Spitfire's approximately 30 staffers work for all three companies, and Gill hires outside outfits for press and promotion.

The Art Of The Deal

"We really touch on all the different genres of metal," he says of Spitfire. "Everyone from Alice Cooper and Ted Nugent to Therapy and Napalm Death. Dio is a perfect example. His album *Killing the Dragon* is

"Almost all of our artists are the ones the majors don't want anymore."

Rob Gill

at over 50,000, and his upcoming tour supporting Iron Maiden is going to fuel sales there.

"The upcoming Dio DVD on Eagle Vision will help, as well. Even if he sold 250,000 copies of *Killing the Dragon*, that's not worth it for a major label. Which is fine, because it allows a label and company like us to exist."

Heritage artists provide a strong financial base for the company.

"Artists like Alice Cooper and Ted Nugent are consistently able to go out there and sell anywhere between 50,000 and 75,000 records," Gill says.

"With the smaller releases, such as *The Exploited* and stuff like that, it just becomes the art of the deal. Therapy are real strong over in Europe and make a lot of their money there, which allows us to put the record out here and put some money behind it. It's about doing a smart deal rather than signing bands for crazy money."

Decent Exposure

Gill is aware of the challenges Spitfire's roster faces. "The challenges are just the fact of who the artists are," he says. "The hard thing with an artist like Alice Cooper, who put out two great records in *DragonTown* and *Bruce Springsteen's Brutal Planet*, is that he writes modern records with a modern sound, but, at the end of the day, he's a classic rock artist.

"It's tough. Classic Rock wants to play it, but they can't, because the new Alice stuff is more modern and heavy. With the Active stations, although it might fit musically, it doesn't fit when they backsell Alice Cooper."

Exposure, even if it's just word of mouth, is key for Spitfire. "That's how the overall company helps," Gill says. "For example, Dio's touring with Iron Maiden. I'm able to give stations in tour markets giveaways of the new Dio CD and DVD and the Iron Maiden DVD and create awareness for our product. We know we're not going to get some stations on these releases, so we need to find alternative ways to create awareness for them."

As Spitfire's point man for radio, Tom "Smitty" Smith knows the importance of building a story first. "Spitfire was based on being a metal label with acts like Overkill, Danzig, Dio and Testament paying the bills," he says. "I've always appreciated metal and specialty shows, because without building a story like that, it's

very difficult to take it to commercial radio and actually get anybody's attention.

"When I was at Epic, I worked in the early days of Korn and Rage Against The Machine — that all came out of metal first. You've got to have a fan base. If you've got that, a guy can go out and tour. He goes to a market, and 100 people are there; the next time 150 people are there. I'll always make sure the fan base is solidified before moving on. Unless you sell those first 40,000-50,000 records, you're not going to be able to move on."

Reality Check

"We try to compete realistically," Gill says of Spitfire's approach. "We set budgets we stay within. When we're going out getting adds at stations, we want stations that really want to play the record, not stations that will play it because they're having incentives thrown at them.

"We want stations that want to play the record because they actually believe in the artist and know the artist is viable in their market or viable on their station as opposed to stations that will jump off the track in six weeks. We'll stay focused on 20 or 30 stations as opposed to 75 stations."

Smith points out the label's commitment to stations that are willing to work with Spitfire artists. "We'll do anything for any station," he says. "It doesn't matter: what market you're in. I don't care if you're in Tacoma, WA or Tuscaloosa, AL, we'll service you, send you whatever you need to support the records and work with you on a one-to-one basis.

"Each record is thought about individually. What is the capacity for its growth? I'm not scared to service nontraditional formats if there's a track I feel can work. Roger Clover is a Classic Rock artist, but he has songs on his record that can work for Rock and Triple A."

When it comes to an act like Lynch/Pilson, whose namesake members were part of '80s hair metal band Dokken, Gill says Spitfire is careful about picking its battles. "We're not going to insult certain stations by calling and asking them what they think about this record," he explains.

"We focus on the strengths of the band. We focus on the songwriting team of George Lynch and Jeff Pilson and what George is known for, which is playing guitar. We'll focus on the guitar magazines and stuff like that. When radio isn't going to

Recycled Metal

Eagle Vision revisits metal's best with Classic Albums DVDs

Metal fans seeking insight into some of the genre's defining moments need look no further than Eagle Vision's Classic Albums series, which include DVD and video documentaries on titles like Iron Maiden's *Number of the Beast*, Metallica's *Black Album*, Judas Priest's *British Steel* and Def Leppard's *Hysteria*.

"It's a behind-the-scenes-type documentary focused on that one album," explains Spitfire's Rob Gill. "Take Metallica's *Black Album*. It's interviews with James Hetfield, Kirk Hammett and Jason Newsted talking about the album song by song. There are interviews with the producer, in-studio stuff and an in-depth 90-minute look at the album. They're award-winning pieces."

The Classic Albums titles were shown on BBC1 in the U.K., VH1 in the U.S. and NHK in Japan during the summer of 1997. Besides the aforementioned metal titles, the series also probes the inner workings of albums such as Elton John's *Goodbye Yellow Brick Road*, Fleetwood Mac's *Rumors*, Jimi Hendrix's *Electric Ladyland*, U2's *The Joshua Tree* and more.

Gill notes that the titles are selling steadily. "The Iron Maiden has sold about 16,000 copies, and for a music DVD that's pretty good," he says. "The Metallica *Black Album* is over 50,000, and the U2 one is at 85,000."



play it, we have to find other stuff that we can do for the band, whether it's consumer stuff, street, retail, online or other ways to create awareness."

"You have to be smart about where you spend your dollars and what you do with each record and be realistic with your goals," Smith says. "Then, when you have a record like Black Label Society, you try to go out there and hit one over the fence. A lot of times it's more like being Pete Rose than being Sammy Sosa."

Back In Black

This year has been exciting for Spitfire, thanks to the latest release from Black Label Society, Ozzy Osbourne guitarist Zakk Wylde's band. Featuring guest vocals from Wylde's famous employer, "Stillborn" has been Spitfire's most successful radio record yet. "It's obviously helping us open doors for Zakk, and it's not only bringing BLS to a new level, it's bringing us to a new level too," Gill says.

"Black Label Society was something Spitfire picked up right from the start and nurtured," says Smith. "I came to the label about a year ago, and they had done a lot of artist development up to that point. It was probably the No. 1 Spitfire artist."

But it was time for both Spitfire and Wylde to take the band up a notch. "With him, it was about time they started to take it a little more seriously," Smith says. "This is the guy who writes the songs for Ozzy.

Why hasn't he used his tools to benefit himself? Zakk is a humble guy; he's not going to ask Ozzy to be on his record. We needed what was right in front of our face."

After some clearance issues, Ozzy was secured for "Stillborn," and Smith's history at the Active and Rock formats put the song on radio's radar. Smith says, "With the favors we had saved up over the years and the artist development we had done in certain markets, we could actually carry that through to good physical adds with good slots to expose the song.

"It's taken off at this point. It's encouraging for the label, because they've never had success as far as a single goes. Plus, the sales are backing it up. You can see it in the airplay markets."

Smith knows the battle's not over, however, especially since Wylde will be Osbourne's guitarist throughout this summer's Ozzfest and won't be able to tour Black Label Society until the fall. In the meantime

Smith enjoys the Spitfire lifestyle, even if it means doing three jobs at once.

"It runs the gamut here from Napalm Death to The Beach Boys," he says. "It's fun to be at a label that looks at each release separately and plans accordingly, rather than doing a cookie-cutter method of putting out records and hoping that one or two of them over the year will help save our necks."



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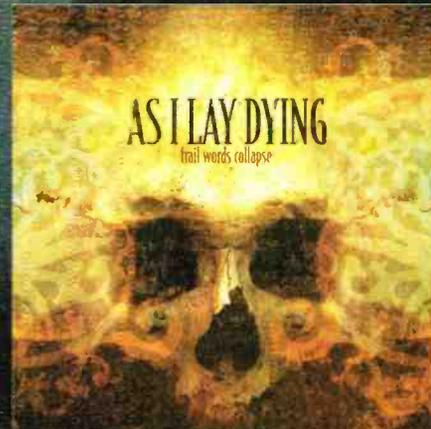
CELEBRATING 20 YEARS



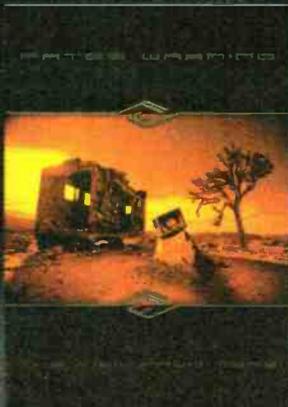
BLACK DAHLIA MURDER
"Unhallowed"
 Release date: June 17th ,2003
 Radio add date: June 3rd, 2003

"Tour supporting Death Campaign"

- 6/01 Sacramento, CA West Coast World Wide
- 6/03 Eugene, OR The Corra
- 6/06 Tacoma, WA Club Impact
- 6/07 Portland, OR The Solid State
- 6/08 Spokane, WA Cafe Sole
- 6/12 Denver, CO Blue Bird Theatre
- 6/13 Santa Fe, NV Warehouse 21
- 6/14 Yuma, AZ Boys and Girls Club
- 6/20 Petaluma, CA The Phoenix Theatre
- 6/23 Prescott, AZ Club 209
- 6/26 Tulsa, OK The Loft
- 6/27 Kansas City, MO El Torreon
- *Tour supporting Death Campaign & Showbread*
- 5/25 St. Peters, MO The Range
- 7/05 Bushnell, IL Cornerstone Festival
- 7/09 Grafton, ND The Cella
- 7/10 Wilmar, MN Sunshine Festival
- 7/13 Duluth, MN The Encounte
- 7/15 Milwaukee, WI VFW



AS I LAY DYING
"Frail Words Collapse"
 Metal Blade debut out in July 2003



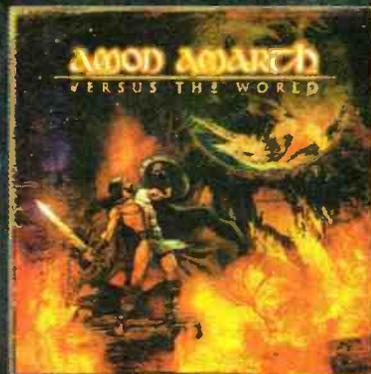
FATES WARNING
"The View From Here"
 Available Now!

"Tour supporting Queensryche and Dream Theater"

- 6/27 Orlando, FL House of Blues
- 6/28 Pompano Beach, FL Pompano Beach Amphitheatre
- 6/29 Tampa Bay, FL Tampa Bay P.A.C.
- 7/05 Montreal, Quebec Verdun Auditorium
- 7/08 Wallingford, CT Oakdale Theatre
- 7/10 Holmdel, NJ PNC Bank Art Center
- 7/11 Wantagh, NY Jones Beach
- 7/12 Wilmington, DE Kahuna Summerstage
- 7/17 Clarkston, MI DTE Music Theatre
- 7/22 Denver, CO Universal Lending Amphitheatre
- 7/24 Los Angeles, CA Universal Amphitheatre
- 7/25 San Diego, CA Humphrey's Concerts by the Bay
- 7/26 Concord, CA The Chronicle Pavilion
- 7/27 Sacramento, CA The Cove at Cal Expo

Metal Gods Tour

- 4/25 Chicago, IL House of Blues
- 4/26 Cleveland, OH Agora Theatre
- 4/27 Detroit, MI Clutch Cargo
- 4/29 Toronto, Canada The Opera House
- 5/01 Hartford, CT The Webster Theatre
- 5/02 New York NY B.B. King's
- 5/03 New York NY B.B. King's
- 5/04 Worcester, MA The Palladium
- 5/06 Montreal, Canada Metropolis
- 5/07 Rochester, NY Water St. Music Hall
- 5/08 Poughkeepsie, NY The Chance
- 5/10 Plainville, NY The Vanderbilt
- 5/11 Philadelphia, PA The Trocadero
- 5/15 Springfield, VA Jaxx
- 5/16 Springfield, VA Jaxx
- 5/15 Winston-Salem, NC Ziggy's
- 5/16 Atlanta, GA Earthlink Live
- 5/18 Ft. Lauderdale, FL Culture Room
- 5/19 Ft. Lauderdale, FL Culture Room
- 5/21 Orlando, FL House of Blues
- 5/22 Tampa, FL The Masquerade
- 5/23 New Orleans, LA House of Blues
- 5/24 Dallas, TX Deep Ellum Live
- 5/27 Denver, CO The Ogden Theatre
- 5/31 Seattle, WA The Northgate Theatre
- 6/01 Portland, OR Roseland Theatre
- 6/03 Petaluma, CA The Phoenix Theatre
- 6/06 Los Angeles, CA House of Blues
- 6/07 Las Vegas, NV House of Blues
- 6/08 Anaheim, CA The Grove
- 6/09 Phoenix, AZ Cañon House



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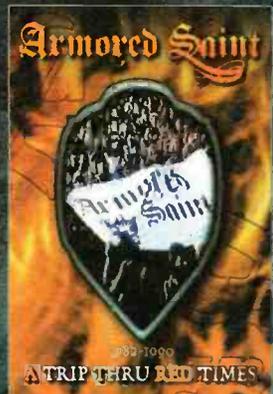
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Back To The Ball

MTV relaunches long-missed *Headbangers Ball*

If you were an avid hard rock fan between 1987 and 1995, chances are your television was tuned to MTV shortly before midnight every Saturday for a weekly ritual known as *Headbangers Ball*. A two-hour show featuring both classic and new metal videos, news and band interviews, the *Ball* was the premier destination for fans of everyone from Iron Maiden and Metallica to Poison and Cinderella to Tool and Soundgarden.

Bands from every genre stopped by the *Ball*, and many groups that were later considered Alternative staples got their first exposure on the show. Groups like Primus, Pearl Jam and Nine Inch Nails found their videos being shown alongside clips from Kiss and the like.

Guns N' Roses trashed the original set, Rob Zombie helped decorate the new one, Marilyn Manson first showed his pretty mug here, and even the boys in Nirvana graced the studio with their presence. Then, when the grunge floodwaters began to recede in the mid-'90s, MTV pulled the plug without so much as a goodbye. Ever since, metal fans have been lamenting the show's demise, speculating about its replacement and petitioning for its return.

"If we didn't bring it back, the audience was going to find a way to bring it back without us," says Alex Coletti, the executive in charge of the programming and production for MTV2, where the *Ball* was relaunched last Saturday with special guest hosts Metallica.

"It's back, and it feels so good. It's one of those things, quite honestly, where I don't know why it didn't happen sooner. Everyone knew we were going to do this at some point."

New Show, New Home

For Coletti, who also worked on the original incarnation of the *Ball*, MTV2 was the obvious home for it. "For me, it wasn't an issue," he says. "MTV2's the place where that kind of music lives more."

"These bands will feel more at home here and more in place along-

side the shows they'll be rubbing elbows with. TRL promoting *Headbangers Ball* would be weird, but MTV2's daily rock show promoting it makes sense. The headbanger community will feel more at home on MTV2."

To say anticipation about the show's return was high would be an understatement. "Way before we released anything to the press, websites were buzzing," Coletti says. "There were leaks everywhere. I just love how information disseminates among the various headbanger groups. I was getting calls from guys in Anthrax asking who's hosting the show and what's going on."

"It's going to start just like the old *Ball* did. We're back to square one: a studio, a host, a guest and music. It will grow; we'll get to festivals, and we'll get out there. I kind of like it, because so much of the music has changed."

Music Matters

As for the type of artists you'll see on the new *Headbangers Ball*, Coletti expects a mix of current metal subgenres with the occasional classic thrown in the mix. "I'm trying to imagine it as if we've been on the air all the time — who would we be programming today?" he says.

"It's Hatebreed, Godsmack, Staind, System Of A Down — a lot of the heavy stuff. Metallica has new stuff that's going to be as important as it was back in the day."

"We'll put on a couple of nods to

the past. We always try to remember the history and where we come from, but I don't want it to feel like it's all hair bands.

"We might pull one hair band out if it fits our general frame of mind that day, but it's about supporting the music that's out there now. There are so many great bands out there now that are clamoring for this. It's gonna be hard to squeeze it into two hours."

Hard rockers who are currently enjoying MTV2's late-night Extreme Rock block programming needn't worry about the *Ball* being the only metal outlet on the channel. "We'll still do some Extreme Rock in overnights, but those blocks don't have VJs," Coletti says.

"*Headbangers Ball* will be a little bit more of a destination. If you're gonna pop one tape in the VCR, or if you've got only a little room left on the TiVo, this is the one."

Something Old, Something New

While the old show is back, expect some new twists, including a new starting time of 10pm and abridged one-hour repeats during the week. "Since we don't have a West Coast feed, it's at 7pm on the West Coast," Coletti says of the Saturday show.

"But there will be a repeat so they can catch it later on as well. It kind of works out better that way — you can watch it before and after you go to the Roxy or Coconut Teaser."

Besides the new time slot, the ball will sport a new look. "My first thing was, 'You can't touch that logo; it's classic,'" Coletti says of the old *Headbangers Ball* logo. "You think of Axl Rose wearing the hat or T-shirt in the videos, and it's so iconic."

"Our graphics department said, 'Can we at least take a shot at it?' I told them they couldn't do better, but they showed me one that was better. It retains the feeling of what *Headbangers* is about, but the show itself needed to evolve and catch up to today. There's a new set, there's new packaging. It's going to feel like the new-millennium version of *Headbangers Ball*."

The only thing the show doesn't have yet is a new Rikki Rachtman, the old show's most famous and longest-lasting host. Multitalented rock star-horror flick director Rob Zombie will handle hosting duties for the next month's worth of shows.

"We're auditioning a lot of people," Coletti says of the vacant VJ slot. "We're taking our time with it, because so many of the bands them-

selves want to do it. Rob Zombie will host the next month, and if we haven't settled on a permanent host by then, I think we'll just keep going with bands hosting."

"You've got people like Anthrax, Biohazard and more, who we made friends with back in the day and who are still out there playing. Between them and some of the newer bands, I think we can do the rotating-guest-host thing forever. Rikki was great at what he did, and I don't want to jump the gun with anyone who's not that good."

Host Or Hostess?

Of course, rumors of hosts have been rampant, with the most prevalent notion being that Juliya, host of the hard rock show *Uranium* on rival video network MuchMusic, would helm the new *Headbangers Ball*.

"The power of the Internet has never been so laid out for me as personally as that — you can watch the rumors spread," Coletti says. "Juliya's staying at MuchMusic. We talked to her, certainly. She's one of the few people who do what we're looking for, which is host a metal show, but it didn't work out."

What about Iarn Robinson, MTV's affable resident metalhead? "Iann is going to be part of the show," Coletti says. "He's not going to host the show, because MTV News really likes to keep their news presenters from being VJs."

"It affects their ability to do their job down the line, when they have

to report something bad about a band or there's a scandal or arrest and they've just done a show co-hosting with said act. It gets in the way a little bit.

"Iann's as responsible for the show coming back as anyone. He's been lobbying out in front of my office and bombarding me with e-mails since the day we met. It was partly that we brought the show back."

A Real Community

The return will likely quell more than Robinson's moaning about the *Ball*'s absence from airwaves. "We should have brought it back sooner, but I'm kind of glad we didn't, because I don't know if there would have been this anticipation, this groundswell that's happening right now," Coletti says.

"Music kind of took some turns and twists, and the show went away. I think it's in a place now where it makes the most sense to bring *Headbangers* back."

If Coletti has learned anything from his days on the original *Ball*, it's to respect the audience's wishes. "They know what they want," he says. "They will out somebody who is not real or credible."

"Now we'll have a much better way to communicate with them, via the website and stuff. This thing is alive. It's real, living and breathing; it's a community. You have to respect what they have to say. If you do that, you're in great shape."



Alex Coletti



LAYIN' THE SMACK DOWN Universal rockers Godsmack welcomed back *Headbangers Ball* with a kickoff celebration show at Cleveland's Agora Theater. Seen here are (back, l-r) Godsmack drummer Shannon Larkin and bassist Robbie Merrill, Universal Sr. Director/Rock Promotion Suzanne Perl, Godsmack singer Sully Erna and guitarist Tony Rombola, Universal VP/Video Promotion David Nathan, (front, l-r) MTV Grassroots Marketing Director Todd Appman and VP/Marketing Joe Armenia and MTV2 Marketing Director Nolan Baynes.

A Metal Primer Continued from Page 77

Genre: Metalcore

Description: Often misclassified as hardcore, metalcore combines social awareness with metallic riffing and screamed/sung vocals. Metalcore invites moshing, and plenty of it, thanks to chunky breakdowns.

Required Listening: Hatebreed's *Satisfaction Is the Death of Desire*, Vision Of Disorder's *Vision of Disorder*, Snapcase's *Lookingglassell*

Current Bands: Every Time I Die, Nora, Most Precious Blood, Throwdown, Killswitch Engage, anything on the Trustkill or Ferret Music rosters

Genre: Hardcore

Description: An offshoot of punk, hardcore is a term often used to label metalcore bands when, in reality, hardcore is much faster and much less metallic.

Required Listening: Sick Of It All's *Blood Sweat and Not Tears*, Stretch Arm Strong's *Rituals of Life*

Current Bands: Terror, Poison The Well



Genre: Speed/Thrash

Definition: Fast and technical, speed-thrash metal is what got me into metal in the first damn place!

Required Listening: Metallica's *Ride the Lightning*, Testament's *The New Order*, Anthrax's *Among the Living*

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Stations and their adds listed alphabetically by market

Reporters

WHRL/Albany, NY *
 OM/PD/AM/D: Lisa Bieleo
 1 RED HOT CHILI "Dosed"
 EVE 6 "Ties"
 MEMENTO "Sacred"

WFNX/Boston, MA *
 PD: Cruze
 APD/MD: Kevin Mays
 22 RED HOT CHILI "Dosed"
 4 COOL "Dismay"
 JACK JOHNSON "Delated"

KDGE/Dallas-Ft. Worth, TX *
 PD: Duane Doherty
 APD/MD: Alan Ayo
 No Adds

WMRQ/Hartford, CT *
 PD: Todd Thomas
 MD: Chaz Kelly
 No Adds

KLEC/Little Rock, AR *
 OM/PD: Rob Summers
 APD/MD: Sh
 DIE TRYING "Gone"
 SOCIALBURN "Everyone"

KMKD/New Orleans, LA *
 PD: Steve Kingston
 MD: Mike Peier
 6 AUDIOSLAVE "Or"
 RAGE AGAINST "Calm"
 GOOD CHARLOTTE "Young"

WCYY/Portland, ME
 PD: Herb Ivy
 MD: Brian Amsted
 10 DEEPINS "Heat"
 7 GOOD CHARLOTTE "Young"
 6 ROCKTOPPOS "Vacation"
 5 GUSTER "Amsterdam"
 6 LINKIN PARK "Faint"

KPNT/St. Louis, MO *
 PD: Tommy Mattson
 MD: Jeff Frisse
 APD: Jeff "Woody" Fife
 8 THREE DAYS GRACE "Heat"
 7 SOCIALBURN "Everyone"
 7 FINGER ELEVEN "Times"
 5 RAINHEAD "Threat"
 USED "Yellow"

WXSR/Tallahassee, FL
 PD: Steve King
 MD: Heathhead
 1 LESS THAN JAKE "Break"
 1 MEMENTO "Sacred"
 1 BEFORE BRAILLE "Goodnight"

KTEG/Albuquerque, NM *
 PD: Ellen Flaherty
 MD: Mary Young
 DIE TRYING "Gone"
 QUEENS OF "How"
 ROOTS "Seed"

WEDG/Buffalo, NY *
 PD: Lenzy Diana
 MD: Ryan Patrick
 2 GOOD CHARLOTTE "Young"

WXEG/Dayton, OH *
 PD: Steve Kratter
 MD: Bloomer
 8 THREE DAYS GRACE "Heat"
 7 RED HOT CHILI "Dosed"
 1 MEMENTO "Sacred"

KUCD/Honolulu, HI *
 PD: Jamie Hyatt
 MD: Ryan Sean
 11 EMERALD "Memento"
 AUTHORITY ZERO "Seasons"
 GOOD CHARLOTTE "Young"
 MATCHBOX TWENTY "Lined"

KROQ/Los Angeles, CA *
 VP/Prog.: Kevin Weasberly
 APD: Gene Sandiloom
 MD: Lisa Warden
 15 THRICE "Live"
 GOOD CHARLOTTE "Young"

WXRK/New York, NY *
 PD: Steve Kingston
 MD: Mike Peier
 6 AUDIOSLAVE "Or"
 RAGE AGAINST "Calm"
 GOOD CHARLOTTE "Young"

KNRK/Portland, OR *
 PD: Tim Hamilton
 APD/MD: Jayn
 2 LINKIN PARK "Faint"
 1 SOCIALBURN "Everyone"
 GOOD CHARLOTTE "Young"
 MUDWYNE "Cold"

KCRK/Salt Lake City, UT *
 PD: Todd Norder
 APD/MD: Arlie Fulklin
 AM/D: Corey O'Brien
 VENDETTA RED "Shattered"

WSUN/Tampa, FL *
 OM: Chuck Beck
 PD: Shark
 APD: Pat Largo
 No Adds

KTZO/Albuquerque, NM *
 PD: Scott Southrad
 MD: Don Kelley
 10 VENDETTA RED "Shattered"
 6 SHINEDOWN "Heads"
 1 RED HOT CHILI "Dosed"
 1 DIE TRYING "Gone"
 RED HOT CHILI "Calm"

WAVF/Charleston, SC *
 PD: Greg Patrick
 APD/MD: Darryl Villalobos
 ALL-AMERICAN REJECTS "Song"
 GOOD CHARLOTTE "Young"
 SOCIALBURN "Everyone"

KTCL/Denver-Boulder, CO *
 PD: Mike O'Connor
 MD: Sabrina Saunders
 FOO FIGHTERS "Times"

KTBB/Houston-Galveston, TX *
 PD: Vince Richards
 APD: Eric Schmidt
 EVANESCENCE "Under"
 PETE YORK "Back"

WLRS/Louisville, KY *
 PD: Lance
 MD: Anacaa Fitzgerald
 ALL-AMERICAN REJECTS "Song"
 SHINEDOWN "Heads"

WROX/Norfolk, VA *
 PD: Michele Diamond
 MD: Mike Powers
 4 BLANK THEORY "Times"
 CAGESH "Live"
 RED HOT CHILI "Dosed"
 THREE DAYS GRACE "Heat"

WBRU/Providence, RI *
 PD: Tim Schiavelli
 MD: Andy Yen
 16 GUSTER "Amsterdam"
 BEN HARPER "Hands"
 EVE 6 "Ties"
 LINKIN PARK "Faint"

XTRA/San Diego, CA *
 PD: Bryan Ochoa
 ACCIDENT EXPERIMENT "Sick"

KFMA/Tucson, AZ *
 PD: Libby Carstensen
 MD: Matt Spry
 COLD "Sick"
 VENDETTA RED "Shattered"

WNNX/Atlanta, GA *
 PD: Leslie Fram
 APD: Chris Williams
 MD: Jay Harren
 No Adds

WEND/Charlotte, NC *
 PD: Jack Dostel
 APD/MD: Kristen Honeycutt
 1 LESS THAN JAKE "Break"
 VENDETTA RED "Shattered"

CIMX/Detroit, MI *
 PD: Murray Brookshaw
 APD: Vince Cannova
 MD: Matt Franklin
 GOB "In"

WRXZ/Indianapolis, IN *
 PD: Scott Jameson
 MD: Michael Young
 5 SHINEDOWN "Heads"
 1 CLOSURE "Look"
 SMILE EMPTY SOUL "Boots"

WMFS/Memphis, TN *
 PD: Rob Crossman
 MD: Mike K. Halverson
 CAVE IN "Anchor"
 DIE TRYING "Gone"

KQRX/Odessa-Midland, TX
 PD: Michael Todd Mobley
 17 GHOSTLAND "Blast"
 7 SWITTFEET "Live"

KRZO/Reno, NV *
 OM: Rob Blaze Brooks
 APD: Jeremy Smith
 MD: Matt Osburn
 1 USED "Yellow"
 GOOD CHARLOTTE "Young"

KITS/San Francisco, CA *
 PD: Sean Demery
 MD: Aaron Austen
 3 ALKALINE TRIO "Enough"
 1 P.D. "Heads"
 AEROS "Summer"
 BEN HARPER "Hands"
 GOOD CHARLOTTE "Young"

KMYZ/Tulsa, OK *
 PD: Lynn Barstow
 MD: Aaron Austen
 1 SEETHER "Under"
 SOCIALBURN "Everyone"
 VENDETTA RED "Shattered"

WJSE/Atlantic City, NJ *
 OM: Lou Romanelli
 PD: Al Parinello
 MD: Jason Ulanet
 GOOD CHARLOTTE "Young"
 KE "Home"
 MEMENTO "Sacred"
 THREE DAYS GRACE "Heat"

WKQX/Chicago, IL *
 PD: Tim Richards
 APD/MD: Mary Shuminas
 AM/D: Nicole Chaminotto
 1 USED "Yellow"
 FLAMING LIPS "Fight"
 JACK JOHNSON "Delated"

KNRD/Eugene-Springfield, OR
 PD: Chris Crawford
 APD/MD: Stu Allen
 9 STAN10 "For"
 BLACK LABEL SOCIETY "Stillborn"
 RED HOT CHILI "Dosed"

WPLA/Jacksonville, FL *
 PD: Bo Matthews
 APD/MD: Chad Cleamley
 DEFTONES "Memento"

WZTA/Miami, FL *
 PD: Troy Hanson
 APD/MD: Ryan Castle
 SOCIALBURN "Everyone"

WJRR/Orlando, FL *
 PD: Pat Lynch
 MD: Dickerman
 7 LESS THAN JAKE "Break"
 6 HOT HOT HEAT "Bandages"
 ECHO 7 "Ship"
 VENDETTA RED "Shattered"

WOL/Orlando, FL *
 PD: Alan Smith
 APD/MD: Bobby Smith
 3 JACK JOHNSON "Delated"
 LIVE "Heaven"

KJEE/Santa Barbara, CA
 GM/PD: Eddie Gutierrez
 MD: Dakota
 ALKALINE TRIO "Enough"
 EXIES "Kickout"
 GOOD CHARLOTTE "Young"

WHFS/Washington, DC *
 GM/PD: Eddie Gutierrez
 APD: Bob Vaughn
 MD: Pat Ferrise
 2 LINKIN PARK "Faint"
 AUDIOSLAVE "Live"
 REVS "Rain"

KROX/Austin, TX *
 PD: Melody Lee
 MD: Toby Ryan
 1 UNLICO "Breast"
 CAVE IN "Anchor"
 EXIES "Kickout"
 VENDETTA RED "Shattered"

WZZN/Chicago, IL *
 PD: Bill Gamble
 APD: Steve Levy
 MD: James VanDolot
 5 AEROS "Summer"

KXNA/Fayetteville, AR
 PD: Dave Jackson
 ALL-AMERICAN REJECTS "Song"

WRXZ/Johnson City, TN *
 VP/Prog. Ops.: Mark E. McKinn
 COLDFPLAY "Scars"
 FINGER ELEVEN "Times"

WLMU/Milwaukee, WI *
 PD: Tommy White
 MD: Kenny Neumann
 GOOD CHARLOTTE "Young"
 PILLAR "Trippout"
 SOCIALBURN "Everyone"
 THREE DAYS GRACE "Heat"

WPLY/Philadelphia, PA *
 PD: Jim McGinn
 MD: Dan Fein
 14 AUDIOSLAVE "Live"
 12 RED HOT CHILI "Dosed"
 5 GOOD CHARLOTTE "Young"
 LINKIN PARK "Faint"

WOL/Orlando, FL *
 PD: Alan Smith
 APD/MD: Bobby Smith
 3 JACK JOHNSON "Delated"
 LIVE "Heaven"

KNDD/Seattle-Tacoma, WA *
 PD: Phil Manning
 APD: Jim Keller
 4 AP "Song"

WWDC/Washington, DC *
 PD: Buddy Rizer
 MD: Leah Ann Curtis
 No Adds

KNXX/Baton Rouge, LA *
 PD/MD: Randy Chase
 APD: Bill Jackson
 ALKALINE "Cold"
 SOCIALBURN "Everyone"
 USED "Yellow"

WAOZ/Cincinnati, OH *
 3 AP "Song"
 1 JACK JOHNSON "Delated"
 ALKALINE TRIO "Enough"

KFRF/Fresno, CA *
 MD: Reverend
 No Adds

KRBZ/Kansas City, KS *
 OM/PD: Todd Kaplan
 APD: Mike Valente
 MD: Ladd
 19 GOOD CHARLOTTE "Young"
 7 PETE YORK "Back"
 1 ZIG ISLAND "Try"
 AP "Song"
 EVE 6 "Ties"
 SOCIALBURN "Everyone"

WHTG/Monmouth-Ocean, NJ *
 PD: Darin Smith
 MD: Brian Zanyer
 2 DAVE GAHAN "Floors"
 AUTHORITY ZERO "Seasons"
 SOCIALBURN "Everyone"

WOCJ/Orlando, FL *
 PD: Alan Smith
 APD/MD: Bobby Smith
 3 JACK JOHNSON "Delated"
 LIVE "Heaven"

WZZR/Rockville-Lynchburg, VA *
 GM/PD: Bob Travis
 MD: Greg Travis
 AUTHORITY ZERO "Seasons"
 ROOTS "Seed"
 THREE DAYS GRACE "Heat"

KSYP/Shreveport, LA *
 Acting PD: Rod The Human Trip
 HOT HOT HEAT "Bandages"
 MUDWYNE "Cold"
 RAINHEAD "Threat"
 WHITE STRIPES "Seven"

WFRZ/West Palm Beach, FL *
 OM/PD: John O'Connell
 MD: Eric Kristoferson
 1 TAKING BACK SUNDAY "Cue"
 1 THREE DAYS GRACE "Heat"
 EVE 6 "Ties"

WRAX/Birmingham, AL
 PD: Susan Groves
 APD: Hurricane Shane
 MD: Mark Lindsay
 SHINEDOWN "Heads"

WXTM/Cleveland, OH *
 PD: Kim Monroe
 APD: Dom Martella
 MD: Pete Schiende
 AUDIOSLAVE "Live"

WGRD/Grand Rapids, MI *
 PD: Bobby Duncan
 MD: Michael Grey
 1 ALL-AMERICAN REJECTS "Song"
 GOOD CHARLOTTE "Young"

WNFZ/Knoxville, TN *
 Interim PD/MD: Anthony Prolli
 AM/D: Ope Hines
 THREE DAYS GRACE "Heat"

KWBV/Montgomery-Salisas, CA *
 PD: Kerry Allen
 APD/MD: Ope Taylor
 AUTHORITY ZERO "Seasons"
 GOOD CHARLOTTE "Young"
 SOCIALBURN "Everyone"

WOCJ/Orlando, FL *
 PD: Alan Smith
 APD/MD: Bobby Smith
 3 JACK JOHNSON "Delated"
 LIVE "Heaven"

WZZR/Rockville-Lynchburg, VA *
 GM/PD: Bob Travis
 MD: Greg Travis
 AUTHORITY ZERO "Seasons"
 ROOTS "Seed"
 THREE DAYS GRACE "Heat"

WFRZ/West Palm Beach, FL *
 OM/PD: John O'Connell
 MD: Eric Kristoferson
 1 TAKING BACK SUNDAY "Cue"
 1 THREE DAYS GRACE "Heat"
 EVE 6 "Ties"

WFSM/Wilmington, NC
 PD: Knothead
 2 USED "Yellow"
 1 ROOTS "Seed"

KQXR/Boise, ID *
 PD: Jacent Jackson
 APD/MD: Kallao
 CAVE IN "Anchor"
 EXIES "Kickout"
 POWERMAN 5000 "Fire"

WARO/Columbia, SC *
 OM/PD: Gina Jellamo
 MD: Dawn Farr
 1 PILLAR "Trippout"
 1 DEPSIVA "Time"
 AUTHORITY ZERO "Seasons"
 EVE 6 "Ties"
 GOOD CHARLOTTE "Young"

WXNR/Greenville, NC *
 PD: Jeff Sambers
 APD: Turner Watson
 DIE TRYING "Gone"
 SOCIALBURN "Everyone"

KFTF/Lafayette, LA *
 PD: Scott Perini
 MD: Chris Oliver
 DIE TRYING "Gone"
 SOCIALBURN "Everyone"

WBUZ/Nashville, TN *
 OM: Jim Patrick
 PD/MD: Russ Schenk
 BLANK THEORY "Times"
 CRY "Heads"
 DIE TRYING "Gone"
 PACIFER "Comfort"

WOCJ/Orlando, FL *
 PD: Alan Smith
 APD/MD: Bobby Smith
 3 JACK JOHNSON "Delated"
 LIVE "Heaven"

WZNE/Rochester, NY *
 OM/PD: Mike Danger
 MD: Violet
 20 EVANESCENCE "Under"
 AUTHORITY ZERO "Seasons"
 EXIES "Kickout"
 GOOD CHARLOTTE "Young"
 LINKIN PARK "Faint"
 PILLAR "Trippout"

WZNE/Rochester, NY *
 OM/PD: Mike Danger
 MD: Violet
 20 EVANESCENCE "Under"
 AUTHORITY ZERO "Seasons"
 EXIES "Kickout"
 GOOD CHARLOTTE "Young"
 LINKIN PARK "Faint"
 PILLAR "Trippout"

WZNE/Rochester, NY *
 OM/PD: Mike Danger
 MD: Violet
 20 EVANESCENCE "Under"
 AUTHORITY ZERO "Seasons"
 EXIES "Kickout"
 GOOD CHARLOTTE "Young"
 LINKIN PARK "Faint"
 PILLAR "Trippout"

WBCN/Boston, MA *
 OM: Tony Berardin
 VP/Programming: Dedipus
 APD/MD: Steven Strick
 1 BLUR "Out"
 GOOD CHARLOTTE "Young"
 ROOTS "Seed"

WWCD/Columbus, OH *
 PD: Andy Davis
 MD: Jack DeVoss
 ALKALINE TRIO "Enough"
 DAVE GAHAN "Floors"

WWEQ/Hagerstown, MD
 APD: Dave Roberts
 5 TAKING BACK SUNDAY "Cue"
 1 D4 "Heartbreaker"
 CAVE IN "Anchor"
 GOOD CHARLOTTE "Young"

WWDX/Lansing, MI *
 PD: John Boyle
 MD: Kelly Bradley
 1 LIVE "Heaven"
 PRESENCE "Fun"

KXTE/Las Vegas, NV *
 PD: Dave Wellington
 APD/MD: Chris Ripley
 2 MUDWYNE "Cold"
 DIE TRYING "Gone"
 GOOD CHARLOTTE "Young"

WRRV/Newburgh, NY
 PD/MD: Andrew Boris
 HOT HOT HEAT "Bandages"
 RED HOT CHILI "Dosed"

WZNE/Rochester, NY *
 OM/PD: Mike Danger
 MD: Violet
 20 EVANESCENCE "Under"
 AUTHORITY ZERO "Seasons"
 EXIES "Kickout"
 GOOD CHARLOTTE "Young"
 LINKIN PARK "Faint"
 PILLAR "Trippout"

WZNE/Rochester, NY *
 OM/PD: Mike Danger
 MD: Violet
 20 EVANESCENCE "Under"
 AUTHORITY ZERO "Seasons"
 EXIES "Kickout"
 GOOD CHARLOTTE "Young"
 LINKIN PARK "Faint"
 PILLAR "Trippout"

WZNE/Rochester, NY *
 OM/PD: Mike Danger
 MD: Violet
 20 EVANESCENCE "Under"
 AUTHORITY ZERO "Seasons"
 EXIES "Kickout"
 GOOD CHARLOTTE "Young"
 LINKIN PARK "Faint"
 PILLAR "Trippout"

* Monitored Reporters
 87 Total Reporters
 78 Total Monitored
 9 Total Indicator

New & Active

GOB Give Up The Grudge (Arista)
 Total Plays: 247, Total Stations: 20, Adds: 0

SOUTH FM Dear Claudia (MCA)
 Total Plays: 247, Total Stations: 15, Adds: 0

EXIES Kickout (Virgin)
 Total Plays: 214, Total Stations: 24, Adds: 3

AUTHORITY ZERO Over Seasons (Lava)
 Total Plays: 193, Total Stations: 22, Adds: 6

SOCIALBURN Everyone (Elektra/EEG)
 Total Plays: 176, Total Stations: 38, Adds: 15

USED Blue And Yellow (Reprise)
 Total Plays: 175, Total Stations: 13, Adds: 4

ALKALINE TRIO We've Had Enough (Vagrant/TVT)
 Total Plays: 165, Total Stations: 17, Adds: 3

SWITTFEET Meant To Live (Red Ink/C2/Columbia)
 Total Plays: 161, Total Stations: 9, Adds: 0

BEN HARPER With My Own Two Hands (Virgin)
 Total Plays: 148, Total Stations: 11, Adds: 2

GOOD CHARLOTTE The Young And The Hopeless (Epic)
 Total Plays: 146, Total Stations: 33, Adds: 23

Songs ranked by total plays

Indicator
 Most Added*

GOOD CHARLOTTE The Young And The Hopeless (Epic)

RED HOT CHILI PEPPERS Dosed (Warner Bros.)

ALL-AMERICAN REJECTS The Last Song (DreamWorks)

HOT HOT HEAT Bandages (Sub Pop/Reprise)

LESS THAN JAKE She's Gonna Break Soon (Sire/WB)

CAVE IN Anchor (RCA)

EXIES Kickout (Virgin)

LINKIN PARK Faint (Warner Bros.)

SWITTFEET Meant To Live (Red Ink/C2/Columbia)

TAKING BACK SUNDAY Cute Without The E (Cut...) (Victory)

ALKALINE TRIO We've Had Enough (Vagrant/TVT)

BEFORE BRAILLE Goodnight Quiet Noise (Aezra)

BLACK LABEL SOCIETY Stillborn (Spitfire)

D4 Heartbreaker (Flying Nun/Hollywood)

DATSUNS MF From Hell (V2)

GHOSTLAND Guide Me God (Tommy Boy)

GUSTER Amsterdam (Palm Pictures/Reprise)

MEMENTO Nothing Sacred (Columbia)

ROCKTOPPOS Vacation (Independent)

ROOTS Seed 2.0 (MCA)

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PART TWO OF A TWO-PART SERIES

How'd They Do That?

More short-attention-span winter book snapshots

Once again, we're taking a quick look at those stations that had good 12+ numbers this book. Never let it be said that we eschew optimism here at R&R. Keep in mind, too, that these success stories happened against the backdrop of war. Actually, most of the winter book took place during the "saber rattling" portion of events. The fixation with "shock & awe" began in the final week of the survey period. Thus, it may be even more impressive that these stations did well.

Let me remind you to let common sense be your guide as you read our little snippets. The many variables that allow stations to weep with either joy or grief are almost too numerous to mention. Again, I urge you to consider the range of a station's ratings. How has it done over a period of years, not months?

As we did last week, we'll give you the last six quarterlies — fall 2001 through winter 2003 — for each station. Then I'll spin you an overview and offer some pithy words from the PDs of the stations. You'll find as many reasons for the upticks as there are markets. Each market is unique, and those who have figured out how to plug in to that uniqueness, quite simply, win.

"Rebounding after John Michael's departure for WAQZ/Cincinnati was not easy. We wish him the best — jerk."

Libby Carstensen

CIMX (89X)/Detroit

The Last Six: 3.2-3.1-3.1-3.3-2.6-2.9
Overview: These guys get an "E" for effort. And a capital "P" for perseverance. It was a mighty death march through the mud of low ratings in the early days, and CIMX barely cracked the upper "ones" during the early '90s. Detroit, like Chicago and New York, is problematic

for a strictly Alternative approach. Even the high-profile launch of WXDG (The Edge) there some years ago didn't get much interest from the populous. Combine that with the requirements of Can-con, and you're looking at a pretty healthy 89X.

PD Murray Brookshaw: "I think it's a function of the brand being the only Alternative station in town. We're able to take some liberties with the format. You had the Linkin Park release, Evanescence came out of Alternative, and then you had some of the Rock stuff, like Trapt and Finch and things like that. There was a little more diversity in the format in January, February, March and April than there has been in the past.

"I mean, we've never been afraid to play a female artist, and we've never been afraid to play a Jack Johnson or a John Mayer or something like that. We do it appropriately though. You're not gonna throw them in at night, when the kids are calling in for Linkin Park and stuff like that.

"We did the heaviest outdoor marketing campaign we've ever done in our history — probably the most of any radio station in town. Also, if there's a large gathering of people, you're gonna see an 89X banner or an 89X truck. We really try to keep the street presence high. The brand means more today. More people recognize what we do now. That's the culmination of spending 12 years telling people what you are."

KBZT/San Diego

The Last Six: 2.1-1.6-1.7-1.2-1.5-2.3
Overview: Since the station flipped to Alternative only this past

November, the last six books are here only as a reference. It used to be some weird, hybrid, all-over-the-map '80s outlet; now it's the Alternative for the rest of us. Not as intensely active as the rest of the format, it's our more laid-back cousin. As with most successful San Diego stations, having a savvy bald PD doesn't hurt. Secret weapon: Mike Halloran, the most annoying yet most creative MD/air talent ever.

PD Garret Michaels: "We had a good book because the station is brand-new and people in SD were



Garret Michaels

anxiously waiting for something like this to happen, something that was different. From the initial indications we are getting from this book, people are embracing the station. However, it is the first book, and we still have a lot of work to do. But we are grateful that we've been given the opportunity to do this kind of radio in this market."

This is a Halloran quote, and it's a good one: "People in SD have been used to having a rich smorgasbord of music to choose from on radio here. A couple of years ago the smorgasbord dried up, and it all became little niche types of restaurants. We've been able to tap into that."

WNNX (99X)/Atlanta

The Last Six: 5.5-4.7-4.2-4.2-2.9-3.3
Overview: As you can tell from looking at the last six books, 99X is on the rebound. Even this 3.3 is somewhat outside its usual range. This is a station that knows its market very well and, over the years, has had consistently great numbers. The fall 2002 book was abruptly, and suspiciously, low. The programming team is like a well-oiled machine, and they've been down in the engine room, tinkering.

PD Chris Williams: "We were close to taking up Santeria but decided to just stick with what we know. Distilled down, Leslie, Jay and I focused our attention on making entertaining radio. No smoke or mirrors, no Million Dollar Giveaway, no TV



YES, THEY ARE A MOTLEY CREW AFI recently visited WBCN/Boston. Seen here (l-r) are WBCN's Adam 12, AFI's Jade-Puget and Davey Havok and WBCN VP/PD Oedipus and Asst. MD Josh Aarons.

campaign. The entire staff focused on doing good, compelling radio 15 minutes at a time. We take it one day at a time and give 110%. That's why we play the game on the field, not on paper. There is no 'I' in team. Blah, blah, blah..."

WZTA/Miami

The Last Six: 2.6-2.8-3.2-2.8-2.7-2.8

Overview: Got rid of the gills and evolved into an upright biped Alternative from Active Rock last fall. This doesn't seem to have hurt its ratings; they are in the usual range. The staff feels they have more wiggle room as an Alternative entity. Witness the launch of a Spanish-Language Rock specialty show that's going gangbusters.

PD Troy Hanson: "It all starts off in morning drive, where morning guys Paul & Young Ron were No. 1 18-34 for the first time. After that, each daypart scored a top five slot 18-34. The station finished No. 2 men 18-34 and No. 3 men 25-54. A good explosion in women 18-34 — 3.0-4.2, good for ninth — definitely helped as we moved the station to be more female-friendly. For an Alt station to be No. 1 25-44 men in afternoon drive is quite an accomplishment as well."

KFMA/Tucson

The Last Six: 6.5-7.8-6.5-5.8-4.7-6.4

Overview: Ignore the somewhat huge fluctuations you see in the six-book trend; that happens a lot in smaller markets. KFMA has a long history and a long history of great numbers. It is often not given enough credit for being a format leader. Some great radio people have come out of there. Hang on — the names will come to me in a moment. Oh, hell, here's Libby.



Chris Williams

PD Libby Carstensen: "Rebounding after [ex-PD] John Michael's departure for WAQZ/Cincinnati was not easy. We wish him the best — jerk. Not only is JM a sharp-dressed man,

he was PD and half of a sickly successful morning show, John & Frank. KFMA put together *The Frank Show* with John's former partner, Frank



Troy Hanson

Brinsley, and a friend of John & Frank's, Dave Ashley, a former stand-up comic.

"With *The Frank Show* dominating the Tucson market and the KFMA brand more rad than ever, we are still a gaggle of kids running a radio station in the Sonoran Desert. KFMA DAY 4 is on the way in June, and, much like you need a great morning show for a boss radio station, you need a great headliner for your festival. KFMA has Foo Fighters. Boo ya! Plus, we don't play any filler, all killer — JM taught me."

KXTE/Las Vegas

The Last Six: 5.5-6.3-5.0-5.8-4.8-5.3

Overview: PD Dave Wellington is all about range. It warms the cockles of my heart to hear him say things like, "If everything's clicking, we're a mid to upper five radio station." He's also very modest. Very often KXTE jerks one out of the park over the bleachers. The loud extreme end of the format suits Vegas just fine, and the station is out on the street more than the lovely ladies you'll find at — ah, um, well, you know.



Libby Carstensen

Wellington: "I attribute it to prayer, mainly. But, seriously, if you look beyond 12+, 'Xtreme Radio' more than doubles the closest so-called Rock competition with adults 18-34. We went 8.3-10.5 adults 18-34 — No. 1 for an English-language station. Our success is our people. I have been very fortunate to work with A+ players. You get A+ players and keep 'em happy."

"The winter 2003 book was done with blood, sweat and tears. No, wait, there's no crying in radio! Just blood and sweat. In February we did our Xtreme Idol promotion, which was big. In March we had our annual March Mania, seeding 64 Xtreme bands in on-air competition. Linkin Park won the title as Most Xtreme Band of 2003."

May 16, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (100)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LINKIN PARK Somewhere I Belong (Warner Bros.)	3045	-102	347069	11	77/0
2	2	AUOIOSLAVE Like A Stone (Interscope/Epic)	3022	-105	344292	19	78/0
4	3	TRAPT Headstrong (Warner Bros.)	2964	+20	345802	28	75/0
3	4	EVANESCENCE Bring Me To Life (Wind-up)	2905	-110	340953	19	75/0
5	5	WHITE STRIPES Seven Nation Army (Third Man/V2)	2607	+149	333253	13	73/1
7	6	STAINED PRICE TO PLAY (Flip/Elektra/EEG)	2353	+136	249490	6	77/0
8	7	CHEVELLE Send The Pain Below (Epic)	2295	+100	246416	16	75/0
6	8	FOO FIGHTERS Times Like These (Roswell/RCA)	2281	+51	265525	18	69/1
9	9	AFI Girl's Not Grey (DreamWorks)	1781	-292	198602	16	74/0
10	10	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1697	-183	204145	23	77/0
13	11	DEFTONES Minerva (Maverick/Reprise)	1565	+136	199893	4	73/1
16	12	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	1491	+123	162614	8	74/2
17	13	COLD Stupid Girl (Flip/Geffen/Interscope)	1488	+131	163165	11	68/1
11	14	ATARIS In This Diary (Columbia)	1484	+19	139628	14	71/0
12	15	SUM 41 The Hell Song (Island/IDJMG)	1462	+18	161506	11	70/0
15	16	P.D.D. Sleeping Awake (Maverick/Reprise)	1432	+33	159329	4	68/1
19	17	SEETHER Driven Under (Wind-up)	1310	+43	110750	10	62/1
18	18	QUEENS OF THE STONE AGE No One Knows (Interscope)	1298	-33	179556	34	75/0
14	19	GOOSMACK Straight Out Of Line (Republic/Universal)	1236	-193	137103	15	60/0
21	20	SALIVA Rest In Pieces (Island/IDJMG)	1137	-56	93752	10	54/0
22	21	REVIS Caught In The Rain (Epic)	1074	+54	72721	11	58/2
20	22	FINCH What It Is To Burn (Drive-Thru/MCA)	1004	-219	135839	17	53/0
26	23	RADIOHEAD There There (Capitol)	970	+126	150464	4	61/3
29	24	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	932	+135	66299	5	58/1
24	25	TAPROOT Mine (Velvet Hammer/Atlantic)	896	+14	81956	9	54/0
28	26	COLDFPLAY The Scientist (Capitol)	894	+92	113783	6	53/1
30	27	MARILYN MANSON Mobsence (Nothing/Interscope)	890	+113	73559	4	53/0
25	28	3 DOORS DOWN The Road I'm On (Republic/Universal)	876	+30	62109	8	48/0
23	29	GOOD CHARLOTTE The Anthem (Epic)	786	-110	53942	18	42/0
33	30	LINKIN PARK Faint (Warner Bros.)	721	+122	139119	7	20/6
35	31	HOT HOT HEAT Bandages (Sub Pop/Reprise)	615	+76	84110	7	43/4
34	32	LIVE Heaven (Radioactive/MCA)	607	+29	61503	5	33/2
40	33	VENOETTA RED Shatterday (Epic)	590	+180	75839	2	56/7
32	34	DISTURBED Remember (Reprise)	576	-63	52622	19	27/0
36	35	POWERMAN 5000 Free (DreamWorks)	546	+20	40586	6	37/1
37	36	CAVE IN Anchor (RCA)	543	+37	36458	5	47/3
27	37	BLUR Crazy Beat (Virgin)	492	-322	45675	9	55/0
31	38	USED Buried Myself Alive (Reprise)	490	-230	54187	16	38/0
39	39	PETE YORN Come Back Home (Columbia)	472	+53	72488	7	39/2
43	40	LESS THAN JAKE She's Gonna Break Soon (Sire/WB)	471	+108	35509	3	40/2
48	41	ALL-AMERICAN REJECTS The Last Song (DreamWorks)	411	+108	36541	2	39/4
44	42	SHINEDOWN Fly From The Inside (Atlantic)	393	+54	26248	4	38/4
Debut	43	RED HOT CHILI PEPPERS Dosed (Warner Bros.)	347	+139	86106	1	19/7
41	44	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	339	-60	33932	6	26/0
Debut	45	DIE TRYING Oxygen's Gone (Island/IDJMG)	338	+153	26778	1	40/8
46	46	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	311	-2	48696	9	26/5
38	47	(HED) PLANET EARTH Blackout (Volcano/Jive)	311	-134	31193	13	25/0
42	48	LIAM LYNCH United States Of Whatever (S-Curve/EMC)	303	-77	49678	10	22/0
50	49	ROOTS Seed 2.0 (MCA)	287	+24	42106	2	20/4
49	50	TAKING BACK SUNDAY Cute Without The E (Cut...) (Victory)	261	-20	21058	3	17/1

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 5/4-5/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GOOD CHARLOTTE The Young And The Hopeless (Epic)	23
SOCIALBURN Everyone (Elektra/EEG)	15
THREE DAYS GRACE (I Hate) Everything About You (Jive)	10
DIE TRYING Oxygen's Gone (Island/IDJMG)	8
VENOETTA RED Shatterday (Epic)	7
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	7
AUTHORITY ZERO Over Seasons (Lava)	6
LINKIN PARK Faint (Warner Bros.)	6
JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	5
MEMENTO Nothing Sacred (Columbia)	5
EVE 6 Think Twice (RCA)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VENOETTA RED Shatterday (Epic)	+180
DIE TRYING Oxygen's Gone (Island/IDJMG)	+153
WHITE STRIPES Seven Nation Army (Third Man/V2)	+149
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	+139
STAINED PRICE TO PLAY (Flip/Elektra/EEG)	+136
DEFTONES Minerva (Maverick/Reprise)	+136
SOCIALBURN Everyone (Elektra/EEG)	+136
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+135
COLD Stupid Girl (Flip/Geffen/Interscope)	+131
RADIOHEAD There There (Capitol)	+126

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS All My Life (Roswell/RCA)	1043
3 DOORS DOWN When I'm Gone (Republic/Universal)	984
CHEVELLE The Red (Epic)	946
SALIVA Always (Island/IDJMG)	888
SEETHER Fine Again (Wind-up)	785
SYSTEM OF A DOWN Aerials (American/Columbia)	749
SUM 41 Still Waiting (Island/IDJMG)	714
NIRVANA You Know You're Right (Geffen/Interscope)	639
TAPROOT Poem (Velvet Hammer/Atlantic)	625
DISTURBED Prayer (Reprise)	588
COLDPLAY Clocks (Capitol)	569
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	528
HOBBASTANK Crawling In The Dark (Island/IDJMG)	504
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	501
MUDVAYNE Not Falling (Epic)	484
PUDDLE OF MUDD She Hates Me (Finelines/Geffen/Interscope)	482
INCUBUS I Wish You Were Here (Immortal/Epic)	468
STONE SOUR Bother (Roadrunner/IDJMG)	445
HOBBASTANK Running Away (Island/IDJMG)	422
SYSTEM OF A DOWN Chop Suey (American/Columbia)	387

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ON THE RECORD

With **Mike Halloran**
Asst. PD/MD, KBZT /San Diego



Dear Max,
So you want me to write a few lines about some of the new music we are digging on KBZT (FM94/9) here in San Diego? Damn, you are a lazy, fat, clueless, pusillanimous guttersnipe.
● First off, we are really, really going deep on the new Radiohead CD. We are playing almost everything on there except the silence between the

tracks! But, of course, since we are not a BDS station and the poor folks at Mediabase don't have a full copy of the CD yet, no one knows. ● So my even stating this in print is going to set off the lawyers at Capitol: (Bbrrring!!!) "Hello, Mr. Halloran? Jonathan Tort here from Dewey, Cheatham & Howe. We need you to refrain from playing the new Radiohead CD, sir, as Thom Yorke is getting really upset, and this might cause the next album to be even more angry!" (Click.) ● Plus, did I mention we are six tracks deep on Beck's *Sea Change* CD, three tracks deep on the Massive Attack, five tracks into the Coldplay CD and four tracks deep on the Interpol record? And there is a great new band from San Diego called Ilya. Wow! I think we are playing more currents than anybody in San Diego. Any questions? Call me!

Love, Halloran.

Linkin Park, Audioslave and what? **Evanescence** are no longer rounding out the top three? What's this world coming to? No. 3 now belongs to **Trapt**, making Warner Bros.' Rob Goldklang very close to having Nos. 1 and 2 ... **The White Stripes** hold at No. 5, while **Staind** move up to No. 6 ... **Chevelle** are firmly in the top 10 at No. 7 ... Meanwhile, the real battle is in the teens, where **Deftones** jump 13-11, **Queens Of The Stone Age** move 16-12, **Cold** rise 17-13, and **Seether** slink upward 19-17 ... Nice move on **Marilyn Manson's** part, skipping to No. 27 from No. 30. Excellent showcase at Key Club here in L.A. last night — thanks for the tix, Robbie. More on that next week ... Have you been keeping an eye on **Hot Hot Heat**? Notice the No. 35 to No. 31 increase? What are the rest of you waiting for? ... Same question on **Vendetta Red**. They arrive on the chart and hit No. 33 in two short weeks ... Newbies on the chart include **Red Hot Chili Peppers** and **Die Trying** ... Most Added: **Good Charlotte**, **Socialburn**, **Three Days Grace**, **Die Trying**, **Vendetta Red**, **Red Hot Chili Peppers** ... Most Should Be Added: **The Roots** (go see who added them this week, then tell me what format can play them), **Jack Johnson**, **Eve 6**, **Authority Zero**, **Shinedown**, **The Exies** (hey, the first track was great and worked for you, now give them another shot!) and **Blank Theory**.

Alternative ON THE RADIO

— Max Tolkoff, Alternative Editor

COMING RIGHT UP

ARTIST: **Caesars**

LABEL: **Astralwerks/EMC**

By **FRANK CORREIA** /ROCK SPECIALTY EDITOR



Within the first few minutes of **Caesars' 39 Minutes of Bliss (In an Otherwise Meaningless World)**, you realize that these Swedish boys are pretty focused on the middle ingredient of the old sex, drugs and rock 'n' roll recipe. Just look at the list of things singer **Ceser Vidal** will do to get over you in "Sort It Out": smoke crack ('cuz you're never coming back), shoot speedballs (and bang his head against the wall) and sniff glue ('cuz he can't get over you). What the hell did you do to the poor kid?

But that doesn't mean that the other two ingredients are neglected. The nihilistic tendencies of "Sort It Out" give way to confident rock swagger on the next track, "(I'm Gonna) Kick You Out," which huffs 'n' puffs along with a bouncing organ beat. "Let's Go Parking Baby" cruises along with its own hedonistic beat, while the lead single, "Jerk It Out," is a sexy, psychedelic freakout that just begs for caged dancers in go-go boots as backup. "Since You've Been Gone" floats along on a hashish cloud, and "Crackin' Up" surfs atop a fuzzed-out bass line with infectious pop melodies. It's all incense and peppermints spiked with the aforementioned drug list.

But the latest Swedish import aren't just bandwagon-hopping tourists hoping to cash in on the latest retro wave. In fact, *39 Minutes* is a compilation of the group's last three albums, and some of the songs are up to seven years old. Known as **Caesars Palace** in their homeland, the group formed in 1995 when

singer **Vidal** hooked up with guitarist **Jocke Ahlund**, whom he had known since kindergarten. Ahlund suggested **David Lindquist** for bass duties, and **Nino Kellar** rounded out the lineup on drums.

The four-piece signed to independent **Delores Records** in '95, releasing a three-track EP called *Shake It* before putting out a mini-album the following year. That distinctive keyboard sound you're hearing came about when Vidal found an old **Farfisa** organ. The discovery shifted the group's sound by the time of their debut album, 1998's *Youth Is Wasted on the Young*. They went on to cut two more albums in Sweden, 2000's *Cherry Kicks* and 2002's *For the Streets*. Not only have they earned two gold albums in their homeland, **Caesars** are so cool that fellow natives **The Hives** have cited them as an influence.

Now **Caesars** are sticking it to America with "Jerk It Out," which earned a before-the-box add at **KITS (Live 105)**/San Francisco and is currently picking up spins at **WPBZ/West Palm Beach**, **KWOD/Sacramento** and **WWCD/Columbus, OH**, among others. A delicious blend of '60s garage and modern melodies, *39 Minutes* is definitely worth your time.

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**America's Best Testing Alternative Songs 12+
For The Week Ending 5/16/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
TRAPT Headstrong (Warner Bros.)	4.18	4.25	91%	27%	4.04	4.00	4.06
FINCH What It Is To Burn (Drive-Thru/MCA)	4.07	4.16	76%	12%	3.97	3.85	4.05
EVANESCENCE Bring Me To Life (Wind-up)	4.04	4.14	96%	36%	4.05	4.15	3.97
CHEVELLE Send The Pain Below (Epic)	4.02	4.10	90%	21%	3.89	3.82	3.94
AFI Girl's Not Grey (DreamWorks)	4.01	4.04	81%	15%	3.91	3.91	3.91
FOO FIGHTERS Times Like These (Roswell/RCA)	3.96	3.87	92%	26%	3.95	3.94	3.95
ATARIS In This Diary (Columbia)	3.95	4.06	78%	17%	3.84	3.65	3.97
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.91	4.07	97%	30%	3.86	3.80	3.90
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.89	3.96	92%	35%	3.93	3.91	3.94
SUM 41 The Hell Song (Island/IDJ/MG)	3.83	3.86	85%	21%	3.76	3.60	3.88
GOOD CHARLOTTE The Anthem (Epic)	3.79	3.77	97%	38%	3.77	3.41	4.02
SALIVA Rest In Pieces (Island/IDJ/MG)	3.79	3.93	75%	16%	3.61	3.55	3.65
SEETHER Driven Under (Wind-up)	3.74	3.86	67%	14%	3.63	3.58	3.67
REVIS Caught In The Rain (Epic)	3.74	3.84	43%	7%	3.59	3.61	3.56
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.73	3.77	93%	49%	3.74	3.70	3.77
COLD Stupid Girl (Flip/Geffen/Interscope)	3.73	3.79	79%	16%	3.60	3.71	3.52
STAINED Price To Play (Elektra/EEG)	3.71	3.90	77%	14%	3.62	3.71	3.55
DEFTONES Minerva (Maverick/Reprise)	3.63	3.76	48%	6%	3.67	3.70	3.66
TAPROOT Mine (Velvet Hammer/Atlantic)	3.62	3.85	57%	12%	3.50	3.48	3.52
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.60	3.71	96%	48%	3.58	3.60	3.56
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.60	-	33%	5%	3.39	3.49	3.33
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.59	3.45	82%	24%	3.67	3.59	3.72
3 DOORS DOWN The Road I'm On (Republic/Universal)	3.59	3.85	63%	14%	3.52	3.41	3.60
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.57	3.56	69%	15%	3.53	3.56	3.50
RADIOHEAD There There (Capitol)	3.53	-	40%	8%	3.56	3.56	3.56
P.D.D. Sleeping Awake (Maverick/Reprise)	3.49	3.64	56%	9%	3.42	3.40	3.43
GODSMACK Straight Out Of Line (Republic/Universal)	3.48	3.66	88%	31%	3.35	3.46	3.27
COLDPLAY The Scientist (Capitol)	3.44	3.48	58%	17%	3.51	3.37	3.62
BLUR Crazy Beat (Virgin)	3.41	3.53	46%	9%	3.32	3.27	3.36
MARILYN MANSON Mobsene (Nothing/Interscope)	3.08	2.99	47%	15%	3.06	3.39	2.78

Total sample size is 498 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 the 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. GRANDDADDY (V2) "Now It's On"
2. CAESARS (Astralwerks) "Jerk It Out"
3. A.M. RADIO (Elektra/EEG) "Taken For A Ride"
4. SUPERSUCKERS (Mid-Fi) "Rock-N-Roll Records (Ain't Selling This Year)"
5. SOUNDS (New Line) "Living In America"
6. ALKALINE TRIO (Vagrant) "We've Had Enough"
7. YEAR OF THE RABBIT (Elektra/EEG) "I Wanna Be Adored"
8. BLUE MAN GROUP (Lava) "The Current"
9. STRATFORD FOUR (Jetset) "She Married The Birds"
10. BLUR (Virgin) "Crazy Beat"
11. PLACEBO (Hut/Astralwerks) "Sleeping With Ghosts"
12. PARTY OF HELICOPTERS (Velocette) "The Good Punk"
13. PIECES (Benchmark) "The Wait"
14. SUNDAY DRIVER (Doghouse) "Forever Again"
15. RISE AGAINST (Fat Wreck Chords) "Like The Angel"
16. MOTION CITY SOUNDTRACK (Epitaph) "The Future Freaks Me Out"
17. PAPER LIONS (Kindercare) "He Commands Commandments"
18. RELIENT K (Gotee) "Chap Stick, Chapped Lips & Things Like Chemistry"
19. LIZ PHAIR (Capitol) "Why Can't I"
20. JOHNNY SOCKO (Triple R) "Something Better"

Ranked by total number of shows reporting artist.

Record Of The Week

Artist: Granddaddy
Title: *Sunday*
Label: V2



On their fourth full-length, Modesto, CA's Granddaddy return to regale listeners with bizarre tales and unique, electro-infused indie folk. Producer and frontman Jason Lytle once again demonstrates his penchant for taking everyday observations and turning them into narratives that can be both eccentric and poignant. "Stray Dog and the Chocolate Shake" is as quirky as it sounds, humming along on electronic ambience as Lytle sings of neglected limousines, factory robots working in the dark and couch-lounging football coaches. Meanwhile, "Saddest Vacant Lot in All the World" is a tear-jerking peek into a dissolving relationship. "I'm on Standby" is like a Xanax cocktail in first class, floating along on airy melodies and turbulence-free soundscapes. Pay Granddaddy a visit.

— Frank Correia, Rock Specialty Editor

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The Third Annual Noncommvention

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The third annual gathering of Triple A noncommercial programmers and the record community was a huge success. Over 300 attendees were treated to informative panels and presentations coordinated by WXPN/Philadelphia PD Bruce Warren.

In addition, convention hosts WFPK/Louisville PD Dan Reed and Asst. PD Stacey Owen lined up great entertainment by Damien Rice, Alexi Murdoch, Steven Delopoulos, Phil Roy, Los Lonely Boys, Patty Larkin, Gomez, Edwin McCain, Jesse Harris And The Ferdinandos, Jason Mraz, My Morning Jacket, Joan

Osborne, North Mississippi Allstars, Maia Sharp, Erin McKeown, Amy Rigby, Josh Ritter, Buddy Miller, Eastmountainsouth, Bruce Cockburn, Robin Ella And The C.C. String Band, Digby, John Eddie, John Hiatt And The Goners, Daniel Lanois and Johnny Marr + The Healers. Whew!



ALL SMILES I caught Songline's Louise Coogan (r) congratulating former WNCW/Greenville, NC PD Mark Keefe on his new PD job at a station in Wilmington, NC.



CALM BEFORE THE STORM E-Town producers-hosts Nick and Helen Forster were relaxed and having plenty of fun the night before their E-Town taping at the beautiful Palace Theater.



BUDS When you realize how long you've known some of these people, all you can do is smile — or you'll start to cry! I'm sure that's what Sony's Bob Cranes (l) and Vanguard's Art Phillips were thinking just before this shot.



JUST FRIENDS — OR SOMETHING MORE? They're not saying, but we were all wondering. Pictured here are (l-r) WFHB/Bloomington, IL's Jim Manion and Maine Public Broadcasting's Sara Willis.



YOU LOOK MARVELOUS To make sure he stood out in the crowd, Outsource Music's Jesse Barnett (r) assumed the role of the "record pluggler." That's WFPK/Louisville's Dan Reed on the left, obviously impressed!



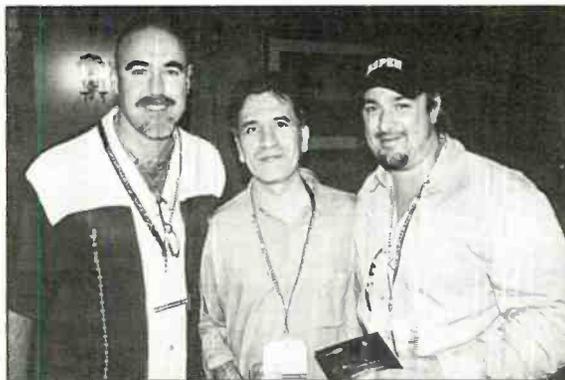
YOU GO, SLUGGER WFUV/New York won this year's Louisville Slugger Award for most growth in core audience. Pictured here are (l-r) the station's Russ Borris and Rita Houston.



COMMERCIAL INVADER I caught Capitol's Steve Nice (l) paying attention to a commercial programmer at the Noncommvention! In this case it was KMMS/Bozeman, MT's Michelle Wolfe.



MORE ALIEN INVADERS I spotted a couple of other commercial radio interlopers at the gathering too! Pictured here are (l-r) WXRT/Chicago's John Farnada and WTTS/Indianapolis' Brad Holtz.



THREE GENTLEMEN Or so they would have you believe. These three characters were obviously planning something. Pictured here are (l-r) Songline's Sean Coakley, KUT/Austin's Jeff McCord and Vector's Chris Stacey.



SURROUND THE BABE That was the mission for these two guys! Pictured here are (l-r) High Tone's Darryl Anderson, KSUT/Ignacio, CO's Stasia Lanier and Alligator's Tim Kollath



DAN SANDWICH This one of the few times we actually saw WFPK/Louisville's Dan Reed smiling, although it was just after the bourbon-tasting session. Seen here (l-r) are Putumayo's Angela Huffstutler, Reed and his partner in crime, Stacy Owen.



SAY T-R-I-P-L-E-A Here (l-r) WNRN/Charlottesville, VA's Tori Mazur, Beggars Group's Jenn Lanchart and Serious Bob Promotion's Bob Laul pause during a very serious conversation to smile for the camera.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADCS
1	1	JOHN MAYER Why Georgia (Aware/Columbia)	493	-9	29225	15	24/0
2	2	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	490	-8	30096	15	23/0
3	3	TRAIN Calling All Angels (Columbia)	482	+23	35220	6	22/0
5	4	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	470	+20	30249	11	25/0
6	5	COLDPLAY Clocks (Capitol)	450	0	37258	24	25/0
4	6	FLEETWOOD MAC Peacekeeper (Reprise)	442	-17	29622	10	23/0
8	7	BEN HARPER With My Own Two Hands (Virgin)	393	+15	23412	10	23/0
9	8	PETE YORN Come Back Home (Columbia)	384	+51	23277	8	24/0
7	9	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	380	-13	31567	18	21/0
10	10	LUCINDA WILLIAMS Righteously (Lost Highway)	348	+20	17442	11	20/0
11	11	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	317	-6	16886	12	21/0
12	12	ZIGGY MARLEY True To Myself (Private Music/AAL)	298	-10	16591	7	21/0
14	13	COLDPLAY The Scientist (Capitol)	288	+6	18841	5	21/0
15	14	JOHNNY MARR Down On The Corner (iMusic)	273	-2	17680	11	19/0
17	15	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	259	+7	18395	9	18/1
16	16	DAVID GRAY Be Mine (ATO/RCA)	247	-14	18149	16	16/0
18	17	THORNS I Can't Remember (Aware/Columbia)	226	+5	17560	4	20/1
13	18	WALLFLOWERS How Good It Can Get (Interscope)	221	-65	10757	19	20/0
23	19	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	203	+30	9147	5	17/0
20	20	JOHN HIATT My Baby Blue (New West)	200	+2	13693	5	18/0
19	21	FEEL Got Your Name On It (Curb)	194	-20	5274	9	11/0
21	22	DAVE MATTHEWS BAND Grey Street (RCA)	169	-21	8515	20	13/0
Debut	23	STEELY DAN Blues Beach (Reprise)	168	+60	10682	1	18/4
25	24	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	167	-1	8932	4	9/0
-	25	LIVE Heaven (Radioactive/MCA)	163	+23	4447	2	9/1
24	26	TORI AMOS Taxi Ride (Epic)	163	-6	12485	11	17/0
Debut	27	JACKSON BROWNE About My Imagination (Elektra/EEG)	156	+76	10445	1	15/1
Debut	28	NICKEL CREEK Smoothie Song (Sugar Hill)	156	+23	22831	1	10/1
27	29	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	150	-10	6193	11	14/0
30	30	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	148	+3	11487	13	5/0

25 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 5/4-5/10. 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

BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)
 Total Plays: 147, Total Stations: 10, Adds: 0

WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)
 Total Plays: 130, Total Stations: 13, Adds: 0

PSEUDOPOD All Over You (Interscope)
 Total Plays: 127, Total Stations: 14, Adds: 1

FRANKY PEREZ Something Crazy (Lava)
 Total Plays: 120, Total Stations: 10, Adds: 0

JOSH KELLEY Amazing (Hollywood)
 Total Plays: 104, Total Stations: 9, Adds: 0

JOSEPH ARTHUR Honey & The Moon (Enjoy/Universal)
 Total Plays: 95, Total Stations: 9, Adds: 0

GOO GOO DOLLS Sympathy (Warner Bros.)
 Total Plays: 91, Total Stations: 4, Adds: 0

RADIOHEAD There There (Capitol)
 Total Plays: 88, Total Stations: 6, Adds: 1

BRUCE COCKBURN Open (True North/Rounder)
 Total Plays: 85, Total Stations: 9, Adds: 1

PALOALTO Breathe In (American/IDJMG)
 Total Plays: 83, Total Stations: 6, Adds: 0

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
RHETT MILLER Our Love (Elektra/EEG)	6
STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)	6
DAVE GAHAN Dirty Sticky Floors (Reprise)	5
STEELY DAN Blues Beach (Reprise)	4
SONNY LANDRETH All About You (Sugar Hill/Vanguard)	4
GEORGE HARRISON Any Road (Capitol)	3
O.A.R. Hey Girl (Lava)	2
JESSE HARRIS All My Life (Blue Thumb/VMG)	2
GUSTER Amsterdam (Palm Pictures/Reprise)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACKSON BROWNE About My Imagination (Elektra/EEG)	+76
STEELY DAN Blues Beach (Reprise)	+60
PETE YORN Come Back Home (Columbia)	+51
O.A.R. Hey Girl (Lava)	+45
PSEUDOPOD All Over You (Interscope)	+35
JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	+30
RHETT MILLER Our Love (Elektra/EEG)	+30
BRUCE COCKBURN Open (True North/Rounder)	+25
CALEXICO Quattro (World Orits In) (Touch And Go)	+24
JESSE HARRIS All My Life (Blue Thumb/VMG)	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE MATTHEWS BAND Grace Is Gone (RCA)	202
TORI AMOS A Sorta Fairytale (Epic)	188
JACK JOHNSON Flake (Enjoy/Universal)	185
BECK Lost Cause (Geffen/Interscope)	169
NORAH JONES Don't Know Why (Blue Note/Virgin)	146
NORAH JONES Come Away With Me (Blue Note/Virgin)	139
PAUL SIMON Father And Daughter (Nick/Jive)	136
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	133
TRACY CHAPMAN You're The One (Elektra/EEG)	127
JACK JOHNSON Bubble Toes (Enjoy/Universal)	112
SUSAN TEDESCHI Alone (Tone Cool/Artemis)	112
DAVE MATTHEWS BAND Where Are You Going (RCA)	110
MATCHBOX TWENTY Disease (Atlantic)	104
JOHN MAYER No Such Thing (Aware/Columbia)	103
JIMMY EAT WORLD The Middle (DreamWorks)	102
COLDPLAY In My Place (Capitol)	100
GOO GOO DOLLS Here Is Gone (Warner Bros.)	84

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

RHETT MILLER

OUR LOVE

THE NEW SINGLE FROM HIS ACCLAIMED DEBUT SOLO ALBUM "THE INSTIGATOR", AND THE FOLLOW-UP TO THE TOP TEN HIT "COME AROUND"

#1 MOST ADDED!!

WXPNWXRVWGVXKCTY

WMMMKTHXWRNXWFPK

WRLTWRNRWAPSKTAO

"Our Love" is yet another reason why Rhett's solo is the Energizer Bunny album of Triple-A."
 —Bruce Warren, PD, WXPN/Philadelphia

"Rhett is simply one of the more electrifying live performers on the road now. His abilities more than impressed our listeners at a recent WTTS Private Concert."
 —Brad Holtz, PD/WTTS

WWW.RHETTMILLER.COM WWW.RHETTMILLERMUSIC.COM WWW.ELEKTRA.COM

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (W)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	318	+7	8275	9	19/0
2	2	BEN HARPER With My Own Two Hands (Virgin)	317	+7	8711	10	20/0
3	3	LUCINDA WILLIAMS Righteously (Lost Highway)	293	-6	7821	11	20/0
6	4	ZIGGY MARLEY True To Myself (Private Music/AAL)	259	+11	6265	8	19/0
5	5	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	252	-12	4923	15	15/0
4	6	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	251	-14	7335	12	19/0
7	7	JOHN HIATT My Baby Blue (New West)	239	+15	7934	6	19/0
8	8	FLEETWOOD MAC Peacekeeper (Reprise)	228	+2	5252	9	16/0
9	9	WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	226	+10	5327	5	18/0
13	10	TRAIN Calling All Angels (Columbia)	208	+26	3629	4	12/0
11	11	COLDPLAY The Scientist (Capitol)	204	-1	5939	5	17/0
10	12	JOHN MAYER Why Georgia (Aware/Columbia)	197	-15	1751	15	10/0
14	13	PETE YORN Come Back Home (Columbia)	192	+15	3750	8	15/0
23	14	STEELY DAN Blues Beach (Reprise)	184	+47	5893	2	16/0
28	15	BRUCE COCKBURN Open (True North/Rounder)	169	+59	5275	2	18/0
19	16	RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)	164	+14	6552	4	16/1
15	17	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	163	-5	4595	6	17/0
12	18	JOHNNY MARR Down On The Corner (iMusic)	161	-22	1952	17	14/0
17	19	THORNS I Can't Remember (Aware/Columbia)	158	-4	4551	9	14/0
16	20	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	133	-33	4007	16	13/0
22	21	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	130	-10	2520	9	13/0
18	22	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	129	-28	3924	17	13/0
25	23	TORI AMOS Taxi Ride (Epic)	121	-5	1048	12	10/0
26	24	JOAN ARMATRADING Lover's Speak (Denon)	118	-5	3984	6	13/0
-	25	PHIL ROY Undeniably Human (Dr)	117	+24	6527	2	14/1
21	26	BETH ORTON Thinking About Tomorrow (Astralwerks/EMC)	113	-33	2665	9	13/0
Debut	27	DANIEL LANOIS Falling At Your Feet (Anti)	112	+17	4789	1	10/0
20	28	DAVID GRAY Be Mine (ATO/RCA)	109	-38	2406	17	10/0
24	29	WALLFLOWERS How Good It Can Get (Interscope)	106	-23	896	19	9/0
Debut	30	BLUE MAN GROUP FIDAVE MATTHEWS Sing Along (Lava)	104	+11	2571	1	10/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 5/4-Saturday 5/10.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
STEVE WINWOOD Different Light (WinCraft/SCI-Fidelity)	11
GEORGE HARRISON Any Road (Capitol)	8
SONNY LANDRETH All About You (Sugar Hill/Vanguard)	6
RHETT MILLER Our Love (Elektra/EEG)	6
JESSE HARRIS All My Life (Blue Thumb/VMG)	3
PSEUDOPOD All Over You (Interscope)	2
O.A.R. Hey Girl (Lava)	2
ERIN MCKEOWN Skung-Lo (Nettwerk)	2
NICKEL CREEK Smoothie Song (Sugar Hill)	2
DAVE GAHAN Dirty Sticky Floors (Reprise)	2
ERIN MCKEOWN Cinematic (Nettwerk)	2
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	2
RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)	1
PHIL ROY Undeniably Human (Dr)	1
JOSEPH ARTHUR Honey & The Moon (Enjoy/Universal)	1
JACKSON BROWNE About My Imagination (Elektra/EEG)	1
ROBERT BRADLEY'S BLACKWATER... I'll Come To You (Vanguard)	1
EELS Saturday Morning (DreamWorks)	1
SAM ROBERTS Brother Down (Republic/Universal)	1
ASHLEY MACISAAC Lay Me Down (Lost Highway)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRUCE COCKBURN Open (True North/Rounder)	+59
STEELY DAN Blues Beach (Reprise)	+47
LIZ PHAIR Why Can't I (Capitol)	+43
JESSE HARRIS All My Life (Blue Thumb/VMG)	+38
GEORGE HARRISON Any Road (Capitol)	+35
O.A.R. Hey Girl (Lava)	+31
DAR WILLIAMS Closer To Me (Razor & Tie)	+28
TRAIN Calling All Angels (Columbia)	+26
PSEUDOPOD All Over You (Interscope)	+26
PHIL ROY Undeniably Human (Dr)	+24
ERIN MCKEOWN Skung-Lo (Nettwerk)	+24
SUSAN TEDESCHI Don't Think Twice... (Tone-Cool/Artemis)	+19
DANIEL LANOIS Falling At Your Feet (Anti)	+17

Reporters

WAPS/Akron, OH
PD: Bill Gruber
1. GARY NUNO "Shrimp"
2. GARY NUNO "Shrimp"
3. EELS "Mystery"
4. RHETT MILLER "Love"

KGSR/Austin, TX
DM: Jeff Carroll
PD: Jody Dornberg
APD: Jyl Herzman-Ross
1. STEVE WINWOOD "Lips"
2. JESSIE HARRIS "Lips"
3. JESSIE HARRIS "Lips"
4. JESSIE HARRIS "Lips"

WNRN/Baltimore, MD
DM: Jon Peterson
PD: Alex Cortright
MD: Damian Einstein
1. STEVE WINWOOD "Lips"
2. SONNY LANDRETH "AP"
3. STEVE WINWOOD "Lips"
4. GEORGE HARRISON "Road"

KRVB/Boise, ID
DM/PO: Dan McColl
1. ALLMAN BROTHERS "Fire"

WBOB/Boston, MA
PD: Chris Herrera
APD/MD: Michele Williams
1. STEVE WINWOOD "Lips"
2. ZUZU "Acoustic"

WXRV/Boston, MA
PD: Nicole Santler
MD: Dana Marshall
1. GARY NUNO "Shrimp"
2. EMMA DANNO "Lips"
3. JESSIE HARRIS "Lips"
4. RICHARD THOMPSON "Tag"

WNCB/Burlington, VT
PD/MD: Mark Abuzzahab
1. PHIL ROY "Human"
2. STEVE WINWOOD "Lips"

WMVY/Cape Cod, MA
PD/MD: Barbara Dassy
1. FLEETWOOD MAC "Peace"
2. GEORGE HARRISON "Road"
3. RHETT MILLER "Love"
4. ROBERT BRADLEY'S "Come"
5. SUSANNE VEGA "Punkin"

WDDO/Chattanooga, TN
DM/MD/PO: Danny Howard
1. GARY NUNO "Shrimp"

WXRT/Chicago, IL
PD: Norm Winer
APD/MD: John Farnese
No Adds

KBXR/Columbia, MO
PD/MD: Lisa Trezza
No Adds

NBCO/Denver-Boulder, CO
PD: Scott Ribough
MD: Keeler
No Adds

WOET/Detroit, MI
PD: Judy Adams
MD: Martin Baneyak
APD: Chuck Horn
1. SONNY LANDRETH "AP"
2. ERIN MCKEOWN "Skung-Lo"
3. GEORGE HARRISON "Road"
4. JESSIE HARRIS "Lips"
5. PSEUDOPOD "Over"

WVDD/Elizabeth City, NC
PD: Matt Cooper
MD: Ted Abbey
1. JOSEPH ARTUR "Honey"
2. PSEUDOPOD "Over"
3. RED HOT CHILI PEPPERS "Dosed"
4. RED HOT CHILI PEPPERS "Dosed"

WNCM/Greenville, SC
PD: Mark Keels
APD/MD: Kim Clark
1. PHIL ROY "Human"
2. STEVE WINWOOD "Lips"
3. JESSIE HARRIS "Lips"
4. JESSIE HARRIS "Lips"
5. JESSIE HARRIS "Lips"

WTTS/Indianapolis, IN
PD: Brad Holtz
MD: Todd Berryman
1. NICKEL CREEK "Smoothie"

WOKI/Knoxville, TN
PD: Shane Cox
MD: Sarah McClaine
1. STEVE WINWOOD "Lips"

KMTK/Jackson, WY
PD/MD: Mark Fishman
1. SONNY LANDRETH "AP"
2. JESSIE HARRIS "Lips"
3. JESSIE HARRIS "Lips"

WFPK/Louisville, KY
PD: Dan Reed
APD: Stacy Owen
1. MARY LEE'S COCOTTE "Song"
2. ERIN MCKEOWN "Skung-Lo"
3. RHETT MILLER "Love"
4. STEVE WINWOOD "Lips"

KTBC/Kansas City, MO
PD: Jon Hart
MD: Bryan Johnson
1. GEORGE HARRISON "Road"
2. NICKEL CREEK "Smoothie"
3. STEVE WINWOOD "Lips"

WMMN/Madison, WI
PD: Tom Teuber
MD: Bailey Parsons
1. SONNY LANDRETH "AP"
2. SONNY LANDRETH "AP"
3. RHETT MILLER "Love"
4. PHIL ROY "Human"

WNFS/Memphis, TN
PD: Steve Richards
MD: Alexandra Izmer
No Adds

KTCZ/Minneapolis, MN
PD: Laura Mackay
APD/MD: Mike Wolf
1. STEVE WINWOOD "Lips"
2. STEVE WINWOOD "Lips"

WGTX/Minneapolis, MN
MD: Dave Hamilton
PD: Jeff Gulline
1. RHETT MILLER "Love"
2. O.A.R. "Hey"
3. JESSIE HARRIS "Lips"
4. FOURTARDS OF WAYNE "Man"

WZEW/Mobile, AL
PD: Brian Hart
MD: Lee Ann Kault
1. STEVE WINWOOD "Lips"

KPIG/Monterey, CA
PD/MD: Laura Elin Hopper
1. TOTO "Silence"
2. TOTO "Silence"
3. SONNY LANDRETH "AP"
4. SONNY LANDRETH "AP"

WRLL/Hazlet, TN
DM/PO: David Hall
APD/MD: Keith Coes
1. SONNY LANDRETH "AP"
2. SONNY LANDRETH "AP"
3. SONNY LANDRETH "AP"
4. SONNY LANDRETH "AP"

WFUV/New York, NY
PD: Chuck Singleton
MD: Rita Houston
APD: Rose Barile
1. MARY LEE'S COCOTTE "Song"
2. SONNY LANDRETH "AP"
3. YOLA TENDO "Lips"
4. BUDDY GUY/CLOUTON "Guitar"

WKOC/Norfolk, VA
PD: Paul Shugrus
MD: Kristie Grant
1. DAVE GAHAN "Road"
2. O.A.R. "Hey"

KCTY/Omaha, NE
PD: Brian Barnes
MD: Ryan Marston
1. RHETT MILLER "Love"
2. PHIL ROY "Human"

WXPN/Philadelphia, PA
PD: Bryan Warren
APD/MD: Brian Leibert
1. SONNY LANDRETH "AP"
2. SONNY LANDRETH "AP"
3. SONNY LANDRETH "AP"
4. SONNY LANDRETH "AP"

WYEP/Pittsburgh, PA
PD: Rosemary Welch
MD: Mike Sewler
1. LUZ WRIGHT "Blue"
2. ROBERT BRADLEY'S "Come"
3. SAM ROBERTS "Brother"
4. STEVE WINWOOD "Lips"
5. ERIN MCKEOWN "Skung-Lo"

WCLZ/Portland, ME
PD: Herb Ivy
MD: Brian James
1. JACKSON BROWNE "About"
2. NICKEL CREEK "Smoothie"

KINK/Portland, OR
PD: Dennis Carlsstrom
MD: Kevin Welch
No Adds

WDSY/Poughkeepsie, NY
PD: Greg Gollino
APD: Christine Martinez
MD: Roger Menell
1. PHIL ROY "Human"
2. PHIL ROY "Human"
3. GEORGE HARRISON "Road"
4. SONNY LANDRETH "AP"

KTHX/Reno, NV
PD: Harry Reynolds
MD: Dave Herald
1. GEORGE HARRISON "Road"
2. RHETT MILLER "Love"
3. SONNY LANDRETH "AP"
4. STEVE WINWOOD "Lips"

KENZ/Salt Lake City, UT
DM/PO: Bruce Jones
MD: Karl Sandness
1. DAVE GAHAN "Road"
2. RED HOT CHILI PEPPERS "Dosed"

KPRI/San Diego, CA
PD/MD: Dana Shaleh
1. JACKSON BROWNE "About"
2. STEVE WINWOOD "Lips"

KFOQ/San Francisco, CA
PD: Dave Hanson
APD/MD: Bailey Jones
1. STEVE WINWOOD "Lips"

KOTR/San Luis Obispo, CA
PD: Drew Hess
1. GEORGE HARRISON "Road"
2. SONNY LANDRETH "AP"
3. STEVE WINWOOD "Lips"
4. KELLY JOE PHELPS "James"
5. LEO SIZEMORE "Hiss"

KBAC/Santa Fe, NM
DM/PO: Ira Gordon
APD: Sam Ferrara
1. RED HOT CHILI PEPPERS "Dosed"
2. STEVE WINWOOD "Lips"

KTAD/Santa Fe, NM
PD: Brad Hochstetler
MD: Paul Lane
1. RICHARD THOMPSON "Tag"
2. GEORGE HARRISON "Road"
3. SONNY LANDRETH "AP"
4. STEVE WINWOOD "Lips"
5. RHETT MILLER "Love"

KRSH/Santa Rosa, CA
PD: Dean Kattari
MD: Paul Lane
1. CORY BRANNON "Come"
2. SONNY LANDRETH "AP"
3. DAVE GAHAN "Road"
4. SONNY LANDRETH "AP"
5. LIZ PHAIR "Why"

KNTT/Seattle-Tacoma, WA
DM/PO: Chris Mays
APD/MD: Shawn Stewart
No Adds

WRNY/Springfield, MA
PD: Tom Davis
APD: Dominic Moorhouse
MD: Lisa Williams
1. DAVE GAHAN "Road"
2. LIZ PHAIR "Why"
3. RHETT MILLER "Love"
4. SONNY LANDRETH "AP"
5. STEVE WINWOOD "Lips"

National Programming

Added This Week



Ali Castelinni 215-898-6677

BUDDY GUY Crawlin' King Snake
EASTMOUNTAINSOUTH Hard Times
THE EELS Saturday Morning
KAKI KING Carmine Street
LIZ PHAIR Why Can't I



Rob Reinhart 734-761-2043

BRUCE COCKBURN Open
EASTMOUNTAINSOUTH Hard Times
JOHN HIATT Missing Pieces
ROBERT PALMER Am I Wrong
STEVE DELOPOULOS Another Day

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:
jschoenberger@radioandrecords.com

*Monitored Reporters
45 Total Reporters



25 Total Monitored

20 Total Indicator

ON THE RECORD

With
Drew Ross
PD, KOTR/San Luis Obispo, CA



The first thing you notice about Joan Armatrading is the warmth of her voice. You feel like she's confiding in you, revealing the secrets of her heart. Since her self-titled breakthrough album in 1976, Armatrading has experimented with many different textures, even featuring Peter Gabriel's band on her early-'80s releases. ● But on her new release, *Lover's Speak*, Armatrading returns to the intimate sound of her best '70s work. The writer and performer of such classics as "Love and Affection" and "Show Some Emotion" is also an amazing musician; she plays most of the instruments on the album, and once again her guitar-playing is stunning. ● Armatrading is truly an artist Triple A radio can claim as its own. When I came to KOTR (K-Otter)/San Luis Obispo, CA in 1986, she was one of the artists who defined us. At that time very few female singer-songwriters were played on the radio. To be able to play music by Armatrading, Joni Mitchell, Rickie Lee Jones and Laura Nyro really made us stand out from the MTV generation. This format was invented for artists like them. ● The first single off *Lover's Speak* is the title track, which continues Armatrading's focus on love and devotion. The overall vibe is intimate, upbeat and positive. The tracks feature cool, grooving percussion and occasional world-music influences. It's a sound that can blend in perfectly with Bob Marley or Ben Harper, because it's music of the heart and soul.

On the monitored airplay chart, **John Mayer** holds the top slot, **Jason Mraz** is at No. 2, **Train** are at 3*, **Jack Johnson** eases up to 4*, **Coldplay's** "Clocks" is bulleted again at No. 5, **Ben Harper** increases to 7*, **Pete Dinklage** goes up to 8*, and **Lucinda Williams** holds at 10* ... Other projects showing gains include Coldplay's "The Scientist" (13*), **The Allman Brothers** (15*), **The Thorns** (17*), **John Eddie** (a good jump from 23*-19*) and **John Hiatt** (20*) ... **Steely Dan**, **Jackson Brown** and **Nickel Creek** debut ... On the Indicator chart, Johnson holds at 1*, Harper at 2*, **Ziggy Marley** jumps up to 4*, Hiatt is 7*, **Fleetwood Mac** are 8*, **Widespread Panic** hold at 9*, and **Train** go top 10 ... Other gainers include **Yorn** (13*), **Steely Dan** (23*-14*!), **Bruce Cockburn** (28*-15*!) and **Richard Thompson** (19*-16*) ... **Phil Roy**, **Daniel Lanois** and **Blue Man Group** debut ... In the Most Added category, **Steve Winwood** grabs 17 total adds (No. 1 on both panels), **Rhett Miller** comes in with 12 total adds (No. 1 monitored, No. 3 Indicator), **George Harrison** gets 11 total adds (No. 2 Indicator), **Sonny Landreth** gains nine total adds, and **Dave Gahan** has seven adds the first week ... **Pseudopod**, **Nickel Creek**, **O.A.R.**, **Steely Dan**, **Jesse Harris**, **Bruce Cockburn** and **Liz Phair** close some important holes.

— John Schenberger, Triple A Editor



AAA ARTIST

OF THE WEEK

ARTIST: **Jack Johnson**

LABEL: **Moonshine Conspiracy/Universal**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



For a surfer, catching the right wave takes instinct and patience, and it seems that Jack Johnson has applied the same qualities to everything he does in his life. He was born and raised in Hawaii, so it's no surprise that he took to surfing at an early age. He eventually became a world-renowned champion with an offer to surf professionally for the Quicksilver team. But Johnson felt a creative calling and stepped away from the limelight to study film at the University of California in Santa Barbara.

Upon graduation he returned to the islands and hooked up with old friends Chris and Emmett Malloy. Together they produced a surf documentary called *Thicker Than Water*, which received *Surfer* magazine's 2000 Video of the Year award.

Not only did the film display Johnson's natural cinematic talent, but it also featured his singing and songwriting on the soundtrack. Johnson had been playing guitar for much of his life and started to write songs while in college. He and his partners went on to produce another film, *The September Sessions*, which earned the Adobe Highlight Award at the ESPN Film Festival the following year.

As Johnson attained legendary status within the surf community, his music began circulating among fans. In fact, many record labels were courting him, but once again his instinct and patience came into play, and he held off signing. Eventually, Ben Harper's right-hand man, J.P. Plunier, discovered Johnson — to whom Harper is a musical hero. Plunier ended up producing Johnson's first full-fledged

recording project, *Brushfire Fairytales*, which featured Harper on guitar. It was quietly released on Plunier's Enjoy Records, and a buzz began. Airplay started at Triple A, where "Flake" was the No. 1 song of 2002. A distribution deal was set up with Universal as airplay began to spread to other formats. *Brushfire Fairytales* ultimately went platinum.

Now Johnson returns with *On and On*, another tasty collection of lazy blues-flavored tunes — tempered by folk and even a little hip-hop — that address many of his social concerns. The album was produced by Mario Caldato Jr. and once again features Merlo Podlewski on bass and Adam Topol on drums and percussion. The CD is being released on Moonshine Conspiracy, the company Johnson started with the Malloys to foster a collective of filmmakers, artists and surfers who work together on creative projects. As "The Horizon Has Been Defeated" rides in the top five at Triple A, check out "Times Like These," "Taylor," "Holes to Heaven" and Johnson's take on "Rodeo Clowns," which was originally recorded by G. Love & Special Sauce in 1999.

Johnson and his band will be touring with Ben Harper throughout the summer. Johnson will also play at the New Orleans Jazz & Heritage Festival, the Beale Street Music Festival, Atlanta's Midtown Music Festival and Bonnaroo 2003.

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

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	VARIOUS ARTISTS Lonesome Onry and Mean (Dualtone)	693	+16	2886
4	2	DERAILERS Genuine (Lucky Dog)	684	+16	4144
1	3	LUCINDA WILLIAMS World Without Tears (Lost Highway)	664	-63	5785
3	4	RAY WYLIE HUBBARD Growl (Philo)	658	-13	4309
5	5	JAYHAWKS Flainy Day Music (American/Lost Highway/DJMG)	584	+3	4756
6	6	ROSANNE CASH Rules Of Travel (Capitol)	553	-20	5934
7	7	JOHN HIATT... Beneath This Gruff Exterior (New West)	529	+30	2138
9	8	TOM RUSSELL Modern Art (Hightone)	431	-1	2280
8	9	BE GOOD TANYAS Chinatown (Nettwerk America)	424	-41	6314
10	10	JEFF BLACK E Sides And Confessions Volume One (Dualtone)	376	-25	3923
19	11	RHONDA VINCENT One Step Ahead (Rounder)	374	+67	890
14	12	TOWNES VAN ZANDT In The Beginning (Compadre)	357	+19	1523
21	13	CAITLIN CARY Im Staying Out (YEP RDC)	349	+54	1049
18	14	MARCIA BALL So Many Rivers (Alligator)	345	+34	1003
20	15	VARIOUS ARTISTS Texas Outlaws (Compadre)	343	+37	1320
12	16	MARTY RAYBON Full Circle (Doobie Shea)	340	-18	3106
11	17	DAVID OLNEY The Wheel (Loud House)	332	-48	4232
13	18	JEANNIE KENDALL Jeannie Kendall (Rounder)	327	-23	4399
22	19	RICKY SKAGGS... Live at the Charleston... (Skaggs Family)	315	+29	1786
17	20	HOUSTON MARCHMAN... Desperate Man (Independent)	305	-11	4288
16	21	GIBSON BROTHERS Bona Fide (Sugar Hill)	299	-18	2323
15	22	KATHLEEN EDWARDS Failer (Rounder)	288	-34	7373
26	23	CLAY DUBOSE Rewriting History (Lazy River Records)	287	+31	1350
23	24	MARK INSLEY Supermodel (Rustic Records)	280	+4	1415
24	25	HAL KETCHUM The King Of Love (Curb)	265	-6	1446
Debut	26	RECKLESS KELLY Under the Table & Above the Sun (Sugar Hill)	247	+36	620
28	27	I. MIHANA Rust On The Moon (Mountain Apple)	243	+7	1468
25	28	JOHN HAMMOND Ready For Love (Back Porch/Virgin)	236	-27	4648
Debut	29	KEVIN DEAL The Lawless (Blind Nello)	232	+61	677
29	30	CORB LUNO BAND Five Dollar Bill (Stony Plain)	227	+5	1453

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.
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Americana Spotlight

by John Schoenberger

Artist: Mark Insley

Label: Rustic



I don't know about you, but when I think of alt country or Americana music, artists like Mark Insley fit right into my archetype. Insley grew up in rural Kansas, but he got outta Dodge — so to speak — as soon as he was old enough, eventually landing in Southern California. In the mid-'70s he was a mainstay in the early alt country and bluegrass scene and toured regularly with the likes of Tony Gilyson and Taras Prodaniuk. In 1997 he released his first album, *Good Country Junk*, to critical acclaim. But it wasn't until 2001 that Insley re-entered the studio to record *Tucson*, which put him firmly back in the middle of the Americana music scene. Not long after the release Insley finally left L.A. and settled down in — you guessed it — Tucson. He now returns with *Supermodel*, which continues to showcase the many influences that go into Insley's rootsy, off-the-cuff sound. The album was co-produced by Insley and Paul DuGre (with whom he worked on *Tucson*) and features such key players as Rick Shea and Greg Leisz on guitars, Bob Glaub on bass, Clare Muldaur on vocals and David Raven on drums. I like "Deep End of the Bar," "Running Back to You" and "Pardon Me (I've Someone to Kill)."

Americana News

Co-MD Stephen Axelrad takes over Americana duties at KDHX/St. Louis. He can be reached at 314-664-3955 on Fridays from noon-5pm, or at musicdepartment@kdhx.org... WSYC/Shippensburg, PA will be off the air until approximately Sept. 1 as it undergoes massive remodeling over the summer. It'll be back on the Americana panel at that time... Details of the fourth annual Americana Music Conference have been announced! Mark your calendar for Sept. 18-20, 2003 in Nashville at the Renaissance Hotel downtown. Registration is only \$150 for AMA members (\$200 for non-members) until May 31. Artist submissions for showcase slots are being accepted until May 31. More details are available at www.americanamusic.org... Johnny Cash's *American IV: The Man Comes Around* has been certified gold by the RIAA. This is the first gold studio record Cash has been awarded since 1971's *The World of Johnny Cash*... The fourth annual Waither's Grassroots Music & Arts Festival returns Aug. 9 to Oregon Ridge Park in Cockeysville, MD. The event will feature Rusted Root, The Les Claypool Frog Brigade, Yonder Mountain String Band, Carbon Leaf and several other acts... Shania Twain, Norah Jones, Melissa Etheridge, Alison Krauss, Paula Cole, Emmylou Harris, Shelby Lynne, Kasey Chambers and Sinead O'Connor are among the artists who will contribute songs to *Just Because I'm a Woman: Celebrating the Songs of Dolly Parton*. The album is due this fall, and Parton herself will contribute the title track.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
Stacey Earle and Mark Stuart Never Gonna Let You Go (Evolver)	13
Greg Trooper Floating (Sugar Hill)	12
Kevin Deal The Lawless (Blind Nello)	8
Kentucky Headhunters Soul (Audium)	7
Terri Binion Fool (Richter)	6
Various Artists It Will Come To You, The Songs of John Hiatt (Vanguard)	6

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Give 'Em What They Want

Sacramento Fish puts listeners first

KKFS (The Fish)/Sacramento will celebrate its second anniversary Memorial Day weekend, and KKFS PD Steve Sunshine has been around for almost that entire time. He and his staff go the extra mile to give the listeners exactly what they want.

The first days of KKFS were fast and furious, according to Promotions Director Greg Lawson. "We only had a few weeks after we had command of the frequency to get things in order for the launch," he says. "Our production person worked her tail off to get things ready. We actually had to borrow part of our music library from the Chicago Fish. It was truly a swift startup."

Sunshine remembers the state of things upon his arrival: "We went on the air around Memorial Day, and I got here about a month later. The station was not yet fully staffed and had been running 40 days and 40 nights of continuous commercial-free music. It was really a running start for me."

Leading By Example

Sunshine leads his staff by example. His strategy for attracting new

listeners is right down the middle: Give them what they want to hear, and the rest will take care of itself.



Steve Sunshine

"We try to run everything we do through the funnel of what the listener cares about," he says. "This includes marketing and promotions, music adds and everything the personalities say on the air. To do that, we need to

know who the listener is and understand their values. For cume growth, this also extends to potential listeners.

"We have to play the music the listener wants to hear. I know that sounds simplistic, but it's easy to fall into the temptation of working in songs that people at the radio station like. By virtue of what we have chosen to do for a living, our musical tastes are skewed.

"I've read right here in R&R, among other places, that a large

number of Christians don't listen to Christian radio. Their expectations of our music and us as radio stations are very low. We need to make sure that when they do tune in, what they hear is compelling, relevant and entertaining to them.

"Our external marketing has focused mainly on the broadest benefit of our radio station, which is that we are safe for the whole family. People like music, but they care deeply about what their kids are exposed to. We think this position has given us a shot at some listeners who might not have been interested in tuning in to a station that played music they weren't familiar with.

"We have to play the music the listener wants to hear. I know that sounds simplistic, but it's easy to fall into the temptation of working in songs people at the radio station like."

Steve Sunshine

"Once we get them here, it's our job to meet that safe promise. Frankly, I believe the music in our format is much better than it sometimes gets credit for being, and that also helps us exceed expectations."

A Different Morning Show

One of the most distinctive elements of KKFS is its morning show. How many married couples do you know who share the same studio every morning? Not many.

"My wife, Gaye, and I do the *Married in the Morning* show together," Sunshine says. "Yes, her real name is Gaye Sunshine. Having a married



A GOLDEN MOMENT During the recent Chris Tomlin promotional tour, Tomlin, part of the Sparrow radio promotions team, WIBU/Springfield, IL staff and R&R Christian Editor Rick Welke hung out after some on-air fun. Seen here are (l-r) WIBI Promotions Director Kristin Roberts, Sparrow Director/National Promotions Brian Dishon and VP/National Promotions Grant Hubbard, Tomlin, Welke and WIBI evening jock Lori Walden and OM Paul Anthony.

couple on the air together also gets right at our listeners' core concerns: family and relationships.

"As the parents of a 4-year-old, we can make a compelling case that we won't ever do anything on-air that will embarrass any parent in front of their kids or even prompt the dreaded question 'Mommy, what does that word mean?'"

"We showcase parts of our relationship that are relevant to our core listener, but we don't do the traditional 'male vs. female' thing. With us, it's more of a celebration of our marriage, but we also work at keeping it believable. We hear from listeners all the time who appreciate the fun, positive way we portray marriage."

Effective Promotions

On the promotions side of things, KKFS has had its share of events and contests that help sell the station to the marketplace. It has also hosted some activities that would seem out of the ordinary for a Christian radio entity. Lawson shares his favorite: "We've had big contests and many activities, but the one that stands out for me was our Pastor Appreciation flyaway contest.

"We had listeners submit letters describing why their pastor deserved a trip to Hawaii last October. Some of the stories were incredible. One pastor had lost his mom and daughter within a few weeks of each other. It was heartbreaking."

"We've done really well with live-music promotions and concerts," Sunshine says. "The most unusual of those was a Randy Travis CD-release party with over 1,200 in attendance. That event gave us an opportunity to expose the station to a broader audience.

"Some of our winners have been smaller promotions though. They tend to draw heartfelt responses from our listeners. We've had listeners nominate families who needed Thanksgiving dinners. For Mother's Day we had people calling in to do a finish-the-phrase contest.

"These may not be the biggest or most sizzling promotions, but they get right to the heart of what's important to our listeners: relationships — in particular, family rela-

tionships. It also reinforces to the listener who we are as a radio station."

What Is Important

Sunshine and crew know that they have new listeners to reel in from the Sacramento area. Being a Christian radio station isn't always a plus when it comes to attracting the masses to your frequency because of the perceptions of Christian radio that exist, but Sunshine knows the path that he and his staff need to take.

"There are a very small number of people who will listen to you just because you are Christian. If you want to make an impact, have your station appeal to as broad an audience as possible."

Steve Sunshine

"Don't be satisfied preaching to the choir," he says. "There are a very small number of people who will listen to you just because you are Christian. If you want to make an impact, have your station appeal to as broad an audience as possible. I really believe that Christian radio ought to be about exposing as many people as possible to the message in our music."

TALK BACK TO R&R!

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

Call me at 615-244-8822 or e-mail:

rwelke@radioandrecords.com

FdO EVERYDAY SUNDAY NEW THIS WEEK: KKFS WRVM ALREADY SPINNING: EKQJ WYVD WGRG KNMI EORF WYFR WDEK WORO WYLF WJLF WONU WYSE WLSE KADI ARI

#21 CHR

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The CCM Update

Christian Retail, Radio & Records Newsweekly

The **CCM Update**

Editor
Lizza Connor

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Opening Act: Strange Celebrity

Get inside the heads of this new — but not green — quartet

inger Luke Brown, drummer Rick Wilson, bassist Tracy Ferrie and guitarist Quinton Gibson are Strange Celebrity, and their self-titled debut on Squint/Warner Bros. is due June 10. The back story: Brown enlisted Wilson through a recommendation from his manager, then tapped Ferrie after the bassist played on a few of Brown's demos. Ferrie recommended Gibson, and, as sometimes happens, "We all got together and gelled," says Brown. THE CCM UPDATE's Lizza Connor recently spoke with the foursome about the new record, the pressures facing a nascent rock band and the drive-through protocol at Nashville's Golden Arches.

CCM: How did you hook up with Squint/Warner Bros.?

LB: I was signed to Word Publishing [owned by WB] as a songwriter. The vice president moved from the publishing department to the label, and he ended up signing me.

CCM: Has your life changed much since you've been signed?

LB: It hasn't, really. For the past two years I've only concentrated on writing for this record. Now I have some fruit to show for it.

CCM: Tell us one thing you've learned about the business since beginning as a rock band.

LB: The cool thing is that the bandmembers have all been in the business, whether it's playing in other bands or on demos, etc. When it comes down to it, you just have to know that there's an ultimate plan that's bigger than you. You can always get lost in the politics of the label. Say there's a new president who

comes in, and they don't like your band. You're gone. It's always a scary thing to go into.

CCM: What were all of you doing while the band was just getting started?

QG: Tracy and I have played some dates with different artists, so this is not completely new to us.

LB: As professional musicians, we haven't had to work at McDonald's while the band gets off the ground. We're always working on our skills.

RW: Not that working at McDonald's is a bad thing...

TF: But you can't play your guitar at the front counter.

LB: No, this is Nashville — I think they can do that here. You go through the drive-through and the server is like, "Here's your Happy Meal, with my demo on top!"

CCM: Very true, but we digress. Tell me about the songwriting process for this record.

LB: I'm pretty new as a writer. This

is the first project I've really tried to concentrate on. It's just about life in general. It's about different experiences. It offers a hopeful outlook.

CCM: What do you think distinguishes Strange Celebrity from so many other up-and-coming rock bands?

TF: The fact that Luke is actually a singer. He's not a hack garage player. There's a maturity in the playing, and there are good, hooky songs.

RW: I think the record translates well live. It's a raw rock record. What you hear on the record and what you hear live are largely the same. There are no bells and whistles. It's just flat-out rock 'n' roll. That's what distinguishes it now.

So many bands use tracks live and tricks in the studio. If they had to play without those, the music wouldn't sound the same. Sometimes it's cool to play with tracks....

TF: But it's such a leash. I hate to have to wait for the tracks to come up. It's hard to be free. If you want to play another chorus, you can't.

CCM: Who would you say is your audience?

LB: It's pretty broad. I met a 15-year-old girl at a show the other night who just loves some of our songs. At the same time, this 15-year-old came with her father, who said he loves it. I don't think we can limit it to one audience.

QG: I don't think the music appeals to a broad spectrum of people, but, lyrically, adults to young teens can connect to the message. It's honest lyrics about real life.

RW: It's real life dealing as a human, not just as a Christian.

CCM: What's your goal with Strange Celebrity?

QG: Our goal, first off, is to play great rock music. We, as individuals, have goals to live our lives in ministry. We want our music to touch people's lives and offer a message of hope.

LB: Ultimately, we want to impact the culture in any way possible. We'd be lying to you if we said we didn't want to sell a million records. Yeah, we'd love to. But when it comes down to it, even if we only sell 10,000 records, we're still going to be playing rock 'n' roll and impacting that club where we're playing.

I think this record sheds a positive light in music. There's so much stuff

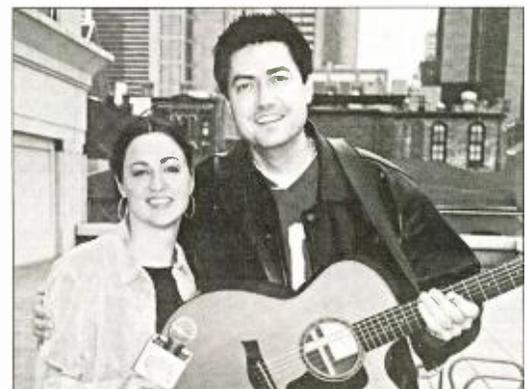
CCM UPDATE GALLERY



IN THE STUDIO downhere take a break from recording their sophomore release, *So Much for Substitutes*, due June 10. Pictured (l-r) are Warner Bros. Christian Division Sr. VP/A&R Shawn McSpadden; downhere's Marc Martel; producer (PFR, Switchfoot) Jimmy Lee Sloas; the band's Jeremy Thiessen, Glenn Lavendar and Jason Germain; and Warner Bros. Christian Sr. VP/Marketing & Artist Development Mark Lusk.



RAMIYAH VISIT SPIRIT 105.3 Columbia/Integrity Music quartet Ramiyah are hitting the road to promote their self-titled debut. The album, produced by PAJAM, hits Christian retail stores on June 10 and general-market stores in August. Ramiyah's cross-country promotional tour included a recent visit with Martha Hadley of KCMS (Spirit 105.3)/Seattle, and seen here are (l-r) Ramiyah's Stephanie Bonner and Delaurian Burton, Hadley and the band's Tracy Bryant and Sherise State.



JOEL IN CONTROL Joel Hanson (r) recently taped a segment of the nationally televised Christian music-video program Control Track. He's seen here during the shoot with the show's host, Rebecca Blacksmith. Broken, Hanson's latest solo recording, featuring the hit single of the same name, is available now. The Orlando-based Control Track airs on Sky Angel and the Dish Network, reaching a potential audience of nearly 20 million viewers.



STRANGE CELEBRITY Seen here are (front, l-r) Luke Brown, Quinton Gibson, (back, l-r) Tracy Ferrie and Rick Wilson.

out there that parents don't want their kids to hear, stuff with parental advisories and scary lyrics. I think we offer a positive alternative to that that people will really dig.

CCM: If you had to pick a career — outside of music and McDonald's — what would it be?

LB: I don't allow myself to think about that. If I even entertain that thought, it may happen one day. I won't allow it to happen. I'll do mu-

sic always, somehow. But I may not make any money.

RW: I have a degree in computers, so that's my fallback.

TF: I could see myself as a hairdresser, but my wife says I'm too much of a germ freak. I'd be like, "I'm not touching that greasy hair!"

QG: I don't have a clue. Music has been my entire life, and I've always been working toward the goal of doing it full-time.

May 16, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	FFH You Found Me (<i>Essential</i>)	1829	-20	14	57/0
2	2	NEWSBOYS He Reigns (<i>Sparrow</i>)	1798	-23	17	57/0
6	3	THIRD DAY You Are So Good To Me (<i>Essential</i>)	1588	+125	10	56/1
4	4	AVALON Everything To Me (<i>Sparrow</i>)	1563	+4	14	53/0
3	5	JACI VELASQUEZ You're My God (<i>Word/Curb/Warner Bros.</i>)	1461	-169	15	50/0
7	6	REBECCA ST. JAMES I Thank You (<i>ForeFront</i>)	1430	+83	11	52/1
5	7	PHILLIPS, CRAIG & OEAN My Praise (<i>Sparrow</i>)	1362	-152	18	48/0
8	8	NICHOLE NORDEMAN Legacy (<i>Sparrow</i>)	1352	+77	9	50/1
9	9	POINT OF GRACE Day By Day (<i>Word/Curb/Warner Bros.</i>)	1283	+170	6	55/3
10	10	AUDIO ADRENALINE Pierced (<i>ForeFront</i>)	1027	-82	16	43/0
11	11	NATALIE GRANT I Will Be (<i>Curb</i>)	931	-159	20	33/1
12	12	JEREMY CAMP I Still Believe (<i>BEC</i>)	913	+58	8	35/1
13	13	JOY WILLIAMS Every Moment (<i>Reunion</i>)	906	+75	6	41/3
23	14	MERCYME Word Of God Speak (<i>IND</i>)	852	+233	3	44/12
18	15	KRISTY STARLING Water (<i>Word/Curb/Warner Bros.</i>)	822	+118	5	39/5
17	16	SCOTT KRIPPAYNE Long Before The Sun (<i>Spring Hill</i>)	748	+22	7	32/1
22	17	BEBO NORMAN Falling Down (<i>Essential</i>)	665	+29	8	28/2
19	18	JARS OF CLAY The Valley Song (<i>Essential</i>)	646	-32	19	25/0
20	19	STACIE ORRICO Strong Enough (<i>ForeFront</i>)	636	-28	10	27/1
14	20	STEVEN CURTIS CHAPMAN All About Love (<i>Sparrow</i>)	628	-158	19	23/0
15	21	CAEMON'S CALL Only Hope (<i>Essential</i>)	574	-193	19	24/0
24	22	PHIL JOEL The Man You Want Me To Be (<i>Inpop</i>)	570	+49	5	26/1
26	23	SARA GROVES Less Like Scars (<i>IND</i>)	566	+47	9	26/1
16	24	RACHAEL LAMPA Brand New Life (<i>Word/Curb/Warner Bros.</i>)	513	-223	16	21/0
27	25	DEREK WEBB She Must And Shall Go Free (<i>IND</i>)	486	-15	8	21/0
21	26	SONICFLOOD Famous One (<i>IND</i>)	458	-203	11	22/1
25	27	MERCYME Spoken For (<i>IND</i>)	405	-115	33	14/0
Debut	28	CHRIS RICE Smile (Just Want To Be With You) (<i>Rocketown</i>)	401	+149	1	22/6
30	29	PLUMB Sink-n-Swim (<i>Curb</i>)	341	+19	3	16/1
29	30	BIG DADDY WEAVE Audience Of One (<i>Fervent</i>)	323	-22	23	12/0

61 AC reporters. Songs ranked by total plays for the airplay week of Sunday 5/4-Saturday 5/10.
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New & Active

WARREN BARFIELD My Heart Goes Out (*Creative Trust*)

Total Plays: 305, Total Stations: 17, Adds: 9

BIG DADDY WEAVE Neighborhoods (*Fervent*)

Total Plays: 277, Total Stations: 14, Adds: 2

SHANE BARNARD & SHANE EVERETT Be Near (*Inpop*)

Total Plays: 237, Total Stations: 9, Adds: 0

4RIM Walk On (*Word/Curb/Warner Bros.*)

Total Plays: 211, Total Stations: 8, Adds: 1

RUSS LEE Love Is A Cross (*Christian*)

Total Plays: 204, Total Stations: 10, Adds: 1

LINCOLN BREWSTER Let The Praises Ring (*Vertical*)

Total Plays: 200, Total Stations: 9, Adds: 1

RELIENT K Getting Into You (*Gotee*)

Total Plays: 197, Total Stations: 11, Adds: 2

JIM WITTER Turn Turn Turn (*Curb*)

Total Plays: 185, Total Stations: 9, Adds: 0

NATE SALLIE It's About Time (*Curb*)

Total Plays: 176, Total Stations: 9, Adds: 4

MICHAEL W. SMITH Step By Step/Forever We Will Sing (*Reunion*)

Total Plays: 173, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MERCYME Word Of God Speak (<i>IND</i>)	12
STEVEN CURTIS CHAPMAN How Do I Love Her (<i>Sparrow</i>)	10
WARREN BARFIELD My Heart Goes Out (<i>Creative Trust</i>)	9
CHRIS RICE Smile (Just Want To Be With You) (<i>Rocketown</i>)	6
KRISTY STARLING Water (<i>Word/Curb/Warner Bros.</i>)	5
NATE SALLIE It's About Time (<i>Curb</i>)	4
JILL PAQUETTE Lift My Eyes (<i>Reunion</i>)	4
CHARMAINE All In All (<i>Elevate/Inpop</i>)	4
POINT OF GRACE Day By Day (<i>Word/Curb/Warner Bros.</i>)	3
JOY WILLIAMS Every Moment (<i>Reunion</i>)	3
GLASSBYRD Weight Of The World (<i>Word/Curb/Warner Bros.</i>)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MERCYME Word Of God Speak (<i>IND</i>)	+233
WARREN BARFIELD My Heart Goes Out (<i>Creative Trust</i>)	+189
POINT OF GRACE Day By Day (<i>Word/Curb/Warner Bros.</i>)	+170
CHRIS RICE Smile (Just Want To Be With You) (<i>Rocketown</i>)	+149
THIRD DAY You Are So Good To Me (<i>Essential</i>)	+125
KRISTY STARLING Water (<i>Word/Curb/Warner Bros.</i>)	+118
STEVEN CURTIS CHAPMAN How Do I Love Her (<i>Sparrow</i>)	+95
REBECCA ST. JAMES I Thank You (<i>ForeFront</i>)	+83
NICHOLE NORDEMAN Legacy (<i>Sparrow</i>)	+77
JOY WILLIAMS Every Moment (<i>Reunion</i>)	+75

Christian Activity

by Rick Welke

An Essential Takeover

FFH knock *Newsboys* from their pedestal this week after a seven-week run at the top of the chart. Interestingly enough, another *Essential* artist, *Third Day*, also knocks a *Sparrow* artist, *Switchfoot*, out of the top at CHR this week.

Divining the next chart-topping song should be interesting as the lineup stabilizes for the next coup. *Third Day*, *Rebecca St. James*, *Nichole Nordeman* and *Point Of Grace* all have enough energy to make huge jumps in the next few weeks. *Avalon* is hanging on at No. 4, but after 14 weeks may not have enough stamina to make it to the top.

Kristy Starling (23-18, +178) and *MercyMe* (28-23, +207) take giant leaps forward this week. *Chris Rice's* newest offering "Smile (Just Want to Be With You)" bolts to the top of the New & Active list as he receives a striking 11 station adds.

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NATALIE GRANT

"Always Be Your Baby"

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— Rick Innamorato, KAIM/Honolulu

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	THIRD DAY You Are So Good To Me (Essential)	996	+27	9	25/1
2	2	NEWSBOYS He Reigns (Sparrow)	941	-23	17	22/0
3	3	SWITCHFOOT More Than Fine (Sparrow)	834	-66	18	22/0
4	4	JENNIFER KNAPP By And By (Gotee)	778	+41	10	21/1
6	5	KUTLESS Run (Tooth & Nail/EMC)	670	-33	20	15/0
10	6	BEBO NDRMAN Falling Down (Essential)	626	+70	7	18/0
7	7	SIXPENCE NONE... Don't Dream... (Squint/Curb/Reprise)	624	-6	7	22/0
5	8	PLUMB Sink-n-Swim (Curb)	582	-136	17	18/0
8	9	SHAUN GROVES Should I Tell Them? (Rocketown)	578	-52	10	15/0
11	10	RELIENT K Getting Into You (Gotee)	565	+24	9	17/1
9	11	REBECCA ST. JAMES I Thank You (ForeFront)	533	+11	7	19/0
12	12	STACIE ORRICO Security (ForeFront)	533	-53	13	17/0
14	13	SOULJAHZ True Love Waits (Squint/Curb/Warner Bros.)	515	+23	9	10/1
13	14	LARUE Tonight (Reunion)	457	-51	12	14/0
15	15	MERCYME Spoken For (IND)	421	-36	27	10/0
16	16	SUPERCHICK Hero (Innap)	405	+13	6	15/1
18	17	FFH You Found Me (Essential)	399	+30	3	12/1
24	18	JOY WILLIAMS Every Moment (Reunion)	398	+79	3	15/3
20	19	J. VELASQUEZ You're My God (Word/Curb/Warner Bros.)	394	+38	6	12/1
17	20	SARAH SADLER Running Into You (Essential)	373	-16	11	11/0
22	21	SANCTUS REAL Hey Wait (Sparrow)	359	+24	4	14/1
29	22	JEREMY CAMP I Still Believe (BEC)	347	+75	2	13/2
26	23	SARA GROVES All Right Here (IND)	345	+47	6	12/1
25	24	SEVENTH DAY SLUMBER I Know (Crownel)	324	+12	6	9/0
23	25	R. LAMPA Brand New Life (Word/Curb/Warner Bros.)	301	-19	11	12/0
28	26	GINNY OWENS Something More (Rocketown)	289	+5	3	10/0
Debut	27	EVERYDAY SUNDAY Hanging On (Flicker)	284	+35	1	14/2
Debut	28	ELMS Burn And Shine (Sparrow)	276	+9	1	10/0
Debut	29	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	272	+10	1	9/0
Debut	30	TREE63 Be All End All (Innap)	271	+26	1	10/0

26 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/4-Saturday 5/10. © 2003 Radio & Records.

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	12 STONES Crash (Wind-up)	337	-35	13	34/1
4	2	RELIENT K I Am Understood? (Gotee)	336	6	13	33/0
5	3	SWITCHFOOT Meant To Live (Red Ink/Columbia)	334	+7	14	32/1
2	4	SUPERCHICK Hero (Innap)	333	-35	11	37/1
3	5	PILLAR A Shame (Flicker)	286	-48	12	35/0
6	6	SEVENTH DAY SLUMBER I Know (Crownel)	285	-41	13	31/0
7	7	BIG DISMAL Remember (Wind-up)	279	+11	7	32/1
15	8	JUSTIFIDE Pointing Fingers (Ardent)	263	50	6	28/1
10	9	EVERYDAY SUNDAY Wait (Flicker)	262	+21	12	25/2
8	10	COOL HAND LUKE Heroes Will Be Heroes (Floodgate)	262	+1	10	24/0
12	11	PEACE OF MIND I Am (BEC)	247	+29	8	24/0
9	12	AUDIO ADRENALINE Church Punks (ForeFront)	245	-9	9	24/1
29	13	KUTLESS Tonight (Tooth & Nail/EMC)	243	+106	2	29/11
13	14	ANBERLIN Change The World (Tooth & Nail)	234	+18	7	28/5
11	15	JONAH33 All For You (Ardent)	231	+4	5	23/0
14	16	CADET Nobody (BEC)	228	+13	6	6/1
Debut	17	THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	204	+101	1	22/5
18	18	SANCTUS REAL Audience Of One (Sparrow)	201	+7	4	16/0
17	19	CURBSQUIRRELS Beautiful (DUG)	198	0	4	17/0
16	20	BLEACH Baseline (BEC)	194	-9	7	25/1
19	21	DISCIPLE Back Again (Stain)	191	0	9	22/0
21	22	38TH PARALLEL Hear My... (Squint/Curb/Warner Bros.)	187	+4	17	20/1
27	23	LAST TUESDAY Social Butterfly (DUG)	186	+45	2	13/3
25	24	OC SUPERTONES Welcome Home (Tooth & Nail)	178	+18	3	22/1
23	25	TREE63 It's All About To Change (Innap)	175	+3	10	27/1
20	26	HOLLAND I'm Not Backing Down (Tooth & Nail)	160	-23	14	23/0
22	27	SLINGSHOT57 Better Idea (Independent)	157	-19	10	19/1
26	28	KUTLESS Run (Tooth & Nail/EMC)	155	+4	26	8/0
Debut	29	STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	146	+96	1	17/8
24	30	DOGWOOD Faith (BEC)	139	-29	11	16/1

41 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/4-Saturday 5/10. © 2003 Radio & Records.

New & Active

BIG DADDY WEAVE Audience Of One (Fervent)
Total Plays: 238, Total Stations: 5, Adds: 0

NATE SALLIE It's About Time (Curb)
Total Plays: 223, Total Stations: 9, Adds: 2

AUDIO ADRENALINE Pierced (ForeFront)
Total Plays: 221, Total Stations: 8, Adds: 2

TODD AGNEW This Fragile Breath (Ardent)
Total Plays: 198, Total Stations: 10, Adds: 6

JARS OF CLAY The Valley Song (Essential)
Total Plays: 174, Total Stations: 4, Adds: 0

SEVEN PLACES Everything (BEC)
Total Plays: 160, Total Stations: 8, Adds: 3

EVERYONE Everyone (Furious?)
Total Plays: 139, Total Stations: 6, Adds: 0

BIG DADDY WEAVE Neighborhoods (Fervent)
Total Plays: 134, Total Stations: 6, Adds: 1

NICHOLE NORDEMAN Legacy (Sparrow)
Total Plays: 121, Total Stations: 4, Adds: 0

STACIE ORRICO Stuck (ForeFront/Virgin)
Total Plays: 116, Total Stations: 3, Adds: 0

New & Active

GRAND PRIZE Reveal Your Love (Independent)
Total Plays: 129, Total Stations: 15, Adds: 3

MAE Embers & Envelopes (Tooth & Nail)
Total Plays: 126, Total Stations: 6, Adds: 0

LIFEHOUSE Take Me Away (DreamWorks)
Total Plays: 126, Total Stations: 7, Adds: 1

BRAVE SAINT SATURN The Sun Also Rises (Tooth & Nail)
Total Plays: 113, Total Stations: 16, Adds: 1

PLUMB Free (Curb)
Total Plays: 110, Total Stations: 19, Adds: 6

ELMS All The While Having Fun (Sparrow)
Total Plays: 94, Total Stations: 9, Adds: 1

ROYAL RUCKUS Check It Out (Flicker)
Total Plays: 91, Total Stations: 5, Adds: 2

238 Modern Day Prayer (Tooth & Nail)
Total Plays: 80, Total Stations: 7, Adds: 2

FIVE IRON FRENZY Kamikaze (5 Minute Walk)
Total Plays: 78, Total Stations: 10, Adds: 3

DOWNHERE What It's Like (Word/Curb/Warner Bros.)
Total Plays: 74, Total Stations: 8, Adds: 6

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SCOTT KRIPPAYNE Live To Worship (Spring Hill)	344	-10	12	20/0
2	2	AVALON Everything To Me (Sparrow)	335	-15	13	19/0
3	3	GREG LONG I Cannot Hide From You (Discovery House)	289	-21	10	18/0
7	4	A. ASBURY Somebody's Praying Me Through (Doxology)	281	+41	5	18/1
4	5	J. VELASQUEZ You're My God (Word/Curb/Warner Bros.)	274	+8	10	16/0
6	6	PARACHUTE BAND All... (Here To Stay/Worship Extreme)	260	+12	7	17/0
9	7	NICHOLE NDRDEMAN Legacy (Sparrow)	234	+28	4	17/0
5	8	TWILA PARIS We Bow Down (Sparrow)	226	-33	15	14/0
11	9	SARA GROVES Remember Surrender (INO)	223	+20	7	15/1
10	10	4HIM Walk On (Word/Curb/Warner Bros.)	219	+13	7	18/0
8	11	CAEDMON'S CALL Only Hope (Essential)	183	-37	13	11/0
13	12	MICHAEL CARD I Left Everything To Follow You (M2.0)	181	-13	11	14/0
15	13	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	180	+21	3	15/1
14	14	FFH You Found Me (Essential)	171	+11	3	12/1
Debut	15	MERCYME Word Of God Speak (INO)	166	+48	1	15/4
18	16	COREY EMERSON Calvary Calls (Discovery House)	164	+22	5	11/0
17	17	DENISE DAVIS I Refuse To Be Afraid (Apsalm)	150	+2	6	13/0
Debut	18	RIVER I Will Go (Ingrace)	147	+24	1	15/2
12	19	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	145	-57	17	9/0
20	20	NEWSBOYS He Reigns (Sparrow)	142	+6	2	9/1

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 5/4-Saturday 5/10.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	VERBS Live To The Music (Gotee)
2	PEACE 586 Love's Still There (Uprok)
3	JOHN REUBEN Doin' (Gotee)
4	KJ-52 Sunshine (Uprok)
5	T-BONE Blazing Microphones (Flicker)
6	STACIE ORRICO Security (ForeFront)
7	SEV STATIK M.I.C. (Uprok)
8	CROSS MOVEMENT Forever (BEC)
9	NEW BREED My People (Uprok)
10	PLAYDOUGH Seeds Of Abraham (Uprok)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
TODD AGNEW This Fragile Breath (Ardent)	6
DOWNHERE What It's Like (Word/Curb/Warner Bros.)	4
JOY WILLIAMS Every Moment (Reunion)	3
SEVEN PLACES Everything (BEC)	3
PLUMB Free (Curb)	3
EVERYDAY SUNDAY Hanging On (Flicker)	2
JEREMY CAMP I Still Believe (BEC)	2
NATE SALLIE It's About Time (Curb)	2
AUDIO ADRENALINE Pierced (ForeFront)	2
WARREN BARFIELD My Heart Goes Out (Creative Trust)	2
ANBERLIN Change The World (Tooth & Nail)	2
MERCYME The Change Inside Of Me (INO)	2
JILL PAQUETTE Lift My Eyes (Reunion)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
KUTLESS Tonight (Tooth & Nail/EMC)	11
STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	8
PLUMB Free (Curb)	6
DOWNHERE What It's Like (Word/Curb/Warner Bros.)	6
ANBERLIN Change The World (Tooth & Nail)	5
THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	5
GRAND PRIZE Reveal Your Love (Independent)	3
LAST TUESDAY Social Butterfly (DUG)	3
FIVE IRON FRENZY Kamikaze (5 Minute Walk)	3
GS MEGAPHONE Light Child (Spindust)	3

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MERCYME Word Of God Speak (INO)	4
SHANE BARNARD & SHANE EVERETT Be Near (Inpop)	3
RIVER I Will Go (Ingrace)	2
CHARLES BILLINGSLEY A Loss For Words (Perpetual Entertainment)	2
CINDY DIANE Be Unto Your Name (CityFarm)	2
BRIAN DOERKSEN Hope Of The Nations (Hosanna)	2
AL DENSON Trusting You Alone/My Hope Is Built (Spring Hill)	2
MICHAEL W. SMITH The Wonderful Cross (Reunion)	2
CHARMAINE All In All (Elevate/Inpop)	2

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JACKIE MADRIGAL
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An Expert's Point Of View

A candid conversation with HBC/Dallas PD Chayan Ortuño

While in Miami on business, I had the opportunity to talk one on one with PD Chayan Ortuño, who oversees the programming at Hispanic Broadcasting/Dallas' Regional Mexican pair KESS (La Que Buena) & KLNO (Estéreo Latino) and Spanish AC KDXX (Amor).

We candidly and openly touched on a series of issues — everything from KLNO's success and why playlists are so tight in Spanish-language radio to the new trend of record labels releasing multiple versions of songs and the lack of new and original music. Nothing was off-limits in this conversation, so beware.

R&R: KLNO is No. 1 in Dallas. To what do you attribute its success?

CO: There are three important factors that have contributed. I call them the "M, M & M," which is music, morning show and marketing. These are the most important elements in Dallas, or anywhere else, in making a successful station. If you have a great morning show, great music and great marketing, things go really well.

Great music programming depends 50% on research and the other 50% on the PD's gut feeling or programming instinct. I think every programmer has feeling, because every one of us listens to and likes music. As far as marketing, contests are very important, because they help us keep people tuned to our station and keep them from changing the dial.

R&R: Dallas doesn't have a large His-

panic population, but Regional Mexican music dominates not only there, but also throughout Texas, almost closing the doors on Tejano. What's your take on that?

CO: Dallas is not a city that is highly populated by Hispanics, but, thankfully, the Hispanic community there listens to our station. Our listeners identify with us, and part of that has to do with the jingles. For example, we use drops that identify what part of Mexico our listeners come from. For example, we say, "Coahuila, Zacatecas or Monterrey, this is where you find your music: on Estéreo Latino 94.1." When we add that touch of familiarity, the listener feels great that we're mentioning their home state in Mexico. It's important that the audience feels close to the station, that it's their home, and that it's where they will hear the music they like.

R&R: Let's talk about the record labels' complaints that playlists are too tight and that radio doesn't support new material.

CO: It's true. There are very limited spaces for adds. However, in Regional Mexican music there's a trend of copycats. For example, first came Lupillo Rivera, who introduced a particular sound. Then all of these other bands — like Original de la Sierra, El



Chayan Ortuño

"Are there new and original artists? Yes. However, my very personal opinion is that I'm not here to make or find new artists; I'm here to get ratings."

As de la Sierra, El "blank" de la Sierra or de Sinaloa — came along, and it's all the same thing. No one looks for something original, something that is their own and that works for them.

When we get better material, there will be more opportunities to add new songs. If we're listening to 10 artists who sound the same, the one who came first is the one who will be on the radio. The same thing has happened with Intocable, Ramón Ayala, Palomo, etc., all of whom are constantly being copied.

Are there new and original artists? Yes. However, my very personal opinion is that I'm not here to make or find new artists; I'm here to get ratings. If I were here to make the artists, my job would be to look for new talent. If there's a new band with good music, I program it. If we help it succeed, great; if not, that's OK too.

R&R: When you get new music, even by a band that is not signed to a major label, do you take time to listen to it with the idea of possibly adding it to your programming?

CO: I'm always looking at the new material that is being released, but, like I said, it is not my priority to look for new music. If I hear a new band that I like, I do program their music, even if they are just starting out. For example, there is a band that I listened to and really liked. The song I liked starts out with a whistle-like sound, and I thought it was interesting how the accordion was in perfect tune with that whistle. I put it in rotation, and it's now a hit on one of my stations. That band is Costumbre.

I always try to listen to music, but



'HEY, GOOD LOOKIN' During her promotional tour, Noelia stopped by KLQV/San Diego. She's seen here with hot afternoon DJ Juan José Ayala.

if I get a song, put it on, and right away it sounds like something that is already on my station, I don't even bother to finish listening to it. If the song is new, it's good, and it has feeling, then I pick it for research.

R&R: There's a new trend where the labels release a song in five to eight different versions — norteño and ranchero to ballad and cumbia or salsa and dance — in an attempt to get plays at several formats and go up on the charts. Do you fall for it?

CO: I will never play a pop artist's Regional Mexican version of his or her song on my station. The other day I received Pilar Montenegro's new single. It had about seven different versions of the song. I thought I had received the full CD, but, boy, was I mistaken. They're even sending out versions with the hook for research testing.

As long as the stations play these different versions, the record companies will keep on doing them. Many stations make arrangements with the labels. They play the song as long as the label gives them some kind of a promotion in return. But if the radio station has its own budget and doesn't depend on the labels, it's another story.

I also think that making all these versions for radio shows disrespect for the consumer, because many of those versions are not on the record. When the consumer goes looking for the CD, buys it, and finds that the version they like is not on the CD, they feel cheated — and they are.

R&R: You not only program KLNO, but also KESS and KDXX. Is there music or an act at any of those formats that you feel excited about?

CO: Axé Bahía. I first saw them on TV, and I had no idea who they were. Two days later I saw them in a magazine, and I found out that they are a Balboa artist. I immediately called the label and asked for the song. There is new music out there, even if it's not being programmed.

R&R: You do some of the biggest festivals in the country, but you have the backing of a company like HBC. Many smaller stations don't have that luxury and can't get the artists. What kind of advice can you give them?

CO: Unfortunately, many record

"I will never play a pop artist's Regional Mexican version of his or her song on my station."

companies don't want to give talent to smaller stations or those not reporting to BDS. It's totally wrong. When we launched Amor and it wasn't on BDS, no one paid any attention to me when I made calls for that station. As soon as the station was monitored by BDS, I was getting 30 messages in my voice mail. That's how the business works.

My advice is to develop a good relationship with the record companies so that you can at least get B- or C-level talent. I have a great relationship with the record companies and the bands themselves, so when I make a call, I have no problems. I've had artists like Alejandra Guzmán, Intocable, Juanes, Trigrillos, El Poder Del Norte, etc., in our festivals. Right now I'm working on Los Tigres Del Norte or Primavera; they have never done a festival for free. We'll see if we can persuade them to do a free festival for their fans.



BENNY AND THE JOCKS Recording artist Benny recently stopped by KSSE (Super Estrella)/Los Angeles to chat with the boys of La Regadera, the station's morning show. Seen here (l-r) are KSSE DJ Serralde, Benny and KSSE DJs Ysaac and El Diablito.

TALK BACK TO R&R!

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

Phone: 310-788-1670

E-mail: jmadrigan@radioandrecords.com

Fax: 310-203-9763

Or post your comments now.

Go to www.radioandrecords.com and click on Message Boards.

RADIO MÚSICA®

This Week In Latin Music

News

• Internationally renowned Brazilian recording artist Gilberto Gil will be honored as the 2003 Latin Academy of Recording Arts & Sciences Person of the Year. Gil is one of the most successful Brazilian singer-songwriters, composers and guitar players of all time and is known as the leader of the Tropicália movement of the 1960s and 1970s in Brazil. The Person of the Year award recognizes Gil's professional, cultural and social accomplishments.



Gilberto Gil

"As a truly international organization, the Latin Recording Academy looks to honor individuals who have made a global impact on music and culture," said LARAS President Gabriel Abaroa. "No one embodies this like Gil, and it is the Latin

Recording Academy's great pleasure to honor this pioneer of limitless passion who has time and time again united cultures through his music."

• BMI celebrated Latin music with a gala in honor of some of Latin America's best songwriters. Producer and songwriter Estéfano was named Composer of the Year for the second year in a row. His songs like "Necesidad" and "Usted Se Me Llevó La Vida," recorded by Alexandre Pires, and "Tú Y Yo," recorded by Thalía, were recognized as some of the most performed songs this year. He shared Composer of the Year honor in 2000 with Marco Antonio Pérez, Mario Quintero, Kike Santander and Shakira.



Peermusic was named Latin Publisher of the Year with a record 12 most-performed songs, including "Amor, Amor, Amor," recorded by Luis Miguel; "Derecho A La Vida" by Conjunto Primavera; and "Nada" by Juanes. Other winners include Mario

Quintero, Shakira, Aníbal Music LLC, Career-BMG Music Publishing Inc., EMI-Blackwood Music Inc., Fernando Osorio Songs, Foreign Imported Productions and Publishing Inc., Más Flamingo Music, Mexican Music Copyright Inc., SER-CA Publishing Inc., Sony/ATV Latin Music Publishing LLC, Tigres Del Norte Ediciones Musicales, Warner-Tamerlane Publishing Corp. and World Deep Music Publishing Corporation.



Eros Ramazzotti

• The crossover craze is not new to Latin America. Many international artists, particularly from Italy, have crossed over to Spanish-language music. One of the finest and most successful examples of this is Eros Ramazzotti. He now presents his latest album, 9, in both Italian and Spanish versions. The record includes 13 new tracks, and the first single is "Una Emoción Para Siempre" ("Un'Emozione Per Sempre"). The album is set to hit the street on June 3.



AND THE WINNER IS.... Estéfano receives top honors at the BMI Latin Awards, as Composer of the Year.



CINCO DE MAYO IN L.A. More than 100,000 loyal fans gathered at Whittier Park near Los Angeles for KLVE, KRCD, KRCV & KSCA/Los Angeles' Cinco de Mayo festival. Seen here are Intocable, one of the superstar acts who performed.



PARTY TIME Banda Machos was a top act at KLNW/San Diego's Cinco de Mayo festival, where estimated attendance was 75,000 people.

Radio News

Ione Molinares
PD, WILC/Washington

Two years after WILC debuted its "Viva" presentation, we have managed to increase our Arbitron ratings. The key to this has been our consistency. We get to see those results in the way people react to the station and how much more aware they are of it, and we're very happy about it. Viva is in second place among Spanish-language stations in DC, which is a very diverse market and in constant evolution.



Ione Molinares

As for upcoming promotions, we have Juanes' concert at Wolf Trap and Bacilos at Dream, and in June we are bringing Marco Antonio Solís, in conjunction with Solo Productions, to the Patriot Center. The concert came about because the promoter needed the logistical support — TV, radio — that Viva can offer, and we formed a wonderful partnership. We're providing promotion on the local Telemundo station and on Viva.

The idea is for Viva to acquire the necessary structure to do its own concerts, and we've seen that it can be done. We did it with Prisoneros, and it was a very successful first concert. We want to do our own concerts, bring new artists to the area and attract superstars like Marco. This is a high-cost concert, because of the number of people who travel with Marco and the size of the production, but the returns should also be high. We believe this concert will be a great success. These three events represent the beginning of a very active summer.

Since Viva can't do big festivals, we opted instead to do concerts. We have more concerts and promotions coming in July for our listeners. We're also giving away a vacation package to the best student in the area to enjoy with his or her family in the upcoming Shooting Star contest.



LA ONDA

Ganadores del Premio Billboard de la Música Latina 2003 como "Mejor Album/Nuevo Artista" en la categoría Regional Mexicana con su primera producción "A Toda Onda"...

Hoy causan una nueva sensación con "ASÍ, ASÍ" ... el primer sencillo de su nuevo álbum "OTRA ONDA"



83692

El grupo que con su versión de "Aserejé" abatió records regresa con "Así, Así". Esta es "Otra Onda" de La Onda.



www.emilatin.com

www.americanraionhistory.com



CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	RICKY MARTIN Tal Vez (Sony Discos)	289
2	ALEXANDRE PIRES Amame (BMG)	230
3	THALIA A Quién Le Importa (EMI Latin)	194
4	MANA Mariposa Traicionera (Warner M.L.)	182
5	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	171
6	TIZIANO FERRO Alucinado (EMI Latin)	159
7	NOELIA Clávame Tu Amor (Fonovisa)	137
8	SHAKIRA Que Me Quedes Tú (Sony Discos)	133
9	RICARDO ARJONA Dame (Sony Discos)	129
10	DAVID BISBAL Dígale (Universal)	113
11	PAULINA RUBIO Baila Casanova (Universal)	108
12	MILLIE CORRETJER En Cuerpo Y Alma (BMG)	102
13	JACI VELASQUEZ No Hace Falta Un Hombre (Sony Discos)	84
14	JUANES Mala Gente (Universal)	76
15	INDIA Sedúceme (Sony Discos)	75
16	JULIO Los Demás (Warner M.L.)	72
17	RICARDO ARJONA El Problema (Sony Discos)	71
18	INSPECTOR Amargo Adiós (Universal)	65
19	PABLO MONTERO Entrega Total (BMG)	56
20	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	56
21	SANTANA Hoy Es Adiós (Arista)	55
22	SORAYA Casi (EMI Latin)	55
23	JOAN SEBASTIAN Barrio Viejo (Balboa)	55
24	THALIA No Me Enseñaste (EMI Latin)	55
25	JUANES Es Por Ti (Universal)	52

Data is compiled from the airplay week of May 4-10, and based on a point system.
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Going For Adds

BACILOS Viejo (Warner M.L.)
NICOLE Vida (Maverick Música)
OLGA TAÑÓN No Podrás (Warner M.L.)
AXE BAHIA Beso En La Boca (Balboa)
GUILLERMO PLATA Contigo Y Sin Ti (Balboa)
JORGE MORENO Despertaré (Maverick Música)
ALONDRA Un Amor De Cartón (Freddie)
CAROLINA La Herida De Un Adiós (Warner M.L.)
4 EN DO Pirata (Balboa)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	253
2	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)	234
3	LIMIT 21 Perdóname (EMI Latin)	132
4	MARC ANTHONY Barco A La Deriva (Sony Discos)	130
5	JOSEPH FONSECA Que Levante La Mano (Karen)	125
6	JERRY RIVERA Herida Mortal (BMG)	120
7	ALEXANDRE PIRES Amame (BMG)	113
8	GRUPO MANIA Niña (Universal)	106
9	INDIA Sedúceme (Sony Discos)	103
10	TITO ROJAS Después De Dios, Las Mujeres (MP)	99
11	DANIEL RENE No Me Tortures (Univision)	98
12	INDIA Traición (Sony Discos)	76
13	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	74
14	MAGIC JUAN La Última Vez (J&N)	73
15	NOELIA Clávame Tu Amor (Fonovisa)	73
16	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	72
17	KEVIN CEBALLO Amame O Déjame (Universal)	69
18	MONCHY & ALEXANDRA Polo Opuesto (J&N)	69
19	EL GRAN COMBO Se Nos Perdió El Amor (Combo)	64
20	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	61
21	FRANKIE NEGRON Mi Mulata (Warner M.L.)	60
22	AREA 305 Dónde Estarás (Univision)	59
23	TIZIANO FERRO Alucinado (EMI Latin)	54
24	RICKY MARTIN Tal Vez (Sony Discos)	54
25	ANTHONY CRUZ Qué Bombón (MP)	52

Data is compiled from the airplay week of May 4-10, and based on a point system.
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Going For Adds

JORGE MORENO Candelita (Maverick Música)
FRANKIE NEGRON Hasta Que Te Enamores (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 POINTS
1	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	572
2	INTOCABLE Muy A Tu Manera (EMI Latin)	469
3	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	461
4	TIGRES DEL NORTE Mi Soldado (Fonovisa)	377
5	PALOMO De Uno Y De Todos Los Modos (Disa)	
6	JOAN SEBASTIAN El General (Balboa)	308
7	TUCANES DE TIJUANA El Sinvergüenza (Universal)	
8	TEMERARIOS No Sé Vivir Sin Ti (Fonovisa)	247
9	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	224
10	PEPE AGUILAR Me Falta Valor (Univision)	222
11	JORGE LUIS CABRERA Quédate Callada (Disa)	
12	LIMITE Papacito (Universal)	197
13	CUISILLOS No Voy A Llorar (Balboa)	182
14	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	170
15	LIBERACION Muchacha De 15 Años (Disa)	166
16	FABIAN GOMEZ Y Cómo Quieres Que Te Quiera (Sony Discos)	152
17	GERMAN LIZARRAGA No Sé (Disa)	127
18	CONTROL Pequeña Y Frágil (EMI Latin)	122
19	TRINY Y LA LEYENDA El Amor De Mi Vida (Universal)	115
20	JOAN SEBASTIAN Afortunado (Balboa)	111
21	TIGRES DEL NORTE En Qué Fallé (Fonovisa)	109
22	BANDA EL RECODO Acá Entre Nos (Fonovisa)	109
23	BANDA EL RECODO Yo Quiero Ser (Fonovisa)	104
24	PANCHO BARRAZA Háblame Claro (Balboa)	100
25	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	89

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Going For Adds

- LOS TERRIBLES DEL NORTE La Tercera Es La Vencida (Freddie)
- ADAN CUEN Las Mulas De Moreno (Balboa)
- LOS BRAVIOS Bon-Bon (Freddie)
- CALIFORNIA SHOW Sirveme Un Tequila (Balboa)
- RAMON AYALA La Puñalada Al Corazón (Freddie)
- PAJARITOS DE TACUPA Cambió Mi Suerte (Balboa)
- RAMON AYALA Tropa De Valientes (Freddie)
- CABALLO NEGRO Eres Lo Que Más Quiero (Balboa)
- SOLIDO Hasta La Cima Del Cielo (Freddie)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	271
2	INTOCABLE Muy A Tu Manera (EMI Latin)	250
3	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	245
4	CONTROL Pequeña Y Frágil (EMI Latin)	206
5	PALOMINOS Tócame (Fonovisa)	193
6	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	164
7	IMAN Qué Mala Onda (Univision)	129
8	LIMITE Papacito (Universal)	127
9	SHELLY LARES Ojitos Negros (Tejas)	95
0	COSTUMBRE Cómo Dividarte (Warner M.L.)	94
11	MARCOS OROZCO El Parrandero (Catalina)	93
12	VARONIL Sonidero Nacional (Univision)	86
13	DUELO Qué Hubiera Sido (Univision)	79
14	BOBBY PULIDO Se Me Olvidó Otra Vez (EMI Latin)	71
15	VOLCAN Corazón (Latin Exposure)	70
16	ALAZZAN Contigo O Sin Ti (Freddie)	60
17	LA CONTRA Ya Tengo Mi Vida (Univision)	51
18	LA ONDA Así, Así (EMI Latin)	50
19	SIGGNO Es Que Te Quiero (Crown)	47
20	LIMITE Soy Así (Universal)	44
21	PALOMO De Uno Y De Todos Los Modos (Disa)	43
22	LA CONQUISTA Es Un Ladrón (Fonovisa)	40
23	JAY PEREZ Sólo Una Oportunidad (Sony Discos)	34
24	PESADO No Valgo Nada (Warner M.L.)	32
25	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	31

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Going For Adds

- RAMON AYALA Las Mielles Del Olvido (Freddie)
- TRUENO A Dios Le Pido (Seven River Music)
- CLAUDIA LOPEZ Abrázame (MP)
- RAMON AYALA La Puñalada Al Corazón (Freddie)
- SOLIDO Hasta La Cima Del Cielo (Freddie)
- RAMON AYALA Tropa De Valientes (Freddie)
- LOS BRAVIOS Bon-Bon (Freddie)

Rock/Alternative

TW	ARTIST Title Label(s)
1	MOLOTOV Frijolero (Universal)
2	EL GRAN SILENCIO Super Riddim Internacional (EMI Latin)
3	LOS PERICOS Complicado Y Aturdido (Universal)
4	INSPECTOR Amargo Adiós (Universal)
5	JARABE DE PALO Bonito (Warner M.L.)
6	CAFE TACUBA Déjate Caer (MCA)
7	JAGUARES Te Lo Pido Por Favor (BMG)
8	GUSTAVO CERATI Cosas Imposibles (BMG)
9	MOENIA En Qué Momento (BMG)
10	MANU CHAO La Rumba De Barcelona (EMI Latin)
11	LA LEY Amate Y Sálvate (Warner M.L.)
12	MANA Mariposa Traicionera (Warner M.L.)
13	LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
14	CAFE TACUBA EO (MCA)
15	VOLUMEN CERO Tortugas Y Sumos (Warner M.L.)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	GRUPO MANIA Niña (Universal)
2	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)
3	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)
4	TITO ROJAS Después De Dios, Las Mujeres (MP)
5	KEVIN CEBALLO Amame O Déjame (Universal)
6	FRANKIE NEGRON Mi Mulata (Warner M.L.)
7	TIZIANO FERRO Alucinado (EMI Latin)
8	TITANES Dejaría Todo (Fuentes)
9	ANTHONY CRUZ Qué Bombón (MP)
10	MAGIC JUAN La Última Vez (J&N)
11	CHARLIE VALENS Disco Malo (MP)
12	FAT JOE & HUEY DUNBAR Chasing Papi (Sony Discos)
13	RUBEN DEL RIO La Loca (J&N)
14	BENY MORE Bonito Y Sabroso (BMG)
15	MONCHY & ALEXANDRA Polo Opuesto (J&N)

Songs ranked by total number of points. 23 Record Pool reporters.

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Marconi Award-winning Christian AC 89.7 WMHK has a rare opening for a morning show host. Rush T & R to Tom Green, 89.7 WMHK, P.O. Box 3122, Columbia, SC 29230. EOE.

Sales/on-air opening at KKHJ in Pago Pago. Tropical island in South Pacific, US territory. E-mail larry@khjradio.com for details. (5/16)

ROCK 92

Independent clx rocker seeks f/t midday host. Digital prod. & live promotion a must. T&R and photo to WKRR, 192 E. Lewis St., Greensboro, NC 27406. Women & minorities encouraged. No calls pls. EOE.

MIDWEST

The Robert Ingstad Broadcast Group, is taking applications for Market Manager for our ten-station cluster in southwest Kansas. Applicant must have a strong history in generating revenue and managing expenses. Good people skills and leadership qualities are also required. E.O.E. Qualified candidates should send resume to:

Mark Swendsen
Robert Ingstad Broadcast Group
Box 1197
Pierre, SD 57501
markswendsen@amfmradio.biz

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If you're lazy don't bother..... Heritage classic station seeks afternoon driver and APD who is knowledgeable and passionate about the music. Must be compelling to our adult audience without blue material and has to have the commitment to make remotes successful interactive events. Talent and desire to win is what we're after. EOE. Send T&R's to: Radio & Records at 10100 Santa Monica Blvd., 3rd Floor #1088, Los Angeles, CA 90067.

ROCK MORNING SHOW!

Unique opportunity on the west coast! 99.3 the FOX Vancouver B.C. is looking for a new Morning Show. THE FOX ROCKS! Great city. Great opportunity. 99.3 the FOX is a division of Corus Entertainment. EOE. Mp3's to airchecks@cfoc.com

T&R's to:
Ross Winters Program Director
99.3 the FOX
#200-700 W. Georgia st
Vancouver B.C. V7Y 1K9

Morning News Anchor

KYGO DENVER needs an experienced news pro. Must have excellent writing style that causes news to be seen and heard. EOE. Send oir check ond resume to: Joel Burke Program Director 1095 S. Monaco Denver CO 80224 Email at jburke@kygo

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POSITIONS SOUGHT

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Bill Elliott Hot new format available. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com BILL ELLIOTT: (813) 920-7102, billelliott@3DSJ.com. (5/16)

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Very willing to travel and apply myself to the fullest degree for a dependable employer. Lisa (405) 285-0923. (5/16)

Energetic rookie! Experienced with digital production, board ops, on-air, etc. Willing to relocate. Dustin (405) 262-2161. (5/16)

Recent ABS graduate trying to get a foot in the door. Willing to relocate for an opportunity. John (405) 643-2624/ mrjonesradio@yahoo.com. (5/16)

Production/On-Air - Weekend/Overnights - Atlanta Metro. 10 yrs+ experience. J.R. Davis 404-294-6679 or audioproduction@earthlink.net. (5/16)

War's over. Summer's here. Entertainment reporter with top ten market radio and TV experience looking for opportunity. Contact braveface@aol.com. (5/16)

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Deadline

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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 • **PERSONALITY PLUS #PP-183.** WSTR/Steve & Vicki, KKBT/Steve Harvey, WZGC/Moby, KSAN/Lamoni & Tonelli. \$10 CD \$13.
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CHR/POP

LW	TW	
1	1	JUSTIN TIMBERLAKE Rock Your Body (Live)
2	2	R. KELLY Ignition (Live)
3	3	EVANESCENCE Bring Me To Life (Wind-up)
4	4	50 CENT In Da Club (Shady/Aftermath/Interscope)
5	5	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)
6	6	3 DOORS DOWN When I'm Gone (Republic/Universal)
7	7	SEAN PAUL Get Busy (40/40/VP/Atlantic)
8	8	CHRISTINA AGUILERA Fighter (RCA)
9	9	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
10	10	AMANDA PEREZ Angel (Powerhouse/Virgin)
11	11	KELLY CLARKSON Miss Independent (RCA)
13	12	MATCHBOX TWENTY Unwell (Merisna/Atlantic)
12	13	GINUWINE Hell Yeah (Epic)
11	14	GOOD CHARLOTTE The Anthem (Epic)
14	15	STACIE ORRICK Stuck (Forefront/Virgin)
18	16	JENNIFER LOPEZ I'm Glad (Epic)
17	17	AVRIL LAVIGNE Losing Grip (Arista)
20	18	WAYNE WONDER No Letting Go (VP/Atlantic)
15	19	JENNIFER LOPEZ FILL CODL J AN I Have (Epic)
33	20	50 CENT 21 Questions (Shady/Aftermath/Interscope)
26	21	FRANKIE J. Don't Wanna Try (Columbia)
24	22	JEWEL Intuition (Atlantic)
25	23	TYRESE How You Gonna Act Like That (J)
23	24	COLDPLAY Clocks (Capitol)
31	25	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)
28	26	NAS I Can (Columbia)
21	27	AALIYAH Miss You (BlackGround/Universal)
22	28	JA RULE FIASHANTI Mesmerize (Murder Inc./IDJMG)
32	29	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)
34	30	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)

#1 MOST ADDED

BLACK EYED PEAS Where Is The Love? (A&M/Interscope)

#1 MOST INCREASED PLAYS

KELLY CLARKSON Miss Independent (RCA)

TOP 5 NEW & ACTIVE

BLACK EYED PEAS Where Is The Love? (A&M/Interscope)

STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)

TRAIN Calling All Angels (Columbia)

PANJABI MC Beware Of The Boys (Sequence)

MERCYME I Can Only Imagine (INO/Curb)

CHR/POP begins on Page 30.

AC

LW	TW	
1	1	CHRISTINA AGUILERA Beautiful (RCA)
2	2	SANTANA FMICHELLE BRANCH The Game Of Love (Arista)
3	3	PHIL COLLINS Can't Stop Loving You (Atlantic)
4	4	NORAH JONES Don't Know Why (Blue Note/Virgin)
6	5	FAITH HILL Cry (Warner Bros.)
5	6	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
8	7	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
13	8	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
11	9	CELINE DION Have You Ever Been In Love? (Epic)
7	10	DARYL HALL & JOHN DATES Forever For You (U-Watch)
10	11	FLEETWOOD MAC Peacekeeper (Reprise)
12	12	WHITNEY HOUSTON Try It On My Own (Arista)
16	13	FAITH HILL One (Warner Bros.)
15	14	SIXPENCE NONE THE RICHER DON'T DREAM IT'S OVER (Squint/Curb/Reprise)
20	15	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
14	16	CELINE DION I Drove All Night (Epic)
18	17	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)
17	18	JOSH GROBAN You're Still You (143/Reprise)
19	19	KID ROCK WISHERLY CROW Picture (Lava/Atlantic)
21	20	AVRIL LAVIGNE I'm With You (Arista)
23	21	NATALIE GRANT No Sign Of It (Curb)
25	22	ROD STEWART They Can't Take That Away... (J)
28	23	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
24	24	JAMES TAYLOR September Grass (Columbia)
30	25	MERCYME I Can Only Imagine (INO/Curb)
26	26	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)
—	27	MATCHBOX TWENTY Unwell (Merisna/Atlantic)
—	28	SUZU K Teaching (Velum)
—	29	LAURA PAUSINI If That's Love (Atlantic)
—	30	DARYL HALL & JOHN DATES Man On A Mission (U-Watch)

#1 MOST ADDED

DARYL HALL & JOHN DATES Man On A Mission (U-Watch)

#1 MOST INCREASED PLAYS

DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)

TOP NEW & ACTIVE

STYX Yes I Can (CMC/SRG)

RIC SANDLER I'll Let Ya Know (Rich ID)

FRANKIE J. Don't Wanna Try (Columbia)

DAN GARDNER More Than Life (DGP)

STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)

AC begins on Page 57.

CHR/RHYTHMIC

LW	TW	
1	1	50 CENT 21 Questions (Shady/Aftermath/Interscope)
3	2	FABOLOUS FLIL' MO Can't Let You Go (Elektra/EEG)
2	3	SEAN PAUL Get Busy (40/40/VP/Atlantic)
4	4	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)
5	5	R. KELLY Ignition (Live)
6	6	50 CENT In Da Club (Shady/Aftermath/Interscope)
7	7	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)
9	8	LIL' KIM F50 CENT Magic Stick (Queen Bee/Atlantic)
8	9	NAS I Can (Columbia)
10	10	DA BRAT In Love Wit Chu (So So Def/Arista)
18	11	R. KELLY Snake (Live)
14	12	WAYNE WONDER No Letting Go (VP/Atlantic)
12	13	JUSTIN TIMBERLAKE Rock Your Body (Live)
16	14	PANJABI MC Beware Of The Boys (Sequence)
17	15	FRANKIE J. Don't Wanna Try (Columbia)
15	16	AALIYAH Miss You (BlackGround/Universal)
21	17	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)
11	18	GINUWINE Hell Yeah (Epic)
22	19	MONICA So Gone (J)
23	20	JOE BUDDEN Pump It Up (Def Jam/IDJMG)
29	21	ASHANTI Rock Wit U (Murder Inc./IDJMG)
20	22	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)
13	23	LIL' KIM The Jump Off (Queen Bee/Atlantic)
33	24	BONECRUSHER Never Scared (Arista)
27	25	FABOLOUS Into You (Elektra/EEG)
24	26	LIL' MO FIFABOLOUS 4 Ever (Elektra/EEG)
28	27	JENNIFER LOPEZ I'm Glad (Epic)
40	28	KILEY DEAN Make Me A Song (Beatsclub/Interscope)
25	29	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)
31	30	HITMAN SAMMY SAM Step Daddy (Universal)

#1 MOST ADDED

LUDACRIS Act A Fool (Def Jam South/IDJMG)

#1 MOST INCREASED PLAYS

LIL' KIM F50 CENT Magic Stick (Queen Bee/Atlantic)

TOP 5 NEW & ACTIVE

LATIF I Don't Want To Hurt You (Motown)

GINUWINE In Those Jeans (Epic)

LUMIDEE Never Leave You (Uh Oh) (Universal)

SEAN PAUL Like Glue (VP/Atlantic)

LIL' JON & THE EASTSIDE BOYZ I Don't Give A @\$\$% (TVT)

CHR/RHYTHMIC begins on Page 37.

HOT AC

LW	TW	
1	1	MATCHBOX TWENTY Unwell (Merisna/Atlantic)
2	2	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
4	3	3 DOORS DOWN When I'm Gone (Republic/Universal)
3	4	AVRIL LAVIGNE I'm With You (Arista)
6	5	COLDPLAY Clocks (Capitol)
5	6	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
8	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
9	8	JOHN MAYER Why Georgia (A&M/Columbia)
10	9	TRAIN Calling All Angels (Columbia)
7	10	KID ROCK WISHERLY CROW Picture (Lava/Atlantic)
11	11	GOD GOD DOLLS Sympathy (Warner Bros.)
14	12	EVANESCENCE Bring Me To Life (Wind-up)
12	13	JOHN MAYER Your Body Is A Wonderland (A&M/Columbia)
13	14	SANTANA FMICHELLE BRANCH The Game Of Love (Arista)
15	15	JEWEL Intuition (Atlantic)
16	16	FLEETWOOD MAC Peacekeeper (Reprise)
20	17	CHANTAL KREVIAZUK In This Life (Columbia)
18	18	MAROON 5 Harder To Breathe (Dctone/J)
19	19	LISA MARIE PRESLEY Lights Out (Capitol)
21	20	NORAH JONES Come Away With Me (Blue Note/Virgin)
23	21	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
29	22	SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)
22	23	LIFEHOUSE Take Me Away (DreamWorks)
27	24	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)
28	25	FRANKY PEREZ Something Crazy (Lava)
25	26	JOSH KELLEY Amazing (Hollywood)
24	27	HOTTIE & THE BLOWFISH Innocence (Atlantic)
30	28	DANA GLOVER Rain (DreamWorks)
36	29	AUDIOSLAVE Like A Stone (Interscope/Epic)
26	30	BON JOVI Misunderstood (Island/IDJMG)

#1 MOST ADDED

SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)

#1 MOST INCREASED PLAYS

SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)

TOP 5 NEW & ACTIVE

FAITH HILL One (Warner Bros.)

RACHEL FARRIS I'm Not The Girl (Big3)

WALLFLOWERS How Good It Can Get (Interscope)

BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)

LIZ PHAIR Why Can't I (Capitol)

AC begins on Page 57.

URBAN

LW	TW	
1	1	50 CENT 21 Questions (Shady/Aftermath/Interscope)
2	2	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)
3	3	FABOLOUS FLIL' MO Can't Let You Go (Elektra/EEG)
5	4	SEAN PAUL Get Busy (40/40/VP/Atlantic)
9	5	MONICA So Gone (J)
4	6	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)
8	7	FLOETRY Say Yes (DreamWorks)
10	8	JAHEIM Put That Woman First (Divine MW/WB)
6	9	NAS I Can (Columbia)
7	10	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)
11	11	LIL' KIM The Jump Off (Queen Bee/Atlantic)
14	12	LIL' MO FIFABOLOUS 4 Ever (Elektra/EEG)
13	13	RON ISLEY FIR. KELLY What Would You Do? (DreamWorks)
18	14	BONECRUSHER Never Scared (Arista)
21	15	R. KELLY Snake (Live)
12	16	50 CENT In Da Club (Shady/Aftermath/Interscope)
16	17	WAYNE WONDER No Letting Go (VP/Atlantic)
15	18	TYRESE How You Gonna Act Like That (J)
17	19	AALIYAH Miss You (BlackGround/Universal)
22	20	JOE BUDDEN Pump It Up (Def Jam/IDJMG)
24	21	HITMAN SAMMY SAM Step Daddy (Universal)
26	22	DRU HILL I Love You (Def Soul/IDJMG)
31	23	LIL' KIM F50 CENT Magic Stick (Queen Bee/Atlantic)
23	24	MISSY ELLIOTT Pussycat (Elektra/EEG)
20	25	B2K Girlfriend (Epic)
25	26	HEATHER HEADLEY I Wish I Wasn't (J)
27	27	DAVID BANNER FLIL' FLIP Like A Pimp (Universal)
35	28	GINUWINE In Those Jeans (Epic)
33	29	ASHANTI Rock Wit U (Murder Inc./IDJMG)
28	30	DA BRAT In Love Wit Chu (So So Def/Arista)

#1 MOST ADDED

LUDACRIS Act A Fool (Def Jam South/IDJMG)

#1 MOST INCREASED PLAYS

MONICA So Gone (J)

TOP 5 NEW & ACTIVE

FREEWAY Flipside (Roc-A-Fella/IDJMG)

SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)

LOON FIKELIS How You Want That (Bad Boy/Universal)

TAMIA Officially Missing You (Elektra/EEG)

PLAYA Never Too Late (BlackSwan/Universal)

URBAN begins on Page 42.

ROCK

LW	TW	
1	1	AUDIOSLAVE Like A Stone (Interscope/Epic)
2	2	TRAPT Headstrong (Warner Bros.)
3	3	3 DOORS DOWN When I'm Gone (Republic/Universal)
5	4	STAINED Price To Play (Flip/Elektra/EEG)
4	5	GODSMACK Straight Out Of Line (Republic/Universal)
6	6	LINKIN PARK Somewhere I Belong (Warner Bros.)
7	7	FOO FIGHTERS Times Like These (Roswell/RCA)
8	8	SEETHER Fine Again (Wind-up)
9	9	3 DOORS DOWN The Road I'm On (Republic/Universal)
10	10	LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)
14	11	BLACK LABEL SOCIETY Stillborn (Spitfire)
11	12	QUEENS OF THE STONE AGE No One Knows (Interscope)
12	13	SALIVA Always (Island/IDJMG)
15	14	CHEVELLE Send The Pain Below (Epic)
13	15	DISTURBED Remember (Reprise)
16	16	REVIS Caught In The Rain (Epic)
17	17	SALIVA Rest In Pieces (Island/IDJMG)
19	18	DOUBLEDRIVE Imprint (Roadrunner/IDJMG)
18	19	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)
21	20	EVANESCENCE Bring Me To Life (Wind-up)
24	21	LIVE Heaven (Radioactive/MCA)
20	22	POWERMAN 5000 Free (DreamWorks)
22	23	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)
27	24	CHILD Stupid Girl (Flip/Geffen/Interscope)
25	25	SEETHER Driven Under (Wind-up)
23	26	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)
28	27	P.D.D. Sleeping Awake (Maverick/Reprise)
26	28	FORTY FDOT ECHO Save Me (Hollywood)
29	29	TAPROOT Mine (Valvet Hammer/Atlantic)
30	30	MUOVAYNE Not Falling (Epic)

#1 MOST ADDED

SOCIALBURN Everyone (Elektra/EEG)

#1 MOST INCREASED PLAYS

SAMMY HAGAR Hallelujah (Sanctuary/SRG)

TOP 5 NEW & ACTIVE

UNLOCD Failure (Maverick/Reprise)

SHINEDOWN Fly From The Inside (Atlantic)

MARILYN MANSON Mobsence (Nothing/Interscope)

SMILE EMPTOY SOUL Bottom Of A Bottle (Lava)

SAMMY HAGAR Hallelujah (Sanctuary/SRG)

ROCK begins on Page 67.

URBAN AC

LW	TW	
1	1	FLEDTRY Say Yes (<i>DreamWorks</i>)
2	2	RON ISLEY FIR. KELLY What Would You Do? (<i>DreamWorks</i>)
3	3	TYRESE How You Gonna Act Like That (<i>JJ</i>)
4	4	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (<i>Motown</i>)
5	5	SYLEENA JOHNSON Guess What (<i>Jive</i>)
6	6	JAHEIM Put That Woman First (<i>Divine Mill/WB</i>)
7	7	HEATHER HEADLEY I Wish I Wasn't (<i>JJ</i>)
8	8	VIVIAN GREEN Emotional Rollercoaster (<i>Columbia</i>)
9	9	KEM Love Calls (<i>Motown/Universal</i>)
10	10	GERALD LEVERT Closure (<i>Elektra/EEG</i>)
12	11	MUSIQ Dontchange (<i>Def Soul/IDJMG</i>)
13	12	KINDRED THE FAMILY SOUL Far Away (<i>Hidden Beach</i>)
11	13	JAHEIM Fabulous (<i>Divine Mill/WB</i>)
14	14	ERYKAH BADU FICOMMON Love Of My Life (<i>Magic Johnson/MCA</i>)
15	15	R. KELLY I'll Never Leave (<i>Jive</i>)
16	16	KELLY PRICE He Proposed (<i>Def Soul/IDJMG</i>)
17	17	LUTHER VANDROSS Dance With My Father (<i>JJ</i>)
18	18	CHICQ DEBARGE Not Together (<i>In The Paint/Koch</i>)
19	19	GEORGE DUKE Guess You're Not The One (<i>BPM</i>)
20	20	EARTH, WIND & FIRE All In The Way (<i>Kalimba</i>)
22	21	WHITNEY HOUSTON Try It On My Own (<i>Arista</i>)
—	22	TAMIA Officially Missing You (<i>Elektra/EEG</i>)
27	23	JEFFREY OSBORNE Rest Of Our Lives (<i>Jay/Dz/Koch</i>)
23	24	SMOKIE NORFUL I Need You Now (<i>Priority</i>)
24	25	R. KELLY Ignition (<i>Jive</i>)
21	26	AALIYAH Miss You (<i>BlackGround/Universal</i>)
26	27	INDIA.ARIE The Truth (<i>Motown</i>)
28	28	DRU HILL I Love You (<i>Def Soul/IDJMG</i>)
25	29	LSG FLOON Just Friends (<i>Elektra/EEG</i>)
30	30	DONNIE Cloud Nine (<i>Universal</i>)

#1 MOST ADDED

VIVIAN GREEN Fanatic (*Columbia*)

#1 MOST INCREASED PLAYS

TAMIA Officially Missing You (*Elektra/EEG*)

TOP 5 NEW & ACTIVE

JEFF MAJORS Somebody Bigger (*Music One*)

SYLEENA JOHNSON Faithful To You (*Jive*)

DEBORAH COX Play Your Part (*JJ*)

STREETWIZE Oilemma (*Shanachie*)

VIVIAN GREEN Fanatic (*Columbia*)

URBAN begins on Page 42.

ACTIVE ROCK

LW	TW	
1	1	LINKIN PARK Somewhere I Belong (<i>Warner Bros.</i>)
2	2	AUDIOSLAVE Like A Stone (<i>Interscope/Epic</i>)
3	3	GODSMACK Straight Out Of Line (<i>Republic/Universal</i>)
4	4	TRAPT Headstrong (<i>Warner Bros.</i>)
5	5	STAIN'D Price To Play (<i>Flop/Elektra/EEG</i>)
6	6	DISTURBED Remember (<i>Reprise</i>)
7	7	CHEVELLE Send The Pain Below (<i>Epic</i>)
8	8	EVANESCENCE Bring Me To Life (<i>Wind-up</i>)
9	9	COLD Stupid Girl (<i>Flop/Geffen/Interscope</i>)
11	10	SALIVA Rest In Pieces (<i>Island/IDJMG</i>)
10	11	SEETHER Fine Again (<i>Wind-up</i>)
12	12	3 DOORS DOWN The Road I'm On (<i>Republic/Universal</i>)
15	13	POWERMAN 5000 Free (<i>DreamWorks</i>)
13	14	REVIS Caught In The Rain (<i>Epic</i>)
14	15	MUDVAYNE Not Falling (<i>Epic</i>)
16	16	SEETHER Driven Under (<i>Wind-up</i>)
20	17	MARILYN MANSON Mobsome (<i>Nothing/Interscope</i>)
22	18	DEFTONES Minerva (<i>Maverick/Reprise</i>)
24	19	P.D.O. Sleeping Awake (<i>Maverick/Reprise</i>)
19	20	3 DOORS DOWN When I'm Gone (<i>Republic/Universal</i>)
21	21	BLACK LABEL SOCIETY Stillborn (<i>Spitfire</i>)
25	22	TAPROOT Mine (<i>Velvet Hammer/Atlantic</i>)
23	23	FOO FIGHTERS Times Like These (<i>Roswell/RCA</i>)
24	24	BREAKING BENJAMIN Skin (<i>Hollywood</i>)
26	25	SHINEDOWN Fly From The Inside (<i>Atlantic</i>)
27	26	UNLOCO Failure (<i>Maverick/Reprise</i>)
29	27	SMILE EMPTY SDUL Bottom Of A Bottle (<i>Lava</i>)
30	28	DOUBLEDRIVE Imprint (<i>Roadrunner/IDJMG</i>)
31	29	PRESENCE Tonz Of Fun (<i>Curb</i>)
32	30	QUEENS OF THE STONE AGE Go With The Flow (<i>Interscope</i>)

#1 MOST ADDED

MUDVAYNE World So Cold (*Epic*)

#1 MOST INCREASED PLAYS

MUDVAYNE World So Cold (*Epic*)

TOP 5 NEW & ACTIVE

WHITE STRIPES Seven Nation Army (*Third Man/V2*)

VENETTA RED Shatterday (*Epic*)

FORTY FOOT ECHD Save Me (*Hollywood*)

PACIFIER Comfort Me (*Arista*)

FINGER ELEVEN Good Times (*Wind-up*)

ROCK begins on Page 67.

COUNTRY

LW	TW	
1	1	TIM MCGRAW She's My Kind Of Rain (<i>Curb</i>)
7	2	RANDY TRAVIS Three Wooden Crosses (<i>Word/Curb/Warner Christian</i>)
2	3	DARRYL WORLEY Have You Forgotten (<i>DreamWorks</i>)
4	4	DIAMOND RIO Believe (<i>Arista</i>)
5	5	KEITH URBAN Raining On Sunday (<i>Capitol</i>)
6	6	CHRIS CAGLE What A Beautiful Day (<i>Capitol</i>)
8	7	RASCAL FLATTS Love You Out Loud (<i>Lyric Street</i>)
10	8	TOBY KEITH Beer For My Horses (<i>DreamWorks</i>)
9	9	LDNESTAR My Front Porch Looking In (<i>BNA</i>)
11	10	JIMMY WAYNE Stay Gone (<i>DreamWorks</i>)
13	11	MONTGOMERY GENTRY Speed (<i>Columbia</i>)
12	12	JEFF BATES The Love Song (<i>RCA</i>)
14	13	CRAIG MORGAN Almost Home (<i>Broken Bow</i>)
15	14	JESSICA ANDREWS There's More To Me Than You (<i>DreamWorks</i>)
16	15	TRACY BYRD The Truth About Men (<i>RCA</i>)
18	16	GEORGE STRAIT Tell Me Something Bad About... (<i>MCA</i>)
17	17	JO DEE MESSINA Was That My Life (<i>Curb</i>)
22	18	BROOKS & DUNN Red Dirt Road (<i>Arista</i>)
21	19	BRIAN MCCOMAS 99.9% Sure (<i>Wever.../Lyric Street</i>)
20	20	BRAD PAISLEY Celebrity (<i>Arista</i>)
23	21	SHANIA TWAIN Forever And For Always (<i>Mercury</i>)
19	22	KID ROCK WISHERLY CROW Picture (<i>Lava/Atlantic</i>)
26	23	SARA EVANS Backseat Of A Greyhound Bus (<i>RCA</i>)
27	24	TRACE ADKINS Then They Do (<i>Capitol</i>)
24	25	GARTH BROOKS Why Ain't I Running (<i>Capitol</i>)
25	26	TRAVIS TRITT Country Ain't Country (<i>Columbia</i>)
28	27	DUSTY DRAKE One Last Time (<i>Warner Bros.</i>)
30	28	AMY DALLEY Love's Got An Attitude (<i>.../Curb</i>)
35	29	WYNDONNA What The World Needs (<i>Asylum/Curb</i>)
34	30	CLAY WALKER A Few Questions (<i>RCA</i>)

#1 MOST ADDED

BUDDY JEWELL Help Pour Out The Rain... (*Columbia*)

#1 MOST INCREASED PLAYS

TOBY KEITH Beer For My Horses (*DreamWorks*)

TOP NEW & ACTIVE

DEANA CARTER I'm Just A Girl (*Arista*)

JAMIE O'NEAL Every Little Thing (*Mercury*)

KENNY ROGERS I'm Missing You (*Dreamcatcher*)

COUNTRY begins on Page 47.

ALTERNATIVE

LW	TW	
1	1	LINKIN PARK Somewhere I Belong (<i>Warner Bros.</i>)
2	2	AUDIOSLAVE Like A Stone (<i>Interscope/Epic</i>)
4	3	TRAPT Headstrong (<i>Warner Bros.</i>)
3	4	EVANESCENCE Bring Me To Life (<i>Wind-up</i>)
5	5	WHITE STRIPES Seven Nation Army (<i>Third Man/V2</i>)
7	6	STAIN'D Price To Play (<i>Flop/Elektra/EEG</i>)
8	7	CHEVELLE Send The Pain Below (<i>Epic</i>)
6	8	FOO FIGHTERS Times Like These (<i>Roswell/RCA</i>)
9	9	AFI Girl's Not Grey (<i>DreamWorks</i>)
10	10	RED HOT CHILI PEPPERS Can't Stop (<i>Warner Bros.</i>)
13	11	DEFTONES Minerva (<i>Maverick/Reprise</i>)
16	12	QUEENS OF THE STONE AGE Go With The Flow (<i>Interscope</i>)
17	13	COLD Stupid Girl (<i>Flop/Geffen/Interscope</i>)
11	14	ATARIS In This Diary (<i>Columbia</i>)
12	15	SUM 41 The Hell Song (<i>Island/IDJMG</i>)
15	16	P.O.D. Sleeping Awake (<i>Maverick/Reprise</i>)
19	17	SEETHER Driven Under (<i>Wind-up</i>)
18	18	QUEENS OF THE STONE AGE No One Knows (<i>Interscope</i>)
14	19	GODSMACK Straight Out Of Line (<i>Republic/Universal</i>)
21	20	SALIVA Rest In Pieces (<i>Island/IDJMG</i>)
22	21	REVIS Caught In The Rain (<i>Epic</i>)
20	22	FINCH What It Is To Burn (<i>Drive-Thru/MCA</i>)
26	23	RADIOHEAD There There (<i>Capitol</i>)
24	24	SMILE EMPTY SOUL Bottom Of A Bottle (<i>Lava</i>)
24	25	TAPROOT Mine (<i>Velvet Hammer/Atlantic</i>)
28	26	COLDPLAY The Scientist (<i>Capitol</i>)
30	27	MARILYN MANSON Mobsome (<i>Nothing/Interscope</i>)
25	28	3 DOORS DOWN The Road I'm On (<i>Republic/Universal</i>)
23	29	GOOD CHARLOTTE The Anthem (<i>Epic</i>)
33	30	LINKIN PARK Faint (<i>Warner Bros.</i>)

#1 MOST ADDED

GOOD CHARLOTTE The Young And The Hopeless (*Epic*)

#1 MOST INCREASED PLAYS

VENETTA RED Shatterday (*Epic*)

TOP 5 NEW & ACTIVE

GOB Give Up The Grudge (*Arista*)

SOUTH FM Over Claudia (*MCA*)

EXKIES Kickout (*Virgin*)

AUTHORITY ZERO Over Seasons (*Lava*)

SOCIALBURN Everyone (*Elektra/EEG*)

ALTERNATIVE begins on Page 82.

SMOOTH JAZZ

LW	TW	
1	1	MINDI ABAIR Lucy's (<i>GRP/VMG</i>)
2	2	KIM WATERS Waterfall (<i>Shanachie</i>)
3	3	BOB BALDWIN The Way She Looked At Me (<i>Narada</i>)
4	4	EUGE GROOVE Rewind (<i>Warner Bros.</i>)
5	5	SPYRD GYRA Getaway (<i>Heads Up</i>)
7	6	CHIELI MINUCCI Kickin' It Hard (<i>Shanachie</i>)
6	7	KENNY G Paradise (<i>Arista</i>)
8	8	DAVE KOZ & JEFF KOZ Blackbird (<i>Rendezvous/WB</i>)
9	9	CRUSADERS Viva De Funk (<i>Nerve/VMG</i>)
10	10	JEFF LORBER Gigabyte (<i>Narada</i>)
16	11	J. THOMPSON Tell Me The Truth (<i>AMH</i>)
14	12	BRIAN CULBERTSON Say What? (<i>Warner Bros.</i>)
13	13	GREG ADAMS 'Sup With That (<i>Ripa/Blue Note</i>)
15	14	PIECES OF A DREAM Loves Silhouette (<i>Heads Up</i>)
11	15	JOAN OSBORNE I'll Be Around (<i>Compendia</i>)
19	16	BRIAN ELLIOT Corner Pocket (<i>GRP/VMG</i>)
17	17	NORAH JONES Come Away With Me (<i>Blue Note/Virgin</i>)
21	18	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (<i>Motown</i>)
20	19	PHIL COLLINS Come With Me (Lullaby) (<i>Face Value/Atlantic</i>)
18	20	NATALIE COLE FLOIANA KRALL Better Than Anything (<i>GRP/VMG</i>)
25	21	DARYL HALL Cab Driver (<i>Rhythm & Groove/Liquid B</i>)
22	22	RICK DERRINGER Hot And Cool (<i>Big3</i>)
—	23	DAVID SANBORN Comin' Home Baby (<i>GRP/VMG</i>)
23	24	NELSON RANGELL Look Again (<i>A440 Music Group</i>)
24	25	FOURPLAY Ju-Ju (<i>Bluebird/AAL</i>)
28	26	WALTER BEASLEY Precious Moments (<i>N-Coded</i>)
26	27	PAUL HARCASTLE Desire (<i>Trippin' 'n Rhythm</i>)
30	28	FATBURGER Sizzlin' (<i>Shanachie</i>)
29	29	LARRY CARLTON Put It Where You Want It (<i>Warner Bros.</i>)
27	30	NESTOR TORRES Watermelon Man (<i>Shanachie</i>)

#1 MOST ADDED

DAVID SANBORN Comin' Home Baby (*GRP/VMG*)

#1 MOST INCREASED PLAYS

DAVID SANBORN Comin' Home Baby (*GRP/VMG*)

TOP 5 NEW & ACTIVE

NORMAN BROWN The Feeling I Get (*Warner Bros.*)

STEELY DAN The Last Mall (*Reprise*)

URBAN KNIGHTS Got To Give It Up (*Narada*)

RIPPINGTONS Stingray (*Peak*)

PAUL JACKSON JR. It's A Shame (*Blue Note*)

Smooth Jazz begins on Page 63.

TRIPLE A

LW	TW	
1	1	JOHN MAYER Why Georgia (<i>Aware/Columbia</i>)
2	2	JASON MRAZ The Remedy (I Won't Worry) (<i>Elektra/EEG</i>)
3	3	TRAIN Calling All Angels (<i>Columbia</i>)
5	4	JACK JOHNSON The Horizon... (<i>Moonshine Conspiracy/Universal</i>)
6	5	COLDPLAY Clocks (<i>Capitol</i>)
4	6	FLEETWOOD MAC Peacekeeper (<i>Reprise</i>)
8	7	BEN HARPER With My Dwn Two Hands (<i>Virgin</i>)
9	8	PETE YORN Come Back Home (<i>Columbia</i>)
7	9	COUNTING CROWS Big Yellow Taxi (<i>Geffen/Interscope</i>)
10	10	LUCINDA WILLIAMS Righteously (<i>Lost Highway</i>)
11	11	JAYHAWKS Save It For A Rainy Day (<i>American/Last Highway/IDJMG</i>)
12	12	ZIGGY MARLEY True To Myself (<i>Private Music/AAL</i>)
14	13	COLDPLAY The Scientist (<i>Capitol</i>)
15	14	JOHNNY MARR Down On The Corner (<i>Music</i>)
17	15	ALLMAN BROTHERS Firing Line (<i>Sanctuary/SRG</i>)
16	16	DAVID GRAY Be Mine (<i>ATD/RCA</i>)
18	17	THDRNS I Can't Remember (<i>Aware/Columbia</i>)
13	18	WALLFLOWERS How Good It Can Get (<i>Interscope</i>)
23	19	JOHN EDDIE Let Me Down Hard (<i>Thrill Show/Lost Highway</i>)
20	20	JOHN HIATT My Baby Blue (<i>New West</i>)
19	21	FEEL Got Your Name On It (<i>Curb</i>)
21	22	DAVE MATTHEWS BAND Grey Street (<i>RCA</i>)
—	23	STEELY DAN Blues Beach (<i>Epic</i>)
25	24	THIRD EYE BLIND Blinded (When I See You) (<i>Elektra/EEG</i>)
—	25	LIVE Heaven (<i>Radioactive/MCA</i>)
24	26	TORI AMOS Taxi Ride (<i>Epic</i>)
—	27	JACKSON BROWNE About My Imagination (<i>Elektra/EEG</i>)
—	28	NICKEL CREEK Smoothie Song (<i>Sugar Hill</i>)
27	29	DAR WILLIAMS I Saw A Bird Fly Away (<i>Razor & Tie</i>)
30	30	MATCHBOX TWENTY Unwell (<i>Melisma/Atlantic</i>)

#1 MOST ADDED

RHETT MILLER Our Love (*Elektra/EEG*)

#1 MOST INCREASED PLAYS

JACKSON BROWNE About My Imagination (*Elektra/EEG*)

TOP 5 NEW & ACTIVE

BLUE MAN GROUP F/Dave Matthews Sing Along (*Lava*)

WIDESPREAD PANIC Don't Wanna Lose You (*Widespread/SRG*)

PSEUDOPOD All Over You (*Interscope*)

FRANKY PEREZ Something Crazy (*Lava*)

JOSH KELLEY Amazing (*Hollywood*)

TRIPLE A begins on Page 88.

Publisher's Profile

By Erica Farber



OWEN CHARLEBOIS
President/J.S. Media Services, Arbitron Inc.

Owen Charlebois could be considered the best friend of many stations in the country. He is President of U.S. Media Services for Arbitron.

Immediately prior to his joining Arbitron in January of 2001, Charlebois' career had been centered primarily in Canada. He was the President and CEO of BBM Bureau of Measurement, Canada's leading provider of audience measurement for both radio and television. He has a wealth of experience in both marketing research and audience measurement.

Getting into the business: "I started in my college days in accounting, because I was interested in numbers. I hit a second-year accounting course where I suddenly realized that accounting was not the profession I wanted to pursue. By coincidence, a marketing course that had a very strong marketing research component to it triggered my interest in marketing research.

"Right out of university I worked for a branch office of a small Toronto-based company, doing a lot of work for the federal government. A professor who'd been a very stimulating figure in my university days was doing a lot of consulting, and he asked if I wanted to join him. One thing led to another, and we formed a company called Demand Research. We eventually sold it to Coopers & Lybrand, and I joined Coopers. The owner of the Gallup Organization eventually recruited me. He was an American who moved to Canada because his wife was Canadian. He was on the board of the U.S. organization, and there was an opportunity to buy the Canadian operation.

"I then got a phone call from a recruiting company asking whether I would be interested in considering the CEO position at BBM in Canada. I was very happy with Gallup, but I decided to interview. The recruiter piqued my interest, and I ended up joining BBM as CEO in 1990. That was my first exposure to media research. The first 12-13 years of my career had been in market research. In the process I fell in love with media research, and the radio industry in particular. In total revenue terms the television side was bigger than the radio side, but I've always really like the radio business."

Joining Arbitron: "BBM had been working with Arbitron on a number of different initiatives. One thing led to another, and BBM was the first company to license the PPM technology. There was a lot of contact between BBM and Arbitron over the years. Our research departments exchanged information, and I got to know Marshall Snyder quite well. I became very familiar with Steve Morris and was impressed with him. As I got to know Arbitron more and more, I became intrigued with

the idea of working in the U.S. and working for Arbitron. I had a conversation with Marshall. It was coincidental that he and Steve were thinking about my moving to the States. It took a few years for the timing to work out. I joined them in January 2001."

His responsibilities: "I am responsible for all of the U.S. media services, the radio-station sales side, the agency side, the advertiser side. Scarborough, the cable business and some odds and ends. My job is to make sure the core business runs smoothly, that we continue to satisfy our customers and that we look for opportunities to develop new products and services to meet the needs of customers that our current products don't. We deal with a variety of issues that come up. The Hispanic issue is one; so is response rates. I have to make sure our sales and marketing organization is supported properly. I'm responsible for how the product gets out the door, but I'm also very focused on customers and how they react to what we do and what more we can be doing for them."

Biggest challenges: "Three things. First, to get the industry to think of us not as a vendor or supplier, but a partner. Our success is very much tied to the success of the radio industry. It's in our best interest to help the industry as much as we can. When the radio industry succeeds, we succeed. We spend a lot of time training people to use our data to get the most value.

"Second, the issue of the rapidly increasing cost of operating the business. As response rates decline, two things happen. First, it impacts the perception of the quality of the service. Second, when you have a lower response rate but basically guarantee, as close as you can, the in-tab, it means you have to make more phone calls and send out more diaries in order to get back that same target sample. It costs us more and more money every year as response rates decline to conduct our surveys. The challenge for us is to manage the process in a way where we can creatively try to improve response rates without spending enormous amounts of money.

"The third challenge is trying to convince the industry of the benefits of PPM and the transition to electronic measurement of radio. There is a return on investment to switching that most people don't understand. We have to do a better job of educating the industry about the benefits of the transition."

On ethnic weighting: "We are working extremely hard with all of the customers involved and virtually everyone in the industry to move this forward. The first flurry of reaction came with our announcement of a three-year time line to introduce language weighting in our mainframe system. We understood and anticipated that people would be extremely disappointed with that. We think we have a useful interim product that offers a lot of the benefits of a fully language-weighted product that will allow us to get this into the marketplace in a much faster time frame.

"Some broadcasters are concerned that this product will create confusion in the marketplace and extra work with two sets of number. Most broadcasters believe that if it's the right research decision to introduce language weighting and we can introduce it into an existing product in a much faster time frame than three years, then we should try to do that. We're taking the same approach with customer consultation and making sure that what we offer to the marketplace is what it needs and wants in the interim."

State of radio: "I love the business, and I love the people in the business, so I have a lot of optimism. Radio has a lot of advantages. It's one of the most local, if not the most local, mediums, so it's able to connect with its listeners in a way that a lot of other media can't. With the Radio Ad Effectiveness Lab, we're starting to see

empirical proof that radio advertising works pretty darned good. They can now point to independent, objective research that unequivocally shows that radio advertising works. We're going through a fairly tough economic period, and radio will get through it as well or better than any other medium because of the local nature of it."

Something about Arbitron that might surprise our readers: "If they came to Columbia and spent some time, they would be amazed at how high-tech the diary system really is. When you think of a diary, you think about this paper-and-pencil instrument that people fill out. Some people think they fill it out at the end of the week and scribble things down and send it off in an envelope. When you walk through and see the software and the systems we have in place that translate a paper diary into a stream of ratings data, it's extremely impressive. It's very sophisticated, very high-tech. Maybe the diary is low-tech, but the whole system around it is pretty high-tech."

Most influential individual: "My former marketing research professor, whom I worked with, Jacques Bourgeois. Jacques was a mentor for me. He, more than anybody, shaped my career as a researcher. I learned the work ethic that it takes to be successful. The other would be Tony Viner, President/CEO of Rogers Media in Canada. He was the Chair of the search committee that hired me at BBM. He was my first Chairman of the Board at BBM. He had an amazing impact on how I thought about the business. I learned a lot from him about the radio industry, the people in the business and business in general. He was a very gifted executive."

Career highlight: "I'm tickled to be working at Arbitron. I admired the people at Arbitron from a distance for 10 years. I've admired the organization, the principles and the quality of the organization. To think I'm actually working at this company is really humbling in a way. My proudest moment would be when I walked through the doors and became a colleague of my friends at Arbitron."

Career disappointment: "My only regret is that I have not had the opportunity to work at a radio station."

Favorite radio format: "News or News/Talk."

Favorite television show: "I'm a news junkie, so I watch a lot of CNN. The other television vice I have is golf."

Favorite group: "Fleetwood Mac."

Favorite book: "Into Thin Air."

Favorite movie: "Wall Street."

Favorite restaurant: "Locally, King's Contrivance. In New York, the Palm. In Los Angeles, Mr. Chow's."

Beverage of choice: "Bottled water."

Hobbies: "I used to be a scratch golfer, but I don't play very much anymore. My main hobby is my family."

E-mail address: "owen.charlebois@arbitron.com."

Advice for broadcasters: "This is going to sound self-serving, but research is critical to the radio industry. They use it to program and sell advertising. Broadcasters use research in different ways. Our research is ratings research. It quantifies the number of people who listen to the station and their demographics, and that information is used in a certain way. The more research a station has at its fingertips and the more it knows about its listeners and the profile of its listeners, the better off it is in terms of programming the station and matching its listener to an advertiser's customer. The better you can match your listener to an advertiser's customer, the greater the chance that advertising will be effective. Therefore, the more effective the advertising, the greater the probability that advertiser will come back to radio. That's how research really does support the business."

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