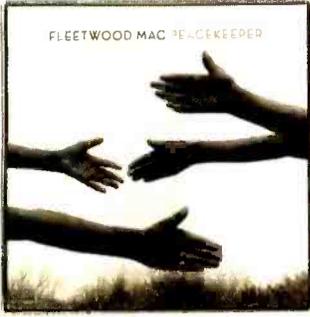


NEWSSTAND PRICE \$6.50

### Fleetwood Mac Keeping The Peace

Fleetwood Mac are back! The Reprise Records superstars land Most Added honors at AC, Hot AC and



Triple A this week with "Peacekeeper," the first single from their forthcoming album *Say You Will*. The band will also be touring this year in support of the album.

30TH YEAR

# R&R

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MARCH 14, 2003

### Alternative's Winds Of Change

This week R&R's Max Tolkoff unveils the changing face of Alternative in *The Winds of Change*. Tolkoff has assembled some of the best thinkers in Alternative to share their viewpoints and their optimism about the future of the format. Our annual Alternative special begins on the next page.



*Radio, thank you for believing in*

# CASH

## HURT



**R&R ALTERNATIVE:**

**34 - 31**

**+58**

**MODERN ROCK MONITOR:**

**34\* - 33\***

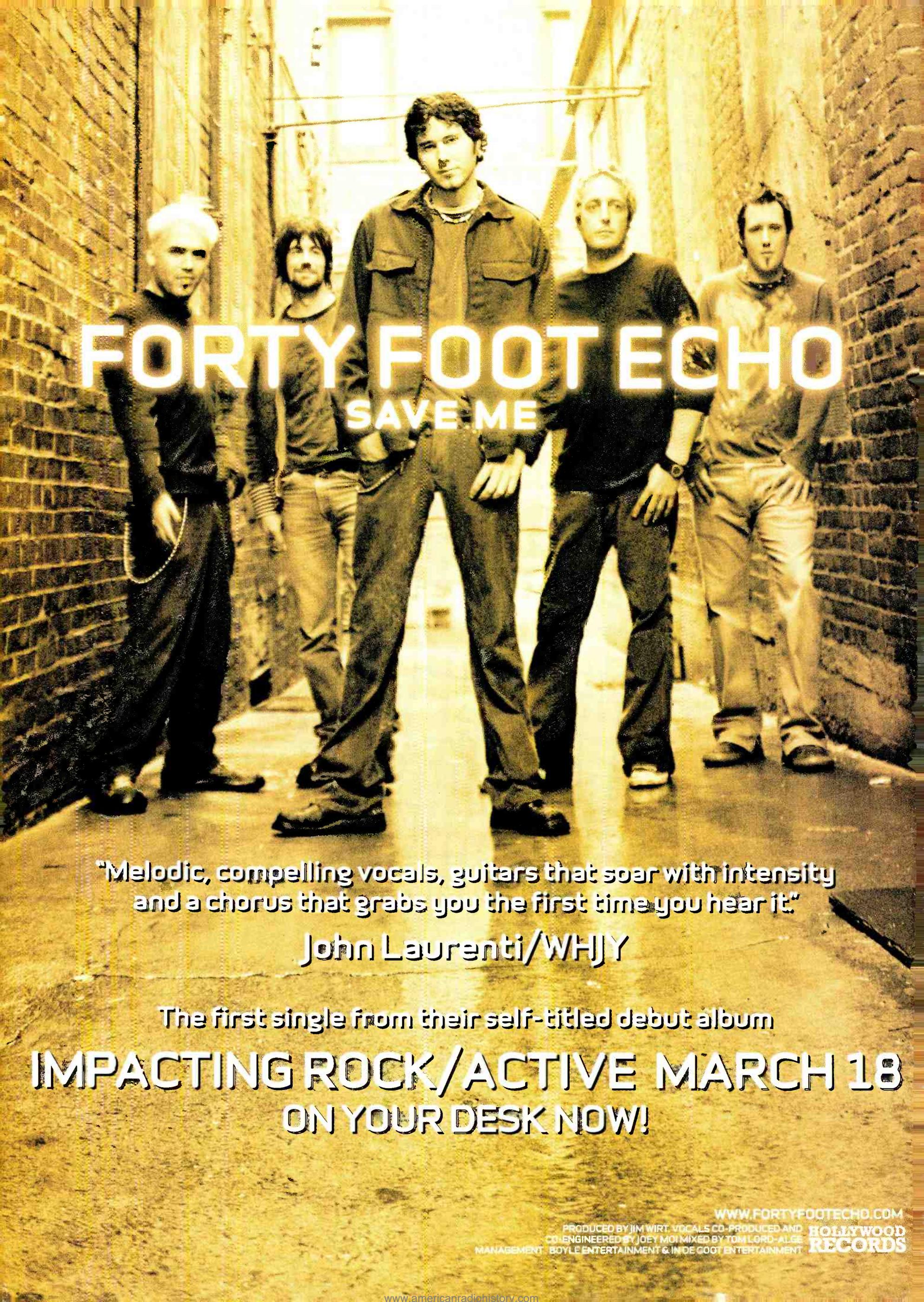
# AIRPLAY=SALES

STATION/CITY	SPINS TO DATE	SALES INCREASE SINCE ADD
KRBZ/Kansas City	117	245%
WWCD/Columbus	97	1,018%
WBCN, WFNX/Boston	77	401%
WKQX/Chicago	66	325%
KNRK/Portland	65	526%
WGVX/Minneapolis	62	457%
KROQ/L.A.	56	348%
KDGE/Dallas	55	688%
WNNX/Atlanta	47	539%

PRODUCED BY RICK RUBIN



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# FORTY FOOT ECHO

SAVE ME

"Melodic, compelling vocals, guitars that soar with intensity and a chorus that grabs you the first time you hear it."

John Laurenti/WHJY

The first single from their self-titled debut album

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CO-ENGINEERED BY JOEY MOI MIXED BY TOM LORD-ALICE  
MANAGEMENT: BOYLE ENTERTAINMENT & IN DE COOT ENTERTAINMENT **HOLLYWOOD RECORDS**

# INSIDE

## GOT ENOUGH PRODUCTIVITY?

Popular consultant and author **Jason Jennings** offers seven secrets of the world's most productive companies, and they don't involve cutting budgets, mission statements or double-duty job descriptions. Learn how the best do it in this week's Management/Marketing/Sales section. You'll also get thoughtful insights on how to navigate the world of telemarketing from Eagle Marketing's **RJ Meacham** and specific delegation skills from **Dave Van Dyke**. There are valuable idea-starters from **Irwin Pollack** on selling to car dealers, as well as **R&R's Industry Calendar and Pros on the Move**.

Pages 8-10

## NASHVILLE STAR TAKES OFF

*Nashville Star*, a new musical reality show on USA Networks, is searching for the next country music sensation. R&R Associate Editor **Angela King** goes in-depth to uncover potential radio participation and explore the musical angle in this week's Country section. The ultimate winner of *Nashville Star* will sign a recording contract with Sony Music/Nashville.

Pages 48, 50

## R&R NUMBER ONES

### CHR/POP

• J. LOPEZ /LL COOL J All I Have (Epic)

### CHR/RHYTHMIC

• 50 CENT In Da Club (Shady/Aftermath/Interscope)

### URBAN

• 50 CENT In Da Club (Shady/Aftermath/Interscope)

### URBAN AC

• SYLEENA JOHNSON Guess What (Jive)

### COUNTRY

• DIXIE CHICKS Travelin' Soldier (Monument)

### AC

• DIXIE CHICKS Landslide (Monument/Columbia)

### HOT AC

• AVRIL LAVIGNE I'm With You (Arista)

### SMOOTH JAZZ

• BONEY JAMES Grand Central (Warner Bros.)

### ROCK

• 3 DOORS DOWN When I'm Gone (Republic/Universal)

### ACTIVE ROCK

• GODSMACK Straight Out Of Line (Republic/Universal)

### ALTERNATIVE

• RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)

### TRIPLE A

• COLDPLAY Clocks (Capitol)

### CHRISTIAN AC

• STEVEN CURTIS CHAPMAN All About Love (Sparrow)

### CHRISTIAN CHR

• SWITCHFOOT Mere Than Fine (Sparrow)

### CHRISTIAN ROCK

• 38TH PARALLEL Hear My Cry (Squint/Curb/WB)

### CHRISTIAN INSPO

• MICHAEL W. SMITH Lord Have Mercy (Reunion)

### SPANISH CONTEMPORARY

• RICHARD ARJONA El Problema (Sony Discos)

### TEJANO

• KUMBIA KINGS... No Tengo Dinero (EMI Latin)

### REGIONAL MEXICAN

• LIMITE Papacito (Universal)

### TROPICAL

• INDIA Sedúcame (Sony Discos)

ISSUE NUMBER 1495



MARCH 14, 2003

## Spanish B'casters, Saga: Fall 2002's Star Students

Lehman Brothers analyst **William Meyers** last week released the eighth edition of his ratings report card, in which he selected a dozen radio firms and graded them on their fall 2002 Arbitron performances.

Entravision, Hispanic Broadcasting and Spanish Broadcasting System all found themselves at the head of the class with "A" grades. In fact, Entravision's grade

ANALYST ▶ See Page 12

Report Card

A

## Talk Radio Seminar: Timely Topics, Record Turnout

By Adam Jacobson

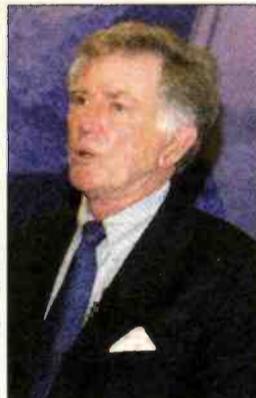
R&R Radio Editor  
ajacobson@radioandrecords.com

MARINA DEL REY, CA — In the eight years that R&R has offered its Talk Radio Seminar to industry professionals, no convention has attracted as many News/Talk executives, programmers and on-air talent as last week's event.

If it wasn't the balmy weather putting smiles on attendees' faces, it was the lively conversation and frequent laughter at the many sessions. Later, those smiles were accompanied by a tear or two as legendary ABC Radio newsman and commentator **Paul Harvey** humbly accepted R&R's 2003 News/Talk Lifetime Achievement Award.

Harvey's March 8 TRS appearance was his first at an industry gathering in a decade and galvanized TRS attendees, who gave standing ovations to both the 85-year-old Talk pioneer and

TRS ▶ See Page 27



Clockwise from upper left: ABC Radio Networks' Paul Harvey delivers an emotional address to TRS attendees; R&R's Al Peterson and Erica Farber flank the 2003 N/T Executive of the Year award winners, Clear Channel's Gabe Hobbs (l) and ABC's John McConnell; ABC's Sean Hannity keynotes a Friday-afternoon session; former Sen. Gary Hart discusses domestic terrorism; WLS/Chicago's Zemira Jones accepts the News/Talk GM of the Year award from Erica Farber.

### Are things finally changing at Alternative?

By Max Tolkoff  
R&R Alternative Editor  
mtolkoff@radioandrecords.com

No doubt in six or seven years we'll all be able to gaze nostalgically, with 20/20 acuity, into the rearview mirror and locate exactly where the turning point was.

I mean, it's obvious to all and sundry that in the '90s it was 1991, when the Alternative format was really and truly transformed from cult favorite to mainstream superstar. (The common industry joke is that you can di-

vide the format into B.N., Before Nirvana, and A.N., After Nirvana.) If you stop and think about it for a minute, you will realize that every decade is like that, going all the way back to the early '60s. The Beatles, right? Pop music was never the same again.

So here we are in 2003. Even factoring in the major cultural upheaval of Sept. 11, 2001, the Alternative format has changed very little over the past 12 years or so, but there's

evidence that the winds of change are starting to blow. Right now there are little breezes wafting around back alleys, kicking up tiny dust devils, taking stray papers and foam cups and scraps of cardboard and spinning them high into the air before they fall to earth someplace else. A radio station in San Diego branches off in a new direction that nobody can label with any accuracy.

▶ See Page 71

## ARTISTdirect Boosts Whited To SVP/Promo

By Frank Correia

R&R Music Editor  
fcorreia@radioandrecords.com

ARTISTdirect Records has elevated **Michael Whited** to Sr. VP/Promotion. Whited will now oversee all radio formats for the label's promotion department, including Pop, Crossover, Alternative, Rock and college radio. Whited joined the label in January 2002 as VP/Pop & Crossover Promotion. His first projects included singles by Smilez & Southstar and Stagga Lee.



Whited

"Michael has a unique and valuable way of doing his job,"

WHITED ▶ See Page 13

The industry's No. 1 daily fax: R&R TODAY

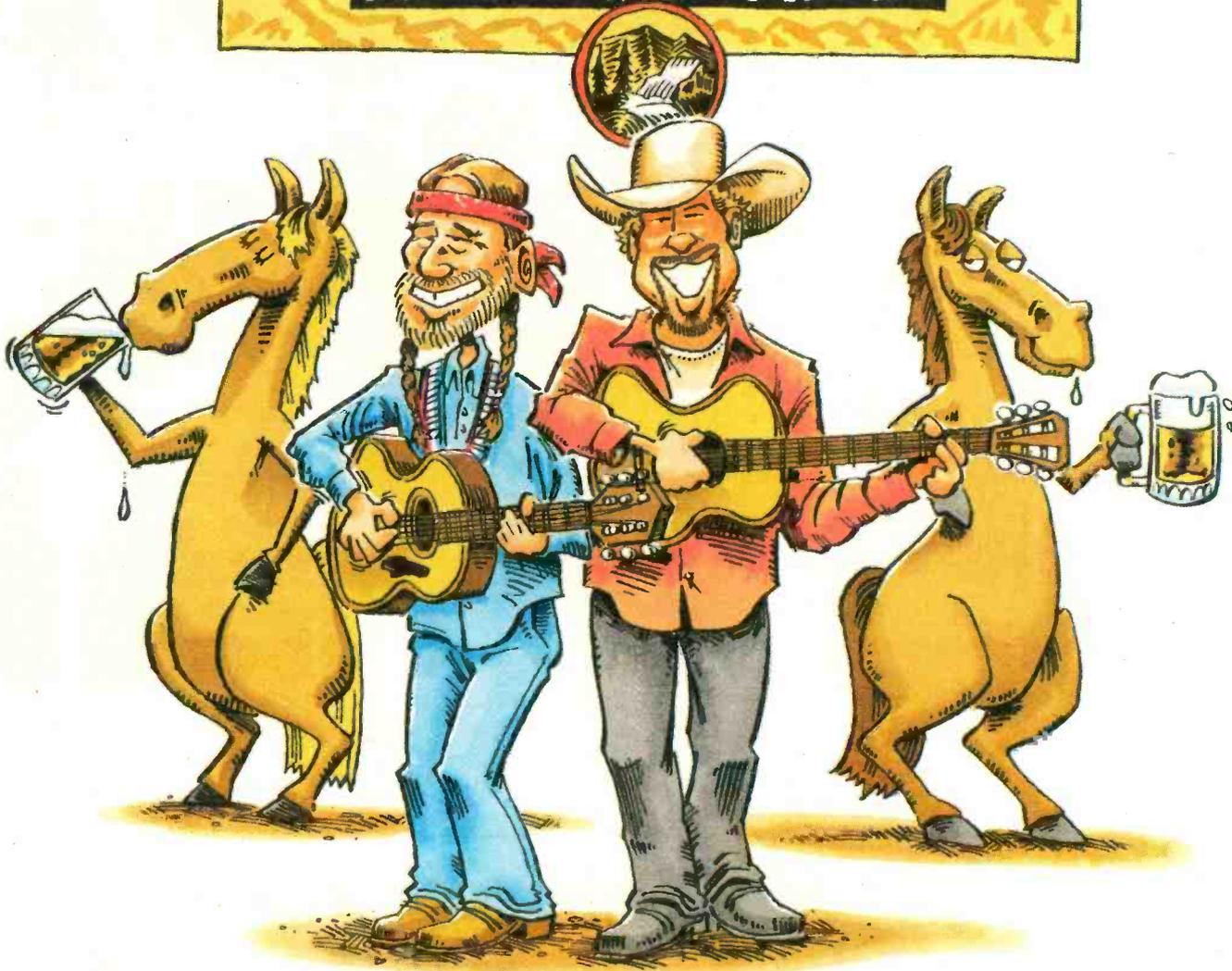
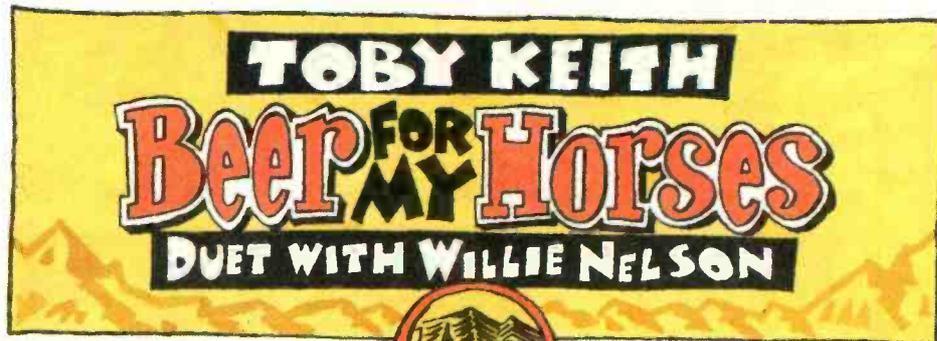
By Overwhelming Demand

**"Beer For My Horses"**

**ADD/IMPACT 3/24**

**The Most-Nominated Country Artist of 2003!**

**The Most-Played Country Artist of 2002!**



**2003 ACM NOMINATIONS**

**Entertainer of the Year**  
**Top Male Vocalist**

**Album of the Year** *Unleashed*

**Single Record of the Year** "Courtesy of the Red, White and Blue (The Angry American)"

**Song of the Year** "Courtesy of the Red, White and Blue (The Angry American)"

**Vocal Event of the Year** "Beer For My Horses"  
(duet with Willie Nelson)

**Video of the Year** "Courtesy of the Red, White and Blue (The Angry American)" & "Who's Your Daddy?"

**2003 FLAMEWORTHY NOMINATIONS**

**Concept Video of the Year** "Who's Your Daddy?"

**Hottest Male Video of the Year** "Who's Your Daddy?"

**Cocky Video of the Year** "Courtesy of the Red, White and Blue (The Angry American)"

**Male Video of the Year** "Courtesy of the Red, White and Blue (The Angry American)"

**Video of the Year** "Courtesy of the Red, White and Blue (The Angry American)"

Willie Nelson appears courtesy of Lost Highway Records

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## Kieley Now KRBV PD; Cook To San Antonio

Infinity has hired former KIIS/Los Angeles PD Dan Kieley as PD of CHR/Pop KRBV (Wild 100.3)/Dallas. He replaces John Cook,



Kieley

Cook

who has officially transferred to the OM post at heritage CHR/Pop KTFM and News/Talk KTSA in San Antonio. Cook had been interim PD in San Antonio since the departure of Mark Jackson.

"We are committed to greatness, and we've called in the best CHR PD in the country," Infinity/Dallas Sr. VP/Market Manager Dave Siebert said. "We're glad to have Dan Kieley on board."

"Dan is exactly the right person

at exactly the right station at exactly the right time," said Kurt Johnson, OM of Infinity/Dallas' KOAI & KVIL. "He'll unlock the potential of Wild 100.3."

Prior to his programming stint at KIIS, Kieley programmed KDWB/Minneapolis, KQKQ/Omaha and WLUM/Milwaukee. He said, "I'm thrilled to be joining the Infinity family in Dallas. I want to thank Dave Siebert, Kurt Johnson and Infinity Sr. VP/Central Region Brian Ongaro for bringing me here to KRBV."

Regarding Cook, Infinity/San Antonio Sr. VP/Market Manager Reid Reker told R&R, "KTFM is a heritage CHR radio station that deserves a heritage CHR programmer. In my opinion, John Cook is the best. He was raised on radio. I feel very fortunate to have him here — not just to ensure that KTFM is a dominant CHR force in San Antonio, but also to work alongside PD Carl Wiglesworth on KTSA."

KIELEY ▶ See Page 12

## WXYV/Baltimore Goes 'Live' As WJFK-AM Shifts To Sports

Infinity has flipped CHR/Rhythmic WXYV/Baltimore to Talk as "Live 105.7" and WJFK-AM/Baltimore to an ESPN Radio Network affiliate as "AM 1300 The Jock."

Howard Stern moves to WXYV from his longtime Baltimore home at WJFK-AM and airs from 6-11am, followed by Bill Rohland and Steve "The Thrill" Hill (11am-3pm), Westwood One's Don & Mike (3-7pm) and Tom Leykis (7-10pm) and Premiere Radio Networks' *Coast to Coast* with George Noory (10pm-6am).

WJFK-AM's new lineup includes ESPN Radio's Mike & Mike (6-10am), Tony Kornheiser (10am-1pm), Dan Patrick (1-4pm) and *ESPN Game Day* (4-7pm). Weeknights will be local with *Those Sports Guys*, Paul Mittermeier and Steve

Stoffberg (7-11pm). ESPN's *Game Night* (11pm-6am) will cover late-night and overnight hours.

WJFK-AM will also broadcast play-by-play action from a variety of local professional and collegiate sports, including Baltimore Ravens football, NASCAR and more.

Sr. VP Bob Philips continues to manage all of Infinity's Baltimore stations, and VP/Programming Bill Pasha continues to oversee programming for the cluster.

In related news, Infinity created a second "Live" FM Talk identity this week when KYNG/Dallas switched its call letters to KLLI and its nickname to "Live 105.3." PD Bob McNeill told R&R there will be no changes in the station's programming or lineup.

## Carlson Promoted To Infinity/Minneapolis SVP/Market Mgr.

Infinity has appointed Dick Carlson Sr. VP/Market Manager in Minneapolis. He had been serving as GM of WLTE & WXPT/Minneapolis, as well as Director/Sales for the company's Minneapolis cluster, which also includes KCCO & WCCO. KCCO & WCCO GM Brian Whittemore retains those responsibilities and will report to Carlson.

"I'm very pleased that Infinity has the confidence in me to give me these responsibilities," Carlson told R&R. "We've developed a true

cluster family relationship among our radio stations in Minneapolis, and this move helps us solidify our business."

In related news, WCCO GSM Nancy Niemeyer has been promoted to Sr. VP & Market Director/Sales for the Minneapolis cluster.

Carlson said, "Mary has been my GSM on WCCO radio for the past two-plus years and has done an outstanding job in that role. She deserves the opportunity to oversee all of our market revenue, and she will do an outstanding job."



**GET THE PICTURE** Kid Rock, who performed his duet with Sheryl Crow, "Picture," at this year's Grammy Awards, joined Warner Music Group's post-Grammy festivities at New York's Hudson Hotel. Seen here taking a Kodak moment during the party are (l-r) Atlantic Group co-Chairman/co-CEO Val Azzoli, Kid Rock and Lava Records President Jason Flom.

## HBC Ups Three To SVPs Puig, Moore, Masepohl rise as merger nears close

Hispanic Broadcasting, which is in the midst of finalizing its merger with Univision and preparing to rename itself Univision Radio Group, has promoted three regional executives to Sr. VP posts in their respective areas:

- **Claudia Puig**, VP/GM of HBC's Miami stations, has been named Sr. VP/GM for the cluster, which includes WAMR, WAQI, WQBA & WRTO.

- VP/Regional Manager, Western Markets **Peter Moore** has been appointed Sr. VP/Regional GM, Western Markets, retaining his oversight of stations in Albuquerque, Fresno, Las Vegas, San Diego and San Francisco.

- **Mark Masepohl**, VP/Regional Manager for HBC's Texas markets,

has become Sr. VP/Regional Manager for the company's stations in Dallas, Houston, San Antonio, McAllen, El Paso and Waco, TX.

"It is a pleasure to recognize these talented and accomplished individuals," said HBC President/CEO Mac Tichenor Jr., who will continue to oversee the company's stations following the transformation to Univision Radio. "They exemplify the best of our company's spirit and values."

Puig joined HBC in October 1996 as GSM of the company's Miami quartet after serving as GM/GSM at SBS's WCMQ-AM & FM & WZMQ-FM/Miami. She assumed GM responsibilities for WAMR, WAQI, WQBA & WRTO in April 1997.

HBC ▶ See Page 12

### LETTER TO THE EDITOR

## Know Your Rights & Copyrights

The following letter is from AP Broadcast Director/Business Affairs George Galt.

I read with interest Lon Helton's Country column in the Feb. 14 edition of R&R. I'm very concerned that some of the consultants who gave advice in that column are suggesting activities that could land otherwise law-abiding radio stations in hot water.

I'm talking about the suggestions to simulcast the programming of another radio, TV or cable news station if (or when) war breaks out. Any radio, TV or cable news station can redistribute the content it creates however it wants to. The problem is that the stations themselves will not generate most of the war coverage that will be transmitted across these platforms, and they

probably don't have the rights to license another station to simulcast their coverage.

Take, for example, the war coverage that will be moving on the local TV station. The likelihood is that the station doesn't have reporters and satellite links to Iraq, or even to Washington, DC, where most of the coverage will originate. The TV station is probably going to be carrying its affiliated network coverage. The TV station cannot license this coverage to be simulcast on a local radio station — it simply does not have the right to do so.

Similarly, your AM Talk station's network — whether it is ABC, Westwood One, AP Radio or some other network — probably has not

LETTER ▶ See Page 12

### NEWS & FEATURES

Radio Business Management, Marketing, Sales	4
Digital Media	11
Street Talk	21
Sound Decisions	24
Going For Adds	26
Publisher's Profile	132

Opportunities	128
Marketplace	129

### FORMAT SECTIONS

News/Talk/Sports	16
CHR/Pop	28
CHR/Rhythmic	36
Urban	42
Country	48
Adult Contemporary	55
Smooth Jazz	61
Rock	64
Alternative Special	71
Triple A	110
Christian	116
Spanish Language	123

The Back Pages 130

## Zellner To VP/Programming, Infinity/K.C.

Jon Zellner has been named VP/Programming for Infinity's Kansas City cluster, which comprises Country stations KBEQ and KFKF, CHR/Pop KMXV and AC KSRC. He retains duties as OM of KMXV & KSRC and Infinity's Top 40 Format Capitan.



Zellner

"Jon's programming expertise and proven track record make him the logical choice to build upon the success of our outstanding properties in Kansas City," Infinity/Kansas City Sr. VP/Market Manager Herndon Hasty said. "He and our outstanding PDs will lead our efforts to work together as a cluster, and he will focus his efforts on growing cluster share in ratings and developing four-station opportunities and synergies promotionally in the Kansas City market."

Zellner began his radio career as a personality for WNCI/Columbus, OH in 1988. In 1990 he became Asst. PD/MD for WKZ/Greensboro, then moved on to KZZP/Phoenix as Asst. PD/MD in 1991. In 1993 he crossed the street to KOY/Phoenix

ZELLNER ▶ See Page 12

# Sirius Completes \$1.2 Billion Recapitalization

Clayton says effort was 'nothing short of Herculean'

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

Giving the company the final approval it needed, on March 5 91% of Sirius' debtholders approved a \$1.2 billion recapitalization plan that erased the majority of Sirius' debt and injected the company with \$200 million in new capital and enough funding to operate into Q2 2004.

"I feel like a fairly large-size weight has been taken off my shoulders," Sirius CEO Joe Clayton told R&R after the approval was announced. He described the effort involved in getting the deal through as "nothing short of Herculean."

But Clayton added that he was fairly certain that the required 90% of bondholders would approve the deal, because the alternatives to their giving the go-ahead were much less favorable, both to bondholders and to shareholders. He noted, "This takes a significant

amount of risk out of our business model."

Under the recapitalization plan, the Sirius debtholders will exchange their securities for common stock. The plan also exchanges the company's preferred stock for common stock and provides \$200 million in fresh capital from its major financial partners through the sale of newly issued common shares. Ultimately, the deal will convert approximately \$636 million in debt and \$519 million in preferred stock into Sirius common stock.

All of Sirius' outstanding term loans, 90% of its senior secured discount notes, 85% of its senior secured notes and about 89% of its convertible subordinated notes were exchanged in the offer. Sirius needed and received the approval of 90% of noteholders to proceed with the deal.

Sirius' major debtholders also agreed to reduce the minimum approval required from 90% to 75% in the event of future exchange offers.

## 'A Defining Year'

During a Tuesday conference call with investors, Clayton said, "We have finally lifted the dark cloud that has been hanging over this company for some time," and predicted that 2003 will be "a defining year" for Sirius.

SIRIUS ▶ See Page 6

## BUSINESS BRIEFS

### Questions About Univision, Entravision Could Delay HBC Merger

In a March 10 letter to Univision and Hispanic Broadcasting, the FCC requested more information about the influence Univision's nonattributable interest in Entravision could have on Entravision's operations. "Virtually all of Entravision's television stations are affiliated with a Univision-owned network," the FCC noted. "We are concerned that a right to approve the sale of any station affiliated with a Univision-owned network would give Univision excessive influence over decisions taken in the ordinary course of Entravision's business."

While the FCC allows companies to retain nonattributable interests in other companies when those interests don't "restrict a corporation's discretion," it forbids "broad or intrusive" rights that violate commission rules. The latest concerns were raised by the National Hispanic Policy Institute in a petition asking the FCC to deny the merger. The FCC has given Univision and HBC five days from receipt of the letter to respond, and the NHPI will have three days after that to reply. HBC and Univision had hoped to close on the merger as early as this week. Meanwhile, in anticipation of the closing, S&P removed HBC from its MidCap 400 index and replaced it with O'Reilly Automotive, effective March 14.

Continued on Page 6

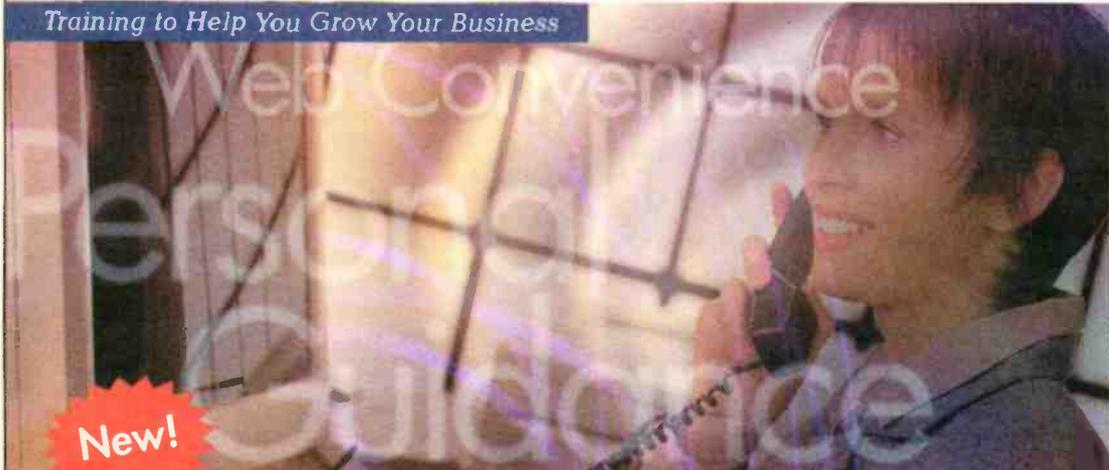
### R&R Stock Index

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

	Change Since				
	3/7/02	2/28/03	3/7/03	3/7/02	2/28/03-3/7/03
R&R Index	246.19	194.11	183.58	-25%	-5%
Dow Industrials	10,525.37	7,891.08	7,740.03	-26%	-2%
S&P 500	1,157.54	841.15	828.89	-28%	-1.5%



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## FCC Commissioners Head West For Hearing

Though the gathering wasn't officially sanctioned by the FCC, on March 7 FCC Commissioners Michael Copps and Jonathan Adelstein played host to a second field hearing about the FCC's ongoing media-ownership rule review, crossing the country to Seattle to hear from interested parties in the Pacific Northwest.

Copps lamented that the hearing was held without the support of the commission but said, "If I had to choose between doing a hearing on a shoestring and having no hearing, I'll take the hearing on a shoestring every time." Adelstein added, "This is the farthest afield we've come yet, and it's about time. These issues are so important to everyone in the country that we can't afford to not go out and talk to people about what this means to them."

The issues mean a lot to Rep. Jay Inslee, who appeared on a field-hearing panel focused on local news. He told the commissioners, "Thomas Jefferson would be spinning in his grave today if he knew the federal government was considering the adoption of a rule that would reduce the number of voices of information that reach the American people."

Inslee cited Jefferson's belief that "an enlightened citizenry is indispensable for the proper functioning of the republic" and told Copps and Adelstein, "If you loosen the consolidation laws—if you remove the laws against consolidation—you will get more consolidation. Consolidation means, by necessity, that people have access to fewer opinions, fewer parts of the spectrum."

Inslee's comments were met

with enthusiastic applause from the crowd.

### News/Talk Criticized

University of Oregon School of Journalism Assoc. Dean Alan Stavitsky took the opportunity of the hearing to criticize the current state of News/Talk radio; in fact, he called the very term *News/Talk* "a fallacy." He said, "The format is really about talk, and most of that talk is from regional or national syndicators."

Stavitsky also complained about what he sees as a dearth of local news on the radio and noted that local Talk radio can be found in only a few areas. "Excepting some major-market stations," he said, "there is relatively little local Talk radio these days, and, once again, citizens are denied discourse about local concerns."

While he believes that dedication to local news can still be found on noncommercial stations, Stavitsky said, "It's clear that the nexus of deregulation, technological change and economic forces has taken a serious toll on radio journalism. Though there are websites and cable news channels aplenty these days, these media are inherently centralized and cannot match the ability of broadcast radio to build a geographic sense of community."

— Joe Howard

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**BUSINESS BRIEFS**

Continued from Page 4

**Media Buyers Believe Recovery Is Underway**

A survey of more than 1,000 media buyers by InsightExpress and MediaPost shows that media buyers believe that advertising is on the rebound in 2003; in fact, most think the recovery began midway through 2002. Forty-five percent of those surveyed expect to spend more on advertising in 2003 compared to 2002, compared to 18% who expect to spend less. The report was met with optimism by Morgan Stanley analyst Michael Russell, who said the InsightExpress-MediaPost study shows that ad placers are putting more emphasis on targeted media. He noted that 31% expect to increase their use of cable TV, and 22% say they'll lean more heavily on radio.

**Report: Only 10% Of PDs Are Female**

The "Program Director General Analysis Summary," just released by the Most Influential Women in Radio, found that only 10% of radio program directors are women, a scant 2% improvement in the past eight years. MIW spokeswoman Joan Gerberding said, "There has been little growth in the ability of women to become PDs since this analysis was first published in 1995." Entercom, with 20%, and ABC Radio, with 14%, lead in female PDs, while 7% of Cumulus' 175 PDs, 8% of Clear Channel's 824 PDs and 8% of Infinity's 146 programmers are women.

Among radio companies with fewer than 50 stations, Multicultural Broadcasting leads: Seventeen percent of its 20 PDs are women. Fourteen percent of Emmis' 17 PDs and 13% of HBC's 34 are female. Percentages of 5% or below were found at Entravision, Regent, Salem, Marathon Media, Bonneville and Beasley. "Let me put this in perspective," Gerberding said. "According to several industry estimates, approximately 53% of all the radio-station programming in this country is skewed toward the female listener, yet females are not in the positions to program those radio stations."

Continued on Page 13

**Sirius**

Continued from Page 4

Clayton said that Sirius will soon address a void in the company's lineup with the introduction of four or five plug-and-play receivers by the middle of the year; home-use receivers should be available by Q3, and a boombox is planned for Q4. In fact, he said the introduction of these units represents Sirius' best growth potential this year.

Sirius Exec. VP/Marketing Mary Pat Ryan said the company is targeting areas underserved by broadcast radio as it steps up its marketing efforts. Part of the satcaster's promotional strategy, she said, is to appeal to new subscribers by filling the void in regions that have little traditional radio.

Additionally, Sirius hopes to set its selections apart from what's currently available. Ryan said, "Music offerings today and the limited playlists of traditional radio have come under serious fire. We think it's about time someone sided with the music. That is the

component — the very heart — of our campaign."

Ryan also said Sirius' increased promotional efforts are getting results: "Sirius has seen significant share increases at all major national, regional and independent retail operations. In the consumer-electronics retail segment, satellite radio continues to be a relative bright spot in a very difficult sales environment."

Her claim was bolstered by a report from Tejas Securities Group analyst Igor Volshteyn, who said, "Based on initial acceptance rates of the [satellite-radio] service, the potential of the business appears to be dramatic." In fact, he estimates that the sector — Sirius and XM combined — could attract more than 30 million subscribers by 2010.

**S&P Blasts Recapitalization**

While Volshteyn is bullish about satellite radio's future, ratings agency Standard & Poor's described Sirius' recapitalization as "tantamount to a default" on its

debt obligations and lowered its credit rating on the satcaster's remaining debt from "CCC-" to "D."

"We view the exchange of debt for equity as a material concession from the original terms of the debt," S&P analyst Steve Wilkinson said. "Equity does not provide investors with a contractual repayment commitment or stipulated rate of return." He also said Sirius would likely have been forced into bankruptcy had it failed to close the deal.

While Wilkinson noted that the long-term value of Sirius' stock is "questionable, given the company's uncertain prospects," he noted that the restructuring will be beneficial, because it improves the company's liquidity and "substantially reduces its interest burden and the size of its repayment obligations."

With the recapitalization S&P removed Sirius' senior debt obligations from its ratings watch and said Sirius' corporate and other debt ratings will be re-evaluated based on the new capital structure.

**TRANSACTIONS AT A GLANCE**

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

- KWCX-FM/Willcox, AZ \$2.5 million
- KRWA-FM/Waldron, AR \$360,000
- WSHI-FM/Columbia City (Ft. Wayne), IN \$1.8 million
- KDJR-FM/De Soto, MO \$250,000
- WLXE-AM/New York, NY \$37 million
- WKFI-AM & WSWO-FM/Wilmington, OH \$1.2 million
- KREU-FM/Roland, OK \$10,000
- KPDB-FM/Big Lake, TX Undisclosed
- KENS-AM/San Antonio, TX \$3.2 million
- KTEL-AM/Walla Walla, WA \$250,000

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

**DEAL OF THE WEEK**

**• Root Communications/Qantum Multistate Deal**  
PRICE: \$82 million

TERMS: Asset sale for cash. Qantum Communications is purchasing Root Communications' entire 26-station group.

BUYER: Qantum Communications, headed by Partner Frank Osborn

SELLER: Root Communications Group LP, headed by CEO Dan C. Savadove

BROKER: Peter Handy of Star Media Group

STATIONS TRADED: Alabama: WKKR-FM/Auburn, WTLM-AM & WMXA-FM/Opelika and WZMG-AM/Pepperell. Florida: WMXZ-FM/De Funiak Springs (Ft. Walton Beach) and WWAV-FM/Santa Rosa Beach (Ft. Walton Beach). Georgia: WGIG-AM & WMOG-AM/Brunswick, WBGA-FM/Darien (Brunswick), WHFX-FM/St. Simons Island (Brunswick), WPLV-AM & WCJM-FM/West Point, WWSN-FM & WYNR-FM/Waycross (Brunswick). North Carolina: WDZD-FM/Ocean Isle Beach (Wilmington). South Carolina: WWSK-FM/Briarcliff Acres, WGTR-FM/Bucksport (Myrtle Beach), WJMX-FM/Cheraw, WPFM-AM & WDAR-FM/Darlington, WDSC-AM & WEGX-FM/Dillon (Florence), WJMX-AM/Florence, WWXM-FM/Garden City (Myrtle Beach), WGSS-FM/Kingstree (Florence) and WSQN-FM/Scranton (Florence)

**2003 DEALS TO DATE**

Dollars to Date: **\$652,655,005**  
(Last Year: \$5,401,168,106)

Dollars This Quarter: **\$652,655,005**  
(Last Year: \$276,180,711)

Stations Traded This Year: **190**  
(Last Year: 820)

Stations Traded This Quarter: **190**  
(Last Year: 114)

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## YOU CAN THANK ASBURY PARK FOR YOUR JOB

1990: Bob McAllan, President, Press Broadcasting paces the Asbury Park Boardwalk. Twelve million bucks is a lot to pay for an FM station in Trenton.

Brisk February seas fill the air with sparkles of salt and echoes of summer. Bob feels that his success, his legacy depends on innovation.

The Jersey shore. The state's blessing. Uniquely Jersey. McAllan decides to create uniquely Jersey radio.

He calls Sabo Media.

Together we build WKXW FM, Trenton, into the first 24/7 Targeted Talk FM station for young listeners.

It's never been done before.

Sign on: March 1, 1990.

*New Jersey 101.5* becomes the most listened to FM Talk station in the world.

*New Jersey 101.5* is the most listened to FM Talk station in the world. AQH and Cume.

2001: Charlie Banta's Millennium Radio Group, LLC buys the station from McAllan for over \$100,000,000.

Not bad for a walk at the beach.

Mr. Banta commits to growing *NJ 101.5* with Sabo Media. Your success starts with programming and a call to Sabo Media.

Sabo Media consults the largest media companies in the world... and the smallest ones with the smartest dreams.

Ask us what's next. Call Sabo Media CEO, Walter Sabo, Harry Valentine, Ed Seisdodos, Steve Blatter, John Ford, Tom Tradup, or Peggy Belden. [www.sabomedia.com](http://www.sabomedia.com). 212-681-8181.

Go to our website now and sign up for the free 'What's Next' super-news letter. Discover the hot trends.

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jgreen@radioandrecords.com

# Telemarketing? Proceed With Caution

## Arbitron isn't the only one having trouble reaching people

By RJ Meacham

**M**ost stations have used or considered using telemarketing to reach and market to their listeners. And why not? The telephone is the tool used by Arbitron to recruit diarykeepers, it can be highly effective, and it allows for a one-to-one connection not offered by other media. But beware: Many consumers — listeners included — don't want to be contacted via telephone. And they're doing something about it.

According to Private Citizen Inc., telemarketers make as many as 650 million calls a day to U.S. consumers. That's approximately three calls to every adult man and woman. But if you monitor the calls you're receiving at home, you know it's more than that. In fact, once you



RJ Meacham

narrow it down to the listed phone numbers available — approximately 76 million from list vendor Equifax — then drill down even further, to the most desirable demographics, you're probably looking at 10-plus calls going into a household each day. And the numbers are increasing.

No wonder anti-telemarketing sentiment is higher than ever. Even Arbitron, though it's not selling anything, is dealing with the lowest consent rates in 20 years. Why? Without being able to tell if Arbitron's call is a legitimate survey call or yet another solicitation for vinyl siding, people just aren't answering.

What's more, according to Arbitron, when consumers do pick up the phone, there is increasing skepticism toward even legitimate survey calls. Why? Because the survey approach is being used as a tactic by telemarketers in an attempt to sidestep consumer resentment toward traditional sales calls.

### Legislative Limits

Above and beyond the resistance of the people who receive the calls, there are legislative and technological developments working to keep the calls from getting through in the first place. The FTC has just announced new rules, including the establishment of a national do-not-call list and restrictions on the automatic dialers used by virtually every telemarketing company. While the changes need approval from Congress, the measures have strong sup-

port and should be in place by the third quarter of 2003. The fine for companies violating the do-not-call list could be as high as \$11,000 per call.

The FTC intends to make its national list compatible with the 27 state opt-out lists already in existence. Telemarketers will be required to access the list and will be charged a fee to do so. The only groups exempt are nonprofits, political groups (of course) and companies calling existing customers.

But even if you're able to acquire a person's phone number and legally dial it, there is a growing likelihood that the call itself will never ring through. The screening technology offered by many local phone companies intercepts calls from unknown or blocked numbers before they are ever connected. The process usually involves having unknown callers identify themselves via a voice-mail-type system, and it's a tactic that effectively stops telemarketers, and their auto dialers, in their tracks.

### The Response Rate

Obviously, Arbitron is on top of all these developments and is being extremely proactive in its attempts to stop the decline in consent rates, increase total response rates and ensure it has a sample that is representative of the market and statistically valid.

To get through to potential diarykeepers, calling lists are being developed that reach both listed and unlisted numbers. Unlike telemarketers, Arbitron will attempt to get through on lines using call-screening technology by announcing its company name — most auto-dialers would just hang up — and stops calling only after being rejected twice.

For the people who actually answer the phone, Arbitron is develop-

ing programs like "Promised Incentives," which rewards participants for returning the diary, as opposed to simply agreeing to accept it. Another program is e-Consent, in which potential candidates can go online and agree to participate in a survey before ever receiving a call. Arbitron is also looking into the inclusion of cell phone numbers to reach the growing number of people who no longer keep a land line — a particularly popular trend among 18-24-year-olds — but that will most likely face serious opposition. In fact, California's law banning telemarketing to cell numbers went into effect on Jan. 1.

### What It Means To Radio

But what does all this mean to the radio station planning to incorporate telemarketing into its strategy? First and foremost, we must realize that, for most folks, the novelty of having a radio station call them at home is gone. The average person picking up the phone when you call is not the same as the contest player who calls in to your studio. When you call, you're invading their turf and taking up their time. Have something good to say.

Conversion rates, or "commits," as some folks call them, are on the decline. More calls trying to get through to fewer people who are increasingly evasive and resistant will result in fewer overall commitments. Again, they don't know it's you and that you're calling to give them money — or, at least, not ask them for money. Furthermore, if they've got the technology, they may not know you called in the first place.

On the other hand, keep in mind that as laws, technology and human nature reduce the total number of people willing to answer the phone, the diarykeeper pool will grow smaller. Fewer willing participants means each one becomes that much more valuable. It's the same premise behind Arbitron's weighting of difficult-to-reach subsets of the population.

Telemarketing is still an incredibly effective tool, and, combined with the right targeting, message and execution, it can generate the results your station wants. Nevertheless, anyone including phone calls in a marketing program needs to be realistic. Don't expect to garner the same number of commits you did five years ago with

# Do You Have The Courage To Delegate?

By Dave Van Dyke

During my visits with cluster GMs and their staffs, I've noticed that one of the significant roadblocks to managing larger, consolidated operations is "particle flow" — that is, the free flow of information and progress in an organization that's dealing with more work and fewer resources. What can be done to improve your effectiveness as a manager?



Dave Van Dyke

Let's face it: Your success boils down to gaining the courage to release control to the people who work for you. In fact, that's really the only way you will be able to deal with having more on your plate.

The most common misconception about delegating — that it means you are letting go of all control — can make managers apprehensive and reluctant to do it. But the reality is that giving others a share in the responsibility extends your influence and creates commitment to the cause. Control isn't lost; you're just letting go of the burden of doing everything yourself.

If you're the only one who can get important work done and maintain the daily operations of your group or company, you bear a heavy burden. If, instead, through effective coaching, you delegate some of the responsibility to your staff and they get the work done with good results, what's happened? You have fewer burdens and more control of operations. You'll also get more time for higher-level work and to expand your influence in the organization.

It's important to view delegation not simply as giving people tasks. To really free yourself up, you need to use delegation to entrust assignments and responsibility to others. That means having your staff take on juicy, meaningful work — projects and duties that have some importance.

The word *entrusting* means you care about the results of the work you delegate and that you're willing to provide support to help employees achieve those results. But you're going to have to let the employee do the job. You don't have to be hands-on to get the right outcome, but neither are you uninvolved or unaware of what's happening.

When managers speak to me honestly, they frequently express concern about delegating a project for which they're personally responsible. They fear the employee who is given the challenge will screw it up, resulting in double work — most likely by the manager — or having to answer for poor work. This fear leads many to believe delegating is just not worth it. But what if you spell out your expectations and insist on employee accountability? That is what effective delegating means and what empowerment is truly all about.

To empower your employees, take three actions:

1. Give them the freedom to get the job done (no breathing down their necks).
2. Provide them with the right level of support to get the job done well, including information, training and resources.
3. Hold them accountable for producing the outcome needed.

All three must go together for you to be an effective delegator. If you can do these things, you'll empower your staff — and yourself.

*Dave Van Dyke is a former VP/GM of KCBS-FM/Los Angeles and currently advises GMs through his company, RadioMentor. He is also President/COO of finology, a Los Angeles-based investment banking firm with broadcast interests. Reach him at 888-790-1102 or dvd@radiomentor.com.*

no increase in your marketing budget. Fight the urge to look only at quantity of conversions, and focus instead on the quality of the people who say yes. Are they in your hot ZIPs, target demos and PRIZM lifestyle clusters?

Finally, make certain your marketing company has experience in telemarketing and complies with all municipal, state and federal laws. You can give listeners cash because

they won it on the air, or you can give them money because they won it in court. It's your call.

*RJ Meacham is National Sales Manager of Clearwater, FL-based Eagle Marketing Services, a marketing and promotion firm. Reach him at 800-548-5858 or via [www.eaglemarketing.com](http://www.eaglemarketing.com).*

# Seven Secrets Of The World's Most Productive Companies

Consultant and best-selling author Jason Jennings set out to study the tactics used by the leaders and managers of the world's most productive companies as they work to sell more, spend less and increase their profits. He defined *productivity* as revenues and operating income per employee per year, as well as return on invested capital and return on equity.

Companies on Jennings' list included Nokia, Southwest Airlines and Harley-Davidson, and his findings about these and other leading businesses appear in his new book, *Less Is More* (Portfolio/Penguin Group). Jennings recently shared some of the key common traits of successful, productive businesses at a packed session during RAB2003.

**1. They've mastered the art of abandonment.** The most successful companies are willing to let go of old ways of doing business. Financial services firm Charles Schwab reversed a long-standing "Give no advice" position and improved business when it decided to capitalize on the wave of amateur investors entering the stock market. It marketed its ability to help people who wanted objective advice, many of whom had been burned by commission-based brokers and by their own mistakes. Are you doing the same old, same old?

**2. They have a culture everyone buys in to.** If your company doesn't have a common culture, its culture will be "every man for himself." Vision and mission statements are worthless. Instead, create a simple, big, authentic objective that everyone can understand and relate to.

The corporate culture comes from the heart and from the leaders' view of the world. Is your job big enough to feed your soul? Winning cultures are also inclusive, in terms of nationality, gender, religion, etc.

Jennings found that bureaucracy interferes with the development of a high-performance culture. First, quickly get rid of every executive and manager who doesn't completely support the big objective; time will not bring them around. Flatten your organization to increase responsiveness to customers and to people within the company. Each time you have to make a decision on adopting a policy or practice, have a good business reason for your decision. Does it help the customer? Does it make money? If it doesn't, it's just bureaucracy.

**3. Find, keep and grow the right customers.** Swedish home-furnishings giant IKEA, which generates \$100,000 in revenue per employee per year, concentrates on the mass-market consumer, not high-end customers. Founder Ingvar Kamprad is worth \$30 billion but flies coach, observing the motto "You have to be of the masses to sell to the masses." Jennings found that the lifetime value of an RV owner, nurtured correct-

ly, is a whopping \$2 million, thanks to repeat business, accessories and, most important, referrals.

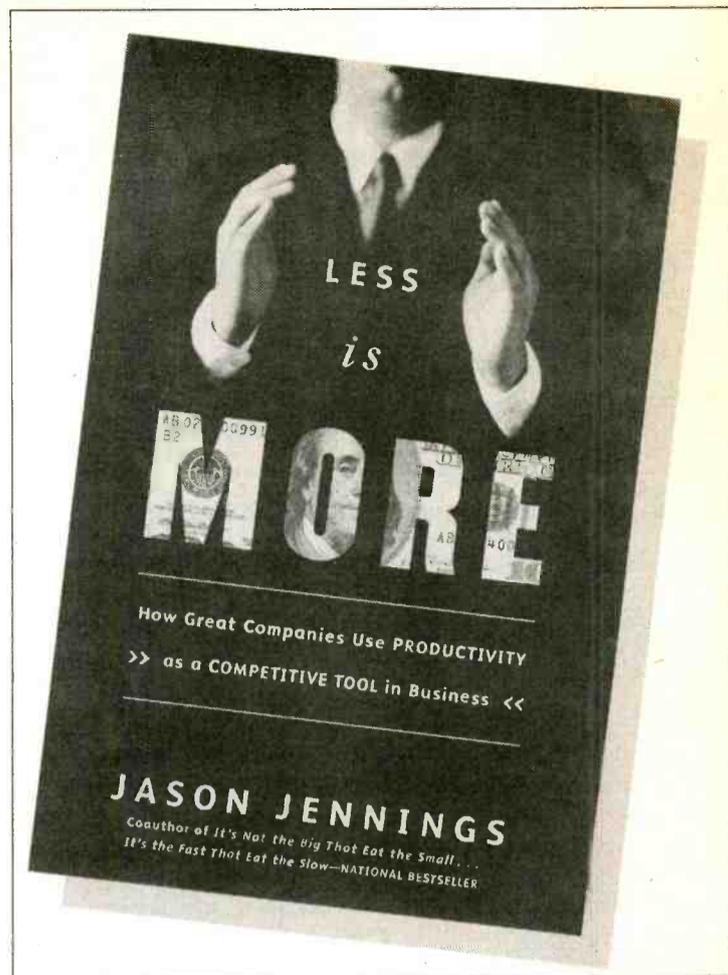
**4. They turn everything into a system.** To improve a system, you have to have one. Turn every facet of the operation into a system, and continually work to improve the process by involving the people who do the actual work. Over time, you'll perfect your system and weed out the wastefulness.

**5. Satisfied customers may leave, but completely satisfied customers won't.** Jennings learned that 57% of satisfied Verizon customers said they'd leave for a better deal, but only 9% of "completely satisfied" customers would.

**6. Value people. Don't say it, just do it and live it.** Jennings' position is that layoffs backfire in the long run by making the survivors unhappy, anxious and afraid. He maintains that companies that lay off employees are poorly managed: How did they allow the company to get to the point where it had to lay people off?

North Carolina-based Nucor Steel has never had a layoff. To keep everyone aboard in tough times, Jennings said, the first thing Nucor does is have the CEO give up perks and bonuses. Next, the executive tier does the same; after that, the company goes from a six-day workweek to a five-day week with a lower pay scale. If you hire the right people, why would you ever let them go?

If a layoff is required to fix the business, do it once, then enter into a covenant with your workers that,



in return for their productivity, there will never be another one.

**7. Use authentic motivation.** Give meaning to work by showing a connection between what employees are doing and the overall goals of the organization. Make workers stakeholders and give them responsibility. Allow mistakes, foster teamwork, and encourage diversity.

Promote truthfulness and openness, sharing financial information to give employees an incentive to keep costs down. Jennings said that not telling the truth is so pervasive in business that the managers of most companies have no problem lying to suppliers, employees, shareholders and each other. Why should employees bust their butts for a company that doesn't tell them the truth? When

workers see management not being truthful, they know they'll be lied to as well.

Find an external enemy to fight. Successful Ireland-based budget airline Ryanair adopts the attitude that it will "Kick the ass of every airline competitor in every country we're in."

Finally, get out of the way. Because they trust their carefully selected people, successful executives stand aside and let their people do their jobs.

To order a CD or cassette of Jennings' RAB session, contact Mobiltape at 800-369-5718 or visit [www.mobiltape.com](http://www.mobiltape.com).

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# Hot Sales Ideas For Car Dealers

One of the top requests I get from R&R readers is for idea starters to help generate additional business from car dealers. Below are eight sure-fire ways to get started; I encourage you to contact me for more.

**Free Money Friday:** For this promotion the car dealer offers cash to the first 100 people who show up at a Friday-afternoon remote at the dealership. One-dollar, \$5, \$10, \$20 and one \$100 bill are put into envelopes and given out to attendees. This remote can be



Irwin Pollack

held to two hours or the cost increased to absorb the cash.

**Buy One Car, Get a Second Car Free:** This is a special sale promoted by a local car dealer. The dealer takes its inventory of traded-in cars (usually clunkers) that would ordinarily be auctioned off to wholesalers and gives one to every buyer of a new car. The second car is clearly promoted as one from "the roped-off area in the back."

**Entitled to a Tuneup:** One weekend a month the car dealer offers a free tuneup or oil change to anyone who can show title to their car (if someone is holding the title, it means they own that car free and clear). During the time the car is being serviced, salespeople can show the customer the new models.

**Silent Salesperson's Silent Sale:** This works best at dealerships that

are closed on Sundays or one or more nights a week. Your station does a remote or personality appearance and announces, "XYZ Auto is closed today [or tonight]. There is no pressure from salespeople today, but there is a silent salesperson slashing prices on cars to the

lowest they've ever been." Consider using a character voice for the "silent salesperson" who runs from one car to another slashing prices.

**Auto Dealer Days:** For this promotion the car dealer or a dealer group contracts with a bank to put all auto loans through that bank for a specified time. In exchange, the bank offers a better loan rate — say, .5% to 1% lower — to qualified buyers. The dealer copy reads, "If you've been thinking about buying a new or used car, your timing has never been better. For a limited time, XYZ Autos has negotiated a bank financing rate that translates to up to \$50 less a month than you'd pay elsewhere for the same car. Everyone taking a test drive at any of the participating dealers can enter to win \$5,000 toward the purchase of a new car." The money you give

By Irwin Pollack

away is absorbed into price of the sales package.

**Beep for a Jeep:** Tie in a soft-drink bottler, a supermarket and a Jeep dealer. Listeners are encouraged to pick up registration forms at the soft-drink display — a POP with all the sponsors' logos incorporated — at the supermarket and mail the forms in to the station. One hundred qualifiers are drawn at random, announced on the air (perhaps inside a client's paid commercial) and given five minutes to call a phone number to receive an envelope numbered from one to 100. At a remote at the supermarket, all the qualifiers get numbered envelopes, and inside each envelope is either a coupon for free station merchandise or one of 10 keys numbered one through 10.

At the remote are 10 Jeeps, also numbered one-10. Finalists sit behind the wheel of the Jeep that corresponds to their envelope, the announcer does a "10, nine, eight..." countdown, and finalists attempt to "beep their Jeep." A mechanic will have disconnected the horn on nine out of 10 cars, but the one who's able to beep wins the new Jeep.

**Emergency flashers at remote broadcasts:** During your next late-afternoon or evening station appearance at a car dealership, turn on the emergency flashers on all the cars on the lot. Makes and models from the same manufacturer tend to have similar circuitry, so those cars can flash simultaneously. This is a real attention-getter.

**Diamond Dig:** As car dealers know, a deal is more likely to close once the prospective buyer takes a test drive. Offer your listeners an incentive to take a test drive: Tie in a jeweler that can provide 99 synthetic diamonds and one genuine stone. Put the stones in the glove boxes of 100 cars. As prospects test drive the cars, they visit the jeweler to check on the stones' authenticity. The jeweler should offer free mounting or \$50 off any purchase of \$200 or more to encourage test-drivers to go to their stores and not a competitor's.

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

## Mark Your Calendar

Important dates and events in the coming year



• **March 16-19** — National Association of Recording Merchandisers Convention, Orlando; 856-596-2221 or [www.narm.com](http://www.narm.com)

• **March 18-22** — Winter Music Conference, Miami Beach; 954-563-4444 or [www.wintermusicconference.com](http://www.wintermusicconference.com)

• **March 19** — Katz Media Group's first Women's Career Summit; 212-424-6485 or [www.katz-media.com](http://www.katz-media.com)

• **March 21-23** — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or [www.nab.org](http://www.nab.org)

• **March 23** — 75th annual Academy Awards (ABC-TV); 310-247-3000 or [www.oscars.org](http://www.oscars.org)

• **March 24-25** — Jupiter Online Media Conference & Expo, New York; 203-662-2857 or [www.jupiterevents.com](http://www.jupiterevents.com)

• **March 27** — National Association of Black-Owned Broadcasters' 19th annual Communications Awards Dinner, Washington, DC; 202-463-8970

• **March 27-June 18** — Spring Arbitron

• **April 4-7** — Broadcast Education Association 2003, Las Vegas; 202-429-5354 or [www.beaweb.org](http://www.beaweb.org)

• **April 5-9** — Gospel Music Association Convention and Christian Music & Video Retailers Conference, Nashville; 615-242-0303 or [www.gospelmusic.org](http://www.gospelmusic.org)

• **April 5-10** — NAB 2003 Convention, Las Vegas; 202-429-5358 or [www.nab.org](http://www.nab.org)

• **April 6** — Canadian Academy of Recording Arts & Sciences' Juno Awards, Ottawa; 416-628-5609 or [www.juno-awards.ca](http://www.juno-awards.ca)

• **April 7** — CMT Flameworthy 2003 Video Music Awards, Nashville; 212-846-8000 or [www.cmt.com](http://www.cmt.com)

• **April 7-9** — Radio-Television News Directors Association's RTNDA@NAB, Las Vegas; 202-659-6510 or [www.rtna.org](http://www.rtna.org)

• **April 9** — American Broadcast Pioneer Awards, Las Vegas; 203-862-8577 or [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

• **April 10** — 34th annual Dove Awards, Nashville; 615-242-0303 or [www.gospelmusic.org](http://www.gospelmusic.org)

• **April 18-20** — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or [www.nab.org](http://www.nab.org)

• **April 24-26** — Adventures in Broadcasting's Promotion Directors School, Houston; 713-522-4273 or [www.adventuresinbroadcasting.com](http://www.adventuresinbroadcasting.com)

• **May 6** — Fifth annual NAB Human Resources Symposium, Washington, DC; 202-429-5498 or [www.nab.org/bcc](http://www.nab.org/bcc)

• **May 19** — Peabody Awards, New York; 706-542-3787 or [www.peabody.uga.edu](http://www.peabody.uga.edu)

• **May 14-18** — National Public Radio Conference, New Orleans; 202-414-2000 or [www.npr.org](http://www.npr.org)

• **May 16-18** — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or [www.nab.org](http://www.nab.org)

• **May 21** — Academy of Country Music Awards, Las Vegas (CBS-TV); 818-842-8400 or [www.acmcountry.com](http://www.acmcountry.com)

• **June 4-6** — 47th annual PROMAX & BDA Conference, Los Angeles; 310-788-7600 or [www.promax.org](http://www.promax.org)

• **June 5-8** — International Country Music Fan Fair, Nashville; 615-244-2840 or [www.cmaworld.com](http://www.cmaworld.com)

• **June 6-8** — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or [www.nab.org](http://www.nab.org)

• **June 9** — NAB Education Foundation Service to America Summit & Symposium, Washington, DC; 202-775-2550 or [www.nabef.org](http://www.nabef.org)

• **June 10-11** — NAB Summer Board Meeting, Washington, DC; 202-429-5358 or [www.nab.org](http://www.nab.org)

• **June 19-21** — R&R Convention, Beverly Hilton Hotel, Beverly Hills, CA; 310-553-4330 or [www.radioandrecords.com](http://www.radioandrecords.com)

• **June 19** — RAB Radio-Mercury Awards Luncheon, New York; 800-232-3131 or [www.rab.com](http://www.rab.com)

• **June 19-22** — Native American Journalists Association Convention, San Diego; 612-729-9244 or [www.naja.com](http://www.naja.com)

• **June 25** — American Women in Radio & Television 51st Anniversary Celebration, Gracie Allen Awards & Gala, New York; 703-506-3290 or [www.awrt.org](http://www.awrt.org)

• **June 26-Sept. 17** — Summer Arbitron

• **July 17-20** — The Conclave, Minneapolis; 952-927-4487 or [www.theconclave.com](http://www.theconclave.com)

• **July 19-21** — NAB Executive Development Program for Radio Broadcasters, Georgetown University, Washington, DC; 202-429-5358 or [www.nab.org](http://www.nab.org)

• **Aug. 6-9** — R&R Triple A Summit, Boulder; 310-553-4330 or [www.radioandrecords.com](http://www.radioandrecords.com)

• **Aug. 6-10** — National Association of Black Journalists' 28th annual convention & job fair, Dallas; 301-445-7100 or [www.nabj.org](http://www.nabj.org)

## Pros On The Move

• **Michael Alford** is the new Sport Sales Manager at KESN (ESPN Radio)/Los Angeles, taking charge of all play-by-play sales for the Anaheim, CA Angels and Los Angeles Kings. He joins the station from the University of Southern California, where he served as Assoc. Athletic Director/Corporate Sales & Marketing.

• **Robert Novak** joins KESN (ESPN Radio)/Los Angeles to work in sports sales. A 25-year industry veteran, he has previously been Director/Sales at Engage Media, GSM for the Los Angeles Clippers and Director/Sports Sales & Marketing for then-sisters KLAC & KZLA/Los Angeles.

• **Brent Dingman** is promoted to Sales Manager for Mid-West Family Broadcast Group's Benton Harbor, MI cluster: WCNF-FM, WCSY-FM, WGMV-AM, WIRX-

FM, WSJM-AM, WYTZ-FM & WZBL-FM.

• **Susan Kretschmar** is named Sr. VP/Director of Sales for Infinity Broadcasting/St. Louis. A St. Louis native, she most recently spent three years in Dallas as Sr. VP/Business Development for Katz/CC Worldwide Creative Corporate Alliances.

• **Wendi Power** advances from LSM to GSM at WGN/Chicago, succeeding Mark Krieschen, who rose to GM in February.

• **Judy Reich** is upped from Director/Sales Development to VP/Sales for Renda Broadcasting, based in St. Louis and overseeing 21 stations. She was most recently National Director/Marketing for Westwood One's Metro Networks and has also served as GM of WSDZ/St. Louis and Renda's WJAS & WSHH/Pittsburgh.

# Creeping Up On KaZaa

Licenses granted, services launched in a busy couple of weeks in digital music

Everybody knows what legal digital music needs to be: comprehensive, easy and cheap. And everybody — including the people who work in the industry, who are, on the whole, no dummies — knows what legal digital music is: limited, bewilderingly complicated and really expensive. But the labels and the music publishers (a shadowy but influential presence in the licensing wars) are ever so slowly overcoming their suspicions and expanding the rights they're willing to grant.

## A Burst Of Activity

The last flurry of activity in licensing was in November and December 2002, when EMI granted burn rights to nine companies, MusicNet and pressplay both closed out the five major label groups, MusicNet added burn capability for the first time, and Listen.com got rights for direct burns of some of its WMG and Universal catalog.

Now things are perking up again: AOL, whose parent company, AOL Time Warner, has backed MusicNet since it debuted in December of 2001, late last month got around to launching a customized version of the service as an add-on for AOL subscribers.

Why MusicNet on AOL may work: As the recent "Internet 10" study from Arbitron and Edison Media Research shows, AOL members, despite the stupid but persistent "clueless AOL-er" stereotype, are both more aware of Internet media than the average Internet user and more likely to use it. Also, the marketing might of AOL may be able to solve the legal outlets' visibility problem, which is that they don't have any.

(By the by, I have met very few people outside the industry who have ever even heard of any of these services, and I've never met a subscriber. If there are any fellow press-

play subscribers reading this, let me know if you're coming to the R&R Convention in June. We'll have lunch.)

Why MusicNet on AOL may not work: It's an add-on, at an additional charge, to what's already an expensive Internet service. It also has a three-tiered structure, with \$3 a month buying 20 streams and 20 tethered downloads, \$9 for unlimited streams and tethered downloads and \$18 for unlimited streams and downloads and 10 burns.

Pressplay abandoned its three-tiered membership last year, and the membership structure is not the only way MusicNet on AOL is behind the curve: It doesn't offer a la carte dollar burns like other services do, it doesn't allow transfers to portable devices (oddly, the Real-One version of MusicNet does), and it's committed itself to those silly tethered downloads, which can't be moved from the computer to which they were downloaded and disappear when the user's subscription expires. They're the bane of the business, but only Rhapsody has had the sense to resist them.

## BT Group Jumps In

On March 6 another new and possibly influential player joined the fray as British telecommunications company BT Group launched Dot-

music ([www.dotmusic.com](http://www.dotmusic.com)). Dotmusic offers a two-tiered program, with a £5 (about \$8) package offering 500 on-demand streams and 50 (sigh) tethered downloads a month and a £10 (about \$16) unlimited-access deal with £1 a la carte CD burns.

It looks like Dotmusic is about where pressplay was a year and a half ago, with limited burn and transfer capability and serious catalog limitations; it has only about 150,000 tracks and nothing at all from the perennially last-on-board Sony Music. But BT Group is enormous, and it plans to use Dotmusic in the promotional plans for its broadband service, so perhaps it will publicize it sufficiently to attract some real consumer interest.

## Apple-Flavored Rumors

Apple execs have since called the story "speculation," but the *Los Angeles Times* on March 4 reported that company insiders told the paper that Apple is almost ready to launch its own legal digital-music service, for Macs only and using its own proprietary and rights-managed file format.

What was especially notable about the report was the claim that the Apple service's "massive marketing plan" is generating particular excitement among the label execs who have seen the service demonstrated. That's an interesting assertion, given the labels' unenthusiastic marketing of their own services.

The labels' ambivalence about digital music is probably a big part of the reason they've been reluctant to promote MusicNet and pressplay. It appears it will take some company that has no mixed emotions and just wants to make some money to begin the real push to speed up this business' slower-than-slow development.

The answer could be Apple, with its small but intensely loyal fan base; MusicNet on AOL, with AOL's brand recognition, subscriber base and marketing clout; the new Napster, with the considerable brains of Roxio behind it; Rhapsody, if it can increase its visibility and nail down more burn rights; or even the retailers' Echo.com project, the most promising of all if it can get the licenses.

The more legal digital-music services there are, the more likely it is that someone will find a way to price it and market it and provide some real competition to the outlaws. So good luck to the newbies; right now they're the best hope for the business.



[www.gracenote.com](http://www.gracenote.com)

[charts@gracenote.com](mailto:charts@gracenote.com)

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

## DIGITAL TOP 50<sup>SM</sup>

LW	TW	ARTIST	Album Title	Weeks On
2	1	50 CENT	Get Rich Or Die Tryin'	5
1	2	NORAH JONES	Come Away With Me	46
3	3	EMINEM	The Eminem Show	43
4	4	COLDPLAY	A Rush Of Blood To The Head	28
5	5	R. KELLY	Chocolate Factory	3
6	6	AVRIL LAVIGNE	Let Go	39
8	7	VARIOUS ARTISTS	8 Mile	19
9	8	RED HOT CHILI PEPPERS	By The Way	35
7	9	JOHN MAYER	Room For Squares	49
-	10	EVANESCENCE	Fallen	1
10	11	CHRISTINA AGUILERA	Stripped	18
20	12	DIXIE CHICKS	Home	23
11	13	JUSTIN TIMBERLAKE	Justified	18
15	14	SHANIA TWAIN	Up!	16
12	15	NELLY	Nellyville	37
13	16	VARIOUS ARTISTS	Daredevil Soundtrack	5
21	17	U2	The Best Of 1990-2000	18
16	18	THE ROLLING STONES	Forty Licks	23
17	19	SYSTEM OF A DOWN	Toxicity	79
30	20	JOSH GROBAN	Josh Groban	36
24	21	NAS	God's Son	12
14	22	AUDIOSLAVE	Audioslave	16
22	23	VARIOUS ARTISTS	Chicago — Music From The Motion Picture	8
18	24	JAY-Z	The Blueprint 2: The Gift & The Curse	17
23	25	PINK	Missundaztood	62
19	26	MASSIVE ATTACK	100th Window	4
34	27	T.A.T.U.	200 Km/H In The Wrong Lane	4
-	28	FABOLOUS	Street Dreams	1
25	29	JENNIFER LOPEZ	This Is Me ... Then	15
27	30	ELVIS PRESLEY	Elvis 30 #1 Hits	24
33	31	NIRVANA	Nirvana	19
35	32	KID ROCK	Cocky	8
31	33	CREED	Weathered	68
32	34	NICKELBACK	Silver Side Up	77
26	35	ELTON JOHN	Greatest Hits 1970-2002	12
29	36	ZWAN	Mary Star Of The Sea	6
28	37	PINK FLOYD	Echoes (The Best Of Pink Floyd)	70
41	38	SUM 41	Does This Look Infected?	11
36	39	ALICIA KEYS	Songs In A Minor	85
50	40	PUDDLE OF MUDD	Come Clean	66
46	41	STROKES	Is This It	41
39	42	SEAN PAUL	Dutty Rock	4
42	43	SHAKIRA	Laundry Service	68
49	44	GOOD CHARLOTTE	The Young And The Hopeless	5
-	45	INCUBUS	Morning View	40
43	46	SANTANA	Shaman	20
-	47	TOOL	Lateralus	78
37	48	DAVID GRAY	A New Day At Midnight	4
-	49	MOBY	18	22
44	50	2 PAC	Better Dayz	15

## DIGITAL BITS

### Judge Sets Date To Hear Verizon Appeal

U.S. District Judge Stephen Bates has set a date of April 1 to hear Verizon's appeal of his decision that it must hand over the name of one of its Internet subscribers to the RIAA. The RIAA subpoenaed the name of the Verizon customer in August 2002 under a provision of the Digital Millennium Copyright Act that, the trade group says, lets it demand the name of a suspected copyright infringer without filing a court case. Verizon went to court rather than identify its customer — who, the RIAA says, has traded as many as 600 files a day on KaZaa — and Bates ruled in the RIAA's favor in January, saying Verizon must give up the name immediately. Verizon has yet to comply.

## Bonadies To Sr. Dir./Promo At Arista/Nashville

Arista/Nashville Director/National Promotion **Teddi Bonadies** has been elevated to the label's Sr. Director/Promotion slot. In her new position Bonadies will continue to oversee the label's promotion field staff and will work closely with artists and managers.

Bonadies reports directly to VP/Promotion Bobby Kraig, who said, "Teddi has done an incredible job. No one works harder or is more dedicated, and this promotion is well deserved and comes in recognition of her excellence."

Bonadies joined Arista in 1993 as Manager/Northeast Promotion. She was upped to National Director in 2000.

## Letter

Continued from Page 3

licensed the station for simulcasting its content on any other station's broadcasts. The cable news stations (CNN, Fox and MSNBC) do generate much of their own coverage, but not all. They also license content from AP, Reuters and others and may not be able to convey simulcasting rights to you. You should be suspicious of anyone who tells you that they can license you to take the audio from these networks.

So what's the big deal? It's war, and we need to keep the citizens informed.

The problem is that it is a copyright violation — something that can cost the radio station and its owners thousands of dollars and, potentially lead to criminal liability.

And for anyone who says that "fair use" will protect the station, think again. One of the biggest parts of the four-part test for fair use is "What is the effect on the market of the work taken?" Since any station that uses network coverage is a potential customer for that network, there can be no fair use.

The short answer is, if war coverage is important to your listeners, sign up for network coverage. If you use someone else's coverage, you may be getting an unpleasant call from a copyright attorney in the near future.

*The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.*

## Kieley

Continued from Page 3

Prior to joining KRBV Cook programmed WYXR/Philadelphia, KHKS/Dallas and KIIS. He said, "I appreciate the confidence Reid Reker and Infinity management have in me to help guide two heritage radio stations like KTFM and KTSA."



**THE YOUNG AND THE PLATINUM** Epic Records Group and Sony Music executives recently presented Good Charlotte with plaques certifying platinum sales of their new album, *The Young and the Hopeless*, and gold status for their eponymous debut. Seen here are (back row, l-r) Epic Exec. VP/GM Steve Barnett; Sony Music Entertainment Sr. VP/A&R David Massey; Epic Sr. VP/Promotion Joel Klaiman, Sr. VP/Sales Bill Frohlich and President Polly Anthony; Good Charlotte member Paul Thomas; Epic Sr. VP/Worldwide Marketing Piero Giramonti, VP/Video Promotion Doug McVehil and Sr. VP/Artist Development Harvey Leeds; FeinMartini Management's Mike Martinovich; (front row, l-r) Good Charlotte's Benji Madden and Joel Madden; Epic VP/Alternative Promotion Jacqueline Saturn; bandmember Billy Martin; Epic Chairman David Glew; and FeinMartini Management's Steve Feinberg.

## Avery OM For Infinity/Charlotte Trio

**Terri Avery** has been promoted to OM of Infinity's Urban AC **WBAV**, Gospel **WGIV** and Urban **WPEG** in Charlotte. She was most recently PD of **WBAV** & **WPEG**.

A 20-year radio veteran, Avery began her career as a WWRL/New York intern and later moved up to Asst. MD and part-time air talent. She moved on to become middayer at KKDA/Dallas, where she spent 10 years and served as MD and then Asst. PD. She worked as PD of KMJQ/Houston before returning to KKDA as OM, also serving as entertainment reporter for the then-local *Tom Joyner Morning Show*.

After a stint at Mercury Records, Avery spent six years at WERQ & WWIN/Baltimore and a year at the NAB. She then joined WFXE, WKZJ & WOKS/Columbus, GA as PD.

"Terri's leadership and ratings success on WPEG & WBAV make her an obvious choice for this well deserved promotion," Infinity/Charlotte Market Manager Bill Schoening said.

In related news, **Pat Glass** has been elevated from **WBAV** LSM to **WBAV** & **WPEG** GSM.

## Analyst

Continued from Page 1

was its fifth consecutive "A," while HBC rose from an "A-" in summer 2002, a "B" in spring 2002 and a "C" just three quarters ago. SBS improved a notch from "A-" in summer 2002.

Meanwhile, Saga Communications became the first non-Spanish-language operator in the last five periods to achieve an A-level grade, by rising from a "B+" to an "A-," thanks to improvements in Milwaukee, where Saga derives 22% of its revenue, and in Columbus, OH.

Entravision's repeat performance at the top was based on a strong 18% ratings gain during the fall, better than all other analyzed radio operators, Meyers noted. In particular, ratings for Entravision's Denver stations have climbed 19%, thanks mostly to the growth seen at KXPB (Radio Tricolor). The station was acquired from Emmis in May 2002 and has since seen ratings that are 67% higher on a year-to-year basis.

Meyers said HBC's growth came thanks to impressive gains in New York, Chicago, Dallas and Houston — as well as easy comparisons. Rival SBS benefited from its Los An-

geles cluster, where ratings skyrocketed 32% at both KLAX and KXOL. Meyers also cited SBS for turning around its New York stations; WPAT & WSKQ/New York saw a 9% increase in ratings, compared to a 10% decline during fall 2001.

Meyers issued no "B+" grades in fall 2002. Four companies — Citadel, Emmis, Entercom and Radio One — received "B" marks. Citadel has received a solid "B" grade since spring 2002, when it climbed from a "B-." Emmis rebounded from a "B-," its lowest grade since fall 2000, but it received "A-" grades from fall 2000 through summer 2001 and has yet to repeat that performance. Entercom is unchanged from summer 2002, and Radio One improves from a "B-."

The two companies that received "B-" grades, Clear Channel and Cox Radio, duplicated their performances from the summer ratings period. Clear Channel earned its ninth consecutive "B-" despite its continued reformatting of large-market stations, Meyers said. On an overall basis, Clear Channel saw ratings growth of 19% at 11 major-market radio stations that have changed formats since summer 2001.

## EXECUTIVE ACTION

### Bush Becomes VP/GM Of Journal/Tulsa

**Randy Bush** has been named VP/GM of Journal Broadcast Group's Tulsa cluster, which comprises News/Talk **KFAQ**, Country **KVOO** and Classic Country **KXBL**. Bush replaces Tom Sheridan, who has been overseeing management of Journal's Tulsa stations on an interim basis since January. Sheridan will now return full-time to his job as GSM of the company's News/Talk flagship, **WTMJ**/Milwaukee.

"Randy is the perfect choice to lead our Tulsa operations forward," Journal Broadcast Group President Carl Gardner said. "He has a long track record of building winning stations and clusters, with particular expertise in both Country and News/Talk radio."

Bush joins Journal from Clear Channel/Oklahoma City, where he served as VP/Market Manager of a seven-station cluster. Prior to that he was a Regional VP for Clear Channel in Texas. Bush's resume also includes a stint as GM of **KEZQ**, **KURB** & **KVLO**/Little Rock.

### 'La Ley' Raleigh's First Spanish FM

Curtis Media Group on March 7 flipped **WYMY**/**Raleigh** from a simulcast of '80s **WYMY** to the market's first Spanish-language FM outlet, "La Ley." GM John Hernandez defined the station as Regional Mexican but said it will program crossover hits from other formats to cater to the tastes of all Hispanics in the area.

"This is a significant event for our company and the Latino community," said Curtis Media Exec. VP Phil Zachary. "We are proud to be the first major broadcasting company to serve this growing and dynamic segment of our population."

With a 100kw signal, La Ley will reach the growing Hispanic population in Raleigh — 400,000, according to the census — including north to Henderson, south to Lumberton, east to New Bern and west to Southern Pines. North Carolina is the top state in the country for growth of Hispanic buying power: It's up 912% from 1990-2002.

## Zellner

Continued from Page 3

as Asst. PD/MD and in 1994 got his first PD gig, at **KYIS**/Oklahoma City. In 1995 Zellner became OM of **KTHT**/Fresno; in 1996 he became PD of **KMXV**. He added PD duties at **KSRC** in 1999, when he was also

elevated to OM and Infinity Top 40 Format Captain.

"Infinity has four winning radio stations here in Kansas City," Zellner told **R&R**, "and I'm excited about working with **KFKF** PD Dale Carter and **KBEQ** PD Mike Kennedy to grow our cluster to new heights."

## HBC

Continued from Page 3

Moore joined HBC in June 1998 as GM of **KLNV** & **KLQV**/San Diego after holding GSM duties at **XTRA-AM**/Tijuana-San Diego. He rose to his most recent position in December 2002. Moore has also been associated with Victor Diaz's California station group in Tijuana-San Diego, as well as the former **KCBQ-AM** & **FM**/San Di-

ego. He began his career in 1969 as an air talent at **WCCC**/Hartford.

Masepohl joined HBC in October 1998 as GSM of HBC/Houston and rose to VP/GM of the stations one year later. He rose to his most recent role at HBC in October 2001. Masepohl began his career in 1984, when he joined McGavren Guild as an AE.

In related news, three-year HBC Asst. Treasurer **Tim Ward** is upped to VP/Treasurer.

While **WSNI**/Philadelphia, **KMYI**/San Diego and **KRVO**/Portland, OR have seen impressive gains since launching their current formats, Clear Channel has seen greater challenges at such properties at **KHHT**/Los Angeles, **WDTW**/Detroit and **WUBT**/Nashville.

Furthermore, Meyers expressed concern over Clear Channel's overall performance in Los Angeles, where six of its nine stations forfeited share during fall 2002. Clear Channel's L.A. properties account for 9% of the company's radio revenue. Additionally, Clear Channel posted year-to-year ratings growth

in just four of its top 10 markets. Book-to-book, however, Clear Channel gained share in six of its top 10 markets.

While the lowest grade, a "C," was given to Beasley for the third consecutive period, Infinity received a "C+" down from a "B-." Meyers said Infinity's stations have continued to underperform, as indicated by their consolidated ratings decline of 5%. He said Infinity saw "considerably weaker" performance in the top 10 markets, which account for 59% of Infinity's revenue.

— Adam Jacobson

National Radio

• **WESTWOOD ONE & CBS RADIO SPORTS** present complete coverage of the 2003 NCAA Men's Basketball Championship Tournament, beginning March 18. Play-by-play coverage of 28 games will be provided by Kevin Harlan with John Thompson and Bill Raftery. For more information, contact Abby Krasny at 212-641-2009 or [abby\\_krasny@westwoodone.com](mailto:abby_krasny@westwoodone.com).

• **WW1 & CBS RADIO SPORTS** present exclusive coverage of the 2003 Masters Golf Tournament, April 10-13, hosted by John Tautges, Mitch Voges, Bob Papa, Chris Castleberry and Larry Michael. "The Road to the Masters," 20 three-minute features including historical highlights and Masters previews, will air before the tournament. For more information, contact Abby Krasny at 212-641-2009 or [abby\\_krasny@westwoodone.com](mailto:abby_krasny@westwoodone.com).

• **AP RADIO NETWORK** adds "The Personal Finance Minute," developed in conjunction with Bankrate.com, beginning March 17. The daily feature is set to include discussions of such financial issues as refinancing and debt management. For more information, call 800-527-7234 or visit [www.apbroadcast.com](http://www.apbroadcast.com).

CHRONICLE

BIRTHS

WPHT/Philadelphia talk host **Jeff Katz**, wife Heidi, daughter Julia Jaillet, March 7.

CONDOLENCES

Singer and artist manager **Adam Faith**, 62, March 8.

ative Affairs, West Coast for Universal Music Publishing. She has been in the A&R department at Universal for 10 years.



Caseine



Shulman

• **DANIEL SHULMAN** becomes Director/A&R for Island Records. He has spent the last seven years as bassist for Garbage.

• **JON ELLIOT** is tapped as VP of RCA/Nashville and Arista/Nashville. He rises from Sr. Director/Marketing & Artist Development.

• **GABRIEL ABAROA** is named President of the Latin Academy of Recording Arts & Sciences. He previously served as Vice Chairman/Board of Trustees for the organization and is also a former CEO of the International Federation of the Phonographic Industry.

The Latin Recording Academy also expands its executive staff: **MARYA MEYER** is named VP/Latin Corporate & External Affairs, **LUIS DOUSDEBES** becomes Director/Administration & Finance, and **IGNACIO MEYER** is the new Director/Business Development.

Records



Burns

• **KENNY BURNS** joins Roc-A-Fella Records as VP. He joins from the VP post at MonarC Music.

• **DONNA CASEINE** is upped to Director/A&R for MCA Records and VP/Cre-

FCC ACTIONS

FCC Media Chief Favors Diversity Rule

FCC Media Bureau Chief **Ken Ferree** said last week that he'd like to replace some of the FCC's radio-ownership limits and the broadcast-newspaper cross-ownership rule with a set "diversity rule" formula to measure the diversity of media voices in a particular market. "It's clean and easy to explain to a court," Ferree told the *Los Angeles Times*. "That's the way I'd like to see it work."

FCC economists are currently developing and testing such a formula; ideally, it would allow the agency to plug in certain variables, such as the number and type of media outlets and the number of owners in a market, whenever a merger is proposed and determine if enough diversity would exist after the sale. And while Ferree said he's "guardedly optimistic" that the agency can develop a workable formula, he acknowledged that the commissioners could nonetheless reject the idea.

Alaska Group Ordered To Give Up Translators

The FCC has told **Peninsula Communications** that it must stop using two translators to extend the reach of its KPEN/Kenai, AK and KWVW/Homer, AK. Peninsula had been allowed to use "non-fill-in" translators in Seward, AK to rebroadcast because there was no FM service in Seward. The FCC later revoked the permission, and Peninsula appealed, but now, after years of debate, the FCC said that, due to the February 2000 signing of KPEN-FM/Seward, Peninsula must stop using the translators. Peninsula argued that the change will mean Seward will receive only two FM signals — KPEN and a translator used by noncommercial KSKA/Anchorage, AK. But the FCC said that, given the market's size, the translators are a "clear detriment" to the two commercial stations based in Seward, KPEN and KSWD-AM. Peninsula, which said it has been generating between \$4,000 and \$6,000 a month from Seward-based advertisers, has 60 days to either transfer the translators to another operator or shut them down.

BUSINESS BRIEFS

Continued from Page 6

Analyst: Salem's Armor Is Dented

Reacting to Salem's admission that the launches of shows hosted by Sean Hannity on ABC Radio Networks and Bill O'Reilly on Westwood One have cost Salem's syndicated hosts quite a few affiliates, Barrington Research's James Goss said Salem has damaged the perception that its stable block-programming revenue creates an investment option with less price variability than radio stocks tied entirely to the advertising economy. As a result, Goss lowered his rating on the company's stock from "outperform" to "market perform," his target price from \$31 to \$24, his Q1 EPS estimate from break-even to a 5-cent loss, his 2003 EPS estimate from 30 cents to 15 cents and his 2004 EPS forecast from 50 cents to 30 cents. "We feel the critical issue is not just the somewhat slower potential growth over the intermediate term," Goss said. "Rather, it's the recognition that Salem's theoretical defensive characteristics are not foolproof."

Journal Radio Revenue Up 6% In 2002

The **Journal Radio** unit of Journal Communications saw operating revenue of \$78.2 million in 2002, a 6% increase helped along by a \$2.9 million increase in local advertising revenue and a \$700,000 increase in national advertising across most of its markets. Journal also saw a \$700,000 rise in political- and issue-advertising revenue. The radio group's operating earnings more than doubled, from \$5.9 million in 2001 to \$15.2 million in '02; the company attributed the gain to having discontinued \$5.7 million in goodwill and broadcast-license amortization expense and to lower operating costs. For Journal's overall broadcasting segment, operating revenue increased 13%, to \$152.7 million, while operating earnings improved 116%, to \$33.4 million.

Cox Balks After Beasley Execs Comment On Settlement

As part of a settlement agreement between **Beasley's WPOW** (Power 96)/Miami and **Cox Radio's WPYM** (Party 93.1)/Miami regarding Party's on-air statements about how many commercials per hour were aired by Power 96, both stations signed a document agreeing not to "initiate any public comment about the dismissal of the litigation." The clause prohibited both companies from speaking about the case on the air and from responding to media questions about the matter. But Beasley counsel Alan Fertel and company owner George Beasley have since commented on the case to the *Miami Daily Business Review*. Cox's Miami management claims that by doing that Fertel and Beasley violated the settlement agreement; as a result, Cox said it is no longer bound to comply with the settlement terms. Beasley representatives declined to comment to R&R.

ABC Wins Ruling In Little Rock Buy; Seller Plans Appeal

An Arkansas District Court judge has ordered **Nameloc** to follow through on its \$2.6 million sale of Urban AC **KYFX-FM/Little Rock to ABC**, but Nameloc co-owner Loretta House and her husband and station co-owner, Charles House, told R&R that the company plans to keep fighting to keep KYFX. Nameloc argued that ABC breached the March 2002 sales contract by running employment ads that included the station's call letters before an FCC application had been filed, but the court rejected that argument, saying, "ABC's use of the call letters in the job listing was for identification purposes only." Nameloc further argued that its inability to secure a transferable tower lease as required by the agreement should keep the sale from going through, but the court said ABC accepts that Nameloc is unable to secure such a lease. The Houses will appeal the decision: "I'm going to be like Rosa Parks," Loretta House told R&R. "I will be representing all minority and independently owned stations. What you have here is like David and Goliath."

Triad Closes On Peoria, IL Acquisition

Monterey-based **Triad** has closed on its \$37 million purchase of **JMP Media's** four-station Peoria, IL cluster, giving Triad News/Talk **WMBD-AM**, Oldies **WPBG-FM**, AC **WSWT-FM** and Sports **WWFS-AM**. The stations will operate as **JMP Radio Group**, a wholly owned subsidiary of Triad, and will continue to be run by VP/Market Manager Mike Wild, who assumes an equity interest in the group. Triad CEO David Benjamin said, "Mike Wild has done a tremendous job of making the stations a key part of the Peoria community among advertisers, listeners and community groups. I know he will continue to take the Peoria stations to new heights."

ABC Buys Radio Disney A San Antonio Home

**ABC** has purchased **Belo's KENS-AM/San Antonio** for \$3.2 million and plans to flip the News/Talker to Radio Disney, giving the Children's format its 57th market. ABC will operate the station via an LMA as of April 1. Belo said it expects the deal to close in Q4.

GE To Give Spanish-Language Media A Boost

**General Electric** CEO Jeff Immelt said in a letter to shareholders this week that GE is allocating capital to "new businesses that will increase growth with high returns" and named six areas of interest, one of which was Spanish-language broadcasting. The company believes Spanish-language media and the other businesses named are each capable of seeing \$1 billion in operating profit within the next few years and could have returns on capital in excess of 20%. "I view these as our children," Immelt wrote. "Someday each can grow to be a full-scale GE business." He did not name any Spanish-language media companies in which GE plans to invest, though last year the company added Telemundo, the second-largest Spanish-language TV network in the U.S., to its holdings. Rumors abound that Spanish Broadcasting System could be an acquisition target for GE, but no comment has come from either company about a possible business agreement.

Whited

Continued from Page 1

CEO **Ted Field** said. "He has great relationships with radio stations, he is very proactive with his approach, and he just makes things happen. We're very happy to have him head up our promotion department."

Whited said, "I've been given an opportunity to do something I've

worked for all of my career, and I'm going to do whatever it takes to live up to the confidence that Ted has put in me."

Whited began his career in 1987 as Advertising Director at National Record Mart, then spent a year as a concert promoter at DeCaesar Engler in Pittsburgh. In 1990 he began an 11-year tenure with Elektra Entertainment, where he served as a regional promoter (for Cincinnati,

then Cleveland, then Pittsburgh), Director/Top 40 Promotion and, ultimately, VP/West Coast Promotion. During his time at Elektra he worked such artists as Metallica, Anita Baker, Missy Elliott and Busta Rhymes.

In 2001 Whited became VP/Promotion at Priority Records, where he worked records for Snoop Dogg, Master P, Lil Romeo and Sarina Paris.

## Music Choice

23 million homes  
27,000 businesses

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

### HIT LIST

**Seth Neiman**  
BUTCH WALKER Sober  
JUSTIN TIMBERLAKE Rock Your Body  
NORAH JONES Don't Know Why

### SOFT ROCK

**Seth Neiman**  
JAMES TAYLOR September Grass  
PHIL COLLINS Come With Me (Lullaby)

### ROCK

**Gary Susalis**  
(HED) PLANET EARTH Blackout  
NICKELBACK Learn The Hard Way  
OPEN HAND Life As Is  
POWERMAN 5000 Free

### ALTERNATIVE

**Adam Neiman**  
ATARIS In This Diary  
LIBERTINES I Get Along  
REVIS Caught In The Rain  
VENOETTA RED Shatterday

### TODAY'S COUNTRY

**Liz Opoka**  
SARA EVANS Backseat Of A Greyhound Bus

### PROGRESSIVE

**Liz Opoka**  
BETH ORTON Thinking About Tomorrow  
JACK JOHNSON The Horizon Has Been Defeated  
MARK KNOPFLER Devil Baby

### SMOOTH JAZZ

**Gary Susalis**  
ALTHEA RENE In Light Of You  
LARRY GITTENS One For Mo

### AMERICANA

**Liz Opoka**  
BROOKLYN COWBOYS Dodging Bullets  
CALEXICO Quattro (World Drifts In)  
STEPHEN FEARING The Finest Kind



SATELLITE RADIO  
Lori Parkerson  
• 202-380-4425

### 20on20 (XM20)

**Kane**  
AALIYAH Miss You  
BLU CANTRELL Breathe  
JUSTIN TIMBERLAKE Rock Your Body  
STACIE ORRICO Stuck

### BPM (XM81)

**Blake Lawrence**  
BILLIE RAY MARTIN Honey  
GABRY PONTE Time To Rock

### Squizz (XM48)

**Charlie Logan**  
EVANESCENCE Bring Me To Life

### U-POP (XM29)

**Ted Kelley**  
DANNI MINOGUE I Begin To Wonder  
FEEL Got Your Name On It  
LINKIN PARK Somewhere I Belong  
MASSIVE ATTACK Special Cases  
MIS-TEEQ Scandalous  
MOBY & SYLVIA ROBINSON Sunday  
RUBY AMANFU Sugah  
TURIN BRAKES Pain Killer

### The Loft (XM50)

**Mike Marrone**  
DAVID WILCOX Radio Men  
DAVID WILCOX Ask For More  
ERICA SMITH 31st Avenue  
ERICA SMITH Oh, Death  
ERICA SMITH Johnny Come Down To Hiio  
JOAN ARMATRADING Ocean  
JOAN ARMATRADING Let's Talk About Us  
JOAN ARMATRADING Less Happy More Often  
LOUISE TAYLOR Call My Name  
LOUISE TAYLOR Something Like This  
MINUS 5 View From Below  
MINUS 5 The Days Of Wine And Booze  
MINUS 5 Retrieval Of You  
STACIE ROSE Shine  
STACIE ROSE Mine  
STACIE ROSE We Got Love

### Raw (XM66)

**Leo G.**  
50 CENT If I Can't  
BONECRUSHER Never Scared  
FREEWAY I/PEEDI CRAKK Flipside  
LIL KIM I/50 CENT Magic Stick

### Real Jazz (XM70)

**Maxx Myrick**  
KENNY GARRETT Standard Of Language  
STEVE TURRE One 4 J

### X Country (XM12)

**Jessie Scott**  
CORY BRANAN Jolene  
DAVID DLNEY Boss Don't Shoot No Dice  
DENIM Who's The Man  
IGUANAS I Dig You

### XM Café (XM45)

**Bill Evans**  
ANI DIFRANCO Evolve  
BLUE MAN GROUP The Complex  
JOAN ARMATRADING Lovers Speak  
MINUS 5 Down With Wilco

### XMLM (XM42)

**Jessie Scott**  
CLOSER THAN KIN The Machineries Of Breath

### Watercolors (XM71)

BOB JAMES Morning, Noon & Night  
FOURPLAY Ju-Ju  
GEORGE DUKE Chillin'  
GERALD ALBRIGHT Old School Jam  
GREGG KARUKAS Healing Song  
HIDDEN BEACH I/JEFF LORBER Electric Relaxation  
JEFF LORBER Gigabyte  
JONATHAN BUTLER African Moon  
KENNY G Malibu Dreams  
KIM WATERS The Ride  
LEE RITENOUR 13  
MICHAEL LINGTON Still Thinking Of You  
MINDI ABAIR Lucy's  
NORMAN BROWN Dancing In The House  
PIECES OF A DREAM Turning It Up  
RUSS FREEMAN Villa By The Sea  
STEVE COLE Off Broadway



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

### DMX Fashion Retail

Jeanne Destro

The hottest tracks at DMX fashion retail, targeted at 18-34 adults.

JOSH KELLY Amazing  
BEN HARPER Diamonds On The Inside  
DJ ICEY Dreams  
FLUNK Blue Monday  
ALL-AMERICAN REJECTS Swing, Swing  
50 CENT In Da Club  
AFI Girl's Not Grey  
ELIANE ELIAS Kissed Nature (Remix)  
ALICE PEACOCK Bliss  
K.D. LANG A Kiss To Build A Dream On

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

### CHR/POP

**Jack Patterson**  
GOOD CHARLOTTE The Anthem  
JUSTIN TIMBERLAKE Rock Your Body

### CHR/RHYTHMIC

**Mark Shands**  
TEMMORA Tryin' To Play A Player

### URBAN

**Jack Patterson**  
KELLY PRICE He Proposed  
ROOTS Break You Off  
XXX XXX

### ALTERNATIVE

**Dave Sloan**  
POWERMAN 5000 Free  
THE DONNAS Who Invited You  
ROONEY I'm Shakin'

### ROCK

**Stephanie Mondello**  
OUTSPOKEN Farther  
SEETHER Driver Under

### ADULT ALTERNATIVE

**Stephanie Mondello**  
FLEETWOOD MAC Peacekeeper  
PETE YORN Come Back Home  
JACK JOHNSON The Horizon Has Been Defeated

### ADULT CONTEMPORARY

**Jason Shiff**  
FLEETWOOD MAC Peacekeeper

### INTERNATIONAL HITS

**Mark Shands**  
LIFELINE I Don't Even Like You

### COUNTRY

**Leanne Flask**  
DARRYL WORLEY Have You Forgotten

### OANCE

**Danielle Ruyschaert**  
I/O At The End (Midnite Radio Mix)  
DIRTY VEGAS Ghosts (Joeski Vocal)  
GLASGOW GANGSTER FUNK Cutie Pie (Original Mix)

### RAP/HIP-HOP

**Mark Shands**  
MR. SERV-ON Where Dat Work At?



Artist/Title	Total Plays
JENNIFER LOPEZ Jenny From The Block	77
CHRISTIAN AGUILERA Beautiful	76
AVRIL LAVIGNE Complicated	74
JUSTIN TIMBERLAKE Cry Me A River	74
HILARY DUFF I Can't Wait	73
HAMPTON THE HAMPSTER Hampster...	73
LMNT Juliet	72
AARON CARTER America A O	71
LIL BOW WOW Basketball	70
JUMP 5 All I Can Do	35
NO SECRETS That's What Girls Do	33
BAHA MEN Move It Like This	33
KELLY CLARKSON A Moment Like This	32
PINK Get The Party Started	32
CHRISTINA MILIAN Call Me, Beep Me	31
PLAY Us Against The World	31
LAS KETCHUP The Ketchup Song	31
JUMP 5 Throw Your Hands Up	31
BAHA MEN Who Let The Dogs Out	30
SIMON & MILO Get A Clue	30



Playlist for the week ending March 3-9.



### Planet Dance

**Swedish Egil**  
DJ TIESTO & JUNKIE XL Obsession  
GUS GUS David  
MASSIVE ATTACK Special Cases  
PANJABI MC Mundian To Bach Ke  
STATIC REVENGER Breathless

### The Pulse

**Haneen Arafat**  
FLEETWOOD MAC Peacekeeper  
JOSH KELLY Amazing

### Hot Jamz

**Ken Spellman**  
JOE BUDDEN Pump It Up  
TALIB KWELI Get By

### Hip Hop Nation

**Ken Spellman**  
BONECRUSHER Never Scared

### New Country

**Jim Kressler**  
DARRYL WORLEY Have You Forgotten?

### Octane

**Don Kaye**  
POWERMAN 5000 Free

### The Beat

**Geronimo**  
JESSE Look @ Me Now

### Heat & Soul

**B.J. Stone**  
DRU HILL I Love You  
HEATHER HEADLEY I Wish I Wasn't  
TONY TERRY In My Heart

## AOL Radio@Network

Ron Nenni 415-934-2790

### Top Country

**Lawrence Kay**  
TRACE ADKINS Then They Do  
CROSS CANADIAN RAGWEED 17  
SARA EVANS Backseat Of A Greyhound Bus

### Top Pop

**Mark Hamilton**  
CHRISTINA AGUILERA Fighter  
GOOD CHARLOTTE The Anthem  
MATCHBOX TWENTY Unwell  
JUSTIN TIMBERLAKE Rock Your Body

### Top Alternative

**Cameo**  
THE MUSIC Take The Long Road And Walk It  
UNLOCO Failure

### Country Coast To Coast

**Kris Wilson**  
GARTH BROOKS Why Ain't I Running  
TRACY BYRD The Truth About Men  
TAMMY COCHRAN Love Won't Me  
CRAIG MORGAN Almost Home  
ANTHONY SMITH Half A Man  
MARK WILLS When You Think Of Me



### Music Programming/Consulting

Ken Moultrie • 800-426-9082

### Alternative

**Steve Young/Kristopher Jones**  
(HED) PLANET EARTH Blackout  
JOHNNY CASH Hurt  
LIAM LYNCH United States Of Whatever  
QUEENS OF THE STONE AGE Go With The Flow.  
SALIVA Rest In Pieces  
STREETS Let's Push Things Forward

### Active Rock

**Steve Young/Kristopher Jones**  
PROJECT 86 Hollow Again  
SALIVA Rest In Pieces

### Heritage Rock

**Steve Young/Kristopher Jones**  
THE ALLMAN BROTHERS BAND Firing Line  
TOM PETTY Have Love Will Travel

### Hot AC

**Steve Young/Josh Hosler**  
GOO GOO DOLLS Sympathy

### CHR

**Steve Young/Josh Hosler**  
EMINEM Sing For The Moment  
R. KELLY Ignition  
AVRIL LAVIGNE Losing Grip  
KELLY ROWLAND Can't Nobody

### Rhythmic CHR

**Steve Young/Josh Hosler**  
50 CENT I/NATE DOGG 21 Questions  
DA BRAT In Love Wit 'Cha  
EMINEM Sing For The Moment  
STAGGA LEE Roll Wit MVP

### Soft AC

**Mike Bettelli/Teresa Cook**  
PHIL COLLINS Come With Me (Lullaby)

### Mainstream AC

**Mike Bettelli/Teresa Cook**  
FLEETWOOD MAC Peacekeeper

### Dave Wingert Show

**Mike Bettelli/Teresa Cook**  
FLEETWOOD MAC Peacekeeper

### Mainstream Country

**Ray Randall/Hank Aaron**  
JESSICA ANDREWS There's More To Me Than You  
TRACY BYRD The Truth About Men

### New Country

**Hank Aaron**  
JEFF BATES The Love Song  
TRACY BYRD The Truth About Men  
JO DEE MESSINA Was That My Life  
RANDY TRAVIS Three Wooden Crosses

### Lia

**Ken Moultrie/Hank Aaron**  
RASCAL FLATTS Love You Out Loud  
RANDY TRAVIS Three Wooden Crosses

### 24 HOUR FORMATS

Jon Holiday • 303-784-8700

### Adult Hit Radio

**JJ McKay**  
COLDPLAY Clocks  
CRAIG DAVID Hidden Agenda  
JOHN MAYER Why Georgia  
LUCY WOODWARD Dumb Girls

### Rock Classics

**Adam Fendrich**  
FLEETWOOD MAC Peacekeeper

### Adult Contemporary

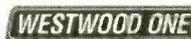
**Rick Brady**  
FLEETWOOD MAC Peacekeeper

### US COUNTRY

**Penny Mitchell**  
TRACE ADKINS Then They Do  
JEFF BATES The Love Song  
EMERSON DRIVE Only God (Could Stop Me Loving You)  
VINCE GILL Someday  
BRAD PAISLEY Celebrity

### GREAT AMERICAN COUNTRY

**Jim Murphy • 303-784-8700**  
PHIL VASSAR This Is God  
DARRYL WORLEY Have You Forgotten?



Charlie Cook • 661-294-9000

### Bright AC

**Jim Hays**  
JASON MRAZ The Remedy

### Hot Country

**Jim Hays**  
LONESTAR My Front Porch Looking In  
RANDY TRAVIS Three Wooden Crosses

### Young & Elder

**David Felker**  
SAMMY KERSHAW I Want My Money Back  
LONESTAR My Front Porch Looking In



### After Midnite

JIMMY WAYNE Stay Gone



### Alternative

**Chris Reeves • 402-952-7600**  
3 DOORS DOWN When I'm Gone  
QUEENS OF THE STONE AGE Go With The Flow

### Country

**Jim West**  
GARTH BROOKS Why Ain't I Running  
DUSTY DRAKE One Last Time  
CRAIG MORGAN Almost Home  
DARRYL WORLEY Have You Forgotten?

## POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours
1	GEORGE STRAIT	\$753.3	
2	THE OTHER ONES	\$702.5	DAVE MATTHEWS BAND
3	CHER	\$674.9	
4	SHAKIRA	\$649.5	THE DONNAS
5	AEROSMITH	\$604.3	FLAMING LIPS
6	NEIL DIAMOND	\$549.6	FLEETWOOD MAC
7	KENNY CHESNEY	422.8	VANS WARPED TOUR '03
8	TOBY KEITH	\$341.8	
9	MANNHEIM STEAMROLLER	\$326.9	
10	DAVID COPPERFIELD	\$292.8	
11	JAMES TAYLOR	260.6	
12	BILL GAITHER & FRIENDS	213.4	
13	DAVID GRAY	204.6	
14	MICHAEL W. SMITH	189.9	
15	JOHN MAYER	177.4	

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

72 million households



Tom Calderone  
VP/Programming

Plays

50 CENT In Da Club	59
GOOD CHARLOTTE The Anthem	47
EMINEM Sing For The Moment	46
SNOOP DOGG Beautiful	46
JAY-Z Excuse Me Miss	45
MISSY ELLIOTT /LUDACRIS Gossip Folks	45
AUDIOSLAVE Like A Stone	40
COLDPLAY Clocks	36
TYRESE How You Gonna Act Like That	34
JENNIFER LOPEZ /LL COOL J All I Have	30
JUSTIN TIMBERLAKE Rock Your Body	17
SIMPLE PLAN Addicted	16
LIL KIM /MR. CHEEKS The Jump Off	16
NAS I Can	15
AALIYAH Miss You	14
RED HOT CHILI PEPPERS Can't Stop	13
R. KELLY Ignition	13
SEAN PAUL Get Busy	12
ALL-AMERICAN REJECTS Swing, Swing	12
T.A.T.U. All The Things She Said	11

Video playlist for the week of March 3-9.

76 million households



Paul Marszalek  
VP/Music Programming

## ADDS

FOO FIGHTERS Times Like These
JASON MRAZ The Remedy (I Won't Worry)
AMANDA PEREZ Angel
QUEEN LATIFAH Better Than The Rest
JUSTIN TIMBERLAKE Rock Your Body

Plays

AVRIL LAVIGNE I'm With You	25
3 DOORS DOWN When I'm Gone	24
KID ROCK /SHERYL CROW Picture	24
JENNIFER LOPEZ /LL COOL J All I Have	24
LISA MARIE PRESLEY Lights Out	23
NORAH JONES Come Away With Me	20
NO DOUBT Running	20
CATHERINE ZETA-JONES And All That Jazz	20
COLDPLAY Clocks	16
JOHN MAYER Why Georgia	16
BON JOVI Misunderstood	15
CELINE DION I Drove All Night	15
RED HOT CHILI PEPPERS Can't Stop	14
SHANIA TWAIN Up!	14
JOHNNY CASH Hurt	13
FAITH HILL Cry	13
TLC Hands Up	12
COUNTING CROWS /V. CARLTON Big Yellow Taxi	9
AALIYAH Miss You	8
INDIA.ARIE Can I Walk With You	8
AUDIOSLAVE Like A Stone	7
KELLY ROWLAND Can't Nobody	7
SANTANA /MUSIQ Nothing At All	6
BRUCE SPRINGSTEEN Waiting On A Sunny Day	6
MARIAH CAREY Through The Rain	5
CHANTAL KREVIAZUK In This Life	5
ROBBIE WILLIAMS Feel	5
LUCY WOODWARD Dumb Girls	4
EVERCLEAR Volvo Driving Soccer Mom	3
COMMON /MARY J. BLIGE Come Close	1
MISSY ELLIOTT /LUDACRIS Gossip Folks	1
VIVIAN GREEN Emotional Rollercoaster	1
JAY-Z Excuse Me Miss	1
R. KELLY Ignition	1
SNOOP DOGG Beautiful	1

Video airplay for March 10-17

36 million households



Cindy Mahmoud  
VP/Music Programming  
& Entertainment

## VIDEO PLAYLIST

LIL KIM /MR. CHEEKS The Jump Off
MISSY ELLIOTT /LUDACRIS Gossip Folks
SNOOP DOGG Beautiful
JA RULE /ASHANTI Mesmerize
R. KELLY Ignition
SEAN PAUL Get Busy
NAS I Can
FIELD MOB Sick Of Being Lonely
BABY /CLIPSE What Happened To That Boy
TYRESE How You Gonna Act Like That

## RAP CITY TOP 10

50 CENT In Da Club
JA RULE /ASHANTI Mesmerize
LIL KIM /MR. CHEEKS The Jump Off
JAY-Z Excuse Me Miss
BABY /CLIPSE What Happened To That Boy
NAS I Can
FAT JOE /TONY SUNSHINE All I Need
KILLER MIKE /BIG BOI & SLEEPY BROWN A.D.I.D.A.S
EMINEM Sing For The Moment
CHOPPA Choppa Style

Video playlist for the week ending March 16.



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

## ADDS

JIMMY WAYNE Stay Gone
NICKEL CREEK Speak

## TOP 20

JOE NICHOLS Brokenheartsville
MARTINA MCBRIDE Concrete Angel
JENNIFER HANSON Beautiful Goodbye
BLAKE SHELTON The Baby
KENNY CHESNEY Big Star
TIM MCGRAW She's My Kind Of Rain
DIXIE CHICKS Travelin' Soldier
ALISON KRAUSS & UNION STATION New Favorite
DEANA CARTER There's No Limit
SHANIA TWAIN Up!
KEITH URBAN Raining On Sunday
TRACE ADKINS Chrome
KID ROCK /SHERYL CROW Picture
JOHNNY CASH Hurt
ALAN JACKSON That'd Be Alright
FAITH HILL When The Lights Go Down
VINCE GILL Next Big Thing
AARON LINES You Can't Hide Beautiful
MONTGOMERY GENTRY Speed
CHRIS CAGLE What A Beautiful Day

## HEAVY

BLAKE SHELTON The Baby
DIXIE CHICKS Travelin' Soldier
JOE NICHOLS Brokenheartsville
KEITH URBAN Raining On Sunday
KENNY CHESNEY Big Star
MARTINA MCBRIDE Concrete Angel
MONTGOMERY GENTRY Speed
SHANIA TWAIN Up!
TIM MCGRAW She's My Kind Of Rain
VINCE GILL Next Big Thing

## HOT SHOTS

BERING STRAIT Bering Strait
JOHNNY CASH Hurt
KID ROCK /SHERYL CROW Picture
NICKEL CREEK Speak

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

Information current as of March 11.



Jim Murphy, VP/Programming  
19 million households

## ADDS

PHIL VASSAR This Is God
DARRYL WORLEY Have You Forgotten?

## TOP 10

DIXIE CHICKS Travelin' Soldier
JOE NICHOLS Brokenheartsville
SHANIA TWAIN Up!
CHRIS CAGLE What A Beautiful Day
KEITH URBAN Raining On Sunday
ALAN JACKSON That'd Be Alright
BLAKE SHELTON The Baby
MARTINA MCBRIDE Concrete Angel
TRACE ADKINS Chrome
TIM MCGRAW She's My Kind Of Rain

Information current as of March 11.

# TELEVISION

## TOP TEN SHOWS

Total Audience  
(105.5 million households)

1 Survivor: Amazon
2 CSI
3 American Idol (Tuesday)
4 American Idol (Wednesday)
5 60 Minutes
6 Everybody Loves Raymond
7 Fear Factor
8 Friends (9pm)
9 Law & Order: Criminal Intent
10 Still Standing

## March 3-9

Adults  
25-54

1 Survivor: Amazon
2 CSI
3 American Idol (Tuesday)
4 American Idol (Wednesday)
5 Friends (9pm)
6 Fear Factor
7 Friends (9:30pm)
8 Everybody Loves Raymond
9 24
10 Law & Order

Source: Nielsen Media Research

## COMING NEXT WEEK

### Tube Tops

VH1's telecast of the 2003 *Rock & Roll Hall of Fame Induction Ceremony* is slated to feature performances from inductees **The Police**, **AC/DC** and **Elvis Costello & The Attractions**, as well as presenters **Steven Tyler** and **Gwen Stefani**. Also among this year's inductees: **The Clash** and **The Righteous Brothers** (Sunday, 3/16, 9pm ET/PT).

### Friday, 3/14

- **LaToya Jackson**, *The View* (ABC, check local listings for time).
- **Simple Plan**, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- **Lyle Lovett**, *Late Show With David Letterman* (CBS, check local listings for time).
- **The Ataris**, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- **Breaking Benjamin**, *Last Call With Carson Daly* (NBC, check local listings for time).

### Saturday, 3/15

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

### Monday, 3/17

- **30 Seconds To Mars**, *Jay Leno*.
- **Reverend Horton Heat**, *Conan O'Brien*.
- **The Roots**, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- **Jason Mraz**, *Carson Daly*.
- **The Chieftains**, *The Caroline Rhea Show* (check local listings for time and channel).

### Tuesday, 3/18

- **Goo Goo Dolls**, *Jay Leno*.
- **The Music**, *David Letterman*.
- **Blues Traveler**, *Conan O'Brien*.
- **30 Seconds To Mars**, *Carson Daly*.
- **Geri Halliwell**, *Caroline Rhea*.

### Wednesday, 3/19

- **Raphael Saadiq**, *Jay Leno*.
- **Mark Knopfler**, *Conan O'Brien*.
- **Baby**, *Carson Daly*.

### Thursday, 3/20

- **Kid Rock and Sheryl Crow**, *Jay Leno*.
- **The Other Ones**, *Conan O'Brien*.
- **The Doors**, *Carson Daly*.

— Julie Gidlow

# FILMS

## BOX OFFICE TOTALS

March 7-9

Title	Distributor	\$ Weekend	\$ To Date
1	<b>Bringing Down The House</b> (Buena Vista)*	\$31.10	\$31.10
2	<b>Tears Of The Sun</b> (Sony)*	\$17.05	\$17.05
3	<b>Old School</b> (DreamWorks)	\$9.19	\$50.76
4	<b>Chicago</b> (Miramax)	\$6.84	\$114.44
5	<b>How To Lose A Guy In 10 Days</b> (Paramount)	\$6.68	\$86.88
6	<b>Cradle 2 The Grave</b> (WB)	\$6.53	\$26.87
7	<b>Daredevil</b> (Fox)	\$5.21	\$91.53
8	<b>The Jungle Book 2</b> (Buena Vista)	\$4.25	\$39.52
9	<b>Shanghai Knights</b> (Buena Vista)	\$2.68	\$54.74
10	<b>The Life Of David Gale</b> (Universal)	\$2.12	\$17.11

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

**COMING ATTRACTIONS:** This week's openers include *Agent Cody Banks*, starring Frankie Muniz. The film's **Hip-O/Universal** soundtrack contains three cuts by **The K.G.B.** — "Fortune and Fame," "I'm a Player" and "Ain't No Fakin' the Funk" — as well as **New World Idols'** "Uptown Girl," **Papa Dee's** "I Spy," **Askil Holm's** "Seven Days in the Sun," **Katy Rose's** "Teaching Myself to Dream," **Grand Skeem's** "Sucka MC's," **Janeyelle's** "What's Real," **Infinite Mass'** "Super Bad Ghetto Boy," **Junk's** "Life Is Good"

and **Butch Walker's** remix of "My Way."

Opening this week in exclusive engagements is *Band It Like Beckham*, whose title refers to British soccer star David Beckham. His wife, former Spice Girl **Victoria Beckham**, contributes "I Wish" to the film's **Milan** soundtrack, which also includes "Independence Day" by her former bandmate, **Melanie C. Blondie's** "Atomic," **Texas'** "Inner Smile" and more round out the ST.

— Julie Gidlow

## 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



apeterson@radioandrecords.com

## TRS 2003: Picture Perfect!

### R&R Talk Radio Seminar draws record crowd to Southern California

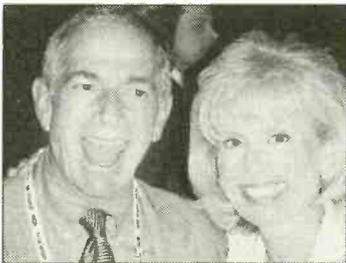
Southern California sunshine and high-spirited conversation were both in abundance during last week's eighth annual R&R Talk Radio Seminar, held in Los Angeles. And while ABC Radio's Paul Harvey — who was honored with the 2003 R&R News/Talk Radio Lifetime Achievement Award — reminded attendees that the spoken word is far more powerful than any picture, we'll still let this TRS 2003 photo review speak for itself.



**TOP OF THE WORLD** WABC/New York was voted 2003 News/Talk Station of the Year by R&R readers. On the giving and receiving end of the honors are (l-r) R&R's Al Peterson, WABC's Phil Boyce and Tim McCarthy and R&R's Erica Farber.



**CHARLES IN CHARGE** That's Clear Channel/Houston's Ken Charles making a point during a panel appearance at TRS 2003. Charles was voted 2003 Programmer of the Year.



**DON'T YOU WISH YOU'D HEARD THIS JOKE?** KGO & KSFO/San Francisco's Mickey Luckoff (l) shares a laugh with Premiere Radio Networks nationally syndicated host Dr. Laura Schlessinger during opening-night festivities at TRS 2003.



**FAB FOUR** Seen here chatting during TRS 2003 are (l-r) ABC Radio Networks' Traug Keller and Darryl Brown, Jones Radio Networks' Edie Hilliard and the NAB's John David.

## Here's To The Winners

R&R readers have spoken, and the winners of our 2003 News/Talk Industry Achievement Awards are in. This year's trophies were handed out at a special luncheon during last week's R&R Talk Radio Seminar, where legendary ABC Radio news commentator Paul Harvey was honored with the R&R News/Talk Radio Lifetime Achievement Award. Congratulations to this year's winners and to all of the nominees.

#### News/Talk Executive of the Year (tie)

Gabe Hobbs, Clear Channel Radio

John McConnell, ABC Radio

#### News/Talk Station of the Year

WABC/New York

#### News/Talk GM of the Year

Zemira Jones, WLS/Chicago

#### News/Talk Programmer of the Year

Ken Charles, KTRH/Houston

#### News/Talk National Host of the Year

Sean Hannity, ABC Radio Networks

#### News/Talk Local Host of the Year

Roe & Garry, WLS/Chicago



**COVER ME** KGO & KSFO/San Francisco's Jack Swanson gets the star cover photo treatment from Parade magazine at this year's opening-night "Talktail" party.

More TRS photos on Page 18

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#### **Gabe Hobbs**

Clear Channel Radio  
News/Talk Executive of the Year

#### **Ken Charles**

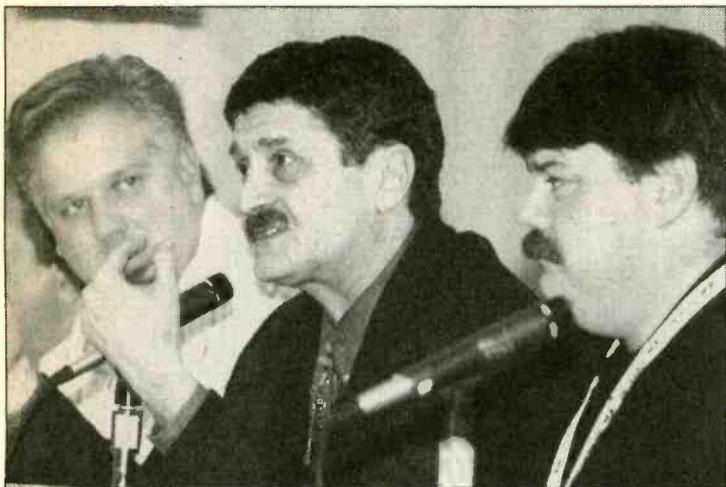
KTRH/Houston  
News/Talk Programmer of the Year



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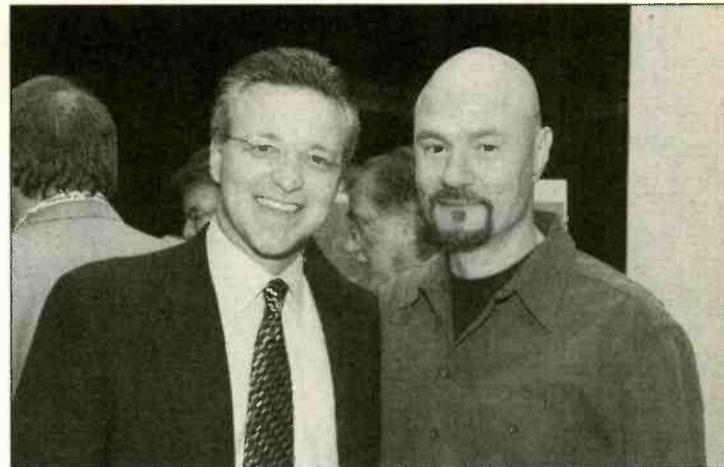
Continued from Page 16



**HOW FAR IS TOO FAR?** Shown discussing that very topic at this year's annual Talk Radio Roundtable are (l-r) Premiere Radio Networks' Glenn Beck, Salem Radio Network's Michael Medved and Premiere's David Hall.



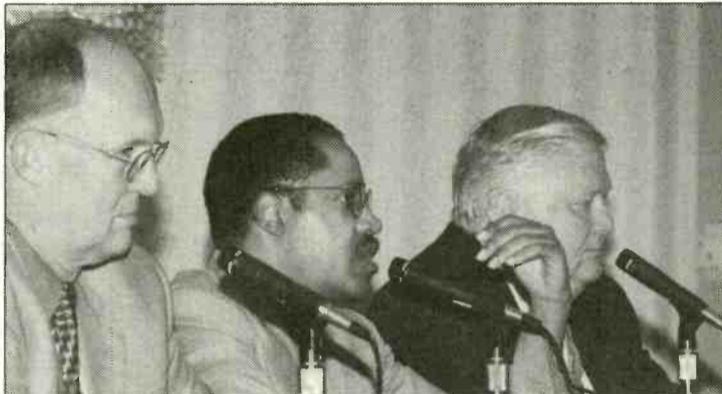
**LEARN TO BE A 'LOVECAT'** Yahoo!'s Tim Sanders kicked off TRS 2003 by telling attendees that, when it comes to getting ahead in today's business world, being liked is better than being feared by your employees and co-workers.



**ONLY THEIR HAIRDRESSER KNOWS FOR SURE** Caught discussing the merits of blow-drying vs. buffing are (l-r) Premiere Radio Networks' Craig Kitchin and Fox Sports Radio morning host Tony Bruno.



**IN THE LEFT CORNER WE HAVE....** At Saturday's "TRS 2003 Face-Off" hosts from both sides of the political spectrum drew an early morning crowd to hear a debate of current events that was represented on the left by (l-r) WOR Radio Networks' Lionel, Los Angeles Talk radio legend Michael Jackson and WLIE/Nassau-Suffolk's Ed Tyll.



**WE CAN'T HELP THAT WE'RE ALWAYS RIGHT** Ably arguing the right's point of view at the "TRS 2003 Face-Off" were (l-r) Jones Radio Networks/Cox Radio Syndication's Neal Boortz, ABC Radio Networks' Larry Elder and WOR Radio Network's Tom Marr.



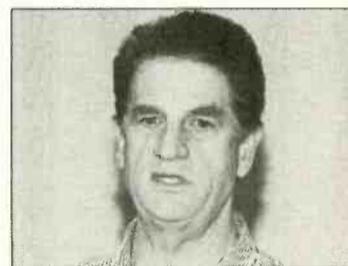
**SPLIT PERSONALITY** The man of a thousand voices, Premiere Radio Networks' syndicated talker Phil Hendrie, drew a standing-room-only crowd to the annual TRS Friday Night Party. Hendrie brought down the house as he hilariously lampooned many of the format's leading programmers and executives.



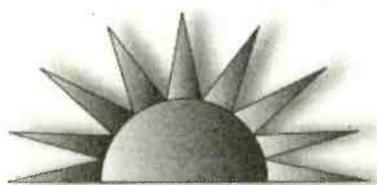
**POWER TRIO** Spotted in the crowd at TRS 2003 were (l-r) Clear Channel/Cleveland's Kevin Metheny, KFBK & KSTE/Sacramento's Ken Kohl and KMOX/St. Louis' Tom Langmyer.



**ALL NEWS, ALL THE TIME** A number of leading executives from News radio were on hand at TRS 2003, including (l-r) KYW/Philadelphia's Steve Butler, WINS/New York's Scott Herman and KFWB/Los Angeles' Roger Nadel.



**REALITY CHECK** Research guru Jon Coleman offered TRS 2003 attendees some fascinating insights into the minds of real News/Talk listeners as he conducted a live focus group titled "The 10 Most Important People in News and Talk Radio."



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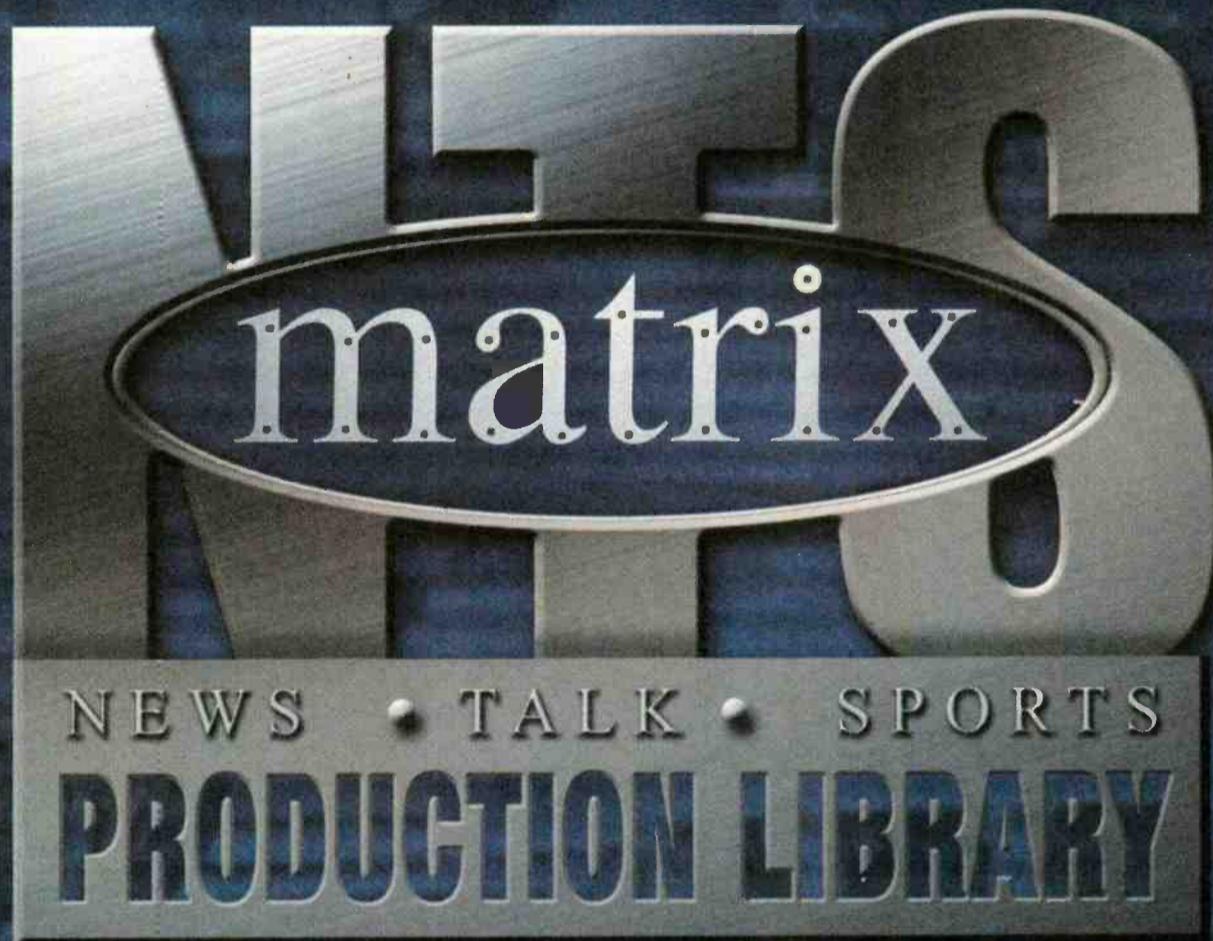
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"I'M NOT ANYBODY'S GIRL"

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## Legal Buzzards Are Already Circling

**L**awyers representing victims of the Feb. 20 fire at the Station nightclub in West Warwick, RI are already smelling the money. On Monday at least one lawsuit had already been filed. Among the defendants named: deep-pocketed Clear Channel, owner of **WHJY/Providence**. WHJY jock **Mike "The Doctor" Gonsalves** was one of 99 people who lost their lives in the blaze. One of the attorneys for the victims, **Steven Minicucci**, tells **ST** that Clear Channel "bears considerable promotional responsibility" based on his claims that WHJY continued to promote the event — including on-air mentions of the concert as "an official 'HJY event'" by Gonsalves — and gave away tickets and CDs without revealing the show's sold-out status, which he claims led to overcrowding on the night of the fire.

WHJY GM **Bud Paras** respectfully begs to differ. He tells the *Boston Globe* that the station did not sponsor the event and says that any mentions about that night's Great White show were paid for by the Station. Paras also said that WHJY gave away just four tickets to the concert and did not distribute free CDs.

In response to the filing, Clear Channel issued a statement that contained the following thoughts: "Clear Channel was neither the producer, the sponsor nor the promoter of this event. Clear Channel did not hire the band, Clear Channel did not sell tickets to the event, Clear Channel did not build the building in which the event was held, Clear Channel did not fire off pyrotechnics, and Clear Channel was not involved in looking at the contract for the event. Clear Channel was merely paid by the club owners to run advertising for the event. We are deeply saddened that plaintiffs' lawyers are looking for deep pockets to pick rather than allowing people the requisite time to grieve for those whom we have lost."

### Thanks For The Mammaries

Speaking of nightclub safety, the suddenly vigilant Baltimore "Nightclub Police" last week decided to bust **WIYY (98 Rock)/Baltimore's** potentially unsafe Pardi Gras celebration after several women (gulp!) bared their breasts. The women were later charged with indecent exposure. Adding to the excitement: A film crew from *Girls Gone Wild* was in the

house encouraging party-goers to engage in gratuitous nudity. About a dozen women (or about 24 boobs) were busted. The station later ran a promo praising those who bared all that said, "We stand behind you ... and in front of you."

KYSR (Star 98.7)/Los Angeles afternoon driver and *American Idol* host **Ryan Seacrest** is on vacation this week from his regular radio gig. But he's actually been spending his "time off" several hundred yards away from Star: Seacrest is filling in for **Rick Dees** on Clear Channel's co-owned KIIS-FM, a little added-value benefit of his recently announced contract renewal. Seacrest's Star partner, **Lisa Foxx**, has not exactly been lonely during his absence: *Friends* star **Matthew Perry** filled in for Seacrest on Monday, along with his special friends **David Arquette** and wife **Courtney Cox-Arquette** and actor **Hank Azaria**. On Tuesday Sugar Ray lead singer **Mark McGrath** sat in Ryan's chair. Also scheduled to sub for Seacrest: **Lisa Marie Presley**, *American Idol* judge **Randy Jackson** and Los Angeles Mayor James Hahn.



Gee, your hair smells terrific!

The widely anticipated relaunch of **WNEW/New York** has received an overdose of industry attention as of late, including a *New York Post* story that suggests **WXRK/New York PD Steve Kingston** is now "intimately involved" with WNEW's future format. Big Apple message board rumors later claimed that Kingston had been named OM of WNEW, which Infinity spokesman **Dana McClintock** tells **ST** isn't true. "Kingston has been involved for some time now with the transition of WNEW," McClintock says. "It makes sense to use executive talent to help sister stations where appropriate." The *Post* also says that recently hired Exec. Producer/head of programming **Gloria McDonough-Taub** was "visibly upset" by Kingston's involvement with WNEW. Market observers are now questioning whether WNEW will follow through on its rumored plans to launch a hybrid music-entertainment format that incorporates elements of MTV and VH1. The *Post* quoted one unnamed source as saying "huge,

Continued on Page 23

## R&R Timeline

### 1 YEAR AGO

- **KKFM/Colorado Springs PD Max Dugan** adds Format Lieutenant duties for Citadel's Classic Rock properties.
- **American Women in Radio & Television** elevate **Maria Brennan** to Exec. Director.

### 5 YEARS AGO

- **Charles Warfield Jr.** promoted to Sr. VP/Urban Regional Operations for Chancellor Media; **John Coulter** promoted to VP/Director of Sales.
- **Steve Smith** slides into the VP/Programming chair at Emmis/New York; **Tracy Cloherty** captures WQHT PD post; **John Mullen** now WQCD PD.
- **Dave Sholin** secures the VP/National Promotion post at Island Records.



Tracy Cloherty

### 10 YEARS AGO

- **Greg Moceri** named PD at WSB/Atlanta.
- **George Kenyon** becomes VP/GM of WLTJ/Detroit.
- **Steve Allen** named Corporate PD for Colfax Communications.

### 15 YEARS AGO

- **Randy Hock** promoted to VP/Rock at MCA.
- **Gary Swartz** named VP/GM at KDWB-AM & FM/Minneapolis.
- **Owen Weber** named Exec. VP/Radio at Summit Broadcasting.



Owen Weber

### 20 YEARS AGO

- **Norm Feuer** named President of Viacom Radio Division.
- **Jack Craigo** becomes President of Chrysalis Records.
- **Barry Skidelsky** becomes Station Manager at WBOS/Boston.



Barry Skidelsky

### 25 YEARS AGO

- **Danny Davis** joins Motown Records as VP/Assistant to the President, overseeing the Promotion department.

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— Bruce Gillmer, SVP of Music & Talent Relations VH1

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— Dan Persigehl, PD-KRSK/ROSEY

"This artist writes great material, and he performs them perfectly. Not many artists have that ability."  
— Marty Linck, PD-WVRV/St. Louis

"Franky came in and played live at the Zone where he mesmerized the audience. This guy is a star in the making!!!"  
— Ed Lambert, PD-KZZO/Sacramento

"Franky Perez is a great musician, singer, and lyricist. He not only sings songs, he feels them. One of the best performances EVER on the KAMX stage."  
— Scooter, PD-KAMX/Austin

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Continued from Page 21

unexpected costs" may be a factor in preventing the launch of such an ambitious format.

Local TV and radio vet **Brett Haber** joins Bonneville Hot AC simulcast WWVZ & WWZZ (104)/Washington for mornings with co-host **Erin Carman**. The morning show, beginning March 31, will now be called *The McDonald's Morning Drive With Haber and Erin*. Yes, that is a corporate sponsorship we smell with our Egg McMuffin. Haber replaces Dylan, who exits the stations.

### Harding Fights Like A Hockey Player

When WRVW (The River)/Nashville morning hosts **Woody & Jim** heard that former Olympic skater-turned-boxer **Tonya Harding** was in town training for an upcoming bout, they jokingly issued a challenge to her to come box a round with The River's own **Paul The Crash-Test Intern**. "No one actually expected Harding to call and accept the challenge," PD **Rich Davis** tells **ST**. "Paul went from being scared to being terrified when Tonya showed up and called him a chickens\*\*t." Once the match started, it lasted all of 60 seconds. "Paul did a fair amount of running away — yelling back over his shoulder, 'Is that all you got?'" Davis says. Paul threw in the towel shortly thereafter, but he did manage to redeem what was left of his manhood. "Somehow he beat Tonya arm-wrestling," Davis says.



Woody, Boxer, Intern, Jim

Forget "Radar Love" — how about "Radio Love!" **ST** sends its congrats to KFI/Los Angeles PD **Robin Bertolucci** on her engagement to KOA/Denver PD **Don Martin**. The two lovebirds went public last week at **R&R's** Talk Radio Seminar. Bertolucci was spotted wearing a rock so big, it now qualifies for its own congressman (insert rimshot here). Gary Hart was unavailable for comment.

Last week WAKS/Cleveland Asst. PD/MD/night jock **Kasper** was headed to afternoons at Clear Channel's co-owned KDWB/Minneapolis. Now, in a late-inning change of heart, Kasper has decided to stay in Cleveland — in a new-

and-improved 4-8pm shift. KDWB PD **Rob Morris** is now back to square one in his hunt for an afternoon driver.

### Let's Get Ready To Rumba!

Last year Beasley Broadcasting, owner of **WPOW (Power 96)/Miami**, sued Cox Radio after Cox's crosstown **WPYM (Party 93.1)** ran on-air promos revealing how many commercials Power supposedly aired in a given hour. After months of silence the two parties quietly settled their differences. As part of the settlement, Party and Power signed a document saying they'd refrain from making any public comment on the case. Evidently, Beasley counsel **Alan Fertel** and owner **George Beasley** didn't see that clause, because they later discussed the case with the *Miami Daily Business Review*. Cox is now understandably unhappy and believes Fertel and Beasley violated the agreement. As a result, Cox says it's no longer bound to comply with the settlement's terms and is free to talk about the settlement — even with us. P.S.: We hear that no money changed hands during the festivities.

Up I-95 a few exits, **Rick Party** takes the afternoon slot at Cox's **WEDR/Miami**. He'll replace **Terry Alexander**, who was recently busted on drug trafficking charges. As **WEDR** PD **Cedric Hollywood** explains to **ST**, "Terry Alexander is now in a different capacity at the station."

**Charlie Kendall** moves from the midday slot at **KDKB/Phoenix** to mornings at Sandusky sister **KSLX**, replacing the exiting **Maria Knight**. Taking Kendall's former duties is another veteran rock talent: **Ruby Cheeks**. Cheeks was previously working as a Philly-based rep for Premiere Radio Networks.



Kevin Arnold, he's not

**Howard Stern's** tortured high school existence could end up as the basis for an animated TV series. *Television Week* reports that Stern is in talks with TNN to create an animated series that would focus on his not-so-wonder years. The show is tentatively titled (what else?) *Howard Stern: The High School Years*.

**Funniest Line of The Week:** **Sean Hannity's** produced show

### ST SHOT O' THE WEEK



**NOT MT. RUSHMORE, BUT CLOSE** — **WXRK/New York** invited a ton of industry heavyweights to its *Blue Grammy After-Party*, starring **Coldplay** and **Pete Yorn**. Pictured getting friendly after the show are, from left, **Coldplay's Chris Martin**, **WXRK PD (not WNEW DM) Steve Kingston** and **Infinity Honcho John Sykes**.

opening on March 10, as voiced by **WPLJ/New York's Scott Shannon**: "Winner of the **R&R Award as National Talk Host of the Year ...** and **Al Gore** has already demanded a recount!"

### Rumbles

• Congrats to **WWPR (Power 105)/New York** morning co-host **Lisa G**, who is the recipient of the American Women in Radio and Television's prestigious **Gracie Allen Award for Best Local Market Radio Host**. The awards are handed out by the **AWRT** to honor women who have made outstanding contributions to the industry.



Lisa G

• After a record 26-year engagement, **Colleen Cassidy** of **Clifton Radio** and **Mark Shands** of **DMX Music** finally tied the knot last weekend in Las Vegas.

• **WGN-AM/Chicago** midday personality **Steve Cochran** inks a new two-year deal.

• **Citadel Classic Rock WUXL-FM/New London, CT** flips to mainstream AC as **WXML (Mix 102)** under PD **Kevin Palana**, who also programs Citadel's **CHR/Pop WQGN/New London**.

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# Face To Face With Godsmack

Multiplatinum rockers return with *Faceless*

**W**e don't talk about bullshit subjects, and we don't write bullshit music," Godsmack frontman Sully Erna states simply when asked what has kept his band in the limelight for the past five years. "We don't lie in our music."

And the numbers don't lie, either. A little over five years ago Erna and company were an unsigned act building a buzz on the Boston scene, selling out their self-produced demo at the Newbury Comics chain and gaining airplay on local Active Rocker WAAF. From there they landed a deal with Republic/Universal and went on to sell more than a million copies of their self-titled 1998 debut, a crunchy collision of hard rock, grunge and nu-metal that included the hit singles "Whatever" and "Keep Away."

On Halloween 2000 Godsmack dropped their sophomore effort, *Awake*, on the masses and scored another multiplatinum hit. Two years later Erna would get the tag from professional wrestler-actor Dwayne Johnson (a.k.a. The Rock) to A&R the *Scorpion King* soundtrack. Godsmack's contribution to the album, "I Stand Alone," not only showed the group honing their sound into a deadlier and more precise weapon, it became the most played track at Active Rock radio for 2002.

## Facing The Music

Nowadays Erna feels his group is firing on all cylinders. Former Amen drummer Shannon Larkin, a friend of Erna's since '87, has filled the vacancy left by the departure of original stickman Tommy Stewart, and "Straight Out of Line," the first single from the group's new album, *Faceless*, is proving once again that Godsmack are Active Rock heavyweights.

"As we wrote more and more songs and started to hear it as an album, we felt that this was gonna be an inspiration for the rock scene," Erna says.

The album was originally titled *Release the Demons*, but *Faceless* fits the band better, Erna believes. "It touched home with the band," he says. "We've worked really hard over the last five years of touring, and we're still a little bit under the radar. We're not quite on the cover of every *Rolling Stone* magazine or quite the MTV-culture band,

and we're still a bit faceless."

Faceless or not, Godsmack are looking to bring the big rock back to the masses. "We've tapped in to something cool with this record," says Erna. "I Stand Alone' busted open the gates for us to experiment with some new stuff, whether it was



Godsmack

our vocal melodies or just being a little bit musical as a band. It's getting back to the roots of what Zeppelin, Aerosmith and Sabbath did — back to the basics of letting the band jam."

Erna does admit to a curveball by the name of "Serenity," however, a track he penned after reading *Ghost Rider*, written by Rush drummer Neal Peart about the deaths of his wife and daughter and dealing with personal tragedies. "It's basically an acoustic track we did with very Native American-style drum work, all hand drumming," Erna says.

"The book was about his whole tragedy and how he was able to survive it. I got this beautiful song out of it. We got to meet the man himself in the meantime and play it for him. He gave us his blessing and really loved the song. I was a little bit nervous about letting him hear it, because it's such a personal subject, but he loved it.

"We asked him to play the tracks on it. Because he was touring with Rush, he had to decline, but he wrote me this letter and told me how much he liked the song and quoted certain lyrics from it. I think that was the highlight of this record."

## The Return Of Rock

With many bands hopping on

whatever bandwagon pulls in front of them, Erna is proud that his group has always had a solid rock foundation — something that may actually make them unique for a new generation of fans.

"From the time the grunge thing started to now, all the kids who grew up during that whole era, it's like, God, they've never even seen a fuckin' Judas Priest concert or anything like that," he notes. "They don't even know what a big show and a big rock song really sound like. Maybe to artists we don't sound that original, which is fine, because they've heard it all before, but some of these other kids may be going, 'Wow, that's cool!'"

When it comes to competitive situations between radio stations, the kind where station A won't play the band because of a show the band did for station B, Erna observes that everyone's gone through it, but he believes his band should be past such drama.

"They shouldn't pull any of that shit with us," he says. "We've never stepped on anyone's toes, and we've done everything that was ever asked, whether we had pneumonia or not. Unless someone was crucially sick or had some kind of family emergency, we were there to deliver every time. We never pulled the rock-star bullshit or any of that stuff.

"Our reward comes with the radio play that we get and how well our singles do. We do a favor for them, and our reward is that our song is heard across their state. That's all we ask: Let people hear the music, and let people decide for themselves. If everyone calls up and says it sucks, don't fuckin' play it. But we believe that if our music is heard, it will get a good response."

**"We don't talk about bullshit subjects, and we don't write bullshit music."**

## New Model

Downloading and file swapping online have caused their share of gray hairs in the industry, but, as an artist, Erna admits he has split feelings on the issue. "On one hand, it sucks," he says. "That's how we make our living, and we work really hard to put out great records with artwork and all the stuff we want people to experience and see and collect. It's a tough thing, because it's also the future, and it's inevitable."

Although Erna personally prefers to collect records, he knows that today's young fans are a different breed. "Kids who are growing up in

today's age are learning the Internet in school, and it's so easy for them to download shit and burn it," he says. "It's fun for them. They do it right out of their house without having to ask their mom for a ride to Wal-Mart.

"The future is happening right now. With the iPods and everything else, soon it's gonna be a free flow of data transfer. You'll go into Tower Records and load your chip up. That's what it's gonna be."

**"The future is happening right now. With the iPods and everything else, soon it's gonna be a free flow of data transfer."**

"It's kind of a drag, because I'm a recording artist, and that's how I make my living. We take a lot of pride in creating our artwork and whatever it is that we offer to our fans. I'm not against it, but I'm not totally up for it, either. Like I said, it's inevitable."

## New Ventures

With his own group at the top of their game, Erna is looking to pass the torch to younger acts via his own Universal imprint, Spiral Records. "I signed a band called Dropbox from New Jersey," he says. "We're going to be putting that record out this year.

"I'm always looking for stuff. I remember being that person and looking for someone to help us out. If I can do that for someone else and have their dream come true, then good for me and good for them. I think you should pass the torch."

The past five years have been a whirlwind for the group, but Erna hasn't had his head in the clouds. "We've matured over the years and learned how to grow into the business side of this," he says. "We've gained wisdom instead of being the stone-drunk musicians everybody thinks they're going to be when they grow up to be rock stars. There's a fine line between having fun with it and knowing what your responsibilities are."

Furthermore, Erna feels that his band has gained an internal harmony that's allowed them to survive in a scene where many contemporaries are falling by the wayside. "We've grown into a team, growing up to be brothers and respecting each other's pace. We've learned a lot of lessons about that, being shoved in a tin can on wheels over the last five years. There's a lot of wisdom you gain if you have your eyes open while you go through it. You have no choice. You either survive that or break up."



**EVANESCENCE FLOAT INTO DC** Not only are new Wind-up act Evanescence on the kick-ass Daredevil soundtrack, the band have been kicking some ass of their own at Alternative and Active Rock radio. They recently stopped by WWDC (DC101)/Washington to tell listeners what's really under Ben Affleck's costume. Pictured here are (l-r) Evanescence's Ben Moody, DC101 PD Buddy Rizer, Evanescence singer Amy Lee and Wind-up's TJ Bryan.

## THE INDUSTRY'S NO. 1 RETAIL CHART March 14, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
2	1	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	356,052	-11%
1	2	NORAH JONES	Come Away With Me	Blue Note/Virgin	312,690	-53%
-	3	FABOLOUS	Street Dreams	Elektra/EEG	197,771	-
-	4	LIL' KIM	La Bella Mafia	Atlantic	181,530	-
3	5	R.KELLY	Chocolate Factory	Jive	159,239	-29%
-	6	EVANESCENCE	Fallen	Wind-up	148,286	-
4	7	DIXIE CHICKS	Home	Monument/Columbia	140,130	-32%
7	8	KID ROCK	Cocky	Atlantic	101,757	-1%
11	9	SOUNDTRACK	Chicago	Epic	84,059	+3%
9	10	AVRIL LAVIGNE	Let Go	Arista	67,352	-28%
10	11	SOUNDTRACK	Cradle 2 The Grave	Bloodline/IDJMG	63,054	-30%
8	12	JOHN MAYER	Room For Squares	Aware/Columbia	56,943	-43%
6	13	GRAMMY NOMINEES 2003	Various	WSM	55,201	-51%
16	14	SEAN PAUL	Dutty Rock	VP/40/Atlantic	54,652	+9%
-	15	VARIOUS	Kidz Bop Volume 3	Razor & Tie	52,576	-
13	16	COLDPLAY	Rush Of Blood To The Head	Capitol	51,388	-17%
46	17	JOSH GROBAN	Josh Groban	143/Reprise	50,534	+116
12	18	EMINEM	Eminem Show	Aftermath/Interscope	49,831	-21%
-	19	ATARIS	So Long, Astoria	Columbia	48,343	-
15	20	MISSY ELLIOTT	Under Construction	Gold Mind/Elektra/EEG	48,252	-10%
19	21	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	47,633	+15%
5	22	FREEWAY	Philadelphia Freeway	Roc-A-Fella/IDJMG	47,406	-60%
18	23	T.A.T.U.	200 Km/H In The Wrong Way	Interscope	47,385	+2%
14	24	SOUNDTRACK	Daredevil	Wind-up	47,106	-21%
20	25	JENNIFER LOPEZ	This Is Me Then	Epic	45,642	+11%
23	26	AUDIOSLAVE	Audioslave	Interscope/Epic	43,986	+15%
-	27	WAYNE WONDER	No Holding Back	Atlantic	42,651	-
22	28	JOHN MAYER	Any Given Thursday	Aware/Columbia	37,962	-1%
21	29	TYRESE	I Wanna Go There	J	37,897	-4%
17	30	NELLY	Nellyville	Fo' Reel/Universal	37,869	-24%
28	31	JUSTIN TIMBERLAKE	Justified	Jive	37,823	+12%
27	32	CHRISTINA AGUILERA	Stripped	RCA	36,155	+6%
32	33	ALL-AMERICAN REJECTS	The All American Rejects	DreamWorks	35,134	+8%
30	34	SHANIA TWAIN	Up	Mercury	33,152	-2%
24	35	SOUNDTRACK	8 Mile	Shady/Interscope	32,709	-9%
29	36	ROD STEWART	Great American Songbook	J	31,381	-7%
34	37	SIMPLE PLAN	No Pads No Helmets... Just Balls	Lava	30,692	0%
-	38	SNOOP DOGG	Paid Tha Cost To Be Da Boss	Doggy Style/Priority/Capitol	29,545	-
-	39	HOOTIE & THE BLOWFISH	Hootie & The Blowfish	Atlantic	29,302	-
40	40	3 DOORS DOWN	Away From The Sun	Republic/Universal	27,485	+3%
31	41	LL COOL J	10	Def Jam/IDJMG	27,358	-17%
-	42	DONNIE MCCLURKIN	...Again	Verity	25,043	-
-	43	NAS	God's Son	Columbia	24,905	-
42	44	CHEVELLE	Wonder What's Next	Epic	24,782	-1%
33	45	AALIYAH	I Care 4 You	BlackGround/Universal	24,542	-22%
-	46	CHOPPA	Straight From The N.O.	Universal	24,482	-
35	47	JAY-Z	Blueprint Vol.2 :The Gift...	Roc-A-Fella/IDJMG	24,011	-18%
45	48	JOHNNY CASH	American Iv:Man Comes Around..	American/Lost Highway/IDJMG	23,115	-2%
47	49	TIM MCGRAW	Tim Mcgraw & The Dancehall...	Curb	22,475	+2%
38	50	GEORGE STRAIT	Live	MCA	22,108	-22%

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### ON ALBUMS

#### 50 Cent Keeps Rolling

After all the post-Grammy sales spikes and high-charting debuts, there's one new artist who truly stands apart in 2003, and that's 50 Cent.

The Queens, NY rapper, a protégé of Eminem and Dr. Dre, sees his Shady/Aftermath/Interscope bow, *Get Rich or Die Tryin'*, move another



Fabulous

356,000 units this week, bringing his total to nearly 3 million in just over a month (after the release was moved forward five days to Thursday, Feb. 6, to thwart rampant piracy). Talk about bulleting your way to the top.

Defying retail patterns in which new releases experience 30%-40% drop-offs after big opening weeks, the 50 Cent disc just keeps chugging along. In fact, the week-to-week decreases have actually lessened, with sales down just 11% this week. This is one smash that's making its own rules.



Lil' Kim

But that isn't the only noteworthy action this week. A pair of WMG hip-hop records debut in the top five, with Desert Storm/Elektra's Fabolous, at No. 3, and Queen Bee/Atlantic's Lil Kim, at No. 4, leading the way. The other top 10 bow goes to Wind-up's rock dark horses, the female-fronted Evanescence, at No. 6, thanks to the hit "Bring Me to Life," which is also boosting the top 25 *Daredevil* soundtrack on the same label.

A still-strong Norah Jones drops to No. 2, with her Grammy-honored Blue Note bow racking up another 312,000. Jive's R. Kelly (5), Monument/Columbia's Dixie Chicks (7), Lava/Atlantic's Kid Rock (8), Epic/Sony Music Soundtrax's *Chicago* (9) and Arista's Avril Lavigne (10) comprise the rest of the top 10.

Other chart debuts are registered by Razor & Tie's *Kidz Bop Vol. 3*, featuring covers of rock songs by various kids' groups (18); Columbia punk rock-

ers The Ataris (19); Atlantic's Wayne Wonder (27) and Hootie & The Blowfish (39); Verity gospel artist Donnie McClurkin (42); and Universal rapper Choppa (46).

Among the week's big movers is 143/Reprise's unstoppable boy crooner Josh Groban, up a humongous 116%. Double-digit increases are also registered by Epic's Good Charlotte (21, +15%) and Jennifer Lopez (25, +11%), Epic/Interscope's Audioslave (26, +15%) and Jive's Justin Timberlake (31, +12%), all fueled by multiple singles at radio.



Evanescence

## Marching Forward

Ah. Mid-March. The time of year when I often ask myself, "What the heck happened to February? Didn't New Year's just pass?" Basketball is in full swing with the NBA playoff race and the NCAA Tournament just about to start. St. Patrick's Day arrives next Monday, as does a new batch of songs that are Going for Adds — and programmers will be pinching themselves in disbelief at all the great tunes coming their way.

Cold are looking to get red-hot really fast with "Stupid Girl," the first single from their upcoming album *Year of the Spider*. The single is Going for Adds at Rock, Active Rock and Alternative next week, but if you want to hear the whole album, you'll have to wait until April 29, when it hits stores. Cold are also planning a U.S. tour in support of their latest project.



Cold

Speaking of hot, 3 Doors Down are still on fire at Rock with "When I'm Gone," and next week they introduce "The Road I'm On" to Rock, Active Rock and Alternative. It's the second single from their sophomore effort, *Away From the Sun*. The boys are touring Europe through the end of March, with Theory Of A Deadman joining them for the final week. U.S. dates for 3 Doors Down will start April 15 in Russellville, AR.

The Donnas are also debuting new material at the three formats as they present "Who Invited You," the followup to "Take It Off." The girls are taking it easy this month after finishing their European tour. After a few U.S. dates in April, it's off to Australia and Japan for shows in May, then it's back to the U.S. as they join Lollapalooza this summer.



Nas

Systematic aim to invade Rock and Active Rock airwaves, "Leaving Only Scars" in their wake. "Scars" is the first single from the band's sophomore effort, *Pleasure to Burn*, due in stores April 15. Systematic are currently on the 2003 Jagermeister tour with fellow rockers Saliva, Hed (Planet Earth), Breaking Benjamin and Stereomud.

Blur also debut brand-new music as they present "Crazy Beat" to Alternative. It's the lead single from their May 6 release, *Think Tank*. The album will be Blur's first new album in four years. Upcoming appearances for Blur include the Coachella Valley Music and Arts Festival in Indio, CA on April 26.

While we're on the subject of crazy beats, Nas is taking Pop back to the really old school with "I Can," whose track contains an interpolation of Beethoven's "Für Elise." This anthem for future generations also features kids rapping along with Nas on the chorus. "I know I can/Be what I want to be/If I work hard at it/I'll be where I want to be."

All-American Rejects are also hitting Pop next week, with "Swing, Swing." Band co-founders Tyson Ritter and Nick Wheeler met in their hometown of Stillwater, OK, which Ritter claims is an environment very conducive to writing. "It pretty much screams un-excitement," he says. "The only thing you can do here is drink beer, have sex or write music."

Justin Timberlake is going to rock Pop and Rhythmic with "Rock Your Body," produced by The Neptunes. Over 9,000 pulsating lights were used in the making of the Francis Lawrence-directed video. Lawrence also directed Timberlake's "Cry Me a River" clip. Timberlake and Christina Aguilera will be joining forces this summer for the 45-show *Justified and Stripped* Tour, beginning June 4.



All-American Rejects

Smooth Jazz has a couple of smooth vocalists Going for Adds next week. Al Jarreau lets his secrets out of the bag — "Secrets of Love," that is. Meanwhile, Jody Watley, the '80s icon who got her start as a dancer on *Soul Train*, introduces "Skin Deep" from her latest project, *Midnight Lounge*.

— Mike Trias

# R&R Going For Adds

Week Of 3/17/03

## CHR/POP

- ALL-AMERICAN REJECTS *Swing, Swing (DreamWorks)*
- COREY FELDMAN *Negativity (Ci Fi)*
- JUSTIN TIMBERLAKE *Rock Your Body (Jive)*
- LIL KIM f/MR. CHEEKS *The Jump Off (Queen Bee/Atlantic)*
- NAS *I Can (Columbia)*
- RACHEL FARRIS *I'm Not The Girl (Big 3)*
- SANTANA f/MUSIQ *Nothing At All (Arista)*
- SISTER HAZEL *Your Mistake (Sixth Man)*

## CHR/RHYTHMIC

- JUSTIN TIMBERLAKE *Rock Your Body (Jive)*
- RATED R *In Here Ta Nite (2-4-1/Universal)*
- WAYNE WONDER *No Letting Go (VP/Atlantic)*

## URBAN

- D'MELLO f/MOBB DEEP *Best Love Story (Warner Bros.)*
- LYRIC *Hot & Tippy (JJ)*
- PAYBACK *Things U Do (Innovative Music Network)*
- RATED R *In Here Ta Nite (2-4-1/Universal)*

## URBAN AC

- JAHEIM *Put That Woman First (Divine Mill/Warner Bros.)*

## COUNTRY

- BRAD PAISLEY *Celebrity (Arista)*
- DERAILERS *Genuine (Lucky Dog/Columbia)*
- EMERSON DRIVE *Only God (DreamWorks)*
- VINCE GILL *Someday (MCA)*

## AC

- LAURA PAUSINI *If That's Love (Atlantic)*
- RINGO STARR *Never Without You (Koch)*

## HOT AC

- BROOKE *Coming Home (Artemis)*
- COREY FELDMAN *Negativity (Ci Fi)*
- DANA GLOVER *Rain (DreamWorks)*
- FRANKY PEREZ *Something Crazy (Lava)*
- JOHN GREGORY *The Ride Of Your Life (Atlantic)*
- RACHEL FARRIS *I'm Not The Girl (Big 3)*
- TORI AMOS *Taxi Ride (Epic)*

## SMOOTH JAZZ

- AL JARREAU *Secrets Of Love (GRP/VMG)*
- JODY WATLEY *Skin Deep (Shanachie)*
- MAYSA *Simple Life (N-Coded)*
- REMY SHAND *Rocksteady (Mptown/Universal)*
- SUNNIE PAXSON w/LARRY CARLTON *The Stroll (Liquid 8)*

## ROCK

- 3 DOORS DOWN *The Road I'm On (Republic/Universal)*
- COLD *Stupid Girl (Interscope)*
- DONNAS *Who Invited You (Atlantic)*
- FORTY FOOT ECHO *Save Me (Hollywood)*
- GEORGE THOROGOOD *You Don't Love Me... (Eagle)*
- SYSTEMATIC *Leaving Only Scars (Elektra/EEG)*

## ACTIVE ROCK

- 3 DOORS DOWN *The Road I'm On (Republic/Universal)*
- COLD *Stupid Girl (Interscope)*
- DONNAS *Who Invited You (Atlantic)*
- FORTY FOOT ECHO *Save Me (Hollywood)*
- PRESENCE *Tonz Of Fun (Curb)*
- SYSTEMATIC *Leaving Only Scars (Elektra/EEG)*

## ALTERNATIVE

- 3 DOORS DOWN *The Road I'm On (Republic/Universal)*
- BLUR *Crazy Beat (Virgin)*
- COLD *Stupid Girl (Interscope)*
- DONNAS *Who Invited You (Atlantic)*
- ELECTRIC SIX *Danger! High Voltage (XL/Beggars Group)*
- PETE YORN *Come Back Home (Columbia)*
- SNOWDOGS *Drive (Victory)*

## TRIPLE A

- DAN BERN *Baby Bye Bye (Messenger)*
- FRANKY PEREZ *Something Crazy (Lava)*
- GIGI & BILL LASWELL *Illuminated Audio (Palm)*
- IBRAHIM FERRAR *Buenos Hermanos (World Circuit/Nonesuch)*
- IGUANAS *Plastic Silver Nine Volt Heart (Yep Roc)*
- JOSEPH ARTHUR *Honey & The Moon (Enjoy/Universal)*
- PETE YORN *Come Back Home (Columbia)*
- P'TAAH *Staring At The Sun (Ubiquity)*
- STEPHEN MALKMUS *Pig Lib (Matador)*
- SUPERGRASS *Rush Hour Soul (Island/IDJMG)*
- VARIOUS ARTISTS *Viva Cubop 3 (Cubop/Ubiquity)*
- ZIGGY MARLEY *True To Myself (Private Music/RCA Victor)*

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



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TRS

Continued from Page 1

his wife, Angel Harvey, who was perhaps the sharpest dresser in the room in his stylish bright-blue suit, said, "The highest compliment of all is when the girl of your life says, 'I do.' The second-highest compliment is to be saluted by your peers."

Harvey has been heard coast-to-coast since 1951, when his daily *Paul Harvey News and Comment* began airing on the ABC Radio Networks. Speaking of his award, an emotional Harvey said, "It doesn't seem logical to be honored for keeping on doing what you do every day. I'm going to place the award where I can see it every day at 3:30—that is, the other 3:30, when I wake up and start my day. I want to look at this and discover what it takes to keep on keeping on."

Harvey's award preceded the announcement of the 2003 R&R News/Talk Industry Achievement Awards, which this year were dominated by ABC. A complete list of this year's winners appears on Page 16, in the News/Talk/Sports column.

That same day kicked off with a "face-off," between liberal and conservative talk hosts that quickly turned into a heated ping-pong match of clashing ideals. Much of the one-hour session dealt with how each host stood on an American invasion of Iraq, with veteran talk host Gil Gross serving as moderator—or, at least, attempting to.

Cox/Jones Radio Networks syndicated talent Neal Boortz opened the discussion by saying that going to war with Iraq depended on the situation at hand. But longtime Los Angeles talk host Michael Jackson, who stood in for WMAL/Washington's Bill Press, argued that we should only go to war if the world is on our side. Otherwise, he said, "the U.S. will not get one step closer to the end of the war on terrorism."

WOR Radio Network talk host Tom Marr fervently disagreed, explaining that 40 countries are on record as supporting a U.S. invasion of Iraq. "Thank God for Bulgaria," Jackson retorted.

The ongoing battle of left vs. right led WOR Radio Network's Lionel to ask the panelists to drop their war talk. "This is, by far—next to drinking bleach—the least exciting topic we could be talking about on a Saturday morning," he quipped.

But the hosts refused, and Lionel's remarks drew a quick response from WLIE/Nassau-Suffolk talk host Ed Tyll. "I don't find it tedious to be talking about peace and freedom," he said. Further bickering led Marr to say about Saddam Hussein, "Just shoot the bastard. We don't need a military tribunal—just put a bullet in his goddamn head."

Gross tried his best to control the hosts but seemed destined to fail. "I could have been in a van filled with children this morning," Gross said, eliciting wild laughter from the crowd. Meanwhile, KABC/Los Angeles talk host Larry Elder noted that he felt complete indifference toward the highly touted debates between former President Bill Clinton and former U.S. Senator Bob Dole set to air on CBS's *60 Minutes II*.

Other highlights from Saturday's sessions included the latest on Arbitron's Portable People Meter trial in Philadelphia. According to Arbitron VP/Radio Programming Services Bob Michaels, big cume and lower TSL is the story for radio. In fact, no fewer than 13 stations had a cume reach of 20% or more in fall 2002.

Why? The number of stations being picked up by the PPM is significantly higher, and the number of short listening occasions—such as those of 15 minutes in length—is being noted, where in many cases diaries wouldn't reflect such listening. But as cume has risen, "TSL has plummeted," Michaels said.

At a session that was actually a live focus group led by veteran researcher Jon Coleman, TRS participants heard from "News/Talk Radio's 10 Most Important People"—the focus group participants—about what their likes and dislikes were concerning the choices available to them on Southern California's radio dial.

Should Opie & Anthony Have Been Fired?

Most of the Talk programmers, consultants and talent taking part in a lively standing-room-only roundtable discussion that opened TRS 2003 on March 6 agreed that WNEW/New York afternoons Opie & Anthony should not have been fired after a stunt in which a couple allegedly had sex in St. Patrick's Cathedral. Consultant Walter Sabo even believes that WNEW GM Ken Stevens and PD Jeremy Coleman were wrongly dismissed in reaction to the stunt.

"I wouldn't have let them go," Sabo said. "The right thing was done when the N.Y.P.D. arrested the people inside St. Patrick's who did something wrong. I'm not sure why what Opie & Anthony did wasn't forgivable." Premiere syndicated talker Phil Hendrie vigorously disagreed: "You can't break the law. You can't desecrate a house of worship. You walk into a Catholic church and fuck—how is that any different than spraying swastikas on a synagogue? Should the GM and PD have been fired? You bet your ass."

Hendrie added that Opie & Anthony will be back because they're very talented and will have realized they made a mistake. Another Premiere host, Glenn Beck, said the real culprit in the now-infamous "Sex for Sam" promotion was WNEW management, not the hosts. "You have a Sam Adams-sponsored bit, and management doesn't know what was going on?" he said. "That's crap."

Hannity: 'I'm A Radio Guy!'

A full slate of sessions on March 7 kicked off with an address from Yahoo! Chief Solutions Officer Tim Sanders, who lamented the lack of likable, loving leaders in the business world and challenged attendees to treat their employees better by being likable leaders—especially amid radio consolidation. "You'd better be liked," he said, "or you won't be able to keep your chair."

Conservative ABC Radio Networks-syndicated host Sean Hannity later told a jam-packed Talk Radio Seminar luncheon crowd that he grew

up listening to the greats of Talk radio, including Barry Farber, Bob Grant and even Tom Leykis, at KFI/Los Angeles, who once "blew him up" after he phoned in to Leykis' show.

Hannity told how an ad placed in R&R in 1991 yielded his first opportunity, at WVNN/Huntsville, AL. "I'm a radio guy! I love this business," he said. "I love being on the air."

He also said this is a pivotal time in our nation's history to be in News/Talk radio. "We will look back and say this was one of the most relevant times for radio," he said. "It will play a role that is unprecedented. We are about to hit one of the biggest news cycles in the history of radio, with war, an upcoming election and North Korea. The bottom line is that we're on the front lines. This is info time for the American people, and I think we're at war [by March 21]."

Other TRS sessions on March 7 included a panel featuring News/Talk radio's "big dogs" that dealt with the issue of facing aging listener demographics. When asked by moderator Harry Valentine of Sabo Media about the situation at his stations, Entercom Director of News/Talk Stations Ken Beck said aging demos were an issue, but that it was a question of perception more than anything else.

Clear Channel News/Talk/Sports VP/Programming Gabe Hobbs commented that aging demos are a battle all formats have fought forever. "There are always those challenges, no matter what format you do," he said, explaining that sometimes having listeners over 60 is not such a problem: "As long as you can attract some sizable number of 25-54 listeners, you can't get too upset with other demos that come along for the ride."

ABC Radio VP/Programming John McConnell agreed, saying, "Having 65+ listeners is a positive thing, especially at night and on weekends." And KMOX/St. Louis VP/GM Tom Langmyer pointed out that older demos "give you a tremendous amount of quarter-hour listening on one end, but the station's composition is not that good on the other end. But who's upset? Weak salespeople and competitors."

TRS attendees on March 7 also received a firsthand update on America's war on terrorism from former U.S. Senator Gary Hart, who warned that our seaports face the biggest terrorism threat. Hart, who serves as co-Chairman of the Homeland Security Commission, said that, in his opinion, America will be attacked again.

"The worst is yet to come," he told CNN Radio News' Robert Garcia, who conducted the one-on-one interview with Hart. Additionally, Hart said that when the U.S. begins its attack on Iraq, "the threat to this country is going to skyrocket. It's miraculous that we have not had subsequent attacks [since 9/11]."

Other sessions that day included discussions on "Why Content Is Still King," a debate on what constitutes a "fireable offense" and how to maintain your local station image when a syndicated show comes on.

R&R News/Talk/Sports Editor Al Peterson will offer full coverage of these and other TRS sessions in forthcoming columns.



# Twenty Secrets Of Internet Users Revealed

## Web audio and video users surge past 100 million

**A**n estimated 103 million Americans age 12 and older have used Internet audio or video, according to a new study by Arbitron and Edison Media Research. "Internet & Multimedia 10: The Emerging Digital Consumer" reveals that 44% of Americans 12 and older have tried Internet audio or video, nearly twice as many as three years ago (24%).

The latest Arbitron-Edison study of consumer use of digital media, the Internet and streaming media features brand-new data from a national sample of 2,005 fall 2002 Arbitron diarykeepers.

Arbitron and Edison have conducted these studies every six months since August of 1998, and in the latest, expanded study, they asked consumers about their interest in new digital devices and their perceptions of a variety of media, including satellite radio. What follows are 20 key findings and recommendations from "Internet 10."

### Passing Grade For Radio

1. Don't build an Internet-broadcasting business plan based on the assumption that large numbers of listeners are dissatisfied with radio, say Arbitron and Edison. Contrary to the opinion of a vocal minority, most Americans give radio high marks for playing the kinds of music they like and for providing a variety of programming.

Listeners report high satisfaction with their radio choices: Seventy-nine percent say local stations provide more or the same variety of programming as they did five years ago. More than one-third of listeners say their choices are greater now

### Awareness of both XM Satellite Radio and Sirius has increased.

than five years ago, and over two-thirds say their local stations do a very good or good job of providing a wide variety of programming. Nearly 75% of radio listeners think their local stations do a very good or good job of playing the music they like.

Almost 80% say they listen to local radio stations for news, weather, traffic, sports and information on community activities at least once a week, and even more, 85%, say radio stations play an important role in providing such information.

2. Arbitron and Edison asked consumers to list ways in which they frequently access new music, and buying CDs at a store still leads, with 31% of Americans saying they often buy new CDs from stores.

That's more than three times as many as say they frequently copy CDs from friends and family (8% for both). Just 5% say they frequently share MP3 files with friends and family, and 6% say they frequently access new music through streaming audio. Buying CDs over the Internet is a frequent choice of 3%.

3. Though most Americans still purchase new music rather than trading files online, younger consumers are far more involved in downloading and swapping music than their older counterparts. While 70% of Americans say they buy CDs

online or from stores most often, 44% of teenagers say they most often download or swap files online; just 51% of teens say they most often buy their music. Among 18-24-year-olds, 26% say they mostly download or swap files online, compared to 66% who buy online or in stores.

### Get Serious About Satellite

4. The consumer reaction to satellite radio should be a wakeup call for radio broadcasters. The mass marketing is working, and awareness of both XM Satellite Radio and Sirius has increased: From January 2002 to January 2003, aided awareness of XM increased from 17% to 32%, and aided awareness of Sirius grew from 8% to 18%. Both awareness of and interest in the satellite services are much greater among men than women, and awareness is strongest among 12-34-year-olds.

5. Approximately 17 million Americans report that they are very interested in the concept of satellite radio, with interest strongest among 18-24-year-olds and males ages 12 to 44. African-American and Hispanic consumers show greater interest in satellite radio than white consumers.

### Internet penetration is highest among teens (93%) and 18-24-year-olds (88%).

6. There is a strong correlation between active use of Internet audio and an interest in satellite radio. Nine percent of all Americans say they are very interested in satellite radio, but 15% of those who have used Internet broadcasting in the last month say they are very interested. Sixty-six percent of those who are very interested in satellite radio have tried Internet broadcasts. There is clearly a significant number of

## 'Streamies' Display Dramatic Increases

While radio continues to suffer TSL erosion in book after book, the number of "streamies" — Arbitron and Edison Media Research's term for people who have ever listened or watched online — is on the rise.

Radio is enjoying a solid financial run and the Internet is still reeling with financial fallout from the dot-com crash and digital-rights dilemmas, but those things don't seem to be affecting the behavior of American consumers. In their study "Internet & Multimedia 10: The Emerging Digital Consumer," Arbitron and Edison found a dramatic increase in the number of American consumers who use Internet audio and video.

### Streamie Statistics

- 103 million Americans 12 and older
- 44% of 12+ U.S. population
- 58% of those online
- 33% have broadband Internet access at home
- An average of 11 hours, five minutes of total online time per week

### Monthly Streamies

Those who have listened or watched online in the last month:

- 47 million Americans
- 20% of 12+ U.S. population
- 26% of those online
- 41% have broadband Internet access at home
- An average of 14 hours, 16 minutes of total online time per week

### Weekly Streamies

Those who have listened or watched online in the last week:

- 24 million Americans
- 10% of 12+ U.S. population
- 14% of those online
- 47% have broadband Internet access at home
- An average of 16 hours, 49 minutes per week total online time

American consumers who actively seek unique and compelling audio content, regardless of its distribution method.

7. The study recommends that Internet broadcasters get serious about ad sales, because the growth in tuning to Internet broadcasts has been remarkable. Consumers listening to audio online (as opposed to viewing online video) have driven most of this growth, and that's where Internet broadcasters should concentrate their efforts for now.

Internet media has reached a milestone: An estimated 103 million Americans over the age of 12 now say they have used Internet audio or video. Many of those who have tried Internet broadcasting now consume streaming media on a regular basis, with 47 million Americans (one in five) indicating that they have listened to or watched Internet broadcasting in the past month.

Additionally, monthly consumers of Internet broadcasting have an upscale profile and represent a tremendous opportunity for advertisers and companies wishing to market new digital devices and content.

8. Over the last three years the number of Americans who listen to Internet audio has nearly tripled, but the figure for those watching Internet video has shown little growth. Internet audio is apparently becoming a habit for millions of Americans, but Internet video has yet to achieve the same status.

### Behind The Numbers

9. Seventy-five percent of people over the age of 12 now have access

## Forty-six million Americans watched or listened to Internet broadcasting in January.

to the Internet, and Internet use among African Americans and Hispanic Americans has surged. The "digital divide" between whites and nonwhites is narrowing, partly because Internet access has become more widely available in libraries and schools.

The proportion of Hispanics and African Americans with access to the Internet at any location is only slightly lower than in the total population. That means, says the study, that computer makers, Internet service providers and broadband companies should develop marketing plans for the African-American and Hispanic consumer segments.

10. While the proportions of Americans with access to the Internet at home, 63%, and at work, 31%, have soared to nearly twice the levels of January 1999, growth tapered off in the last year.

11. Internet use in public libraries is at an all-time high. In January 2001

Continued on Page 34

**Internet broadcasting needs to develop a hit of its own to create buzz and get people talking.**

# Ratings Idol

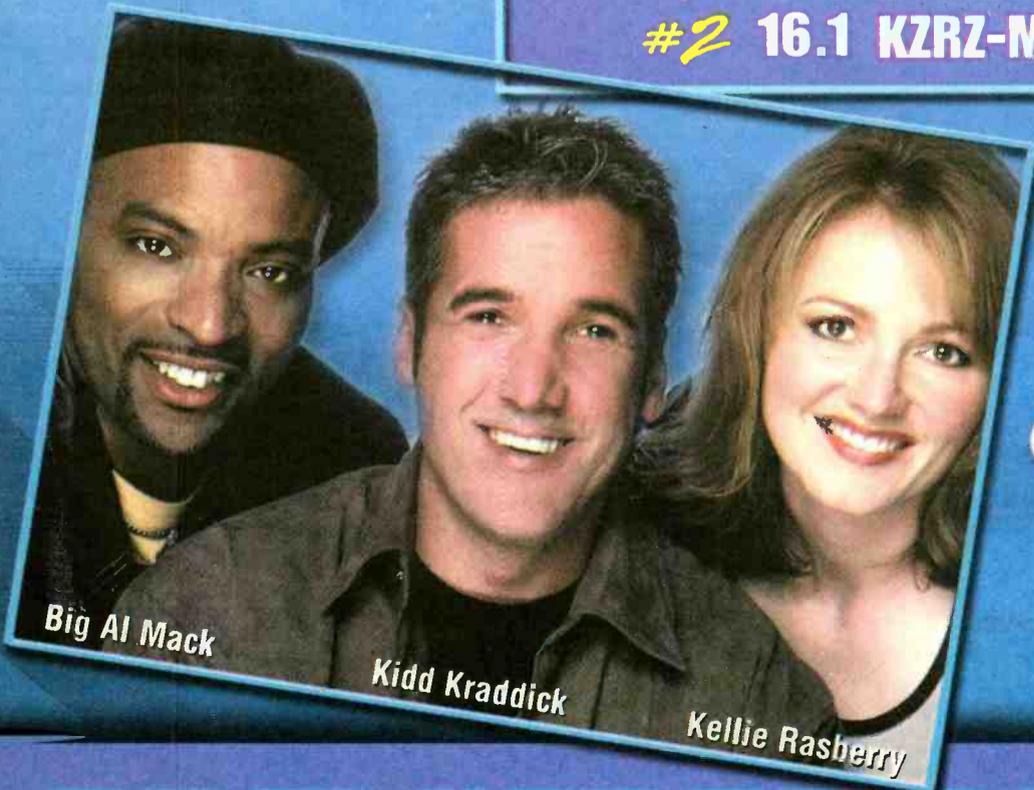
## Kidd's Affiliates Rank #1 or #2

*In Their Target Demo*

### Fall '02

AQH Share - Women 18-34

- #1 17.6 KQIZ-Amarillo
- #1 32.8 WWKZ-Tupelo
- #1 15.8 WFME-Baton Rouge
- #2 13.2 KHKS-Dallas
- #2 14.0 KMMX-Lubbock
- #2 9.3 KMXW-Wichita
- #2 16.1 KZRZ-Monroe



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 7, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of February 23-March 1.

HP = Hit Potential ®

**CHR/POP**

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
<b>50 CENT</b> In Da Club (Shady/Aftermath/Interscope)	4.10	4.14	4.00	3.76	93.7	17.4	4.46	4.02	3.81	4.36	4.06	4.00	3.98
<b>JENNIFER LOPEZ</b> f/LL COOL J All I Have (Epic)	4.01	3.92	3.85	3.91	93.7	28.3	4.07	3.96	3.99	4.13	4.05	3.90	3.95
<b>AALIYAH</b> Miss You (BlackGround/Universal)	3.94	4.00	4.11	4.09	94.3	22.6	4.15	3.87	3.80	4.17	3.82	3.90	3.86
<b>B2K and P. DIDDY</b> Bump, Bump, Bump (Epic)	3.89	3.93	3.89	3.81	97.1	39.4	4.1	3.80	3.75	3.95	3.81	3.77	4.02
<b>JA RULE</b> f/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.87	3.77	3.84	4.00	97.7	34.3	4.02	3.73	3.86	3.93	3.82	3.83	3.89
<b>AMANDA PEREZ</b> Angel (Powerhowse/Virgin)	3.85	3.87	3.81	3.82	76.0	19.7	3.93	3.76	3.84	3.52	3.94	3.88	4.03
<b>NIVEA</b> Don't Mess With My Man (Jive)	3.77	3.80	3.82	3.82	97.4	34.0	3.85	3.70	3.75	3.82	3.91	3.58	3.77
<b>NELLY</b> Air Force Ones (Fo' Reel/Universal)	3.75	3.85	3.87	3.75	96.0	38.9	3.98	3.71	3.56	3.75	3.88	3.62	3.76
<b>CHRISTINA AGUILERA</b> Beautiful (RCA)	3.74	3.69	3.72	3.79	98.9	30.3	3.79	3.69	3.73	3.67	3.76	3.78	3.74
<b>EMINEM</b> Superman (Shady/Interscope)	3.71	3.76	3.76	3.69	83.4	24.3	4.03	3.66	3.40	3.70	3.64	3.89	3.62
<b>SMILEZ AND SOUTHSTAR</b> Tell Me (ARTISTdirect)	3.69	3.72	3.81	3.79	94.6	29.7	3.91	3.54	3.64	3.55	3.55	3.71	4.00
<b>KID ROCK</b> f/SHERYL CROW Picture (Atlantic)	3.69	3.67	3.54	3.51	71.4	16.9	3.61	3.85	3.61	3.61	3.52	3.99	3.63
<b>JUSTIN TIMBERLAKE</b> Cry Me A River (Jive)	3.67	3.71	3.83	3.82	96.6	34.3	3.88	3.54	3.60	3.79	3.69	3.65	3.56
<b>HP</b> <b>FIELD MOB</b> Sick Of Being Lonely (MCA)	3.66	3.70	3.75	—	84.6	21.1	3.94	3.45	3.60	3.83	3.67	3.67	3.46
<b>MISSY ELLIOTT</b> Gossip Folks (Gold Mind/Elektra/EEG)	3.65	3.72	3.72	3.73	93.1	28.0	3.96	3.58	3.38	3.73	3.52	3.53	3.83
<b>DIXIE CHICKS</b> Landslide (Monument/Columbia)	3.62	3.66	3.57	3.53	79.7	24.9	3.38	3.66	3.78	3.46	3.61	3.84	3.59
<b>AVRIL LAVIGNE</b> I'm With You (Arista)	3.60	3.54	3.61	3.75	87.7	25.7	3.68	3.54	3.59	3.60	3.74	3.61	3.46
<b>JAY-Z</b> f/BEYONCE '03 Bonnie And Clyde (Roc-A-Fella/IDJMG)	3.58	3.68	3.63	3.64	96.6	42.9	3.64	3.56	3.53	3.55	3.64	3.59	3.53
<b>DOORS DOWN</b> When I'm Gone (Republic/Universal)	3.54	3.62	3.65	3.58	76.9	22.9	3.49	3.56	3.57	3.55	3.5	3.57	3.56
<b>JOHN MAYER</b> Your Body Is A Wonderland (Aware/Columbia)	3.48	3.56	3.55	3.45	78.0	22.6	3.39	3.46	3.57	3.63	3.47	3.65	3.21
<b>GOOD CHARLOTTE</b> Lifestyles of the Rich and Famous (Epic)	3.41	3.42	3.41	3.49	78.9	24.0	3.57	3.25	3.43	3.40	3.47	3.49	3.29
<b>PUDDLE OF MUDD</b> She Hates Me (Flawless/Geffen/Interscope)	3.33	3.40	3.35	3.29	80.6	30.3	3.52	3.36	3.13	3.36	3.14	3.26	3.54
<b>SIMPLE PLAN</b> I'd Do Anything (Lava)	3.23	3.37	3.35	—	76.6	22.6	3.33	3.27	3.09	3.21	3.08	3.26	3.35
<b>JC CHASEZ</b> Blowin' Me Up... (Jive)	3.20	3.23	3.17	3.21	68.3	23.7	3.37	3.22	3.00	3.02	3.47	3.15	3.16
<b>BOOMKAT</b> The Wreckoning (DreamWorks)	3.06	—	—	—	64.3	20.0	3.24	3.10	2.86	2.75	3.00	3.20	3.23
<b>T.A.T.U.</b> All The Things She Said (Interscope)	3.05	3.27	3.28	3.27	75.1	28.9	3.23	3.10	2.83	2.88	3.02	3.13	3.17
<b>OF DUB</b> Country Girl (Columbia)	3.01	3.11	3.22	3.18	65.4	25.4	3.22	3.10	2.73	2.98	2.71	3.31	3.00

**CalloUT AMERICA®**  
**HOT SCORES**

By ANTHONY ACAMPORA

Things are relatively status quo this week as 50 Cent remains on top of Callout America with "In da Club" (Shady/Aftermath/Interscope). The song ranks first with teens and women 18-24 and a solid fourth with women 25-34.

Aaliyah continues to rise on the chart, and she's scoring great callout results with "Miss You" (BlackGround/Universal). "Miss" ranks second with teens, third 18-24 and fifth 25-34.

Amanda Perez is well on her way to a top 10 hit, and she pulls off another solid week on Callout America with "Angel" (Powerhowse/Virgin). The song ranks sixth overall, 10th with teens, sixth 18-24 and a solid third 25-34.

Smilez And Southstar are near the top 10 overall again with "Tell Me" (ARTISTdirect), which has moved into the top 10 with women 25-34.

A few songs are testing in key demos: "Landslide" by The Dixie Chicks f/Sheryl Crow (Monument/Columbia) ranks sixth 25-34. Crow is also helping out on Kid Rock's "Picture" (Atlantic), which ranks fourth with women 18-24. Field Mob rank top 15 overall and top 10 with teens with "Sick of Being Lonely" (MCA).

If you're an R&R radio subscriber, you can check out Callout America information on the web, thanks to our partnership with Bullseye Marketing Research. Go to [www.bullsey.com](http://www.bullsey.com), then look for the Callout America area. This week's password is *riccitelli*.

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

**FIELD MOB**  
**"SICK OF BEING LONELY"**

**New This Week:**  
Q100/Atlanta  
B94/Pittsburgh

**R&R CHR/POP: 44**

**Top 10 Callout at B97/New Orleans**

**WDRQ-42x WKST-42x WAKS-28x**  
**WKFS-28x WXSS-35x KDWB-28x**  
**KSLZ-28x KCHZ-42x WEZB-49x**

**MCA**  
MUSIC CORPORATION  
AMERICA

# R&R CHR/POP TOP 50

March 14, 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	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	8580	-89	982648	11	128/0
2	2	AVRIL LAVIGNE I'm With You (Arista)	7549	-256	854817	14	130/0
3	3	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	7332	+79	806447	10	123/0
8	4	50 CENT In Da Club (Shady/Aftermath/Interscope)	6846	+948	839856	5	120/1
5	5	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	6574	+45	656945	18	120/0
4	6	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	6521	-420	716994	12	126/0
6	7	CHRISTINA AGUILERA Beautiful (RCA)	5877	-480	584580	16	126/0
9	8	T.A.T.U. All The Things She Said (Interscope)	5361	-325	588292	13	130/0
7	9	JUSTIN TIMBERLAKE Cry Me A River (Jive)	5357	-794	597197	13	128/0
12	10	3 DDORS DDWN When I'm Gone (Republic/Universal)	5304	+632	507579	12	120/1
10	11	EMINEM Superman (Shady/Aftermath/Interscope)	5111	-28	520965	9	120/1
13	12	AMANDA PEREZ Angel (Powerhouse/Virgin)	4905	+465	505628	7	120/1
11	13	NIVEA Don't Mess With My Man (Jive)	4192	-589	451854	19	124/0
14	14	DIXIE CHICKS Landslide (Monument/Columbia)	4185	-109	466845	12	105/1
16	15	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	3978	+378	423616	7	107/5
17	16	SIMPLE PLAN I'd Do Anything (Lava)	3364	-43	381180	12	114/0
22	17	AALIYAH Miss You (BlackGround/Universal)	3307	+433	382666	8	99/4
15	18	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	3285	-717	418975	10	118/0
19	19	DFDUB Country Girl (Columbia)	2958	-105	238846	8	106/0
23	20	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	2811	+38	295488	10	82/1
18	21	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	2808	-461	358976	15	116/0
21	22	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	2679	-328	250132	19	114/0
25	23	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	2630	+240	309366	8	108/3
26	24	NO DOUBT Running (Interscope)	2560	+245	274088	6	119/1
20	25	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	2423	-611	277711	16	119/0
24	26	BOOMKAT The Wreckoning (DreamWorks)	2381	-70	235357	7	112/0
29	27	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	2303	+567	232446	3	112/10
28	28	CELINE DION I Drove All Night (Epic)	2268	+128	226399	6	103/1
34	29	TLC Damaged (Arista)	2161	+836	268858	2	111/7
41	30	R. KELLY Ignition (Jive)	1849	+766	240193	2	81/19
31	31	STACIE ORRICO Stuck (Forefront/Virgin)	1841	+275	159142	4	105/5
27	32	NELLY Air Force Ones (Fo' Reel/Universal)	1805	-318	166259	16	105/0
32	33	BON JOVI Misunderstood (Island/IDJMG)	1669	+164	183839	7	86/3
Debut	34	JUSTIN TIMBERLAKE Rock Your Body (Jive)	1536	+1116	230727	1	100/48
35	35	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	1507	+211	121860	3	75/4
36	36	LUCY WOODWARD Dumb Girls (Atlantic)	1447	+184	162522	5	88/3
39	37	GINUWINE Hell Yeah (Epic)	1383	+252	126466	3	77/5
37	38	VI-3 Eyes Closed So Tight (MCA)	1333	+132	120326	5	66/0
42	39	KELLY ROWLAND Can't Nobody (Columbia)	1277	+219	122344	3	70/5
40	40	BLU CANTRELL Breathe (Arista)	1145	+47	100048	4	62/1
38	41	NORAH JONES Don't Know Why (Blue Note/Virgin)	1145	+4	162691	18	36/0
Debut	42	GOOD CHARLOTTE The Anthem (Epic)	987	+352	147373	1	85/21
43	43	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	963	-58	81370	4	39/0
47	44	FIELD MOB Sick Of Being Lonely (MCA)	878	+94	94766	2	52/7
49	45	LISA MARIE PRESLEY Lights Out (Capitol)	875	+139	113990	2	68/8
Debut	46	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	854	+190	66955	1	60/9
50	47	EVANESCENCE Bring Me To Life (Wind-up)	780	+116	72371	2	14/8
33	48	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	742	-683	70060	8	94/0
46	49	LASGO Something (Robbins)	725	-129	155257	14	70/0
44	50	O-TOWN I Showed Her (J)	721	-179	67948	5	80/0

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA Fighter (RCA)	103
JUSTIN TIMBERLAKE Rock Your Body (Jive)	48
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	22
GOOD CHARLOTTE The Anthem (Epic)	21
NELLY Pimp Juice (Fo' Reel/Universal)	21
R. KELLY Ignition (Jive)	19
COLDPLAY Clocks (Capitol)	16
TYRESE How You Gonna Act Like That (J)	15
AVRIL LAVIGNE Losing Grip (Arista)	12
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	10
NAS I Can (Columbia)	10
RED HOT CHILI PEPPERS Can't Stop (Warner Bros)	10

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+1116
50 CENT In Da Club (Shady/Aftermath/Interscope)	+948
TLC Damaged (Arista)	+836
R. KELLY Ignition (Jive)	+766
3 DOORS DOWN When I'm Gone (Republic/Universal)	+632
DANIEL BEDINGFIELD If You're Not... (Island/IDJMG)	+567
AMANDA PEREZ Angel (Powerhouse/Virgin)	+465
AALIYAH Miss You (BlackGround/Universal)	+433
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+378
GOOD CHARLOTTE The Anthem (Epic)	+352

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2480
PINK Family Portrait (Arista)	2314
EMINEM Lose Yourself (Shady/Interscope)	2222
NO DOUBT F/LADY SAW Underneath It All (Interscope)	1807
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1678
JENNIFER LOPEZ Jenny From The Block (Epic)	1531
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1502
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1474
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1450
CREED One Last Breath (Wind-up)	1250
AVRIL LAVIGNE Complicated (Arista)	1179
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1160
JUSTIN TIMBERLAKE Like I Love You (Jive)	1151
LINKIN PARK In The End (Warner Bros.)	1129
DJ SAMMY & YANOU Heaven (Robbins)	1114
NELLY Hot In Herre (Fo' Reel/Universal)	1075
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1061
PINK Just Like A Pill (Arista)	975
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	888
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	879
JIMMY EAT WORLD The Middle (DreamWorks)	872
MICHELLE BRANCH All You Wanted (Maverick/WB)	803
MARY J. BLIGE Family Affair (MCA)	771
AVRIL LAVIGNE Sk8er Boi (Arista)	768
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	765

130 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 3/2-3/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

"Angel"  
the new hit from  
**STACIA**

## R&R Pop Indicator 48 - 46

from the album HUSH

- Already On:
- WHTF WXXM WQGN
  - KZBB KFRX WWKZ
  - KCRS KPRF WMGI
  - KLRS WJMX KRRG
  - KQID



www.StaciaMusic.com  
www.RaystoneRecords.com



March 14, 2003

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	2853	-56	82497	9	50/0
1	2	AVRIL LAVIGNE I'm With You (Arista)	2738	-195	75048	14	49/0
3	3	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2659	-227	76377	18	49/0
4	4	CHRISTINA AGUILERA Beautiful (RCA)	2622	-126	72993	15	50/0
6	5	T.A.T.U. All The Things She Said (Interscope)	2552	+93	73893	16	52/0
8	6	3 DOORS DOWN When I'm Gone (Republic/Universal)	2427	+200	66123	13	50/0
7	7	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	2402	+137	66495	8	49/0
9	8	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2084	-53	50669	10	46/0
5	9	JUSTIN TIMBERLAKE Cry Me A River (Jive)	2049	-431	57883	12	45/0
14	10	50 CENT In Da Club (Shady/Aftermath/Interscope)	1704	+217	51778	4	50/1
11	11	DIXIE CHICKS Landslide (Monument)	1636	+12	45289	11	44/0
19	12	AMANDA PEREZ Angel (Powerhouse/Virgin)	1570	+359	42913	6	46/2
15	13	EMINEM Superman (Shady/Aftermath/Interscope)	1425	-13	38158	7	48/0
16	14	SIMPLE PLAN I'd Do Anything (Lava)	1382	+23	41786	10	39/0
12	15	NIVEA Don't Mess With My Man (Jive)	1350	-185	39307	16	36/0
18	16	NO DOUBT Running (Interscope)	1326	+88	37238	8	50/1
10	17	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1319	-322	36334	15	39/0
20	18	BOOMKAT The Wreckoning (DreamWorks)	1191	+26	32583	7	48/0
21	19	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	1132	+134	32798	7	39/1
13	20	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	1084	-437	26468	9	33/0
17	21	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1060	-223	28264	19	33/0
23	22	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	1035	+126	30169	4	41/1
25	23	CELINE DION I Drove All Night (Epic)	943	+92	24653	5	37/2
30	24	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	925	+271	27469	2	42/4
22	25	DFDUB Country Girl (Columbia)	893	-59	22541	6	38/0
26	26	MISSY "MISDEMEANOR" ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	813	+7	19942	5	37/2
28	27	AALIYAH Miss You (BlackGround/Universal)	738	+56	17382	4	28/1
31	28	LUCY WOODWARD Dumb Girls (Atlantic)	725	+95	20182	6	37/1
29	29	BON JOVI Misunderstood (Island/IDJMG)	696	+38	19989	8	33/0
24	30	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	681	-195	20236	13	24/0
34	31	STACIE ORRICO Stuck (Forefront/Virgin)	665	+135	16765	3	30/1
33	32	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	652	+118	15960	6	29/0
37	33	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	641	+186	20149	4	40/5
38	34	NORAH JONES Don't Know Why (Blue Note/Virgin)	490	+96	9799	14	17/0
32	35	NELLY Air Force Ones (Fo' Reel/Universal)	481	-96	11997	15	17/0
45	36	TLC Damaged (Arista)	469	+181	15277	2	28/3
27	37	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	448	-322	13836	8	19/0
40	38	GOO GOO DOLLS Sympathy (Warner Bros.)	428	+60	12900	2	28/0
41	39	COOLER KIDS All Around The World (DreamWorks)	373	+7	11268	3	28/0
Debut	40	GOOD CHARLOTTE The Anthem (Epic)	349	+257	9024	1	28/9
Debut	41	JUSTIN TIMBERLAKE Rock Your Body (Jive)	332	+317	7590	1	31/20
44	42	BLU CANTRELL Breathe (Arista)	313	-15	12399	2	22/0
35	43	VANESSA CARLTON Pretty Baby (A&M/Interscope)	310	-218	7017	11	14/0
Debut	44	COLDPLAY Clocks (Capitol)	309	+181	8631	1	16/4
39	45	STEREO FUSE Everything (EO/Wind-up)	300	-71	8307	17	10/0
48	46	STACIA Angel (Raystone)	278	+52	6380	2	13/0
Debut	47	VI-3 Eyes Closed So Tight (MCA)	269	+76	8461	1	20/2
Debut	48	DONNAS Take It Off (Lookout/Atlantic)	259	+100	8487	1	24/2
Debut	49	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	252	+65	8083	1	16/0
49	50	LAVA BABY Sex Junkie (Liquid 8)	237	+17	5966	2	16/0

52 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 3/2-Saturday 3/8.  
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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA Fighter (RCA)	23
JUSTIN TIMBERLAKE Rock Your Body (Jive)	20
R. KELLY Ignition (Jive)	10
GOOD CHARLOTTE The Anthem (Epic)	9
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	7
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	5
KACI I'm Not Anybody's Girl (Curb)	5
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	5
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	4
COLDPLAY Clocks (Capitol)	4
TLC Damaged (Arista)	3
AVRIL LAVIGNE Losing Grip (Arista)	3
NELLY Pimp Juice (Fo' Reel/Universal)	3
AMANDA PEREZ Angel (Powerhouse/Virgin)	2
CELINE DION I Drove All Night (Epic)	2
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	2
DONNAS Take It Off (Lookout/Atlantic)	2
VI-3 Eyes Closed So Tight (MCA)	2
LISA MARIE PRESLEY Lights Out (Capitol)	2
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AMANDA PEREZ Angel (Powerhouse/Virgin)	+359
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+317
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+271
GOOD CHARLOTTE The Anthem (Epic)	+257
50 CENT In Da Club (Shady/Aftermath/Interscope)	+217
3 DOORS DOWN When I'm Gone (Republic/Universal)	+200
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+186
TLC Damaged (Arista)	+181
COLDPLAY Clocks (Capitol)	+181
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+137
STACIE ORRICO Stuck (Forefront/Virgin)	+135
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	+134
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+126
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	+118
DONNAS Take It Off (Lookout/Atlantic)	+100
NORAH JONES Don't Know Why (Blue Note/Virgin)	+96
LUCY WOODWARD Dumb Girls (Atlantic)	+95
T.A.T.U. All The Things She Said (Interscope)	+93
CELINE DION I Drove All Night (Epic)	+92
CHRISTINA AGUILERA Fighter (RCA)	+90
NO DOUBT Running (Interscope)	+88
KELLY ROWLAND Can't Nobody (Columbia)	+87
LISA MARIE PRESLEY Lights Out (Capitol)	+80
VI-3 Eyes Closed So Tight (MCA)	+76
EVANESCENCE Bring Me To Life (Wind-up)	+71
SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)	+65
GOO GOO DOLLS Sympathy (Warner Bros.)	+60
AALIYAH Miss You (BlackGround/Universal)	+56
JOHN MAYER Why Georgia (Aware/Columbia)	+56
STACIA Angel (Raystone)	+52

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# ON THE RECORD

With  
**Adam Burnes**  
PD, KSLY/San Luis Obispo, CA

Punk rock rules on KSLY (Sly 96FM)! San Luis Obispo is a college town, so we have always had great success with hits from the Alternative format — especially the pop punk and rock sounds. We love these edgy-looking bands with big, fat, hooky songs. Songs from Blink-182, American Hi-Fi and Alien Ant



Farm have requested and sold really well. • There is a ton of great new stuff out there, and we're all over it. We couldn't play "Lifestyles..." by Good Charlotte enough when it was at its peak. Simple Plan's "I'd Do Anything" and Bowling For Soup's "Girls All the Bad Guys Want" are heating up the phones and retail as I speak. • And there's more where that came from, like Sugarcult's new one and Good Charlotte's "The Anthem" (which went in this week after winning our Cage Match five nights in a row). This pop punk sound brings a ton of energy and excitement to the radio station. I hope the well doesn't run dry anytime soon.

**Jennifer Lopez** scores the triple crown as "All I Have" (Epic) holds on to the No. 1 spot on R&R's CHR/Pop chart for the third week in a row. **Avril Lavigne's** "I'm With You" (Arista) remains at No. 2 ... **3 Doors Down** move a few places up to hit top 10 territory as "When I'm Gone" (Republic/Universal) rises 12-10\* ... **Amanda Perez** adds 465 plays for "Angel" (Powerhouse/Virgin), which goes up 13-12\* ... Programmers tell **Smilez & Southstar** they like "Tell Me" (ARTISTdirect) as it moves 23-20\* ... **Evanescence**, who are in the top five on R&R's Alternative chart, begin their climb on CHR/Pop: "Bring Me to Life" (Wind-up) rises 50-47\* ... **Christina Aguilera** battles her way to earn Most Added honors for "Fighter" (MCA), which picks up 103 adds this week ... **Justin Timberlake** does a double shot this week as "Rock Your Body" (Jive) gets Most Increased Plays with 1,116 additional plays and is also the highest debut on the chart, appearing at No. 34. Other debuts include **Good Charlotte** and **Counting Crows**.

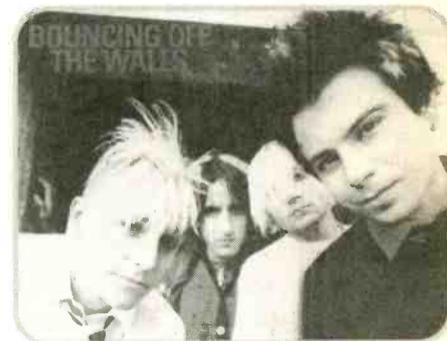


— Keith Berman, Radio Editor

# ON THE RISE

ARTIST: **Sugarcult**  
LABEL: **Ultimatum/Artemis**

By **MIKE TRIAS**/ASSISTANT EDITOR



Don't look now, but you may already have been brainwashed by Sugarcult's "Bouncing Off the Walls." Produced by Matt Trombino (Jimmy Eat World, Blink-182) and featuring Foo Fighters' guitarist Chris Shiflett, "Bouncing" has been a key component in marketing not one, but two over-the-top big screen comedies. It was the lead single from last year's *National Lampoon's Van Wilder* soundtrack, and the film's DVD campaign features the pop punk anthem in its commercials. The energetic track is also featured in the marketing campaign for *Old School*, starring Will Ferrell, Luke Wilson and Vince Vaughn. So if the "sugar" part of the band's name comes from their hyperactive songs, where does the "cult" come from?

One can argue that the way that the way Sugarcult came together as a band was cult-like. The story starts in Santa Barbara, CA in 1998, when vocalist-guitarist Tim Pagnotta met drummer Ben Davis during a cigarette break at school. Davis — a multi-instrumentalist who has been forming bands since third grade — had recently moved to California and was quickly persuaded by Pagnotta to join the 'Cult.

Pagnotta's recruiting continued as he next convinced bassist Airin to join the band. Airin, whose parents formed an opera company in Springfield, IL, made his musical debut in the opera *Pagliachi* at the age of 9. It was at Santa Barbara City College that Pagnotta and Airin met. According to Pagnotta on the band's website, "Airin was the only one who would let me cheat off his papers and not turn me in."

Guitarist and then-KJEE/Santa Barbara Sunday-night DJ Marko 72 met Pagnotta shortly after Sugarcult's first performance. Marko recalls seeing Pagnotta perform: "I see this young guy onstage in a ragged thrift-store suit and tie, singing these really cool pop songs and flooring the audience. I

hadn't heard of him, but he seemed like he'd probably been at it for years. It turned out that was his first show ever, in his first band ever!"

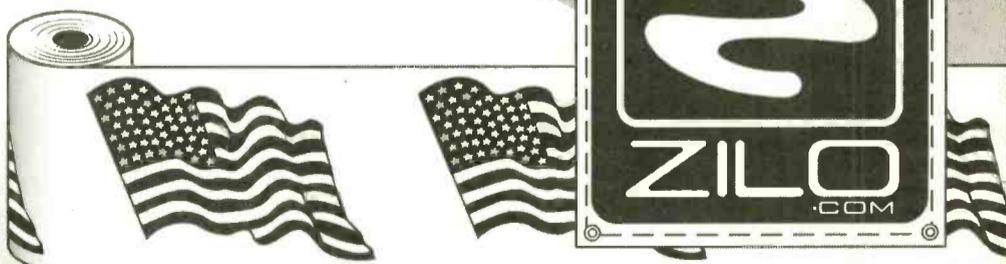
Says Pagnotta, "We all immediately clicked and discovered mutual admiration for the elements that made our favorite bands great. I asked Marko to join before even hearing him play a note on guitar."

Sugarcult released their debut album, *Start Static*, in August 2001. Produced by Matt Wallace (Faith No More, Train, Blues Traveler), the CD is laced with simple yet energetic and hooky tunes that are just plain fun, making it easy to see why they landed on the soundtracks of such outrageous comedies.

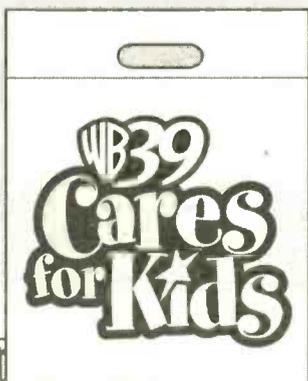
The guys have just finished a period of almost nonstop touring since the release of *Start Static*. This included international dates and a spot on both the 2001 and 2002 Van's Warped tours. The last leg of their circuit led Sugarcult through Europe, where their album will be released on March 24. They have also popped up all over the small screen in recent months, including appearances on *Last Call With Carson Daly*, *The Late Late Show With Craig Kilborn*, MTV's *All Things Rock* and MTV2's *Rock Show*.

So what's next for the boys from Santa Barbara? *Start Static* will be released in Japan on April 16. In the meantime Sugarcult are writing and recording songs for their sophomore album, which they hope to release this fall. And, of course, they plan to hit the road again — they're in the process of planning a U.S. tour that will kick off in July.

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America's Best Testing CHR/Pop Songs 12+  
For The Week Ending 3/14/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.14	4.12	81%	12%	4.18	84%	11%
SIMPLE PLAN I'd Do Anything (Lava)	4.06	4.02	81%	15%	3.92	78%	15%
BOWLING FOR SOUP Girl All The Bad Guys Want (Jive)	4.03	4.05	64%	11%	3.93	57%	13%
AVRIL LAVIGNE I'm With You (Arista)	3.98	4.03	98%	37%	4.04	99%	35%
GOOD CHARLOTTE Lifestyles Of The Rich And Famous (Epic)	3.97	3.96	95%	33%	3.89	93%	31%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.87	3.89	95%	35%	3.93	95%	33%
CHRISTINA AGUILERA Beautiful (RCA)	3.82	3.75	97%	44%	3.90	97%	41%
AALIYAH Miss You (BlackGround/Universal)	3.82	3.76	71%	16%	4.02	68%	12%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.80	-	96%	42%	3.90	98%	41%
50 CENT In Da Club (Shady/Interscope)	3.79	3.66	79%	21%	3.73	74%	20%
JOHN MAYER Your Body Is A Wonderland (Arista/Columbia)	3.70	3.71	96%	38%	3.71	98%	41%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.68	3.62	97%	46%	3.82	97%	45%
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	3.67	3.68	83%	24%	3.80	84%	21%
NO DOUBT Running (Interscope)	3.67	-	62%	12%	3.82	63%	8%
KID ROCK F/SHERYL CROW Picture (Atlantic)	3.66	3.69	91%	33%	3.81	93%	32%
DIXIE CHICKS F/SHERYL CROW Landslide (Monument/Columbia)	3.65	3.73	91%	35%	3.79	94%	37%
T. A. T. U. All The Things She Said (Interscope)	3.65	3.68	86%	28%	3.50	84%	32%
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	3.64	3.47	45%	10%	3.51	39%	10%
EMINEM Superman (Shady/Interscope)	3.63	3.57	92%	28%	3.54	92%	30%
NIVEA Don't Mess With My Man (Jive)	3.61	3.67	87%	39%	3.57	84%	38%
BOOMKAT Wreckoning (DreamWorks)	3.56	3.23	35%	8%	3.51	30%	7%
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.51	3.58	57%	18%	3.50	55%	18%
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3.50	3.65	91%	41%	3.38	94%	42%
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.49	3.65	87%	35%	3.33	82%	37%
DF DUB Country Girl (Columbia)	3.47	3.34	49%	12%	3.23	41%	14%
B2K Bump, Bump, Bump (Epic)	3.43	3.53	92%	46%	3.34	91%	48%
MISSY ELLIOTT F/UDACRIS Gossip Folks (Elektra/EEG)	3.41	3.40	77%	23%	3.49	73%	20%
NELLY Air Force Ones (Fo' Reel/Universal)	3.40	3.44	90%	41%	3.39	89%	39%
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.36	3.45	89%	45%	3.30	88%	46%
CELINE DION I Drove All Night (Epic)	3.36	-	63%	18%	3.36	67%	20%

Total sample size is 724 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Medlabase Research, A division of Premiere Radio Networks.

## New & Active

**SIXPENCE NONE THE...** Don't Dream It's Over (Squint/Curb/Reprise)  
Total Plays: 619, Total Stations: 38, Adds: 2

**GOO GOO DOLLS** Sympathy (Warner Bros.)  
Total Plays: 594, Total Stations: 33, Adds: 0

**WAYNE WONDER** No Letting Go (VP/Atlantic)  
Total Plays: 541, Total Stations: 28, Adds: 8

**OK GO** Get Over It (Capitol)  
Total Plays: 517, Total Stations: 43, Adds: 1

**EMINEM** Sing For The Moment (Shady/Aftermath/Interscope)  
Total Plays: 502, Total Stations: 33, Adds: 22

**COLDPLAY** Clocks (Capitol)  
Total Plays: 490, Total Stations: 45, Adds: 16

**SNOOP DOGG** Beautiful (Doggy Style/Priority/Capitol)  
Total Plays: 448, Total Stations: 36, Adds: 6

**TYRESE** How You Gonna Act Like That (J)  
Total Plays: 422, Total Stations: 51, Adds: 15

**DONNAS** Take It Off (Lookout/Atlantic)  
Total Plays: 346, Total Stations: 36, Adds: 4

**COOLER KIDS** All Around The World (DreamWorks)  
Total Plays: 345, Total Stations: 27, Adds: 1

Songs ranked by total plays

## Twenty Secrets....

Continued from Page 28

9% of Americans said they accessed the Internet at public libraries; as of January 2003, 21% of Americans say they go online at the library.

12. Internet penetration is highest among teens (93%) and 18-24-year-olds (88%). Seventy-two percent of teens in America access the Internet at home, 74% access the 'Net at school, and 45% go online at a public library; 71% access the Internet in more than one location. Sixty-six percent of 18-24-year-olds access the Internet at home, 56% go online at school, and 34% use the Internet in a public library; 62% report accessing the 'Net from more than one location. Eight out of 10

25-54-year-olds are Internet users.

13. The study also asked consumers about some of the activities they've taken part in online. A sample: Sixty-four percent have asked for point-to-point driving directions, 34% have looked for a job, and 33% say they've shopped for a car with particular specifications online.

14. Forty-six million Americans watched or listened to Internet broadcasts in January; that represents 20% of the U.S. population and 26% of Americans online. Approximately 24 million Americans say they have watched or listened to Internet broadcasts in the last week.

### Listening Rebounds, Satisfaction Up

15. Internet broadcasting needs to develop a hit of its own to create

buzz and get people talking, says the study. Internet radio listeners say they listen most often to local broadcast stations (46%), followed by radio stations from other parts of the U.S. (40%) and stations from other countries (7%).

The proportion of those who say they listen most often to out-of-town stations has increased from 34% in January 2001 to 40% in January 2003, and those listening to local stations most often has decreased from 56% in January 2001 to 46% in January of this year. This pattern may reflect the fact that many stations have stopped streaming due to digital-rights issues; with fewer local stations to choose from, people may have found stations from other markets to listen to.

16. Listening to Internet-only audio sources has rebounded after dropping off when the dot-com bubble burst and many streams went offline. Internet broadcasting from such major players as Yahoo!'s Launch and AOL continues to thrive, and, overall, listenership to audio from Internet-only sources has showed significant gains: The proportion of those who have ever listened to Internet-only audio rose from 12% in January 2002 to 19% in January 2003. Between January 2000 and January

2002, the figure hovered between 9% and 12%.

17. Consumer satisfaction with Internet audio is on the rise. Eighteen months ago 26% of people who listened to Internet audio said they love it or like it, and 8% said they dislike or hate it. As of January 2003, 35% of people who listen to Internet audio say they love or like it, and only 6% say they dislike or hate it.

### A Workable Mix

18. Internet broadcasters should try a mix of subscription and advertising, the study recommends. Years of research and experience show that subscription and advertising models need not be mutually exclusive.

Approximately 12 million Americans say they would be willing to pay a small fee to listen to content provided by the Internet audio source they listen to most. Asked what would make them likely to pay, 46% of consumers say they'd be most willing to pay a subscription fee for content and programming not available elsewhere, 34% say they'd pay for audio of the highest quality with no pausing or buffering, 30% say they'd pay for a commercial-free stream, and 15% would pay for noticeably fewer commercials.

Therefore, Arbitron and Edison recommend that companies pursuing subscription models emphasize unique and compelling content as their primary value rather than focusing on audio quality or the lack of commercials.

19. Searching for targeted prizes to give away? Americans show significant interest in new digital devices, with flat-panel television sets and computer monitors, digital cameras and high-definition televisions topping the list of preferred consumer electronics.

20. AOL subscribers are more oriented to Internet broadcasting than the typical Internet user, the study finds. They're more likely to have tried Internet broadcasting and more likely to be weekly and monthly users of Internet broadcasting.

Source: Arbitron/Edison Media Research "Internet and Multimedia 10: The Emerging Digital Consumer." A national sample of 2,005 Arbitron fall 2002 diarykeepers age 12 and over was interviewed to investigate America's media exposure, Internet usage, interest in new media devices and perceptions of media content. Telephone interviews were conducted Jan. 6-16, 2003.

For more information, visit [www.arbitron.com](http://www.arbitron.com) or [www.edisonmedia.com](http://www.edisonmedia.com).

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# The Man On The Turntables

**Kay Slay, Columbia's mix-tape king**

**R**adio plays an important part in breaking records, but how do the majority of records get into regular rotation at a station? Although most programmers like to claim that they pick and break records at their stations, in most cases it is the station's mix-show DJ who has his ear to the street and takes records popular in the clubs and such to either the PD or MD.

Often not credited for being the first to play records, mix-show DJs have resorted to other means to create buzz for themselves. Their main outlet is mix tapes, which are usually sold on the streets due to their questionable legality. A DJ who is known for producing hot mix tapes can sell as many as 5,000 units by featuring some of the hottest new music supplied by record labels.

Mainly popular in the mid-Atlantic region, mix tapes have been responsible for breaking artists and, in some cases, have led to the DJs themselves scoring record deals. Although 50 Cent had a record deal prior to signing to Shady/Aftermath/Interscope, it wasn't until Eminem heard him spit on a mix tape that he took notice of 50's talents as an MC. 50 continued to appear on various DJs' mix tapes, creating a buzz for himself in the process.

## Highs And Lows

But how does a DJ create the same kind of buzz for himself, the kind

where a label takes notice and gives him a deal to produce mix tapes on a larger scale? In Kay Slay, a.k.a. The Drama King's, case, the path to becoming a well known, respected DJ has been a journey filled with highs and lows that finally led to his getting the recognition he has today.



**Kay Slay**

Born in Harlem, NY, Kay Slay got into DJ culture in early 1977. Although he didn't quite have the proper equipment at the time, he used what he had to hone his skills. "Growing up, we didn't have the correct turntables and mixer," he says. "We had these turntables and components that turned one receiver down and turned the other one up. That's how the house parties used to go down back in the day."

Knowing that he needed the right equipment to get where he wanted to be, Kay Slay hooked up with another local DJ, Willie Clyde, who had his own sound system. "I was like 12 years old, hounding him," Kay Slay says. "I used to go to his house every day and practice."

While focusing on getting his DJ skills on point, Kay Slay would go out to the Bronx and watch other DJs perform at local parks. Eventually, he incorporated some of their tricks into his personal style. Nicknamed KG by other local DJs, Kay Slay began building his reputation in the 'hood.

## Street Cred

He worked his ass off DJ-ing functions but never got much money in return. After a while he started to lose his passion for DJ-ing and turned his focus to other hustles. "I would say about '88 I lost interest," he says.

**"My show is the wickedest. It's nothing but hard street exclusives, and every week I got some fragrant thing. I get on the air and speak my mind."**

"When that happened, I fell into the street gangs. That's when I started messing up like everybody else."

Kay Slay got in trouble with the law and spent time in jail in '93. Upon his release, he wanted to start DJ-ing again. He noticed that some of the younger DJs were getting paid a lot more money than he did when was DJ-ing.

"When I got out of jail, I made my own moves, getting the equipment up little by little, piece by piece," he says. "People were giving me a hard time at first. Record labels weren't giving me the records I needed. DJs were hating one another. That's when I started saying, 'Damn, I got to attack people through a street standpoint.' I just kept grinding. I kept getting hotter and hotter."

Once Kay Slay decided he would rely on the streets to take him to the next level, he looked to a childhood friend by the name of Alpo — one of the biggest and youngest kingpins in Harlem — to give him the credibility



**FABOLOUS DROPS STREET DREAMS** Elektra Entertainment Group Chairman Sylvia Rhone recently presented hip-hop star Fabolous with a platinum plaque for sales of over 1 million units of his debut album, *Ghetto Fabolous*. Fabolous has just dropped his sophomore album, *Street Dreams*. Seen here (l-r) are Elektra Entertainment Group Sr. VP/Promotion Dennis Reese, Rhone, Desert Storm's Duro and Skane, Fabolous, Elektra Entertainment Group Executive VP/GM Greg Thompson, Lil Mo and Elektra Entertainment Group Executive VP/A&R Merlin Bobb, Sr. VP/Urban Promotion Richard Nash and VP/Crossover Promotion Joe Hecht.

he was looking for. "A lot of those cats were younger than me, and none of them were really representing the street," Kay Slay says.

"I knew that if I got Alpo to host a joint and he broke the game down on the tape, that would be crazy. So, I contacted him, and he did it. That got me in the door. That kind of solidified my street credibility."

## Where's The Beef?

After getting the attention of the people on the streets of New York by coming out with tapes that featured people who had beef with each other, Kay Slay decided to capitalize on the popularity of his mix tapes by letting other mix-tape DJs know that he was out to be on top.

"The top dude was DJ Clue, and I started giving him a run," Kay Slay says. "This dude was a kid. If he wasn't going to move over, I was going to move him. So what I did is, I came out and dissed him out on the tape. We had a little run-in, but he wasn't coming harder than me. I just pushed my way into the door. That first year, 1999, was when I won the Best Hip-Hop Mix Tape award."

Kay Slay went on to win two Mix Tape awards the following year, for DJ of the Year and Best Hip-Hop DJ. In 2001 he won three awards, for Hip-Hop DJ of the Year, Best Mix-Tape Personality and Best Freestyles. In 2002 he won again, for Best Mix-Tape DJ and Best Mix Tape.

This brought him to the attention of Chris Lighty, who signed Kay Slay to his Violator imprint. Kay Slay has created a bigger buzz for himself by working a Thursday-night shift at WQHT (Hot 97)/New York, where he hosts *The Drama Hour*, which is where you can hear just about every beef song hip-hop artists do about one another and where you may also hear Kay Slay call out an artist himself.

"My show is the wickedest," he says. "The name of the show is *The Drama Hour*, and then the second hour is *Double Drama*. It's nothing but hard street exclusives, and every week I got

some fragrant thing. I get on the air and speak my mind."

## Balance Is Everything

Things continue to grow for Kay Slay. He got a deal with Columbia Records to have his mix tapes taken to the next level. His debut album, *Streetsweepers, Vol. 1*, will feature a slew of guest appearances and has production from Dr. Dre, EZ Elpee, Alchemist, DJ Scratch and more.

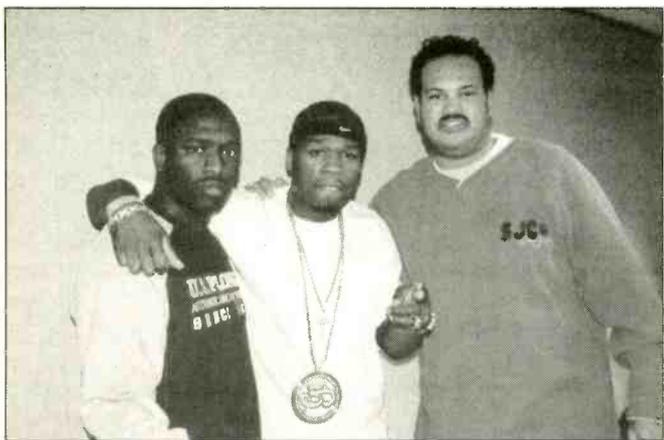
"I got appearances from Nas, 50 Cent, LL Cool J, Busta Rhymes, Lox, Scarface, Fat Joe, Mobb Deep, Black Rob, G. Dep and Craig Mack," Kay Slay says. "My first single is 'Too Much for Me,' with Nas, Foxy, Baby from Cash Money, Amerie and Swizz Beatz."

**"I started saying, 'Damn, I got to attack people through a street standpoint.' I just kept grinding. I kept getting hotter and hotter."**

Even with a big record deal, Kay Slay continues to put free mix tapes on the streets every two weeks. He stresses the importance of creating balanced tapes. "I'm not going to have a whole L.A. shit on my mix tape for New York, because a lot of people might not understand it," he says. "If I came to L.A., I would do the opposite. I balance everything."

When asked for his next move, Kay Slay says, "Working with up-and-coming artists, putting them out. Producing and executive-producing albums. I want to be behind the scenes. I'm on top of my game."

Stay tuned.



**IT'S 50** WPHI (103.9 *The Beat*)/Philadelphia recently held a promotion with Shady/Aftermath star 50 Cent. The station split everything completely down the center, 50/50, and WPHI listeners called in to win \$50, the new 50 Cent CD and dinner with 50 Cent. Pictured here (l-r) are WPHI Asst. PD/MD Raphael George, 50 Cent and WPHI PD Colby Colb.

# R&R CHR/RHYTHMIC TOP 50

March 14, 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	50 CENT In Da Club (Shady/Aftermath/Interscope)	6450	+30	924665	10	78/0
2	2	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	4486	-401	587993	12	75/0
3	3	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	4284	-600	463140	12	73/0
4	4	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	4281	-182	458650	11	75/0
8	5	R. KELLY Ignition (Jive)	3945	+857	532267	13	74/1
6	6	50 CENT Wanksta (Shady/Interscope)	3701	+67	497705	14	56/0
5	7	AALIYAH Miss You (BlackGround/Universal)	3596	-214	536267	16	73/0
9	8	TYRESE How You Gonna Act Like That (J)	3130	+109	392836	14	73/2
7	9	EMINEM Superman (Shady/Aftermath/Interscope)	3081	-477	317889	10	66/0
12	10	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	2928	+437	387491	6	75/1
11	11	FIELD MOB Sick Of Being Lonely (MCA)	2655	-17	350160	20	65/0
13	12	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	2595	+224	361345	8	74/2
10	13	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2565	-415	318975	16	75/0
15	14	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	2556	+611	342291	5	76/2
22	15	SEAN PAUL Get Busy (40/40/VP/Atlantic)	2348	+649	324485	5	72/2
19	16	NAS I Can (Columbia)	2231	+366	381971	5	69/4
17	17	LIL' KIM The Jump Off (Queen Bee/Atlantic)	2227	+319	332584	7	72/1
25	18	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	2174	+666	280975	4	74/5
18	19	GINUWINE Hell Yeah (Epic)	2136	+237	245185	8	63/1
14	20	NELLY Air Force Ones (Fo' Reel/Universal)	1932	-362	193710	20	72/0
20	21	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1732	-125	224238	12	52/0
21	22	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	1541	-255	260830	15	57/0
29	23	B2K Girlfriend (Epic)	1507	+318	152621	4	62/4
16	24	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	1492	-453	152998	7	31/0
24	25	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1466	-110	167810	20	67/0
27	26	2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	1465	+164	164227	4	58/1
26	27	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	1447	+82	211274	6	62/0
23	28	TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	1437	-157	150375	17	48/0
35	29	FRANKIE J. Don't Wanna Try (Columbia)	1306	+449	153134	3	43/10
33	30	DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	1225	+178	226656	7	52/5
28	31	BABY F/P. DIDDY Do That... (Cash Money/Universal)	1165	-113	126063	18	57/0
32	32	MARQUES HOUSTON That Girl (Interscope)	1157	+104	113424	5	52/3
36	33	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	958	+137	82308	4	47/3
30	34	EVE Satisfaction (Ruff Ryders/Interscope)	898	-166	113902	18	43/0
39	35	WAYNE WONDER No Letting Go (VP/Atlantic)	803	+135	181253	13	32/4
37	36	NIVEA Laundromat (Jive)	766	+82	101145	5	37/2
38	37	CHOPPA Choppa Style (No Limit/Universal)	732	+49	55920	8	20/0
34	38	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	730	-157	75843	7	46/0
31	39	LL COOL J F/JAMERIE Paradise (Def Jam/IDJMG)	727	-335	82935	12	39/0
41	40	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	698	+124	85034	2	44/7
Debut	41	NELLY Pimp Juice (Fo' Reel/Universal)	643	+234	61394	1	59/48
Debut	42	50 CENT 21 Questions (Shady/Aftermath/Interscope)	585	+234	93411	1	5/4
40	43	CHRISTINA AGUILERA Beautiful (RCA)	566	-97	100380	15	22/0
50	44	AKIA California (Universal)	511	+95	44802	2	24/2
44	45	SARAI Pack Ya Bags (Epic)	464	+5	44264	3	33/0
43	46	MARIAH CAREY F/CAM'RON Boy (I Need You) (MonarC/IDJMG)	444	-67	53411	3	30/0
Debut	47	TLC Damaged (Arista)	440	+151	43403	1	24/4
Debut	48	T.A.T.U. All The Things She Said (Interscope)	431	+85	23816	1	11/0
Debut	49	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	426	+294	39074	1	19/6
Debut	50	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	402	+56	40160	1	40/2

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
NELLY Pimp Juice (Fo' Reel/Universal)	48
HOT BOYS My Section (Cash Money/Universal)	28
DRU HILL I Love You (Def Soul/IDJMG)	23
TALIB KWELI Get By (Rawkus/MCA)	22
JURASSIC 5 F/MYA Thin Line (Interscope)	22
FRANKIE J. Don't Wanna Try (Columbia)	10
BONECRUSHER Never Scared (Arista)	8
LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	7
KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)	6
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	6
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	5
DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Ignition (Jive)	+857
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+666
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+649
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	+611
FRANKIE J. Don't Wanna Try (Columbia)	+449
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	+437
NAS I Can (Columbia)	+366
LIL' KIM The Jump Off (Queen Bee/Atlantic)	+319
B2K Girlfriend (Epic)	+318
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	+294

## New & Active

- WC The Streets (Def Jam/IDJMG)  
Total Plays: 286, Total Stations: 20, Adds: 0
- JAHEIM Put That Woman First (Divine Mill/WB)  
Total Plays: 271, Total Stations: 17, Adds: 2
- LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$\$% (TVT)  
Total Plays: 268, Total Stations: 12, Adds: 0
- DAVID BANNER Like A Pimp (Universal)  
Total Plays: 268, Total Stations: 9, Adds: 2
- KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)  
Total Plays: 267, Total Stations: 30, Adds: 6
- BONE THUGS-N-HARMONY Home (Epic)  
Total Plays: 261, Total Stations: 20, Adds: 4
- BEENIE MAN F/LADY SAW... Bossman (Virgin)  
Total Plays: 249, Total Stations: 16, Adds: 0
- TALIB KWELI Get By (Rawkus/MCA)  
Total Plays: 201, Total Stations: 31, Adds: 22
- TLC Hands Up (Arista)  
Total Plays: 191, Total Stations: 16, Adds: 1
- SANTANA F/MUSIQ Nothing At All (Arista)  
Total Plays: 189, Total Stations: 15, Adds: 0

Songs ranked by total plays

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March 14, 2003

RANK ARTIST TITLE LABEL

- 1 **50 CENT** In Da Club (*Shady/Aftermath/Interscope*)
- 2 **LIL' KIM** The Jump Off (*Queen Bee/Undeas/Atlantic*)
- 3 **SEAN PAUL** Get Busy (*VP/Atlantic*)
- 4 **SNOPP DOGG** Beautiful (*Doggy Style/Priority/Capitol*)
- 5 **NAS** I Can (*Columbia*)
- 6 **JAY-Z** Excuse Me Miss (*Roc-A-Fella/IDJMG*)
- 7 **50 CENT** Wanksta (*Shady/Aftermath/Interscope*)
- 8 **BUSTA RHYMES f/MARIAH CAREY** ... I Know What You Want (*J*)
- 9 **BABY** What Happened To That Boy? (*Cash Money/Universal*)
- 10 **R. KELLY** Ignition (*Jive*)
- 11 **FABOLOUS f/LIL' MO** Can't Let You Go (*Elektra/EEG*)
- 12 **JENNIFER LOPEZ f/LL COOL J** All I Have (*Epic*)
- 13 **2PAC** Still Ballin' (*Amaru/Tha Row/Interscope*)
- 14 **FIELD MOB** Sick Of Being Lonely (*MCA*)
- 15 **GINUWINE** Hell Yeah (*Epic*)
- 16 **DMX** X Gon' Give It To Ya (*Ruff Ryders/IDJMG*)
- 17 **MISSY ELLIOTT f/LUDACRIS** Gossip Folks (*Gold Mind/Elektra/EEG*)
- 18 **50 CENT** 21 Questions (*Shady/Aftermath/Interscope*)
- 19 **B2K f/P. DIDDY** Bump, Bump, Bump (*Epic*)
- 20 **JA RULE f/ASHANTI** Mesmerize (*Murder Inc./IDJMG*)
- 21 **KILLER MIKE** A.D.I.D.A.S. (*Aquemini/Columbia*)
- 22 **WAYNE WONDER** No Letting Go (*VP/Atlantic*)
- 23 **BABY f/P. DIDDY** Do That (*Cash Money/Universal*)
- 24 **50 CENT f/NOTORIOUS B.I.G.** Realist Nigga (*Shady/Aftermath/Interscope*)
- 25 **B2K** Girlfriend (*Epic*)
- 26 **2PAC** Thugz Mansion (*Amaru/Tha Row/Interscope*)
- 27 **NAS** Made You Look (*Columbia*)
- 28 **AALIYAH** Miss You (*BlackGround/Universal*)
- 29 **JOE BUDDEN** Pump It Up (*Def Jam/IDJMG*)
- 30 **TALIB KWELI** Get By (*Rawkus/Priority*)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/2-3/8/03.

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## PHIAT MIX SIX

- R. KELLY** Snake (*Jive*)  
**JOE BUDDEN** Pump It Up (*Spit/IDJMG*)  
**BONECRUSHER** Never Scared (*So So Def/Arista*)  
**BRAVEHEARTS f/NAS** Situations (*Ill Will/Columbia*)  
**KEITH MURRAY f/DEF SQUAD** Yeah, Yeah U Know It (*Def Jam/IDJMG*)  
**DAVID BANNER** Walk Like A Pimp (*SRC/Universal*)

## wax traxx

My favorite record right now is "Never Scared" (So So Def/Arista) by Bonecrusher. It's my s\*\*t! This joint is guaranteed to shut the club down! Peep out The Young Guns' "Can't Stop, Won't Stop" (Roc-A-Fella/IDJMG). It has a break beat feel to it, plus I'm tired of the same eight rappers. It's good to see some new blood trying to come up. Also I'm feeling "21 Questions" (Shady/Aftermath/Interscope) by 50 Cent. This guarantees you to drop an elbow on a girl in the club every time you put it on.



— Big Von Johnson, KMEL/San Francisco



### TECHNITONS

There hasn't been a whole lot of new music out that has impacted me, but I do love the new Keith Murray track "Yeah, Yeah U Know It" (Def Jam/IDJMG)! It's crazy, because I've played this in a trendy club in Scottsdale that's filled with a really mixed crowd. Every time I drop this record they go crazy! I don't think people realize how big this song is gonna be. I expect this record to be similar to N.O.R.E.'s "Nothin'" (Def Jam/IDJMG). Watch for this one to blast off.

— Chino XL, KZZP/Phoenix, AZ



**FUNKY FRESH DRESSED** Here is KISV/Bakersfield Asst. PD/MD Picazzo with Elektra recording artist Missy Elliott in Hollywood, CA at the Bringing Down the House world premiere. The movie stars Queen Latifah and Steve Martin.

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# ON THE RECORD

## This Week's Hottest Music Picks

### Fisher

PD, WHZT/Greenville, SC

Bubba Sparxx's "In da Mudd" (Interscope): A sleeper smash with instant phones, this is No. 2 for us. Riding on the small hit from 50 Cent, this song is awesome with Timbaland producing. I guarantee a hit.

Lil Kim's "The Jump Off" (Queen Bee/Atlantic): Slowly growing, sounds great on the air and has an awesome hook. Top 10 phones at 'HZZT.

Fabulous featuring Lil Mo & Mike Shorey's "Can't Let You Go" (Elektra/EEG): Not a typical Fabulous song, but it sounds great. It's a good balance record and top 10 phones.

### Nick Elliott

PD, KKXX/Bakersfield

Busta Rhymes featuring Mariah Carey's "I Know What You Want" (J): I am really diggin' this.

Bone Thugs-N-Harmony's "Home" (Epic): Should be a home run!

Frankie J's "Don't Wanna Try" (Columbia): Getting very early phones.

### Preston Lowe

MD, KQBT/Austin

Dru Hill's "I Love You" (Def Soul/IDJMG): Great comeback ballad for these guys. Can we call it a comeback?

702's "I Still Love You" (Motown): Great record.

Queen Latifah's "Better Than the Rest" (Hollywood): Great record, even without the movie's help.

Eminem's "Sing For the Moment" (Shady/Aftermath/Interscope): Hey, it's Eminem — even if more than half the listeners have never heard of Aerosmith.

### AntDogg

PD, KKUU/Palm Springs, CA

Fabulous featuring Lil Mo & Mike Shorey's "Can't Let You Go": Up your do low — this is your song. If you don't know what "do low" is, then you'll never know. This s\*\*t is hot!

Stagga Lee's "Roll Wit M.V.P." (ARTIST-direct): He's not Em, but this joint is hot — and he looks like my afternoon guy! Holla!

R. Kelly's "Ignition (Remix)" (Jive): Man! Can I get a toot toot too? My man is back. Please check ID at the door!

### Lee L'Heureux

MD, WRED/Portland, ME

Kardinal Offishall's "Belly Dancer" (MCA): Love this. I predict big things for this record, and I'm completely hooked on it. "Belly Dancer" feels like a hit.

Talib Kweli's "Get By" (Rawkus/MCA): I personally like this, and I think the audience will love it.

Sean Paul's "Get Busy" (VP/Atlantic): Dance hall records are huge out here, and this one is getting a crazy response on the phones and in the club.

### Pattie Moreno

PD, KBOS/Fresno

R. Kelly's "Ignition (Remix)": The phones have suddenly lit up for this one!

Fabulous featuring Lil Mo & Mike Shorey's "Can't Let You Go": All the scandalous girls can't get enough of this cut!

Jaheim's "Put That Woman First" (Divine Mill/WB): This song is the most impacting video I have seen in a minute. Hot joint!

### E-Man

MD, KPWR (Power 106)/Los Angeles

Da Brat's "I'm In Love With You" (So So Def/Columbia): This is one that Power 106 broke and brought to the airwaves first (thanks, Brat). This is a hot one — it's top 10 requests!

Ginuwine featuring Baby's "Hell Yeah" (Epic): It's really starting to make noise in the clubs and on the radio. This will be big for him!

Fabulous featuring Ashanti's "So Into You" (Elektra/EEG): This is the hip-hop remake of Tamia's "So Into You." Definitely the next hit off Fab's new album. Listen to it and you'll see what I'm talkin' 'bout!

### R Dub

PD, KOHT/Tucson

Jurassic 5 featuring Mya's "Thin Line" (Interscope): This is nice! J5 and Mya? Who would've thought? The outcome was dope!

Nelly's "Pimp Juice" (Fo' Reel/Universal): It's Nelly. 'Nuff said.

Dru Hill's "I Love You": I love this song, even though Nokio stole my woman!

### Kevin Akitaka

MD, KXME/Honolulu

Busta Rhymes featuring Mariah Carey's "I Know What You Want": I heard this one in my sleep.

Sean Paul's "Get Busy": Top five phones and callout.

Nas's "I Can" (Columbia): This record makes me feel good. Great for the youth of today.

### Jimi Jamm

PD/MD, WPKF/Poughkeepsie, NY

50 Cent's "If I Can't" (Shady/Aftermath/Interscope): Strong followup! This one is multiformat big!

Keith Murray featuring Def Squad's "Yeah, Yeah U Know It" (Def Jam/IDJMG): Love it — absolutely makes me smile when I hear it on the station.



Frankie J's "Don't Wanna Try": Relatable lyrics and pop texture make it a nice change-up song.

### Big Al

MD, WLYD/Green Bay-Appleton, WI

Ginuwine featuring R. Kelly, Baby & Clipse's "Hell Yeah (Remix)": I'm loving this remix — have you seen the video? Oooh weee. Hell yeah, I'm playing this. The phones are ringing off the hook!

David Banner featuring Lil Flip's "Like a Pimp" (SRC/Universal): I heard it first in a strip club in Green Bay. That's right, I'm a VIP — got the platinum card to prove it. Anyway, this record is about to be huge! It's in the mix heavily and the current champion on "Battle of the New Jamz."

Dru Hill's "I Love You": Played it once on my *Slow Love, Slow Jams* show, and it proved to be instant phones from the ladies and the fellas. Now play it! I'm sure Sisqo needs another iced-out, platinum dragon pendant.

### Mark Adams

PD, KXJM/Portland, OR

DJ Kay Slay featuring Nas, Baby, Foxy Brown & Amerie's "Too Much for Me" (Columbia): Love this cut. It's already full-time new and still hot in the mix.

Xzibit featuring Eminem & Nate Dogg's "My Name" (Loud/Columbia): No, Columbia does not have single rights. Who cares? Blazin' hot, already pulling top five phones and featuring some of the hottest artists at the format.

Baby featuring Clipse's "Whatever Happened to That Boy" (Cash Money/Universal): This is huge in the mix and crossing over full-time.

50 Cent's "If I Can't": I could pick half a dozen different cuts from 50's CD without even trying. This is hot. I know this is the third single, and it will blow up just like the first two.

### Murph Dawg

MD, WHZT/Greenville, SC

Keith Murray's "Yeah, Yeah U Know It": Smash!

B2K's "Girlfriend" (Epic): Hot!

Evanescence's "Bring Me to Life" (Wind-up): This is off the *Daredevil* soundtrack. It's a sick record and could go mainstream.

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America's Best Testing CHR/Rhythmic Songs 12+  
 For The Week Ending 3/14/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
50 CENT In Da Club (Shady/Interscope)	4.05	4.15	88%	23%	4.26	94%	22%
AALIYAH Miss You (BlackGround/Universal)	3.95	3.97	87%	22%	4.08	89%	23%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.89	3.86	99%	41%	4.07	99%	39%
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.78	3.95	93%	34%	3.97	93%	31%
EMINEM Superman (Shady/Aftermath/Interscope)	3.77	3.84	95%	29%	3.91	97%	26%
MISSY ELLIOTT F/LUDACRIS Gossip Folks (Gold Mind/Elektra/EEG)	3.75	3.77	87%	28%	3.85	89%	28%
2 PAC Thugz Mansion (Amaru/Death Row/Interscope)	3.69	3.80	68%	19%	3.76	71%	20%
FIELD MOB Sick Of Being Lonely (MCA)	3.68	3.60	50%	13%	3.78	52%	15%
NELLY Air Force Ones (Fo' Reel/Universal)	3.67	3.67	96%	45%	3.69	97%	48%
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3.66	3.85	97%	41%	3.69	98%	46%
GINUWINE Hell Yeah (Epic)	3.66	3.70	54%	12%	3.76	56%	11%
SEAN PAUL Get Busy (VP/Atlantic)	3.66	3.62	53%	13%	3.83	57%	12%
50 CENT Wanksta (Shady/Aftermath/Interscope)	3.64	3.72	78%	28%	3.85	85%	29%
FABOLOUS F/MIKE SHOREY & LIL' MO Can't Let You Go (Elektra)	3.64	3.69	39%	8%	3.86	39%	7%
LL COOL J F/AMERIE Paradise (Def Jam)	3.63	3.65	74%	21%	3.63	77%	23%
TYRESE How You Gonna Act Like That (J)	3.59	3.71	62%	14%	3.66	59%	14%
SNOOP DOGG... Beautiful (Doggy Style/Priority/Capitol)	3.59	3.63	55%	12%	3.70	55%	12%
2 PAC F/TRICK DADDY Still Ballin (Interscope/Tha Row/Amaru)	3.59	3.70	37%	9%	3.86	34%	6%
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.58	3.70	98%	48%	3.58	99%	53%
BABY F/P. DIDDY Do That... (Cash Money/Universal)	3.58	3.57	63%	19%	3.66	64%	20%
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.56	3.82	95%	50%	3.61	97%	53%
LIL' KIM F/MR. CHEEKS The Jump Off (Atlantic)	3.56	3.58	44%	9%	3.71	43%	8%
NAS I Can (Columbia)	3.55	3.50	47%	12%	3.63	48%	12%
TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	3.53	3.68	56%	15%	3.72	58%	14%
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	3.49	3.66	55%	13%	3.61	57%	14%
R. KELLY Ignition (Jive)	3.39	3.42	66%	19%	3.56	69%	20%
B2K Girlfriend (Epic)	3.36	3.41	54%	17%	3.41	54%	16%
KILLER MIKE F/BIG BOI A.D.I.D.A.S. (Aquemini/Columbia)	3.34	3.34	45%	13%	3.44	46%	13%
BABY F/CLIPSE What Happened To That Boy (Cash Money/Universal)	3.34	3.40	45%	13%	3.50	46%	13%
BUSTA RHYMES F/MARIAH CAREY I Know What You Want (J)	3.34	3.46	44%	13%	3.46	43%	11%

Total sample size is 432 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

# HEAD RUSH

ARTIST: Bonecrusher  
 LABEL: Arista

By MIKE TRIAS/ASSISTANT EDITOR



Wayne Hardnett couldn't have picked a better moniker for himself — the name Bonecrusher seems to epitomize his entire rapper persona.

With his hefty build and crazy hair, Bonecrusher looks as if he could literally pulverize bone. His rap style is thunderous and rugged, and his voice alone sounds like it could grind you to a pulp.

Bonecrusher is the first artist Jermaine Dupri signed as CEO of So So Def and Sr. VP of Arista Records. Bonecrusher was formerly a member of the Lyrical Giants, and Dupri first noticed his considerable work ethic. Bonecrusher promoted himself in the clubs, personally handing out his records to would-be fans, and his efforts finally paid off. His April 15 major-label debut, *Attenchun!*, promises to deliver a blend of street anthems and tough lyrical stylings that is a departure from the usual Southern sound.

His current single, "Never Scared," is a radio phenomenon in the South, and fellow Atlanta natives and homies Killer Mike and T.I. join Bonecrusher on the track. He says the cut is about facing your fears, and he delivers his message in an aggressive, declarative manner. Even the beat is in-your-face, featuring a slow, deliberate pulse that seems to face fear on the same level as Bonecrusher's voice. Of "Never Scared" he says, "People don't even hear the words that I'm saying. It's an infectious thing because of the rhythm and the beat — the rhythm of the hook."

## Reporters

<p><b>KKSS/Albuquerque, NM *</b>                  PD: Pete Marinuzzi                  APD: Dana Cortez                  MD: Alley Faith                  SEAN PAUL "Get Busy"                  NELY "Pimp"</p> <p><b>KYLZ/Albuquerque, NM *</b>                  Interim PD/MD: Mi. Cilan                  MD: D.J. Lopez                  KEITH MURRAY "Know"                  MARIQUOUS HOUSTON "That"                  TALIB KWELI "Get"</p> <p><b>KFAT/Anchorage, AK</b>                  DM: Mark Carlson                  PD/MD: Marvin Nugent                  MD: Enk Bradley                  5 NELY "Pimp"</p> <p><b>WBTS/Atlanta, GA *</b>                  PD: Sean Phillips                  APD/MD: Maverrick                  No Adds</p> <p><b>WZBZ/Atlantic City, NJ *</b>                  PD: Rob Garcia                  DRU HILL "Love"                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"                  NELY "Pimp"</p> <p><b>KQBT/Austin, TX *</b>                  PD: Scooter B. Stevens                  MD: Preston Lewis                  20 FRANKIE J. "Wanna"                  6 NELY "Pimp"                  HOT BOYS "Section"                  TALIB KWELI "Get"                  JURASSIC 5 F/MYA "Thin"</p> <p><b>KXMG/Austin, TX *</b>                  PD: Jay Michaels                  MD: Bradley Green                  No Adds</p> <p><b>KISV/Bakersfield, CA *</b>                  DM/MD: Picazzo                  8 BONE THUGS-N-HARMONY "Home"</p> <p><b>KKOX/Bakersfield, CA *</b>                  PD: Nick Elliott                  APD: Mingo                  MD: Lauren Michaels                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"                  TALIB KWELI "Get"</p> <p><b>WXYV/Baltimore, MD *</b>                  PD: The Mitchem                  No Adds</p> <p><b>WJNH/Baton Rouge, LA *</b>                  PD: Randy Chase                  NIVEA "Lundromat"</p> <p><b>WBHJ/Birmingham, AL *</b>                  PD: Mickey Johnson                  APD/MD: Mary Kay                  44 NELY "Pimp"                  4 BONECRUSHER "Never"                  3 TALIB KWELI "Get"                  3 DMX "X"                  1 HOT BOYS "Section"                  DRU HILL "Love"</p> <p><b>WJMH/Boston, MA *</b>                  VP/Prog: P/D: Cadillac Jack                  APD: Dennis D'Herco                  MD: Chris Tyler                  3 TALIB KWELI "Get"                  DRU HILL "Love"                  NELY "Pimp"</p> <p><b>WRVZ/Charleston, WV</b>                  PD: Shawn Powers                  MD: Bill Shaban                  3 FRANKIE J. "Wanna"                  2 FAT JOE "Hess"                  2 NELY "Pimp"                  1 JAH'EM "Woman"                  1 KEITH MURRAY "Know"</p>	<p><b>WVWZ/Charleston, SC *</b>                  PD: Genteman George III                  39 BONECRUSHER "Never"                  26 NELY "Pimp"                  12 FRANKIE J. "Wanna"                  1 TALIB KWELI "Get"                  DRU HILL "Love"                  HOT BOYS "Section"</p> <p><b>WCHH/Charlotte, NC *</b>                  PD: Boogie D                  MD: Baby Roy Stu                  46 BONECRUSHER "Never"                  28 DAVID BANNER "Pimp"                  WBM "Moment"</p> <p><b>WBSL/Chicago, IL *</b>                  PD: Todd Cavanah                  MD: Enk Bradley                  14 DMX "X"</p> <p><b>KNDA/Corpus Christi, TX *</b>                  DM: Bill Thornton                  APD/MD: Richard Leal                  1 NELY "Pimp"                  BONECRUSHER "Never"                  DRU HILL "Love"                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"</p> <p><b>KZFM/Corpus Christi, TX *</b>                  MD: Ed Oceanas                  MD: Arianna Madali                  DRU HILL "Love"                  MARIQUOUS HOUSTON "That"                  TALIB KWELI "Get"                  TLC "Damaged"</p> <p><b>KBFB/Dallas-Ft. Worth, TX *</b>                  MD: John Candelaria                  3 BONECRUSHER "Never"                  NELY "Pimp"</p> <p><b>WDHT/Dayton, OH *</b>                  DM/MD: J.D. Kump                  APD/MD: Margot Thornton                  1 BUSTA RHYMES/MARIAH "Know"                  NELY "Pimp"</p> <p><b>KOKS/Denver-Boulder, CO *</b>                  PD: Cal Collins                  MD: John E. Kage                  NELY "Pimp"</p> <p><b>KPRR/El Paso, TX *</b>                  PD: Bobby Ramos                  APD: Paul Diaz                  MD: Gina Lee Fuentes                  9 DMX "X"                  NELY "Pimp"                  PRIMARY COLORZ "Change"                  TALIB KWELI "Get"</p> <p><b>WBTT/Ft. Myers, FL *</b>                  PD: Ron Shepard                  NELY "Pimp"                  TALIB KWELI "Get"                  TLC "Damaged"</p> <p><b>WJFX/Ft. Wayne, IN *</b>                  PD: Beau Derek                  MD: Weasel                  61 EMINEM "Moment"                  FRANKIE J. "Wanna"                  LIL' MO F/FABOLOUS "Ever"</p> <p><b>KBOS/Fresno, CA *</b>                  PD: Patita Moreno                  APD: Greg Hoffman                  MD: Danny Salas                  34 FRANKIE J. "Wanna"                  6 TALIB KWELI "Get"                  5 KEITH MURRAY "Know"                  DRU HILL "Love"                  HOT BOYS "Section"</p> <p><b>KSEQ/Fresno, CA *</b>                  PD: Tommy Del Rio                  MD: Felix The Cat                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"                  MD THUSS "Long"                  NELY "Pimp"                  DRU HILL "Love"</p>	<p><b>WJMH/Greensboro, NC *</b>                  DM/MD: Brian Douglas                  MD: Tap Money                  19 BONECRUSHER "Never"                  12 "Get"</p> <p><b>WHZT/Greenville, SC *</b>                  PD: Fisher                  MD: Murph Dawg                  9 BUEBA SPARXXX "Mudd"                  50 CENT "Can't"                  TLC "Damaged"</p> <p><b>WQSL/Greenville, NC *</b>                  PD: Jack Spade                  4 NELY "Pimp"                  3 HOT BOYS "Section"</p> <p><b>WZMX/Hartford, CT *</b>                  MD: Victor Starr                  APD/MD: David Simpson                  24 SNOOP DOGG "Beautiful"                  2 NELY "Pimp"                  DRU HILL "Love"</p> <p><b>KDBH/Honolulu, HI *</b>                  PD: Leo Baldwin                  MD: Sam The Man                  DRU HILL "Love"                  JURASSIC 5 F/MYA "Thin"                  JUSTIN TIMBERLAKE "Body"                  QUEEN LATIFAH "Best"                  TALIB KWELI "Get"</p> <p><b>KIKI/Honolulu, HI *</b>                  PD: James Hyatt                  MD: Ryan Sean                  20 GINUWINE "Hel"                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"                  NELY "Pimp"</p> <p><b>KXME/Honolulu, HI *</b>                  MD: P.K.C.                  MD: Kevin Aitaka                  52 FRANKIE J. "Wanna"                  CLICK F/40 "Bossin"                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"                  NELY "Pimp"</p> <p><b>KBXX/Houston-Galveston, TX *</b>                  PD: Tom Calococi                  MD: T. Gray                  39 NELY "Pimp"                  LIL' MO F/FABOLOUS "Ever"</p> <p><b>KPTY/Houston-Galveston, TX *</b>                  PD/MD: Home Marca                  HAWK "Already"                  NELY "Pimp"</p> <p><b>WHHH/Indianapolis, IN *</b>                  DM/MD: Brian Wallace                  MD: D.J. Wreath                  7 WAYNE WONDER "Letting"                  3 NELY "Pimp"                  SYLVESTER JOHNSON "What"</p> <p><b>WXIS/Johns City, TN *</b>                  PD: Todd Ambrose                  1 NELY "Pimp"                  702 "Still"                  DRU HILL "Love"                  HOT BOYS "Section"                  TALIB KWELI "Get"</p> <p><b>KLUC/Las Vegas, NV *</b>                  DM/MD: Cal Thomas                  APD: Mike Spencer                  MD: J.B. King                  3 BUSTA RHYMES/MARIAH "Know"                  2 NELY "Pimp"                  JUSTIN TIMBERLAKE "Body"</p> <p><b>KVEG/Las Vegas, NV *</b>                  PD: Sherita Sautsberry                  52 NELY "Pimp"                  13 FRANKIE J. "Wanna"</p>	<p><b>KWID/Las Vegas, NV *</b>                  PD: Tom Taylor                  MD: Pablo Sato                  1 EMINEM "Moment"                  LIL' MO F/FABOLOUS "Ever"                  WAYNE WONDER "Letting"                  2 "Get"</p> <p><b>KHTE/Little Rock, AR *</b>                  PD: Tony Vercell                  DA BRAT "Love"                  EMINEM "Moment"                  HOT BOYS "Section"                  JUSTIN TIMBERLAKE "Body"                  LA BOUCHE "Life"                  TLC "Hand"</p> <p><b>KPWR/Los Angeles, CA *</b>                  MD: E-Man                  8 TYRESE "Gonna"                  NELY "Pimp"</p> <p><b>WBLO/Louisville, KY *</b>                  PD: Mark Gunn                  MD: Gerald Harrison                  BONE THUGS-N-HARMONY "Home"                  EMINEM "Moment"                  NELY "Pimp"</p> <p><b>KXHT/Memphis, TN *</b>                  DM: Luscious Ice                  PD: Boogaloo                  17 SNOOP DOGG "Beautiful"                  LIL' MO "Jama"                  13 RON SLEY F/R KELLY "What"                  11 NELY "Pimp"                  5 STAGGA LEE "Roll"                  5 DRU HILL "Love"                  6 LIL' MO F/FABOLOUS "Ever"</p> <p><b>WPOW/Miami, FL *</b>                  PD: Kie Curry                  APD: Tony The Tiger                  MD: Eddie Mix                  64 FRANKIE J. "Wanna"                  CLICK F/40 "Bossin"                  DMX "X"                  TALIB KWELI "Get"</p> <p><b>WPMY/Miami, FL *</b>                  PD/MD: Phil Michaels                  No Adds</p> <p><b>KTTB/Minneapolis, MN *</b>                  PD: Zarnia K.                  MD: Justin Rhyms/Mariah "Know"                  1 LIL' MO F/FABOLOUS "Ever"                  NELY "Pimp"</p> <p><b>KHTN/Modesto, CA *</b>                  DM/MD: Rene Roberts                  APD: Drew Stone                  3 NELY "Pimp"                  DRU HILL "Love"                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"                  TALIB KWELI "Get"</p> <p><b>KBTU/Monterey-Salinas, CA *</b>                  PD: Kenny Allen                  50 CENT "21"                  NAS "Can"                  STAGGA LEE "Roll"</p> <p><b>KDON/Monterey-Salinas, CA *</b>                  PD: Dennis Martinez                  MD: Alex Cantillo                  5 DRU HILL "Love"                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"                  TALIB KWELI "Get"</p> <p><b>WJWZ/Montgomery, AL</b>                  DM/MD: Al Irving                  15 TALIB KWELI "Get"                  MD Corina                  5 BONECRUSHER "Never"                  5 HOT BOYS "Section"                  5 NELY "Pimp"                  DRU HILL "Love"</p>	<p><b>WKUJ/New York, NY *</b>                  VP/DJs: Frankie Blue                  APD/MD: Jui Z                  1 EMINEM "Moment"                  4 JOCELYN ENRIQUEZ "How"                  2 "Get"                  BRIAN MCKNIGHT "Woulda"</p> <p><b>WOHT/New York, NY, NY *</b>                  MD: Tracy Cleary                  PD/VP/Prog.: Tracy Cleary                  MD: E-Bro                  10 FABOLOUS F/LL "MO 'Can't"                  10 50 CENT "21"                  8 JAH'EM "Woman"                  4 TYRESE "Gonna"                  HOT BOYS "Section"</p> <p><b>WNVZ/Norfolk, VA *</b>                  PD: Don London                  MD: Jay West                  8 DMX "X"                  8 NELY "Pimp"                  8 BRIAN MCKNIGHT "Woulda"</p> <p><b>KKWD/Oklahoma City, OK *</b>                  PD: Steve Gunn                  MD: Cisco Kidd                  HOT BOYS "Section"                  TALIB KWELI "Get"                  TLC "Damaged"</p> <p><b>KQCH/Omaha, NE *</b>                  MD: Leticia                  5 LIL' MO "Jama"                  2 B2K "Girlfriend"                  11 NELY "Pimp"                  1 NAS "Can"</p> <p><b>WJHM/Orlando, FL *</b>                  PD: Steve DeMann                  APD: Keith Memory                  MD: Jay Love                  25 DRU HILL "Love"                  6 LIL' MO F/FABOLOUS "Ever"</p> <p><b>WPYO/Orlando, FL *</b>                  PD: Steve Barlet                  MD: Jui Strace                  3 ANGELINA "Forever"                  1 JURASSIC 5 F/MYA "Thin"                  1 BONE THUGS-N-HARMONY "Home"                  TALIB KWELI "Get"                  NELY "Pimp"</p> <p><b>KCAO/Oxnard-Ventura, CA *</b>                  APD: Big Bear                  9 DJ KAY SLAY "Much"                  DRU HILL "Love"                  NELY "Pimp"</p> <p><b>KKUU/Palm Springs, CA</b>                  PD: Antlog                  59 DJ KAY SLAY "Much"                  35 HOT BOYS "Section"                  1 NELY "Pimp"                  JURASSIC 5 F/MYA "Thin"                  NELY "Pimp"</p> <p><b>WPHI/Philadelphia, PA *</b>                  PD: Galia Gab                  MD: Raphael "Ralf" George                  No Adds</p> <p><b>KKFR/Phoenix, AZ *</b>                  PD: Bruce St. James                  APD: Charita Huero                  MD: J. Philia                  MD: Joey Boy                  5 50 CENT "21"                  3 2PAC F/TRICK DADDY "Ballin"                  1 NELY "Pimp"                  1 WAYNE WONDER "Letting"                  JURASSIC 5 F/MYA "Thin"                  AKA "California"</p> <p><b>KZZP/Phoenix, AZ *</b>                  PD: Mark Medina                  MD: Corina                  10 NELY "Pimp"                  5 KEITH MURRAY "Know"                  AKA "California"</p>	<p><b>KXJM/Portland, OR *</b>                  DM: Steve Adams                  APD: Mario Devoe                  MD: Alex                  3 R. KELLY "Ignition"                  1 JURASSIC 5 F/MYA "Thin"                  EMINEM "Moment"                  MARY J. BLIGE "Hooked"                  NELY "Pimp"</p> <p><b>WPKF/Poughkeepsie, NY</b>                  PD: Jim Jamm                  APD/MD: C.J. McIntyre                  No Adds</p> <p><b>WWKX/Providence, RI *</b>                  PD: DJ Buck                  MD: DJ Stress                  3 FRANKIE J. "Wanna"                  1 HOT BOYS "Section"                  1 DAVID BANNER "Pimp"                  1 TALIB KWELI "Get"                  DRU HILL "Love"                  NELY "Pimp"</p> <p><b>KWNZ/Reno, NV *</b>                  PD: Bill Schulz                  MD: Matt Smith                  3 FRANKIE J. "Wanna"                  DRU HILL "Love"                  DRU HILL "Love"                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"                  KEITH MURRAY "Know"</p> <p><b>KWYL/Reno, NV *</b>                  PD/MD: Angel Garcia                  MD: Eric Powers                  MD: Karan Wild                  1 STAGGA LEE "Roll"                  1 JURASSIC 5 F/MYA "Thin"                  KEITH MURRAY "Know"                  NELY "Pimp"</p> <p><b>KGGI/Riverside, CA *</b>                  PD: Jesse Duran                  APD/MD: DM                  3 ANGELINA "Forever"                  1 JURASSIC 5 F/MYA "Thin"                  1 BONE THUGS-N-HARMONY "Home"                  TALIB KWELI "Get"                  NELY "Pimp"</p> <p><b>KBMB/Sacramento, CA *</b>                  PD: D-Rock                  APD/MD: J.R.                  23 NELY "Pimp"                  BONECRUSHER "Never"                  BONE THUGS-N-HARMONY "Home"                  TALIB KWELI "Get"                  NIVEA "Lundromat"</p> <p><b>KSFM/Sacramento, CA *</b>                  VP/Prog.: Mark Evans                  PD: Byron Kennedy                  MD: Tony Tracie                  HOT BOYS "Section"                  LIL' MO F/FABOLOUS "Ever"</p> <p><b>WCCQ/Salisbury, DE</b>                  PD: Wendie                  MD: Beville                  NELY "Pimp"</p> <p><b>KUUU/Salt Lake City, UT *</b>                  DM/MD: Brian Michel                  MD: Beville                  1 B2K "Girlfriend"</p> <p><b>KBST/San Antonio, TX *</b>                  PD: J.D. Gonzalez                  APD: Danny B                  MD: Romeo                  18 FRANKIE J. "Wanna"</p> <p><b>XHTZ/San Diego, CA *</b>                  PD: Diana Laird                  APD: Sonny Loco                  MD: Pablo Sato                  4 TALIB KWELI "Get"                  EMINEM "Moment"                  KEITH MURRAY "Know"                  MARIQUOUS HOUSTON "That"                  HOT BOYS "Section"</p>	<p><b>KWIN/Stockton-Modesto, CA *</b>                  PD: Amanda King                  5 NELY "Pimp"                  DRU HILL "Love"                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"                  TALIB KWELI "Get"</p> <p><b>WLD/Tampa, FL *</b>                  PD: Orando                  APD: Scantman                  MD: Beata                  No Adds</p> <p><b>KOHT/Tucson, AZ *</b>                  DM: Steve King                  PD/MD: R. Dubb                  MD: Richard Villalobos                  6 B2K "Girlfriend"                  4 JAY-Z "Essence"                  1 TALIB KWELI "Get"</p> <p><b>KBLZ/Tyler-Longview, TX</b>                  PD: L.T.                  MD: Marcus Love                  FRANKIE J. "Wanna"                  HOT BOYS "Section"                  JURASSIC 5 F/MYA "Thin"                  NELY "Pimp"</p> <p><b>WFGC/Washington, DC *</b>                  DM: Reggie Rose                  VP/Prog.: Jay Stevens                  MD: Sarah O'Connor                  17 JAH'EM "Woman"                  14 LIL' MO F/FABOLOUS "Ever"                  11 BUSTA RHYMES/MARIAH "Know"                  2 NELY "Pimp"</p> <p><b>WMBX/West Palm Beach, FL *</b>                  PD: Mark McCrill                  MD: Darnetta Dunham                  8 MARIQUOUS HOUSTON "That"                  3 BUSTA RHYMES/MARIAH "Know"</p> <p><b>KDGS/Wichita, KS *</b>                  PD: Greg Williams                  MD: Jo Jo Collins                  54 NELY "Pimp"                  3 TALIB KWELI "Get"                  3 JUSTIN TIMBERLAKE "Body"                  2 LIL' MO F/FABOLOUS "Ever"                  2 702 "Still"                  JURASSIC 5 F/MYA "Thin"</p>
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\* Monitored Reporters  
 93 Total Reporters  
 82 Total Monitored  
 11 Total Indicator  
 8 Current Indicator Playlists  
 Did Not Report, Playlist Frozen (3):  
 KMRK/Odessa-Midland, TX  
 KSPW/Springfield, MO  
 KFFM/Yakima, WA  
 Note: KFFM/Yakima, WA moves from  
 CHR/Pop to CHR/Rhythmic.

Stations and their adds listed alphabetically by market

Reporters

<p><b>WAJZ/Albany, NY *</b>                  PD/MO: Sugar Bear                  APD: Marie Cristal                  12 TALIB KWELI "Get"                  6 HEATHER HEADLEY "Wish"                  NELLY "Pimp"                  DRU HILL "Love"</p>	<p><b>WJZD/Biloxi-Gulfport, MS *</b>                  OM/MD: Rob Neal                  MD: Tabari Daniels                  21 NELLY "Pimp"                  DRU HILL "Love"                  HEATHER HEADLEY "Wish"                  HOT BOYS "Section"                  TALIB KWELI "Get"</p>	<p><b>WJZ/Cincinnati, OH *</b>                  PD/MO: Terri Thomas                  8 TALIB KWELI "Get"                  3 VIVIAN GREEN "Emotional"</p>	<p><b>WJLB/Detroit, MI *</b>                  PD: KJ Holiday                  APD/MO: Kris Kelley                  8 BONECRUSHER "Never"                  3 HEATHER HEADLEY "Wish"                  DRU HILL "Love"                  NELLY "Pimp"                  TALIB KWELI "Get"</p>	<p><b>WJBT/Jacksonville, FL *</b>                  PD: Mike Williams                  MD: G-Wiz                  DRU HILL "Love"                  NELLY "Pimp"</p>	<p><b>WFXM/Macon, GA</b>                  OM/MD: Ralph Meachum                  64 R. KELLY "Ignition"                  23 BONECRUSHER "Never"                  HEATHER HEADLEY "Wish"</p>	<p><b>WQUE/New Orleans, LA *</b>                  DM: Carla Boatner                  PD: Angela Watson                  9 RON ISLEY F/R. KELLY "What"</p>	<p><b>WCDX/Richmond, VA *</b>                  PD: Terry Fox                  MD: Reggie Baker                  37 HEATHER HEADLEY "Wish"                  17 JAHEIM "Woman"                  17 VIVIAN GREEN "Emotional"                  10 RON ISLEY F/R. KELLY "What"</p>	<p><b>KATZ/St. Louis, MO *</b>                  PD: Eric Mychaels                  31 BONECRUSHER "Never"                  18 NELLY "Pimp"                  702 "Shit"                  DRU HILL "Love"</p>
<p><b>KBCE/Alexandria, LA</b>                  APD/MD: Dell Banks                  HEATHER HEADLEY "Wish"</p>	<p><b>WBOT/Boston, MA *</b>                  PD: Steve Gousby                  APD: Lamar Robinson                  MD: T. Clark                  22 B2K "Girlfriend"                  JAHEIM "Woman"                  NELLY "Pimp"</p>	<p><b>WENZ/Cleveland, OH *</b>                  PD: Kim Johnson                  MD: Eddie Bauer                  1 BUSTA RHYMES/MARIAH "Know"</p>	<p><b>WJNN/Dothan, AL</b>                  OM/MD: JR Wilson                  MD: Jamar Wilson                  5 BONECRUSHER "Never"                  5 DRU HILL "Love"                  5 HEATHER HEADLEY "Wish"                  5 HOT BOYS "Section"                  5 NELLY "Pimp"                  5 TALIB KWELI "Get"</p>	<p><b>KPRS/Kansas City, MO *</b>                  APD/MD: Myron Fears                  23 NELLY "Pimp"                  3 DRU HILL "Love"                  HEATHER HEADLEY "Wish"</p>	<p><b>WIBB/Macon, GA</b>                  PD: Chris Williams                  APD: Ava Blakk                  5 BONECRUSHER "Never"                  2 TALIB KWELI "Get"</p>	<p><b>WBLS/New York, NY *</b>                  PD: Vinny Brown                  MD: Deneen Womack                  12 HEATHER HEADLEY "Wish"                  7 DRU HILL "Love"</p>	<p><b>WRHH/Richmond, VA *</b>                  PD: J.D. Kunes                  MD: Alvin "Big Nat" Smalls                  2PAC F/TRICK DADDY "Ballin"                  SEAN PAUL "Busy"</p>	<p><b>WFUN/St. Louis, MO *</b>                  PD: Mike Shay                  APD: Craig Black                  MD: Koa Koa Thai                  No Adds</p>
<p><b>KEDG/Alexandria, LA</b>                  OM/MD: Jay Stevens                  MD: Wade Hampton                  20 STAGGA LEE "Roll"                  10 HEATHER HEADLEY "Wish"</p>	<p><b>WBK/Buffalo, NY *</b>                  PD/MD: Chris Reynolds                  16 FABOLOUS F/LIL' MO "Can't"                  6 RON ISLEY F/R. KELLY "What"                  2 NELLY "Pimp"                  HEATHER HEADLEY "Wish"</p>	<p><b>WHXT/Columbia, SC *</b>                  PD: Chris Connors                  APD: Harold Banks                  MD: Shanik Mincie                  11 DRU HILL "Love"                  4 NELLY "Pimp"                  1 TALIB KWELI "Get"                  HEATHER HEADLEY "Wish"</p>	<p><b>WJFX/Fayetteville, NC *</b>                  PD: Jeff Anderson                  APD: Garrett Davis                  MD: Taylor Morgan                  10 BONECRUSHER "Never"                  8 DRU HILL "Love"                  2 FABOLOUS F/LIL' MO "Can't"                  1 RON ISLEY F/R. KELLY "What"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>KRRO/Lafayette, LA *</b>                  PD/MD: John Kinnit                  6 HOT BOYS "Section"                  3 DRU HILL "Love"                  HEATHER HEADLEY "Wish"</p>	<p><b>WWRB/New York, NY *</b>                  PD: Michael Saunders                  MD: Mara Melendez                  3 FREEWAY "Alright"                  DRU HILL "Love"</p>	<p><b>WDDK/Rochester, NY *</b>                  OM/MD: Andre Marcel                  MD: Kala O'Neal                  5 HEATHER HEADLEY "Wish"                  DRU HILL "Love"                  NELLY "Pimp"                  TALIB KWELI "Get"</p>	<p><b>WPBR/Syracuse, NY *</b>                  PD: Butch Charles                  MD: Kenny Dees                  12 TALIB KWELI "Get"                  4 CRAIG DAVID "Personal"                  DRU HILL "Love"                  HEATHER HEADLEY "Wish"</p>	
<p><b>WHTA/Atlanta, GA *</b>                  PD: Jerry Smokin' B                  APD: Ryan Cameron                  MD: Ramona Debraux                  No Adds</p>	<p><b>WWWZ/Charleston, SC *</b>                  OM/MD: Terry Base                  MD: Yonni O'Donohue                  14 HOT BOYS "Section"                  11 NELLY "Pimp"                  9 TALIB KWELI "Get"                  HEATHER HEADLEY "Wish"</p>	<p><b>WWDM/Columbia, SC *</b>                  PD/MD: Mike Love                  APD: Vernessa Pendergrass                  18 BONECRUSHER "Never"                  6 NELLY "Pimp"                  2 DRU HILL "Love"                  1 TALIB KWELI "Get"                  HEATHER HEADLEY "Wish"</p>	<p><b>WTMG/Gainesville-Ocala, FL *</b>                  PD/MD: Chris Ryan                  8 TALIB KWELI "Get"                  7 HOT BOYS "Section"                  1 BONECRUSHER "Never"                  DRU HILL "Love"                  HEATHER HEADLEY "Wish"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WQHH/Lansing, MI *</b>                  PD/MD: Brant Johnson                  11 LIL' JON... "Games"                  8 NELLY "Pimp"                  4 DRU HILL "Love"                  4 BONECRUSHER "Never"                  HEATHER HEADLEY "Wish"                  TALIB KWELI "Get"</p>	<p><b>WWRW/Miami, FL *</b>                  OM/MD: Cedric Hollywood                  13 BONECRUSHER "Never"                  1 DRU HILL "Love"                  1 TALIB KWELI "Get"                  HEATHER HEADLEY "Wish"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WBHH/Norfolk, VA *</b>                  PD/MD: Heart Attack                  26 BONECRUSHER "Never"                  22 TALIB KWELI "Get"                  8 STAGGA LEE "Roll"                  HOT BOYS "Section"                  NELLY "Pimp"</p>	<p><b>WTMP/Tampa, FL</b>                  MD: Big Money Ced                  17 NELLY "Pimp"                  12 HOT BOYS "Section"                  9 TALIB KWELI "Get"</p>	
<p><b>WVEE/Atlanta, GA *</b>                  OM/MD: Tony Brown                  APD/MD: Tasha Love                  24 BONECRUSHER "Never"                  19 NELLY "Pimp"</p>	<p><b>WPEG/Charlotte, NC *</b>                  PD: Terri Avery                  APD/MD: Nate Quick                  24 BONECRUSHER "Never"                  24 LIL' JON... "Love"                  14 DRU HILL "Love"                  1 NELLY "Pimp"                  HEATHER HEADLEY "Wish"</p>	<p><b>WFKX/Columbus, GA</b>                  PD/MD: Michael Soul                  22 DRU HILL "Love"                  12 HEATHER HEADLEY "Wish"                  9 NELLY "Pimp"                  7 HOT BOYS "Section"                  5 TALIB KWELI "Get"</p>	<p><b>WIKS/Greenville, NC *</b>                  PD/MD: B.K. Kirkland                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Doc Love                  No Adds</p>	<p><b>WKKV/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WOWI/Norfolk, VA *</b>                  OM/MD: Daisy Davis                  APD/MD: Michael Mauzone                  702 "Shit"                  DRU HILL "Love"                  HEATHER HEADLEY "Wish"                  NELLY "Pimp"</p>	<p><b>WJWC/Toledo, OH *</b>                  PD: Charlie Mack                  MD: Nikki G.                  13 BONECRUSHER "Never"                  12 HEATHER HEADLEY "Wish"                  10 NELLY "Pimp"                  3 TALIB KWELI "Get"                  1 LIL' JON... "Games"                  DRU HILL "Love"</p>	
<p><b>WFXA/Augusta, GA *</b>                  OM/MD: Ron Thomas                  APD: Mojo                  4 RON ISLEY F/R. KELLY "What"                  3 HEATHER HEADLEY "Wish"</p>	<p><b>WJTT/Chattanooga, TN *</b>                  PD: Keith Landecker                  MD: Magic                  16 HEATHER HEADLEY "Wish"                  4 TALIB KWELI "Get"                  3 DRU HILL "Love"                  HOT BOYS "Section"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WFKX/Columbus, GA</b>                  PD/MD: Michael Soul                  22 DRU HILL "Love"                  12 HEATHER HEADLEY "Wish"                  9 NELLY "Pimp"                  7 HOT BOYS "Section"                  5 TALIB KWELI "Get"</p>	<p><b>WJMI/Jackson, MS *</b>                  OM/MD: Stan Branson                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WVSP/Oklahoma City, OK *</b>                  OM/MD: Terry Monday                  MD: Eddie Brasco                  7 HEATHER HEADLEY "Wish"                  3 TALIB KWELI "Get"                  DRU HILL "Love"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WJWC/Toledo, OH *</b>                  PD: Charlie Mack                  MD: Nikki G.                  13 BONECRUSHER "Never"                  12 HEATHER HEADLEY "Wish"                  10 NELLY "Pimp"                  3 TALIB KWELI "Get"                  1 LIL' JON... "Games"                  DRU HILL "Love"</p>	
<p><b>WPRW/Augusta, GA *</b>                  PD: Tim Snell                  MD: Nightrain                  19 LIL' MO F/FABOLOUS "Ever"                  11 NELLY "Pimp"                  4 TALIB KWELI "Get"                  DRU HILL "Love"                  HEATHER HEADLEY "Wish"</p>	<p><b>WJTT/Chattanooga, TN *</b>                  PD: Keith Landecker                  MD: Magic                  16 HEATHER HEADLEY "Wish"                  4 TALIB KWELI "Get"                  3 DRU HILL "Love"                  HOT BOYS "Section"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WFKX/Columbus, GA</b>                  PD/MD: Michael Soul                  22 DRU HILL "Love"                  12 HEATHER HEADLEY "Wish"                  9 NELLY "Pimp"                  7 HOT BOYS "Section"                  5 TALIB KWELI "Get"</p>	<p><b>WJMI/Jackson, MS *</b>                  OM/MD: Stan Branson                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WVSP/Oklahoma City, OK *</b>                  OM/MD: Terry Monday                  MD: Eddie Brasco                  7 HEATHER HEADLEY "Wish"                  3 TALIB KWELI "Get"                  DRU HILL "Love"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WJWC/Toledo, OH *</b>                  PD: Charlie Mack                  MD: Nikki G.                  13 BONECRUSHER "Never"                  12 HEATHER HEADLEY "Wish"                  10 NELLY "Pimp"                  3 TALIB KWELI "Get"                  1 LIL' JON... "Games"                  DRU HILL "Love"</p>	
<p><b>WERQ/Baltimore, MD *</b>                  APD/MD: Neke At Night                  No Adds</p>	<p><b>WGCI/Chicago, IL *</b>                  OM/MD: Eroy Smith                  APD/MD: Tiffany Green                  36 COMMON/MARY J. BLIGE "Close"                  12 R. KELLY "Name"                  1 WAYNE WONDER "Letting"                  B2K "Girlfriend"                  HEATHER HEADLEY "Wish"                  LIL' KIM F/TWISTA "Thug"                  SLICK "See"</p>	<p><b>WFKX/Columbus, GA</b>                  PD/MD: Michael Soul                  22 DRU HILL "Love"                  12 HEATHER HEADLEY "Wish"                  9 NELLY "Pimp"                  7 HOT BOYS "Section"                  5 TALIB KWELI "Get"</p>	<p><b>WJMI/Jackson, MS *</b>                  OM/MD: Stan Branson                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WVSP/Oklahoma City, OK *</b>                  OM/MD: Terry Monday                  MD: Eddie Brasco                  7 HEATHER HEADLEY "Wish"                  3 TALIB KWELI "Get"                  DRU HILL "Love"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WJWC/Toledo, OH *</b>                  PD: Charlie Mack                  MD: Nikki G.                  13 BONECRUSHER "Never"                  12 HEATHER HEADLEY "Wish"                  10 NELLY "Pimp"                  3 TALIB KWELI "Get"                  1 LIL' JON... "Games"                  DRU HILL "Love"</p>	
<p><b>WEMX/Baton Rouge, LA *</b>                  OM: Don Gossett                  PD: J-Tweety                  13 HOT BOYS "Section"                  9 NELLY "Pimp"                  8 TALIB KWELI "Get"                  DRU HILL "Love"                  HEATHER HEADLEY "Wish"</p>	<p><b>WJTT/Chattanooga, TN *</b>                  PD: Keith Landecker                  MD: Magic                  16 HEATHER HEADLEY "Wish"                  4 TALIB KWELI "Get"                  3 DRU HILL "Love"                  HOT BOYS "Section"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WFKX/Columbus, GA</b>                  PD/MD: Michael Soul                  22 DRU HILL "Love"                  12 HEATHER HEADLEY "Wish"                  9 NELLY "Pimp"                  7 HOT BOYS "Section"                  5 TALIB KWELI "Get"</p>	<p><b>WJMI/Jackson, MS *</b>                  OM/MD: Stan Branson                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WVSP/Oklahoma City, OK *</b>                  OM/MD: Terry Monday                  MD: Eddie Brasco                  7 HEATHER HEADLEY "Wish"                  3 TALIB KWELI "Get"                  DRU HILL "Love"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WJWC/Toledo, OH *</b>                  PD: Charlie Mack                  MD: Nikki G.                  13 BONECRUSHER "Never"                  12 HEATHER HEADLEY "Wish"                  10 NELLY "Pimp"                  3 TALIB KWELI "Get"                  1 LIL' JON... "Games"                  DRU HILL "Love"</p>	
<p><b>KTGX/Beaumont, TX *</b>                  OM: Jim West                  PD: Al Payne                  5 NELLY "Pimp"                  1 BONECRUSHER "Never"                  DRU HILL "Love"                  HEATHER HEADLEY "Wish"                  HOT BOYS "Section"                  LIL' JON... "Games"</p>	<p><b>WJTT/Chattanooga, TN *</b>                  PD: Keith Landecker                  MD: Magic                  16 HEATHER HEADLEY "Wish"                  4 TALIB KWELI "Get"                  3 DRU HILL "Love"                  HOT BOYS "Section"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WFKX/Columbus, GA</b>                  PD/MD: Michael Soul                  22 DRU HILL "Love"                  12 HEATHER HEADLEY "Wish"                  9 NELLY "Pimp"                  7 HOT BOYS "Section"                  5 TALIB KWELI "Get"</p>	<p><b>WJMI/Jackson, MS *</b>                  OM/MD: Stan Branson                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WQXX/Milwaukee, WI *</b>                  MD: Ronn Scott                  MD: Doc Love                  No Adds</p>	<p><b>WVSP/Oklahoma City, OK *</b>                  OM/MD: Terry Monday                  MD: Eddie Brasco                  7 HEATHER HEADLEY "Wish"                  3 TALIB KWELI "Get"                  DRU HILL "Love"                  LIL' JON... "Games"                  NELLY "Pimp"</p>	<p><b>WJWC/Toledo, OH *</b>                  PD: Charlie Mack                  MD: Nikki G.                  13 BONECRUSHER "Never"                  12 HEATHER HEADLEY "Wish"                  10 NELLY "Pimp"                  3 TALIB KWELI "Get"                  1 LIL' JON... "Games"                  DRU HILL "Love"</p>	

**\* Monitored Reporters**  
 79 Total Reporters

**68 Total Monitored**

**11 Total Indicator**

**No Longer A Reporter (1):**  
 WDZZ/Flint, MI



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ERYKAH BADU FICOMMON Love Of My Life (Magic Johnson/MCA)	1074
NELLY Air Force Ones (Fo' Reel/Universal)	938
JAHEIM Fabulous (Divine Mill/WB)	829
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	685
MUSIQ Don'tchange (Def Soul/IDJMG)	645
LL COOL J Luv U Better (Def Jam/IDJMG)	585
SEAN PAUL Gimme The Light (40/40/VP/Atlantic)	463
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	389
GINUWINE Stingy (Epic)	337
N.O.R.E. Nothin' (Def Jam/IDJMG)	312
AALIYAH I Care 4 U (BlackGround)	303
LUDACRIS Move Bitch (Def Jam South/IDJMG)	297
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	293
ASHANTI Baby (Murder Inc./IDJMG)	283
NAPPY ROOTS Po' Folks (Atlantic)	283
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	280
CLIPSE When The Last Time... (Star Trak/Arista)	264
BIG TYMERS Still Fly (Cash Money/Universal)	254
NELLY Hot In Herre (Fo' Reel/Universal)	244
MUSIQ Halfcrazy (Def Soul/IDJMG)	230

Indicator

Indicator	Most Added*
HEATHER HEADLEY I Wish I Wasn't (RCA)	
TALIB KWELI Get By (Rawkus/MCA)	
NELLY Pimp Juice (Fo' Reel/Universal)	
DRU HILL I Love You (Def Soul/IDJMG)	
BONECRUSHER Never Scared (Arista)	
HOT BOYS My Section (Cash Money/Universal)	
R. KELLY Ignition (Jive)	
VIVIAN GREEN Emotional Rollercoaster (Columbia)	
LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	
STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	
AMANDA PEREZ Angel (Powerhouse/Virgin)	

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:  
 R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067  
 Email: mdavis@radioandrecords.com



# Chico DeBarge Is Free

The singer talks about his new album and his new label home

After a couple of years away, Chico DeBarge returns with a new album, *Free*, and a new label home, Koch Entertainment.

DeBarge, a singing group that consisted of four brothers and one sister, debuted on the music scene in the late '70s, courtesy of Motown Records. One of the younger DeBarge siblings, Chico, was too young to join the group, but in the mid-'80s he released his solo debut, *Talk to Me*, also on Motown.

Unfortunately, his successful career was abruptly halted two years later. Chico and his brother Bobby DeBarge, at the time a member of the Motown group Switch, were arrested and convicted of cocaine trafficking. After six years in prison Chico released *Long Time No See* on Kedar Entertainment. A couple of years after that he found himself back where he started, at Motown, and *The Game* was released.



Chico DeBarge

sense, because I've been released from the typical unfair artist contract.

Although Chico feels an overall personal connection with *Free*, he points to several songs on the album that have deeper meaning for him. "My personal favorites are 'Home Alone,' 'Smile' and, definitely, 'Free,'" he says. "'Home Alone' is indicative of my wishes for the type of woman I want in my life. This woman has to be able to hold down a home while I'm out on the road. Being an entertainer, I'm not allowed the luxury of being home all the time like a 9-to-5 workingman.

"Very often women have temptation in their way, especially when they're with a man like me, because they're left home a lot. This leaves room for a woman to get into a lot of things."

## More Control

Chico feels strongly that the new album is very different from his last release, *The Game*. "The last album was more of a manufactured album, and it was rushed," he says. "I was put into the Motown system, and a deadline was given. The company compiled most of the songs on the last album. Those were songs I had, but I never had any intention of using them.

"Because the record company has the power, though, the album was put through rush pressing, and it was released without my knowledge. I had more control with this album, and it is basically all my input."

As part of his new freedom, Chico decided to part ways with Motown and find a new home. He created his own label, Alove Records, and partnered with Koch Entertainment. "I went to Koch because I felt like it was a mini major," he says.

"It reminded me of my beginnings with Kedar Entertainment. That label was hands-on and personal, and the employees were hard-working. They would be in the office working late at night when all the other record companies were closed.

"Boutique record labels are very tenacious and hard-working. I felt like I could be the first of a kind at Koch. I'm the first R&B artist on its distribution label, and I knew I would be treated like I was first. I also felt like the project would be treated special.

## Onstage Intimacy

"The artist deal is kind of antiquated," Chico says. "A lot of artists are looking to set up their own labels. Koch, in a lot of ways, represents the underground railroad. Koch gives artists the ability to start their own labels.

"There's a revolution taking place, and many artists are looking to be more than entertainers — they want to be entrepreneurs. I felt like my project wouldn't get caught up in the things at Koch that it would get caught up in at a major label. Not to say that the majors don't do their jobs; I just felt like I would get more attention at Koch."

Plans on deck for Chico include a promotional tour, a small tour in the spring and a bigger one to follow in the summer. He's anticipating going

**"For whatever reasons, a lot of people in the music industry didn't want my success to happen."**



**J CREW** The J Records staff pose with their hot artist Tyrese. Seen here (l-r) are Larry Jackson, VP/Crossover Michael Williams, VP/Urban Cynthia Johnson, Tyrese, National Director/Field Promotions Nicole Sellers, Urban Coordinator Ampora Sapp, National Director/Mix Show Malcolm Miles and Sr. VP/Urban Ken Wilson.

**"There's a revolution taking place, and many artists are looking to be more than entertainers — they want to be entrepreneurs."**

Chico has faced many challenges, both in and out of the spotlight, but he says his biggest challenge has been obtaining the knowledge and confidence to be able to set up his own label. "I respect the legacy that I come from, but I also wanted to offer something to it," he says.

"Being an entrepreneur is something I feel I can add to that legacy. I wanted to be the first of my flock to launch out and try my hand at the business side of things, as well as being an artist. That has definitely been a challenge."

## No Enemies

With challenges also come feelings of discouragement, and Chico has experienced those as well. "I felt those feelings a lot, and sometimes I think a lot of people try to discourage others intentionally," he says. "For whatever reasons, a lot of people in the music industry didn't want my success to happen.

"It's not so much what a person says, because I think I've heard almost everything, but sometimes just a person's energy can be discouraging. I really didn't want to look at these people like they were my enemies, but they are. I don't wish to be enemies with anyone, so it's disappointing when someone creates that."

With his latest musical offering to his loyal fans, Chico DeBarge is definitely on track to keep the DeBarge legacy alive.

## TALK BACK TO R&R!

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

Call me at 310-788-1667

or e-mail:

kpowell@radioandrecords.com

**"These days I'm feeling a little freer than I was before."**

Now, after a two-year hiatus, Chico is once again back on the music scene, but with more control of his destiny than he's had in the past. "*Free* is an album that takes me back to my soul roots," he says. "I produced and wrote all of it except for two songs, which were co-written by Joe. This album is personal. It's just me expressing myself. I didn't try to be contrived; it's very true to what I'm going through."

## Deeper Meanings

According to Chico, *Free* is much more than the title of his new album. "I called the album *Free* for a number of reasons," he says. "These days I'm feeling a little freer than I was before. When I was released from prison, it wasn't really the freedom that I had anticipated. I've also discovered true freedom in another

on tour and the feelings he gets when he's onstage. "It's a unique feeling being onstage," he says. "It's beautiful. It's so different from being in the studio, because of the interaction with the crowd.

"It's so instinctual that you can really expose yourself. You get so high in the moment of performing that anything might be said or done, and you can't take it back or rewind it. I love the intimacy you can have with a large crowd."

## A Wakeup Call

The music industry has changed a lot in the years that Chico's been entertaining, and he feels that it's going through yet another change. "I think 50 Cent represented what the people want today," he says. "His album made a loud noise in the industry, and consumers proved to the record executives that they couldn't dictate like they thought. Fans have their own taste buds, wishes and wants.

"50 Cent was an artist no one would touch because it didn't make music-industry business sense. It was a loud wakeup call. In my opinion, I think it's a revolution going on. There's a breaking down of an old system and a building of a new system."

“Cox is back  
showing all the baby  
divas how it’s done!”  
HONEY

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– Sarah O’connor, MD-  
WPGC/Washington, DC

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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	50 CENT In Da Club (Shady/Aftermath/Interscope)	3990	+49	640486	10	65/0
2	2	R. KELLY Ignition (Jive)	3383	-7	538053	20	65/0
5	3	TYRESE How You Gonna Act Like That (JJ)	3016	+198	506830	17	64/0
7	4	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	3009	+465	449580	7	64/0
3	5	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	2785	-92	369120	11	66/0
6	6	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	2678	-91	352932	11	62/0
4	7	AALIYAH Miss You (BlackGround/Universal)	2632	-236	435523	16	14/0
11	8	LIL' KIM The Jump Off (Queen Bee/Atlantic)	2004	+193	281101	6	65/0
8	9	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1981	+68	268987	9	61/0
13	10	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	1958	+276	293479	7	65/1
10	11	FIELD MOB Sick Of Being Lonely (MCA)	1713	-142	236586	21	52/0
12	12	NIVEA Laundromat (Jive)	1704	-9	234160	10	62/0
9	13	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1653	-218	198583	11	55/0
14	14	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	1585	+72	241851	10	58/0
17	15	NAS I Can (Columbia)	1555	+250	206984	5	57/0
18	16	GINUWINE Hell Yeah (Epic)	1550	+267	231135	7	61/0
20	17	SEAN PAUL Get Busy (40/40/VP/Atlantic)	1506	+333	234467	5	61/3
23	18	BUSTA RHYMES & MARIAH CAREY I Know What You Want (JJ)	1505	+413	220098	5	61/1
16	19	MARQUES HOUSTON That Girl (Interscope)	1467	-9	209138	8	56/0
15	20	50 CENT Wanksta (Shady/Interscope)	1341	-164	201621	16	55/0
27	21	WAYNE WONDER No Letting Go (VP/Atlantic)	1154	+115	149768	12	50/6
29	22	B2K Girlfriend (Epic)	1109	+194	153614	3	53/2
24	23	VIVIAN GREEN Emotional Rollercoaster (Columbia)	1071	+4	183317	15	40/2
30	24	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	1030	+171	121686	4	51/3
26	25	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	1004	-34	181132	14	45/1
32	26	FLOETRY Say Yes (DreamWorks)	908	+125	141008	6	51/0
22	27	DRU HILL I Should Be... (Def Soul/IDJMG)	897	-178	138708	20	55/0
28	28	SYLEENA JOHNSON Guess What (Jive)	883	-13	79490	8	42/0
31	29	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	869	+23	105888	4	52/1
25	30	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	843	-207	132996	16	58/0
45	31	JAHEIM Put That Woman First (Divine Mill/WB)	812	+334	161979	2	57/2
35	32	CHOPPA Choppa Style (No Limit/Universal)	783	+39	99167	8	27/0
36	33	MARIO C'mon (JJ)	734	+16	93305	5	44/1
39	34	FAT JOE All I Need (Terror Squad/Atlantic)	708	+43	65449	7	29/0
34	35	BUSTA RHYMES Make It Clap (JJ)	634	-140	97273	18	47/0
41	36	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	627	+38	72391	2	39/2
37	37	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	605	-93	67075	9	44/0
Debut	38	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	602	+217	100399	1	49/6
33	39	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	597	-181	66021	17	48/0
42	40	LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$\$% (TVT)	576	-12	90733	13	20/0
Debut	41	BONECRUSHER Never Scared (Arista)	564	+117	69506	1	26/21
Debut	42	50 CENT 21 Questions (Shady/Aftermath/Interscope)	537	+210	103763	1	1/0
Debut	43	2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	503	+148	67971	1	42/3
38	44	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	498	-190	67065	15	39/0
Debut	45	B.G. Hottest Of The Hot (Koch)	489	+118	54463	1	28/3
Debut	46	EMINEM Superman (Shady/Aftermath/Interscope)	467	+105	47996	1	2/0
40	47	BLACKSTREET Deep (DreamWorks)	460	-187	62954	13	43/0
48	48	JAY-Z FIBEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	446	-9	52459	20	47/0
43	49	TLC Hands Up (Arista)	445	-48	31950	4	35/0
-	50	MR. CHEEKS Crush On You (Universal)	443	+10	54045	2	35/1

68 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 3/2-3/8. 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
DRU HILL I Love You (Def Soul/IDJMG)	43
HEATHER HEADLEY I Wish I Wasn't (RCA)	42
NELLY Pimp Juice (Fo' Reel/Universal)	41
TALIB KWELI Get By (Rawkus/MCA)	30
BONECRUSHER Never Scared (Arista)	21
HOT BOYS My Section (Cash Money/Universal)	12
LIL' JON & THE EASTSIDE BOYZ Play No Games (TVT)	12
WAYNE WONDER No Letting Go (VP/Atlantic)	6
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	+465
BUSTA RHYMES & MARIAH CAREY I Know What You Want (JJ)	+413
JAHEIM Put That Woman First (Divine Mill/WB)	+334
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+333
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	+276
GINUWINE Hell Yeah (Epic)	+267
NAS I Can (Columbia)	+250
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	+217
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+210
TYRESE How You Gonna Act Like That (JJ)	+198

## New & Active

- TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)  
Total Plays: 420, Total Stations: 18, Adds: 0
- KELLY PRICE He Proposed (Def Soul/IDJMG)  
Total Plays: 389, Total Stations: 37, Adds: 0
- BEENIE MAN F/LADY SAW... Bossman (Virgin)  
Total Plays: 377, Total Stations: 30, Adds: 1
- BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)  
Total Plays: 328, Total Stations: 33, Adds: 2
- KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)  
Total Plays: 292, Total Stations: 38, Adds: 3
- FREEWAY Alright (Roc-A-Fella/IDJMG)  
Total Plays: 292, Total Stations: 24, Adds: 1
- NELLY Pimp Juice (Fo' Reel/Universal)  
Total Plays: 267, Total Stations: 42, Adds: 41
- STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)  
Total Plays: 256, Total Stations: 27, Adds: 1
- HEATHER HEADLEY I Wish I Wasn't (RCA)  
Total Plays: 249, Total Stations: 42, Adds: 42
- 702 I Still Love You (Motown)  
Total Plays: 247, Total Stations: 29, Adds: 3

Songs ranked by total plays

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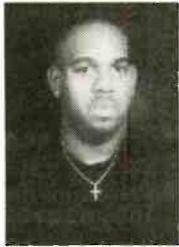
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# ON THE RECORD

With DC PD, WQOK/Nashville



My listeners are really reacting to Floetry's "Say Yes" and Ron Isley's "What Would You Do." There are some really good records from different artists right now — you can't ask for more than that. Heather Headley's "I Wish I Wasn't" is doing really well here at WQOK/Nashville. I think this is going to be a big record. With what she's saying in the song, it has the potential

to be a women's anthem. • A record that is doing surprisingly well is Kindred The Family Soul's "Far Away." This record has begun to rear its head and work for us. Tyrese's "How You Gonna Act," Gerald Levert's "Closure" and Syleena Johnson's "Guess What" are records that continue to perform well. Syleena Johnson is an incredible talent, and her growth is apparent. Brian McKnight's "Shoulda, Woulda, Coulda" is a record that's going to be around for a long time on this station. • A couple of other good records that are bubblin' under include India.Arie's "The Truth" and Jaheim's "Put That Woman First." George Duke's "Guess You're Not the One" is another record that we're having some success with. Although it's just a *Quiet Storm* record for now, it has the potential to grow.

Yet again, 50 Cent's "In da Club" (Shady/Aftermath/Interscope) is in the top spot ... Tyrese's "How You Gonna Act Like That" (J) continues to climb, moving 5-3\* this week ... Jay-Z's "Excuse Me Miss" (Roc-A-Fella/IDJMG) is Most Increased, +465 and moving 7-4\* ... Lil Kim's "The Jump Off" (Queen Bee/Undeas/Atlantic) is blazin', going 11-8 ... Snoop Dogg's "Beautiful" is the real deal; it takes the No. 10 spot ... Sean Paul's "Get Busy" (VP/Atlantic) is moving up quickly, this week going 20-17\* ... Busta Rhymes featuring Mariah Carey's "I Know What You Want" (J) is no joke, up 23-18\* ... B2K are headed to the top again with "Girlfriend" (Epic), moving 29-22 ... At Urban AC, Syleena Johnson's "Guess What" (Jive) holds steady at No. 1 ... Ron Isley featuring R. Kelly's "What Would You Do" (DreamWorks) is Most Increased, moving 15-11\* and up 185 plays ... Brian McKnight's "Shoulda, Woulda, Coulda" (Motown/Universal) moves 16-13 ... Kindred The Family Soul's "Far Away" (Epic) debuts this week at \*24 ... Jaheim's "Put That Woman First" (Warner Bros) also debuts, at \*25 ... Another debut: Chico DeBarge's "Not Together" (Koch).



— Kashon Powell, Urban Editor

# PHUNDAMENTALLY phat

ARTIST: Isley Brothers

LABEL: DreamWorks

By KASHON POWELL / URBAN EDITOR



The Isley Brothers' story is a familiar one. They grew up in Cincinnati in a musical household; their father was a professional singer and their mother was a pianist. Four of the brothers — O'Kelly, Rudolph, Vernon and Ronald — began performing together as teenagers. The group suffered a severe loss early in their career when Vernon died in a car crash.

The Isley Brothers received a little recognition in 1959 when they signed to RCA Records and released "Shout," but it wasn't until 1962, when they moved from RCA to Wand Records, that they were really noticed. Their hit "Twist and Shout" was later made even more famous by The Beatles.

In 1964 they changed labels once again, when Atlantic Records released the R&B classic "Who's That Lady?" After this success The Isley Brothers decided to form their own company, T-Neck Records. The first release, "Testify," featured Jimi Hendrix on lead guitar. Still not attaining the breakthrough they were seeking, the brothers gave up on their company and signed with Motown Records.

It was at Motown that they hooked up with the hit production team of Holland/Dozier/Holland. This partnership resulted in songs like "This Old Heart of Mine," "Behind a Painted Smile" and "I Guess I'll Always Love You." These were typical Motown songs, but The Isley Brothers didn't feel that they were being true to their sound. Feeling dissatisfied once again, they revived T-Neck Records in 1969. They added two younger brothers, Ernie and Marvin, and their cousin, Chris Jasper. It was during this time — 1969-1972 — that they released the hit "It's Your Thing."

In 1973, 3+3 was released, and The Isley Brothers enjoyed success with songs like

"That Lady" and "Highway of My Life." *The Heat Is On* came out in 1975 and included the well known songs "Fight the Power" and "Sensuality." Throughout the '70s, as the Isleys continued to serve R&B listeners, rock and disco took off. The group suffered from these trends in many ways. At this point Ernie and Marvin Isley, along with Chris Jasper, left the group to form Isley Jasper Isley, leaving the three original members to continue. The Isley Brothers suffered another loss when O'Kelly died of a heart attack in 1986.

Over the years the Isley Brothers have managed to successfully reinvent themselves many times. Their upcoming DreamWorks Records release, *Body Kiss*, is definitely proof of that. The lead single from this album, "What Would You Do," features R. Kelly. It further solidifies the Isley Brothers' ability to change with the times and to appeal to the tastes of both old and new fans.

Ron Isley says, "We didn't get to where we are by staying the same. Seeing what Carlos Santana did with his last record really raised the bar for us." Ernie Isley adds, "Always trying out new stuff is what keeps music alive. We believe in including as many influences as we can, just like rock 'n' roll borrows from all styles of music. When you listen to our music, the years and experience that have gone into it are obvious. We're seasoned professionals. We've changed along with American music, and we are still coming up with new things."

## Urban AC Reporters

### Stations and their adds listed alphabetically by market

<b>WWIN/Baltimore, MD *</b> VP/Prog.: Kathy Brown PD: Tim Wats MD: Keith Fisher 6 HEATHER HEADLEY "Wish" INDIA.ARIE "Truth"	<b>WVAZ/Chicago, IL *</b> PD: Elnor Smith APD: Armando Rivera DAVE HOLLISTER "Tel" SLECK "See"	<b>WUKS/Fayetteville, NC *</b> PD/APD: Garrett Davis MD: Calvin Pee 15 SIR CHARLES JONES "Friday" 9 HOUSTON F.BROWN "My" 9 KEM "Cals"	<b>KMJK/Kansas City, MO *</b> PD: Greg Love MD: Trey Michaels 6 INDIA.ARIE "Truth" 3 HOUSTON F.BROWN "My" HEATHER HEADLEY "Wish" KELLY PRICE "Proposed" TOM SCOTT/ANN NESBY "Everything"	<b>WRBV/Macon, GA</b> PD/MD: Lisa Charles DAVE HOLLISTER "Tel" FLOETRY "Yes" INDIA.ARIE "Truth"	<b>WQOK/Nashville, TN *</b> PD/MD: D.C. 7 HEATHER HEADLEY "Wish" 6 INDIA.ARIE "Truth"	<b>WCFB/Orlando, FL *</b> DM/MD: Steve Holbrook MD: Joe Davis 12 RON ISLEY F.R. KELLY "What" 12 BRIAN MCKNIGHT "Woulda"	<b>KMJH/St. Louis, MO *</b> DM/MD: Chuck Adams 17 HOUSTON F.BROWN "My" 7 INDIA.ARIE "Truth"
<b>KQXL/Baton Rouge, LA *</b> OM: Don Gosselin PD/MD: Mya Vernon HEATHER HEADLEY "Wish" INDIA.ARIE "Truth" KELLY PRICE "Proposed" TOM SCOTT/ANN NESBY "Everything"	<b>WZAK/Cleveland, OH *</b> PD: Kim Johnson MD: Bobby Rush 3 RON ISLEY F.R. KELLY "What"	<b>WFLM/Ft. Pierce, FL *</b> PD/MD: Michael James 10 INDIA.ARIE "Truth" HEATHER HEADLEY "Wish"	<b>KNEK/Lafayette, LA *</b> PD/MD: John Kinnil 11 KELLY PRICE "Proposed" HEATHER HEADLEY "Wish" INDIA.ARIE "Truth" KINDRED "Far" TOM SCOTT/ANN NESBY "Everything"	<b>KJMS/Memphis, TN *</b> OM/MD: Nate Bell APD/MD: Eileen Collier HEATHER HEADLEY "Wish" KINDRED "Far"	<b>WYBC/New Haven, CT *</b> OM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc-P No Adds	<b>WDAS/Philadelphia, PA *</b> Stn. Mgr./PD: Joe Tamburo MD: Joann Gamble No Adds	<b>WLWH/Savannah, GA</b> 8 BRIAN MCKNIGHT "Woulda"
<b>WBHK/Birmingham, AL *</b> PD: Jay Dixon APD/MD: Darryl Johnson No Adds	<b>WLXC/Columbia, SC *</b> Int. PD: Doug Williams MD: Tre Taylor HEATHER HEADLEY "Wish" INDIA.ARIE "Truth" KELLY PRICE "Proposed"	<b>WQMG/Greensboro, NC *</b> PD: Alvin Stowe No Adds	<b>KVGS/Las Vegas, NV *</b> PD/MD: Tony Rankin HEATHER HEADLEY "Wish" KELLY PRICE "Proposed"	<b>WHQT/Miami, FL *</b> PD: Derrick Brown APD/MD: Karen Vaughn 23 DRU HILL "Love" 18 HEATHER HEADLEY "Wish"	<b>WYLD/New Orleans, LA *</b> OM: Caria Boalder PD/APD/MD: Aaron "A.J." Apple HEATHER HEADLEY "Wish"	<b>WFXC/Raleigh-Durham, NC *</b> OM/MD: Cy Young APD/MD: Judi Berry No Adds	<b>WIMX/Toledo, OH *</b> OM/MD: Rodney Love MD: Denise Brooks HEATHER HEADLEY "Wish" INDIA.ARIE "Truth" KELLY PRICE "Proposed"
<b>WMGL/Charleston, SC *</b> PD: Terry Base APD/MD: Belinda Parker HEATHER HEADLEY "Wish" INDIA.ARIE "Truth" KELLY PRICE "Proposed" TOM SCOTT/ANN NESBY "Everything"	<b>WACH/Columbus, GA</b> PD: Rashoda MD: Ed Lewis SANTANA F.MUSIQ "Nothing" HOUSTON F.BROWN "My" WILLIE CLAYTON "Some"	<b>KMJQ/Houston-Galveston, TX *</b> PD: Carl Conner MD: Sam Choice 2 RON ISLEY F.R. KELLY "What" HEATHER HEADLEY "Wish"	<b>KOKY/Little Rock, AR *</b> PD: Mark Dylan MD: Jamal Quarries 14 HEATHER HEADLEY "Wish" INDIA.ARIE "Truth" KELLY PRICE "Proposed"	<b>WJMR/Milwaukee-Racine, WI *</b> PD/MD: Lauri Jones 4 HEATHER HEADLEY "Wish"	<b>WRKS/New York, NY *</b> PD: Tony Beasley MD: Julie Gustines 13 KELLY PRICE "Proposed" 12 FLOETRY "Yes" 5 HEATHER HEADLEY "Wish"	<b>WKJS/Richmond, VA *</b> PD/MD: Kevin Gardner No Adds	<b>WHUR/Washington, DC *</b> PD/MD: David A. Dickinson No Adds
<b>WBAV/Charlotte, NC *</b> PD/MD: Terri Avery 6 HEATHER HEADLEY "Wish" 6 HOUSTON F.BROWN "My" INDIA.ARIE "Truth"	<b>KRNB/Dallas-Ft. Worth, TX *</b> OM/MD: Sam Weaver MD: Rudy V 1 KEM "Cals" 1 RON ISLEY F.R. KELLY "What"	<b>WTKL/Indianapolis, IN *</b> PD: Stan Wallace MD: Garth Adams HEATHER HEADLEY "Wish"	<b>KHHT/Los Angeles, CA *</b> PD: Michelle Santosuosso No Adds	<b>WJMS/Milwaukee, WI</b> OM: Steve Scott PD/MD: Tyrone Jackson 10 INDIA.ARIE "Truth" 5 HEATHER HEADLEY "Wish" 5 KELLY PRICE "Proposed"	<b>WSVY/Norfolk, VA *</b> PD/MD: Michael Mauzone 24 RON ISLEY F.R. KELLY "What" DAVE HOLLISTER "Tel" HEATHER HEADLEY "Wish"	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 7 KELLY PRICE "Proposed" 5 INDIA.ARIE "Truth" HOUSTON F.BROWN "My"	<b>WMMJ/Washington, DC *</b> PD: Kathy Brown MD: Mike Chase 4 HEATHER HEADLEY "Wish"
<b>WLOV/Chattanooga, TN *</b> PD/MD: Sam Terry 5 INDIA.ARIE "Truth" 7 HEATHER HEADLEY "Wish" KELLY PRICE "Proposed"	<b>WMXD/Detroit, MI *</b> PD: Jamillah Muhammad APD: Onell Stevens MD: Sheila Little No Adds	<b>WSOL/Jacksonville, FL *</b> PD: Mike Williams APD/MD: K.J. 2 FLOETRY "Yes" 1 JOE FARR CHEEKS "Girl"	<b>KJLH/Los Angeles, CA *</b> PD/MD: Andrea Russell 21 HEATHER HEADLEY "Wish" 6 INDIA.ARIE "Truth" 2 HOUSTON F.BROWN "My"	<b>WDLT/Mobile, AL *</b> PD: Steve Crumbley MD: Kathy Barlow 9 RON ISLEY F.R. KELLY "What" HEATHER HEADLEY "Wish" INDIA.ARIE "Truth" KINDRED "Far"	<b>WVKL/Norfolk, VA *</b> OM: Don London PD/MD: DC 1 FLOETRY "Yes"	<b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 7 KELLY PRICE "Proposed" 5 INDIA.ARIE "Truth" HOUSTON F.BROWN "My"	<b>WMMJ/Washington, DC *</b> PD: Kathy Brown MD: Mike Chase 4 HEATHER HEADLEY "Wish"

\*Monitored Reporters

47 Total Reporters

43 Total Monitored

4 Total Indicator

No Longer A Reporter (1):  
 WALR/Atlanta, GA



March 14, 2003



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	<b>1</b>	<b>SYLEENA JOHNSON</b> Guess What ( <i>Jive</i> )	1091	+72	149728	16	39/0
	<b>2</b>	<b>TYRESE</b> How You Gonna Act Like That ( <i>J</i> )	1009	+5	150846	17	41/0
	<b>3</b>	<b>JAHEIM</b> Fabulous ( <i>Divine Mill/WB</i> )	989	+77	138869	20	40/0
	<b>4</b>	<b>VIVIAN GREEN</b> Emotional Rollercoaster ( <i>Columbia</i> )	945	+44	142629	18	39/0
	<b>5</b>	<b>MUSIQ</b> Dontchange ( <i>Def Soul/IDJMG</i> )	845	+8	148672	27	40/0
	<b>6</b>	<b>WHITNEY HOUSTON</b> One Of Those Days ( <i>Arista</i> )	704	+52	107665	17	39/0
	<b>7</b>	<b>GERALD LEVERT</b> Closure ( <i>Elektra/EEG</i> )	704	+38	90254	8	41/0
	<b>8</b>	<b>ERYKAH BADU F/COMMON</b> Love Of My Life ( <i>Magic Johnson/MCA</i> )	678	-30	107855	24	25/0
	<b>9</b>	<b>FLOETRY</b> Say Yes ( <i>DreamWorks</i> )	677	+125	97744	6	41/3
	<b>10</b>	<b>HEATHER HEADLEY</b> He Is ( <i>RCA</i> )	592	-22	76438	22	40/1
	<b>11</b>	<b>RON ISLEY F/R. KELLY</b> What Would You Do? ( <i>DreamWorks</i> )	555	+185	92464	4	38/6
	<b>12</b>	<b>K-CI &amp; JOJO</b> This Very Moment ( <i>MCA</i> )	509	+23	67492	9	29/0
	<b>13</b>	<b>BRIAN MCKNIGHT</b> Shoulda, Woulda, Coulda ( <i>Motown</i> )	452	+134	61915	3	31/1
	<b>14</b>	<b>LUTHER VANDROSS</b> I'd Rather ( <i>J</i> )	435	-15	74838	58	32/0
	<b>15</b>	<b>GERALD LEVERT</b> Funny ( <i>Elektra/EEG</i> )	434	-1	72478	31	33/0
	<b>16</b>	<b>DRU HILL</b> I Should Be... ( <i>Def Soul/IDJMG</i> )	360	+44	36831	18	25/0
	<b>17</b>	<b>KEM</b> Love Calls ( <i>Motown/Universal</i> )	350	+43	54553	7	24/2
	<b>18</b>	<b>AALIYAH</b> Miss You ( <i>BlackGround/Universal</i> )	274	+5	62406	8	8/0
	<b>19</b>	<b>TONY TERRY</b> In My Heart ( <i>Golden Boy</i> )	228	+8	10025	8	15/0
	<b>20</b>	<b>BLACKSTREET</b> Deep ( <i>DreamWorks</i> )	217	-48	31846	12	15/0
	<b>21</b>	<b>JOE F/MR. CHEEKS</b> That Girl ( <i>Motown/Universal</i> )	216	+40	39894	5	17/1
	<b>22</b>	<b>THEO</b> Get Your Groove On ( <i>TWP Productions</i> )	198	+6	12818	20	8/0
	<b>23</b>	<b>R. KELLY</b> Ignition ( <i>Jive</i> )	179	+18	36121	3	1/0
<b>Debut</b>	<b>24</b>	<b>KINDRED THE FAMILY SOUL</b> Far Away ( <i>Epic</i> )	175	+66	30112	1	19/3
<b>Debut</b>	<b>25</b>	<b>JAHEIM</b> Put That Woman First ( <i>Divine Mill/WB</i> )	174	+16	43475	1	6/0
	<b>26</b>	<b>DEBORAH COX</b> The Morning After ( <i>J</i> )	168	-58	11200	14	20/0
	<b>27</b>	<b>JEFF MAJORS</b> Somebody Bigger ( <i>Music One</i> )	164	-14	21441	9	10/0
<b>Debut</b>	<b>28</b>	<b>CHICO DEBARGE</b> Not Together ( <i>In The Paint/Koch</i> )	149	+39	14875	1	14/0
	<b>29</b>	<b>KIM WATERS</b> You Know That I Love You ( <i>Shanachie</i> )	137	-21	15534	3	19/0
	<b>30</b>	<b>KENNY LATTIMORE/CHANTE' MOORE</b> Loveable (From Your Head...) ( <i>Arista</i> )	137	-23	13459	19	16/0

43 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 3/2-3/8. 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**

**HEATHER HEADLEY** I Wish I Wasn't (*RCA*)  
Total Plays: 127, Total Stations: 24, Adds: 23

**DONNIE MCCLURKIN F/Y. ADAMS** The Prayer (*Verity*)  
Total Plays: 125, Total Stations: 15, Adds: 0

**KELLY PRICE** He Proposed (*Def Soul/IDJMG*)  
Total Plays: 112, Total Stations: 18, Adds: 11

**INDIA.ARIE** The Truth (*Motown*)  
Total Plays: 74, Total Stations: 16, Adds: 16

**NORMAN BROWN F/CHANTE' MOORE** Feeling The Way (*Warner Bros.*)  
Total Plays: 53, Total Stations: 6, Adds: 0

**WHITNEY HOUSTON F/BOBBY BROWN** My Love (*Arista*)  
Total Plays: 52, Total Stations: 7, Adds: 6

**DAVE HOLLISTER** Tell Me Why (*Motown/Universal*)  
Total Plays: 48, Total Stations: 13, Adds: 2

**TOM SCOTT F/ANN NESBY** You Are My Everything (*Higher Octave*)  
Total Plays: 39, Total Stations: 11, Adds: 4

Songs ranked by total plays

**Most Added®**

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ARTIST TITLE LABEL(S)	ADDS
<b>HEATHER HEADLEY</b> I Wish I Wasn't ( <i>RCA</i> )	23
<b>INDIA.ARIE</b> The Truth ( <i>Motown</i> )	16
<b>KELLY PRICE</b> He Proposed ( <i>Def Soul/IDJMG</i> )	11
<b>RON ISLEY F/R. KELLY</b> What Would You Do? ( <i>DreamWorks</i> )	6
<b>WHITNEY HOUSTON F/BOBBY BROWN</b> My Love ( <i>Arista</i> )	6
<b>TOM SCOTT F/ANN NESBY</b> You Are My Everything ( <i>Higher Octave</i> )	4
<b>FLOETRY</b> Say Yes ( <i>DreamWorks</i> )	3
<b>KINDRED THE FAMILY SOUL</b> Far Away ( <i>Epic</i> )	3
<b>KEM</b> Love Calls ( <i>Motown/Universal</i> )	2
<b>DAVE HOLLISTER</b> Tell Me Why ( <i>Motown/Universal</i> )	2

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>RON ISLEY F/R. KELLY</b> What Would You Do? ( <i>DreamWorks</i> )	+185
<b>BRIAN MCKNIGHT</b> Shoulda, Woulda, Coulda ( <i>Motown</i> )	+134
<b>FLOETRY</b> Say Yes ( <i>DreamWorks</i> )	+125
<b>JAHEIM</b> Fabulous ( <i>Divine Mill/WB</i> )	+77
<b>SYLEENA JOHNSON</b> Guess What ( <i>Jive</i> )	+72
<b>B2K</b> Uh Huh ( <i>Epic</i> )	+70
<b>KINDRED THE FAMILY SOUL</b> Far Away ( <i>Epic</i> )	+66
<b>BUSTA RHYMES &amp; MARIAH CAREY</b> I Know What You Want ( <i>J</i> )	+61
<b>MUSIQ</b> Love ( <i>Def Soul/IDJMG</i> )	+58
<b>WILLIE CLAYTON</b> I Love Me Some You ( <i>Clatown</i> )	+56

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>RUFF ENDZ</b> Someone To Love You ( <i>Epic</i> )	429
<b>INDIA.ARIE</b> Little Things ( <i>Motown</i> )	366
<b>LUTHER VANDROSS</b> Take You Out ( <i>J</i> )	320
<b>MAXWELL</b> Lifetime ( <i>Columbia</i> )	309
<b>AALIYAH</b> I Care 4 U ( <i>BlackGround</i> )	308
<b>YOLANDA ADAMS</b> The Battle Is The Lords ( <i>Verity</i> )	255
<b>GERALD LEVERT</b> Made To Love Ya ( <i>EastWest/EEG</i> )	246
<b>MARY MARY</b> In The Morning ( <i>Columbia</i> )	230
<b>MUSIQ</b> Halfcrazy ( <i>Def Soul/IDJMG</i> )	227
<b>JILL SCOTT</b> The Way ( <i>Hidden Beach/Epic</i> )	207
<b>YOLANDA ADAMS</b> Open My Heart ( <i>Elektra/EEG</i> )	194
<b>AL JARREAU</b> Secrets Of Love ( <i>GRP/VMG</i> )	185
<b>JAHEIM</b> Anything ( <i>Divine Mill/WB</i> )	184
<b>DONELL JONES</b> You Know That I Love You ( <i>Untouchables/Arista</i> )	181
<b>JOE</b> What If A Woman ( <i>Jive</i> )	177
<b>GINUWINE</b> Differences ( <i>Epic</i> )	166
<b>ALICIA KEYS</b> Fallin' ( <i>J</i> )	163

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

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Monitored Reporters
224 Total Reporters
149 Total Monitored
75 Total Indicator
72 Current Indicator Playlists
Did Not Report, Playlist Frozen (3):
WPSK/Blacksburg, VA
KKIX/Fayetteville, AR
WPAP/Panama City, FL
Note: WTGE/Baton Rouge, LA changes call letters to WYPY.



# Will Nashville Star Boost Country Radio?

Stations look at potential benefits from the new reality series

By Angela King

**U**SA Networks is launching a new music reality show, *Nashville Star*, with live shows over the next eight weeks, and there are plenty of opportunities for Country radio to participate.

The field of contestants has already been cut from 8,000 to 12, with the finalists now living together in a house on Music Row and competing live each Saturday night. A panel of judges will vote to eliminate one contestant a week, and viewers will eliminate a second. Think *American Idol* meets *Big Brother*.

With country music being featured so prominently on national television, some radio stations are banking on promotional tie-ins with the series to help boost their stature during the all-important spring book, while others are taking a wait-and-see approach.

## The Measure Of Success

"It's about time our format got involved in this programming," WYCD/Detroit PD Mac Daniels says. "This will be one of the things in our spring arsenal." But Daniels will be measuring the show's success differently than the producers will. "What's the measure of success?" he asks. "If it drives come and TSL on my station, it was successful."

Many Infinity Country stations will be participating, due to a deal brokered between the company and the show's executives, and WYCD is planning on those promotional tie-ins. The stations are going to send personalities to Nashville to tour the Music Row house the 12 finalists are living in, and some stations will interview contestants after they are eliminated.

But while Infinity has a deal with the show's executives, Infinity stations are not the only ones benefiting. Columbia/Nashville VP/Promotion Ted Wagner — whose company is offering the winner a record deal — says, "All of the Infinity stations have buys running, but that's not exclusive to Infinity. The show is running flights on 61 Country stations. In the top 12 markets those spots are running six to eight stations deep, all formats.

"We will be promoting the final episode by way of flyaways, so there are promotional opportunities for stations outside of Infinity. *After Midnite With Blair Garner* broadcast a

pajama party from the house, and that's an example of some of the promotional opportunities that both syndicators and individual radio stations have

with this. We want word of mouth and water-cooler talk. That's the thing that can make this program huge."

## Leading Or Following?

Many PDs say they are going to be following the progress of *Nashville Star* very closely. "Infinity stations have access to contestants and people who are eliminated, and we plan on following the show very closely," says WUSN/Chicago PD Justin Case.

**"We want word of mouth and water-cooler talk. That's the thing that can make this program huge."**

Ted Wagner

"Any time there is mass-media exposure to country music, it's good for Country radio. You see all of our stars on *Entertainment Weekly* or *Entertainment Tonight* or *Access Hollywood*, and that gives country momentum."

While most stations plan to talk about the show to some degree, some are going to base their participation on the amount of interest the audience

shows. WPOC/Baltimore PD Scott Lindy says, "It'll be a phenomenon that we will follow as much as our listeners follow it. It's cool for the format, and we'll report on it to be in touch with our listeners, but I'm not so excited by the model to send a jock there to be at the house or interview people as they exit.

"What is boils down to is, if it picks up speed and gets hot, we can get more involved midstream."

Other PDs are also taking a wait-and-see approach. KRYS/Corpus Christi, TX PD Clayton Allen says his station isn't doing any promotions with the show. "We've got so much stuff going on," he explains. "In our current standing, we just don't have the room."

Sony Music Nashville Exec. VP/GM Mike Kraski hopes that most PDs embrace the show from the outset. "I guess it's understandable, but it's a shame that some people want to take a wait-and-see attitude," he says.

"The more radio invests in this, the more people will see the show, and then they will come back the other way. You can take the passive route and ride along or be more proactive to ensure that it will be as big as it can be."

## Not Another Hee Haw

One of the things that programmers are waiting to see is what the actual show looks and feels like before they come on board. The potential of such a show to do well is there, but there are just as many people who see *Nashville Star* as having the potential to do harm to the format.

Certainly, the program will have to prove itself to many in the Country radio community before it is fully embraced. That's an obstacle Kraski is aware of. He admits that even he was skeptical when first approached about the project.

"We've had our share of negative stereotypes in our format," he says. "I walked in with concerns that they were

going to turn this into *Hee Haw 2003*. The media-center mentality on the East and West Coasts has a hayseed kind of concept about the music."

Kraski quickly overcame those reservations, however. "After the initial dialogue with the USA Network, I no longer had any concerns," he says. "They got it. They know country music, and they put together a high-integrity product."

## Image Issues

That's something that many radio programmers are hoping to see but aren't certain they will. In Los Angeles, KZLA PDR.J. Curtis has concerns that his market may be too sophisticated for the show and that it could cement an image of country music that doesn't work for his station.

"We see a lot of different things here," he says. "I'm like everybody else: I want to see us gain mass-appeal notoriety, but we should be careful, cautious and selective about how our image is portrayed.

"I don't know if the show is good or bad, but if it's not good, it will just look like a bad *Saturday Night Live* bit. I hope they don't do that."

KBQI/Albuquerque PD Tommy Carerra has the same concern. "It goes back to my No. 1 problem with the Country format, which is the perception of anyone who is not in the format," he says. "Whenever we go out in public for a remote, inevitably you get somebody who will go by and say, 'Yee-haw!' That pisses me off. I want to make sure people who see *Nashville Star* don't think it's yee-haw."

Daniels doesn't have those worries.



The Nashville Star contestants

"We had some assurances from the people at the network that it wouldn't be presented in that form — that there wouldn't be hay bales and flannel shirts," he says.

Kraski says the PDs' concerns make sense. "I certainly understand the reticence," he says. "I was worried about the cheese factor. I was worried about being saddled with artists who aren't artists at all. But the fact is, we went through 8,000 contestants to get to the final 12. The fact that we demanded original material makes a grand statement."

## Cresting Wave

Even if the show overcomes the questions about quality and style,

**"We've had our share of negative stereotypes in our format. I walked in with concerns that they were going to turn this into Hee Haw 2003."**

Mike Kraski

what about timing? WSIX/Nashville PD Mike Moore, whose station was among many that were featured prominently in the first taped special on March 8, says, "It's hard to say, because *American Idol* and those kinds of shows are doing well, but I have to think the public's appetite for that kind of programming will wane."

Allen, who thinks the show is pretty cool because "you don't find as much natural talent in any other format," still says, "It's a shame that it's coming in the latter stages of the phenomenon. It should have been one of the leading ones. These fads don't last that long."

Curtis agrees, saying, "From someone who is not emotionally or promotionally involved, it looks like a wannabe, a copycat."

That's not a concern for Kraski. He contends that the show is decidedly different from other reality shows and that the public still likes these kinds of shows. "That was certainly a question when the show's producers approached us: 'Are we catching this after the wave has crested?' That was a risk.

"But, as it turns out, nothing could be further from the truth. We haven't found a limit to America's taste for this kind of reality programming. It couldn't be more timely."

## From Nothing To Known

One of the key opportunities the Sony Music/Nashville team is banking on with radio is that whoever wins the contest won't have to fight the same battle most new artists do. If all goes as planned, the winner will already be familiar to all the PIs.

"With a new artist, there is no familiarity," Kraski says. "It takes a couple of years to enter the consciousness of the audience — and that's with four singles and if you're lucky enough to have hits.

"With this, the consciousness will be pre-built. The radio audience is

Continued on Page 54



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REVEILLE



# Finding A Superstar

Contestants on USA Networks' new *Nashville Star* look to play in the big leagues

On *Nashville Star*, a new musical reality show on USA Networks, cameras will follow 12 contestants who live in a house on Music Row and sing before a panel of judges every Saturday night. The judges will eliminate one contestant a week, and viewers will eliminate another. The judges are out to prove that country music is quality music, and the contestants, who are vying for a Sony Music/Nashville contract, will have a lot to prove.

Singer-songwriter Charlie Robison, one of the three judges, expects a great deal from the singers. "If you are going to go up against Alan Jackson and George Strait, you better find something new to bring," he says. "If you're gonna knock someone off the pedestal or stand on the same pedestal, you can't be a cookie-cutter type."



Charlie Robison

Robison says part of the reason for his involvement in the show is his desire to infuse the format with new blood. "For me, it's trying to find new individuals for the format," he says. "If they are gonna go out and sing George Jones' 'He Stopped Loving Her Today,' they better step up to the plate. And they better bring something new to the song."

That's a tall order, but one that Robison has no doubt these contestants can fill. "After we saw the talent, it was so far from *American Idol*, where you just sing in the bedroom and have great abs," he says. "That's more like a pageant than a career. And the judges are boneheads. The *Nashville Star* people have been doing it for a while, and some are really good songwriters. Everybody's not trying to sound like Christina Aguilera or The Backstreet Boys."

In fact, unlike other music-orient-

**"We all love country music and have respect for authenticity and integrity. We won't let it be cheesy."**

Robert Oermann

ed reality shows, there was no age limit on *Nashville Star*. Two of the four finalists are 41 years old; the youngest is 19. Robison says the contestants on the show are career-minded. "They have loved country music for a long time; they are not just riding a trend," he says. "There's so much more credibility to it than to anything else out there."

## Hold The Cheese, Please

It took a little convincing to get Robison and the other judges — Sony/Nashville A&R consultant Tracy Gershon and veteran country journalist Robert Oermann — to participate in the show. "USA Networks approached me twice, and I turned them down twice," Oermann says. "I didn't know it was going to be cool. I thought it was going to be like *American Idol*. I thought it was going to be cheesy."

"Of the three of us, I was by far the most reluctant. I've never watched reality television or any of the music shows on TV. Tracy Gershon finally talked me into it by mentioning that Charlie Robison was going to be the third judge. We all love country music and have respect for authenticity and integrity. We won't let it be cheesy."

Oermann was also impressed by the network representatives' dedication to the project. "They've moved here to Nashville, and they love it. They love what they see in clubs locally. They go to [local club] the Station Inn. They will be back if we can make it work."

It was that credibility that attracted Robison to the show. Executive Producer George Verschoor, best known for producing and directing the first four seasons of MTV's *The Real World*, convinced Robison that he really wanted to get into the nuts and bolts of what makes a career. "I expected the pitch to be cheesy and stupid, but it was cool," Robison

says. "Being a musician, you don't get much chance to steer things the way you'd like them to be. It sounded like fun."

## The Fun Part

Oermann, whose updated look for the show includes new streaks in his hair and a new wardrobe, says he believes people will be impressed with *Nashville Star*. "These people can really sing, and they are all writer-artists," he says. "We found a very diverse group; they are not all young and thin. There's not a pageant singer in the group."

"When I saw all of them together for the first time in the photo shoot, my heart went out to them. If I was an A&R person, I would sign probably eight out of the 12."

**"It is so far from *American Idol*, where you just sing in the bedroom and have great abs. That's more like a pageant than a career. And the judges are boneheads."**

Charlie Robison

Oermann is enjoying being involved in *Nashville Star* because it's a new opportunity to reach out to creative people. "When Tracy and I set out, we were scratching our heads: 'Are we doing the right thing?'" he says. "Once we started seeing all the hopefuls across America, I knew I wanted to make a difference in these people's lives. These people deserve it. Even if they don't win, I want all of these people to have a shot."

Robison also sees opportunities to help struggling artists figure out how to work in the industry even if they aren't embraced by Nashville. "If they don't feel like they fit into Nashville, maybe I can give them insight where

## Chasing A Dream

Music-industry vet Buddy Jewell likes his odds on *Nashville Star*

Forty-one-year-old Buddy Jewell is one of the two oldest contestants on the new reality series *Nashville Star*, and he knows he doesn't look like a typical country artist. With hair that he says is longer than his wife's, he is easy to spot in the field of contestants — and he's fine with that.

"I guess that's the outlaw part of me," he says. "Years ago I had a production deal, and they sent me to a stylist. They cut my hair, but that didn't get me a record deal. I've been here long enough. I've tried the Nashville way. Now I'm gonna try it the Buddy way."

Jewell is probably one of the most heard voices on Music Row. He's been singing on demos for nine years, and he's done over 4,000 songs. "Every A&R executive in this town knows me by my voice, but none of them know me," he says. "I record about 500 demos a year, and there are hundreds of people who move here every year who would kill to do what I do."

While Jewell is grateful for that livelihood, his dream of being an artist has eluded him. "I believe I've been put in a box as a demo singer by Music Row," he says. "He's a great demo singer, but not artist material." I couldn't care less what they think. If they won't sign me, maybe I can get on television and win a record deal."

Jewell admits that he's got some things working against him. "Hey, I'm 41 years old," he says. "I don't fit into the typical star category. I'm not 25, and I don't weigh 150 pounds soaking wet. Music executives have become so concerned with image, video and star quality that they've forgotten we're in the business of selling sound recordings."

And it's Jewell's sound that works to his advantage, he believes. "The thing that interested me about this most was that it will be left up to the viewing audience and the type of country music they like," he says. "I like my odds when it comes to that."

Even if Jewell doesn't win the competition, the exposure will be helpful. "You would think Music Row would sit up and pay attention to this show," he says. "If I can hang around for a few weeks and get hundreds of thousands of votes each week, maybe someone on the Row will scratch their head and think that may transfer to record sales."

"I had a friend tell me, 'You'll make it. Just don't die.' If you're living and trying, you've got a chance."



Buddy Jewell

they can go next in their career," he says. "I can talk to someone about how to develop their own grass-roots following. I tour all year long — whether I have a new record out or not — and I don't have to play the Nashville game to have a music career."

Oermann gets credit for having the show's first injury. "I tore the cartilage in both knees by jumping off the judge's platform," he says. "I didn't know I had done it until two days later in Kansas City. I went through the tour on narcotics." After a month off his feet he is finally walking without the help of a cane.

Robison has found a home for his particular brand of wit on the show. "It was really fun flying every day to a new place and seeing people from every spectrum," he says. "Some were kinda Broadway-sounding. It was a hoot. And I look for any excuse to be a smart ass, so it's the perfect place for me."

Oermann enjoys the interaction with the other judges. "Charlie is a writer-



Robert Oermann

artist and a Nashville outsider," he says. "Tracy comes from the label perspective, and I'm from the music perspective. Unlike *Star Search* or *American Idol*, we are not scripted. This is really and truly us. Charlie is very, very dry and a completely wonderful loose cannon."

Always plain-spoken, Robison maintains that show producers have given him free rein on the live show. "Nothing is off-limits," he says. "They have given me carte blanche to say whatever I want."

Is he concerned that one day he'll say to himself, "I shouldn't have said that?" "I say that every day of my life," he says. "I'm sure on live TV there will be a lot of that."

He already knows that he must prepare himself to be heckled by supporters of the contestants. "I'm not used to being onstage and being booed," he says. "They'll boo if you say something they don't like."

"If things get too negative, we'll stop and explain. We can't love everybody. Don't take it personally. Just because we don't choose it doesn't mean you should stop."

# R&R COUNTRY TOP 50

March 14, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	DIXIE CHICKS Travelin' Soldier (Monument)	17050	+1049	6090	+357	21	149/0
1	2	GARY ALLAN Man To Man (MCA)	16044	-234	5779	-66	23	149/0
5	3	JOE NICHOLS Brokenheartsville (Universal South)	14631	+823	5250	+285	19	148/2
6	4	ALAN JACKSON That'd Be Alright (Arista)	12985	+646	4605	+299	11	149/0
8	5	KENNY CHESNEY Big Star (BNA)	12927	+1221	4546	+499	10	149/2
19	6	DARRYL WORLEY Have You Forgotten (DreamWorks)	12116	+5159	4025	+1718	3	147/13
4	7	BLAKE SHELTON The Baby (Warner Bros.)	12024	-1844	4507	-626	19	149/0
9	8	TIM MCGRAW She's My Kind Of Rain (Curb)	11647	+2250	4097	+752	10	148/1
10	9	MARTINA MCBRIDE Concrete Angel (RCA)	9814	+628	3642	+297	16	148/1
12	10	KEITH URBAN Raining On Sunday (Capitol)	9168	+656	3316	+259	13	147/2
11	11	SHANIA TWAIN Up! (Mercury)	8570	-604	3033	-188	13	141/0
14	12	TOBY KEITH Rock You Baby (DreamWorks)	8430	+448	2965	+231	9	147/1
16	13	DIAMOND RIO I Believe (Arista)	8342	+405	3043	+150	14	142/1
17	14	CHRIS CAGLE What A Beautiful Day (Capitol)	7717	+581	2662	+205	16	138/3
21	15	RASCAL FLATTS Love You Out Loud (Lyric Street)	7274	+936	2642	+363	8	142/4
20	16	DEANA CARTER There's No Limit (Arista)	6997	+277	2729	+141	19	140/0
15	17	JENNIFER HANSON Beautiful Goodbye (Capitol)	6888	-1070	2571	-369	29	137/0
22	18	PHIL VASSAR This Is God (Arista)	6599	+604	2417	+239	10	134/3
13	19	TRACE ADKINS Chrome (Capitol)	6037	-2050	2236	-882	23	137/0
25	20	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	5805	+1095	2013	+453	13	123/16
24	21	JEFF BATES The Love Song (RCA)	5504	+530	2072	+213	10	139/3
18	22	VINCE GILL Next Big Thing (MCA)	5029	-2035	1818	-780	17	142/0
26	23	MONTGOMERY GENTRY Speed (Columbia)	4711	+668	1831	+282	10	129/6
27	24	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	4504	+755	1681	+261	10	125/3
28	25	JO DEE MESSINA Was That My Life (Curb)	3939	+731	1377	+234	9	121/8
29	26	CRAIG MORGAN Almost Home (Broken Bow)	3518	+411	1565	+192	19	102/4
31	27	JIMMY WAYNE Stay Gone (DreamWorks)	3469	+870	1155	+280	5	113/8
30	28	TRAVIS TRITT Country Ain't Country (Columbia)	3123	+64	1130	+59	8	107/8
32	29	TAMMY COCHRAN Love Won't Let Me (Epic)	2599	+308	1072	+137	9	107/5
33	30	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2590	+504	799	+202	21	43/14
36	31	GARTH BROOKS Why Ain't I Running (Capitol)	2490	+701	852	+228	3	84/15
43	32	LONESTAR My Front Porch Looking In (BNA)	2358	+1544	729	+535	2	83/46
35	33	SAMMY KERSHAW I Want My Money Back (Audium)	2202	+339	898	+134	6	80/3
34	34	PINMONKEY I Drove All Night (BNA)	1851	-148	742	-58	14	80/0
Debut	35	TRACY BYRD The Truth About Men (RCA)	1744	+1319	522	+397	1	52/33
37	36	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	1702	+127	707	+50	9	78/3
38	37	STEVE HOLY Rock-A-Bye Heart (Curb)	1559	+222	655	+99	5	85/7
39	38	ANTHONY SMITH Half A Man (Mercury)	1528	+280	648	+122	6	65/2
42	39	SARA EVANS Backseat Of A Greyhound Bus (RCA)	1258	+290	470	+120	2	76/22
45	40	MARK WILLS When You Think Of Me (Mercury)	1218	+519	541	+211	3	59/13
49	41	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	1169	+605	297	+148	2	54/40
41	42	BRETT JAMES After All (Arista)	1162	+155	526	+68	4	67/6
44	43	KELLIE COFFEY Whatever It Takes (BNA)	1121	+329	466	+137	3	58/10
-	44	AMY DALLEY Love's Got An Attitude (It...) (Curb)	949	+548	342	+211	2	67/17
47	45	ALISON KRAUSS The Lucky One (Rounder)	710	+112	224	+28	6	23/2
-	46	MARK CHESNUTT I'm In Love With A Married... (Columbia)	669	+143	317	+50	3	43/3
Debut	47	TRACE ADKINS Then They Do (Capitol)	642	+271	235	+88	1	54/39
40	48	JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	627	-407	285	-165	5	44/0
Debut	49	DUSTY DRAKE One Last Time (Warner Bros.)	606	+463	173	+136	1	34/29
Debut	50	TANYA TUCKER Old Weakness (Coming On...) (Tuckertime/Capitol)	604	+342	238	+131	1	28/5

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LONESTAR My Front Porch Looking In (BNA)	46
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	40
TRACE ADKINS Then They Do (Capitol)	39
TRACY BYRD The Truth About Men (RCA)	33
DUSTY DRAKE One Last Time (Warner Bros.)	29
TERRI CLARK Three Mississippi (Mercury)	27
LEANN RIMES Suddenly (Asylum/Curb)	23
SARA EVANS Backseat Of A Greyhound Bus (RCA)	22
AMY DALLEY Love's Got An Attitude (It...) (Curb)	17
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	16
GARTH BROOKS Why Ain't I Running (Capitol)	15
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	14

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
DARRYL WORLEY Have You Forgotten (DreamWorks)	+5159
TIM MCGRAW She's My Kind Of Rain (Curb)	+2250
LONESTAR My Front Porch Looking In (BNA)	+1544
TRACY BYRD The Truth About Men (RCA)	+1319
KENNY CHESNEY Big Star (BNA)	+1221
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+1095
DIXIE CHICKS Travelin' Soldier (Monument)	+1049
RASCAL FLATTS Love You Out Loud (Lyric Street)	+936
JIMMY WAYNE Stay Gone (DreamWorks)	+870
JOE NICHOLS Brokenheartsville (Universal South)	+823

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DARRYL WORLEY Have You Forgotten (DreamWorks)	+1718
TIM MCGRAW She's My Kind Of Rain (Curb)	+752
LONESTAR My Front Porch Looking In (BNA)	+535
KENNY CHESNEY Big Star (BNA)	+499
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+453
TRACY BYRD The Truth About Men (RCA)	+397
RASCAL FLATTS Love You Out Loud (Lyric Street)	+363
DIXIE CHICKS Travelin' Soldier (Monument)	+357
ALAN JACKSON That'd Be Alright (Arista)	+299
MARTINA MCBRIDE Concrete Angel (RCA)	+297

## Breakers

No Songs Qualified For Breaker Status This Week

Songs ranked by total plays

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

149 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 3/2-3/8. 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.



Country Radio's #1 Overnight Program



AFTER MIDNITE'S TOP COP Blair Garner gives some tough love to Reba McEntire on After MidNite.

March 14, 2003

## 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
1	1	DIXIE CHICKS Travelin' Soldier (Monument)	3481	+64	2768	+63	12	74/0
2	2	GARY ALLAN Man To Man (MCA)	3385	-24	2671	-13	25	70/0
3	3	ALAN JACKSON That'd Be Alright (Arista)	3357	+145	2663	+115	12	75/0
6	4	KENNY CHESNEY Big Star (BNA)	3225	+311	2541	+230	9	75/0
4	5	JOE NICHOLS Brokenheartsville (Universal South)	3162	+75	2520	+46	20	72/4
10	6	TIM MCGRAW She's My Kind Of Rain (Curb)	2903	+469	2288	+377	7	75/0
7	7	MARTINA MCBRIDE Concrete Angel (RCA)	2791	+293	2219	+242	15	74/0
9	8	KEITH URBAN Raining On Sunday (Capitol)	2656	+204	2112	+173	14	75/0
12	9	TOBY KEITH Rock You Baby (DreamWorks)	2533	+244	2012	+203	9	74/0
5	10	BLAKE SHELTON The Baby (Warner Bros.)	2405	-556	1849	-471	19	66/0
16	11	DIAMOND RIO I Believe (Arista)	2199	+68	1772	+52	16	74/0
31	12	DARRYL WORLEY Have You Forgotten (DreamWorks)	2128	+1253	1722	+955	2	71/12
20	13	RASCAL FLATTS Love You Out Loud (Lyric Street)	2069	+249	1679	+210	7	74/0
18	14	CHRIS CAGLE What A Beautiful Day (Capitol)	2061	+200	1666	+171	15	73/0
21	15	PHIL VASSAR This Is God (Arista)	1941	+133	1550	+110	9	72/0
19	16	DEANA CARTER There's No Limit (Arista)	1891	+52	1533	+30	20	71/0
22	17	JEFF BATES The Love Song (RCA)	1773	+160	1407	+133	8	70/1
15	18	JENNIFER HANSON Beautiful Goodbye (Capitol)	1726	-478	1362	-373	29	60/0
25	19	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	1722	+364	1380	+291	13	70/6
14	20	SHANIA TWAIN Up! (Mercury)	1701	-508	1342	-426	12	54/0
23	21	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	1550	+146	1225	+112	11	69/1
24	22	MONTGOMERY GENTRY Speed (Columbia)	1517	+152	1182	+118	9	67/3
8	23	TRACE ADKINS Chrome (Capitol)	1489	-969	1200	-748	24	52/0
17	24	VINCE GILL Next Big Thing (MCA)	1432	-667	1095	-576	17	50/0
27	25	JO DEE MESSINA Was That My Life (Curb)	1197	+159	945	+117	8	60/1
28	26	TRAVIS TRITT Country Ain't Country (Columbia)	1129	+140	867	+111	8	50/2
30	27	TAMMY COCHRAN Love Won't Let Me (Epic)	1027	+119	818	+94	9	49/4
29	28	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	981	+51	773	+36	9	46/1
32	29	JIMMY WAYNE Stay Gone (DreamWorks)	936	+208	789	+158	4	60/6
34	30	SAMMY KERSHAW I Want My Money Back (Audium)	728	+115	602	+92	6	40/1
40	31	GARTH BROOKS Why Ain't I Running (Capitol)	610	+221	536	+201	2	46/15
47	32	LONESTAR My Front Porch Looking In (BNA)	590	+368	506	+307	2	48/27
37	33	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	526	+106	405	+85	3	26/5
39	34	MARK WILLS When You Think Of Me (Mercury)	518	+126	428	+91	2	33/4
33	35	JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	502	-132	414	-100	6	29/1
38	36	CRAIG MORGAN Almost Home (Broken Bow)	500	+86	409	+72	10	28/5
36	37	ANTHONY SMITH Half A Man (Mercury)	472	+26	389	+16	5	30/2
35	38	PINMONKEY I Drove All Night (BNA)	457	-9	389	-2	16	24/0
42	39	BRETT JAMES After All (Arista)	433	+109	330	+89	3	27/3
43	40	SARA EVANS Backseat Of A Greyhound Bus (RCA)	414	+124	335	+94	2	36/14
44	41	KELLIE COFFEY Whatever It Takes (BNA)	375	+86	305	+62	2	27/2
41	42	STEVE HOLY Rock-A-Bye Heart (Curb)	346	+18	277	+16	4	25/0
Debut	43	TRACY BYRD The Truth About Men (RCA)	343	+205	308	+179	1	27/17
46	44	MARK CHESNUTT I'm In Love With A Married... (Columbia)	326	+80	259	+58	3	23/3
45	45	TANYA TUCKER Old Weakness (Coming On...) (Tuckertime/Capitol)	321	+71	257	+58	2	23/3
Debut	46	TRACE ADKINS Then They Do (Capitol)	243	+201	192	+150	1	28/20
48	47	KID ROCK F/ALLISON MOORER Picture (Lava/Universal South)	211	+12	180	+20	13	7/1
Debut	48	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	185	+144	173	+133	1	19/13
Debut	49	AMY DALLEY Love's Got An Attitude (It...) (Curb)	181	+72	148	+64	1	11/4
49	50	ALISON KRAUSS The Lucky One (Rounder)	177	+21	137	+15	5	10/0

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 3/2-Saturday 3/8.  
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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LONESTAR My Front Porch Looking In (BNA)	27
TRACE ADKINS Then They Do (Capitol)	20
TRACY BYRD The Truth About Men (RCA)	17
GARTH BROOKS Why Ain't I Running (Capitol)	15
SARA EVANS Backseat Of A Greyhound Bus (RCA)	14
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	13
DARRYL WORLEY Have You Forgotten (DreamWorks)	12
TERRI CLARK Three Mississippi (Mercury)	10
DUSTY DRAKE One Last Time (Warner Bros.)	9
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	6
JIMMY WAYNE Stay Gone (DreamWorks)	6
CRAIG MORGAN Almost Home (Broken Bow)	5
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	5
TRICK PONY A Boy Like You (H2E/WB)	5
JOE NICHOLS Brokenheartsville (Universal South)	4
TAMMY COCHRAN Love Won't Let Me (Epic)	4
MARK WILLS When You Think Of Me (Mercury)	4
AMY DALLEY Love's Got An Attitude (It...) (Curb)	4
EMERSON DRIVE Only God (DreamWorks)	4
MONTGOMERY GENTRY Speed (Columbia)	3

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
DARRYL WORLEY Have You Forgotten (DreamWorks)	+1253
TIM MCGRAW She's My Kind Of Rain (Curb)	+469
LONESTAR My Front Porch Looking In (BNA)	+368
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+364
KENNY CHESNEY Big Star (BNA)	+311
MARTINA MCBRIDE Concrete Angel (RCA)	+293
RASCAL FLATTS Love You Out Loud (Lyric Street)	+249
TOBY KEITH Rock You Baby (DreamWorks)	+244
GARTH BROOKS Why Ain't I Running (Capitol)	+221
JIMMY WAYNE Stay Gone (DreamWorks)	+208

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DARRYL WORLEY Have You Forgotten (DreamWorks)	+955
TIM MCGRAW She's My Kind Of Rain (Curb)	+377
LONESTAR My Front Porch Looking In (BNA)	+307
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+291
MARTINA MCBRIDE Concrete Angel (RCA)	+242
KENNY CHESNEY Big Star (BNA)	+230
RASCAL FLATTS Love You Out Loud (Lyric Street)	+210
TOBY KEITH Rock You Baby (DreamWorks)	+203
GARTH BROOKS Why Ain't I Running (Capitol)	+201
TRACY BYRD The Truth About Men (RCA)	+179
KEITH URBAN Raining On Sunday (Capitol)	+173
CHRIS CAGLE What A Beautiful Day (Capitol)	+171
JIMMY WAYNE Stay Gone (DreamWorks)	+158
TRACE ADKINS Then They Do (Capitol)	+150
JEFF BATES The Love Song (RCA)	+133
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+133
MONTGOMERY GENTRY Speed (Columbia)	+118
JO DEE MESSINA Was That My Life (Curb)	+117
ALAN JACKSON That'd Be Alright (Arista)	+115
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	+112
TRAVIS TRITT Country Ain't Country (Columbia)	+111
PHIL VASSAR This Is God (Arista)	+110
TAMMY COCHRAN Love Won't Let Me (Epic)	+94
SARA EVANS Backseat Of A Greyhound Bus (RCA)	+94

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 14, 2003

CalloUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of February 17-23.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
DIXIE CHICKS Travelin' Soldier (Monument)	53.7%	78.0%	9.1%	96.9%	4.6%	5.1%
MARK WILLS Nineteen Somethin' (Mercury)	40.0%	70.0%	16.3%	97.1%	6.6%	4.3%
JOE NICHOLS Brokenheartsville (Universal South)	36.6%	69.1%	18.9%	98.0%	8.0%	2.0%
ALAN JACKSON That'd Be Alright (Arista)	30.3%	63.7%	24.6%	94.9%	5.7%	0.9%
BRAD PAISLEY I Wish You'd Stay (Arista)	31.1%	62.9%	24.6%	94.6%	5.7%	1.4%
BLAKE SHELTON The Baby (Warner Bros.)	37.4%	62.0%	21.1%	97.7%	8.6%	6.0%
MARTINA MCBRIDE Concrete Angel (RCA)	32.6%	62.0%	20.0%	96.0%	9.1%	4.9%
GARY ALLAN Man To Man (MCA)	27.4%	61.1%	22.0%	93.7%	8.0%	2.6%
JENNIFER HANSON Beautiful Goodbye (Capitol)	29.4%	60.9%	22.3%	92.3%	6.6%	2.6%
KENNY CHESNEY Big Star (BNA)	28.0%	60.6%	26.9%	94.0%	4.6%	2.0%
VINCE GILL Next Big Thing (MCA)	28.9%	58.3%	22.6%	94.0%	10.0%	3.1%
SHANIA TWAIN Up (Mercury)	30.6%	57.7%	16.3%	97.7%	14.0%	9.7%
KEITH URBAN Raining On Sunday (Capitol)	24.9%	57.7%	27.1%	93.7%	7.1%	1.7%
CRAIG MORGAN Almost Home (Broken Bow)	20.0%	55.1%	28.3%	91.7%	6.6%	1.7%
DEANA CARTER There's No Limit (Arista)	22.0%	52.0%	30.3%	93.7%	9.7%	1.7%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	24.9%	51.1%	24.6%	88.0%	10.0%	2.3%
TOBY KEITH Rock You Baby (DreamWorks)	20.6%	51.1%	27.1%	90.3%	10.6%	1.4%
TRACE ADKINS Chrome (Capitol)	31.4%	50.9%	20.0%	90.6%	11.1%	8.6%
TIM MCGRAW She's My Kind Of Rain (Curb)	26.9%	50.6%	25.4%	89.4%	10.0%	3.4%
TRAVIS TRITT Country Ain't Country (Columbia)	16.6%	44.9%	28.3%	88.9%	14.3%	1.4%
MONTGOMERY GENTRY Speed (Columbia)	16.6%	44.6%	36.6%	90.6%	8.3%	1.1%
DARRYL WORLEY Have You Forgotten (DreamWorks)	18.9%	44.0%	28.0%	86.3%	12.0%	2.3%
PHIL VASSAR This Is God (Arista)	21.1%	43.4%	24.0%	82.0%	10.6%	4.0%
FAITH HILL When The Lights Go Down (Warner Bros.)	18.9%	42.9%	29.7%	94.9%	17.7%	4.6%
SAMMY KERSHAW I Want My Money Back (Audium)	15.4%	42.9%	29.1%	84.0%	10.0%	2.0%
JIMMY WAYNE Stay Gone (DreamWorks)	11.4%	40.9%	28.3%	77.7%	7.1%	1.4%
JEFF BATES The Love Song (RCA)	14.0%	40.0%	33.4%	85.1%	9.4%	2.3%
JO DEE MESSINA Was That My Life (Curb)	10.6%	37.7%	30.3%	86.3%	16.9%	1.4%
GARTH BROOKS Why Ain't I Running (Capitol)	13.1%	36.0%	33.7%	82.9%	11.4%	1.7%
DIAMOND RIO I Believe (Arista)	13.1%	34.3%	26.0%	83.1%	18.6%	4.3%
TAMMY COCHRAN Love Won't Let Me (Epic)	10.3%	32.0%	33.4%	81.4%	14.0%	2.0%
CHRIS CAGLE What A Beautiful Day (Capitol)	13.4%	31.7%	28.0%	83.1%	19.7%	3.7%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	8.0%	30.3%	29.7%	82.0%	17.1%	4.9%
RASCAL FLATTS Love You Out Loud (Lyric Street)	11.7%	27.1%	29.4%	81.4%	20.9%	4.0%
PINMONKEY Drove All Night (BMG)	6.9%	22.6%	31.1%	68.0%	12.3%	2.0%

## CalloUT AMERICA® HOT SCORES

**P**assword of the Week: Wyatt  
Question of the Week: Did you watch the Grammys on TV? On a scale of 1 to 5 — with 1 meaning you did not like it at all and 5 meaning you thought it was great — how would you rate the show?

**Total**  
Watched the show: 28%  
It was good: 35%  
It was OK: 31%  
It was bad: 34%

**P1**  
Watched the show: 30%  
It was good: 32%  
It was OK: 35%  
It was bad: 33%

**P2**  
Watched the show: 23%  
It was good: 36%  
It was OK: 29%  
It was bad: 35%

**Male**  
Watched the show: 25%  
It was good: 30%  
It was OK: 34%  
It was bad: 36%

**Female**  
Watched the show: 31%  
It was good: 39%  
It was OK: 29%  
It was bad: 32%

**25-34**  
Watched the show: 31%  
It was good: 35%  
It was OK: 37%  
It was bad: 28%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay, Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc.

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**America's Best Testing Country Songs 12+  
 For The Week Ending 3/14/03.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MARK WILLS 19 Somethin' (Mercury)	4.38	4.39	98%	29%	4.28	99%	33%
DARRYL WORLEY Have You Forgotten (DreamWorks)	4.34		70%	6%	4.24	64%	6%
GARY ALLAN Man To Man (MCA)	4.31	4.26	97%	19%	4.19	96%	22%
DIAMOND RIO I Believe (Arista)	4.31	4.32	88%	12%	4.20	87%	13%
JOE NICHOLS Brokenheartsville (Universal South)	4.27	4.36	95%	17%	4.26	96%	17%
DIXIE CHICKS Travelin' Soldier (Monument)	4.22	4.25	98%	27%	4.15	99%	30%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.19	4.19	98%	28%	4.04	99%	34%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.18	4.18	95%	22%	4.11	96%	24%
MARTINA MCBRIDE Concrete Angel (RCA)	4.18	4.14	92%	19%	4.16	94%	21%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/WB)	4.18	4.24	75%	7%	4.12	72%	7%
TOBY KEITH Rock You Baby (DreamWorks)	4.16	4.09	85%	10%	4.01	85%	12%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.12	4.14	85%	13%	4.16	85%	12%
KEITH URBAN Raining On Sunday (Capitol)	4.10	4.11	90%	15%	4.04	92%	17%
RASCAL FLATTS Love You Out Loud (Lyric Street)	4.09	4.10	78%	12%	4.14	80%	10%
AARON LINES You Can't Hide Beautiful (RCA)	4.07	4.16	95%	29%	4.06	96%	29%
ALAN JACKSON That'd Be Alright (Arista)	4.02	4.13	94%	17%	3.83	94%	23%
KENNY CHESNEY Big Star (BNA)	4.01	4.01	93%	21%	4.01	94%	22%
BLAKE SHELTON The Baby (Warner Bros.)	3.98	4.04	96%	39%	3.84	98%	41%
MONTGOMERY GENTRY Speed (Columbia)	3.98	3.90	70%	8%	3.97	72%	8%
TIM MCGRAW She's My Kind Of Rain (Curb)	3.92	3.92	94%	26%	3.94	95%	25%
JEFF BATES The Love Song (RCA)	3.92	3.85	61%	9%	3.84	65%	11%
PHIL VASSAR This Is God (Arista)	3.84	3.93	81%	17%	3.74	82%	18%
JENNIFER HANSON Beautiful Goodbye (Capitol)	3.82	3.95	91%	29%	3.66	91%	32%
JO DEE MESSINA Was That My Life (Curb)	3.80	3.96	57%	8%	3.77	56%	8%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3.74	3.87	65%	10%	3.79	68%	11%
DEANA CARTER There's No Limit (Arista)	3.69	3.82	83%	19%	3.65	84%	22%
VINCE GILL Next Big Thing (MCA)	3.65	3.72	94%	24%	3.48	93%	29%
TRACE ADKINS Chrome (Capitol)	3.64	3.70	97%	36%	3.58	97%	35%
FAITH HILL When The Lights Go Down (Warner Bros.)	3.37	3.49	93%	40%	3.44	93%	37%
SHANIA TWAIN Up! (Mercury)	3.12	3.21	96%	47%	3.17	97%	47%

Total sample size is 653 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

**New & Active**

- RADNEY FOSTER** Scary Old World (Dualtone)  
Total Plays: 230, Total Stations: 30, Adds: 3
- BRAD PAISLEY** Celebrity (Arista)  
Total Plays: 102, Total Stations: 11, Adds: 11
- TERRI CLARK** Three Mississippi (Mercury)  
Total Plays: 95, Total Stations: 32, Adds: 27
- LEANN RIMES** Suddenly (Asylum/Curb)  
Total Plays: 82, Total Stations: 29, Adds: 23
- CHAD BROCK** That Was Us (Broken Bow)  
Total Plays: 51, Total Stations: 14, Adds: 4

Songs ranked by total plays

**Will Nashville Star Boost Country Radio?**

Continued from Page 48

already going to know more about this act than they know about platinum-level acts in our format. They will be living and breathing their lives with them, and they will have a sense of their talent in that time."

Wagner is equally optimistic that the show will eliminate many of the frustrating aspects of promoting a new artist and waiting for research to come back. "Almost every Country listener will know something about the artist before the single hits the radio station," he says. "Radio doesn't have to do the introduction."

"So many times there is a sense that it is not radio's job to sell records or break artists, but that's not true. Without breaking artists, we don't have a future. This is a way a star can emerge and not require as much upfront explanation from radio. They can play it week No. 1, and people will know who it is. It won't have to go through the same testing regimen."

From radio's perspective, getting this kind of national exposure is tremendous. "If it trickles in 10 more people to listen in a week, it's marketing I don't have to do," says Lindy. "Anything that gets this brand of music noticed more, I'm all for it."

For more on Nashville Star, see this week's Nashville page (Page 50).

**C · O · U · N · T · R · Y**  
**FLASHBACK**

**1 YEAR AGO**

- No. 1: "The Cowboy In Me" — Tim McGraw (third week)

**5 YEARS AGO**

- No. 1: "Nothing But The Taillights" — Clint Black

**10 YEARS AGO**

- No. 1: "It's A Little Too Late" — Tanya Tucker

**15 YEARS AGO**

- No. 1: "Love Will Find Its Way To You" — Reba McEntire

**20 YEARS AGO**

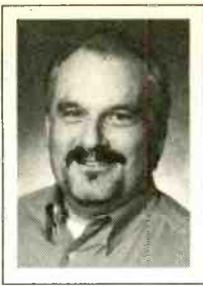
- No. 1: "Swingin'" — John Anderson

**25 YEARS AGO**

- No. 1: "Mamas Don't Let..." — Wa. Jennings & W. Nelson (fourth week)

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARK WILLS 19 Somethin' (Mercury)	4502
TERRI CLARK I Just Wanna Be Mad (Mercury)	3908
AARON LINES You Can't Hide Beautiful (RCA)	3063
KEITH URBAN Somebody Like You (Capitol)	2773
RASCAL FLATTS These Days (Lyric Street)	2618
TOBY KEITH Who's Your Daddy? (DreamWorks)	2504
GEORGE STRAIT She'll Leave You With A Smile (MCA)	2444
EMERSON DRIVE Fall Into Me (DreamWorks)	2334
DIAMOND RIO Beautiful Mess (Arista)	2187
KENNY CHESNEY The Good Stuff (BNA)	1696
BRAD PAISLEY I Wish You'd Stay (Arista)	1487
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1474
FAITH HILL When The Lights Go Down (Warner Bros.)	1471
DIXIE CHICKS Landslide (Monument)	1469
JOE NICHOLS The Impossible (Universal South)	1442
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1283
KENNY CHESNEY A Lot Of Things Different (BNA)	1194
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1143
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1132
DARRYL WORLEY I Miss My Friend (DreamWorks)	1106



# The Little Station That Could

## At a small Cumulus AM, a veteran staff sees big rewards

By Adam Jacobson, R&R Radio Editor

Following a recent snowstorm that left much of the Northeast covered in more than two feet of snow, Warren Lawrence felt right at home inside the cozy studios and offices that can easily be considered his home away from home. After all, Lawrence is on the air every day. "Actually, I cut back a lot of my Sunday hours," he says. "I work from 11am to about 2 or 3pm on Sundays."

Today he's in the midst of the station's daily *Lunch Box '70s* program, which he hosts in addition to his regular 3-7pm shift.

When he's not on the air, he's busy handling the station's programming and music duties. And when he's not doing that, he's out visiting clients as an account executive for Cumulus Broadcasting's stations in the Poughkeepsie, NY market.

That's life at WKNY/Kingston, NY, a 1kw AM in the upper Hudson Valley that many in the industry could easily mislabel a relic of a bygone era in radio. The station offers a Full Service format complete with gold-based AC titles, local and regional sports, a hefty slate of local and national news and what Lawrence says is by far the station's most popular program, the Sunday-morning *Garage Sale* show.

Lawrence hosts that program too. "We've been doing that for about 15 years," he says. "We get about 120 calls a week between 11am and 12:30pm. The show was so popular we expanded it by a half-hour a while back."

### A Unique Jewel

WKNY is far from a one-man operation, however. Whether or not the station's longtime staffers realize it, WKNY has become a unique jewel in the consolidated world, where the radio dial has been significantly altered by corporate planning in even the smallest of markets.

Although the station is technically part of the Poughkeepsie Arbitron market, WKNY's limited signal will never make it competitive with the bigger FMs and high-powered AMs that can be heard throughout the region, but that's of no importance to Regional Market Manager



Warren Lawrence

Chuck Benfer, Lawrence or the WKNY staff.

After all, the station bills itself as "The Kingston Station." This focus on the city and its surrounding towns, with a total population of 45,000, has paid huge dividends for the station. A large part of that success stems from the fact that most of WKNY's staff has been at the station since President Reagan's first term.

### Full Schedule

"Almost everybody has been here for 20-plus years," Lawrence says. He himself first joined WKNY 30 years ago, at the age of 16. "I always wanted to do radio, ever since I was a kid being a pretend DJ in my room," he says. "When I was in high school, I wanted to get into radio. Luckily, I've always known what I've wanted to do. I sent out a couple of resumes, and the then-PD asked me to come in to WKNY. That was just before Christmas 1972."



Lawrence took a part-time job at the station and earned \$5 an hour every Sunday for broadcasting services from a different Protestant church each week. His big break came on St. Patrick's Day 1973, when the overnight host called in sick.

He earned his first regular airshift a year later, when he assumed full control of the Sunday night oldies show. "We weren't allowed to talk," he says. "It was jingles and records, almost like it was automated."

Lawrence convinced the PD to

**"We're like family here. But maybe, with the right people, it will work somewhere else. There's this kind of need everywhere."**

make the show more audience-interactive, and it soon attracted a wider audience. It moved to the noon-7pm slot on Saturdays and has been there ever since. It's still live and all-request, and Lawrence still hosts it.

Following the noon top-of-the-hour news update from CBS and local news update, Lawrence takes to the mike to give a one-minute sports update. Then he's ready to spin some '70s tunes by request. On most days the bulk of *Lunch Box '70s* is based on what he'd like to play.

### Community Pride

Lawrence became WKNY's PD in 1995. Before that, longtime morning host Ward Todd held the post. Todd still arrives each morning to fulfill his duties as Kingston's "Morning Mayor." Following his shift, he drives a few blocks and assumes his other political role, as Chairman of the Ulster County Legislature.

Much of Todd's shift contains local news updates given by News Director and morning anchor Lirida Rosner. Morning drive sports reports are given by Chris Scott, the alter ego of a longtime teacher at Kingston High School.

The "big local news department" also includes reporter and afternoon anchor Dan Goram and fill-in host Frank Auringer. "We air eight local newscasts a day, every half-hour between 6 and 9:30am and between 3 and 6pm," Lawrence says. "We also cover local government meetings, and our election-night coverage this year went until midnight."

Although Kingston is 90 miles north of New York's Central Park and 50 miles south of Albany, the community has very few sources for local news. A local TV station launched in the late '80s fell victim to the poor economy several years ago. Of the dozen newspapers that can be found in stores throughout the city, just one caters to Kingston and its surrounding communities. "We can actually beat the local newspaper on news stories," Lawrence says.

WKNY's sports coverage is also a formidable rival to that of Kingston's *Daily Freeman*, and the station has aired the hourlong *Sports Talk* every Monday evening for more than 25 years.

"On Sunday mornings we have an ethnic lineup that has been on forever," Lawrence says. "The Polish hour has been hosted by Broni Hudela for more than 50 years. He's 80-something years old and recently added a co-host to help him out. We also have a German hour and an Irish hour. We used to have an Italian hour, but the guy quit, and we haven't replaced him."

### Commercial Considerations

As the requests trickle in for the noontime show, Lawrence cues them up on one of the two Marantz CD players that are used when the station airs live music programming. Jones AC programming airs in the 11am hour, between 1-3pm, and from 7pm until the next day's wake-up shift.

A few shelves on the wall behind Lawrence's studio seat contain carts for the handful of commercials Todd airs during his show. All other commercials are stored on WKNY's Digilink computer. The station's main broadcast board can only be described as vintage. "It was new when we moved into these facilities in 1985," Lawrence says. "We're supposed to get new equipment. Cumulus redid the newsroom."

At 12:39pm, Lawrence mistakenly cues up "The Americans" by Gordon Sinclair. "I guess someone accidentally switched out the CD," he says. After searching for the CD he wants, he reveals how he got involved in WKNY's sales.

"In 1994 the then-station owner wanted to take weekends from noon on and put it on satellite," he says. "That would have abolished my oldies show, and I got really pissed off. The owner said, 'Well, sell your oldies show, and we'll keep it.' So I did, and I was very successful. The owner then had me sell the rest of the radio station."

WKNY has two other full-time sales executives, along with the station's longtime sales director. "I do about \$100,000 a year in sales, and we had a great year in 2002," Lawrence says. "We're doing really well."

### Like Family

As Lawrence takes a minute to conduct a trivia contest, Office Manager Valerie Walsh stops in to pay a visit. "She has been here since the '70s, and we really couldn't do anything without her," Lawrence says.

He claims Kingston would be at a similar loss without a radio station to embrace as its own. "The community would be lost without us," he says. "People like the same thing. They hear you. They see you if you go out and do remotes. I do a live hourlong broadcast every Wednesday at Chic's, a local sports bar."

"Yeah, people may think we are humble because of all of our old equipment, but if you're on the other side listening, you don't know the difference. We're all very proud of what we do here."

WKNY has outlived two cross-town stations that presently run satellite-delivered programming. One of those stations, WBPM-FM, was just acquired by Cumulus, and the company plans to take the Oldies station live again — albeit from studios 40 minutes down the road, in Poughkeepsie.

Lawrence's station could easily have met the same fate: Until Cumulus acquired WKNY in November 2001 as part of its acquisition of Aurora Communications, WKNY had seen four different owners over an eight-year span.

**"People may think we are humble because of all of our old equipment, but if you're on the other side listening, you don't know the difference."**

"When all of these things happened, we could've backed down," Lawrence says. "But we said no, and Chuck Benfer is happy."

"The need for a local radio station is here. I still believe this station didn't go the way the other stations in town went because of our people. There's a real affection for what we do, and we do it well."

"We have a unique community. This station works here, but we've been in the community for almost 64 years. We're like family here. But maybe, with the right people, it will work somewhere else. There's this kind of need everywhere."

March 14, 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	DIXIE CHICKS Landslide (Monument/Columbia)	2774	-5	382199	17	118/1
3	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2329	+50	326441	22	108/0
2	3	PHIL COLLINS Can't Stop Loving You (Atlantic)	2282	-57	305174	23	113/0
4	4	FAITH HILL Cry (Warner Bros.)	2242	+27	280560	26	112/0
5	5	CHRISTINA AGUILERA Beautiful (RCA)	2172	+78	307270	12	105/4
6	6	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2005	-40	242168	44	110/0
7	7	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1591	+34	163532	18	99/1
8	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1460	-1	186692	42	99/0
12	9	JOSH GROBAN You're Still You (143/Reprise)	1341	+110	132286	7	94/1
11	10	CELINE DION I Drove All Night (Epic)	1332	-8	189625	8	92/1
9	11	KELLY CLARKSON A Moment Like This (RCA)	1314	-80	156518	25	95/1
14	12	NORAH JONES Don't Know Why (Blue Note/Virgin)	1193	+93	184265	22	95/2
13	13	ROD STEWART These Foolish Things (J)	1051	-139	133267	15	88/0
15	14	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury/IDJMG)	943	-138	103829	17	84/0
17	15	WHITNEY HOUSTON Try It On My Own (Arista)	892	+190	131047	4	88/6
16	16	DANA GLOVER Thinking Over (DreamWorks)	766	+22	66517	7	88/1
18	17	REGIE HAMM Babies (Refugee/Universal South)	684	-9	70359	9	65/4
21	18	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	668	+177	66336	3	80/6
19	19	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	591	+42	89169	14	37/3
20	20	AVRIL LAVIGNE I'm With You (Arista)	508	+9	92377	6	31/0
22	21	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	407	+68	75752	7	24/2
Debut	22	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	378	+210	64230	1	50/6
23	23	HOOTIE & THE BLOWFISH Innocence (Atlantic)	269	+31	24374	3	42/2
27	24	JAMES TAYLOR September Grass (Columbia)	262	+48	51381	2	47/6
Debut	25	BONNIE RAITT Time Of Our Lives (Capitol)	249	+129	38008	1	42/4
30	26	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	243	+57	72047	2	15/2
26	27	VONDA SHEPARD Rainy Days (Jacket)	220	+3	16266	4	42/3
28	28	UNCLE KRACKER In A Little While (Lava)	207	-7	53905	12	12/0
Debut	29	NATALIE GRANT No Sign Of It (Curb)	205	+119	15774	1	42/9
25	30	CELINE DION At Last (Epic)	182	-53	38267	14	23/0

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/2-3/8. 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

**CHRIS EMERSON** Broken Heart (Monomoy)  
Total Plays: 150, Total Stations: 35, Adds: 4

**BEN GREEN** Without You (ASRC)  
Total Plays: 109, Total Stations: 20, Adds: 2

**BRIAN MCKNIGHT** Shoulda, Woulda, Coulda (Motown/Universal)  
Total Plays: 86, Total Stations: 29, Adds: 8

**RIC SANDLER** I'll Let Ya Know (Rich ID)  
Total Plays: 75, Total Stations: 19, Adds: 1

**FLEETWOOD MAC** Peacekeeper (Reprise)  
Total Plays: 69, Total Stations: 63, Adds: 63

Songs ranked by total plays

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FLEETWOOD MAC Peacekeeper (Reprise)	63
NATALIE GRANT No Sign Of It (Curb)	9
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	8
WHITNEY HOUSTON Try It On My Own (Arista)	6
SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)	6
PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	6
JAMES TAYLOR September Grass (Columbia)	6
CHRISTINA AGUILERA Beautiful (RCA)	4
REGIE HAMM Babies (Refugee/Universal South)	4
BONNIE RAITT Time Of Our Lives (Capitol)	4
CHRIS EMERSON Broken Heart (Monomoy)	4

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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	+210
WHITNEY HOUSTON Try It On My Own (Arista)	+190
SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)	+177
BONNIE RAITT Time Of Our Lives (Capitol)	+129
NATALIE GRANT No Sign Of It (Curb)	+119
LEANN RIMES I Need You (Curb)	+110
JOSH GROBAN You're Still You (143/Reprise)	+110
NORAH JONES Don't Know Why (Blue Note/Virgin)	+93
CELINE DION A New Day Has Come (Epic)	+89
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	+83

R&R Station Playlists have moved to the web.  
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**America's Best Testing AC Songs 12+  
For The Week Ending 3/14/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>DARYL HALL &amp; JOHN OATES</b> Forever For You ( <i>U-Watch</i> )	4.05	4.03	78%	11%	4.09	81%	12%
<b>PHIL COLLINS</b> Can't Stop Loving You ( <i>Atlantic</i> )	4.03	4.09	93%	24%	3.98	93%	27%
<b>SANTANA F/MICHELLE BRANCH</b> The Game Of Love ( <i>Arista</i> )	4.00	3.93	95%	32%	4.00	95%	32%
<b>JOSH GROBAN</b> You're Still You ( <i>143/Reprise</i> )	3.89	3.96	69%	14%	3.91	70%	15%
<b>CELINE DION</b> I Drove All Night ( <i>Epic</i> )	3.76	3.72	87%	20%	3.75	87%	20%
<b>FAITH HILL</b> Cry ( <i>Warner Bros.</i> )	3.71	3.77	98%	38%	3.68	98%	42%
<b>AVRIL LAVIGNE</b> I'm With You ( <i>Arista</i> )	3.71	3.72	77%	22%	3.76	76%	18%
<b>SHANIA TWAIN</b> I'm Gonna Getcha Good! ( <i>Mercury/IDJMG</i> )	3.70	3.68	95%	32%	3.75	96%	32%
<b>JOHN MAYER</b> No Such Thing ( <i>Aware/Columbia</i> )	3.68	3.76	82%	31%	3.71	82%	32%
<b>SHERYL CROW</b> Soak Up The Sun ( <i>A&amp;M/Interscope</i> )	3.63	3.67	98%	46%	3.62	97%	46%
<b>VANESSA CARLTON</b> A Thousand Miles ( <i>A&amp;M/Interscope</i> )	3.57	3.62	94%	43%	3.62	95%	44%
<b>DIXIE CHICKS F/SHERYL CROW</b> Landslide ( <i>Monument/Columbia</i> )	3.56	3.62	95%	39%	3.61	96%	38%
<b>FIVE FOR FIGHTING</b> Superman (It's Not Easy) ( <i>Aware/Columbia</i> )	3.53	3.61	97%	50%	3.55	98%	52%
<b>KELLY CLARKSON</b> A Moment Like This ( <i>RCA</i> )	3.45	3.42	97%	53%	3.52	98%	52%
<b>JOHN MAYER</b> Your Body Is A Wonderland ( <i>Aware/Columbia</i> )	3.42	3.47	87%	32%	3.41	87%	32%
<b>ROD STEWART</b> These Foolish Things ( <i>J</i> )	3.41	3.44	74%	23%	3.48	76%	23%
<b>CHRISTINA AGUILERA</b> Beautiful ( <i>RCA</i> )	3.27	3.34	93%	41%	3.32	94%	41%
<b>DANA GLOVER</b> Thinking Over ( <i>DreamWorks</i> )	3.25	3.37	41%	11%	3.20	42%	11%
<b>WHITNEY HOUSTON</b> Try It On My Own ( <i>Arista</i> )	3.13	2.92	48%	14%	3.11	48%	13%
<b>REGGIE HAMM</b> Babies ( <i>Refuge/Universal</i> )	3.09	3.15	40%	12%	3.10	41%	13%

Total sample size is 282 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## Indicator Most Added

- FLEETWOOD MAC** Peacekeeper (*Reprise*)
- CELINE DION** I Drove All Night (*Epic*)
- NORAH JONES** Don't Know Why (*Blue Note/Virgin*)
- WHITNEY HOUSTON** Try It On My Own (*Arista*)
- HOOTIE & THE BLOWFISH** Innocence (*Atlantic*)
- NATALIE GRANT** No Sign Of It (*Curb*)
- BRIAN MCKNIGHT** Shoulda, Woulda, Coulda (*Motown/Universal*)
- RIC SANDLER** I'll Let Ya Know (*Rich ID*)

## Recurrents

- ENRIQUE IGLESIAS** Hero (*Interscope*) 1267
- FIVE FOR FIGHTING** Superman... (*Aware/Columbia*) 1243
- LEE ANN WOMACK** I Hope You Dance (*MCA/Universal*) 1111
- MATCHBOX TWENTY** If You're Gone (*Lava/Atlantic*) 1085
- CELINE DION** A New Day Has Come (*Epic*) 1043
- LONESTAR** I'm Already There (*BNA*) 949
- DIDO** Thankyou (*Arista*) 941
- ENYA** Only Time (*Reprise*) 898
- LEANN RIMES** I Need You (*Curb*) 884
- TRAIN** Drops Of Jupiter (Tell Me) (*Columbia*) 868
- UNCLE KRACKER** Follow Me (*Top Dog/Lava/Atlantic*) 784
- JOHN MAYER** No Such Thing (*Aware/Columbia*) 782
- SAVAGE GARDEN** I Knew I Loved You (*Columbia*) 737
- AVRIL LAVIGNE** Complicated (*Arista*) 713
- D. HALL & J. OATES** Do It For Love (*BMG/Heritage*) 710
- FAITH HILL** The Way You Love Me (*Warner Bros.*) 676
- H. LEWIS & G. PALTROW** Cruisin' (*Hollywood*) 643
- JOSH GROBAN** To Where You Are (*143/Reprise*) 640
- 'N SYNC** This I Promise You (*Jive*) 600
- CELINE DION** That's The Way It Is (*Epic*) 587
- CALLING** Wherever You Will Go (*RCA*) 552
- S CLUB 7** Never Had A Dream... (*A&M/Interscope*) 512
- DIAMOND RIO** One More Day (*Arista*) 467

Songs ranked by total plays

## Reporters

<p><b>WYJB/Albany, NY *</b> OM: Michael Morgan PD: Chris Heimberg MD: Chad O'Hara NATALIE GRANT "Sign"</p> <p><b>KMG/Albuquerque, NM *</b> OMPD: Kris Abrams MD: Jenna James BRIAN MCKNIGHT "Woulda"</p> <p><b>WLEV/Allentown, PA *</b> PD: Bobby Knight HOOTIE "Innocence"</p> <p><b>KYMG/Anchorage, AK</b> PD: Dave Flavin 1 FLEETWOOD MAC "Peace" 1 WHITNEY HOUSTON "Own"</p> <p><b>WPCB/Atlanta, GA *</b> DIXIE CHICKS "Soldier" JAMES TAYLOR "Grass"</p> <p><b>WFGP/Atlantic City, NJ *</b> PD: Gary Guida MD: Marlene Aque FLEETWOOD MAC "Peace" NATALIE GRANT "Sign"</p> <p><b>WBBO/Augusta, GA *</b> PD: John Patrick FLEETWOOD MAC "Peace" SIXPENCE "Dream"</p> <p><b>KKMJ/Austin, TX *</b> PD: Alex O'Neal MD: Shelly Knight FLEETWOOD MAC "Peace" NATALIE GRANT "Sign"</p> <p><b>KGFM/Bakersfield, CA *</b> OM: Bob Lewis PDMD: Chris Edwards FLEETWOOD MAC "Peace"</p> <p><b>KKDJ/Bakersfield, CA *</b> PDMD: Kenn McCloud No Adds</p> <p><b>WLIF/Baltimore, MD *</b> MD: Mark Thoner No Adds</p> <p><b>WBBE/Baton Rouge, LA *</b> OMPD: Don Gosselin MD: Michelle Southern 28 CHRISTINA AGUILERA "Beautiful" FLEETWOOD MAC "Peace"</p> <p><b>WMJY/Biloxi-Gulfport, MS *</b> PD: Walter Brown FLEETWOOD MAC "Peace" CHRIS EMERSON "Broken"</p> <p><b>WYSF/Birmingham, AL *</b> PD: Jeff Tyson APDMD: Valerie Vining No Adds</p> <p><b>KXLT/Boise, ID *</b> PD: Tobin Jeffries 1 PHIL COLLINS "Come"</p>	<p><b>WMJX/Boston, MA *</b> PD: Don Kelley APD: Candy O'Terry MD: Mark Lawrence 1 FLEETWOOD MAC "Peace"</p> <p><b>WEBC/Bridgeport, CT *</b> OMPD: Kris Hanson MD: Danny Lyons BRIAN MCKNIGHT "Woulda"</p> <p><b>WEZN/Bridgeport, CT *</b> PDMD: Steve Marcus 7 NORAH JONES "Know" 6 JOHN MAYER "Body"</p> <p><b>WJYE/Buffalo, NY *</b> PD: Joe Cottle FLEETWOOD MAC "Peace" NATALIE GRANT "Sign"</p> <p><b>WHBC/Canton, OH *</b> PD: Terry Simmons MD: Kayleigh Knis 7 DIXIE CHICKS "Landslide" BRIAN MCKNIGHT "Woulda"</p> <p><b>WSWY/Charleston, SC *</b> PD: Loyd Ford MD: Randy Wilcox 4 REGGIE HAMM "Babies" BRIAN MCKNIGHT "Woulda" DANIEL BEDINGFIELD "One" FLEETWOOD MAC "Peace"</p> <p><b>WDEF/Chattanooga, TN *</b> PD: Danny Howard 1 FLEETWOOD MAC "Peace" 1 HALL &amp; OATES "Forever" BRIAN MCKNIGHT "Woulda" UNCLE KRACKER "Dirt"</p> <p><b>WLIT/Chicago, IL *</b> OMPD: Bob Lewis MD: Eric Richeke FLEETWOOD MAC "Peace"</p> <p><b>WRRM/Cincinnati, OH *</b> OMPD: T.J. Holland APDMD: Tad Morro No Adds</p> <p><b>WDOQ/Cleveland, OH *</b> PD: Scott Miller 3 FLEETWOOD MAC "Peace" 1 SIXPENCE "Dream" KID ROCK/SHERYL CROW "Picture"</p> <p><b>KKLJ/Colorado Springs, CO *</b> OMPD: Kevin Callahan MD: Joel Navarro 8 CHRISTINA AGUILERA "Beautiful" 6 REGGIE HAMM "Babies"</p> <p><b>WTCB/Columbia, SC *</b> PDMD: Brent Johnson 1 FLEETWOOD MAC "Peace"</p> <p><b>WSNY/Columbus, OH *</b> PD: Chuck Knight MD: Steve Cherny 3 WHITNEY HOUSTON "Own"</p>	<p><b>KKBA/Corpus Christi, TX *</b> OM: Audrey Malkin PDMD: Jason Field No Adds</p> <p><b>KVIL/Dallas, TX *</b> OMPD: Kurt Johnson FLEETWOOD MAC "Peace" 2 FLEETWOOD MAC "Peace"</p> <p><b>WLQT/Dayton, OH *</b> OM: Mary Fleener PDMD/Promo Dir.: Sandy Cohl No Adds</p> <p><b>KOSI/Denver, CO *</b> PD: Mark Edwards APDMD: Steve Hamilton 5 FLEETWOOD MAC "Peace"</p> <p><b>KLTI/Des Moines, IA *</b> OM: Jim Schaefer PDMD: Tim White SONIC FLOOD "One"</p> <p><b>WNIC/Detroit, MI *</b> PD: Lori Bennett No Adds</p> <p><b>WOOF/Dothan, AL</b> GMPDMD: Leigh Simpson 7 BRIAN MCKNIGHT "Woulda" FLEETWOOD MAC "Peace"</p> <p><b>KTSM/El Paso, TX *</b> PDMD: Bill Toole APD: Sam Cassiano BRIAN MCKNIGHT "Woulda"</p> <p><b>WXCK/Erie, PA</b> PD: Ron Arlen MD: Scott Stevens 1 FLEETWOOD MAC "Peace"</p> <p><b>WIKY/Evansville, IN</b> PDMD: Mark Baker 9 NORAH JONES "Know" FLEETWOOD MAC "Peace"</p> <p><b>KEZA/Fayetteville, AR</b> PD: Chip Arledge APDMD: Dawn McCollough No Adds</p> <p><b>WCRZ/Ft. MI *</b> OMPD: J. Patrick MD: George McIntyre 3 FLEETWOOD MAC "Peace" 1 PHIL COLLINS "Come"</p> <p><b>KTRR/Ft. Collins, CO *</b> PDMD: Mark Callaghan FLEETWOOD MAC "Peace"</p> <p><b>WGYL/Ft. Pierce, FL *</b> PD: Mike Fitzgerald APDMD: Juan O'Reilly 1 FLEETWOOD MAC "Peace"</p> <p><b>WJAI/Ft. Wayne, IN *</b> OM: Lee Tobin PD: Barb Richards MD: Jim Barron 9 NATALIE GRANT "Sign" FLEETWOOD MAC "Peace"</p>	<p><b>WTKX/Gainesville, FL *</b> PDMD: Les Howard Jacoby 3 BEN GREEN "Without" CHRIS EMERSON "Broken" FLEETWOOD MAC "Peace"</p> <p><b>WLHT/Grand Rapids, MI *</b> PD: Bill Bailey APDMD: Mary Turner 1 FLEETWOOD MAC "Peace" BRIAN MCKNIGHT "Woulda" JAMES TAYLOR "Grass"</p> <p><b>WOOD/Grand Rapids, MI *</b> PD: John Patrick 2 PHIL COLLINS "Come"</p> <p><b>WMAG/Greensboro, NC *</b> OM: Tim Satterfield PDMD: Nick Allen No Adds</p> <p><b>WMYI/Greenville, SC *</b> PD: Greg McKinney 3 SIXPENCE "Dream"</p> <p><b>WSPA/Greenville, SC *</b> PDMD: Brian Taylor 15 KELLY CLARKSON "Moment" FLEETWOOD MAC "Peace"</p> <p><b>WRCH/Hartford, CT *</b> PD: Allan Camp MD: Joe Hann No Adds</p> <p><b>KTRH/Honolulu, HI *</b> PD: Wayne Maira MD: Chris Hart FLEETWOOD MAC "Peace" JUSTIN TIMBERLAKE "River" NORAH JONES "Know" REGGIE HAMM "Babies"</p> <p><b>KSSK/Honolulu, HI *</b> PDMD: Paul Wilson VONDA SHEPARD "Randy"</p> <p><b>WAHR/Huntsville, AL *</b> PD: Lee Reynolds MD: Bonny O'Brien 2 FLEETWOOD MAC "Peace"</p> <p><b>WTP/Indianapolis, IN *</b> PD: Gary Havens MD: Steve Cooper 2 FLEETWOOD MAC "Peace" WHITNEY HOUSTON "Own"</p> <p><b>WYXB/Indianapolis, IN *</b> PDMD: Greg Dunkin APDMD: Jim Carone No Adds</p> <p><b>WTFM/Johnson City, TN *</b> VP/Prog: Mark E. McKinney 1 FLEETWOOD MAC "Peace" 7 FLEETWOOD MAC "Peace" 1 PHIL COLLINS "Come"</p> <p><b>WKYE/Johnstown, PA</b> PD: Jack Michaels MD: Brian Wolfe FLEETWOOD MAC "Peace"</p>	<p><b>WLRQ/Kalamazoo, MI</b> OMPD: Ken Lanphear APDMD: Brian Wertz No Adds</p> <p><b>KUDL/Kansas City, KS *</b> PD: Dan Hurst MD: Bonnie Raitt "Time" NATALIE GRANT "Sign"</p> <p><b>KSRC/Kansas City, MO *</b> OMPD: Jon Zeller MD: Jeanne Ashley 3 JOHN MAYER "Body" 2 CELINE DION "Night" FLEETWOOD MAC "Peace"</p> <p><b>WJXB/Knoxville, TN *</b> PDMD: Vance Dillard FLEETWOOD MAC "Peace" NATALIE GRANT "Sign"</p> <p><b>KTDY/Lafayette, LA *</b> PD: C.J. Clements MD: Steve Wilkey No Adds</p> <p><b>WFMK/Lansing, MI *</b> PD: Chris Reynolds 5 FLEETWOOD MAC "Peace"</p> <p><b>KMZQ/Las Vegas, NV *</b> OMPD: Cat Thomas APDMD: Charese Fruge 6 CHRISTINA AGUILERA "Beautiful"</p> <p><b>KSNE/Las Vegas, NV *</b> PD: Tom Chase MD: John Berry 1 PHIL COLLINS "Come" CHRIS EMERSON "Broken" NATALIE GRANT "Sign"</p> <p><b>KBIG/Los Angeles, CA *</b> PD: Jhani Kaye APDMD: Robert Archer No Adds</p> <p><b>KOST/Los Angeles, CA *</b> PD: Jhani Kaye APDMD: Stella Schwartz No Adds</p> <p><b>WVEZ/Louisville, KY *</b> APDMD: Joe Fedele No Adds</p> <p><b>WPEZ/Macon, GA</b> PDMD: Hank Brngmond No Adds</p> <p><b>WMBN/Madison, WI *</b> VP/Prog: Pat O'Neill APDMD: Mark Van Allen 3 FLEETWOOD MAC "Peace"</p> <p><b>KVLY/McAllen, TX *</b> PD: Alex Duran MD: Lily Lopez FLEETWOOD MAC "Peace"</p>	<p><b>WLRQ/Melbourne, FL *</b> OMPD: Jeff McKeel 2 FLEETWOOD MAC "Peace"</p> <p><b>WRVR/Memphis, TN *</b> PD: Jerry Dean MD: Krater FLEETWOOD MAC "Peace" HOOTIE "Innocence"</p> <p><b>WMGQ/Middlesex, NJ *</b> PD: Tim Tefft FLEETWOOD MAC "Peace" JAMES TAYLOR "Grass"</p> <p><b>WLTE/Minneapolis, MN *</b> PDMD: Gary Nolan MD: Mary Booth 3 WHITNEY HOUSTON "Own" FLEETWOOD MAC "Peace"</p> <p><b>WLTQ/Milwaukee-Racine, WI *</b> PDMD: Stan Atkinson FLEETWOOD MAC "Peace" VONDA SHEPARD "Randy"</p> <p><b>WMXC/Mobile, AL *</b> PD: Dan Mason MD: Mary Booth 6 WHITNEY HOUSTON "Own"</p> <p><b>KJSN/Moodelo, CA *</b> PDMD: Gary Michaels No Adds</p> <p><b>WOBM/Monmouth-Ocean, NJ *</b> OMPD: Dan Turi 3 WHITNEY HOUSTON "Own" BONNIE RAITT "Time"</p> <p><b>KWAV/Monterey-Salinas, CA *</b> PDMD: Bernie Moody 1 JAMES TAYLOR "Grass" FLEETWOOD MAC "Peace"</p> <p><b>WALK/Nassau-Suffolk, NY *</b> PDMD: Rob Miller No Adds</p> <p><b>WKJY/Nassau-Suffolk, NY *</b> PD: Bill Gale MD: Jodi Vahe 4 FLEETWOOD MAC "Peace"</p> <p><b>WLMG/New Orleans, LA *</b> PDMD: Steve Suter APD: Johnny Scott No Adds</p> <p><b>WWL/Providence, RI *</b> PD: Tony Stratos APD: Davey Morris BRIAN MCKNIGHT "Woulda" FLEETWOOD MAC "Peace"</p> <p><b>WRAL/Raleigh-Durham, NC *</b> OMPD: Joe Wade Farnicola MD: Jim Kelly No Adds</p> <p><b>WVDE/Norfolk, VA *</b> OMPD: Don London APDMD: Jeff Morau FLEETWOOD MAC "Peace" SIXPENCE "Dream"</p> <p><b>KMGL/Oklahoma City, OK *</b> PD: Jeff Couch MD: Steve O'Brien FLEETWOOD MAC "Peace"</p>	<p><b>KEFM/Omaha, NE *</b> PDMD: Steve Albertson APD: Jeff Larson 1 FLEETWOOD MAC "Peace" SIXPENCE "Dream"</p> <p><b>WMGF/Oriando, FL *</b> OM: Chris Kampreier PD: Ken Payne APDMD: Brenda Matthews No Adds</p> <p><b>WMEZ/Pensacola, FL *</b> PDMD: Kevin Peterson MD: Bonnie Raitt "Time" FLEETWOOD MAC "Peace"</p> <p><b>WSWT/Peoria, IL</b> OMPD: Randy Rundle No Adds</p> <p><b>WBEB/Philadelphia, PA *</b> PD: Chris Conley 26 NO DOUBT "LADY SAW UNDERGROUND" DANA GLOVER "Owe"</p> <p><b>KESZ/Phoenix, AZ *</b> PD: Shaun Hoig APDMD: Craig Jackson No Adds</p> <p><b>KKLT/Phoenix, AZ *</b> PD: Joel Grey FLEETWOOD MAC "Peace"</p> <p><b>WLTJ/Pittsburgh, PA *</b> PD: Chuck Stevens 3 FLEETWOOD MAC "Peace" KID ROCK/SHERYL CROW "Picture" RIC SANDLER "Lil" VONDA SHEPARD "Randy"</p> <p><b>WSHH/Pittsburgh, PA *</b> PDMD: Ron Artil FLEETWOOD MAC "Peace"</p> <p><b>WHOM/Portland, ME</b> PD: Tim Moore 9 FLEETWOOD MAC "Peace"</p> <p><b>KKCW/Portland, OR *</b> PDMD: Bill Minkler 9 NORAH JONES "Come" 3 FLEETWOOD MAC "Peace"</p> <p><b>WWL/Providence, RI *</b> PD: Tony Stratos APD: Davey Morris BRIAN MCKNIGHT "Woulda" FLEETWOOD MAC "Peace"</p> <p><b>WRAL/Raleigh-Durham, NC *</b> OMPD: Joe Wade Farnicola MD: Jim Kelly No Adds</p> <p><b>WRSN/Raleigh-Durham, NC *</b> PD: Bob Bronson MD: Laura Dene No Adds</p>	<p><b>KRNO/Reno, NV *</b> PDMD: Dan Fritz No Adds</p> <p><b>WTVR/Richmond, VA *</b> OMPD: Bill Cahill FLEETWOOD MAC "Peace"</p> <p><b>WLSL/Roanoke-Lynchburg, VA *</b> PD: Don Morrison MD/APD: Dick Daniels No Adds</p> <p><b>WRMM/Rochester, NY *</b> OMPD: John McCrae MD: Terese Taylor BEN GREEN "Without" FLEETWOOD MAC "Peace" WHITNEY HOUSTON "Own"</p> <p><b>WGFB/Rockford, IL</b> PDMD: Anthony Bannon 5 CELINE DION "Night"</p> <p><b>KGBY/Sacramento, CA *</b> PDMD: Brad Waldo 1 FLEETWOOD MAC "Peace" 1 PHIL COLLINS "Come"</p> <p><b>KYMG/Sacramento, CA *</b> Dir/Prog: Mark Evans PD: Bryan Jackson MD: Dave Diamond DANIEL BEDINGFIELD "One" FLEETWOOD MAC "Peace"</p> <p><b>KEZX/Salt Lake City, UT *</b> PD: Rusty Keys FLEETWOOD MAC "Peace"</p> <p><b>KSFI/Salt Lake City, UT *</b> OMPD: Alan Hague APDMD: Lance Balance No Adds</p> <p><b>KQXT/San Antonio, TX *</b> PD: Ed Scarborough APDMD: Tom Graye FLEETWOOD MAC "Peace"</p> <p><b>KBAY/San Jose, CA *</b> PD: Jim Murphy MD: Bob Kohle 2 FLEETWOOD MAC "Peace"</p> <p><b>KSBL/Santa Barbara, CA</b> APDMD: Nancy Newcomer No Adds</p> <p><b>KLSE/Seattle-Tacoma, WA *</b> PD: Tony Coles MD: Clark Thomas No Adds</p> <p><b>KRWV/Seattle-Tacoma, WA *</b> PD: Tony Coles MD: Laura Dene No Adds</p>	<p><b>WLSW/Utica-Rome, NY</b> PD: Peter Naughton HOOTIE "Innocence"</p> <p><b>WASH/Washington, DC *</b> PD: Steve Allan No Adds</p> <p><b>WEAT/West Palm Beach, FL *</b> APDMD: Chad Perry 21 CHRISTINA AGUILERA "Beautiful" JAMES TAYLOR "Grass" FLEETWOOD MAC "Peace"</p> <p><b>WHUD/Westchester, NY *</b> OMPD: Steve Patrone MD/APD: Tom Fucci FLEETWOOD MAC "Peace"</p> <p><b>WMGS/Wilkes Barre, PA *</b> PDMD: Stan Phillips 3 FLEETWOOD MAC "Peace" REGGIE HAMM "Babies"</p> <p><b>WUBR/Wilmington, DE *</b> PD: Michael Waite MD: Kately Hill FLEETWOOD MAC "Peace"</p> <p><b>WGNW/Wilmington, NC</b> PD: Craig Thomas MD: Craig Thomas No Adds</p> <p><b>KRBW/Wichita, KS *</b> PD: Lynn Jarnas APDMD: Suzanne Mears 3 JAMES TAYLOR "Grass" BRIAN MCKNIGHT "Woulda" FLEETWOOD MAC "Peace"</p> <p><b>WSRS/Worcester, MA *</b> PD: Steve Peck MD: Jackie Brush NATALIE GRANT "Sign" BONNIE RAITT "Time" FLEETWOOD MAC "Peace"</p> <p><b>WARM/York, PA *</b> PD: Kelly West APDMD: Rick Stan 3 SIXPENCE "Dream"</p>
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**\* Monitored Reporters**  
136 Total Reporters

119 Total Monitored

17 Total Indicator  
16 Current Indicator Playlists

**Did Not Report, Playlist Frozen (1):**  
WAFY/Frederick, MD

## ON THE RECORD

With  
**Randi Kirshbaum**  
PD, WMGX/Portland, ME



Greetings from Maine! Portland is a wonderful mix of ocean, mountains, woods and lakes, along with a quaint, cosmopolitan mini-city. WMGX is a lot like Portland — we're a combination of musical genres. Our slogan is "Classics of yesterday and the best of today." Unlike most Hot ACs, we range from Van Morrison to Matchbox Twenty. ● Norah Jones' "Don't Know Why" is the perfect song for us: eclectic, unique and totally appealing to women. We love Kid Rock and Sheryl Crow's "Picture," a pop song that's country, and The Dixie Chicks' "Landslide," a country song that's pop. We've played the Fleetwood Mac original for 25 years, and the Chicks sound great segued into Stevie Nicks. ● John Mayer's "Your Body is a Wonderland" is a perfect fit with James Taylor (as they agreed at the Grammys). But, lest you think we don't rock in Portland, Springsteen is huge — we just added "Waitin' on a Sunny Day." You can't imagine how appropriate that is as we wind up the worst winter I can remember in my 20 years here at WMGX. Drop by if you're ever in the neighborhood — I'll buy you a lobster.

**A**vril Lavigne, giving way to no one, is once again No. 1 on the Hot AC chart. But **Sheryl Crow** is doing her best to catch up as the two songs she's currently featured on — **The Dixie Chicks'** "Landslide" (Columbia) and **Kid Rock's** "Picture" (Atlantic) — hold steady at Nos. 2 and 3, respectively ... **3 Doors Down** inch closer to the top five with "When I'm Gone" (Republic/Universal), moving 7-6\* ... **Matchbox Twenty** vault into the top 10, climbing 14-10\* with "Unwell" (Melisma/Atlantic) ... **Debbie Cerchione** gets a lot of "Sympathy" this week from **The Goo Goo Dolls** (Warner Bros.), who move 26-19\* ... **Lisa Marie Presley** moves 30-25\* with "Lights Out" (Capitol). **Mark Rizzo** is very happy ... **Robbie Williams** debuts at No. 38 with "Feel" (Virgin). Pretty solid calls behind this one: KLLC/San Francisco, WBMX/Boston and KFMB-FM/San Diego ... Over at AC, **Josh Groban's** "You're Still You" (143/Reprise) moves into the top 10 at No. 9 ... **Whitney Houston** is back in the top 15 with "Try It on My Own" (Arista) ... **Phil Collins** debuts at No. 22 with "Come With Me" (Atlantic), and **Bonnie Raitt** enters at No. 25 with "Time of Our Lives" (Capitol) ... Finally, newcomer **Natalie Grant** debuts at No. 29 with "No Sign of It" (Curb). **Linde Thurman** thanks you.



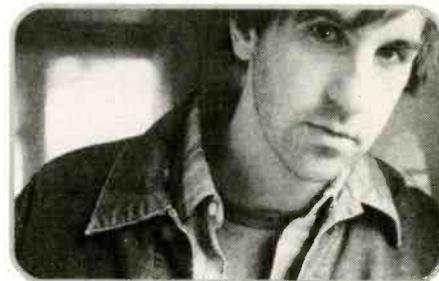
— Anthony Acampora, Director/Charts

## artist activity

ARTIST: **Josh Kelley**

LABEL: **Hollywood**

By **MIKE TRIAS**/ASSISTANT EDITOR



**T**wenty-three-year-old singer and songwriter Josh Kelley is as personable as the music he writes. I recently had a chance to sit down with the rising star and learn more about his background and his music.

Music isn't his only talent. Kelley, who was raised in Augusta, GA, golf capital of the world, enrolled at the University of Mississippi as both an art major and golf star. Thanks to a golf scholarship, he was able to put some of the money he had saved for college toward other things — like music. He wrote song after song (he currently has enough material for 14 CDs) and released an indie album, *Changing Faces*, in 2001. He also made a name for himself locally through performances. In order to warm people up to his original material, he would often gauge the crowd and win their favor with irreverent cover tunes. Jokes Kelley, "Sometimes people need a little acoustic Snoop before they're ready to hear my stuff."

Oddly enough, Kelley was discovered through Napster, where he'd uploaded his songs. He would e-mail and instant message people who were downloading music similar to his with notes like, "If you like Dave Matthews, try Josh Kelley." This is how Kelley met and befriended Eric Clinger, an A&R rep from Hollywood Records who had just logged on for the first time. Clinger was impressed by Kelley's music and signed him to Hollywood last October. So how will file-sharing affect Kelley's future career — and record sales? He says, "You can't think of that. It's out of your hands. You just gotta do what you gotta do. If anything, file-

sharing will force record labels to put out good music."

Kelley's major-label debut, *For the Ride Home*, was produced by John Alagia (Dave Matthews Band, John Mayer) and will be released in late spring. The album title was inspired by Kelley's stay in the dorms. "There would be some break coming up, and everybody would be burning CDs — random mixes of things. They'd say, 'I'm burning something for the ride home.' With this CD — the way I've written it and all its different moods — I really want it to be their music for the ride home."

"Amazing," the lead single, is a catchy, upbeat song in which Kelley proclaims his affection for an amazing lady. Another standout track is "Everybody Wants You," inspired by a friend who told Kelley to write a note to himself to remember his humble beginnings. "I've written a song — something I'd have to sing every night — that would remind me to stay grounded," says Kelley. "Did you lose yourself?/Did you lose your health?/Did you leave your memories on the shelf? I mean, what better way to remind yourself of what's important than with a song?"

Kelley is currently rehearsing for his upcoming tour, which kicks off in April. As for his career goals, he's not looking for superstardom or riches beyond belief; he just wants to sell enough records to make music his career. "As long as I can have a little place with a recording studio, I'm gonna be a happy man."

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# R&R HOT AC TOP 40

March 14, 2003



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE I'm With You (Arista)	3537	-4	354833	15	87/0
2	2	DIXIE CHICKS Landslide (Monument/Columbia)	3351	-85	306263	18	77/0
3	3	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	3256	+61	305073	16	84/0
4	4	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2806	-138	285521	23	80/0
5	5	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2690	-145	255847	29	76/0
7	6	3 DOORS DOWN When I'm Gone (Republic/Universal)	2398	+146	206030	14	73/2
6	7	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2266	-232	224099	23	75/0
8	8	NORAH JONES Don't Know Why (Blue Note/Virgin)	2146	-36	234374	36	60/1
10	9	SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)	2132	+106	200261	7	84/0
14	10	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	2054	+264	226394	5	85/4
9	11	CHRISTINA AGUILERA Beautiful (RCA)	2050	-30	197791	12	58/0
11	12	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1996	+67	207732	14	78/4
15	13	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	1906	+183	196991	8	69/1
13	14	UNCLE KRACKER In A Little While (Lava)	1851	-17	173581	28	64/0
16	15	COLDPLAY Clocks (Capitol)	1703	+95	210891	9	71/3
17	16	BON JOVI Misunderstood (Island/IDJMG)	1428	+205	139170	11	61/1
18	17	JOHN MAYER Why Georgia (Aware/Columbia)	1166	+113	134332	7	58/3
20	18	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1076	+339	114191	4	68/12
26	19	GOO GOO DOLLS Sympathy (Warner Bros.)	734	+192	82612	3	52/9
22	20	NO DOUBT Running (Interscope)	717	+63	79909	4	46/3
23	21	LUCY WOODWARD Dumb Girls (Atlantic)	683	+46	59618	8	42/1
24	22	MACY GRAY When I See You (Epic)	668	+56	70527	5	40/0
21	23	PAY THE GIRL Freeze (TVT)	601	-71	47289	10	37/0
28	24	CELINE DION I Drove All Night (Epic)	562	+47	41842	6	30/1
30	25	LISA MARIE PRESLEY Lights Out (Capitol)	510	+91	66683	3	39/1
27	26	STEREO FUSE Everything (EO/Wind-up)	460	-67	48342	19	24/0
29	27	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	431	-64	52692	20	24/0
36	28	CHANTAL KREVIUZUK In This Life (Columbia)	415	+90	40201	2	32/5
34	29	SISTER HAZEL Your Mistake (Sixth Man)	408	+57	42264	4	22/0
25	30	DAVE MATTHEWS BAND Grey Street (RCA)	403	-166	41509	15	23/0
38	31	DAVID GRAY Be Mine (ATO/RCA)	370	+77	34065	2	29/0
39	32	HOOTIE & THE BLOWFISH Innocence (Atlantic)	368	+83	46924	2	32/4
31	33	STONE SOUR Bother (Roadrunner/IDJMG)	350	-33	30305	11	18/0
33	34	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	349	-11	30001	9	8/0
32	35	PHIL COLLINS Can't Stop Loving You (Atlantic)	321	-53	26293	12	12/0
35	36	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	318	-30	37929	19	13/0
<b>Debut</b>	37	LUCE Good Day (Nettwerk)	300	+42	36584	1	15/1
<b>Debut</b>	38	ROBBIE WILLIAMS Feel (Virgin)	282	+95	29316	1	26/6
<b>Debut</b>	39	CALLING For You (Wind-up)	274	+23	24255	1	15/0
<b>Debut</b>	40	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	267	+12	20814	1	17/0

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FLEETWOOD MAC Peacekeeper (Reprise)	32
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	12
MAROON 5 Harder To Breathe (J)	12
GOO GOO DOLLS Sympathy (Warner Bros.)	9
NORAH JONES Come Away With Me (Blue Note/Virgin)	9
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	8
ROBBIE WILLIAMS Feel (Virgin)	6
LIFEHOUSE Take Me Away (DreamWorks)	6
CHANTAL KREVIUZUK In This Life (Columbia)	5
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	4
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	4
HOOTIE & THE BLOWFISH Innocence (Atlantic)	4
JOSH KELLEY Amazing (Hollywood)	4

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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+339
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+264
BON JOVI Misunderstood (Island/IDJMG)	+205
GOO GOO DOLLS Sympathy (Warner Bros.)	+192
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+183
3 DOORS DOWN When I'm Gone (Republic/Universal)	+146
NORAH JONES Come Away With Me (Blue Note/Virgin)	+116
JOHN MAYER Why Georgia (Aware/Columbia)	+113
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	+111
SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)	+106

R&R Station Playlists have moved to the web.  
 See all of our monitored reporters at  
[www.radioandrecords.com](http://www.radioandrecords.com)

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 3/2-3/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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Prepared by Steve Blatter

SABO MEDIA



America's Best Testing Hot AC Songs 12+  
For The Week Ending 3/14/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MATCHBOX TWENTY Unwell (Atlantic)	4.32	4.23	68%	6%	4.42	70%	4%
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.10	4.16	91%	21%	4.18	91%	22%
MATCHBOX TWENTY Disease (Atlantic)	3.97	3.99	94%	27%	4.09	94%	25%
COLDPLAY Clocks (Capitol)	3.95	3.98	73%	15%	4.06	70%	13%
STEREO FUSE Everything (EQ/Wind-up)	3.93	4.01	59%	9%	4.06	61%	8%
JOHN MAYER Why Georgia (Aware/Columbia)	3.91	3.85	68%	11%	3.98	68%	9%
DAVE MATTHEWS BAND Grey Street (RCA)	3.84	3.70	75%	19%	3.96	74%	14%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.83	3.75	98%	44%	3.95	99%	42%
AVRIL LAVIGNE I'm With You (Arista)	3.83	3.90	96%	38%	4.08	98%	35%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.71	3.70	97%	47%	3.77	99%	47%
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.71	-	27%	3%	3.84	25%	2%
COUNTING CRDWS F/VANESSA CARLTON Big Yellow Taxi (Geffen/Interscope)	3.70	3.58	76%	16%	3.78	76%	14%
PAY THE GIRL Freeze (TVT)	3.67	3.82	35%	4%	3.95	32%	2%
BON JOVI Misunderstood (Island/IDJMG)	3.64	3.64	83%	20%	3.85	84%	16%
SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	3.64	3.70	72%	14%	3.69	72%	13%
NO DOUBT Running (Interscope)	3.63	3.72	59%	11%	3.71	57%	8%
TORI AMOS A Sorta Fairytale (Epic)	3.62	3.64	69%	22%	3.77	71%	20%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.60	3.55	96%	43%	3.76	97%	39%
DIXIE CHICKS F/SHERYL CROW Landslide (Monument/Columbia)	3.60	3.59	94%	38%	3.70	96%	39%
CREED One Last Breath (Wind-up)	3.58	3.66	95%	51%	3.67	94%	52%
AVRIL LAVIGNE Complicated (Arista)	3.54	3.50	100%	63%	3.68	100%	64%
LUCY WOODWARD Dumb Girls (Atlantic)	3.52	3.46	44%	10%	3.67	37%	6%
KID ROCK F/SHERYL CROW Picture (Atlantic)	3.48	3.53	93%	41%	3.60	93%	40%
CHRISTINA AGUILERA Beautiful (RCA)	3.42	3.35	94%	46%	3.58	95%	43%
NO DOUBT Underneath It All (Interscope)	3.37	3.34	98%	60%	3.55	99%	58%
UNCLE KRACKER In A Little While (Lava)	3.36	3.41	88%	39%	3.45	91%	40%
FAITH HILL Cry (Warner Bros.)	3.34	3.39	91%	42%	3.34	93%	43%
CELINE DION I Drove All Night (Epic)	3.06	3.26	68%	26%	3.09	69%	28%
MACY GRAY When I See You (Epic)	2.76	2.78	38%	15%	2.99	33%	10%

Total sample size is 647 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## Indicator

## Most Added

- JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
- UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
- JOHN MAYER Why Georgia (Aware/Columbia)
- COLDPLAY Clocks (Capitol)
- NORAH JONES Don't Know Why (Blue Note/Virgin)
- MATCHBOX TWENTY Unwell (Melisma/Atlantic)
- SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)
- BON JOVI Misunderstood (Island/IDJMG)
- COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
- DAVE MATTHEWS BAND Where Are You Going (RCA)
- LUCY WOODWARD Dumb Girls (Atlantic)
- HOOTIE & THE BLOWFISH Innocence (Atlantic)
- GOO GOO DOLLS Sympathy (Warner Bros.)

## New & Active

- DEUCE PROJECT Stone Cold (Maverick/Reprise)  
Total Plays: 258, Total Stations: 22, Adds: 1
- FEEL Got Your Name On It (Curb)  
Total Plays: 251, Total Stations: 23, Adds: 3
- NORAH JONES Come Away With Me (Blue Note/Virgin)  
Total Plays: 236, Total Stations: 26, Adds: 9
- KELLIE COFFEY When You Lie Next To Me (BNA)  
Total Plays: 200, Total Stations: 16, Adds: 2
- MAROON 5 Harder To Breathe (J)  
Total Plays: 175, Total Stations: 18, Adds: 12
- SUSAN TEDESCHI Alone (Tone-Cool/Artemis)  
Total Plays: 161, Total Stations: 16, Adds: 0
- THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)  
Total Plays: 129, Total Stations: 12, Adds: 2
- LIFEHOUSE Take Me Away (DreamWorks)  
Total Plays: 99, Total Stations: 16, Adds: 6
- FLEETWOOD MAC Peacekeeper (Reprise)  
Total Plays: 80, Total Stations: 32, Adds: 32
- JOSH KELLEY Amazing (Hollywood)  
Total Plays: 64, Total Stations: 10, Adds: 4

Songs ranked by total plays

## Reporters

<p><b>WKDD/Akron, OH</b> PD: Keith Kennedy MD/Promo Dir: Lynn Kelly 2 JOHN MAYER "Georgia" 3 GOO GOO DOLLS "Sympathy"</p>	<p><b>WCOD/Cape Cod, MA</b> OM: Gregg Cassidy MD: Chris Park 25 NORAH JONES "Come" 22 JASON MRAZ "Remedy"</p>	<p><b>KDMX/Dallas-Ft. Worth, TX</b> PD: Pat McMahon MD: Lisa Thomas JASON MRAZ "Remedy" ROBBIE WILLIAMS "Feel"</p>	<p><b>WMEE/Ft. Wayne, IN</b> PD: John O'Rourke MD: Chris Cage 2 COUNTING CROWS "Taxi" 2 MATCHBOX TWENTY "Unwell"</p>	<p><b>WMLX/Lexington-Fayette, KY</b> PD: Jill Meyer FEEL "Name" ROBBIE WILLIAMS "Feel" JASON MRAZ "Remedy"</p>	<p><b>KCDU/Monterey-Salinas, CA</b> PD: Mike Skot FLEETWOOD MAC "Peace" APDMD: Johnny Hewitt NORAH JONES "Come"</p>	<p><b>WZPT/Pittsburgh, PA</b> PD: Keith Clark APDMD: Jimmy Hartwell NORAH JONES "Come"</p>	<p><b>KYKY/St. Louis, MO</b> PD: Smokey Rivers APDMD: Greg Hewitt 6 LUCAS "Good" CHANTAL KREVAZUK "Life"</p>	<p><b>WHYN/Springfield, MA</b> OMP: Pat McKay APDMD: Kerry King MD: Carol Parker CHANTAL KREVAZUK "Life" FLEETWOOD MAC "Peace" NO DOUBT "Running"</p>	<p><b>WROX/Washington, DC</b> Dir/Op: Steve Kosbau OMP: Kerry King MD: Carol Parker 4 COUNTING CROWS "Taxi"</p>
<p><b>WRVE/Albany, NY</b> PD: Randy McCarty MD: Tred Hulse FEEL "Name" FLEETWOOD MAC "Peace"</p>	<p><b>WALC/Charleston, SC</b> PD: Brent McKay GOO GOO DOLLS "Sympathy" JASON MRAZ "Remedy" MATCHBOX TWENTY "Unwell"</p>	<p><b>WDAQ/Danbury, CT</b> PD: Bill Trotta MD: Sharon Kelly 8 AALIYAH "Miss"</p>	<p><b>KALZ/Fresno, CA</b> OMP: E. Curtis Johnson APD: Laurie West MD: Chris Blood 17 RED HOT CHILLI "Stop" 1 ROBBIE WILLIAMS "Feel"</p>	<p><b>KURB/Little Rock, AR</b> PD: Randy Cain APD: Aaron Anthony FLEETWOOD MAC "Peace" NORAH JONES "Come"</p>	<p><b>WKZN/New Orleans, LA</b> OMP: John Roberts APD: Duncan James MD: Steve G JASON MRAZ "Remedy"</p>	<p><b>WNGX/Portland, ME</b> PD: Randi Krahnam APDMD: Ethan Minton 14 UNCLE KRACKER "Drift" 13 JASON MRAZ "Remedy" 10 FLEETWOOD MAC "Peace" FEEL "Name" LUCY WOODWARD "Girls"</p>	<p><b>WVRS/St. Louis, MO</b> PD: Marty Linck MD: Jill Devine No Adds</p>	<p><b>WSSR/Tampa, FL</b> OM: Jeff Kapugi APD: Rick Schmidt APD: Kurt Schmeier MD: Kristy Knight No Adds</p>	<p><b>WVWZ/Washington, DC</b> PD: Mike Edwards APDMD: Sean Sellers FLEETWOOD MAC "Peace" RED HOT CHILLI "Stop"</p>
<p><b>KPEK/Albuquerque, NM</b> OM: Bill May PD: Mike Parsons MD: Deeya APD: Jaimey Barones 8 RED HOT CHILLI "Stop" 1 LIFEHOUSE "Away"</p>	<p><b>WLNC/Charlotte, NC</b> OM: Tom Jackson PD: Neal Sharpe APD: Chris Allen MD: Derek James No Adds</p>	<p><b>WMMX/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent FLEETWOOD MAC "Peace" JASON MRAZ "Remedy"</p>	<p><b>WVTU/Grand Rapids, MI</b> PDMD: Jeff Andrews APD: Ken Evans 6 UNCLE KRACKER "Drift"</p>	<p><b>KYSR/Los Angeles, CA</b> APDMD: Chris Patyk 9 FLEETWOOD MAC "Peace"</p>	<p><b>WPLJ/New York, NY</b> VP/Prog: Tom Cuddy PD: Scott Shannon APDMD: Tony Mascaro LUCY WOODWARD "Girls"</p>	<p><b>KRSK/Portland, OR</b> PD: Dan Persigehl MD: Sheryl Stewart 10 LIFEHOUSE "Away" 7 ROBBIE WILLIAMS "Feel" FLEETWOOD MAC "Peace" MAROON 5 "Breathe"</p>	<p><b>KOMB/Salt Lake City, UT</b> OM: Alan Hague PD: Mike Nelson APDMD: J.J. Riley HOOTIE "Innocence" MAROON 5 "Breathe"</p>	<p><b>WWWV/Toledo, OH</b> OM: Tim Roberts PD: Steve Marshall APDMD: Jeff Wicker HOOTIE "Innocence"</p>	<p><b>KFBZ/Wichita, KS</b> PD: Barry McKay MD: Sunny Wyde 14 THEORY OF A DEADMAN "Make" 10 DEUCE PROJECT "Stone" 9 JASON MRAZ "Remedy" 1 JOSH KELLEY "Amazing" ERASURE "Solitary"</p>
<p><b>KMKS/Anchorage, AK</b> PD: Rocky Lemox MD: Monika Thomas No Adds</p>	<p><b>WTKM/Chicago, IL</b> PD: Mary Ellen Kachinski Station Mgr.: Barry James No Adds</p>	<p><b>KALC/Denver-Boulder, CO</b> OM: Mike Stern Interim PD: Mark Edwards APDMD: Kozman No Adds</p>	<p><b>WOWN/Greensboro, NC</b> PD: Steve Williams MD: Eric Gray 1 HOOTIE "Innocence"</p>	<p><b>WMAD/Madison, WI</b> PD: Mike Ferris MD: Dana Ford COUNTING CROWS "Taxi" RED HOT CHILLI "Stop"</p>	<p><b>WPTV/Norfolk, VA</b> 1 JOHN MAYER "Georgia" 1 KELLIE COFFEY "Life" 1 FLEETWOOD MAC "Peace" GOO GOO DOLLS "Sympathy"</p>	<p><b>WRFY/Reading, PA</b> PDMD: AJ Burke FLEETWOOD MAC "Peace" LIFEHOUSE "Away"</p>	<p><b>KPMV/San Diego, CA</b> VP/Prog: Tracy Johnson APD: Jen Sewell 1 CATHERINE ZETA-JONES "Jazz" 3 DOORS DOWN "Come" FLEETWOOD MAC "Peace" TLC "Damaged"</p>	<p><b>WKPW/Traverse City, MI</b> PD: Rob Weaver MD: Heather Leigh 11 THEORY OF A DEADMAN "Make" FLEETWOOD MAC "Peace" NORAH JONES "Come"</p>	<p><b>WVXO/Worcester, MA</b> PD: Duncan Payton APDMD: Mel McKay FLEETWOOD MAC "Peace" BROCKE "Coming" FLEETWOOD MAC "Peace" NORAH JONES "Come"</p>
<p><b>KAMX/Austin, TX</b> PD: Scooter B. Stevens MD: Clay Culver 1 NORAH JONES "Come" ERASURE "Solitary"</p>	<p><b>WTKM/Chicago, IL</b> PD: Mary Ellen Kachinski Station Mgr.: Barry James No Adds</p>	<p><b>WVWV/Cincinnati, OH</b> OM: Steve Bender MD: Storm Bennett 1 COLDPLAY "Clocks" FLEETWOOD MAC "Peace"</p>	<p><b>WKZ/Hagerstown, MD</b> PD: Rick Alexander MD: Jeff Rotman COLDPLAY "Clocks" JOHN MAYER "Georgia"</p>	<p><b>WMBZ/Memphis, TN</b> OM: Jerry Dean PDMD: Kramer 2 JASON MRAZ "Remedy" RED HOT CHILLI "Stop"</p>	<p><b>KYIS/Oklahoma City, OK</b> OM: Chris Baker PDMD: Ray Kalusa 24 MATCHBOX TWENTY "Unwell"</p>	<p><b>WSNE/Providence, RI</b> PD: Bill Hest MD: Gary Trust FLEETWOOD MAC "Peace" ROBBIE WILLIAMS "Feel"</p>	<p><b>KMYI/San Diego, CA</b> PD: Duncan Payton APDMD: Mel McKay FLEETWOOD MAC "Peace" 1 FLEETWOOD MAC "Peace"</p>	<p><b>KZPT/Tucson, AZ</b> PD: Carey Edwards APDMD: Leslie Lois 6 LISA MARIE PRESLEY "Lights" LIFEHOUSE "Away" MAROON 5 "Breathe"</p>	<p><b>WVXX/Youngstown-Warren, OH</b> OMP: Dan Rivers MD: Mark French FLEETWOOD MAC "Peace"</p>
<p><b>KLLY/Bakersfield, CA</b> PDMD: E.J. Tyler APD: Erik Fox FLEETWOOD MAC "Peace" JOSH KELLEY "Amazing" MAROON 5 "Breathe"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Steve Bender MD: Storm Bennett 1 COLDPLAY "Clocks" FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Steve Bender MD: Storm Bennett 1 COLDPLAY "Clocks" FLEETWOOD MAC "Peace"</p>	<p><b>WVIC/Hartford, CT</b> PD: Steve Salfany APDMD: Jeannine Jersey 8 FLEETWOOD MAC "Peace" 2 CHANTAL KREVAZUK "Life" MAROON 5 "Breathe"</p>	<p><b>WMYX/Milwaukee, WI</b> PD: Tom Gherdum APDMD: Mark Richards No Adds</p>	<p><b>WOMX/Oriando, FL</b> PD/APP: Jeff Cushman MD: Laura Francis GOO GOO DOLLS "Sympathy" JOHN MAYER "Georgia" JOSH KELLEY "Amazing" NORAH JONES "Come"</p>	<p><b>KLCA/Reno, NV</b> PD: Beji MD: Connie Wray 1 FLEETWOOD MAC "Peace" MAROON 5 "Breathe"</p>	<p><b>KLLC/San Francisco, CA</b> PD: John Peake MD: Derek Madden 2 FLEETWOOD MAC "Peace"</p>	<p><b>KZPS/Tulsa, OK</b> Interim PD/APPMD: Kim Gower 17 3 STRANGE DAYS "Sams"</p>	<p><b>WVXX/Youngstown-Warren, OH</b> OMP: Dan Rivers MD: Mark French FLEETWOOD MAC "Peace"</p>
<p><b>WVWV/Baltimore, MD</b> VP/Prog: Bill Pasha PD: Steve Morz MD: Ryan Sampson CHANTAL KREVAZUK "Life"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WTKM/Chicago, IL</b> PD: Mary Ellen Kachinski Station Mgr.: Barry James No Adds</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>KLBB/Dxnard-Ventura, CA</b> No Adds</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>
<p><b>WVWV/Birmingham, AL</b> PDMD: Tom Hanrahan 3 ROD STEWART "Foolish" FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>
<p><b>WVWV/Boston, MA</b> VP/Prog: Greg Strassell MD: Mike Mullaney 5 FLEETWOOD MAC "Peace" 4 FLURRY "Crazy" MAROON 5 "Breathe"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>
<p><b>WTSS/Buffalo, NY</b> PD: Sue O'Neil MD: Rob Lucas 1 MATCHBOX TWENTY "Unwell" 5 GOO GOO DOLLS "Sympathy"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>	<p><b>WVWV/Cincinnati, OH</b> PD: Dave Pogovich MD: Jay Hudson 8 FLEETWOOD MAC "Peace"</p>

### \* Monitored Reporters

99 Total Reporters



89 Total Monitored

10 Total Indicator  
8 Current Indicator Playlists

Did Not Report, Playlist Frozen (2):

WMT/Cedar Rapids, IA

KRUZ/Santa Barbara, CA

No Longer An Indicator Reporter (1):

WVWV/Savannah, GA



# War & Rumors Of War

## Broadcasters contemplate the immediate future, prepare wartime programming strategies

The ghastly events of Sept. 11, 2001 blindsided the nation, but months of military escalation for America's war with Iraq have given programmers time to craft strategies to deal with war on-air. Circumstances are different this time and will necessarily shape radio's response, but 9/11 revealed a number of useful insights about the role radio plays during a national crisis. The lessons for Smooth Jazz were especially instructive.

On the day of the terrorist attacks many Smooth Jazz stations switched to full-time news with audio feeds from CNN or other TV networks and dropped commercials and promotions. Most returned to regular programming soon afterward, as listeners expressed new appreciation for Smooth Jazz as a respite from harrowing emotions and news burnout.

The notion of the format as a "mood service" took on a more complex meaning in the wake of 9/11, and ratings generally fared well as a result. Smooth Jazz's unique position as "the most relaxing place on radio" may prove to be its primary asset in wartime. War may also provide Smooth Jazz an opportunity to attract new come from those listeners seeking an oasis from war coverage on television or on News radio.

To learn how they intend to serve their communities and make the most of Smooth Jazz at this difficult time, I asked WQCD (CD101.9)/New York PD Charley Connolly, WNUA/Chicago PD Steve Stiles, KKSF/San Francisco PD Steve Williams, WJZW/Washington PD Carl Anderson and KHJZ/Houston PD Maxine Todd to discuss their wartime programming plans.

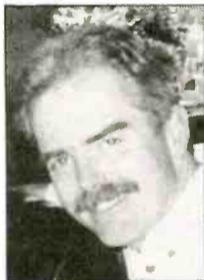
### All News Or Updates?

There is general agreement among these PDs on how they'll approach war coverage — barring any extraordinary events, such as a domestic terrorist attack. "The experience of 9/11 taught us a lot," Connolly says. "I hate to say it, but we had a huge fall 2001 book, and we can honestly say it was in direct response to what happened downtown. We did go back to music, but we continued to dispense information around the clock.

"The primer for the war in Iraq was when the space shuttle blew up. We don't want to be such a news source that people tune away from us, but at

the same time we can't ignore it, so we'll fill in with hourly headlines."

Todd explains that KHJZ's staff be-



Charley Connolly



Steve Williams



Steve Stiles

the phenomenal resources of Clear Channel to fall back on in terms of news and information. If something catastrophic happens, we have a contingency plan."

Stiles remarks, "We will be a calm amid the storm — as we always are, regardless of what's going on in the world. We'll have to gauge what that means for our listening audience.

"WNUA doesn't have the luxury of a News/Talk station in our group that we can turn to, but we have a news-person we share with [clustermate]

WLIT. Part of our plan involves having the airstaff come to the station immediately when the invasion begins, but further planning depends on the course events take. Our true mission is as a place of stress reduction and relaxation."

### The Smoothest Place On Radio

Washington, DC has been a target twice in recent memory: the Pentagon attack on 9/11 and the sniper shootings last year.

"We're coming off a very emotional time with the sniper," Anderson says. "It was unlike anything else.

"After 9/11 there was a sense of mourning, but the sniper filled everyone with fear, and it's hard to compete with that. People don't want to relax and unwind when they're filling their gas tanks and afraid they're going to be



Carl Anderson

**"The usage-driven element and what Smooth Jazz brings the listening audience in times of tragedy can't be overestimated. It's extremely beneficial to calm the masses."**

Maxine Todd

**"The instrumental music we play is relaxing and uplifting at the same time, and the crossover vocals are comfortable. That's what people will want most in a crisis. Our most important mission is to stay true to who we are."**

Steve Stiles

shot. People listened to News/Talk stations to survive.

"I'm a big believer in four-book marketing. We always want to be out there, although a lot of people concentrate on spring and fall, which are driven by budgets. I believe in building long-term relationships with people. What you sow now, you'll reap later, so I don't think the war requires a special marketing effort."

Todd comments, "The usage-driven element and what Smooth Jazz brings the listening audience in times

of tragedy can't be overestimated. It's extremely beneficial to calm the masses. It's perfectly fine to comment on 'smooth jazz and the latest information from Baghdad.' Sell the benefits!"

"Going back to fall 2001, the burst for us following 9/11 was incredible," Connolly says. "The most effective way to market a News station is a big news story, but in Smooth Jazz I'd rather market conventionally around wartime."

"During a time of crisis, people may not be changing their listening habits enough to seek out formats that are new and different to them," Stiles says. "They'll fall more into their usual comfort zone. More than trying to attract a new audience, we need to be there for our core. One thing is certain: We won't do any contesting during that period."

Williams observes, "The natural response for media-savvy members of the public when something like this happens is to turn to television. Will we see some increase in weekly listening to music formats? That would take off-air marketing, and you have to think about what the message would be.

"Would we be taking advantage of this situation in a crass way? I'm not comfortable marketing Smooth Jazz

as a benefit to gain come from something as tragic as war. Once people are done with crisis viewing, they'll return to their normal habits anyway."

### War's Impact On Music

"People will read different meanings into the songs they know, like 'What's Goin' On' or instrumental songs," Anderson says. "The station itself will be something to snuggle up to."

Williams says, "We need to be able to react musically by softening the sound or adding titles we don't normally play but that are relevant to what's going on. Depending on the severity of this situation, we all should probably consider adjusting what we're doing musically to lend support and perspective. We'll be saying that in liners too. We'll stress being a respite from the intensity of going to war.

"P1s, especially, come to Smooth Jazz because they dig the music; it has nothing to do with being relaxed or soothed. But many others will come to us for relief from war coverage."

Todd says, "In Houston we can put in patriotic songs and tunes like Luther Vandross' 'What the World Needs Now' or even classic songs like 'What's Goin' On,' which is timeless and timely."



Maxine Todd

"I expect our music to remain unchanged as a result of the war," Stiles comments. "The instrumental music we play is relaxing and uplifting at the same time, and the crossover vocals are comfortable. That's what people will want most in a crisis. Our most

important mission is to stay true to who we are."

### Community Service

Stiles explains that, since one condition for granting radio licenses is serving the public interest, WNUA may send messages of love, support and appreciation to troops deployed to the Persian Gulf. "Other stations in our group may be in a better position to reach out, so I may look to them to carry the torch," he says.

Williams says, "Stations in all formats will be in a unique position to serve their listeners in ways they don't normally. The nature of what we do and how people use radio changes with war.

"The jury's still out on how we'll be able to best serve the community off-air, but it could take the form of local angles, especially if your market is near a military base."

### TALK BACK TO R&R!

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

Phone: 310-788-1665

E-mail:

carcher@radioandrecords.com

Fax: 310-203-9763

Or post your comments now.

Go to

www.radioandrecords.com and click on Message Boards.

March 14, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	<b>BONEY JAMES</b> Grand Central (Warner Bros.)	869	-5	121108	20	40/0
2	2	<b>STEVE COLE</b> Off Broadway (Warner Bros.)	776	+21	112186	24	38/0
3	3	<b>MINDI ABAIR</b> Lucy's (GRP/VMG)	720	+24	111864	8	42/0
4	4	<b>DAVE KOZ &amp; JEFF KOZ</b> Blackbird (Rendezvous/WB)	675	+8	101584	15	40/0
10	5	<b>MICHAEL LINGTON</b> Still Thinking Of You (3 Keys)	583	+12	75310	16	37/0
5	6	<b>BWB</b> Groovin' (Warner Bros.)	567	-81	80873	22	33/0
7	7	<b>BOB JAMES</b> Morning, Noon & Night (Warner Bros.)	562	-54	74477	23	29/0
8	8	<b>KENNY G</b> Paradise (Arista)	546	-27	99183	17	34/0
11	9	<b>BOB BALDWIN</b> The Way She Looked At Me (Narada)	542	+24	77974	11	38/1
9	10	<b>STEVE OLIVER</b> High Noon (Native Language)	532	-41	77524	26	29/0
6	11	<b>PETER WHITE</b> Who's That Lady? (Columbia)	522	-98	89988	24	32/0
12	12	<b>KIM WATERS</b> Waterfall (Shanachie)	499	+46	75523	7	38/0
13	13	<b>DIANA KRALL</b> Just The Way You Are (Verve/VMG)	430	+8	60261	19	31/1
16	14	<b>JOAN OSBORNE</b> I'll Be Around (Compendia)	409	+63	37670	20	32/6
17	15	<b>SPYRO GYRA</b> Getaway (Heads Up)	365	+44	43336	5	36/5
19	16	<b>GREG ADAMS</b> 'Sup With That (Ripa/Blue Note)	356	+37	42061	10	32/4
14	17	<b>NORAH JONES</b> Come Away With Me (Blue Note/Virgin)	345	-12	32765	9	27/3
25	18	<b>CRUSADERS</b> Viva De Funk (GRP/VMG)	317	+79	41078	2	30/3
15	19	<b>CRAIG CHAQUICO</b> Afterglow (Higher Octave)	315	-38	14384	17	25/0
21	20	<b>NATALIE COLE</b> / <b>DIANA KRALL</b> Better Than Anything (GRP/VMG)	311	-1	28521	3	23/0
20	21	<b>GREGG KARUKAS</b> Your Sweet Smile (N-Coded)	306	-11	25964	14	26/0
22	22	<b>CHIELI MINUCCI</b> Kickin' It Hard (Shanachie)	301	+5	40369	6	26/1
18	23	<b>N. BROWN &amp; M. McDONALD</b> I Still Believe (Warner Bros.)	288	-32	23467	18	20/0
28	24	<b>EUGE GROOVE</b> Rewind (Warner Bros.)	285	+81	34360	2	33/5
23	25	<b>NESTOR TORRES</b> Watermelon Man (Shanachie)	239	-16	33812	8	20/0
24	26	<b>AL JARREAU</b> Random Act Of Love (GRP/VMG)	231	-23	19165	7	16/0
29	27	<b>PIECES OF A DREAM</b> Loves Silhouette (Heads Up)	218	+16	21465	4	19/1
30	28	<b>JONATHAN BUTLER</b> Pata Pata (Warner Bros.)	198	-1	24071	7	16/0
26	29	<b>JEFF LORBER</b> Chopsticks (GRP/VMG)	174	-44	32350	13	15/0
<b>Debut</b>	30	<b>PAUL HARDCASTLE</b> Desire (Trippin' 'n Rhythm)	172	+26	46564	1	13/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 3/2-3/8. 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

- FOURPLAY** Ju-Ju (Bluebird/RCA Victor)  
Total Plays: 135, Total Stations: 15, Adds: 2
- J. THOMPSON** Tell Me The Truth (AMH)  
Total Plays: 134, Total Stations: 14, Adds: 3
- JEFF LORBER** Gigabyte (Narada)  
Total Plays: 114, Total Stations: 13, Adds: 3
- BLAKE AARON** One Moment With You (Innervation)  
Total Plays: 113, Total Stations: 11, Adds: 1
- JOE MCBRIDE** Keeping It Real (Heads Up)  
Total Plays: 112, Total Stations: 10, Adds: 0

- GERALD ALBRIGHT** Old School Jam (GRP/VMG)  
Total Plays: 110, Total Stations: 10, Adds: 0
- NELSON RANGELL** Look Again (A440 Music Group)  
Total Plays: 93, Total Stations: 10, Adds: 1
- RUSS FREEMAN** Soul Dance (Peak)  
Total Plays: 90, Total Stations: 8, Adds: 0
- PAUL HARDCASTLE** First Light (Trippin' 'n Rhythm)  
Total Plays: 70, Total Stations: 4, Adds: 0
- RICK DERRINGER** Hot And Cool (Big3)  
Total Plays: 57, Total Stations: 8, Adds: 3

Songs ranked by total plays

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
<b>JOAN OSBORNE</b> I'll Be Around (Compendia)	6
<b>SPYRO GYRA</b> Getaway (Heads Up)	5
<b>EUGE GROOVE</b> Rewind (Warner Bros.)	5
<b>BRIAN MCKNIGHT</b> Shoukda, Woulda, Coulda (Motown)	5
<b>GREG ADAMS</b> 'Sup With That (Ripa/Blue Note)	4
<b>CRUSADERS</b> Viva De Funk (GRP/VMG)	3
<b>NORAH JONES</b> Come Away With Me (Blue Note/Virgin)	3
<b>J. THOMPSON</b> Tell Me The Truth (AMH)	3
<b>JEFF LORBER</b> Gigabyte (Narada)	3
<b>RICK DERRINGER</b> Hot And Cool (Big3)	3
<b>NORMAN BROWN</b> The Feeling I Get (Warner Bros.)	3
<b>FOURPLAY</b> Ju-Ju (Bluebird/RCA Victor)	2
<b>WALTER BEASLEY</b> Precious Moments (N-Coded)	2

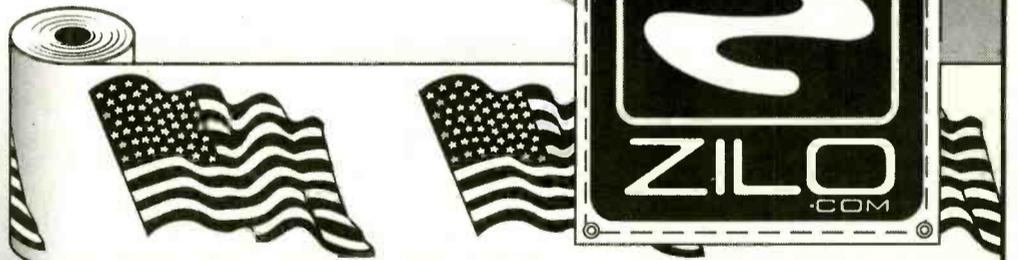
## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>EUGE GROOVE</b> Rewind (Warner Bros.)	+81
<b>CRUSADERS</b> Viva De Funk (GRP/VMG)	+79
<b>JEFF LORBER</b> Gigabyte (Narada)	+64
<b>JOAN OSBORNE</b> I'll Be Around (Compendia)	+63
<b>NELSON RANGELL</b> Look Again (A440 Music Group)	+58
<b>KIM WATERS</b> Waterfall (Shanachie)	+46
<b>SPYRO GYRA</b> Getaway (Heads Up)	+44
<b>GREG ADAMS</b> 'Sup With That (Ripa/Blue Note)	+37
<b>FOURPLAY</b> Ju-Ju (Bluebird/RCA Victor)	+32
<b>RICK DERRINGER</b> Hot And Cool (Big3)	+27

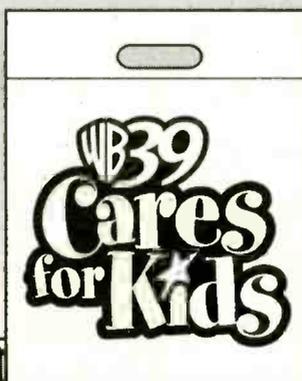
## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>MARION MEADOWS</b> Tales Of A Gypsy (Heads Up)	368
<b>JEFF GOLUB</b> Cold Duck Time (GRP/VMG)	260
<b>NATALIE COLE</b> Tell Me All About It (GRP/VMG)	188
<b>NORAH JONES</b> Don't Know Why (Blue Note/Virgin)	172
<b>NORMAN BROWN</b> Just Chillin' (Warner Bros.)	166
<b>RICHARD ELLIOT</b> Q.T. (GRP/VMG)	149
<b>KENNY G</b> FICHANTE MOORE One More Time (Arista)	126
<b>FOURPLAY</b> Rollin' (Bluebird/RCA Victor)	119
<b>MICHAEL MANSON</b> Outer Drive (A440 Music Group)	117
<b>SPECIAL EFX</b> Cruise Control (Shanachie)	98
<b>CHUCK LOEB</b> Sarao (Shanachie)	84
<b>EUGE GROOVE</b> Slam Dunk (Warner Bros.)	78
<b>MAYSA</b> Friendly Pressure (N-Coded)	58
<b>JOE SAMPLE</b> X Marks The Spot (PRA/GRP/VMG)	53
<b>LARRY CARLTON</b> Morning Magic (Warner Bros.)	46
<b>OAVIO BENOIT</b> Then The Morning Comes (GRP/VMG)	41
<b>GERALD ALBRIGHT</b> Ain't No Stoppin' (GRP/VMG)	36

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# ON THE RECORD

With  
**Bill Harman**  
PD, WJZA/Columbus, OH



I read with great interest the article Frank Cody wrote for the Smooth Jazz special (R&R 2/14) concerning chill music — I couldn't agree with him more. This is a new avenue to explore. These sexy, funky, contemporary grooves could really benefit your station. Some of this music is too avant-garde to play on a regular basis, but WJZA/Columbus, OH is exploring the idea of featuring it in a one-hour show.

We also use some of it behind the talk of our evening jock to add ambience to the night shift. • Let me point you toward a couple of tracks we have just put in as currents and which would be good ones to start with. One is from a compilation CD called *Plush*. The track, "Fingerprints" by Alex Cortiz, is best described as Paul Hardcastle meets Down To The Bone — filtered through Isaac Hayes. We've played it for a month to get a reaction, and the phone rings off the hook every time we spin it. The album is distributed by Koch International and is on the Kriztal Entertainment label ([www.kriztal.com](http://www.kriztal.com)). • Another good track is from guitarist Jim Savitt's new group, Manhattan Project. The CD is called *Chillin' Nights*, and Jim has a great edit of a song called "Groove On." To get a copy, just call NightCast Records at 212-725-9637, or give me a ring at 614-766-5200, ext. 226. Or check out NightCast's website at [www.nightcastrecords.com](http://www.nightcastrecords.com)

If patience is a virtue, Peer Pressure's Roger Lifeset must be a paragon of virtue. Incredibly, he's been promoting Joan Osborne's "I'll Be Around" (Compendium) for eons — since September of last year. This week Broadcast Architecture finally recommends Osborne's track. It picks up six new adds for No. 1 Most Added and moves to 14\*. Incidentally, the words "virtue" and "Lifeset" have never appeared in the same sentence (or thought) before ... Michael Lington's "Still Thinking of You" (3 Keys) vaults 10-5\* ... The week's prime mover is The Crusaders' "Viva de Funk" (GRP/Verve), which explodes 25-18\*, wins No. 2 Most Increased with +80 and earns three new adds. If you're bent for further Crusaders' funk, be sure to check out their irresistible title track, "Rural Renewal," for grooves so deep you'll need a decompression chamber. Solo turns from Joe Sample, Wilton Felder, Stix Hooper and Eric Clapton will leave you breathless ... Brian McKnight's "Shoulda, Woulda, Coulda" (Motown) ties for No. 2 Most Added with five new Smooth Jazz adds and is also top Most Added at AC ... Jeff Lorber's "Gigabyte" (Narada) is New & Active, No. 3 Most Increased and earns three adds, including an extremely influential one at WNUA/Chicago ... Speaking of 'NUA, Remy Shand's "Rocksteady" (Motown) is an early add, and why not? It's such a hit! ... KKSJ/San Francisco adds Rick Derringer's "Hot & Cool" (Big3) ... Don't miss Sunnie Paxson's "The Stroll" (Liquid 8) with Larry Carlton — it cooks! Also watch for Maysa's "Simple Life" (N-Coded).

— Carol Archer, Smooth Jazz Editor



## Reporters

WZMR/Albany, NY  
PD/MD: Tim Durkee  
J. THOMPSON "Trum"  
BRIAN MCKNIGHT "Woulda"

KAJZ/Albuquerque, NM  
PD: Paul Lavoie  
MD: Jeff Young  
No Adds

KNIK/Anchorage, AK  
OM/PD: Aaron Wallender  
No Adds

WJZZ/Atlanta, GA  
PD/MD: Nick Francis  
2 NORAH JONES "Come"

KSMJ/Bakersfield, CA  
PD/MD: Chris Townshend  
No Adds

WNUA/Chicago, IL  
OM: Bob Kaake  
PD: Steve Stiles  
JEFF LORBER "Gigabyte"  
REMY SHAND "Rocksteady"

WNWV/Cleveland, OH  
PD/MD: Bernie Kimble  
8 RICHARD ELLIOT "Crush"  
JOAN OSBORNE "Around"  
RICK DERRINGER "Cool"

WJZA/Columbus, OH  
OM/PD/MD: Bill Harman  
APD: Gary Wolter  
No Adds

KOAI/Dallas-Ft. Worth, TX  
OM/PD: Kurt Johnson  
APD/MD: Bret Michael  
2 DIANA KRALL "Way"  
SPYRO GYRA "Getaway"

KJCO/Denver-Boulder, CO  
PD/MD: Michael Fischer  
EUGE GROOVE "Rewind"  
NORAH JONES "Come"

KVJZ/Des Moines, IA  
PD: Mike Blakemore  
MD: Becky Taylor  
EUGE GROOVE "Rewind"  
J. THOMPSON "Trum"  
JOAN OSBORNE "Around"  
NORAH JONES "Come"  
PIECES OF A DREAM "Silhouette"

WMMV/Detroit, MI  
PD: Tom Sleeper  
MD: Sandy Kovach  
No Adds

KUJZ/Eugene, OR  
PD: Chris Crowley  
DENNY JOSE "Europa"  
FOURPLAY "Ju"

KEZL/Fresno, CA  
DM: Scott Keith  
PD/MD: J. Weidenheimer  
No Adds

WYJZ/Indianapolis, IN  
PD/MD: Carl Frye  
16 JOAN OSBORNE "Around"  
GREG ADAMS "With"

KCIY/Kansas City, MO  
PD: Mark Edwards  
MD: Michelle Chase  
BRIAN MCKNIGHT "Woulda"  
FOURPLAY "Ju"

KOAS/Las Vegas, NV  
OM: Vic Clemons  
PD/MD: Erik Foxx  
No Adds

KTWV/Los Angeles, CA  
PD: Paul Goldstein  
APD/MD: Ralph Stewart  
No Adds

WJZN/Memphis, TN  
PD: Norm Miller  
BRIAN MCKNIGHT "Woulda"  
RICK DERRINGER "Cool"

WLVE/Miami, FL  
PD: Rich McMillan  
No Adds

WJZI/Milwaukee, WI  
OM/PD: Steve Scott  
19 JOAN OSBORNE "Around"  
6 JEFF LORBER "Gigabyte"  
4 GREG ADAMS "With"

KSBR/Mission Viejo, CA  
OM/PD: Terry Wedel  
MD: Susan Koshbay  
10 LARRY CARLTON "Want"  
10 JEFF LORBER "Gigabyte"  
10 MAYSJA "Life"  
1 NORMAN BROWN "Feeling"

KRVR/Modesto, CA  
PD: Jim Bryan  
MD: Doug Wulff  
3 EUGE GROOVE "Rewind"  
3 NELSON RANGELL "Look"  
3 WALTER BEASLEY "Moments"

WQCD/New York, NY  
DM: John Mullen  
PD/MD: Charley Connolly  
EUGE GROOVE "Rewind"

WJCD/Norfolk, VA  
DM: Daisy Davis  
APD/MD: Larry Hollowell  
No Adds

WLOQ/Orlando, FL  
PD: Brian Morgan  
MD: Patricia James  
WALTER BEASLEY "Moments"

KYOT/Phoenix, AZ  
PD: Shaun Holly  
APD/MD: Angie Handa  
No Adds

KJZS/Reno, NV  
Acting PD: Harry Reynolds  
MD: Doug Thomas  
BOB BALDWIN "Looked"

WJZV/Richmond, VA  
PD: Reid Snider  
CRUSADERS "Viva"  
JOAN OSBORNE "Around"

KSSJ/Sacramento, CA  
PD: Lee Hanson  
APD: Ken Jones  
20 JOAN OSBORNE "Around"  
11 CRUSADERS "Viva"  
11 SPYRO GYRA "Getaway"

WSSM/St. Louis, MO  
PD: David Myers  
CRUSADERS "Viva"  
J. THOMPSON "Trum"

KBZN/Salt Lake City, UT  
PD/MD: Rob Riesen  
SPYRO GYRA "Getaway"

KIFM/San Diego, CA  
PD: Mike Vasquez  
APD/MD: Kelly Cole  
No Adds

KKSJ/San Francisco, CA  
PD: Steve Williams  
1 GREG ADAMS "With"  
1 RICK DERRINGER "Cool"

KMGQ/Santa Barbara, CA  
PD: Mark De Anda  
APD/MD: Steve Bauer  
CHELLI MINUCCI "Kcuz"  
EUGE GROOVE "Rewind"  
SPYRO GYRA "Getaway"

KJZY/Santa Rosa, CA  
PD: Gordon Zlot  
APD/MD: Rob Singleton  
No Adds

KWJZ/Seattle-Tacoma, WA  
PD: Carol Handley  
MD: Dianna Rose  
No Adds

WEIB/Springfield, MA  
PD: Ben Casey  
MD: Darrel Cutting  
9 UNWRAPPED VOL. 2 "Electric"  
9 STANLEY CLARKE "Where"  
BRIAN MCKNIGHT "Woulda"  
KENNY G "Brazil"  
NORMAN BROWN "Feeling"

WSJT/Tampa, FL  
DM/PD: Ross Block  
MD: Kathy Curtis  
GREG ADAMS "With"

WJZW/Washington, DC  
DM: Kenny King  
PD: Carl Anderson  
SPYRO GYRA "Getaway"

JRN/(Jones NAC)/National  
PD: Steve Hibbard  
MD: Cheri Marquart  
BLAKE AARON "Moment"  
BRIAN MCKNIGHT "Woulda"  
NORMAN BROWN "Feeling"

42 Total Reporters

41 Current Playlists

Did Not Report, Playlist Frozen (1):  
WJZJ/Philadelphia, PA

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

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## PART ONE OF A TWO-PART SERIES

# Scrutinizing Fall's Swoon

## Why Rock radio ratings fall in the fall

In the past few weeks a lot has been written — and even more speculated — about why so many Rock stations saw lower Arbitrons in the fall '02 survey. In fact, there are several markets around the country where every Rock-formatted station took a hit in the book.

As the first trend of the winter has already rolled out, you may wonder why we're even bothering to take a look back at the fall '02 survey. What occurred this past fall is important, because it may be part of a pattern that Rock owners and operators need to understand.

What happened this fall? We don't have 9/11 and its aftermath to blame. We didn't have anything especially odd, like the presidential election controversy that occurred during November and December 2000. Clearly, there were big news stories in the fall — the DC snipers, the brewing trouble in North Korea and impending war against Iraq — but nothing that captivated the entire nation for days or weeks on end.

Of course, the easy answer is to blame Arbitron for a bad book. Many have already pointed the finger at falling consent rates, changing population estimates and other ratings-related problems. All these

issues are factors in nearly every market, and it's arguable whether they're behind this down fall '02 survey.



Fred Jacobs

The fact of the matter is that Rock radio ratings tend to be bad every fall. The graph on this page shows the sad truth. We have the fall '02 totals back from Arbitron, and we know the reality: It was a bad book (the lowest aggregate share for

Rock in the last four years). Unfortunately, that tracks over time. Most of the time, the lousiest book of the quarterlies is the fall.

### Don't Blame Arbitron

In order to get at the truth behind the fall swoon, I've spent hours on the phone and online with Arbitron. In the process, several theories have been tested. While some of them seem to hold water, it's all still a lot of conjecture. Yet it's important to note that if larger issues play a part in Rock's paltry fall performance — and most stations "recover" in the

winter and spring — operators and programmers need to know that truth and plan accordingly.

As strategic teams meet over the phone and around the research table, trying to uncover a smoking-gun cause for a poor fall book, it's critical to grasp whether larger, uncontrollable forces are at work. Is there a problem with your station, or are you being victimized by conditions that prevent a good book?

## The fact of the matter is that Rock radio ratings tend to be bad every fall.

First, let's try to eliminate what *isn't* happening. At the risk of sounding like a shill for Arbitron, I've concluded the following about its responsibility for these weak performances: Can a lower response rate be hurting Rock stations? Anything is possible, but the likelihood is low.

Why? Lower response rates are a product of lower consent rates. Why would rockers (or people who live with them) be more likely to hang up the phone (or not even answer it) than anyone else when Arbitron comes calling?

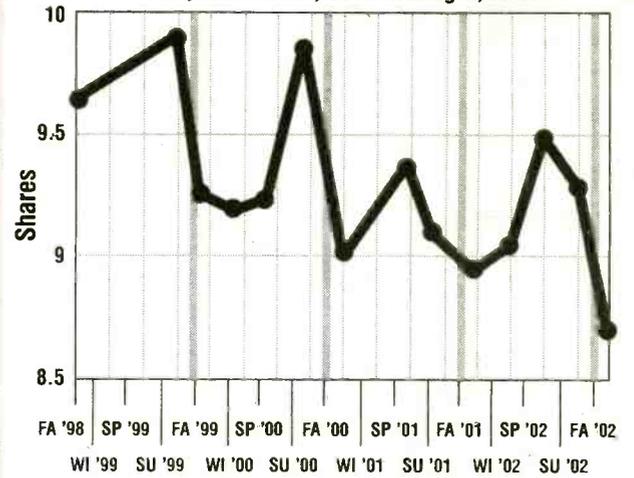
Arbitron obviously has serious issues with caller ID, but it points to studies that show call blocking extends across all demos and economic status. So, it's not just rockers who aren't consenting to fill out diaries.

### Cume Vs. TSL

The other issue revolves around the numbers themselves. While it's not applicable across the board, most of the ratings problems that Rock stations encountered this fall appear to be a result of TSL, not cume. Thus, people who won't consent to take a diary would have to somehow net out to be heavier Rock listeners, not just moderate Rock listeners.

## Falling Numbers

12+, Mon.-Sun., 6am-midnight, AQH



In other words, there's no evidence that "rock guys" didn't get the diaries. In fact, they did get diaries and did visit their usual rock music outlets. But, relative to the other three annual surveys, they spent more time elsewhere on the dial, and Rock formats paid the price.

Since history shows this happens in fall book after fall book, why would response- and consent-rate problems be isolated in this one quarterly survey? Why wouldn't they affect all four ratings periods?

A related issue, of course, is a low return rate from a key demographic cell, such as 25-34 men. Wouldn't this have a negative effect on a Rock station's book? If you go back over your past Arbitron reports — the good books and the bad — you'll probably find that the index doesn't correlate to bad books.

That is, Arbitron could have been way off in its sample goal for one of your key demos and you had a great book anyway. This is because it weights diaries that are returned. If you're a strong station, a smaller number of diaries might actually work to your benefit.

### The Fine-Tooth Comb

Most of us don't bother to go through sampling with a fine-tooth comb when we have a good ratings book, but if you go through this process, you'll likely find that a poor return on a key demo cell didn't necessarily translate to a down book. It may, however, create anomalies, because fewer diaries might cause some bouncing around.

Quite often, poor sampling in

**Rock guys did get diaries and did visit their usual rock music outlets. But, relative to the other three annual surveys, they spent more time elsewhere on the dial, and Rock formats paid the price.**

Rock demos results in seesaw ratings battles — one Rocker in a market goes up, the other goes down. They may swap in the next book, but total shares in the market's Rock segment remain relatively stable.

But why are these dips greater in the fall? If we eliminate Arbitron as the key culprit — at least for the purposes of this discussion — what could be causing this phenomenon?

We'll look at some of the possibilities next week in this column.

Fred Jacobs is President of Jacobs Media. Reach him at 248-353-9030 or fredjacobs@jacobsmedia.com.



**TOAD AND RIFF** Theory Of A Deadman are coming off of a hot SXSW showcase with Rumblefish, Echo 7 and Presence — all bands you'll soon be hearing more about. Later this month Theory will head to Europe for some dates with 3 Doors Down. Meanwhile, here's a shot from their visit to WRIF/Detroit. Seen here (l-r) are TOAD's Dave Brenner, WRIF OM Doug Podell and the band's Tim Hart and Tyler Connolly.

**Poor sampling in Rock demos results in seesaw ratings battles — one Rocker in a market goes up, the other goes down. But total shares in the market's Rock segment remain relatively stable.**

# R&R ROCK TOP 30

March 14, 2003



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	3 DOORS DOWN When I'm Gone (Republic/Universal)	845	-46	83925	22	36/0
2	2	SALIVA Always (Island/IDJMG)	721	+9	65248	22	32/1
3	3	AUDIOSLAVE Like A Stone (Interscope/Epic)	592	+41	52394	7	34/1
4	4	SEETHER Fine Again (Wind-up)	527	-6	44935	31	26/1
5	5	GODSMACK Straight Out Of Line (Republic/Universal)	501	+3	38885	6	29/0
6	6	FOO FIGHTERS Times Like These (Roswell/RCA)	484	+18	37815	7	32/1
8	7	QUEENS OF THE STONE AGE No One Knows (Interscope)	463	+28	41205	19	24/0
7	8	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	452	+15	35378	8	32/2
10	9	SOCIALBURN Down (Elektra/EEG)	366	+4	30580	13	28/0
15	10	LINKIN PARK Somewhere I Belong (Warner Bros.)	365	+75	32113	2	19/1
9	11	CREED Weathered (Wind-up)	365	-29	25789	15	23/0
12	12	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	334	+22	30443	30	25/0
11	13	STONE SOUR Bother (Roadrunner/IDJMG)	298	-44	25918	27	27/0
14	14	DISTURBED Remember (Reprise)	295	-1	21968	10	24/0
19	15	CHEVELLE Send The Pain Below (Epic)	293	+31	26611	4	28/1
17	16	TRAPT Headstrong (Warner Bros.)	291	+16	24500	9	20/0
13	17	CHEVELLE The Red (Epic)	283	-28	23122	29	18/0
16	18	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	229	-48	17398	10	22/0
20	19	OUTSPOKEN Farther (Lava)	195	-6	15768	7	22/0
24	20	MUDVAYNE Not Falling (Epic)	192	+19	13353	11	13/0
21	21	BON JOVI Bounce (Island/IDJMG)	185	-9	15729	5	19/0
23	22	OLEANDER Hands Off The Wheel (Sanctuary/SRG)	173	-2	13546	5	19/1
29	23	REVIS Caught In The Rain (Epic)	161	+30	13783	2	21/1
28	24	STONE SOUR Inhale (Roadrunner/IDJMG)	156	+19	8265	3	16/1
25	25	STYX Waiting For Our Time (CMC/SRG)	156	+5	13234	4	15/0
26	26	RA Do You Call My Name (Republic/Universal)	131	-17	10390	4	12/0
22	27	FUEL Won't Back Down (Wind-up)	131	-59	6943	9	14/0
-	28	DEF LEPPARD Four Letter Word (Island/IDJMG)	128	+12	11321	12	9/0
Debut	29	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	113	+57	7709	1	14/2
Debut	30	SALIVA Rest In Pieces (Island/IDJMG)	112	+39	10921	1	17/2

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DOUBLDRIVE Imprint (Roadrunner/IDJMG)	7
3 DOORS DOWN The Road I'm On (Republic/Universal)	6
COLD Stupid Girl (Flip/Geffen/Interscope)	6
FLEETWOOD MAC Peacekeeper (Reprise)	6
UNLOCO Failure (Maverick/Reprise)	4
SEETHER Driven Under (Wind-up)	3
EVANESCENCE Bring Me To Life (Wind-up)	3
MUSIC Take The Long Road And Walk It (Capitol)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LINKIN PARK Somewhere I Belong (Warner Bros.)	+75
ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	+57
AUDIOSLAVE Like A Stone (Interscope/Epic)	+41
SALIVA Rest In Pieces (Island/IDJMG)	+39
CHEVELLE Send The Pain Below (Epic)	+31
SEETHER Driven Under (Wind-up)	+31
REVIS Caught In The Rain (Epic)	+30
QUEENS OF THE STONE AGE No One Knows (Interscope)	+28
TAPROOT Mine (Velvet Hammer/Atlantic)	+27
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	+24
BREAKING BENJAMIN Skin (Hollywood)	+24

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS All My Life (Roswell/RCA)	305
NICKELBACK Never Again (Roadrunner/IDJMG)	288
DISTURBED Prayer (Reprise)	255
AUDIOSLAVE Cochise (Interscope/Epic)	247
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	207
SYSTEM OF A DOWN Aerials (American/Columbia)	206
GODSMACK I Stand Alone (Republic/Universal)	179
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	174
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	169
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	166
NICKELBACK Too Bad (Roadrunner/IDJMG)	162
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	158
TAPROOT Poem (Velvet Hammer/Atlantic)	158
NIRVANA You Know You're Right (Geffen/Interscope)	155
PRIMUS WJOZZY N.I.B. (Divine/Priority)	151
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	151
LINKIN PARK In The End (Warner Bros.)	137
STAIN'D For You (Flip/Elektra/EEG)	137

37 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/2-3/8. 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

<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Have Love Will Travel (Warner Bros.) Total Plays: 110, Total Stations: 14, Adds: 2	<b>BREAKING BENJAMIN</b> Skin (Hollywood) Total Plays: 73, Total Stations: 10, Adds: 1
<b>UNLOCO</b> Failure (Maverick/Reprise) Total Plays: 90, Total Stations: 14, Adds: 4	<b>BLINDSIDE</b> Sleepwalking (Elektra/EEG) Total Plays: 62, Total Stations: 7, Adds: 0
<b>SEETHER</b> Driven Under (Wind-up) Total Plays: 88, Total Stations: 12, Adds: 3	<b>TAPROOT</b> Mine (Velvet Hammer/Atlantic) Total Plays: 44, Total Stations: 9, Adds: 2
<b>AFI</b> Girl's Not Grey (DreamWorks) Total Plays: 84, Total Stations: 10, Adds: 0	<b>FINCH</b> What It Is To Burn (Drive-Thru/MCA) Total Plays: 44, Total Stations: 5, Adds: 1
<b>(HED) PLANET EARTH</b> Blackout (Volcano/Jive) Total Plays: 77, Total Stations: 7, Adds: 0	<b>3 DOORS DOWN</b> The Road I'm On (Republic/Universal) Total Plays: 40, Total Stations: 9, Adds: 6

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

Songs ranked by total plays

## Reporters

<b>WONE/Akron, OH *</b> OM: Nick Anthony PD: T.K. O'Grady APD: Tim Daugherty 7 FLEETWOOD MAC "Peace"	<b>WKGB/Binghamton, NY</b> PD: Jim Free MD: Tom Boland OLEANDER "Wheel"	<b>KNCN/Corpus Christi, TX *</b> PD: Paula Nevell MD: Monte Montana 3 UNLOCO "Failure" 1 SEETHER "Under"	<b>KFRQ/McAllen, TX *</b> PD: Alex Duran MD: Stacy Taylor 23 BOWLING FOR SOUP "Bad" 15 GOOD CHARLOTTE "Famous" 15 COLAPLAY "Circles" 14 GOOD CHARLOTTE "Armen" FORTY FOOT ECHO "Save" ALCANTARA BROTHERS "Bring" BREAKING BENJAMIN "Skin" DOUBLDRIVE "Imprint" FROM ZERO "Sony" GRADE 8 "Bird" PAUL SHORTINO'S "Secret" EVANESCENCE "Live" MUSIC "Road"	<b>WRRX/Pensacola, FL *</b> OMP/MD: Dan McClintock 1 QUEENS OF... "How"	<b>WCMF/Rochester, NY *</b> PD: John McCrae MD: Dave Kane 3 DOORS DOWN "Road" FLEETWOOD MAC "Peace" UNLOCO "Failure" GEORGE THOROGOOD... "Don't"	<b>KTUX/Shreveport, LA *</b> PD: Kevin West MD: Phyl Stone No Adds	<b>KMOD/Tulsa, OK *</b> PD: Rob Hurt MUSIC "Peace" UNLOCO "Failure"
<b>KZRR/Albuquerque, NM *</b> Dir/Prog: Bill May PD: Phil Mahoney MD: Rob Brothers 4 UNLOCO "Failure" AUDIOSLAVE "Stone" TOM PETTY & HB "Have"	<b>WBUF/Buffalo, NY *</b> PD: John Paul APD/MD: Joe Russo 13 CHEVELLE "Pain" COLD "Grit" OLEANDER "Wheel"	<b>WTUE/Dayton, OH *</b> PD: Tony Tilford APD/MD: John Deaulieu No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman APD/MD: Ken Zepeto No Adds	<b>WWCT/Peoria, IL</b> PD: Jamie Markley MD: Debbie Hunter EVANESCENCE "Live" POWERMAN 5000 "Free" STACEY "Something"	<b>WXRX/Rockford, IL</b> PD/MD: Jim Stone TAPROOT "Mine"	<b>WAQX/Syracuse, NY *</b> PD/MD: Bob O'Dell DOUBLDRIVE "Imprint" POWERMAN 5000 "Free"	<b>WMZK/Wausau, WI</b> PD/MD: Nick Summers GRADE 8 "Bird" REVIS "Rain"
<b>KZMX/Alexandria, LA</b> PD: Steve Casey MD: Pat Cloud 5 DONNAS "Of" FLEETWOOD MAC "Peace"	<b>WRQK/Canton, OH *</b> PD/MD: Todd Downard COLD "Grit" TAPROOT "Mine"	<b>KLAQ/El Paso, TX *</b> PD: Magic Mike Ramsey APD/MD: Glenn Garza DOUBLDRIVE "Imprint" SEETHER "Under"	<b>WCLG/Morgantown, WV</b> PD: Jeff Miller MD: Dave Murdoch 1 DOUBLDRIVE "Imprint"	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman APD/MD: Ken Zepeto No Adds	<b>KBER/Salt Lake City, UT *</b> OM: Bruce Jones PD: Kelly Hammer APD/MD: Helen Powers 10 COLD "Grit" 9 FRODO "Sam" SALIVA "Rest"	<b>WIOT/Toledo, OH *</b> PD/MD: Dave Rossi 6 FLEETWOOD MAC "Peace"	<b>WROR/Wilmington, NC</b> OM: John Stevens APD/MD: Gregg Shepp No Adds
<b>WZZD/Allentown, PA *</b> PD: Robin Lee MD: Keith Moyer 5 FLEETWOOD MAC "Peace" DOUBLDRIVE "Imprint"	<b>WPXC/Cape Cod, MA</b> OM: Steve McVie PD/MD: Suzanne Tonaire 3 DOORS DOWN "Road" DOUBLDRIVE "Imprint"	<b>WPHD/Elmira-Corning, NY</b> GM/PO: George Harris MD: Stephen Shimer 14 LINKIN PARK "Somewhere"	<b>WDHA/Morristown, NJ *</b> PD/MD: Terrie Carr 6 BLACK LABELS "Zyzz" 4 QUEENS OF... "How" 1 SHINEDOWN "Rescue" 1 COLD "Grit"	<b>WHEB/Portsmouth, NH *</b> PD/MD: Alex James 3 3 DOORS DOWN "Road" DOUBLDRIVE "Imprint"	<b>WKLTV/Traverse City, MI</b> PD/MD: Terry Ray 6 FLEETWOOD MAC "Peace"	<b>KATS/Yakima, WA</b> OM: Ron Harris 18 AUDIOSLAVE "Stone"	
<b>KWHL/Anchorage, AK</b> PD: Larry Snider MD: Kathy Mitchell POWERMAN 5000 "Free"	<b>WYBB/Charleston, SC *</b> PD/MD: Mike Allen EVANESCENCE "Live" GRADE 8 "Bird" MUSIC "Road" SYSTEMATIC "Scars"	<b>WRCQ/Fayetteville, NC *</b> OM: Paul Michels PD: Mark Arsen MD: Al Field 1 3 DOORS DOWN "Road"	<b>WDBA/Nassau-Suffolk, NY *</b> PD: John Olsen APD/MD: John Parise 3 DOORS DOWN "Road" FLEETWOOD MAC "Peace" FOO FIGHTERS "Times"	<b>WHJY/Providence, RI *</b> PD: Joe Bevilacqua APD: Doug Palmeri MD: John Laurenti 3 FLEETWOOD MAC "Peace" MUSIC "Wider"	<b>KLPX/Tucson, AZ *</b> PD/MD: Jonas Hunter APD: Chris 3 DOORS DOWN "Road"	<b>WNCO/Youngstown, OH *</b> PD/MD: Chris Parnick 3 DOORS DOWN "Road" ALLMAN BROTHERS "Bring"	
<b>WAPL/Appleton, WI *</b> PD: Joe Calgero APD/MD: Cramer No Adds	<b>WKLC/Charleston, WV</b> PD/MD: Mike Rappaport GRADE 8 "Bird" MUSIC "Road"	<b>KL0L/Houston, TX *</b> OMP/PO: Vince Richards MD: Steve Fiza No Adds	<b>WDLB/Riverside, CA *</b> PD: Steve Hoffman MD: M.J. Matthews STONE SOUR "Bitch" THEORY OF A DEADMAN "Make"	<b>WROV/Roanoke-Lynchburg, VA *</b> PD: Aaron Roberts MD: Heidi Krummer-Tate 5 REVIS "Rain" 1 FLEETWOOD MAC "Peace"	<b>KXFX/Santa Rosa, CA *</b> PD/MD: Don Harrison Asst. MD: Todd Pyne 28 SALIVA "Always" 10 SEETHER "Fire" SEETHER "Under" SYSTEMATIC "Scars"	<b>KISW/Seattle-Tacoma, WA *</b> PD: Dave Richards APD/MD: Kyle Brooks DOUBLDRIVE "Imprint"	

\*Monitored Reporters  
57 Total Reporters

37 Total Monitored

20 Total Indicator  
19 Total Playlists

Did Not Report, Playlist Frozen (1):  
KXUS/Springfield, MO



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	<b>GODSMACK</b> Straight Out Of Line (Republic/Universal)	1790	+119	144920	6	58/1
5	2	<b>LINKIN PARK</b> Somewhere I Belong (Warner Bros.)	1683	+189	149851	2	56/1
1	3	<b>SEETHER</b> Fine Again (Wind-up)	1659	-41	143104	34	55/0
3	4	<b>SALIVA</b> Always (Island/IDJMG)	1556	-75	132157	24	57/0
6	5	<b>DISTURBED</b> Remember (Reprise)	1495	+80	131551	15	56/0
8	6	<b>TRAPT</b> Headstrong (Warner Bros.)	1453	+57	134372	22	55/0
4	7	<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	1441	-102	119205	23	57/0
11	8	<b>MUDVAYNE</b> Not Falling (Epic)	1427	+118	120151	22	58/0
10	9	<b>AUDIOSLAVE</b> Like A Stone (Interscope/Epic)	1400	+81	113253	9	56/0
7	10	<b>QUEENS OF THE STONE AGE</b> No One Knows (Interscope)	1337	-73	110579	23	54/0
9	11	<b>CHEVELLE</b> The Red (Epic)	1224	-108	92615	35	56/0
13	12	<b>SOCIALBURN</b> Down (Elektra/EEG)	1178	+42	100631	16	57/0
14	13	<b>FOO FIGHTERS</b> Times Like These (Roswell/RCA)	1086	+9	91101	9	56/0
12	14	<b>TAPROOT</b> Poem (Velvet Hammer/Atlantic)	1019	-193	88639	27	50/0
15	15	<b>DISTURBED</b> Prayer (Reprise)	954	+2	91102	30	56/0
19	16	<b>CHEVELLE</b> Send The Pain Below (Epic)	857	+89	68786	8	54/0
18	17	<b>FOO FIGHTERS</b> All My Life (Roswell/RCA)	825	+39	79633	26	49/0
20	18	<b>THEORY OF A DEADMAN</b> Make Up Your Mind (Roadrunner/IDJMG)	779	+32	65470	8	49/0
16	19	<b>RA</b> Do You Call My Name (Republic/Universal)	734	-160	56647	24	43/0
17	20	<b>RED HOT CHILI PEPPERS</b> Can't Stop (Warner Bros.)	704	-83	63077	13	45/0
22	21	<b>STONE SOUR</b> Inhale (Roadrunner/IDJMG)	696	+72	57793	7	49/0
21	22	<b>(HED) PLANET EARTH</b> Blackout (Volcano/Jive)	688	+40	58177	8	51/0
24	23	<b>OLEANDER</b> Hands Off The Wheel (Sanctuary/SRG)	490	+19	36850	8	35/1
28	24	<b>REVIS</b> Caught In The Rain (Epic)	481	+94	37383	4	45/0
32	25	<b>SALIVA</b> Rest In Pieces (Island/IDJMG)	477	+164	41111	3	48/3
23	26	<b>OUTSPOKEN</b> Farther (Lava)	475	-11	39112	11	38/0
27	27	<b>BLINDSIDE</b> Sleepwalking (Elektra/EEG)	438	+50	35675	9	48/4
26	28	<b>STEREOMUD</b> Breathing (Columbia)	438	+35	32624	11	36/0
33	29	<b>BREAKING BENJAMIN</b> Skin (Hollywood)	396	+87	27131	4	42/2
34	30	<b>COLD</b> Stupid Girl (Flip/Geffen/Interscope)	389	+95	36466	3	39/6
31	31	<b>FINCH</b> What It Is To Burn (Drive-Thru/MCA)	353	+39	27086	8	32/2
30	32	<b>PROJECT 86</b> Hollow Again (Atlantic)	331	+16	25523	8	33/0
37	33	<b>EVANESCENCE</b> Bring Me To Life (Wind-up)	301	+88	20344	6	23/7
39	34	<b>UNLOCO</b> Failure (Maverick/Reprise)	278	+79	16262	2	36/5
29	35	<b>PACIFIER</b> Bullitproof (Arista)	258	-116	21107	18	29/0
48	36	<b>SEETHER</b> Driven Under (Wind-up)	229	+95	20775	6	36/7
35	37	<b>SYSTEM OF A DOWN</b> Inner Vision (American/Columbia)	223	-17	19893	17	21/0
25	38	<b>FUEL</b> Won't Back Down (Wind-up)	221	-187	16648	11	26/0
42	39	<b>HOT ACTION COP</b> Fever For The Flava (Lava)	214	+30	12327	3	18/2
43	40	<b>AFI</b> Girl's Not Grey (DreamWorks)	212	+30	18928	5	26/3
Debut	41	<b>TAPROOT</b> Mine (Velvet Hammer/Atlantic)	195	+141	13401	1	40/11
44	42	<b>30 SECONDS TO MARS</b> Edge Of The Earth (Immortal/Virgin)	171	+2	10159	6	20/0
38	43	<b>LIMP BIZKIT</b> Just Drop Dead (Flip/Interscope)	171	-29	13147	3	3/1
41	44	<b>CREED</b> Weathered (Wind-up)	166	-20	10025	17	13/0
Debut	45	<b>DOUBLEDRIIVE</b> Imprint (Roadrunner/IDJMG)	141	+100	12150	1	22/6
45	46	<b>DROWNING POOL</b> F/ROB ZOMBIE The Man Without Fear (Wind-up)	130	-28	14074	5	5/0
49	47	<b>DONNAS</b> Take It Off (Lookout/Atlantic)	125	-9	8919	13	15/0
36	48	<b>LEISUREWORLD</b> I'm Dead (41)	123	-101	11624	10	19/0
46	49	<b>BLANK THEORY</b> Middle Of Nowhere (New Line)	106	-45	6222	12	11/0
40	50	<b>EXIES</b> My Goddess (Virgin)	106	-87	9869	20	17/0

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
<b>GRADE 8</b> Brick By Brick (Lava)	13
<b>TAPROOT</b> Mine (Velvet Hammer/Atlantic)	11
<b>POWERMAN 5000</b> Free (DreamWorks)	9
<b>MUSIC</b> Take The Long Road And Walk It (Capitol)	8
<b>SEETHER</b> Driven Under (Wind-up)	7
<b>EVANESCENCE</b> Bring Me To Life (Wind-up)	7
<b>COLD</b> Stupid Girl (Flip/Geffen/Interscope)	6
<b>DOUBLEDRIIVE</b> Imprint (Roadrunner/IDJMG)	6
<b>SYSTEMATIC</b> Leaving Only Scars (Elektra/EEG)	6
<b>UNLOCO</b> Failure (Maverick/Reprise)	5
<b>3 DOORS DOWN</b> The Road I'm On (Republic/Universal)	5
<b>BLINDSIDE</b> Sleepwalking (Elektra/EEG)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>LINKIN PARK</b> Somewhere I Belong (Warner Bros.)	+189
<b>SALIVA</b> Rest In Pieces (Island/IDJMG)	+164
<b>TAPROOT</b> Mine (Velvet Hammer/Atlantic)	+141
<b>GODSMACK</b> Straight Out Of Line (Republic/Universal)	+119
<b>MUDVAYNE</b> Not Falling (Epic)	+118
<b>DOUBLEDRIIVE</b> Imprint (Roadrunner/IDJMG)	+100
<b>COLD</b> Stupid Girl (Flip/Geffen/Interscope)	+95
<b>SEETHER</b> Driven Under (Wind-up)	+95
<b>REVIS</b> Caught In The Rain (Epic)	+94
<b>CHEVELLE</b> Send The Pain Below (Epic)	+89
<b>EVANESCENCE</b> Bring Me To Life (Wind-up)	+88

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>SYSTEM OF A DOWN</b> Aerials (American/Columbia)	682
<b>STONE SOUR</b> Bother (Roadrunner/IDJMG)	561
<b>PUDDLE OF MUDD</b> She Hates Me (Flawless/Geffen/Interscope)	517
<b>AUDIOSLAVE</b> Cochise (Interscope/Epic)	509
<b>GODSMACK</b> I Stand Alone (Republic/Universal)	443
<b>SYSTEM OF A DOWN</b> Toxicity (American/Columbia)	424
<b>STAIN'D</b> For You (Flip/Elektra/EEG)	423
<b>NICKELBACK</b> Never Again (Roadrunner/IDJMG)	410
<b>PUDDLE OF MUDD</b> Drift & Die (Flawless/Geffen/Interscope)	406
<b>TOOL</b> Schism (Volcano)	402
<b>NIRVANA</b> You Know You're Right (Geffen/Interscope)	402
<b>KORN</b> Here To Stay (Immortal/Epic)	392
<b>PUDDLE OF MUDD</b> Blurry (Flawless/Geffen/Interscope)	391
<b>DISTURBED</b> Down With The Sickness (Giant/Reprise)	358
<b>PUDDLE OF MUDD</b> Control (Flawless/Geffen/Interscope)	344
<b>KORN</b> Thoughtless (Immortal/Epic)	343
<b>P.O.D.</b> Youth Of The Nation (Atlantic)	333
<b>SYSTEM OF A DOWN</b> Chop Suey (American/Columbia)	322
<b>LINKIN PARK</b> In The End (Warner Bros.)	317
<b>P.O.D.</b> Alive (Atlantic)	315

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 3/2-3/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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## America's Best Testing Active Rock Songs 12+ For The Week Ending 3/14/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>DISTURBED</b> Remember (Reprise)	4.17	4.28	89%	17%	4.19	90%	14%
<b>MUDVAYNE</b> Not Falling (Epic)	4.17	4.22	84%	14%	4.23	88%	15%
<b>DISTURBED</b> Prayer (Reprise)	4.14	4.24	94%	30%	4.20	98%	34%
<b>TAPROOT</b> Poem (Velvet Hammer/Atlantic)	4.09	4.11	91%	24%	4.00	94%	27%
<b>TRAPT</b> Headstrong (Warner Bros.)	4.06	4.06	83%	14%	3.92	83%	18%
<b>CHEVELLE</b> The Red (Epic)	4.04	4.12	95%	40%	3.96	97%	44%
<b>STONE SOUR</b> Inhale (Roadrunner/IDJMG)	4.03	4.02	64%	8%	4.06	66%	7%
<b>AUDIOSLAVE</b> Like A Stone (Interscope/Epic)	3.99	4.01	87%	16%	4.13	91%	13%
<b>GODSMACK</b> Straight Out Of Line (Universal)	3.99	4.04	86%	14%	4.10	91%	11%
<b>SEETHER</b> Fine Again (Wind-up)	3.98	4.01	91%	29%	3.87	92%	34%
<b>CHEVELLE</b> Send The Pain Below (Epic)	3.97	4.11	73%	10%	3.88	74%	9%
<b>SALIVA</b> Always (Island/IDJMG)	3.93	3.99	94%	37%	3.79	97%	43%
<b>RA</b> Do You Call My Name (Republic/Universal)	3.91	3.97	73%	18%	3.95	74%	19%
<b>FUEL</b> Won't Back Down (Wind-up)	3.84	3.88	77%	10%	3.71	83%	14%
<b>SOCIAL BURN</b> Down (Elektra/EEG)	3.83	3.91	75%	13%	3.77	74%	13%
<b>FOO FIGHTERS</b> All My Life (Roswell/RCA)	3.81	3.83	95%	40%	3.87	97%	44%
<b>LINKIN PARK</b> Somewhere I Belong (Warner Bros.)	3.81		73%	14%	3.66	74%	15%
<b>STEREOMUD</b> Breathing (Columbia)	3.81	3.86	44%	4%	3.63	49%	5%
<b>BLINDSIDE</b> Sleepwalking (Elektra)	3.76		37%	5%	3.78	37%	4%
<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	3.75	3.82	96%	40%	3.66	98%	43%
<b>QUEENS OF THE STONE AGE</b> No One Knows (Interscope)	3.73	3.82	94%	40%	3.81	95%	40%
<b>AUDIOSLAVE</b> Cochise (Interscope/Epic)	3.72	3.79	93%	39%	3.84	97%	39%
<b>OLEANDER</b> Hands Off The Wheel (Sanctuary/SRC)	3.72	3.60	47%	7%	3.55	50%	12%
<b>(HED) PLANET EARTH</b> Blackout (Volcano/Jive)	3.71	3.64	58%	8%	3.58	57%	9%
<b>OUTSPOKEN</b> Farther (Lava)	3.71	3.71	41%	5%	3.47	41%	7%
<b>THEORY OF A DEAD MAN</b> Make Up Your Mind (Roadrunner/IDJMG)	3.70	3.67	62%	11%	3.68	64%	14%
<b>FOO FIGHTERS</b> Times Like These (Roswell/RCA)	3.67	3.63	84%	19%	3.63	87%	18%
<b>NIRVANA</b> You Know You're Right (Geffen/Interscope)	3.55	3.61	96%	48%	3.62	98%	48%
<b>PACIFER</b> Bulletproof (Arista)	3.47	3.59	62%	15%	3.45	60%	14%
<b>RED HOT CHILI PEPPERS</b> Can't Stop (Warner Bros.)	3.37	3.36	92%	37%	3.31	91%	36%

Total sample size is 529 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407-523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## New & Active

- 3 DOORS DOWN** The Road I'm On (Republic/Universal)  
Total Plays: 105, Total Stations: 14, Adds: 5
- FROM ZERO** Sorry (Arista)  
Total Plays: 101, Total Stations: 15, Adds: 2
- SUM 41** The Hell Song (Island/IDJMG)  
Total Plays: 97, Total Stations: 11, Adds: 1
- STAGE I** Will Be Something (Maverick/WB)  
Total Plays: 84, Total Stations: 9, Adds: 1
- PEARL JAM** Get Right (Epic)  
Total Plays: 70, Total Stations: 8, Adds: 0
- GRADE 8** Brick By Brick (Lava)  
Total Plays: 62, Total Stations: 13, Adds: 13
- SLUR** Who I Am (Tarpit)  
Total Plays: 58, Total Stations: 7, Adds: 1
- MUSIC** Take The Long Road And Walk It (Capitol)  
Total Plays: 47, Total Stations: 11, Adds: 8
- POWERMAN 5000** Free (DreamWorks)  
Total Plays: 44, Total Stations: 10, Adds: 9
- SYSTEMATIC** Leaving Only Scars (Elektra/EEG)  
Total Plays: 27, Total Stations: 7, Adds: 6

Songs ranked by total plays

## Indicator

### Most Added\*

- DOUBLEDRIIVE** Imprint (Roadrunner/IDJMG)
- EVANESCENCE** Bring Me To Life (Wind-up)
- SALIVA** Rest In Pieces (Island/IDJMG)
- OLEANDER** Hands Off The Wheel (Sanctuary/SRC)
- REVIS** Caught In The Rain (Epic)
- BLACK LABEL SOCIETY/JOZZY** Stillborn (Spitfire)
- POWERMAN 5000** Free (DreamWorks)
- AUDIOSLAVE** Like A Stone (Interscope/Epic)
- AFI** Girl's Not Grey (DreamWorks)
- SEETHER** Driven Under (Wind-up)
- STAGE I** Will Be Something (Maverick/WB)
- 3 DOORS DOWN** The Road I'm On (Republic/Universal)
- SLUR** Who I Am (Tarpit)
- QUEENS OF THE STONE AGE** Go With The Flow (Interscope)

## Reporters

<b>WQBK/Albany, NY *</b> PD/MD: Cheri Walker 2 GRADE 8 "Brick" FROM ZERO "Sorry" POWERMAN 5000 "Free"	<b>KRQR/Chico, CA</b> PD/MD: Dain Sandoval No Adds	<b>WWBN/Flint, MI *</b> OMPD: Brian Beidow MD: Tony LaRue 5 EVANESCENCE "Lil" AFI "Tiny" DOUBLEDRIIVE "Imprint" GRADE 8 "Brick"	<b>WQXA/Harrisburg, PA *</b> PD: Claudine DeLorenzo MD: Nixon 3 TAPROOT "Mine" 1 POWERMAN 5000 "Free" SLUR "Who" MERCURY "Star"	<b>KOMP/Las Vegas, NV *</b> PD: John Griffin MD: Big Marty No Adds	<b>KMRQ/Modesto, CA *</b> PD/MD: Jack Paper APD: Matt Foley 13 GRADE 8 "Brick" BLINDSIDE "Sleepwalk" SEETHER "Under" SLUR "Who"	<b>KUPD/Phoenix, AZ *</b> PD: J.J. Jeffries MD: Larry McFeele SYSTEMATIC "Scars"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas MD: C.J. Cruz TAPROOT "Mine"	<b>WLXZ/Springfield, MA *</b> PD: Scott Laudani MD: Becky Pohotsky 2 EVANESCENCE "Lil" POWERMAN 5000 "Free"
<b>KZRK/Amarillo, TX</b> PD/MD: Eric Slayter 5 QUEENS OF "Flow" 5 SEETHER "Under"	<b>WMMS/Cleveland, OH *</b> PD: Jim Trapp MD: Skats 1 BREAKING BENJAMIN "Star"	<b>KRZR/Fresno, CA *</b> OMPD: E. Curtis Johnson MD: Rick Roddam 17 GRADE 8 "Brick" FROM ZERO "Sorry" PRESENCE "Fear" SYSTEMATIC "Scars"	<b>WCCC/Hartford, CT *</b> PD: Michael Picozzi APD/MD: Mike Karolyi 7 EVANESCENCE "Lil" BLACK LABEL SOCIETY "Stillborn" GRADE 8 "Brick" SYSTEMATIC "Scars"	<b>WXZZ/Lexington-Fayette, KY *</b> OMPD: Clyde Bass MD: Suzy Boe 3 DOORS DOWN "Road" TAPROOT "Mine"	<b>WRAT/Monmouth-Ocean, NJ *</b> OMPD: Carl Craft APD/MD: Robyn Lane No Adds	<b>KUFO/Portland, OR *</b> OM: Dave Numme APD/MD: Al Scott BLINDSIDE "Sleepwalk" SALIVA "Rest" UNLCCO "Future"	<b>KIOZ/San Diego, CA *</b> Dir/Prog: Jim Richards PD/MD: Shauna Moran-Brown 2 MUSIC "Road" COLD "Girl"	<b>KZRO/Springfield, MO</b> PD: George Spankmeister 1 AFI "Tiny"
<b>WWWX-WXWX/Appleton-Green Bay, WI *</b> PD/MD: Guy Dark OLEANDER "Wheel"	<b>KILD/Colorado Springs, CO *</b> PD: Ross Ford APD: Matt Gentry POWERMAN 5000 "Free"	<b>WRQC/FL Myers, FL *</b> PD/MD: Fritz PRESENCE "Fear" DOUBLEDRIIVE "Imprint"	<b>KPOL/Honolulu, HI *</b> PD: J.J. Michaels APD/MD: Fil Slash GRADE 8 "Brick" MUSIC "Road" WHITE STRIPES "Seven"	<b>KIBZ/Lincoln, NE</b> OM: Julie Gade PD: E.J. Marshall APD: Sparky MD: Samantha Knight DOUBLEDRIIVE "Imprint" EVANESCENCE "Lil" REVIS "Rain"	<b>WKZQ/Myrtle Beach, SC</b> PD: Brian Rickman APD/MD: Charley DOUBLEDRIIVE "Imprint" OLEANDER "Wheel" SALIVA "Rest"	<b>KORB/Quad Cities, IA-IL *</b> OM: Darryl Sullivan PD: Darren Pitra MD: Dave Levora 3 DOORS DOWN "Road" QUEENS OF "Flow" SEETHER "Under"	<b>KURQ/San Luis Obispo, CA</b> PD/MD: Adam Burnes EVANESCENCE "Lil" SALIVA "Rest"	<b>WXTB/Tampa, FL *</b> OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Laura Phillips SHINE DOWN "Heads"
<b>WCHZ/Augusta, GA *</b> OM: Harley Drew PD/MD: Chuck Williams BLINDSIDE "Sleepwalk" SALIVA "Rest" SEETHER "Under"	<b>WBZX/Columbus, OH *</b> PD: Hal Fish APD/MD: Ronni Hunter 1 DOUBLEDRIIVE "Imprint" 1 COLD "Girl" 1 TAPROOT "Mine" SEETHER "Under"	<b>WBYR/FL Wayne, IN *</b> OM: Jim Fox UNLCCO "Future"	<b>WTFX/Louisville, KY *</b> OM: Michael Lee MD: Frank Webb 20 LIBRO PARK "Somewhere"	<b>WTFX/Louisville, KY *</b> OM: Michael Lee MD: Frank Webb 20 LIBRO PARK "Somewhere"	<b>WNOR/Norfolk, VA *</b> PD: Harvey Kojan APD/MD: Tim Parker 3 DOORS DOWN "Road" FROM ZERO "Sorry" PRESENCE "Fear"	<b>WBBB/Raleigh-Durham, NC *</b> OMPD: Andy Meyer APD/MD: Garry Poole 16 JACK JOHNSON "Stubbs" 16 STROKES "Nite" 5 GODSMACK "Straight"	<b>WRBR/South Bend, IN</b> OMPD: Ron Stryker MD: Eric Meier No Adds	<b>WRRR/South Bend, IN</b> OMPD: Ron Stryker MD: Eric Meier No Adds
<b>KRAB/Bakersfield, CA *</b> PD/MD: Danny Spinks 1 AFI "Tiny" 1 FROM ZERO "Sorry" BLINDSIDE "Sleepwalk"	<b>KEGL/Dallas-Ft. Worth, TX *</b> PD: Max Dugan APD: Chris Ryan MD: Cindy Scull 13 HOT ACTION COP "Fear" COLD "Girl"	<b>WRUF/Gainesville-Ocala, FL *</b> PD: Harry Guscott MD: Ryan North COLD "Girl" SEETHER "Under"	<b>WAMX/Huntington, WV</b> PD/MD: Paul Ostlund 4 BLACK LABEL SOCIETY "Stillborn" 3 POWERMAN 5000 "Free" 2 3 DOORS DOWN "Road"	<b>KFMX/Lubbock, TX</b> OM: Wes Nessmann 14 AUDIOSLAVE "Stone" 5 SLUR "Who"	<b>KATT/Oklahoma City, OK *</b> OM: Chris Baker MD: Jake Danieles No Adds	<b>KDOT/Reno, NV *</b> PD/MD: Jave Patterson 1 TAPROOT "Mine"	<b>WBRB/South Bend, IN</b> OMPD: Ron Stryker MD: Eric Meier No Adds	<b>KRTQ/Tulsa, OK *</b> PD: Chris Kelly APD: Kelly Garrett No Adds
<b>WYYY/Baltimore, MD *</b> OM: Kerry Plackmeyer PD: Dave Hill APD/MD: Rob Heckman TAPROOT "Mine" UNLCCO "Future"	<b>KBPV/Denver-Boulder, CO *</b> PD: Bob Richards APD/MD: Willie B. BLINDSIDE "Sleepwalk" (HED) PLANET "Sum" HOT ACTION COP "Fear"	<b>WKQL/Grand Rapids, MI *</b> PD/MD: Mark Feurie Assl. MD: Tom Stavrou EVANESCENCE "Lil" TAPROOT "Mine"	<b>WRIT/Huntsville, AL *</b> OM: Rob Harder PD/MD: Jimbo Wood APD: Joe Kuner 1 GRADE 8 "Brick" EVANESCENCE "Lil" MUSIC "Road" STAGE "Something"	<b>WJJO/Madison, WI *</b> PD: Randy Hawke APD/MD: Blake Patton 1 TAPROOT "Mine" 1 GRADE 8 "Brick"	<b>KROC/Omaha, NE *</b> PD: Tim Sheridan MD: Jon Terry 2 FROM ZERO "Sorry" 1 DOUBLEDRIIVE "Imprint"	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"	<b>WOLZ/Springfield, IL</b> PD: Ray Lytle APD: The Blotch MD: Rocky 3 BLACK LABEL SOCIETY "Stillborn"	<b>WBSX/Wilkes-Barre, PA *</b> OM: Jules Riley PD: Chris Lloyd MD: Freddie 7 TAPROOT "Mine" USED "Myself"
<b>WCPR/Biloxi-Gulfport, MS *</b> OM: Wayne Watkins PD: Scot Fox MD: Mitch Cry 14 EVANESCENCE "Lil" 1 TAPROOT "Mine" MUSIC "Road"	<b>KAZR/Des Moines, IA *</b> PD: Sean Elliott MD: Jo Michaels 3 POWERMAN 5000 "Free" 1 UNLCCO "Future" EVANESCENCE "Lil"	<b>WXQR/Greenville, NC *</b> PD: Brian Rickman APD/MD: Lu Valentino 4 GRADE 8 "Brick" 3 DOORS DOWN "Road" SYSTEMATIC "Scars"	<b>KORC/Kansas City, MO *</b> PD: Bob Edwards APD/MD: Don Jantzen 1 COLD "Girl"	<b>WGR/Manchester, NH</b> PD: Valerie Knight No Adds	<b>WTIX/Pensacola, FL *</b> Dir/Prog: Joel Sampson APD/MD: Mark "The Shark" Dyba BREAKING BENJAMIN "Star" SYSTEMATIC "Scars"	<b>KRIX/Sacramento, CA *</b> Sth. Mgr.: Curtiss Johnson PD: Paul Marshall MD: Paul Marshall 5 SHINE DOWN "Heads"	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"
<b>WAAF/Boston, MA *</b> PD: Keith Hastings Interim MD: Mistress Carrie BLACK LABEL SOCIETY "Stillborn" SYSTEMATIC "Scars" GRADE 8 "Brick"	<b>WRIF/Detroit, MI *</b> OMPD: Doug Podell APD/MD: Mark Pennington 1 POWERMAN 5000 "Free" MUSIC "Road" SEETHER "Under"	<b>WJXX/Killeen-Temple, TX</b> PD/MD: Bob Fondas No Adds	<b>WJXR/Milwaukee, WI *</b> PD: Mike Stern MD: Marilyn Mee No Adds	<b>WIXD/Peoria, IL</b> PD/MD: Matt Bahan 12 OLEANDER "Wheel"	<b>WYSP/Philadelphia, PA *</b> OMPD: Tim Sabeau APD: Gil Edwards Interim MD: Rich DeSisto No Adds	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"
<b>WRXR/Chattanooga, TN *</b> PD: Boney MD: Dave Spain No Adds	<b>WGBF/Evansville, IN</b> PD: Fatboy APD/MD: Slick Nick DOUBLEDRIIVE "Imprint" REVIS "Rain"	<b>WJXQ/Lansing, MI *</b> OM: Bob Olson MD: Kevin Conrad 1 COLD "Girl" SALIVA "Rest" SEETHER "Under" TAPROOT "Mine"	<b>KOXR/Minneapolis, MN</b> OM: Dave Hamilton PD: Wade Linder MD: Patrick 4 POWERMAN 5000 "Free" 3 QUEENS OF "Flow" UNLCCO "Future"	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"	<b>WVVE/Rochester, NY *</b> PD: Erik Anderson MD: Don Vincent AFI "Tiny" DOUBLEDRIIVE "Imprint" MUSIC "Road"

\* Monitored Reporters  
 74 Total Reporters  
 58 Total Monitored  
 16 Total Indicator

## ON THE RECORD

with

**Jake Daniels**  
MD, KATT/Oklahoma City



Damn, somebody at *cokemusic.com* has great ears. I never pay attention to commercials, but the first time I heard "This Time" by Depswa in a Coke ad, I was compelled to go to the website. I downloaded the song and began to make some calls to Interscope. I was fortunate enough to get my hands on the full-length, *Two Angels and a Dream*. • My initial reaction was that I couldn't believe this was a debut album from a baby band. I remember thinking the same thing when Linkin Park's *Hybrid Theory* was first serviced. I thought it was an incredibly well written and produced record, and I felt there was something special about the band. Three years later it's funny how it has all come full circle. • Depswa is an important band. There is something to be said about musicianship combined with intelligent lyrical content and solid hooks. It's a formula that not many bands understand. Most parody their lack of talent by cranking out disposable corporate rock. Not Depswa! • Jeremy Penick's vocal range and ability make me imagine how good their live show is going to be. The guitar parts are well thought-out, but not to point of being predictable. The tones and textures are amazing — "From the Inside" is a perfect example. "The Prom Song" has the potential to be the biggest record of the summer or next year, depending on how Interscope handles it. • I feel we at KATT are part of something special — bands like Depswa are rare. You should see the first single in April, but go to *cokemusic.com* and lend an ear to an automatic smash before your competition discovers it.

**Grade 8** lay their foundation "Brick by Brick" as they launch this week with 13 Actives in on the ground floor. WAAF/Boston, KHTQ/Spokane, KRZR/Fresno (17 spins this week) and WJJO/Madison are among the early supporters ... Eleven new fans of "Mine" give **Taproot** the nod, including WIYY/Baltimore; WBZX/Columbus, OH; KISS/San Antonio; and KDOT/Reno ... I hope DreamWorks is ready for the Active Rock onslaught of **Powerman 5000** fans! "Free" is officially going for adds on March 25, but nine stations opted not to wait, including WRIF/Detroit, KXXR/Minneapolis, WNOR/Norfolk and WQXA/Harrisburg ... **The Music** gain eight more brave radio stations on "Take the Long Road..." with WRIF, KIOZ/San Diego and WNVE/Rochester, NY among them ... I can say the same thing about **Evanescence**, as seven Actives add "Bring Me to Life." I still flip every time I hear the song ... Checked out the **AFI** CD the other day and realized that the band rocks much more than I expected. Nice underground buzz on them too ... Over on the Rock side, **DoubleDrive's** "Imprint" makes an impression to land at the top of the Most Added list ... **3 Doors Down** ("The Road I'm On"), **Cold** ("Stupid Girl") and **Fleetwood Mac** ("Peacekeeper") make for interesting bedfellows as they all tie for No. 2 Most Added. The Mac reel in WBAB/Nassau Suffolk, WHJY/Providence and WZZO/Allentown among those official adds. **MAX PIX: THE DONNAS** "Who Invited You" (Atlantic)

— Cyndee Maxwell, Active Rock/Rock Editor



## Record Of The Week

ARTIST: Machine Head  
TITLE: *Hellalive*  
LABEL: Roadrunner/IDJMG



It sure didn't take long for Machine Head to rule the Rock specialty chart with their latest, a crushing live album dubbed *Hellalive*. Recorded at London's Brixton Academy, this 14-track assault captures the punishing presence of Machine Head onstage. Opening appropriately with "Bulldozer," *Hellalive* plows through the group's storied thrash catalog, including fan favorites like "Ten Ton Hammer," "Davidian," "Old" and "Take My Scars." And unlike most live recordings, you can actually hear the nuances in Machine Head's mayhem. Fans will be well served with this outing, and newcomers will definitely want to check out the group.

— Frank Correia, Rock Specialty Editor

## active INSIGHT

ARTIST: **Doubledrive**

LABEL: **Roadrunner/IDJMG**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Often it is life's hardest situations that provide the most immediate inspiration. Such was the case for **Doubledrive** frontman Donnie Hamby, a close friend of late WJRR/Orlando PD Dick Sheetz. While the rest of his band oversaw the mixing process of their new album, Hamby took a day off to fly across the country to visit Sheetz. "The next morning, an hour before I had to leave, I grabbed a pen and a piece of paper, and we just started writing out some of the things he said the night before," Hamby recalls.

Back in the studio, Hamby was still working on the resulting song when he learned that Sheetz had passed away. "It didn't hit me, because I was deep in the writing, and it was like I was having this moment with him," he says. "It was like nothing I've ever experienced before." Although Sheetz never heard the finished product, he was able to hear a demo version. Sheetz's memory lives on in the hearts of everyone who had the pleasure to work with him. His words now live on in "Imprint," the lead single from Doubledrive's Roadrunner debut, *Blue in the Face*.

With its inspirational lyrics, "Imprint" shows Doubledrive finding redemption in life's darker moments. And with *Blue in the Face*, the Atlanta four-piece prove that they can tough out the bad times.

The group originally made a name for themselves by touring throughout the Southeast. They landed a major-label deal with MCA, which released their debut, *1000 Yard Stare*, in 1999. But things didn't work out quite as planned, and Doubledrive returned to their hometown to regroup. Eventually they cut 14 tracks with Creed and Puddle Of Mudd producer John Phillip Kurzweg.

This second shot led to a deal with Roadrunner. The label quickly put the band in the studio for a breakneck 10-day session with Michael Barbiero, the man who mixed Guns N' Roses' landmark album *Appetite for Destruction*. *Blue in the Face* shows a more confident Double-drive, a band who bring in heavy guitars without smothering their melodies under unnecessary tonnage. They can also tap into softer moments, like the acoustic-based balladry of "Million People" and standout closer "Big Shove," which is reminiscent of Alice In Chains' *Sap*.

## R&R TOP 20 SPECIALTY ARTISTS

1. **MACHINE HEAD** (Roadrunner/IDJMG) "Take My Scars (Live)"
2. **STRAPPING YOUNG LAD** (Century Media) "Devour"
3. **40 GRIT** (Metal Blade) "Bomb Bottom"
4. **SWORN ENEMY** (Elektra/EEG) "My Misery"
5. **BOY SETS FIRE** (Wind-up) "Eviction Article"
6. **VOIVOD** (Chophouse/Surfdog) "Gasmask Revival"
7. **AMON AMARTH** (Metal Blade) "Versus The World"
8. **CALIBAN** (Prosthetic) "Dark Shadows"
9. **CLOSER THAN KIN** (Punkuation) "When Toys Are Traded For Tears"
10. **GRADE 8** (Lava) "Brick By Brick"
11. **MINISTRY** (Sanctuary/SRG) "Animosity"
12. **E-TOWN CONCRETE** (Razor & Tie) "Baptism"
13. **HAUNTED** (Earache) "Bloodletting"
14. **CAVE IN** (RCA) "Inspire"
15. **MUDVAYNE** (Epic) "Not Falling"
16. **SYSTEMATIC** (Elektra/EEG) "Breakable"
17. **(HED) P.E.** (Volcano/Jive) "Blackout"
18. **WE'RE A HAPPY FAMILY: A TRIBUTE TO RAMONES** (DVB/Columbia) "Blitzkrieg Bop"
19. **UNLOCO** (Reprise) "Bruises"
20. **BLOOD BROTHERS** (ARTISTdirect) "Ambulance Vs. Ambulance"

Ranked by total number of shows reporting artist.

## Reporters

### Stations and their adds listed alphabetically by market

**WHRL/Albany, NY \***  
 OM/PD/APD/MD: Lisa Biello  
 UNLOCO "Failure"

**KTEG/Albuquerque, NM \***  
 PD: Ellen Flaherty  
 MD: Marc Young  
 1 POWERMAN 5000 "Free"  
 BLINDSIDE "Sleepwalk"  
 BREAKING BENJAMIN "Skin"  
 CHEVELLE "Pain"  
 DA "Beat"  
 TAPROOT "Mine"

**KTZO/Albuquerque, NM \***  
 PD: Scott Souhrada  
 MD: Don Kelley  
 13 BLUR "Beat"  
 1 REVIS "Rain"  
 SALIVA "Rest"  
 TRANSPLANTS "DJ"

**WNNX/Atlanta, GA \***  
 PD: Leslie Fram  
 APD: Chris Williams  
 MD: Jay Harren  
 1 JACK JOHNSON "Defeated"  
 BLUR "Beat"

**WJSE/Atlantic City, NJ \***  
 OM: Lou Romanini  
 PD: Al Parinello  
 MD: Jason Ulanet  
 1 JACK JOHNSON "Defeated"  
 COLD "Girl"  
 RAVEONETTES "Riders"  
 TRANSPLANTS "DJ"  
 UNLOCO "Failure"

**KROX/Austin, TX \***  
 PD: Melody Lee  
 MD: Toby Ryan  
 1 BLUR "Beat"

**KNXX/Baton Rouge, LA \***  
 PD/MD: Randy Chase  
 APD: Bill Jackson  
 3 DOORS DOWN "Road"  
 BLUR "Beat"  
 JACK JOHNSON "Defeated"  
 OFF BY ONE "Change"

**WRAX/Birmingham, AL \***  
 PD: Susan Groves  
 APD: Hurricane Shane  
 MD: Mark Lindsey  
 2 BLUR "Beat"  
 TAPROOT "Mine"  
 TRANSPLANTS "DJ"

**KQXR/Boise, ID \***  
 PD: Jacent Jackson  
 APD/MD: Kallao  
 No Adds

**WBCN/Boston, MA \***  
 OM: Tony Berardini  
 VP/Programming: Oedipus  
 APD/MD: Steven Strick  
 11 BLUR "Beat"  
 1 JACK JOHNSON "Defeated"  
 COLD "Girl"  
 TRAPT "Headstrong"

**WFXN/Boston, MA \***  
 PD: Cruze  
 APD/MD: Kevin Mays  
 14 BLUR "Beat"  
 3 LIAM LYNCH "Whatever"  
 SIMPLE PLAN "Addicted"

**WEOG/Bufalo, NY \***  
 PD: Lenny Diana  
 MD: Ryan Patrick  
 2 SEETHER "Under"  
 (HED) PLANET EARTH "Blackout"  
 POWERMAN 5000 "Free"  
 TRANSPLANTS "DJ"

**WAVF/Charleston, SC \***  
 PD: Greg Patrick  
 APD/MD: Danny Villalobos  
 1 JACK JOHNSON "Defeated"  
 HOT ACTION COP "Fever"  
 ATARIS "Diary"

**WEND/Charlotte, NC \***  
 PD: Jack Daniel  
 APD/MD: Kristen Honeycutt  
 1 STONE SOUR "Inhale"  
 PETE YORN "Back"

**WKQX/Chicago, IL \***  
 PD: Tim Richards  
 APD/MD: Mary Shuminas  
 AM: Nicole Chuminatto  
 BLUR "Beat"  
 PETE YORN "Back"  
 QUEENS OF... "Flow"

**WZZN/Chicago, IL \***  
 PD: Bill Gamble  
 APD: Steve Levy  
 MD: James VanOsdol  
 9 BLUR "Beat"  
 1 PETE YORN "Back"  
 BLUE MANNA "Matthews" "Sing"  
 RAVEONETTES "Riders"  
 SALIVA "Rest"  
 TAPROOT "Mine"  
 ZWAN "Lyric"

**WAQZ/Cincinnati, OH \***  
 PD: John Michael  
 APD/MD: Pete Schaggy  
 12 BLUR "Beat"  
 1 TRANSPLANTS "DJ"  
 TRAPT "Headstrong"

**WXTM/Cleveland, OH \***  
 PD: Kim Monroe  
 APD: Dom Nardella  
 MD: Pete Schacke  
 No Adds

**WARQ/Columbia, SC \***  
 OM/PD: Gina Juliano  
 MD: Dave Ferra  
 2 BLUR "Beat"  
 1 DA "Get"  
 1 BLINDSIDE "Sleepwalk"

**WWCO/Columbus, OH \***  
 PD: Andy Davis  
 MD: Jack DeVoss  
 3 BLUR "Beat"  
 JACK JOHNSON "Defeated"  
 LIAM LYNCH "Whatever"  
 MUSIC "Road"  
 PETE YORN "Back"  
 USED "Myself"  
 SUN "Rockstop"

**KDGE/Dallas-Ft. Worth, TX \***  
 PD: Duane Doherty  
 APD/MD: Kevin Mays  
 3 LIAM LYNCH "Whatever"  
 JACK JOHNSON "Defeated"

**WXEG/Dayton, OH \***  
 PD: Steve Kramer  
 MD: Boomer  
 No Adds

**KTCL/Denver-Boulder, CO \***  
 PD: Mike O'Connor  
 MD: Sabrina Saunders  
 DISTURBED "Remember"

**CIMX/Detroit, MI \***  
 PD: Murray Brookshaw  
 APD: Vince Cannova  
 MD: Matt Franklin  
 5 TRANSPLANTS "DJ"  
 TRAPT "Headstrong"

**KIRO/Eugene-Springfield, OR**  
 PD: Chris Crowley  
 APD/MD: Stu Allen  
 No Adds

**KXNA/Fayetteville, AR**  
 PD: Dave Jackson  
 28 LIAM LYNCH "Whatever"

**WJBX/Ft. Myers, FL \***  
 PD: John Rozz  
 APD: Fitz Madrid  
 MD: Jeff Zito  
 2 SUM 41 "Song"  
 1 AFI "Grey"  
 SLAVES ON DOPE "Go"

**KFRR/Fresno, CA \***  
 PD: Chris Squires  
 MD: Reverend  
 No Adds

**WGRD/Grand Rapids, MI \***  
 PD: Bobby Duncan  
 MD: Michael Grey  
 5 QUEENS OF... "Flow"  
 BECK "Lost"

**WXNR/Greenville, NC \***  
 PD: Jeff Sanders  
 APD: Turner Watson  
 MD: Pete Schacke  
 HOT ACTION COP "Fever"  
 SALIVA "Rest"  
 USED "Myself"

**WEEO/Hagerstown, MD**  
 PD: Brad Hunter  
 APD: Dave Roberts  
 3 LIAM LYNCH "Whatever"  
 2 TRANSPLANTS "DJ"  
 1 COLD "Girl"  
 1 JACK JOHNSON "Defeated"

**WMRQ/Hartford, CT \***  
 PD: Todd Thomas  
 APD/MD: Alan Ayo  
 No Adds

**KUCD/Honolulu, HI \***  
 PD: Jamie Hyatt  
 MD: Ryan Sean  
 77 SANTANA FC. KROEGER "Don't"  
 36 3 DOORS DOWN "Here"  
 25 STARTING LINE "Real"  
 3 BLACK LAB "See"  
 SEETHER "Under"  
 SIMPLE PLAN "Addicted"

**KTBZ/Houston-Galveston, TX \***  
 PD: Vince Richards  
 APD/MD: Danny Villalobos  
 18 SEETHER "Under"  
 8 ATARIS "Diary"  
 4 SUM 41 "Song"  
 BLUR "Beat"  
 COLD "Girl"  
 QUEENS OF... "Flow"

**WRZX/Indianapolis, IN \***  
 PD: Scott Jameson  
 MD: Michael Young  
 1 3 DOORS DOWN "Road"  
 1 BLUR "Beat"

**WPLA/Jacksonville, FL \***  
 PD: Bo Matthews  
 APD/MD: Chad Chumley  
 ATARIS "Diary"  
 LIAM LYNCH "Whatever"  
 SHINEDOWN "Inside"

**WRZK/Johnson City, TN \***  
 VP/Prog. Ops.: Mark E. McKinn  
 SUM 41 "Song"  
 UNLOCO "Failure"

**KRBZ/Kansas City, KS \***  
 OM/PD: Mike Kaplan  
 APD/MD: Shaggy  
 2 BLUR "Beat"  
 1 JACK JOHNSON "Defeated"

**WNFZ/Knoxville, TN \***  
 PD: Dan Bozyk  
 APD/MD: Anthony Profit  
 AM: Opie Taylor  
 COLD "Girl"  
 REVIS "Rain"  
 SALIVA "Rest"

**KFTE/Lafayette, LA \***  
 PD: Scott Perrin  
 MD: Chris Olivier  
 1 BLUR "Beat"  
 SEETHER "Under"

**WWOX/Lansing, MI \***  
 PD: John Boyle  
 MD: Kelly Bradley  
 EVANESCENCE "Life"  
 UNLOCO "Failure"

**KXTE/Las Vegas, NV \***  
 PD: Dave Wellington  
 APD/MD: Chris Ripley  
 1 MUSIC "Road"

**KLEC/Little Rock, AR \***  
 PD: Marty Oehlhof  
 MD: Adroq  
 BLUR "Beat"  
 JACK JOHNSON "Defeated"  
 LIAM LYNCH "Whatever"  
 UNLOCO "Failure"

**KROQ/Los Angeles, CA \***  
 VP/Prog.: Kevin Weatherly  
 APD: Gene Sandbloom  
 MD: Lisa Worden  
 17 WHITE STRIPES "Seven"  
 7 BLUR "Beat"  
 2 AFI "Song"  
 RED HOT CHILLI... "Dosed"

**WLRS/Louisville, KY \***  
 Dir/Prog.: J.D. Kunes  
 PD: Lance  
 MD: Annare Fitzgerald  
 REVIS "Rain"  
 SEETHER "Under"  
 TAPROOT "Mine"

**WMFS/Memphis, TN \***  
 PD: Rob Cressman  
 MD: Mike Killabrew  
 18 SHINEDOWN "Inside"  
 COLD "Girl"

**WZTA/Miami, FL \***  
 PD: Troy Hanson  
 APD/MD: Ryan Castle  
 No Adds

**WLUM/Milwaukee, WI \***  
 PD: Tommy Wilde  
 MD: Kenny Neumann  
 9 MATCHBOX TWENTY "Unwell"  
 1 JACK JOHNSON "Defeated"  
 1 RAVEONETTES "Riders"  
 1 TRANSPLANTS "DJ"  
 1 BLUR "Beat"  
 UNLOCO "Failure"

**WHTG/Monmouth-Ocean, NJ \***  
 PD: Darin Smith  
 MD: Brian Zaynor  
 2 JACK JOHNSON "Defeated"  
 2 BLUR "Beat"

**KMBY/Monterey-Salinas, CA \***  
 PD: Kenny Allen  
 APD/MD: Opie Taylor  
 (HED) PLANET EARTH "Blackout"  
 JACK JOHNSON "Defeated"  
 TRANSPLANTS "DJ"  
 UNLOCO "Failure"

**WBUZ/Nashville, TN \***  
 OM: Jim Patrick  
 PD/MD: Russ Schenck  
 5 BLUR "Beat"  
 SEETHER "Under"  
 TAPROOT "Mine"

**WRRV/Newburgh, NY**  
 PD/MD: Andrew Boris  
 3 DOORS DOWN "Road"  
 COLD "Girl"

**KKND/New Orleans, LA \***  
 OM/PD: Rob Summers  
 APD/MD: Sig  
 3 SEETHER "Under"  
 1 BLUR "Beat"  
 REVIS "Rain"

**WXRK/New York, NY \***  
 PD: Steve Kingston  
 MD: Mike Peer  
 12 BLUR "Beat"  
 9 LIAM LYNCH "Whatever"  
 9 MUDWYNE "Falling"  
 1 SUM 41 "Song"

**WROX/Norfolk, VA \***  
 PD: Michele Diamond  
 MD: Mike Powers  
 14 LIAM LYNCH "Whatever"  
 10 TAPROOT "Mine"  
 9 HOT ROD DRICUIT "Pharmacist"  
 5 BEN KWELLER "Commerce"  
 1 BLUR "Beat"  
 1 QUEENS OF... "Flow"  
 1 TRANSPLANTS "DJ"  
 REVIS "Rain"

**KORX/Odessa-Midland, TX**  
 PD: Michael Todd Mobley  
 24 AUDIOSLAVE "Stone"  
 17 ATARIS "Summer"  
 17 FINCH "Burn"  
 17 JASON MRAZ "Remedy"  
 7 BLUR "Beat"  
 7 JACK JOHNSON "Defeated"  
 7 TRANSPLANTS "DJ"

**WJRR/Orlando, FL \***  
 PD: Pat Lynch  
 MD: Dickerman  
 6 SHINEDOWN "Inside"  
 1 BLUR "Beat"  
 SKINDRED "Off"  
 TAPROOT "Mine"

**WOCL/Orlando, FL \***  
 PD: Alan Amith  
 APD/MD: Bobby Smith  
 4 SIMPLE PLAN "Addicted"  
 MUDWYNE "Falling"

**WPLY/Philadelphia, PA \***  
 PD: Jim McGuinn  
 MD: Dan Fein  
 4 BLUR "Beat"  
 PETE YORN "Back"  
 SUM 41 "Song"

**KEDJ/Phoenix, AZ \***  
 PD: Nancy Stevens  
 APD: Dead Air Dave  
 MD: Robin Nash  
 8 BLUR "Beat"  
 RAVEONETTES "Riders"

**KZON/Phoenix, AZ \***  
 OM/PD: Tim Maranville  
 APD/MD: Kevin Mannion  
 No Adds

**WXDX/Pittsburgh, PA \***  
 PD: John Moschitta  
 MD: Vinnie  
 No Adds

**WCYY/Portland, ME**  
 PD: Herb Ivy  
 MD: Brian James  
 BLUR "Beat"  
 STONE SOUR "Inhale"  
 UNLOCO "Failure"

**KNRK/Portland, OR \***  
 PD: Mark Hamilton  
 APD/MD: Jayn  
 1 BLUR "Beat"

**WBRU/Providence, RI \***  
 PD: Tim Schiavelli  
 MD: Alicia Mullin  
 15 BLUR "Beat"  
 1 TRAPT "Headstrong"

**KRZQ/Reno, NV \***  
 OM: Rob Blaze Brooks  
 APD: Jeremy Smith  
 MD: Matt Diabolo  
 1 TRANSPLANTS "DJ"  
 1 BLUR "Beat"  
 RAVEONETTES "Riders"  
 SEETHER "Under"

**WOYL/Richmond, VA \***  
 PD: Mike Murphy  
 MD: Keith Dakin  
 1 BLUR "Beat"  
 MUSIC "Road"  
 THEORY OF A DEADMAN "Make"  
 UNLOCO "Failure"

**KCXX/Riverside, CA \***  
 OM/PD: Kelli Cluque  
 APD/MD: Daryl James  
 1 UNLOCO "Failure"  
 BREAKING BENJAMIN "Skin"

**WZZ/Roanoke-Lynchburg, VA \***  
 GM/PD: Bob Travis  
 MD: Greg Travis  
 BLUR "Beat"  
 JACK JOHNSON "Defeated"  
 RAVEONETTES "Riders"  
 TRANSPLANTS "DJ"  
 UNLOCO "Failure"

**WZNE/Rochester, NY \***  
 OM/PD: Mike Danger  
 MD: Violet  
 7 BLUR "Beat"  
 MUSIC "Road"  
 RAVEONETTES "Riders"  
 TAPROOT "Mine"  
 ATTACK "Magic"

**KWOD/Sacramento, CA \***  
 PD: Ron Bunce  
 APD: Boomer  
 1 JACK JOHNSON "Defeated"  
 INTERPOL "PDA"  
 UNLOCO "Failure"  
 RAVEONETTES "Riders"  
 BLUR "Beat"  
 DONNAS "Invited"

**KPNT/St. Louis, MO \***  
 PD: Tommy Mattem  
 MD: Jeff Frisse  
 APD: Jeff "Woody" File  
 3 BLUR "Beat"

**KXRX/Salt Lake City, UT \***  
 PD/VP/Prog. & Prog.: Mike Summ  
 APD/MD: Arlie Fulklin  
 AM: Corey O'Brien  
 15 BLUR "Beat"  
 5 SALIVA "Rest"  
 4 SUM 41 "Song"  
 BECK "Lost"

**XTRA/San Diego, CA \***  
 PD: Bryan Schock  
 MD: Chris Muckley  
 1 TRANSPLANTS "DJ"  
 HOT HOT HEAT "Bandages"

**KITS/San Francisco, CA \***  
 PD: Sean Demery  
 MD: Aaron Axelsen  
 3 ATARIS "Diary"  
 BEN KWELLER "Commerce"  
 DONNAS "Invited"

**KJEE/Santa Barbara, CA**  
 GM/PD: Eddie Gutierrez  
 MD: Dakota  
 No Adds

**KNDD/Seattle-Tacoma, WA \***  
 PD: Phil Manning  
 APD: Jim Keller  
 BLUR "Beat"  
 COLD "Girl"  
 SEETHER "Under"  
 VENDETTA RED "Shatterday"

**KSYR/Shreveport, LA \***  
 Acting PD: Rod The Human Trip  
 1 BLUR "Beat"  
 COLD "Girl"  
 HOT ACTION COP "Fever"  
 TAPROOT "Mine"

**WFSM/Wilmington, NC**  
 PD: Knothead  
 1 UNLOCO "Failure"

**WKRL/Syracuse, NY \***  
 OM/PD: Mimi Griswold  
 APD/MD: Abbie Weber  
 3 BLUR "Beat"  
 JACK JOHNSON "Defeated"  
 TRANSPLANTS "DJ"  
 UNLOCO "Failure"

**WXSR/Tallahassee, FL**  
 PD: Steve King  
 MD: Meathhead  
 SEETHER "Under"  
 TRANSPLANTS "DJ"

**WSUN/Tampa, FL \***  
 OM: Chuck Beck  
 PD: Shark  
 APD: Pat Largo  
 2 SEETHER "Under"  
 SALIVA "Rest"  
 TAKING BACK SUNDAY "Cuts"

**KFMA/Tucson, AZ \***  
 PD: Lynn Carstensen  
 MD: Matt Spry  
 8 BLUR "Beat"  
 SLIGHTLY STOOPID "Honey"  
 TAPROOT "Mine"

**KMYZ/Tulsa, OK \***  
 PD: Lynn Barstow  
 MD: Corbin Pierce  
 1 BLUR "Beat"

**WHFS/Washington, DC \***  
 PD: Robert Benjamin  
 APD: Bob Waugh  
 MD: Pat Ferrise  
 19 JACK JOHNSON "Defeated"  
 PETE YORN "Back"  
 SUM 41 "Song"  
 BLUR "Beat"

**WWDC/Washington, DC \***  
 PD: Buddy Rizer  
 MD: LeeAnn Curtis  
 1 COLD "Girl"  
 3 DOORS DOWN "Road"  
 FINCH "Burn"  
 SALIVA "Rest"

**WFPZ/West Palm Beach, FL \***  
 OM/PD: John O'Connell  
 MD: Eric Kristensen  
 10 SALIVA "Rest"  
 3 LIAM LYNCH "Whatever"  
 1 HOT ACTION COP "Fever"  
 BLUR "Beat"  
 RAVEONETTES "Riders"  
 SKINDRED "Off"

### \* Monitored Reporters

87 Total Reporters

78 Total Monitored

9 Total Indicator



## New & Active

**PEARL JAM Get Right (Epic)**  
 Total Plays: 286, Total Stations: 17, Adds: 0

**SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)**  
 Total Plays: 259, Total Stations: 23, Adds: 0

**MUSIC Take The Long Road And Walk It (Capitol)**  
 Total Plays: 252, Total Stations: 26, Adds: 4

**TAPROOT Mine (Velvet Hammer/Atlantic)**  
 Total Plays: 242, Total Stations: 35, Adds: 10

**BLINDSIDE Sleepwalking (Elektra/EEG)**  
 Total Plays: 234, Total Stations: 25, Adds: 2

**INTERPOL PDA (Matador)**  
 Total Plays: 215, Total Stations: 18, Adds: 1

**SIMPLE PLAN Addicted (Lava)**  
 Total Plays: 210, Total Stations: 25, Adds: 3

**BLUR Crazy Beat (Virgin)**  
 Total Plays: 195, Total Stations: 43, Adds: 43

**OFF BY ONE Change (LMC)**  
 Total Plays: 163, Total Stations: 13, Adds: 1

**JACK JOHNSON The Horizon Has... (Moonshine Conspiracy/Universal)**  
 Total Plays: 160, Total Stations: 21, Adds: 16

Songs ranked by total plays

## Please Send Your Photos

R&R wants your best snapshots (color or black & white).  
 Please include the names and titles of all pictured and send them to:  
**R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067**  
 Email: mdavis@radioandrecords.com

## Indicator

Most Added\*

- TRANSPLANTS DJ DJ (Epitaph)
- COLD Stupid Girl (Flip/Geffen/Interscope)
- LIAM LYNCH United States Of Whatever (S-Curve/Astralwerks)
- JACK JOHNSON The Horizon Has Been Defeated (Moonshine Conspiracy/Universal)
- BLUR Crazy Beat (Virgin)
- UNLOCO Failure (Maverick/Reprise)
- AUDIOSLAVE Like A Stone (Interscope/Epic)
- SEETHER Driven Under (Wind-up)
- STONE SOUR Inhale (Roadrunner/IDJMG)
- FINCH What It Is To Burn (Drive-Thru/MCA)
- 3 DOORS DOWN The Road I'm On (Republic/Universal)
- ATARIS Boys Of Summer (Columbia)
- JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)

# SUM 41

## THE HELL SONG



ANOTHER GREAT WEEK AT RADIO! WXRK, WHFS, WPLY, KTBZ, X96, WJBX, WRZK  
TOP 10 AT TRL SINCE THE VIDEO DEBUTED LAST WEEK!

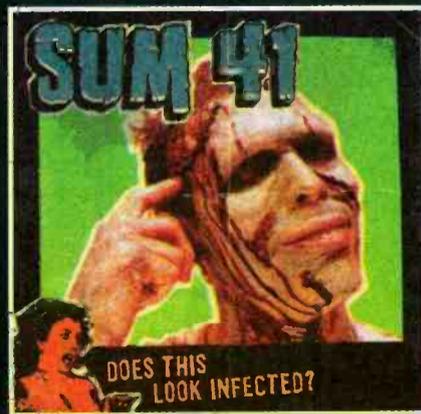
R&R ALTERNATIVE 38 - 29 (+155) MODERN ROCK BDS 40\*-32\* (+182)

ALREADY ADDED TO:

KROQ KNDD Q101 KDGE LIVE 105 89X 99X KPNT WFNX  
KEDJ WMRQ WAQZ KXTE KRBZ WXTM KFMA WLUM KROX  
KMYZ AND MANY MANY MORE!

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Mixed by Tom Lord-Alge  
Management: Greig Nori, Ari Martin / Netzwerk Management

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# ALTERNATIVE: THE WINDS OF CHANGE

**Continued from Page 1**

Another radio station, in San Francisco, recaptures its "alternativeness" and starts throwing curveballs to the audience with every pitch. A number of radio

tossed a match on it. While the smoke was clearing, he did a Google search for former MD Steve

Masters and downloaded him back to the station for a midday retro show right after Howard Stern.

He then set to work re-imagining Live 105 as a station that was back in touch with the soul of San

Francisco. This involved many late nights cackling, giggling and muttering to his laptop as he created new liners, promos and production.

mouth occasionally for a few questions here and there. What follows is my day at Live 105, done diary style. Interspersed in the hour-by-hour are comments from Programming Operations Director Spud (or Spud POD), Promotions Director Robin Rockwell, Sean and GM Steve DiNardo.

## 9 To 5 At The Reconstruction Site

**10am:** I arrive at a building I've never been in before. Live 105 has moved to a facility on Battery Street that now houses all things Infinity, including the local CBS television affiliate, KPIX. Street parking is impossible, so I find a parking lot about a block away.

**10:20am:** The old building was typical high-rise, corporate-cubicle



**The many faces of Sean Demery**

stations that had good fall books credit a return to the softer center, away from the hard and crusty edges.

As usual, we're too close to the whole thing to get a good look at the big picture. Pinning down a cultural shift is slippery work at best. Honestly, I don't know if the shift will be this year or next or the year after that, but my bones tell me it's started.

We're going to use this Alternative special issue to see if we can peer through the mist just a teeny-weeny bit. Obviously, we'll look ahead musically, but I cajoled a number of very smart experts in a variety of categories to gaze into their balls of crystal to see what they could see.

We'll cover air talent, image production, Internet usage and Internet-piracy issues. We'll take a look at street-level marketing and try to divine what the kids will be into next. And we'll pore over some research hot off the field to help us divine where we are now so we have a better idea of where we're going.

### It's A Live 105!

First, though, we're going to visit with KITS (Live 105)/San Francisco for some vibe. This is not your father's Live 105. Ever since Sean Demery came out of dot-com hiding last year to take over the PD chair, the station has been the poster child for the winds of change.

Sean poured napalm on the stuff Selector was printing out and then

Francisco. This involved many late nights cackling, giggling and muttering to his laptop as he created new liners, promos and production.

You want outside-the-box thinking? How about you and your GM doing a series of two-voice promos with the theme of "We suck

mouth occasionally for a few questions here and there.

What follows is my day at Live 105, done diary style. Interspersed in the hour-by-hour are comments from Programming Operations Director Spud (or Spud POD), Promotions Director Robin Rockwell, Sean and GM Steve DiNardo.

style; the new digs are exposed-concrete-and-steel loft style, as if Tony Hawk and a gaggle of skater kids use the space to practice tricks. There's a large open lounge area surrounded by the studios on one side and the programming offices of

**Continued on Page 72**

## FORMAT FORECAST

### Aaron Axelsen

#### MD, KITS/San Francisco

Ten new bands and genres to watch for in 2003:

1. Recover: An exciting new four-piece out of the vibrantly rich Austin music scene. Gary Gersh signed this band to his label, so look for the Recover boys to tour with Bay Area punk veterans AFI this spring. Think *At The Drive-In* meet *The Foo Fighters* with a touch of *Jawbreaker*. It's a big specialty show record for me.
2. The Mars Volta: Speaking of *At The Drive-In* and Gary Gersh, former electric *At The Drive-In* frontman Cedric and company are set to embark with their hotly tipped and highly anticipated new project.
3. Postal Service: They're a very cool new slide project of one Ben Gibbard, who's from popular college radio faves *Death Cab For Cutie*. Their debut CD, *Give Up*, is released on Sub Pop this month. It's a very compelling synth-pop indie release with delicately crafted songs and groovy beats to boot.
4. Alpinestars: This band is a funky and infectious electronic-rock hybrid from the U.K. The fine folks over at Astralwerks will be releasing the band's second offering, *White Noise*, sometime this year. The album features a couple of U.K. hits like "Carbon Kid" — which features Brian Molko, of *Placebo* fame — and my personal fave (and big subsonic record), "Snow Patrol."
5. The burgeoning New York post-punk indie scene: Look for new bands like *Longwave* (RCA), *Radio 4* (Astralwerks), *The Rapture* (DFA), *The Realistics* (Catapult) and *The Stills* (I think they're on Capitol) to join the impressive list of

successful New York stalwarts like *The Strokes*, *The Yeah Yeah Yeahs* (Interscope) and *Interpol*.

6. Year Of The Rabbit: Elektra inks this new project featuring talented producer and artist Ken Andrews, of *Failure* and *On* fame. *Failure* was arguably one of the best post-Nirvana bands but, sadly, was never really embraced by commercial outlets at the time. The band was, perhaps, a little ahead of the curve, but the new music I've heard from *Year Of The Rabbit* has me optimistic about what 2003 will hold for Andrews and his new band.

7. Vendetta Red: They're a Seattle outfit who are poised to rock your socks off in 2003. These Epic stars put on one of the most maniacal and insane live shows of any new band I've seen recently.

8. Hot Hot Heat: One of my biggest reactive *Soundcheck* bands of 2002. Reprise Records and Jim Guernoit have scored one of the coolest new bands to come out of Canada since, er, *Triumph*! KROQ/Los Angeles added the fashionably chic and bouncy "Bandages" single way early.

9. Leaves: An Icelandic buzz band managed by the same blokes who work with *Radiohead* and *Aqualung* finds a U.S. home with the DreamWorks posse. They have very cinematic, sweeping, epic rock songs, not unlike *Coldplay*. The full import CD, *Breathe*, was one of my top 10 favorites of 2002.

10. Smile Empty Soul: Greg Dorfman and the Lava crew have a smash on their hands with this band's first single, "Bottom of the Bottle." It could be Part Two of "Blurry."

Other new bands and releases to watch for: *The Bronx* (IDJMG), *Thrice* (IDJMG), *Idlewild* (Capitol), *The Faint* (Saddle Creek), *Thursday* (IDJMG), *Special Goodness* (Nos), *My Morning Jacket* (RCA), *Reggie And The Full Effect* (Vagrant), *Jet* (Elektra), *Electric 6* (Beggars) and *Caesars* (Virgin).

## ALTERNATIVE: THE WINDS OF CHANGE

Continued from Page 71

Spud, Robin, MD Aaron Axelsen and Sean on the other. Down a long hallway is another open space used by sales and engineering.

Sean's been in the office since 7:30am. His first task of the day was to write a report to upper management. The GM? No, higher. I notice immediately that Sean's desk is way too clean. "I try to get to each piece of paper only once," he says.

I put down my bags, and I'm immediately scolded for coming in late. Sean is hungry and has been waiting for me so we could make a breakfast run. We grab Spud and go across the street for a muffin or two.

**Max:** *When you realized last year that you were headed back to terrestrial radio and, in particular, Live 105, what were your thoughts on a change for the station and your thoughts on the Alternative format in general?*

**Sean:** I thought to myself, "Self, what the hell has happened to this

**"Four or five bands in the Active Rock bar having a beer blast at the same time is not a reason to turn every coffeehouse into a convenience store that sells Bud and Schlitz. Or is it?"**

**Sean Demery**

format?" It's not that I wasn't cognizant of what it had turned into; it just seemed to me that the format had turned into the other Active Rock format. I thought, "We already have a bunch of those, don't we?" Four or five bands in the Active Rock bar having a beer blast at the same time is not a reason to turn every coffeehouse into a convenience store that sells Bud and Schlitz. Or is it?

Kim [Monroe, PD, WXTM/Cleveland] and Dave [Wellington, PD, KXTE/Las Vegas] seem to be doing rather well with it in their respective cities, don't you think? Or are they just doing a good job of mirroring the needs of their markets and filling the cracks? That's all I'm trying to do here, but I'm using different putty.

**Max:** *How did your time in the dot-com space shape your thoughts*

*on the state of alternative music?*

**Sean:** It didn't. At RadioCentral we were programming 23 different formats with research, disc jockeys and promotions and using both market-specific and national research. When we turned off the lights, it had 6 million users and just short of a million listening hours in March of 2002 alone. We were doing those formats with an augmented version of the same radio sense that we had used with the really big sticks.

It wasn't what was going on in the business that was shaping my view on the format; it was walking down the street, stopping for coffee, hanging at the music shops and seeing a vibrant music culture not being served by San Francisco radio offerings. The street is always a better guide than the latest published research study.

**11:20am:** Back in Sean's office I notice that he has two computers on his desk, one laptop and one desk model. As he explains the uses of each, my attention is diverted by a strong slap on the shoulder and, "Dude! It's great to see you!" Steve Masters, host of the two-hour *11 O'Clock Rewind*, comes in to ask Sean a question then rushes back to the studio.

Clearly, he's jazzed to be back on the air. He still has the same enthusiasm, and he looks exactly the same as the last time he worked at the station. In fact, the enthusiasm level all over the office is quite noticeable. Everyone seems upbeat and walks around with a purposeful air.

**11:40am:** Sean takes a music call while checking the 38 new e-mails that have arrived since we went across the street for muffins and coffee. I take the opportunity to drift around the office space. I wander into Spud's office.

**Max:** *How long have you been here now?*

**Spud:** Sixteen years. I think I'm on the life plan. I can't leave! If I leave, who's gonna take care of the archive section? When they go, "What was that song we played back in '89 that still gets requests on *Rewind*?"

**Max:** *Just in terms of the vibe, how have things changed?*

**Spud:** The vibe right now is very similar to the vibe under Richard Sands. A lot of people are excited about the music again. A lot of people are into the station. I think it's become a lifestyle station again, where it's not just the music. Sean has reintroduced stationality to Live 105.

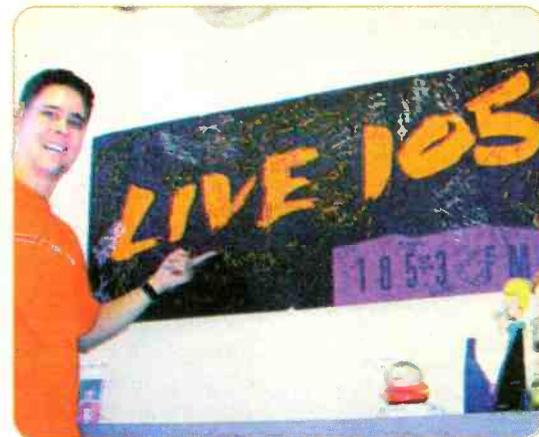
**Max:** *Do you sense excitement among listeners again? Have you*

*noticed a change?*

**Spud:** Definitely! A station can be really focused on one niche, one style of music, and that works in many markets. But not in a city like San Francisco, where people are into many different kinds of music. Live 105 started as the alternative to mainstream rock here, and it's once again feeding those listeners who want to hear a wide variety of alternative music.

**Noon:** Spud takes a call, and I go next door to Robin Rockwell's office. Even though the station's only been in this building about a year and half, Robin's office is stacked with knickknacks and bric-a-brac that give it a most lived-in look.

Robin, too, has survived a few regime changes. Her radio resume is impressive, from her first job at



**Live 105 POD Spud standing on the new furniture, again.**

XTRA-FM (91X)/San Diego to a stint at KOME/San Jose to transitioning to Live 105.

**Max:** *Tell me about your station events and how they're different now. Still a lot of baggy pants and backward baseball caps?*

**Robin:** There's still that. It's a variety of people, but that's typical San Francisco. We're going to different kinds of events, which is

Continued on Page 74

## FORMAT FORECAST

**Gary Jay & John Perrone**

**Alternative Promotion/TVT Records**

One could draw a parallel between the current state of the format and the state of the U.S. economy: We all hope that it's going to get healthier, yet we're not exactly sure when it's gonna happen.

The identity crisis that Alternative has been having of late is showing signs of clarifying itself soon. Not to sound like there is a conspiracy, but, from our vantage point, it seems as though, in recent months, the format's been sold a bill of goods that it needed to forget its roots. It's as if someone (terribly ill-informed) tried and was successful, in some cases, to convince programmers that kids don't want to hear rock music anymore.

While we are all for the division between Alternative and Active Rock — yes, there should be exclusive artists who define each format (while the Linkin Parks, P.O.D.s and Sevendusts of the world are commonly considered common ground) — the craze of Alternative shunning guitar-based rock music in favor of novelty (yep, we said it!) acts or flavor-based songs isn't healthy, long term, for the format and is about to grind to a halt.

While we kinda "Hate to Say I Told You So," many of these artists won't have careers beyond one album, or perhaps even one single. In the next two ratings periods we're gonna see (and, sadly, in some markets have already seen) the pitfalls of investing too much airtime in novelty shtick rock and not nurturing new rock-based artists to ultimately position your station around.

The time is coming when radio's focus will once again be about whom, exactly, it's trying to program to. Those 18-24-year-old kids aren't tuning in to try to out-hip one another or be cooler than their friends and peers. These kids still want to feel like a part of something, they still want to rebel, they still want to rock, and, most important for all of us, they very much want to find songs and artists they can identify with and be passionate about.

TVT's agenda? Nothingface have been chosen to make all other bands look like pantywaisted amateurs when it comes to rocking Ozzfest: This summer's Ozzfest coordinators announced the lineup for this year's festival, and Nothingface will be tearing up the second stage. You can get your first taste of the band's new album, *Skeletons*, by downloading the track "Here Come the Butchers" at [www.nothingface.net](http://www.nothingface.net). The album will invade record stores nationwide on April 22.

Closure's hard-hitting and brash style is earning them quite a reputation out on the road. You saw them with Sevendust this past November; now you can download the band's first single, "Look Out Below," from their self-titled debut TVT album, in stores May 13, at [www.closuremusic.com](http://www.closuremusic.com).

# A.F.I. "Girl's Not Grey"

FOUR STAR REVIEW ROLLING STONE 3/20/03

"...A BIBLICAL EPIC"

R&R ALTERNATIVE: 19 - 76 1532x (+110)

R&R ACTIVE ROCK: 43 - 40 212x (+30)

BDS MODERN ROCK: 19\*-16\* 1687x (+138)

BDS ACTIVE ROCK: DEBUT 40\* 223x (+45)

TOTAL AUDIENCE OVER 10 MILLION!

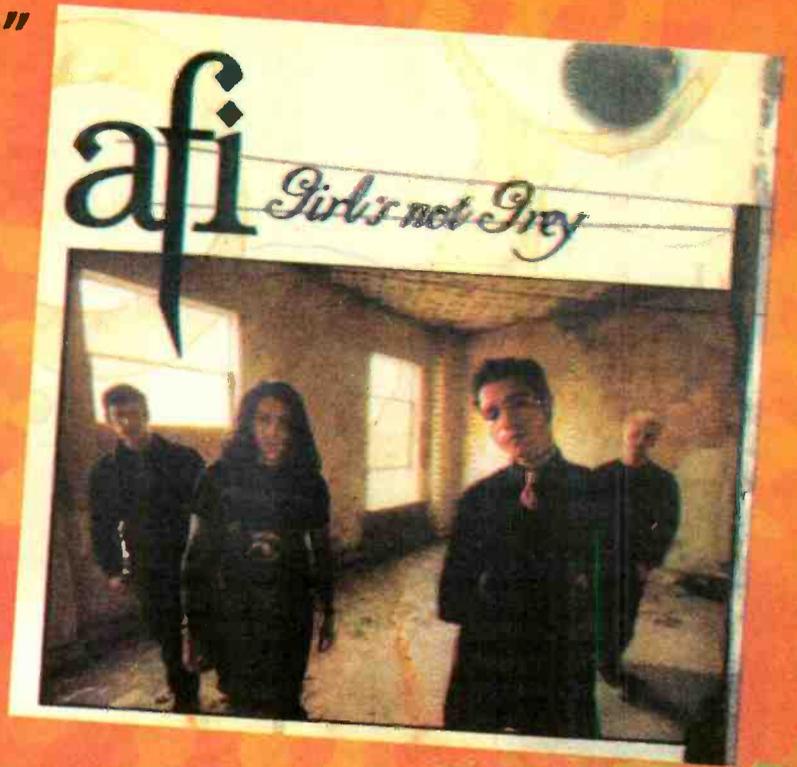
NEW THIS WEEK: WNVE, WJBX, KRAB, WWBN, KZRQ, KRXE

TOP 10 PHONES AT: KROQ, LIVE 105, KXXR,

WFNX, KXTE, KEDJ, WBRU, WEDG and many more...

"SING THE SORROW": 300,000 SHIPPED.

IN STORES NOW!



PRODUCED BY JERRY FINN AND BUTCH VIG

MIXED BY JERRY FINN

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A&R: LUKE WOOD www.afireinside.net

Management: Gas



Produced, Engineered & Mixed by Tim O'Heir  
Remixed by Chris Lord-Alge  
A&R: Michael Goldstone

# ALL-AMERICAN REJECTS "Swing, Swing"

R&R ALTERNATIVE: 8 - 8 1885x

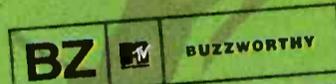
BDS MODERN ROCK: 8\*-8\* 2121x

AUDIENCE REACH: 11.9 MILLION!

GETTING PHONES AT:

KEDJ, WPBZ, KFMA, WWDX, KRZQ, WEQX and more...

ALREADY OVER 200,000 SOLD!



The following contains a breaking new artist you'll need to know on a first name basis. May prove unattractive for unadventurous viewers.



www.theallamericanrejects.com

www.dreamworksrecords.com

Management: Mosaic Media Group

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Produced by Joe Barresi & Powerman 5000

Mixed by Chris Lord-Alge Management: The Firm A&R: Ron Handler



## ALTERNATIVE: THE WINDS OF CHANGE

Continued from Page 72

good. We're going to shows that we would never have gone to before, like Soundtrack Of Our Lives. We would never have submitted a proposal for that before, but now we're embracing things like that. "Hey, let's go there, let's make a big presence, and let's try to do a studio session with these bands."

We were very straight, very conservative, for a while, not taking any chances. Now there are no rules. We can do whatever we want, pretty much. There's brainstorming. It's a collective process. It's not just one person deciding what we're doing and everyone else deals with it; it's brainstorming.

**Max:** Do you have brainstorming meetings during the week?

**Robin:** Yes. We have one programming meeting a week, and that's Sean, me, Spud, Aaron and a few others — pretty much all the elements, the head elements. We do that once a week. Then we have our sales promotion meeting. Sean and I conduct that one, and we come up with the ideas for the sales promotions.

**Max:** Is there a sense that sales and programming are working closer together?

**Robin:** Totally. The sales staff is very excited about the product again. Before, everyone was faking the fun. Like [in monotone voice], "Hey, I work at Live 105." And now it's like [loud, passionate voice], "I work at Live 105! We're doing these events!"

**Max:** Do you think that the station is getting back to a more Alternative stance, whatever that means in San Francisco?

**Robin:** It's becoming a person again. Before, it was just a thing, from back in '98 to the most recent situation. You could have put the station on in Kansas City, you could have put it on anywhere, and it

would have been OK. Now it's got life in it again. We're doing things because we want to do them.

**Max:** So all sorts of ideas that you've had are now being accepted?

**Robin:** Yeah, they're not being shot down like, "Oh, no, don't do that. I don't want to support that." Now it's, "Let's come up with more ideas. Let's do things." Sean's very receptive to all that, which is awesome.

**1pm:** I drift back into Sean's office as he's checking more e-mail. Steve Masters comes in for some copy to do promos for a GameCube and X-Box promotion. Sean types IMs on his two separate computers. He shares the fact that he likes working on the train. His commute is 35 minutes each way. His dot-com commute was an hour and 35 minutes round trip. Does he notice the difference?

"It's like wearing a fur coat over four layers of clothing in the desert when it's 135 degrees, then taking off the coat: It's better, but you're still wearing four other layers," he muses.

**1:15pm:** Sean calls Aaron, who's not in today, to tell him that some research they've been waiting for is done. He makes another call while opening a new Word file on the desktop. We're getting ready to go into a production studio so I can voice some new promos that Sean has been working on.

**Max:** Very, very few people in radio have the kind of relationship with their GM that you do. How does that help you day to day?

**Sean:** How lucky can one guy get in a career? Ten years with Mark Renier at 99X, and then the opportunity to work with Steve DiNardo. This guy is smart, in touch, ethical, a staunch negotiator, an excellent strategist, and, as a bonus, he's funny as hell. Funny is good; it promotes creativity.

Steve understands programming from a first-person perspective even though his background is in sales and management. Who'd a thunk it? Doing the same things gets the same results. Steve allows us the freedom to take calculated chances without worrying about the possibility of paralysis or failure.

Steve and I both know that you can successfully bat 1.000 if you just stay in the dugout. The real players are the ones who swing away without fear because they know they can get a hit. If you go one for three every day and generate runs for the team, you'll end up in the Hall of

Fame. Those are the players I enjoy keeping company with.

**Max:** You walked into a station with some pretty good people.

**Sean:** Besides the luck of really liking the management, I really liked our consultant, Alex Demers. Again, this guy gets it. It's not all about having the right music list; it's about entertainment, pure and simple entertainment. That's what makes sitcom A perform better than sitcom B. Alex understands that. He brings new stuff to the table. He has been invaluable.

I also have an award-winning MD who's known for successfully bringing bands to our industry's attention. Aaron Axelson is smart and adds so much more than his title implies. My POD, Spud, is super-organized and knows more about the inner workings and history of Live 105 than just about anybody else.

Ben Gill is our in-house imaging guy. He's really good. He likes to break the boilerplate and comes up with better treatments than my original ideas. Robin Rockwell is the promo guru. She makes the impossible happen — period. These people came with the keys to the place. They're effective, and they're people I can depend on. They're all mine! All mine, I tell you! Hahahahahahaha.

**2pm:** Sean takes a label call. This one sounds like it will be a while. I sneak out and go up to the third floor to talk to GM Steve DiNardo. Steve also oversees KLLC (Alice)/San Francisco). He took the reins of Live 105 back in September of 2000, when the stations were in different buildings.

**2:03pm:** Wow! The third floor is nice. Very modern. All brushed steel and concrete, but more like the set of *Star Trek* than downstairs. It's as if the Live 105 floor is the basement where the kids hang out and play foosball and Playstation 2 and the

**"I think it's become a lifestyle station again, where it's not just the music. Sean has reintroduced stationality to Live 105."**

Spud

third floor is the rest of the house that the parents keep nice and neat.

Steve's office is light and airy and also neat. Leaning up against the window is a very impressive hybrid road/mountain bike. I'm in the presence of a true San Franciscan.

**Max:** When we were on the phone last week before I came up here, you used the term "modal," which I hadn't heard in a very long time, especially in connection with this format. Can you go over that again?

**Steve:** A year to two years ago we were so focused on rap rock and what we were calling angry rock — the Limp Bizkits, all that kind of stuff — that everything sounded kind of the same. The station was very modal in the sense that pretty much that's what you were gonna get from song to song, and you weren't gonna get much else.

While those records tested well with men 18-24, it was a self-fulfilling prophecy, where, if you saw your core audience as being 23-to-25-year-old guys, it was fine, but you were going to have a really hard time reaching out to someone who was 29 or 30. You were going to have a really hard time holding them, because the music was too hard. That's how it felt to me as a listener, like, "As much as I want to love this, I can't."

Continued on Page 76



## FORMAT FORECAST

**Anthony Proffitt**  
MD, WNFZ/Knoxville

Well, 2003 is already here, and right off the bat we have a ton of good music out there. I heard Evanescence in late 2002 and thought, "What a cool song, but who will play it? It's a chick." Now everybody is hearing it and, hopefully, getting it.

For some reason our format has backed away from female artists, but, finally, bands like Evanescence and The Donnas are getting the attention they deserve. Let's just hope more females with balls — I guess I mean boobs — will be heard by other MDs.

How about the upcoming summer tours? Summer Sanitarium, Music as a Weapon, Lollapalooza... Of course, it will be great to hear our core artists like Metallica, Disturbed, Limp Bizkit and others. I really think this will also help other, smaller bands bloom, like Trapt, Chevelle, Seether, Taproot, The Exies and more.

We need more rockers and a lot less of the Blink-type bands! I hope to see you at a show, and remember: No music is bad until you actually listen to it; then you can say it's bad — or great!

# blur

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WXRK	KROQ	Q101	WZZN	WPLY	KTBZ	WHFS
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WWCD	WROX	WJRR	WRZX	KROX	KKND	WBUZ
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*Virgin*

## ALTERNATIVE: THE WINDS OF CHANGE

Continued from Page 74

**Max:** *Were you thinking to take it more alternative, more cutting-edge, more left-of-center, even before hiring Sean?*

**Steve:** Yeah. My thought process was, "Look at the phenomenal success we're having in Los Angeles with KROQ. Look at the sort of imagery and the sort of position that that station's able to articulate in its market." This is the West Coast; this is San Francisco, for heaven's sakes. There are a lot of people here whose tastes and styles transcend 20-million-selling records like Creed. That's not to say Creed's a bad record, but it is what it is.

**Max:** *What have you seen in the numbers since May, when Sean got here?*

**Steve:** We're getting there. We still have a good four or five months of results before we get to the one-year mark, but I'm seeing some growth in 25-34 men, and that's important to us; that's critical from a business standpoint. That's the swing demo. If you can compete and be effective there, then, theoretically, you can be a player 18-34 or 25-54 and certainly 18-49. Those are important places for us to compete in the advertising market, and we're seeing some development and growth there.

And there's the other side of it, which is feeling that there's a buzz about the station. It's people telling you that they're listening more. It's people going, "Wow, you know that station's really..." I'm starting to feel like that's coming on.

**Max:** *Where is this coming from? From the sales community?*

**Steve:** From everywhere! In fact, one of our best salespeople was at a board meeting for an industry association comprising ad-agency people, broadcasters, television people — kind of a cross section of the media community. Somehow the conversation got onto Live 105, and someone said, "We heard your voice on the air," because we have our people doing promos.

Here were, say, 15 people who were all somewhere between 25 and 40 years old, none of whom got there on a skateboard, and a good five or six of them were talking about Live 105 and what we're doing on the air. That tells me that something's happening. It's totally unscientific, but from a buzz standpoint, I'm starting to feel that people are noticing that we're different.

**Max:** *Do you feel any pressure on you in terms of the time frame, or do you feel you're being given enough room to maneuver?*

**Steve:** Infinity is the best possible company to work for, because they really do allow you to make your decisions locally. I don't want to say that there's been no pressure though; the whole company, the culture of the company, is all about performance.

To answer your question, I don't feel like there's any impending sort of judgment day, because I think that we are actually making good, steady progress toward our ultimate business objectives, which are all about audience development and profitability. In a market this big with an asset that's as expensive as this, our job is to make sure that it's delivering and that it's a valuable part of their portfolio, but it seems like we're on a good track.

No one's expecting a one-book wonder at this point in time, given the format we're in and the marketplace we're in. The expectations are tempered by a sense of realism, experience and industry and market knowledge. I don't feel, "Oh, my God, I gotta get this thing..." I think we're well on our way, and we're making good progress.

**2:45pm:** I have to get back to Sean's office to see if the promo copy is ready yet. When I walk in, Sean is talking to Chief Engineer Kent Yeglin about a "talk bed." I space for a moment and then realize what they are talking about. Sean has an interesting and unique idea for a bed under the jocks. I listen as he plays a snippet over the multimedia speakers on Sean's desktop. Sean wants Kent to tweak it a certain way. I am bound by the trade editor-PD privilege not to discuss any details of this effort, so I can't write any more about it.

**3pm:** Sean takes another music call. I'm looking over the copy, and we're both waiting for a production

**"We were very straight, very conservative, for a while, not taking any chances. Now, there are no rules."**

**Robin Rockwell**

studio to free up so I can do a read. I walk out to the lounge to check my own messages.

**3:50pm:** A production room opens up, and Sean and I dart in with 10 pages of promo copy. These are vignettes that will be turned into image sweepers. Some of them are quite hilarious, and we have to do multiple takes because I keep cracking up. Sometimes Sean is

amused, sometimes he just wants me to get through it, dammit.

**4:45pm:** After almost an hour we get it down. I have no idea how they are going to sound. I'll have to wait till they're all assembled, weeks from now. I can tell Sean's had enough of me for one day. Wouldn't you? It's hard to have someone hanging around all day when you have work to do. Just a few more questions. OK, maybe just one.

**Max:** *Were you afraid of blowing off the old core? Have you sensed a shift in audience yet?*

**Sean:** Yes and no. Fear is what happens when you think too much about what might go wrong. I just knew that Live 105, didn't sound quite right for the way the Bay Area looked and felt. The rational side of me wanted to preserve the existing male base while not trying so damn hard to keep women out of the listening periphery. The nihilist in me wanted to blow up the behemoth and build a more balanced listener base. For Live 105, the actionable opportunity lies just about 15 degrees north of the middle ground.

We're striving to play the right rock songs and bands while adding sounds and textures that more appropriately mirror San Francisco. We've added

electroclash; hip-hop; rap; electronica; and straight-ahead, true alternative to the mix, but that's just the music.

Jocks are throwing extra album tracks into the mix, stopping the music to give Bundt cake recipes and doing 30-minute tributes to The Ramones and The Clash on the fly. That's the stuff I can think of off the top of my head. There is a lot of planned spontaneity going on here.

Again, I'm lucky to have the airstaff that I have and lucky that they were here when I walked in. The whole thing is mental. If you make it fun and set goals, talent oozes out of these people. The shift has given us a few more women and a few less men. It's a wash at this point, but the qualitative looks much better. The real key here is to turn this music machine into an unpredictable, wondrous, exciting entertainment entity that must be heard — unless you don't mind the thought that you may miss something.

**5:15pm:** Sean's ready to call it a day. After all, he's been here since 7:30 in the morning. I need to go and organize my notes and drive the streets for a while to get the feel of what Live 105 has plugged back into. Things have changed up here. Thankfully, for the better.

## FORMAT FORECAST

**Pete Rosenbloom**

**VP/Alternative Promotion, Elektra**

I hear Alternative programmers talking about it, that the sound of their radio stations is going to change. They are going to try harder to separate and distinguish themselves from their Active Rock competitors in their market. It sounds good to me, but let's see if it really happens.

Alternative radio has been guilty of ignoring the true alternative or lighter, power pop records that the labels have been putting out over the last few years. They have leaned toward an active rock sound with heavy guitars. We never stopped making these kinds of records; they were just ignored because they weren't heavy enough. Now I am hearing a need for hipper records, ones that are more alternative and less active rock-sounding. Great, because we have plenty of 'em coming!

Jason Miraz's debut release has been in stores since October and in that time has scanned over 30,000 records. "The Remedy," his first single, didn't even start getting airplay until mid-January. With add dates still weeks away, respected radio stations from all formats have put this record right on the radio and into real rotation.

Stations like WXRT/Chicago; KINK/Portland, OR; KBCO/Denver; KYSR (Star 98.7)/Los Angeles; KPLZ/Seattle; KFMB/San Diego; WLIR/Nassau-Suffolk; XTRA-FM (91X)/San Diego; and WRAX/Birmingham are getting great early reactions, and we will continue to spread this story everywhere we can and at all formats.

Here's a quick look at some new artists Elektra has coming out over the next few months. AM Radio are a power pop band from L.A. and are managed by Rivers Cuomo. They will be touring with Weezer, and their debut record is scheduled to hit stores in June. Year Of The Rabbit are a new band featuring Ken Andrews of Failure. The album is slated for July.

Jet are a four-piece band out of Melbourne, Australia. All they have released is an Australian-only limited-print vinyl, yet the buzz was so big that they were able to open for The Rolling Stones in their homeland. Serafin are some former members of specialty radio faves Stony Sleep. The album is being produced by Dave Sardy (Red Hot Chili Peppers, Manson and Bush).

We are in the process of breaking Socialburn, with "Down" researching and reacting at radio while it moves up the charts. Blindside continue to develop nicely, with "Sleepwalking" just hitting radio and over 100,000 records scanned. Look for new music from Staind, Metallica and Third Eye Blind very soon.



# TRAPT

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THE FIRST TRACK FROM THEIR SELF-TITLED NEW ALBUM

R&R ALTERNATIVE: 9

MODERN ROCK BDS: 9\* #4 GREATEST GAINER

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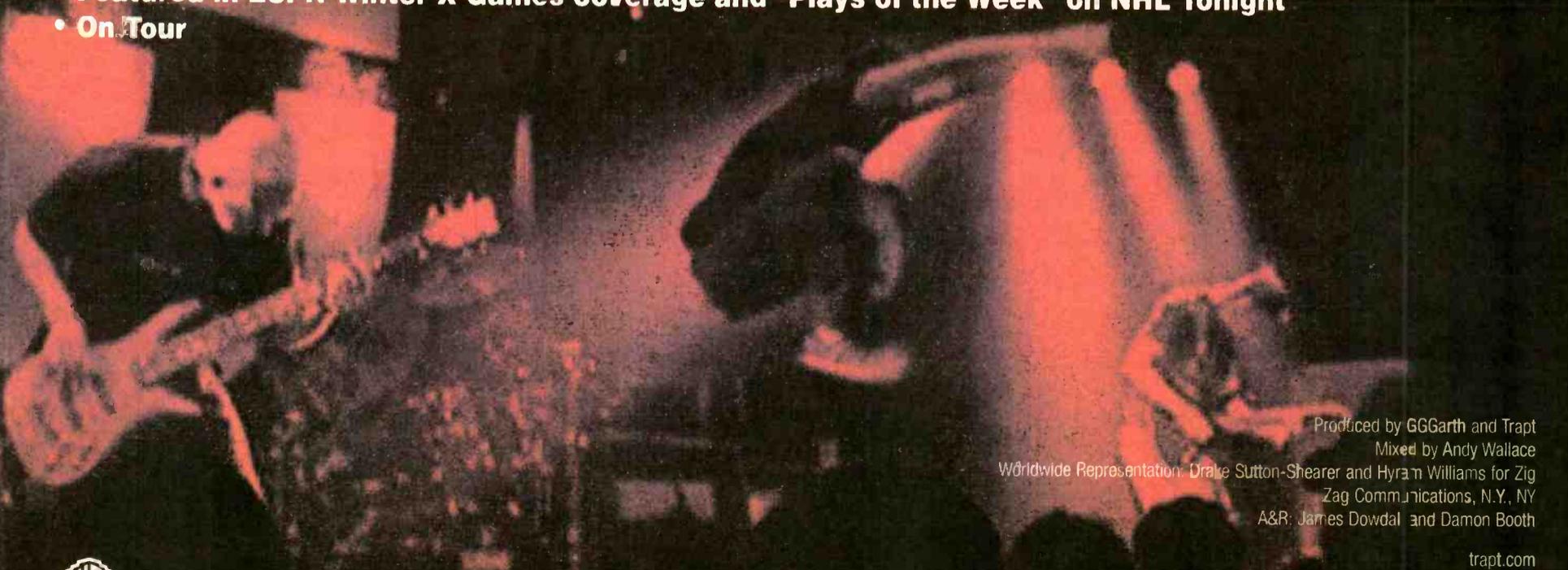
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OVER 84,000  
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Mixed by Andy Wallace  
Worldwide Representation: Drake Sutton-Shearer and Hiram Williams for Zig Zag Communications, N.Y., NY  
A&R: James Dowdal and Damon Booth



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ALTERNATIVE: THE WINDS OF CHANGE

# Radio Doesn't Suck

Plus more good news from the largest-ever study of Alternative listeners

By Dave Beasing

**Y**ou can't begin to figure out where you're going until you have a good idea of where you are right now, so here's a first look at some brand-new research provided to us by Dave Beasing from Jacobs Media. Dave is the head of Jacobs Media's alternative division and consults more Alternative stations than anyone else. He's a frequent R&R contributor and reveals here for the first time the results of the largest online poll ever undertaken for this format.

Here's some data to chew on: Just over one in 10 Alternative listeners agree that "Radio sucks," while more than seven in 10 disagree (see Graph 1). Despite this good news, Alternative radio programmers have work to do to remain relevant to a new generation of listeners.

I'm referring to the results of the

first phase of Project ALT, which stands for "Alternative Lifegroup Trending," a new service for Jacobs Media's Alternative-formatted client stations. It's an ambitious series of Internet polls designed to capture, over time, the mood, flavor and tastes of the Alternative audience.

## The Sample

Most stations have limited research resources. And even when there's an investment in a perceptual study, most of the questions are used to measure the "vital signs" of the product (cume, P1, key images and so on). With Project ALT, we're more interested in surveying general pop-culture issues — what's hot and what's not — including some overall perceptions of Alternative radio.

Here are some facts and highlights.

Over 3,800 online visitors participated between late January and early February. The male/female split was solid (53/47). No more than 570 interviews came from any one city. Seven of every 10 interviews came from the 16-27-year-old group.

Hey, it's a web poll, so it can't hope to represent the total audience, or even a random sample of Alternative listeners. As you are aware, not all radio listeners are online (although other studies show that, for Alternative, the bar is at or beyond 90%).

Additionally, you must take into account that those who participated were probably listeners who take an active interest in Alternative radio. This is the type of listener who is most influential, in terms of both their opinions and the contribution they make to ratings and word-of-mouth marketing.

To our knowledge, this is the first time in history that we've had lifestyle information from such a large group of core listeners to one radio format, so we at Jacobs Media are very excited about it. It's not unlike an airline being able to query its most frequent flyers on an ongoing basis.

## The Top Nine Findings

### 1. Radio is more than OK.

Contrary to what you may have heard lately, radio is holding its own. Most Alternative listeners say that commercial radio has gotten better or



Dave Beasing

Jacobs media  
project  
ALT

stayed the same in the past few years (see Graph 2). Not surprisingly, men are more critical of radio than women.

2. TSS (Time Spent Surfing) is rivaling TSL. Men are more likely to be heavy users of the Internet. On the other hand, as listeners get older, they are more likely to be heavy radio users. This points to Arbitron trending that shows teens spending less time with radio than their older counterparts.

### 3. They're in it for the music,

especially new music. Ninety-four percent say they listen to the radio for music, followed distantly by morning shows, music information and local events and other DJs throughout the day (see Graph 3, Page 80). It's noteworthy that morning shows become much more important among the older demographics.

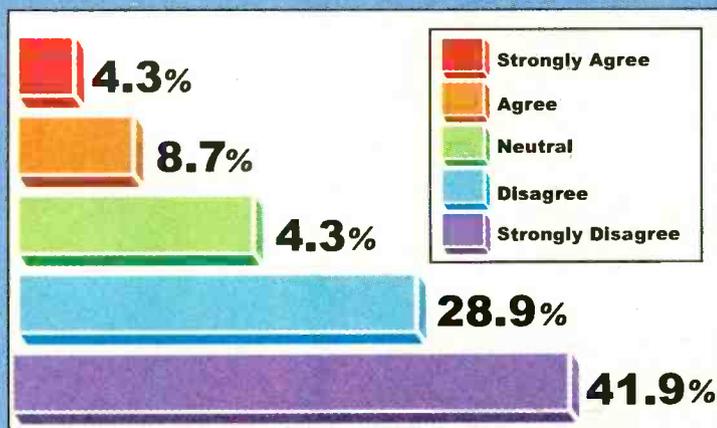
4. Among media, radio is still the new music king. Given the choice of many different media sources, nearly half say radio does the best job of exposing them to new music (see Graph 4, Page 80). This is a good sign.

However, the devil is in the demos. While the majority of 28+ listeners

Continued on Page 80

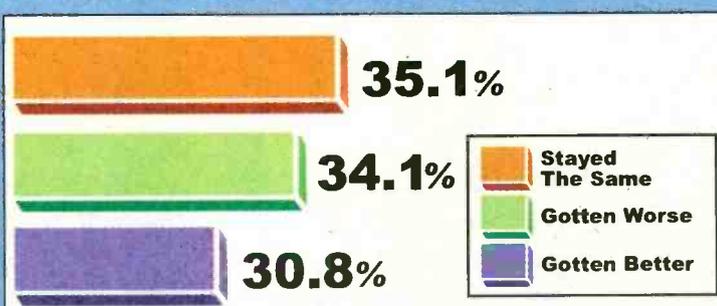
Graph 1

## "Radio sucks"



Graph 2

## In the past few years, has commercial radio...



## FORMAT FORECAST

Jay Harren

MD, WNNX/Atlanta

I'm really looking forward to seeing how this year turns out for music. My first prediction for a breakout band is The Streets. Their album *Original Pirate Material* was my Album of the Year for 2002. I admit it's going to be tough at radio, but I think it just might work. Tracks like "Turn the Page," "Geezers Need Excitement" and, of course, the single "Let's Push Things Forward" have garnered enormous response when played on our specialty show, *Sunday School*.

I can't talk about breakout bands without mentioning a band that begins with the word "The." I know The Streets begin with "The," but it's a totally different thing (OK, I'm stretching here).

Last year saw a plethora of critically acclaimed "lo-fi" bands whose names began with "The," but none of them actually broke through the way they were predicted to. The critics loved them, but sales told a different story with only a few exceptions. This year will be different.

With new albums from The White Stripes and The Strokes, not to mention newcomers The Ravonettes, The Datsuns and The Coral, this might be the year we see some of the more mainstream-sounding rock shake out in favor of these more raw-sounding bands. One can only hope.

# QUEENS OF THE STONE AGE

## "Go With the Flow"

The Follow Up To Their #1 Single "No One Knows"

**GOING FOR ADDS APRIL 8th**

Already On:

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On Headline Tour now

With the Red Hot Chili Peppers in May

On Lollapalooza Main Stage This Summer.

**Over 600,000 Sold**

Written By: Josh Homme & Nick Oliveri  
Produced By: Josh Homme & Eric Valentine

Management: Stuart Sobol  
For Spivak/Sobol Entertainment

WWW.QOTSA.COM

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# COLD

## FEATURING "STUPID GIRL"

**GOING FOR ADDS MARCH 18th**

Over 45 early adds, including

WBCN	DC 101	KTBZ	KNDD
WZZN	89X	WXDX	WXTM
WFNX	KPNT	WZTA	KXTE
WJRR	KCXX	WRZX	WEDG
KRBZ	WPLA	WRAX	WROX

Year Of The Spider In Stores April 29th

Touring With Staind This Summer

[WWW.COLDONLINE.COM](http://WWW.COLDONLINE.COM)

PRODUCED BY HOWARD BENSON

MIXED BY CHRIS LORD-ALGE

EXECUTIVE PRODUCER: JORDAN SCHUR

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**I'm Shakin'**

**GOING FOR ADDS APRIL 15th**

Touring with Pete Yorn  
this summer

# Rooney

**I'm Shakin'**

From their forthcoming debut album

**In Stores May 2003**

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Mixed by Andy Wallace  
Executive Producer: Jordan Schur

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FIRM

ALTERNATIVE: THE WINDS OF CHANGE

# Radio Doesn't Suck

Continued from Page 78

feel that radio is their best single source for new music exposure, teenagers are far less likely to go this route. Not surprisingly, teens are more apt to mention the Internet and being influenced by their friends.

**5. Local music matters.** Many feel that local radio should be exposing more area music. Nearly two-thirds agree or strongly agree with that notion.

**6. Often, there's a sense that Alternative radio isn't as risk-taking as it used to be.** While not an overwhelming perception, nearly half feel that radio doesn't expose as many new bands as it once did (see Graph 5). There are also mixed reactions as to whether the Alternative stations that sponsored this survey have become too mainstream or whether they're as edgy as they used to be (see Graph 6). Generally, we found more complaints about this among men and among those who listen to stations that have been airing an Alternative music format for many years.

**7. Downloading music is common and perceived as a very cool thing to do.** Nearly one in 10 say the *only* place they get music is from downloading it from the Internet, while one-third download music frequently (see Graph 7).

And there's more bad news for our record-label friends: Elsewhere in the survey we also discovered that CD burning is the single coolest lifestyle activity about which we asked.

**8. Alternative listeners are split about war in Iraq.** Although there are a few more who would strongly disagree than strongly agree if President Bush sends troops into Iraq, opinions vary widely. (Keep our survey dates in mind — perceptions are apt to change at a moment's notice.)

**9. President George W. Bush is cooler than Creed but not nearly as cool as Tony Hawk.** Our measurement of what's cool and what's not — we call it the "Cool-o-meter" section of the survey — is perhaps among the most fascinating information. However, for now at least, we're going to reserve those results for the participating stations.

We will reveal the following, because it's perhaps the best news of all: Of a long list of other brand names, pop-culture personalities, music artists, TV shows and lifestyle activities, "the [Alternative] radio station that sent this survey" is by far one of the coolest. You might expect this to be the case because these listeners came from station e-mail databases, but, given the overall cynicism of Alternative listeners, we saw this as a good sign.

### Not Broken

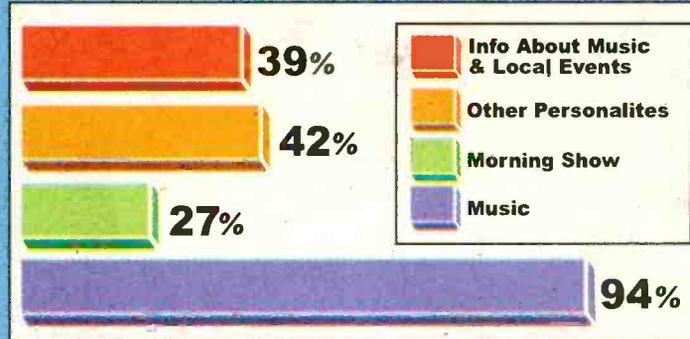
Thanks to Project ALT, we know that Alternative radio isn't broken, but we shouldn't wait long to fix it. Read between the lines of this research, and you'll see that Alternative listeners want an "alternative" in the true sense of the word. Finding ways to fulfill that mission while still attracting a large audience has always been the key to the format's success.

Our plan is to conduct these surveys on a regular basis so we can track changing attitudes and get a fix on music trends and tastes, as well as chart pop-culture phenomena over time. We are excited about how we were able to extract usable lifegroup data from our participating stations' audience bases.

The fact that more than seven in 10 respondents wanted to take a future survey is a strong indication that this research format is viable and worthy of replication.

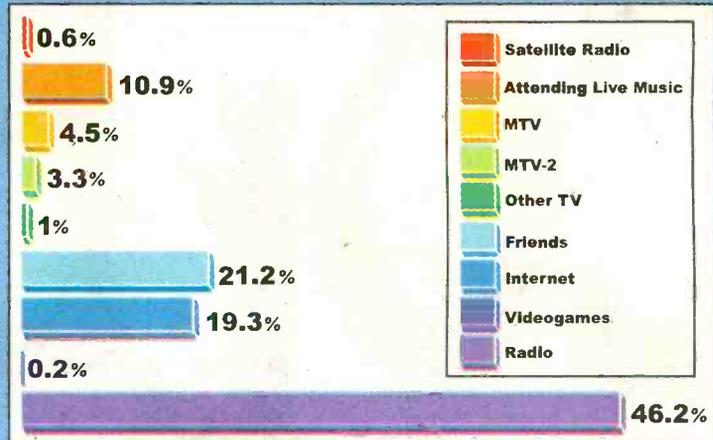
Graph 3

## Why do you listen to local radio stations?



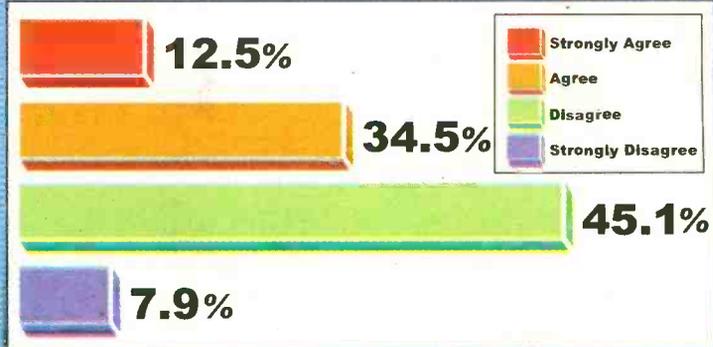
Graph 4

## What one source do you rely on for finding new music and artists?



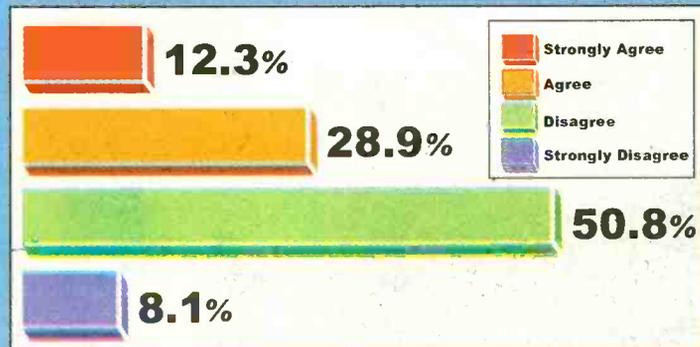
Graph 5

## "Alternative radio stations don't expose as many new bands as they used to a few years ago."



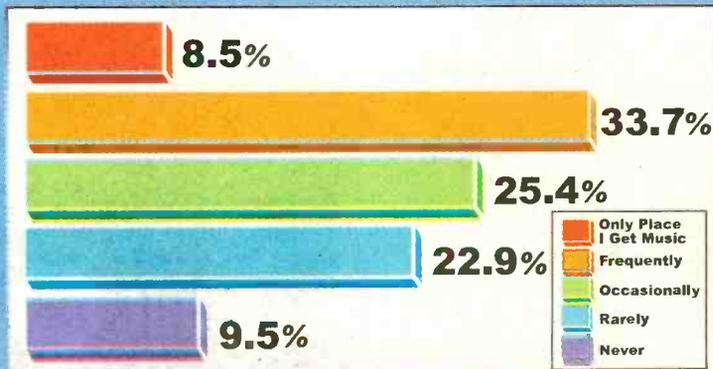
Graph 6

## "This station has become too mainstream."



Graph 7

## How often do you download music off the internet?



"It's the most fun you'll have in 1:56!"  
John O'Connell, OM/WPBZ

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ALTERNATIVE: THE WINDS OF CHANGE

# The Lessons Of Change

Listen and learn in the new era

By David Benjamin

**D**avid Benjamin's resume is not just impressive, it's downright intimidating. It contains items like Assistant Dean of the Hofstra School of Law, VP/Business Affairs for CBS Records and attorney for Bruce Springsteen and Paul Simon. I'm amazed he even talks to me. After devoting many years to building a career as an entertainment attorney, David took some time off in the '80s and produced Friday Night Videos for NBC. As the '90s dragged to a close, he joined the dot-com crowd and signed on as one of the founders of ClickRadio. Today, David serves as Sr. VP/Anti-Piracy for Universal Music Group

Where I live, the winds of change are always blowing. The process of listening to our customers — understanding the issues and cadences that touch them; the tonal qualities, instrumentation and phrasing that resonate within them;

**What is killing us now will soon save us, and the music business will come back bigger and better than ever before.**

and the marketing, promotional and sales mechanisms that effectively reach them — is continual.

The points of demarcation we use as benchmarks are actually just part of the bell curve: constantly moving, but same as it ever was, same as it ever was. Angry young men (and women) looking forward and backward at the same time, the absolute confidence of youth juxtaposed against the burned-out hopes and dreams of their fathers (and mothers).

Adding velocity to the current winds are the changes in sampling, distribution, promotion, marketing and

sales made possible by the advent of digital technology. Here again, the key is listening to our customers.

## Questions And More Questions

Just as digital technologies allow content to be accessed in a multitude of new ways, these technologies allow content-holders to access the consumer in ways that, over time, will fulfill the promise of the digital age: mass marketing one-to-one, the advent of the celestial jukebox and the transition from ownership to access. What is killing us now will soon save us, and the music business will come back bigger and better than ever before.

So what is it that our customers are saying? How should we be using the new sampling, distribution, marketing and promotional potentials of the digital world? How should each of these channels be structured so as to properly compensate the multiple stakeholders involved in them? Can business models be created to justify the investments needed to access these various channels? How do we ensure that there are adequate legitimate markets for our offerings?

As we look around the world, we, unfortunately, are faced with many geographies where we were forced to close down, where investment in the creative process has dried up because there is no way to rationalize continued funding. How do we stop this black hole from engulfing us all?

The answer, once again, is by continuing to do what we always have: listen and embrace change. As a member of the record community for the past 25 years, I can honestly say that my peers are up to the challenge. After all, aren't we always at this point: the past no longer relevant, and the future uncertain?

## The Rule Of Law

At the same time, however, we are at a point where we must stand up and fight for music. Its role in the fabric of our society is undeniable, yet we seem to be willing to give up

5,000 years of progress from rule of man (might makes right) to rule of law (rights make might) because digital technology makes massive theft so easy.

If not for rule of law, all sorts of acts that we know as unacceptable — from murder to shoplifting — would also be easy. However, we as a society have agreed and enacted laws to make our collective lives more secure and richer. It's time for us to understand the digital space and set the rights and obligations that will make it work

for everyone, not for just a few criminals to the detriment of society.

Being the oldest reader of R&R, I can remember the first car that drove off the assembly line. A friend of mine got to drive it. He had a great time, but the interesting thing is that he did not need a driver's license or insurance. There were

no rules of the road and no white stripe down the middle. Then a funny thing happened: The second car came off the assembly line, and, as fate would have it, there was an accident — it hit the first car.

It has taken a while, but now we have licenses, insurance, rules of the road and that ever-present white stripe. The superhighways of tar and asphalt have made our economy and culture great, but without the rights

and obligations society has imposed, we would have nothing but gridlock.

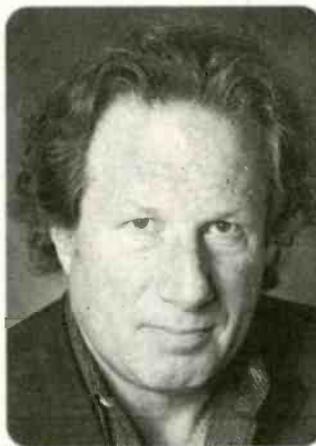
The superhighways of fiber will form the economic and cultural drivers of the future. Indeed, a computer is at least as powerful as any car — both in the good and the bad it can do. We must now insist that those who play in the digital space play by the rules. If they don't like the rules, it is their job to work to change them.

It is crucial that the Wild West be tamed. Jessie James cannot be left in charge if we are to have any hope that anything will be left when he is done.

## No Need For Piracy

Radio has an important and challenging role to play in this new digital future. You have a unique opportunity to understand your listeners so as to better serve their musical tastes while increasing TSL and come. The special relationship radio has with its listeners will provide important new revenue opportunities. Seize the time, or your competitors certainly will.

Piracy becomes irrelevant in a world where our customers are receiving the content they want when, where and how they want it at a price point that works for the many parties involved in the creative process and for them. We can't get to the future by looking back. While we must never forget the lessons we have learned and must stand up to the battles that certainly lie in our path, our opportunities are to be found in the education we are getting — and will continue to get — by listening.



David Benjamin

## FORMAT FORECAST

### Robbie Lloyd

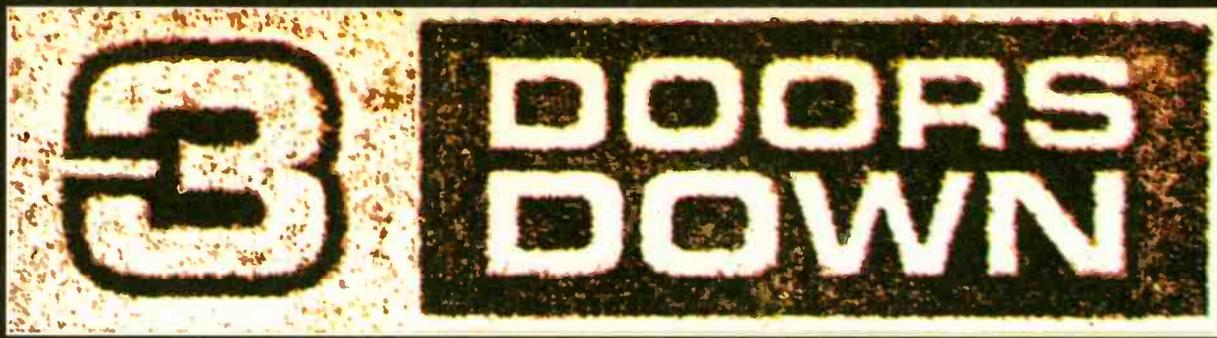
VP/Alternative Promotion, Interscope

You wanted to know which label releases would be "different" this year? I'm a little confused; I thought you wanted us all to be the same. We've spent so much time trying to be like everybody else, and now you're asking for different. I'm not sure what any of us will do.

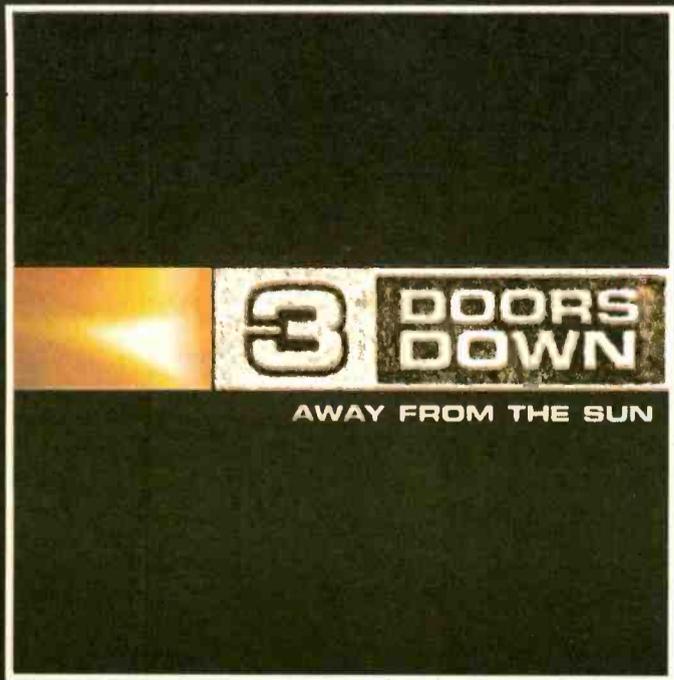
Well, for the sake of being different, we'll list our new releases that will be coming out over the next few months. No hype, no "This song is going to change your life, it's already changed mine" crap, just the music. We figure the music will speak for itself, since it always does.

We're putting out Cold, Depswa, Dredg, Eminem, Limp Bizkit, Marilyn Manson, MxPx, Puddle Of Mudd, Queens Of The Stone Age, Rooney, S.T.U.N. and Yeah Yeah Yeahs.

And, last but not least, we just signed Smash Hit & The 3 Followups. Their first single, due in June, is titled "No. 1 Callout and We'll Do Your Summer Show for Free." We have a feeling it's going to be huge. Hey, it's different.



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ALTERNATIVE: THE WINDS OF CHANGE

# Target The Pioneers

## How to attract today's early adopters to Alternative radio

By Terry Dry

**Terry Dry is President of Fanscape. Founded in 1998, Fanscape is a grass-roots marketing company that specializes in music but is rapidly expanding into film, video games, wireless and corporate brands. At its musical core, Fanscape finds an artist's fans, brings them to the artist's website and then empowers them to help promote the artist. The direct result is to give the artist an active and loyal fan base. Terry spent his formative years at A&M Records.**

It's 1993, and Alternative radio is in its heyday, with artists like Nirvana and Pearl Jam ruling the airwaves. The audience is expansive, the music is dominating the sales charts, and guys and girls are glued to radio and MTV for a fix of their favorite alternative artist. Flannel is all the rage.

These fans know they're in the thick of a music revolution. Millions of kids are discovering new music and relishing the idea that they're a part of it. Take that same spirit and fast-forward a decade to 2003. Select a similar group of 18-24-year-old music fans, put a computer in front of them, an iPod in one hand, a cell phone in the other and tune the satellite dish to MTV2, and now you have the modern-day pioneer.

### Consummate Multitaskers

These pioneers (a.k.a. alternative fans) are consummate multitaskers. Not only do they listen to music, they also search for it, download it,

exchange it and hype it. They are constantly evolving, always keen to be one step ahead of themselves and two steps ahead of each other.

Their process of digesting music should be studied, and studied hard, because it has the potential to open up a vast platform from which to market music today. I know this, because it encompasses some of the ideals on which my company, Fanscape, was founded.

Communicating directly with the kids who influence the future of alternative-music consumption is what we do on a daily basis. Through our online and offline grass-roots marketing services, we have an active dialogue with hundreds of thousands of music fans.

We create a relationship with the tastemakers and influentials of each artist's community and empower them to become a part of the marketing process. This constant interaction with music fans (averaging 18 years old) keeps our eyes and ears very close to the street.

It's important to first be cognizant of the habits of this core demo. The majority do the following:

- Listen to over 45 minutes of radio a day.
- Watch over one hour of music television a day (primarily MTV2, for those who can get it).
- Spend at least one hour a day online.
- Play at least one hour of video games a day.

- Go to two or more concerts a month.

### Feed The Monster

There is no doubt that the methods for reaching and affecting these kids are constantly changing. The most consistent trend we see is that kids want to consume their music online. There is no demographic where this trend is more

prevalent than in the alternative-music core of 18-24-year-olds.

This seems to be an obvious observation; however, when we look deeper into this demographic, we learn that grass-roots methods such as friends and the Internet are now this segment's primary sources for finding out about new music.

Ten years ago we, as an industry, used to point to radio and TV as having the most impact on influencing these kids. However, we are seeing this grass-roots trend continue to build.

Using research that we've compiled from running street teams for Alternative format regulars such as Jimmy Eat World, Good Charlotte, Queens Of The Stone Age, Simple Plan, Audioslave, Sum 41, 311 and more, we've gathered some interesting stats on the various ways these fans find out about new music.

Across the Alternative format the results are as follows:

- Fifty-five percent find out about new music from a friend.
- Fifty percent find out about new music online.
- Twenty percent find out about new music from radio.

This is an eye-opener: The more progressive kids are telling us that the grass-roots methods of word of mouth and online are now the most dominant ways alternative fans hear about new music. This certainly wasn't the case 10, or even five, years ago.

What's more important, however, is to compare those stats to those from average pop fans asked the same question:

- Sixty-four percent find out about new music from radio.
- Forty-six percent find out about new music from a friend.

- Forty-three percent find out about new music online.

You can see the difference is extreme when it comes to radio. What's more important is to keep in mind the notion that Alternative listeners are most often considered leaders and tastemakers.

### Instant Satisfaction

Now, you may ask yourself why radio isn't as critical to Alternative listeners. Music is still a big deal in this college age demo, and our research with students stresses that kids in dorms these days identify themselves most by what MP3s they have on their hard drives, not by what clothes they wear, whether they own a car or how far they've gotten on "Grand Theft Auto." Music is their key identity factor; they are the modern music tastemakers.

Most kids in dorms are getting their first exposure to people with diverse cultural backgrounds, and when you couple that with high-speed Internet connections (in dorms and on most campuses), the floodgates are open to an independent method of discovering and sharing new music.

Hence, we are seeing that the most popular way our tastemakers

**Kids' process of digesting music should be studied, and studied hard, because it has the potential to open up a vast platform from which to market music today.**

are hearing about new music is from friends. Peer endorsement of new music is very strong in this demo. And where 10 years ago we waited for the artist we were hearing about to come on the radio or MTV, now the first place kids go to discover new music is online, and it's instant.

A perfect example of this happened in front of my eyes last weekend. I was waiting in line for a movie near UCLA. I was behind some

Continued on Page 104



Terry Dry

## FORMAT FORECAST

### Dakota

MD, KJEE/Santa Barbara, CA

The CDs I am most looking forward to this year are the new albums from Linkin Park and Staind. It will be interesting to see if the bands have the same impact they had two years ago. I also hope that A Perfect Circle finish their CD soon — I am absolutely dying without some new Maynard.

A band that I'm keeping an eye on and can't wait to see blow up is Hotwire; they're on RCA. We here at KJEE have been friends with the band for years, and we've had them play numerous shows in Santa Barbara. It's amazing how good they are live. Amazing!

The History Of is a band no one has heard of yet, but I'm a huge fan of theirs. I have seen this band at least 10 times live, and I'm still captivated every time. They are from Santa Barbara, and I'm pulling for them in 2003.

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89X	40x	(#1 most played record, top 5 phones)
WZZN	38x	WOCL 34x
KRBZ	34x	KNDD 31x (top 5 phones)
KCNL	31x	99X 29x
KFMA	29x	WBCN 28x
WAQZ	26x	WOXY 26x (#1 most played record)
WPBZ	25x	(top 10 phones)
KCXX	25x	91X 24x

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ALTERNATIVE: THE WINDS OF CHANGE

# Alternative Imaging: Future Tense

Throw out the filters and drops and get back to basics

By Dave Marsh

**D**ave Marsh is Global Director of Production for satcaster WorldSpace Radio, overseeing imaging and production of all international and domestic radio formats. He is also the creator of the RockSplat and PopSplat imaging packages used on more than 200 radio stations worldwide. His latest creation, Prodzilla, was unleashed earlier this year. Dave was also Production Director of WHFS/Washington from 1990-99 and can still be heard on 'HFS as the host of the groundbreaking show Now Hear This. His contribution to this special is a piece on how to defeat radio production's axis of evil.

I keep having a bizarre daydream while watching CNN. It doesn't involve Paula Zahn, Willow Bay or even Wolf Blitzer, so get your mind out of the gutter. I keep imagining what would happen if news networks treated situations in the radio industry

with the same hype and sensationalism that they do every other world crisis.

My fantasy unfolds like this: As "a leading authority on imaging production," I am brought in as a highly paid analyst to talk about the current state of radio production. There I am, beneath the hot lights. The makeup crew puffs the perfect shade of faint orange onto my face, and, with one last spray of Vitalis, my hair is rendered immobile.

Here's where it gets good; it's my turn to shine. The anchor intros the topic: the dangerous world of radio production. I coolly launch into the segment with my assessment of the threat from Alternative production's axis of evil: the filter voice, senseless movie drops and overused effects.

Hanging on my every word, viewers get nervous and vigilant. A trend sweeps the nation: Radio listeners begin phoning local law enforcement every time a suspect piece of production runs on their favorite station. The threat from the axis of evil is overcome, and we

live a safe and happy life, free from production clichés.

Daydreams aside, we still have reality to deal with. It's true that Alternative imaging has reached a critical new point. As production directors, we face new challenges, and we can't deal with them using the traditional methods. Don't get me wrong — effects, drops and filters still have relevance in production, but it's time to move on to something else; it's time to try something new and experiment.

## Testing One, Two, Three

Think for a second: How should Alternative production sound? If you can summarize what Alternative production should sound like, there is a problem. It has become formula. We all know that, but sometimes it's tough to admit, because it's easier to rely on the trusted sound.

It's time to break it all down. It's time to leave the past behind and work on what's ahead. Before we can do that, it's a good

idea to remind ourselves why the style that dominates now worked so well in the first place.

Initially, the "Alternative sound" worked because it was a reaction against every old, boring and institutional style of production on the radio. It was completely different from any other format. Listeners were liberated from lasers, lame jingles and deep-voiced announcers.

Alternative production was weird, cool and unpredictable. The style just sort of happened. It started with a few guys and a few key stations, then it spread. At that time nobody was asking, "What should Alternative production sound like?" It was spontaneous and fun, and that's what made it effective.

It was the same with music. Nobody calculated the grunge explosion or planned ahead for the resurrection of ska. In 1992 people weren't marking the new rock revival on their calendar for 2002. That is the great thing about Alternative radio: We plant the seed, deal with things

as they happen and ride the wave.

But even though music trends have come and gone, the Alternative production sound has moved more slowly. Sometimes it's hard to tell the production of 2003 from that of 1993. We've learned a valuable lesson from both nature and technology: If you fail to adapt or evolve, you are doomed to extinction.

Alternative Imaging is not dead — not even close. There is a lot of really good and clever production in the format, but we're all looking for something new. We've all wondered what the next trend, hype or sound will be in Alternative production. Every production director and every PD has had the conversation. I'm guessing that phrases like "What's next?" and "How do we take it to the next level?" haunt you in your sleep. I have the answers to those questions: There are no right answers. One thing is for certain though: To get to the future, you have to let go of the past.

## An Army Of One?

Success in the future will be defined by individuality. Your station has a unique identity, and your production should reflect that uniqueness. The majority of listeners

**My best production  
has always come  
when I wasn't trying  
to force something  
to work.**

in your market don't care what stations in Los Angeles, Chicago or Biloxi, MS sound like, so, as a producer, neither should you. Concentrate on coming up with your own sound. Try something different, take your first reaction, and then do the complete opposite.

Honestly, sometimes it's better not to overthink and overanalyze your production. My best production has always come when I wasn't trying to force something to work. Somehow, it just happens naturally — probably because when you clear your mind, you also let go of stumbling blocks to creativity. It's impossible to make

Continued on Page 104

## FORMAT FORECAST

### Rob Goldklang

Sr. Director/Alternative Promotion, Warner Bros. Records

Well, at the end of the day I see the future of radio staying pretty much the same, except I see stations getting more lenience to play really cool bands like The Flaming Lips and have success with them. The fact that they have stayed consistent and cool for the last 20 years is fantastic. We have scanned 200,000 pieces and continue to move forward.

One thing that will never change is that radio is always looking for hits, so I feel we will always have our A artists, our B artists (the baby rock bands that make it through the traffic, show a real success story and are able to grow a fan base even before radio comes on board) and truly cool alternative records that are format-exclusive to continue to keep radio sounding fresh.

As for the WB, we are continuing to stick by Trapt six months after they broke. We will launch Linkin Park, roll with The Red Hot Chili Peppers and develop acts like Stage and Glassjaw. As for the next few months, The Distillers are in the studio, and I can't wait to hear what their new songs sound like — this could be their year.

Less Than Jake delivered an amazing record. These guys have been around for a while, have a huge base of over 100,000 kids and sell out venues everywhere. They are on tour with Good Charlotte and then go on the Warped Tour, so they have a busy summer. The album was produced by Rob Cavallo, and we feel that, with radio's support, we will be able to grow their base even bigger and work with radio stations as partners. Watch for their first single, "She's Gonna Break," in March.



Dave Marsh

Contact:  
Krystal Pistol [krystal@epitaph.com](mailto:krystal@epitaph.com) or Tami Shomoassey [tami@epitaph.com](mailto:tami@epitaph.com) 213-413-7353



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ALTERNATIVE: THE WINDS OF CHANGE

# A Change Of Passion

Working together to develop new models

By Steve Leeds

**S**teve Leeds has a unique perspective on the industry. He's been an independent promoter; Director/Talent, Artist Relations and Special Projects for MTV; head of video promotion at PolyGram; VP/Video & Alternative Promotion at Island; and Sr. VP/Promotion and Sr. VP/New Technologies at Universal. Steve is now back on the front lines of day-to-day promotion as Sr. VP/Promotion at Virgin Records.

The conversation inevitably turns to music, whether it's requests, chart positions or callout. Oops, almost forgot the live music connection, a.k.a. radio concerts. Well, anyway, it seems nobody really cares about anything or anyone these days. We are fully immersed in the "me" moments. I call it lack of passion or enthusiasm.

Both Dave Beasing and Warren Kurtzman have written elsewhere how radio listeners seem to have diminished musical passion. My perspective is that it's not just about music; it's a lack of enthusiasm for most of the arts — literature, film, etc. What was the last "must see" movie? Broadway, for the most part, continues to struggle to find audiences.

So, what do folks demonstrate passion for? I say processes rather than results. What I mean is, people care more about the speed of their computer than what their computer's content is. Speed as a process is a big deal. Overnight service, instant gratification, avoiding lines, fat downloads — process replaces content on the satisfaction scale.

## Reach And Frequency

How, then, are you able to gauge what your audience really likes or wants to hear? It takes longer to expose a new song to your audience, which is now even more distracted by alternative media options such as the Internet, digital cable, TiVo, customized MP3 players, books on tape and instant messaging.

Long gone are the days when a new tune could be researched after 100 spins. Reach and frequency just aren't there after 100 spins. Its gonna take 300 or more spins — but how many programmers are willing to make that investment? There's always the "churn" factor. Not every song is a reaction record that generates instant phones.

And now we have projected callout, based on potential scores.

So, programmers are forced more and more to use their gut and not rely on the tried and true. But it's much easier to use the tools as an excuse and not make the necessary commitment.

What surprises me is how few radio folks have adopted new ways to determine what's going on inside their audiences' heads. Some stations are utilizing Internet research, but is that all there is? How many gatekeepers in the media have ever utilized the information available from the

Yahoo! buzz index, Gracenote or Big Champagne?

I would hope the savvy programmer would venture out to find new avenues of research. There are not many people who would participate in a telephone survey, yet this still remains the dominant form of determining what

stays or goes or moves up or down. Huh?

## Radio Still Rules

And how does one explain increased sales activity and down research? Fragmentation is a serious threat. MTV, MTV2, VH1, Muchmusic, BET, CMT and a myriad of local video shows offer exposure opportunities. Then there's word of mouth, street teams and tastemaker magazines. How many radio folks have read *Vice* or *Fader*?

Early adopters are checking out satellite radio and cable music services such as Music Choice. How many more songs does Madison Ave. need to adopt before radio realizes that there are other outlets for new music that share their audience's eyes and ears? Consumers respond to stimuli other than radio when determining musical purchases.

Radio is and will continue to be the dominant outlet for exposure of new music. Many years ago Warner Records honcho Stan Cornyn gave a speech on the dangers of the music industry being solely dependent on radio exposure to break new acts. Time has proven him correct. Yet radio is still efficient, economical and

portable. The music industry still relies on it. And radio is allowed to sell advertisements between the songs they select.

Music sales have always been a byproduct of radio broadcasting. Radio gets ratings, and the record companies sell music. That used to be the dynamic, and all parties seemed happy. Then nontraditional revenue became an issue, and labels and artists were asked to mortgage their live performances in exchange for ongoing radio exposure. Things became a lot more complicated. Many radio programmers morphed into concert promoters, and label execs were now booking agents. Things evolved and continue to do so.

## Seek Out The New Model

A record label has to commit substantial resources to launch a new act. After recording costs and video-production costs, marketing expenditures begin. So, after an initial expenditure of half a million or more, you release a song to radio. Then, after 100 or so spins in varied dayparts, someone excerpts a snippet and plays it via the telephone or the Internet to determine the continued airworthiness of this particular song. In a brief flash it could all be over.

How many tunes survive this ritual, and how many careers crash and burn, costing the labels millions of dollars in the process? It would seem that we should be able to find a better way. Would a museum apply the same logic to determine which Rembrandt or Picasso merits wall-space? I dunno — it all seems kinda clinical, without any consideration of the artist or their dreams.

We're not selling shelf space for bread. I implore those in power to seek other methods and new models for programming, exposing and developing talent. Finding solutions will be key to the future of the collective entertainment business. It's not just one industry's problems. Like it or not, broadcasting and music are dependent on each other's success. We need to work together and find a better way.

Yes, there are clearly winds of change, and as Bob Dylan said many years ago, "You don't need a weatherman to tell the way the wind blows."



Steve Leeds

## FORMAT FORECAST

Scott Burton

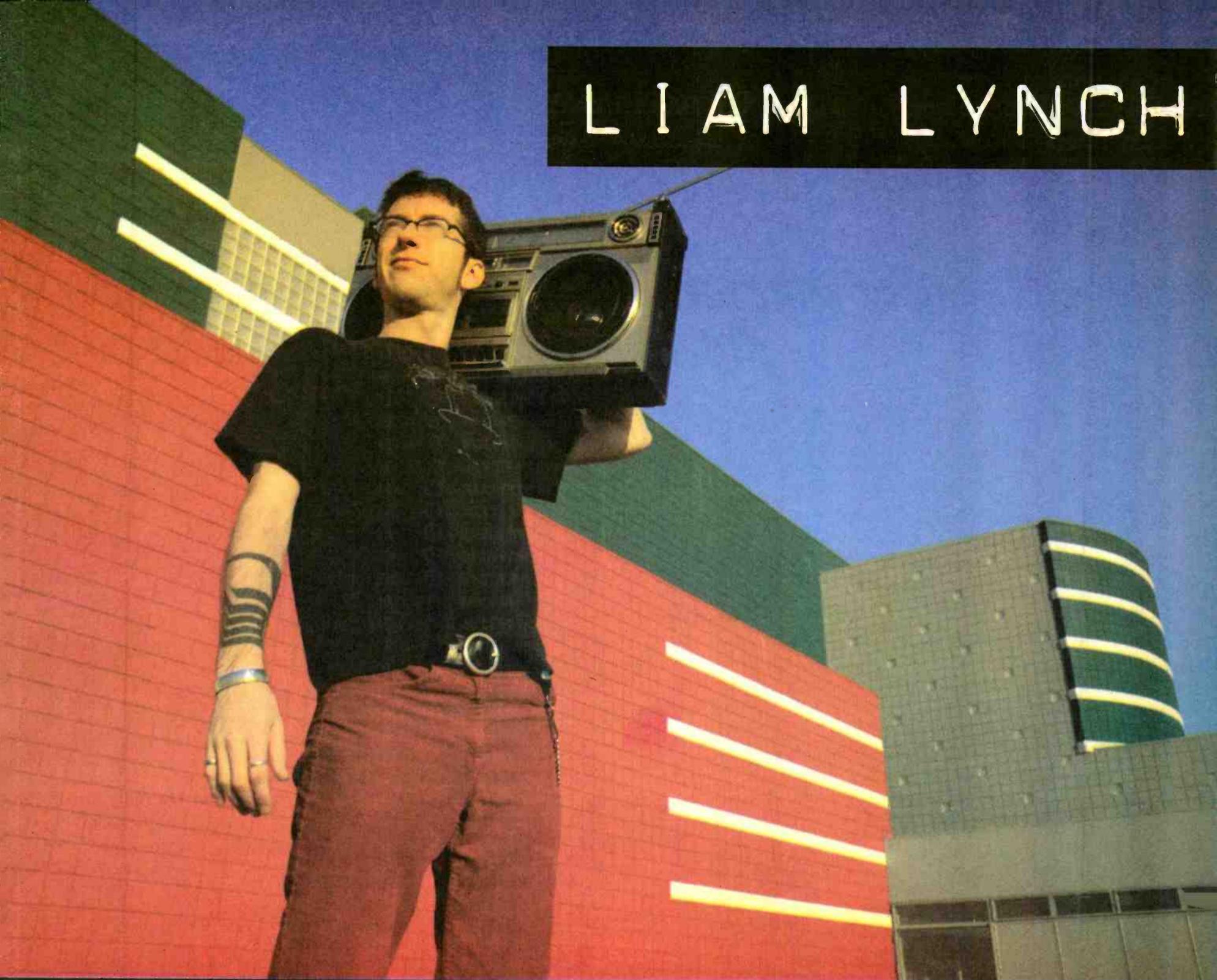
Jeff McClusky & Associates

I'm excited about Alternative radio right now. There seem to be more bands getting on the air that are outside of the box. Today's chart has female-fronted bands (The Donnas and Evanescence), bands that are alternative and pop at the same time (All-American Rejects and Good Charlotte), great artist-development stories (The Ataris, A.F.I.), etc. Hell, even Johnny Cash is getting airplay!

I believe Alternative radio stations must continue to lead their markets in discovering new music and turning on the masses to this passion. It's what people tune in for: new music and hearing their favorite new music again and again. A good station must have a PD or MD who is in touch with the streets — someone who gets out to clubs, listens to fans, etc. A great station makes the average Joe from the street feel like he's a part of that station 24/7.

This summer looks to be a big one for great new music and has a tour schedule that is going to be amazing. Metallica, Linkin Park, Ozzfest, etc. Stations need to be 100% tied in to every angle here, but don't forget about the up-and-comers at the small clubs. Two bands I recently saw that blew me away (and I don't throw that term around loosely) — Revis and The Burning Brides — were at very small clubs. I believe they are future stars.

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## ALTERNATIVE: THE WINDS OF CHANGE

# Nirvana: A Look Back At The Turning Point

An excerpt from the new book *Nirvana: The Chosen Rejects*

By Kurt St. Thomas

**Kurt St. Thomas was my MD at WFNX/Boston in the early '90s. One day he jumped up and down on my desk and demanded we put this band from Seattle in rotation. Just to get him off my desk, I agreed. Approximately four weeks later he threatened to quit unless we moved "Smells Like Teen Spirit" out of nights and into all dayparts. Just to keep him, I agreed.**

Kurt was obsessed with Nirvana right from the get go and collected everything ever written about them.

He stored the clippings neatly in a series of three-ring binders that seemed to multiply weekly. During the meteoric rise of the band Kurt did a number of interviews with them and was granted unprecedented access to their inner circle. Kurt became PD of WFNX after I left, and he continued tracking the

band's career until the death of Kurt Cobain. He then left radio for an A&R gig with Arista and, later, Tommy Boy.

During that time he produced and directed two feature films and a number of music videos. A couple of years ago he decided to write a book about Nirvana. I thought it would be useful to look back at the beginning of the '90s, at the turning point of the last decade, when the winds of change were blowing hard. What follows is Kurt's original draft (It has since been revised) for the first chapter of his book *Nirvana: The Chosen Rejects*, which will be published by St. Martin's Press at the end of this year. Kurt recently directed music videos for J. Mascis and Reel Big Fish.

## No Autographs

Though it should have been an epicenter of excitement and

anticipation, the lobby of the Omni Park Central hotel in New York City on Jan. 11, 1992 was a little stiff, very boring and full of impatient people. The small entourage of family and friends of Nirvana, including the band's bassist, Krist Novoselic, and drummer, Dave Grohl, had become irritated waiting for the last member to show up; now, because of the delay, they were running late. Everyone present knew the trio was about to step into a new life of international celebrity in just a few short hours, but they had grown tired of the relentless pageantry that had led up to it.

Finally, the elevator doors in the lobby opened up, and skinny, purple-haired Kurt Cobain, wearing ripped jeans and a raggedy cardigan sweater, staggered his way into the lobby with his girlfriend, Courtney Love, hanging on his arm. Nobody seemed to notice the new king of punk rock.

"I think we've almost gotten too big already," Cobain would later say. "I'm finding it harder to

work up the energy to go into the audience and watch the opening act, because everyone asks for autographs. But we don't have the right to complain. We all decided to do this. And we could decide to end this any day. I don't know, it might land me in jail, but we could do it." A reassuring thought occurred to Cobain. "If I went to jail, at least I wouldn't have to sign autographs."

The group headed out of the lobby and toward the awaiting chauffeured transports that would take them to the NBC television studios for Nirvana's first national appearance and performance on *Saturday Night Live*. The first vehicle, a large van, pulled up to the small group of record executives and band management, while the second car, a large limousine, opened its doors to the members of Nirvana and their families. The band refused to ride in the limo.



Nirvana

Without argument and with much relief, Nirvana jumped into the van and left the limo waiting.

## Course Of Change

Geffen Records and Gold Mountain management had set up an interview between me and the band that weekend (which would eventually be released as a promotional compact disc for DGC Records called *Nevermind, It's an Interview*). I was feeling like shit that night, exhausted from the weekend's activities, but at the same time I was excited about what was about to happen. We were on our way to see the band that was changing the course of rock music throughout the world, and I had a front-row seat to watch

them rip up the stage of *Saturday Night Live*.

The first song I heard from Nirvana was "Love Buzz" in the winter of 1989. Shortly thereafter I got a copy of *Bleach*, and I listened to nothing else for the next three months. Songs like "Floyd the Barber," "School" and "About a Girl" reminded me of my favorite bands from a number of different genres and eras.

Cobain's trademark soft-hard writing dynamic churned out the heavy grind of Black Sabbath, Led Zeppelin and Aerosmith; fostered the punk attitude of Black Flag; and still followed the simple pop melodies of John Lennon and The

Continued on Page 92

## FORMAT FORECAST

### Mark Kordelos U.N.C.L.E.

Ah, yes, the future of the format. It's kind of like vomiting when you are sick: You can't feel better until you have vomited all the sickness out of your system. Unfortunately, we, as a format, have not stopped vomiting yet. Having towed off — phew! — I can say that things will come back strong. Of course, I'm an optimist, and that helps me get through even writing this homework assignment.

Alternative will go back and give itself a huge re-evaluation, and the format will learn from its "active" mistakes and be what it once was — perhaps a more exclusive and not an inclusive format. By that, I mean that we need to stop sharing needles with other formats.

As a format, we need to break more artists, look exclusively for diverse cutting-edge music and do a better job of mixing and matching these artists on the air. We will have learned that including these coveted finds in the format will not only lay a great foundation for the present, but also build a great future.

Please excuse me, though, I'm going back to vomit more first.

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## ALTERNATIVE: THE WINDS OF CHANGE

## Nirvana: A Look Back At The Turning Point

Continued from Page 90

Beatles. *Bleach* reflected an uncanny mix of the sounds and rhythms of the hard rock bands I grew up with and the punk rock bands that I got turned on to in college. It was fresh and innovative and sounded nothing like anything that was being played in the alternative music scene at the time.

On April 18, 1990, I saw Nirvana for the first time, when they shared the stage with Boston underground heroes The Bags at a club called Manray in Cambridge, MA. Manray's capacity was approximately 700 people, and on this evening it was barely half-full. I'm sure today you can find more than a few thousand Bostonians who will tell you they were there that night.

As Nirvana launched into their set, I got my first surprise: These guys were a trio, not the quartet of Kurt Cobain, Krist Novoselic, Chad

**A reassuring thought occurred to Cobain: "If I went to jail, at least I wouldn't have to sign autographs."**

Channing and Jason Everman that appeared on the *Bleach* album cover. Could this threesome with one guitarist pull off the sonic destruction they had managed on *Bleach*?

The first guy I noticed was a diminutive, frail-looking guy screaming his brains out while playing all of the guitar parts. A towering bass player bounced around barefoot on the stage, cracking jokes no one in the crowd understood. I recognized the drummer from the photo, but where was that fourth guy? Turns out they didn't need a second guitarist.

### Retreat And Conquer

From that moment on I was officially hooked on Nirvana. There were moments of complete sloppiness at that Manray show. The audience had no idea where Kurt was leading us with his unscripted and, judging by the expressions of his bandmates' faces, unplanned guitar solos, but that's exactly what made the show so good. Kurt sang with emotion, the band played with conviction, and they didn't give a shit whether we liked what they were doing or not.

When it was over, I walked

downstairs to the dressing rooms and right into the area where Cobain was resting. Curled up in a ball on a moldy couch, wearing gloves with no fingertips, he looked dirty, tired and uninterested in me or anyone else in the room. I chatted with Krist a little, then bolted from the club. It was a great night, and I left Manray convinced that something big was going to happen with these guys.

Strangely, though, the thrill and expectation that seemed to be building over Nirvana in alternative music circles stopped cold. Over the next 13 months it seemed as though the band disappeared off the planet. While the industry buzz was rolling and the major-label bidding war erupted, there were no tour dates, no recording information, nothing. I thought maybe they were going to break up and never put out another record.

All that changed in early spring of 1991, when a friend sent me a cassette of some of the songs that would eventually end up on *Nevermind*. There's no other way to put it: I was completely blown away by what I heard on that tape. It justified the feelings I'd had walking out of that Cambridge club more than a year earlier. Nirvana was something special.

It was during this time that I served as Music Director of radio station WFNX-FM in Boston. It was my responsibility to book bands for an upcoming station concert event, and I was determined to get Nirvana on the bill. After months of pleading faxes and begging phone calls, the band finally agreed to play the party on Sept. 23, 1991, the night before DGC Records released *Nevermind*.

The party was a four-club, 16-band concert on one street. Since we were broadcasting live, it was my job to interview all the bands who were playing the concert. I was almost as excited about interviewing Nirvana as I was about booking them, and I prepped myself so intensely that I thought I'd be ready for anything that came up. When we rounded up the band to go on the air, all I got was absolute goofing off. Kurt and Dave weren't exactly excited about doing the interview, but I was satisfied just to have one of the few American radio interviews the band ever did.

After they were done goofing on me on the air, Nirvana headed over to the MTV cameras for an interview that ended with Krist instigating a game of Twister after covering himself with Vaseline and wiping his ass with an



Nirvana at WFNX Boston's eighth birthday party. Seen here (l-r) are Krist Novoselic, Kurt Cobain, Dave Grohl and then-WFNX MD Kurt St. Thomas

American flag. This, of course, ignited a fight with some jarheads who were watching the Twister game while pounding shots. The band was undoubtedly ready to go onstage.

### Fast Forward

We scheduled Nirvana to headline a club called Axis, with underground trailblazers Smashing Pumpkins and metal punkers Bullet LaVolta on the undercard. A line wrapped the block of Lansdowne Street in anticipation of one band: Nirvana. The club was packed as soon as the doors opened, thanks in part to the airplay the radio station had given all three bands. The local fire marshal almost shut us down for packing so many people into the club, but the show was allowed to go on as planned.

Smashing Pumpkins and Bullet LaVolta rocked hard, and then the band everyone was there to see was finally ready to pummel the crowd. I walked onstage to introduce Nirvana to the loud and sweaty throng, and some punks wedged against the front of the stage gave me the finger. The night really was nirvana, I thought, as I screamed into the house mike, "Would you please welcome the greatest fucking band in the world, Nirvana!" I jumped off the stage as "Aneurysm" screamed through the main speakers on the side of the stage.

The memory of that evening just

four months earlier ran through my head as we drove through the streets of New York, heading for the NBC studios. We entered the property through an unassuming underground tunnel, and as we wove our way through a black maze to a secured entrance, we joked about the scene from the movie *This Is Spinal Tap*, where the band was lost backstage and yelling, "Hello Cleveland!"

The sight of an NBC page running at top speed toward us with her walkie-talkie blaring brought us all back to reality. Cameras flashed in our faces courtesy of a knot of fans who had somehow broken through the security block and were screaming at our entourage like it was Beatlemania.

Though the night was going along as planned, I was still concerned that I wouldn't get to interview Kurt after the show. I had worked very hard to get to this point; I was getting close to pulling off the interview of a lifetime. But now some serious doubts began creeping into my mind because of the way this whole wild process was unfolding.

The day before I had taped segments with Krist and Dave for the interview CD at the Rhiga Royal Hotel, after they had taped a

Continued on Page 95

## FORMAT FORECAST

### Mat Diablo

MD, KRZQ/Reno, NV

As far as new bands on the horizon go, I am really excited about Hot Hot Heat and the fact that the record is finally going to be serviced format-wide. I enjoy the new Flashlight Brown record, and I certainly hope that this is the year that radio embraces Idlewild and their rad new album.

I would really like to see some new material from My Vitriol, and I hope Epic does something with them. I would also be really stoked if the Interpol record took off at radio.

I'm really into LCD Soundsystem (a.k.a. James Murphy) — check out the tracks "Give It Up" and "Losing My Edge." Also, on the unsigned tip, look out for a band from Las Vegas called Slow To Surface — amazing band, amazing demo. They're kind of a mix of Sunny Day Real Estate and Incubus.

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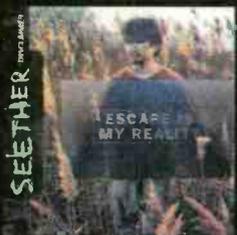
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## ALTERNATIVE: THE WINDS OF CHANGE

## Nirvana: A Look Back At The Turning Point

Continued from Page 92

performance for MTV's *120 Minutes*. But Kurt blew off his portion of the interview, which pissed me off, because I had passed on Krist's invitation to see Mike Watt play that night, thinking I would interview Kurt while Krist was at the show. I waited all night until a phone call from Cobain's management at three in the morning let me know that he would not be showing up. Things weren't looking good.

I tried to reschedule the interview for the afternoon of the *SNL* gig, but Kurt had a photo shoot in New York City with Michael Lavine during the day (photos from that session would eventually appear on the inner sleeve of Nirvana's album *In Utero*). With no appointment, I was told to bring my recording equipment along to NBC, where, if I was lucky, I would get to tape Kurt's segment.

### Saturday Night Live

When we arrived in the *Saturday Night Live* green room, I found Cobain sleeping on the couch, curled up in a ball, just like in our first meeting almost two years earlier. For a while I watched TV with Dave Grohl, spotted the occasional *Saturday Night Live* cast member walking by and caught a glimpse of *Northern Exposure*'s Rob Morrow, the host for that week's show. Morrow came in to meet Kurt and Dave at one point, but they seemed less than enthusiastic about meeting him. In fact, they didn't give a shit about Rob Morrow at all.

Sound check came and went, and I made it back to Nirvana's dressing room, where Kurt, once again, lay asleep on a couch. I still wasn't sure whether the interview would come off. Kurt still wasn't making this easy, but at least I was hanging out and becoming friends with the band. That, I felt, was my one advantage in pulling off the interview.

By now it was 11:30pm, and *SNL* was on the air. After a couple of sketches and a commercial break, Morrow announced, "Ladies and gentlemen, Nirvana!" The band immediately launched into "Smells Like Teen Spirit," and the studio audience bounced their heads in unison. I'll never forget the image of hair of all colors and lengths flying everywhere. Kurt, wearing a home-made Flipper T-shirt, and Krist, wearing a Melvins T-shirt, paid homage to their favorite bands. Kurt played his favorite Fender Mustang guitar, and Dave and Krist just played.

As Kurt screamed "a mulatto!" one final time, applause ripped through the band's feedback before the "ap-plause" sign even came on for the studio audience. The *Saturday Night Live* cast, who had watched stage-side through the whole performance, knew they'd witnessed something unique. A thought crossed my mind: Two years before, Nirvana had been tuning up for practice in a cold and damp shack in Olympia, WA. Tonight, they played live to the whole planet.

For their second set Krist changed into an L7 T-shirt, and the band scared the hell out of the national

viewing audience with "Territorial Pissings." They concluded the song with an almost untranslatable emotional explosion. The trio went ballistic, smashing the crap out of their equipment. Kurt knocked over his mike stand, Dave grabbed his tom and threw it sky-high, then Kurt sent

### Destroying equipment had become a Nirvana trademark, and the band seemed to be weary of the routine.

the neck of his guitar crashing into his speaker cabinet, as if he were stabbing it to death.

"I punctured every speaker in the cabinet," Kurt would say in our interview after the show. "And there were 12 speakers to puncture. I can't think of anything better to do than to puncture speakers; that's my favorite piece of equipment to destroy. It's a lot of fun."

Krist hurled his bass up in the air, but he couldn't catch it on the way down, and it narrowly missed the bass drum that Dave had sent flying off the stage. Dave picked up the toms and whipped them off the platform. Kurt punctured his cabinet over and over, Dave tossed cymbals everywhere, and Krist threw whatever came his way. The show's producer, fearing the unknown as it unfolded before him, screamed to get the *Saturday Night Live* logo up on the screen so they could cut away.

I once heard someone remark that the best way for a band to tell how good a New York City show was is to count how many members of Sonic Youth are still in the audience by the time the band's gig is over. On this Saturday night Kim, Thurston, Lee, and Steve were the first to stand and applaud as Nirvana headed to their dressing rooms.

### Tale Of The Tape

Depending on one's perspective, it was either late at night or very early in the morning by the time we all sat down in Kurt's room. I lit a couple of cigarettes for Kurt and me and rolled the tape. Over the next hour we dug into Cobain's life, the band and his future. I asked Kurt how he felt after playing *Saturday Night Live*, in front of a few hundred people, but in reality in front of millions. "Hmm. I don't know," he said, taking a drag on his cigarette. "I kinda felt like we accomplished something. We played pretty abrasively tonight, you know,

wrecked our equipment as usual."

Destroying equipment had become a Nirvana trademark, and the band seemed to be weary of the routine. Did it feel good to smash a guitar in front of millions of people who'd never seen the act before? A smile broke Kurt's tired expression. "Actually, it did," he said.

Kurt found it strange that so many people wanted to meet him after the show and get his autograph. "Oh geez. The autographs. They're really annoying. I've never understood why anyone would want an autograph. There are a lot of people who I admire, look up to, respect and all that, but I never wanted their autograph. If I ever wanted to say anything to them, I'd just walk up and say, 'Hi.' If I didn't have anything interesting to say, I wouldn't say anything to them.

"People asking for autographs just gets really annoying. It's distracting. I'll be sitting around backstage, and all these people are coming in: 'Hey, I'm sorry to bother you.' They're all really nice about it, and they feel guilty, and I'm sure my attitude toward them doesn't help them, you know, feel any better. When I was a kid, Evel Knievel was a real big thing for me, but I never really wanted his autograph. I just don't understand it."

Nirvana is the band that introduced the world to grunge, and while being classified as such a band irritated the band almost every day, the trio knew that their popularity was beneficial not only to themselves, but to other acts as well. They felt it was partially their responsibility to share that exposure with the bands who helped get them to where they were.

"I guess the best part of the fame would be being in the position to take other bands you like a lot on tour with you," Cobain said. "It's definitely a nice thing to be able to do. We took Shonen Knife, a three piece all-girl Japanese band, on tour with us in England. They've been a favorite of ours for years. No one really knows who they are in England or anywhere in Europe. And, God, the audience reaction was just so amazing; it was incredible. We've taken The Melvins on tour with us, and in the future we hope to take Hole and Jesus Lizard and a bunch of other bands we like."

Cobain seemed pretty loose now. He spoke very slowly, almost tactfully. He seemed to be just as interested in hearing his own answers to my questions as I was. While the rest of the world schemed in circles around him, much of it in a mad dash to see how much money could be made from this new sensation, Kurt Cobain floated back to a much simpler time, when his life seemed far less chaotic.

## FORMAT FORECAST

### Matt Smith

Alternative Promotion, DreamWorks

OK, so who wishes we had T.A.T.U. and 50 Cent in our world? They get kissing lesbians, we got Frente. What happened to Alternative? Didn't we used to be the hip, cool, "step off my shit, 'cause I'm badass" format? Now it's like I'm part of the high school marching band and playing hearts with the woodwind section instead of getting drunk and laid on Friday night. We're colder than Ted Williams.

Radio says it's labels putting out bad music, records says it's stations not giving anything a chance. I say it's both. Look, if I'm an 18-year-old guy, I sure as hell want to be Snoop Dogg a lot more than I want to be some dude in thrift store clothes who's bitchin' about life. 50 Cent got shot in the face, and he ain't complaining, so why are you? If it isn't super indie guy, it's "I got a goatee and Tasmanian Devil tattoo, and I'll kick your ass, dork." I'd put money on Eve or Missy Elliott to beat down just about every frontman in a crappy rock band out there right now.

We need to find some originality. It's to the point where a record that sounds like early '80s mod goth is sooo groundbreaking. By the same token, the phrase "The first batch was real bad" is radio slang for "Die, record pig dog. I don't care about your crappy story" in way too many cases.

The solution: group hug. If you really want to spin exploding hits and Mega-Giant Superstars, as I sit at my desk writing this all I can think of is "It's getting hot in here, let's take off all our clothes." Start playing hip-hop. Fo shizza.

ALTERNATIVE: THE WINDS OF CHANGE

# A Talent For Change

The future looks bright for personality radio

By Don Anthony

**W**e're going to save the subject of back- and front-announcing and jocks who talk too much for another issue. Those subjects have the potential to be a whole special issue in themselves. But we do want to try to get our heads around the trends with air talent, both in mornings and the rest of the day. I asked someone who's built a company based on dealing with talent to give us his thoughts. Don Anthony is the owner of *Talentmasters* and the founder of *Morning Show Boot Camp*.

You'll have to forgive me, I'm a bit confused. You see, when I was asked to write an article on the future of Alternative morning shows, I said, "Yeah, I'd be happy to." Then I thought long and hard about the future of morning shows on this format. This is when I got confused.

You see, I'm not sure what an Alternative morning show is. I know what a *great* morning show is, but Alternative? The fact is, most of the great shows on radio aren't limited to a single format, and certainly not in the Alternative genre. Look at Kevin & Bean in Los Angeles or *The Morning X* in Atlanta. I'm sure there's a host of other formats that would welcome their product.

Then there's this other issue: If a morning show really does its job, the presence of music on the show will likely be reduced to a scant few tracks or none at all. This is already happening at numerous morning shows across the nation.

So what does this mean for mornings on Alternative? It means it's not so much about the format or music; it's about the show. It's always been about the show — how a show entertains and attracts a particular pop culture. More personality is where I think the real future of radio is headed. This may not be by radio's choice, but by its listeners'.

## Talking Points

Imagine Alternative Talk: (Don't even think about stealing this term; I've got 19 lawyers service-marking it as I write.) Seemingly forever, radio has relied heavily on music and vice

versa. As far as I can tell, this relationship will continue. But in addition to music, I believe our future menu will feature many more items.

Talk is one of them. Special features will be another. Don't be surprised to see more entertainment blocks popping up. News from Hollywood, interviews, in-studio guests, relationship specialists and various other nonmusic features should become more commonplace.

Remember when MTV was just music? What did the people there see that others didn't? Is music still key to their success? Of course. But their other, nonmusic offerings can't be ignored.

More talk on FM is inevitable, but it won't be so much the current genre of AM talk moving over; it will be talk that has been adapted to appeal to listeners of existing formats — like Alternative. In fact, Alternative's audience makes for an especially attractive target.

Depending on whom you ask, the Alternative listener is a 20-ish male. Twentyish adults today live in the coolest of all worlds ever. Lord knows it's not limited to music alone. Some call them distractions, but I call them selections. By my own count during a recent mall trip, 98.7% of all males 16 and above have their own cell phones. That's up, I believe, 98.7% from five years ago.

They spend more time in cyberspace, and they read more. They know far more about sex than anyone over 35 ever did at the same age (and if you're over 45, they can teach you stuff). And politics? Have you debated a 22-year-old lately about politics? Try it; you'll be amazed. Simply put, they're more informed.

Their menu of information and entertainment has changed. Their appetite has changed. Thus personalities, particularly on younger-skewing formats, have an audience that is more receptive to spoken-word entertainment than ever.

They still want music, but they can get it in a lot more places now than before. What they can't get, what they can't download, is a great morning show — or a great anytime-of-day

show, for that matter — that features something they don't have access to in a thousand other places.

## Better Than Ever

The latest ratings suggest that Talk radio, even in this non-wartime, is continuing to grow. Look at television: With Fox leading the way, it's attracting large numbers of males in the younger demo. Bill O'Reilly, for

instance, has a growing number of young males watching. Why is this? As mentioned before, young males' appetites have changed. And don't even bring up reality shows.

Talent today is better than ever. If, by chance, you agree with me but wonder about the depth of

available talent, trust me, it's there. In fact, we have better talent on the radio now than at any time of our industry's history. Beginning with Larry Lujack, Dick Purtan and Jonathon Brandmeier, with the added influence of the likes of David Letterman, MTV, the Internet and (forgive the shameless plug) forums like *Morning Show Boot Camp*, where personalities could finally meet and network, personality radio changed for the better and never looked back.

Personalities today are bigger and more well known than any

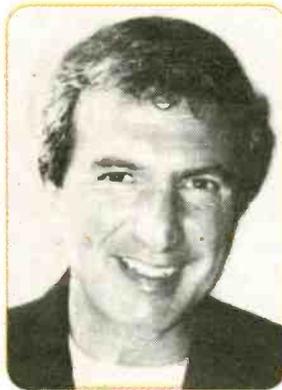
personalities before them. Look at Rush Limbaugh. There's never been a bigger radio personality. Never. Howard Stern? What can I say that you don't already know? From city to city, including several secondary markets, I can name dozens of incredible personalities. They're there. Don't be confused about this issue.

And you can still grow your own talent. Service agreements and market demands haven't left a lot of highly successful talents for established shows to choose from, but building your own is not only possible, it's strongly recommended. First off, homegrown talent are easier on the budget. Secondly, if you start out together, the talent will be easier to manage and you'll have a show that is hellbent on succeeding.

The trick is in the selection. When building your own, don't undervalue experience. At WWWQ (Q100)/Atlanta, Bert Weiss and Jeff Dauler put their knowledge and contacts from past shows such as Kidd Kraddick, Jack Diamond, Mojo and others to the test. Q100 took a gamble, and today it's well on its way.

Rich Berra & Johnjay in Tucson, J.B. & Sandy in Austin, Premiere's Glenn Beck and many others also found managers willing to take a chance. As dated as it may sound, good instincts can be extremely rewarding.

So where do I see the future of morning radio on Alternative stations? I see personality defining the format more. And, trust me, that's not bad.



Don Anthony

## FORMAT FORECAST

### Robin Nash

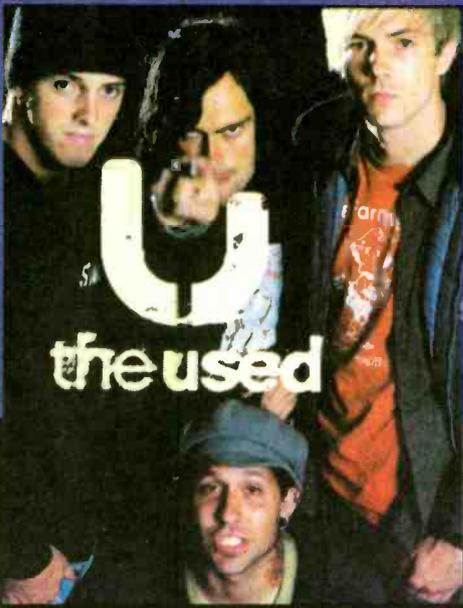
KEDJ/Phoenix

I can't put down the new EP sampler by the band Denver Harbor. I've always been a fan of Fenix TX, and I was saddened by their breakup, but I've found new happiness in this band, as it was formed by Fenix TX's Will.

Thanks to my PD, Nancy Stevens, I have been able to snag a copy of this EP. Tracks one ("All I Want") and four ("Let You Go") are played over and over in my car, and as I write this I'm listening to the CD and think that track three ("Stop Pretending") is also amazing — it will be very difficult for a label to pick a single from these guys.

I sing these songs in my head all day and finally had to play "Let You Go" on the air for my *All-Request Lunch* feature this past Tuesday in order to promote an upcoming show. The phones went nuts! We pleaded with Will to get his guys together to play for our Pre-St. Pattie's Day Bash alongside Authority Zero, Hot Action Cop and Off By One. Denver Harbor agreed to play some new material for the Phoenix fans.

I know former Fenix TX fans will be psyched! (New fans are welcome too.) Denver Harbor are not signed, but they will be. Whoever picks these boys up will be thrilled to have a huge act on their hands.



# THE USED "BURIED MYSELF ALIVE"

**R&R ALTERNATIVE:**

**24 - 23 (+114)**

**Modern Rock BDS:**

**26\*-22\* (+126)**

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**HEADLINING WARPED TOUR THIS SUMMER!**



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**"BANDAGES"** From "Make Up The Breakdown"

**IMPACTING ALTERNATIVE 3/25!**

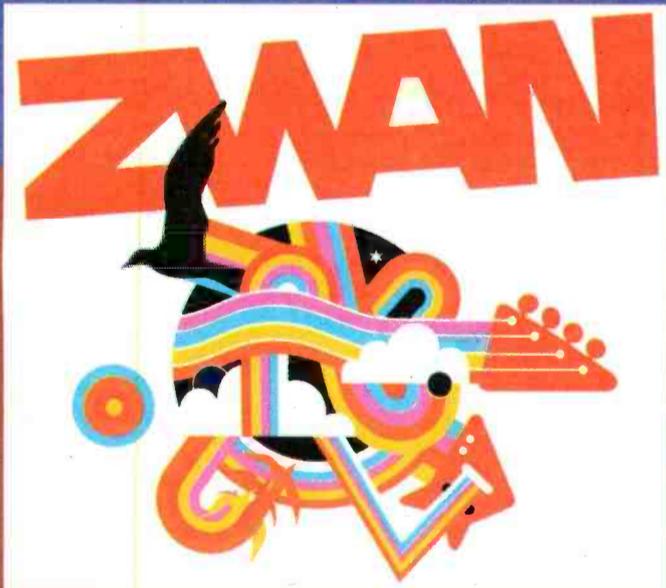
Early Airplay at:

**KROQ, 91X, WAQZ, WFNX, KHBZ and KRBZ!**

**On Tour NOW!**



Produced by Jack Endino and Hot Hot Heat  
Management: Rebel Waltz, Inc. www.hothoheat.com www.subpop.com



# ZWAN "LYRIC"

the second single from their debut Album  
**"Mary Star Of The Sea" ON YOUR DESK NOW!**

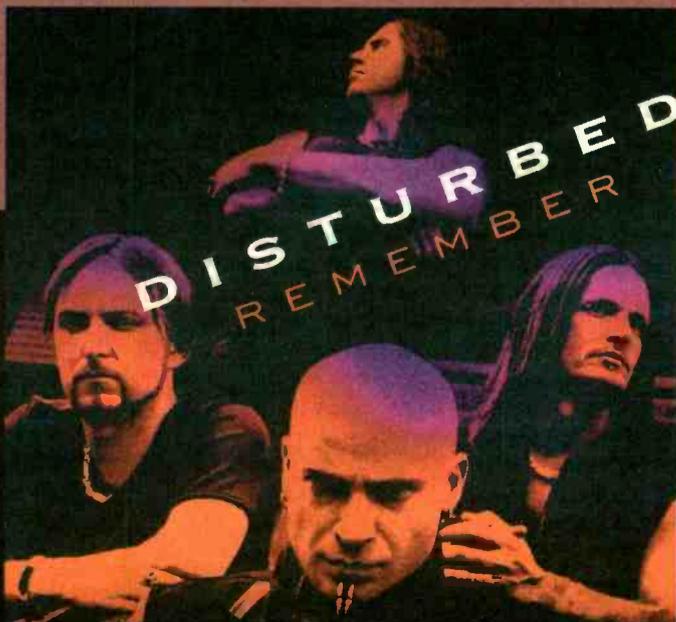
**IMPACTING  
ALTERNATIVE  
3/25!**

**ON TOUR NOW**

3/20 Minneapolis, 3/21 Milwaukee, 3/22 St. Louis, 3/24 Cleveland,  
3/27 Boston, 3/28 New York City, 3/29 Baltimore, 3/31 Normal,  
4/1 Green Bay, 4/2 Chicago, 4/4 Buffalo, 4/5 Philadelphia,  
4/7 Atlanta, 4/8 Orlando, 4/9 Pompano Beach, 4/14 Houston,  
4/15 Dallas, 4/17 Phoenix, 4/18 & 4/19 Los Angeles, 4/21 San Diego,  
4/22 San Francisco, 4/25 Seattle, 4/30 Denver

zwan.com  
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Produced by Billy Corgan and Bjorn Thorsrud  
Mixed by A Ian Moulder with Billy Corgan and Bjorn Thorsrud  
Management: Elliot Roberts for Lookout Management



# DISTURBED "REMEMBER"

The second single from the  
**PLATINUM ALBUM "BELIEVE"**

**R&R ALTERNATIVE: #22  
MODERN ROCK BDS: #23**

**New Add: KTCL!!!!**

PRODUCED BY JOHNNY K AND DISTURBED  
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MANAGEMENT: JEFF BATTAGLIA FOR JBM  
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**HEADLINING MUSIC AS A  
WEAPON TOUR (sold out!)  
and OZZFEST  
THIS SUMMER!!!!!!**



ALTERNATIVE: THE WINDS OF CHANGE

# Canary In A Coal Mine

Are we looking at a possible future for the format?

**A few months ago Jefferson-Pilot switched KBZT/San Diego from an all-over-the-map '80s station to an unproven and mostly unmapped niche of Alternative. They recruited Garrett Michaels, who was last at KYPT/Seattle and has also spent time at WPLT/Detroit and signed on WPLY/Philadelphia. He's what you'd call a seasoned pro.**

They also got a guy who's been all over the San Diego radio map, Mike Halloran, who was last at KFSD in the extreme northern part of San Diego County. He's what you'd call seasoned beef jerky. But with a very dangerous mind. Trust me, you want him on your side, not the competition's.

So, Jefferson-Pilot gives this formidable programming team a couple of miners helmets and says, "Look, there's this unexplored shaft off the main tunnel, and we think there's a rich vein of gold down there, but we can't be sure. Would you mind going down and checking it out for us?"

And that's what's happening right now. Exploration is taking place, and no one wants to say too much at the moment. So far the numbers look good. The fall book was a 1.5 12+.

**"We believe that there is power in the words and delivery. Throwing in a bunch of lasers, zaps and static would dilute the message."**

The first phase of the winter book just came out, and the station moved to a 1.9 12+, with additional upward movement in other demos. KBZT is consulted by Jacobs Media. With great reservation, Garrett agreed to answer a few questions about the station's search for the motherlode.

**Max:** *The industry is very curious about what's going on down there in San Diego. The biggest question everyone has is: How do you*

*describe what you're doing? What exactly is this niche of Alternative?*

**GM:** There are some common misperceptions about what we are doing. Actually, it may be easier to first tell people what we are not doing. "FM 94/9" is not Triple A, modern AC or "Classic Alternative." This is a radio station that plays a



very diverse library of music, both old and new, that many would consider to be rooted in Alternative. It has broad demographic appeal, and rather than call it "Adult Alternative," we think it is best to describe it as "Alternative for Adults."

**Max:** *What are the target demos?*

**GM:** San Diegans over the age of 18 who love music of the alternative type.

**Max:** *You're not as current-intensive as your average Alternative station, and the recurrents and gold are not as hard-sounding as the recurrents and gold on other Alternative stations. Is this approach unique to San Diego?*

**GM:** Let's first address the currents. We may not be as current-intensive as others in the Alternative format; however, it is important to note that we do rotate our currents at a rate that is comparable to others. It is also important to note that when we do add a song to current rotation, it will get played a minimum of three times per day. When a song gets added, it is always chosen for the right reason, and, therefore, we believe that it should be rotated in all dayparts at a rate that it will become familiar to our listeners.

As far as the recurrents and gold, that is matter of perception vs. reality. The difference between FM 94/9 and others is the diversity of our library. We play harder-rocking artists like Rage Against The Machine, Staind, Puddle Of Mudd, A Perfect Circle and Nine Inch Nails, but we also play Dave Matthews Band, Jack Johnson, Coldplay and Bob Marley. San Diegans prefer musical diversity, and

we are just trying to deliver to that expectation.

**Max:** *Can other markets get away with this model?*

**GM:** San Diego is one of the few markets that has a 20-year history of the Alternative format on the radio, and our company did the homework that was necessary to discover this opportunity. As far as other markets, I would caution people not to emulate FM 94/9 without first doing their homework.

**Max:** *How different are the on-air delivery and imaging?*

**GM:** The jocks on FM 94/9 sound very natural, real and local. They are also totally into the music. The imaging is underproduced compared to most other Alternative stations. We believe that there is power in the words and delivery. Throwing in a bunch of lasers, zaps and static would dilute the message. The best way to describe it is "no hype."

**Max:** *How has sales responded to the new format?*

**GM:** That is a question you should ask our General Sales Manager, Gregg Wolfson. Let's just say that he has been having a lot of fun lately.

**Max:** *Most Alternative stations are running some sort of new-music specialty show on weekends. What are you running?*

**GM:** San Diego has an amazing local music scene, and people want to hear it on the radio. We have a great prime-time local music show on Sunday nights from 8-10pm called *The Local 94/9*. It is hosted by longtime local music advocate and

band manager Al Guerra. The response from both local musicians and listeners has been huge.

**Max:** *How has the audience response been in the few months that you've been up and running?*

**GM:** The response has been phenomenal. San Diegans seem to be thrilled that they have a real alternative to the other radio stations here.

**Max:** *What kind of requests are you getting, musically?*

**GM:** The requests are all over the place, everything from old-school punk, reggae and ska to deep cuts from Radiohead, The Pixies and Nirvana to the latest from Beck, Coldplay and Audioslave. People are blown away that we actually answer our phones and respond to e-mail and that we will actually play their requests.

**Max:** *Are you doing typical Rock station events, promotions and street marketing, or is there a different approach?*

**GM:** The approach is different. We do not do the traditional on-air giveaways; instead, we do "random acts of kindness" by hitting the streets several times daily at different locations throughout San Diego County and giving out T-shirts, concert tickets and CDs. We like to use a more personable approach to giveaways. If you want something from the station, all you have to do is come out and meet us. We will never have our listeners make fools of themselves by doing stupid stunts for prizes. We also utilize our website.

## FORMAT FORECAST

**Vinnie Ferguson**  
MD, WDX/Pittsburgh

Picking successful records this year is nothing like picking the players for your fantasy team, be it hockey, baseball or football. I think, as a format, we're realizing that the hard way.

We're all asking ourselves the age-old question that would make Yoda's head spin: "Which record is going to kick this record's ass and satisfy my super-picky demo?" I'd love to say it's going to get better, but I'm not yet at the point where reading minds is as easy as telling a rep, "No, sorry, no room."

There are, however, some artists shining a beam of light that hits me right between the eyes. The Streets' *Original Pirate Material* is probably one of the best records I've ever heard; therefore, that makes it one of the toughest records to break in this country.

AFI deserve to rule the planet. After five records, it only makes sense that the sixth one kicks us in the ass. Also, smack me if I'm wrong about this, but I honestly think Evanescence will continue down their path of reintroducing females to the format. My only fear is that Linkin Park and Tori Amos will see the light, tour together and cover "Bring Me to Life" as their encore every night.

# Good Charlotte

## "The Anthem"

R&R: 13

BDS: 13\*

HUGE RESEARCH & REQUESTS!

Honda Civic / TRL Tour with

NEW FOUND GLORY this Spring/Summer

SNL-April 5th / Letterman-May 5th

THE YOUNG AND THE HOPELESS

CERTIFIED PLATINUM



HEAVY



BLOWTORCH



HEAVY



# AUDIOSLAVE

## "Like A Stone"

R&R: 5 (+199)

BDS: 4\* (+139)

Over 25 million in audience!

Research driven POWER rotations everywhere!

Currently on SOLD-OUT club tour!

Co-headlining Lollapalooza this summer

AUDIOSLAVE

CERTIFIED PLATINUM



HEAVY



BLOWTORCH



LARGE



MEDIUM

# CHEVELLE

## "Send The Pain Below"

R&R: 21 - 18 (+144)

BDS: 21\*-19\* (+153)

New this week at: KTEG & WEQX

Currently on MUSIC AS A WEAPON TOUR 2

with Disturbed and Trust Company!

Mainstage OZZFEST this summer!

Letterman-March 31st / Carson Daly-April 4th

WONDER WHAT'S NEXT

CERTIFIED GOLD

Added to and

and



# MUDVAYNE

## "Not Falling"

R&R: 29 - 27 (+87)

BDS: 31\* - 29\* (+94)

New this week at: WXRK & WOCL

Recent growth continues...

KNDD, WPLY, WHFS,

KEDJ, KKND, WMRQ, WEDG...

New video arriving next week!

On Summer Sanitarium Tour!

# REIMS

## "Caught In The Rain"

R&R: 46 - 35 (+157)

BDS: Debut 40\* (+124)

New this week: KKND, WROX, WNFZ, WLRS, KTZO

Early supporters include:

Q101, KTBZ, KDGE, KEDJ, KNRK, WXTM, WZTA, KROX...

On tour now with OLEANDER... in April with EVANESCENCE

PLACES FOR BREATHING

in stores April 29th

# UNLOCO

## "FAILURE" THE FIRST SINGLE FROM THE MAVERICK RELEASE becoming i

On "Music As A Weapon"  
tour now with  
Disturbed, Taproot & Chevelle!  
Confirmed Ozzfest 2003!

**ALTERNATIVE:**  
Most Added OTB! Including:  
KWOD/Sacramento      KCXX/Riverside  
WLUM/Milwaukee      KROX/Austin #12 with 25x  
WRZX/Indianapolis      WDYL/Richmond  
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WKRL/Syracuse      and many more!

**Active Rock Monitor: Debut 37\***  
**Active Rock Mediabase: 39 - 34**

On more than 60 stations including:  
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WNOR/Norfolk      WCCC/Hartford      WNVE/Rochester  
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**New This Week:**  
93X/Minneapolis      WIYY/Baltimore      KUFO/Portland  
KAZR/Des Moines      WBYR/Ft. Wayne

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**ON DECK:**  
**MATRIX RELOADED!...**  
**DEFTONES!...**  
**MEST!...**



ALTERNATIVE: THE WINDS OF CHANGE

# Caught In The Web

The future for station websites

By John Loscalzo

**In John Loscalzo's colorful industry career he has been a record promoter with MCA, an air talent at WDRE/Nassau-Suffolk, a trade editor, a programmer at SW Networks and Asst. PD at WXRK/New York. There were additional nefarious stops along the way, but various gag orders forbid us from revealing them. John is currently Director/Music & Entertainment for Viacom Local Networks.**

To some of you the Internet is a vast wasteland, littered with the corpses of idealistic 20-somethings perched in Aeron chairs and clutching worthless stock options in their stiff, dead paws. You'd be right, but that's another article.

Whether it's checking up on last night's scores, surfing for porn or illegally downloading music, the web is an essential part of your core listener's daily life. How you weave it into your station's brand identity and use its power for the forces of programming good is becoming more important every day.

Remember the first Arbitron/Edison Media Internet survey a few years back? One thing I remember from that report was that listeners weren't all that interested in seeing pictures of the station's jocks, which was basically the only content on most radio sites at that time. After all, we can see fat guys with mullets in satin jackets at the mall anytime, right?

That survey was the first credible source we had for what our listeners expected from their station's website: information on local events, concerts, artists and song titles, sponsor information and the ability to listen to the station online. In September 2000 a followup study pretty much reiterated these initial findings.

## Putting Pictures To Words

Pretty numbers on a page are really nice, but what's my own highly biased opinion? Glad you asked. (Note: The opinions expressed here are my own and do not necessarily reflect the policies or standards of any of my employers past, present or future — or, for that matter, myself by this time next week.)

Once you've got the essentials

down — your station's playlist, upcoming concerts, sponsor and promotion information, contests, instant feedback, message boards — the web is the perfect place to add a visual element to what you're doing on-air.

WEDG/Buffalo's Shred and Ragart are the masterminds behind one of my favorite online/on-air features, the brilliant Hot Counter Help. The premise of Hot Counter Help is that you're asking listeners to finger that hot chick behind the counter at their favorite coffee shop, Wal-Mart or dry cleaners as someone worthy of the attention of the entire city. It generates buzz, it's local, and, if you haven't noticed, guys really like to look at shots of the ladies.

The station recently staged a big online promotion in support of The Exies' "My Goddess," asking listeners to submit shots of their own personal goddess. Again, another brilliant way to encourage audience participation in a tangible way while creating unique content for the station's website. Face it, only WEDG can boast a shot of saucy "Emmanuel's Goddess" on its website. (Note to Lenny: Why am I strangely drawn to WEDG's newly redesigned website? Subliminal persuasion?)

## More Big Ideas

But what about non-salacious, content? Again, glad you asked.

We know that your listeners are downloading music, burning it and sharing it with their friends. People tell me that this is a big controversy in the music business. But this whole thing reminds me of the big skull and crossbones on the inner sleeve of my *The Clash* LP that warned "Home Taping Is Killing Music." That was 25 years ago. As Norah Jones and John Mayer will gladly tell you, music is alive and kicking.

However, you can understand the industry's concern about the web's threat to its pocketbook. One great idea I've seen recently that addresses some of these issues in a very constructive way comes from MTV.com, where it's "MP3 Month." They've arranged to supply their

legion of visitors with a ton of legal downloadable and burnable MP3s of some cool new music, including soon-to-be-huge tracks from Interpol and The Ataris.

It will expose that new music to the channel's early adopters, and tracking the number of downloads of each song will provide a pretty decent gut-check on which tunes are striking a responsive chord with the audience. And I'm sure that someone, somewhere will dig deep and pay for CDs by the bands they like.

Cashing in on the popularity of that Fox show with that Simon guy, KXTE/Las Vegas is using its site as the linchpin of its "Xtreme Idol" talent-search promotion.

The station solicited votes and posted performances of the contestants on its homepage. By including audition videos, they're adding a visual component to the contest that would not otherwise be available to their audience.

It's another promotion that hits all the right notes:

audience participation, adding a visual element and driving listeners back to the station to hear the final results. (Well done, "Beef" Wellington.)

Websites are also a place where you can do lifestyle features and specials that appeal to your demo that you're not doing on the air. On WXRK (K-Rock)/New York's [www.krockradio.com](http://www.krockradio.com), sections like the Rock Lounge (weird news) and Either/Or (which celebrity is hotter) are consistently among the top five most visited areas.

These benchmarks help increase the frequency of user visits to the site. The more frequent the visits, the

more opportunities K-Rock has to ask them to make an appointment to listen to the radio station. Since the new site launched two years ago, traffic has increased about 400%.

## And Now, The Future

Have I mentioned that audience participation, adding a visual element to the station, extending the brand and driving traffic back to the radio station is the name of the game for radio websites?

The future? Why are you asking me?

If this story had been written three years ago, we would have been crowing about side channels, streaming and all that cool bandwidth-eating stuff and how it was the future. Sure, it's really neat to build other stations catering to splinter groups, but if formats like that were such a brilliant idea, wouldn't we hear them on the air somewhere?

What you do want to think about in the future are ways to "Tivo" your station online by making some of your more compelling on-air moments (big interviews, in-studio performances) available for download. Why let those moments fade out into the atmosphere forever when they can be a constant online hook for your brand?

As for what else the future holds, it's probably going to be more about a station's willingness and ability to dedicate human resources to its website than about the latest, greatest widget. Having staffers who possess the right skills — writing ability, art and design talent and the creative chops to be able to consistently entertain your audience — will be key.

Face it, the web has earned its way up the promotion ladder, becoming a viable tool to market your radio station. It's proven to be so effective that some say it's earned a permanent place — next to T-shirts and beer cozies — in your promotion arsenal.



John Loscalzo

## FORMAT FORECAST

LeeAnn Curtis

MD, WWDC/Washington

I am looking forward to releases from Linkin Park and Pete Dinklage (I heard one track, and I can't wait for more). I'm anticipating The White Stripes' *Elephant*. I can't wait to have the new Ataris CD in my hand, and I'm curious to hear Limp Bizkit without Wes Borland.

I was happy to read that my guilty pleasure, Andrew W.K., is getting ready to record. Among the stuff that's already out that I want to play for everyone are All-American Rejects, The Exies, The Music, Burning Brides and The Soundtrack Of Our Lives. I'm also hoping that Jimmy Eat World have a new CD out this year too! Woo hoo!

## ALTERNATIVE: THE WINDS OF CHANGE

# United States Of Liam Lynch

Multitalented producer, actor, scriptwriter and musician has a hit at radio

By Frank Correia

**If you don't recognize Liam Lynch on sight, you might recognize his socks. The Los Angeles-based video director, scriptwriter, actor and musician was the man, and the hands, behind sock puppets *Sifl N Olly*, the cult show that enjoyed a three-year run on MTV. If you aren't part of that show's following, you most likely know Liam from his current 1:26-minute request-line favorite, "United States of Whatever."**

Besides sock-puppet antics and short-song wizardry, Lynch is also a master of multitasking. He's directed videos for Tenacious D and The Foo Fighters and is currently providing music for MTV's new animated show *Clone High*. He's also in the midst of writing and directing the new Tenacious D feature for Ben Stiller's production company. And with burned copies of the English import "Whatever" catching fire at radio stateside, he's burning the midnight oil to finish up his new album and DVD, *Fake Songs*.

### Value-Added

"Today, I'm basically playing X-Box, but last week I stayed awake three days in a row," Lynch says from his home studio in San Fernando Valley, pausing to accept a messengered payment for a Tenacious D commercial he directed a while back. "My album is a two-disc set. It's an audio CD, that's the album *Fake Songs*, and it comes with a DVD of all these short films I've done, computer animation and music videos."

The value-added concept is one fully embraced by Lynch. "LPs could fit about five or six songs a side; a CD can hold so much more," he says. "Another reason CDs are so short is that these labels run their bands into the ground and tour them to death. They come off tour, and they're expected to have this huge body of work. They go right into the studio. It's unfair, and it's really grueling."

Lynch also believes the customer deserves more from artists nowadays. "I really think bands need to start giving more," he says. "CDs should have no less than 15 songs. You can put so much on there, and video stuff with DVDs. People want that, and I

think they deserve it. The technology is there. It's not like you're attaching a VHS tape to every album; it's a disc."

As a visual and musical artist, Lynch represents a new breed of DIY creativity. "Everything on this album — the artwork, the music, all the footage, the films — was made at home on my Mac," he explains. "It says, 'Look what you can do.'"

"If you have weird ideas, if you have fun, you can do anything now. You don't need record companies and producers. You don't need huge studios, unless you're recording an orchestra. That's sort of a point of the album, too, that you can do things yourself and shouldn't be afraid to."

### Do It Yourself

While "Whatever" may get tagged as a novelty, there's nothing funny about Lynch's musical education. Chosen to study at Paul McCartney's Liverpool Institute for Performing Arts, Lynch was one of only five musicians Sir Paul picked to work with on a one-on-one basis.

He's also done studio work with Beatles producer Sir George Martin, and *Fake Songs* brings even more Beatles to the camp, with Ringo Starr providing drums on two tracks. Obviously, studying with McCartney was a life-changing experience. "The first thing out of his mouth was, 'No one can tell you how to write a song — there are no rules,'" Lynch recalls.

"What I found really beautiful was George Martin saying the same thing in the studio. They taught me wonderful things that you can't find in books, like George Martin telling you, 'Make sure you open up doors in songs that people didn't know were there.'"

"Brian Eno also came and taught, which melted my brain onto the floor. The entire time I was waiting for him to grab his chin and lift his face up and there'd be an almond-eyed alien under the mask."

While studying in England, Lynch borrowed a video camera, took a random recording of a conversation he had with a friend and made two sock puppets to voice the exchange. *Sifl N Olly* were born. Lynch filmed 10 shorts, which he believed would be perfect "idents" (the random clips between videos) for MTV Europe.

"They licensed all 10 of them and asked me to make more," he says.

Although MTV's American division was lukewarm on the shorts at first, the network did an about face when producer Brian Graden, who had started *South Park* on the Comedy Central network, joined MTV. Lynch flew back to the U.S., where he filmed a pilot before returning to England to graduate from McCartney's institute.



Liam Lynch

The show was picked up, and Lynch (Olly), along with friend Matt Crocco (Sifl), began writing, voicing and acting out the daily 30-minute show. "We'd write two original songs in every episode — basically 40 songs in 10 days," Lynch says. "We'd write, record and play all the instruments ourselves. It led to sleep deprivation, which led to more interesting lyrics, I feel."

### Culture Shock

With Jersey shore-inspired lyrics like "I went down to the beach and saw Kiki," "Whatever" has definitely piqued interest on both sides of the Atlantic. The inspiration came from a sort of reverse culture shock when Lynch returned to the U.S. after four years in the U.K.

"I was the only American in my school," he says. "I came back, and I was severely amazed by the conveniences and inconveniences of our country. It's funny that the things that were shocking to me were naturally ingrained in me. I had to kind of awaken my American self, and it was all really funny to me."

"I got really patriotic when I came back. I bought these giant 14-foot-by-8-foot American flags that would cover the whole wall. I was just crazy about America. I did a comedy album with my friend called *The History of America*, where I mixed up all of American history, and the founding fathers were Abe Lincoln, Ansel Adams and Houdini. It's this big postmodern swirl, with songs like 'The Battle of Woodstock' and such."

Sitting in front of his computer at 4am, Lynch was struck with the phrase "United States of Whatever." He plugged in a bass and belted out the song in one take, completely improvised. "It took maybe 10 minutes," he says. "I have songs that

I've worked on for months, then you go downstairs and fart in a cup and it's the best thing you've ever done. It's not about anything; it's just about me being an asshole."

"It could be that right now a lot of people are feeling like America's being an asshole. Foreign countries definitely read into the song. None of that stuff with Osama Bin Laden or any of that had happened when I wrote that song. I was doing it because I thought America was funny and it was a funny phrase. I got lucky that I hit 'record' and then worked so hard to make people listen to it afterward."

### Fake, Rattle & Roll

As for the rest of *Fake Songs*, "extremely eclectic" is Lynch's preferred description. "There are a lot of genres of music that I've bastardized," he says. "There are other punky songs, and there are caricatures of other artists, but not like Weird Al Yankovic taking someone's song and making the lyrics be about food. They're completely new songs in the same way that if you drew a caricature of someone, you'd expand on their features."

Among the caricatured are The Pixies, David Bowie and Depeche Mode. "My fake Bjork song actually ended up on Napster as a real Bjork song," Lynch says, rather proudly. Friend Jack Black also guest stars on some of the "heavy metal" songs, like "Rock 'n' Roll Whore."

"The whole point of it is for someone to smile and have fun," Lynch says. "Life is too short for me, as an artist, to try to convince people that I'm suffering, which is what everybody does. Being mad and being sad are the easiest things to do. I think a lot of bands keep teenagers sad. I don't think it's healthy."

"It's not that I'm old-fashioned; I just think it's mean. I'd rather have my ass rocked off or laugh. That's why I love Tenacious D. That's why I love The Foo Fighters. It's OK to be positive, and I hope that kids will have confidence in their happiness."

Lynch is curious about how *Fake Songs* will play out with both critics and the masses. "It's all kind of a big experiment," he says. "I already had a career. I don't really care, so I can be totally punk rock about it."

Nevertheless, Lynch is pleased to have a hit. "The whole song is sort of a cross between being very smart and very dumb," he says. "I'm hoping it will get twice as many plays since it's so short. The truth is, if it was one second longer, it probably wouldn't be funny."

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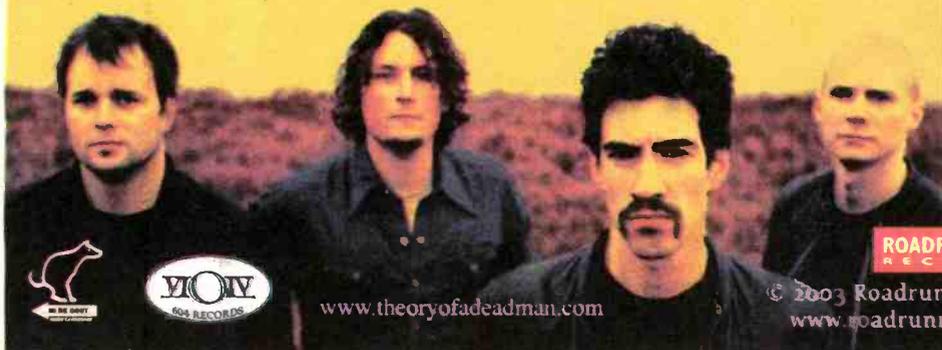
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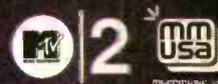
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## ALTERNATIVE: THE WINDS OF CHANGE

### Target The Pioneers

Continued from Page 84

kids and one of them started singing the guitar riff of "No One Knows" by Queens Of The Stone Age to his friend and proceeded talk all about the band. This was pretty cool, as I was witnessing the process of word of mouth.

The kid mentioned how he hears the song a lot on KROQ, but then I witnessed word of mouth, circa 2003: The kid who was humming the riff pulled an iPod out of his backpack, handed it to his friend and played him the song. Now that's instant satisfaction!

This was a great example of the power of grass-roots sources as compared to radio these days. Kids

are used to instant access to what they want. They don't want to have to wait for the song to come on the radio. They know they can get it immediately, and they do. Plus, they are in love with the thrill of discovering music themselves, because this demo wants to stay ahead of the curve.

#### The Power To Influence

This doesn't mean that Alternative radio is not still an important point of discovery; however, our research shows that kids perceive radio as a final step in the various levels of success of the artists they love. The perception of kids is that the artist has "made it" when they hear the artist on the radio.

For many of the early adopter kids, once a record receives major Alternative airplay, they move on to something new, because that artist is not cool anymore. They may still like the artist, but they always want to know what's next.

How does the Alternative format combat this trend? We believe the format should embrace it. The feedback we get consistently is that fans want more power to influence what is played on the radio.

Today's Alternative audience wants to be integrated into the process of building a success story for the music they love. They want to help make the decisions that impact their peers' choice of what to put on their hard drives and in their iPods. And they want to see the results of those decisions immediately.

This is why instant-reaction radio shows like "Top 5 at 9" and head-to-

head "Make It or Break It" duels are so popular with the kids we work with. These programs give listeners a forum to express their opinion. And, much like any other activist who believes in a cause (or a band), they'll seize the opportunity if they truly feel they can make a difference and see the result immediately.

There are many more choices for today's Alternative listener than there were 10 years ago. The good news is that kids are more into music than ever. The challenge is that they don't feel they have to depend on radio to tell them what's next.

We believe this creates a lot of opportunity for stations that can embrace the listener, consistently deliver unique programming and position themselves as partnering with their listeners so that, together, they can find the cutting edge of the next music revolution.

### Alternative Imaging: Future Tense

Continued from Page 86

yourself be creative, but you can let yourself be creative.

Voice and production guy Brian Kelsey from JBK Productions comes up with some really freaky and entertaining production. He sees the future of production as being linked to its past. "The trend is leaning toward a slightly more mellow style," he says.

"The weird, psychotic drops are still there, but the message is not lost behind a lot of cracks, zaps and whizzes. There is a lot of air and breathing room. There are still some pops and cracks, but they are shorter and used less throughout the production — almost like some of the

movie trailers out these days."

Remember that imaging production has a purpose: Don't forget about the message. I've always said that good radio imaging is equal parts art and advertising. Steve Stone of Stone Creative Productions recognizes that aspect. "Branding a product, format or station is a huge challenge and needs to have attention focused on it," he says. "I see imaging being even more important in the next few years."

Stone predicts that, with the increasing emphasis on the importance of production, it is likely to have more of an impact on the listener. "It's the creative audio guys and gals who

make radio really sing," he says. "Imaging has to have passion, humor, conscience and flavor.

"I see imaging getting even more creative. I really think imaging is getting more personal. The audience is tired of being talked down to; they want to feel like they are getting inside the action."

#### Make Them React

Opinions differ on the future sound, but everybody agrees that the message is key. Alternative is not alone: No matter the format, good production starts with good writing. Tony "The Shoes" Maddox from WMGK/Philadelphia agrees. "Whether you're promoting a classic rock summer series or an alternative concert festival, the message is the same," he says.

"Start with good copy, entertain and inform. If the promo is manipulated so much that you leave your listeners scratching their heads, you've defeated the purpose. Not to say that you shouldn't tweak things up and make them sound interesting, but I feel you shouldn't obscure the message."

We are creative thinkers, and technology has blessed us and cursed us. The tools at our fingertips make the job easier and give us more time to think, but sometimes these same tools take the place of thought. Sometimes a quick filter, a dose of distortion or an ear-shattering buzz masks the message.

Almost everybody has access to the same tools, the same computer programs and the same music. So what makes the difference? It's the way we use them. My homeboy, Randy Scope at WHFS, weighs in: "To

change, Alternative imagers need to challenge themselves. Epileptic-seizure

**If you can summarize what Alternative production should sound like, there is a problem. Be vigilant; face the next production challenge with unconventional tactics.**

production is tired and played out.

"At WHFS, we believe in comedy and strong writing. No listener cares about fancy-pants Pro Tools wizardry. When is the last time a listener told you they loved some vocoder effect on your call letters? They want entertainment.

"Make them laugh, make them angry, make them react. That's the stuff that sticks. Get the message out and make it funny. It can be done with nothing more than a dry voice — unfiltered, of course."

That brings us back to the beginning: the filter voice and Alternative production's axis of evil. Go to your workstation, disable the filter effect, lock up your drops, and delete the tired effects. Be vigilant; face the next production challenge with unconventional tactics. Try something new; it will eventually lead you to that mythical "next level." That is the trend of the future.

### FORMAT FORECAST

Dell Williams

President, A.R.M.S. Division

The Alternative format sacrificed variety, becoming mundane and homogenized. When the audience tired of the aggro and mainstream rock that dominated the airwaves, the format lost its distinction. That is one of the major elements in the downtrend of Alternative.

However, the format can rebound by re-energizing the music, by cultivating songs and artists that are exclusively Alternative. The essence of the format should always be cutting-edge rock, and you gotta play the hits, but I believe that smart programmers will have the courage to take calculated risks and search for songs that evoke passion for the station. This will help to create exclusive hits and reinforce image.

The record industry plays a pivotal role in the rejuvenation process as well. In the short term it may be attractive to strive for Alternative and Active Rock to share most of the music for enhanced audience reach, but in the long term Alternative loses its vitality and its power to break emerging artists.

I believe the evolution of the format will depend on a commitment to distinctively Alternative acts, such as The Transplants, The White Stripes, Blur, The Strokes, Sum 41, Evanescence and Hot Hot Heat, with an emphasis on variety. Consumers are hungry for originality. They are searching for music that moves and inspires. It is amazing to me how resourceful the active audience has become in this process. Alternative radio must remain the primary source for this kind of stimulation.

# (həd)

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1	1	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3033	+52	362586	14	78/0
4	2	LINKIN PARK Somewhere I Belong (Warner Bros.)	2874	+387	351639	2	77/0
2	3	QUEENS OF THE STONE AGE No One Knows (Interscope)	2712	-130	312785	25	77/0
5	4	EVANESCENCE Bring Me To Life (Wind-up)	2709	+232	304475	10	75/1
3	5	AUDIOSLAVE Like A Stone (Interscope/Epic)	2696	+199	314976	10	78/0
6	6	FOO FIGHTERS Times Like These (Roswell/RCA)	2482	+163	246395	9	77/0
7	7	3 DOORS DOWN When I'm Gone (Republic/Universal)	2145	-114	198862	22	64/0
8	8	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1885	+11	200589	13	69/0
14	9	TRAPT Headstrong (Warner Bros.)	1810	+191	163396	19	70/4
9	10	SALIVA Always (Island/IDJMG)	1810	-51	194948	24	69/0
10	11	CHEVELLE The Red (Epic)	1767	-72	209240	35	67/0
11	12	SEETHER Fine Again (Wind-up)	1698	-136	189808	34	70/0
13	13	GOOD CHARLOTTE The Anthem (Epic)	1688	+18	196434	9	70/0
15	14	GODSMACK Straight Out Of Line (Republic/Universal)	1684	+100	157324	6	69/0
12	15	COLDPLAY Clocks (Capitol)	1614	-103	231233	16	63/0
19	16	AFI Girl's Not Grey (DreamWorks)	1532	+110	185226	7	73/1
17	17	FOO FIGHTERS All My Life (Roswell/RCA)	1481	-67	192402	26	74/0
21	18	CHEVELLE Send The Pain Below (Epic)	1461	+144	162383	7	72/1
20	19	SOCIALBURN Down (Elektra/EEG)	1383	-22	119007	13	67/0
16	20	SUM 41 Still Waiting (Island/IDJMG)	1379	-181	173062	20	70/0
25	21	WHITE STRIPES Seven Nation Army (Third Man/V2)	1319	+187	176476	4	59/1
22	22	DISTURBED Remember (Reprise)	1253	-12	105668	10	60/1
24	23	USED Buried Myself Alive (Reprise)	1248	+114	141151	7	68/2
27	24	FINCH What It Is To Burn (Drive-Thru/MCA)	1048	+118	118787	8	58/1
30	25	ATARIS In This Diary (Columbia)	941	+152	116311	5	60/4
23	26	DONNAS Take It Off (Lookout/Atlantic)	925	-315	97221	14	64/0
29	27	MUDVAYNE Not Falling (Epic)	898	+87	80398	18	45/2
26	28	ZWAN Honestly (Reprise)	824	-280	103716	13	58/0
38	29	SUM 41 The Hell Song (Island/IDJMG)	619	+155	74552	2	55/7
33	30	BURNING BRIDES Arctic Snow (V2)	610	+39	56297	6	41/0
34	31	JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	597	+58	62362	4	36/0
39	32	(HED) PLANET EARTH Blackout (Volcano/Jive)	552	+92	41811	4	46/2
Debut	33	SALIVA Rest In Pieces (Island/IDJMG)	528	+252	40765	1	49/8
28	34	UNWRITTEN LAW Rest Of My Life (Lava)	527	-290	45509	11	36/0
46	35	REVIS Caught In The Rain (Epic)	506	+157	30063	2	44/5
43	36	HOT ACTION COP Fever For The Flava (Lava)	492	+67	31676	5	32/4
40	37	D4 Get Loose (Flying Nun/Hollywood)	488	+39	38697	6	38/2
31	38	TRANSPLANTS Diamonds & Guns (Epitaph)	488	-202	41848	15	41/0
44	39	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	478	+66	40082	6	34/1
Debut	40	SEETHER Driven Under (Wind-up)	444	+239	52170	1	48/10
45	41	BECK Lost Cause (Geffen/Interscope)	408	+31	54024	5	25/2
35	42	AMERICAN HI-FI The Art Of Losing (Island/IDJMG)	386	-144	33366	8	41/0
32	43	EXIES My Goddess (Virgin)	375	-230	33316	18	28/0
36	44	SYSTEM OF A DOWN Inner Vision (American/Columbia)	365	-159	37661	17	39/0
50	45	COLD Stupid Girl (Flip/Geffen/Interscope)	358	+77	33071	2	36/8
Debut	46	LIAM LYNCH United States Of Whatever (S-Curve/Astralwerks)	353	+117	65457	1	24/8
47	47	STONE SOUR Inhale (Roadrunner/IDJMG)	342	+9	22983	3	24/1
37	48	PACIFIER Bulletproof (Arista)	327	-160	25217	15	31/0
41	49	MAROON 5 Harder To Breathe (J)	323	-125	31984	10	21/0
Debut	50	BREAKING BENJAMIN Skin (Hollywood)	291	+156	24045	1	28/2

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BLUR Crazy Beat (Virgin)	43
JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	16
TRANSPLANTS DJ DJ (Epitaph)	13
UNLOCO Failure (Maverick/Reprise)	12
SEETHER Driven Under (Wind-up)	10
TAPROOT Mine (Velvet Hammer/Atlantic)	10
RAVEONETTES Attack Of The Ghost Riders (Columbia)	9
SALIVA Rest In Pieces (Island/IDJMG)	8
COLD Stupid Girl (Flip/Geffen/Interscope)	8
LIAM LYNCH United States Of Whatever (S-Curve/Astralwerks)	8

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LINKIN PARK Somewhere I Belong (Warner Bros.)	+387
SALIVA Rest In Pieces (Island/IDJMG)	+252
SEETHER Driven Under (Wind-up)	+239
EVANESCENCE Bring Me To Life (Wind-up)	+232
AUDIOSLAVE Like A Stone (Interscope/Epic)	+199
BLUR Crazy Beat (Virgin)	+195
TRAPT Headstrong (Warner Bros.)	+191
WHITE STRIPES Seven Nation Army (Third Man/V2)	+187
TAPROOT Mine (Velvet Hammer/Atlantic)	+182
FOO FIGHTERS Times Like These (Roswell/RCA)	+163

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TAPROOT Poem (Velvet Hammer/Atlantic)	1232
NIRVANA You Know You're Right (Geffen/Interscope)	1165
DISTURBED Prayer (Reprise)	893
SYSTEM OF A DOWN Aerials (American/Columbia)	881
STONE SOUR Bother (Roadrunner/IDJMG)	752
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	735
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	674
HOOBASTANK Crawling In The Dark (Island/IDJMG)	622
HOOBASTANK Running Away (Island/IDJMG)	589
TRUSTCOMPANY Downfall (Geffen/Interscope)	575
JIMMY EAT WORLD The Middle (DreamWorks)	570
INCUBUS I Wish You Were Here (Immortal/Epic)	569
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	551
JIMMY EAT WORLD Sweetness (DreamWorks)	548
LINKIN PARK In The End (Warner Bros.)	509
SYSTEM OF A DOWN Chop Suey (American/Columbia)	499

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 3/2-3/8. 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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# VEHICLE WRAPS

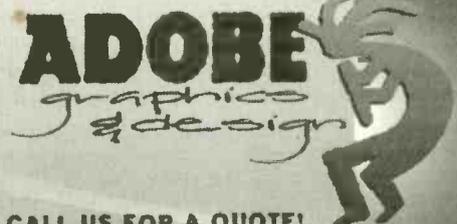


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**ON THE RECORD**

With  
**John O'Connell**  
PD, WPBZ/West Palm Beach



Where's Max when you need him? My guess is the basement bathroom of the R&R building, parked on the porcelain throne with a bag of Doritos. It's a great place to hide when your friends and colleagues are being bombarded by countless new releases and desperately need to know the answer to the almighty question "What's working?" • Here in West Palm Beach we've been blown away by

the response to Evanescence's first release, "Bring Me to Life." No matter how many times we play this record, it never seems to be enough. Another record that is starting to stir things up is Trapt's "Headstrong," which requires patience if you want results. Trust me, it's worth the wait! • The rest of the top five most reactive buzz cuts: Coldplay's "Clocks," All-American Rejects' "Swing, Swing" and a balls-to-the-wall rock cut by local band One called "Immune." So, if you're still looking for Max, I suggest you wait for the flush before heading down there.

**W**arner Bros. stablemates **Red Hot Chili Peppers** and **Linkin Park** hold the first and second positions, respectively, on the chart this week. Now, if Rob Goldklang can just maneuver **Trapt** (currently No. 9) into the third slot, he'd trigger the jackpot and a year's supply of Pampers would come pouring out of the machine ... The rest of the top 10 have **Evanescence**, **Audioslave**, **Foo Fighters** and **All-American Rejects** heading for the penthouse ... Check out the staying power of **Good Charlotte**, who are currently hanging at 13 but ready for another climb ... **AFI** take a nice jump to No. 16 from No. 19 ... **The White Stripes** climb to No. 21, up from No. 25. They progress at a good rate as radio gets more comfy with them, yet again ... What did I tell you about **Finch** last week? Up they go again, 27-24. Radio is finally realizing the huge audience for these guys ... **The Ataris** also take a groovy jump (30-25), proving the other half of the format needs to take another look ... What? **Johnny Cash** rising still further up the Alternative chart, 34-31? Good grief, is the format diverse again? ... Right behind him is **(Hed) Planet Earth**. "Blackout" jumps 39-32, which means radio is taking this song seriously ... Now take a look at those who charge the chart this week and climb on board: **Saliva**, **Seether**, **Liam Lynch** and **Breaking Benjamin** ... By the way, do not miss **Theory Of A Deadman**. Elias Chios will do great evil deeds if you do. So far he has summoned mysterious powers to move them 44-39 (mostly by watching those stations who are committed spinning it up) ... Most Added: **Blur**, **Jack Johnson**, **Transplants**, **Unloco**, **Taproot** and **Seether**. Most Needed: **Sum 41**, **Ataris**, **Hot Action Cop**, **Breaking Benjamin**, **Finch**, **Stone Sour**, **(Hed) Planet Earth**, **Used**, **Mudvayne**, **All-American Rejects** and **Revis**.

Alternative  
**ON THE RADIO**

— Max Talkoff, Alternative Editor

**COMING UP RIGHT UP**

ARTIST: **The Streets**

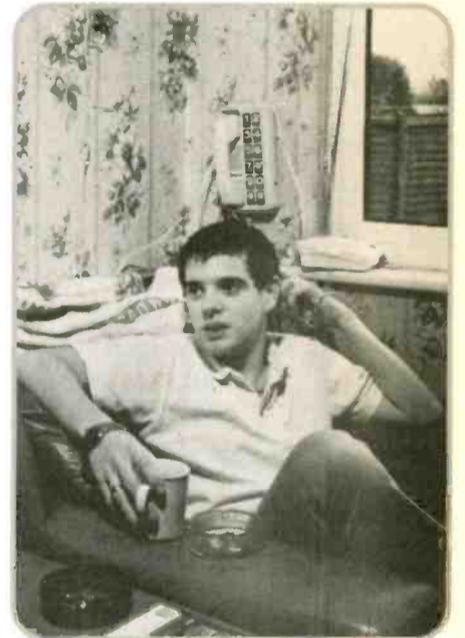
LABEL: **Vice/Atlantic**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

**M**ike Skinner, a.k.a. **The Streets**, is as unlikely an MC as you're going to run into in this lifetime. He's a skinny, big-eared bloke with a disjointed, faux-Cockney rhyming style and a complexion that only an English winter could produce. In short, don't look for him rapping next to DMX anytime soon.

All of which makes **The Streets' Original Pirate Material** the perfect soundtrack for hijacking American Alternative airwaves. Featuring singular organ punches and a trumpet line that sounds like a drunken mariachi wandered into the session, "Let's Push Things Forward" is piquing interest on this side of the pond with its ragga flow and conversational style. Stations pushing the envelope with the track include **KITS/San Francisco**, **WKQX/Chicago** and **WFNX/Boston**. The chorus seems to say it all: "You say that everything sounds the same, then you go buy them/There's no excuses my friend, let's push things forward."

But **Original Pirate Material** isn't a one-song affair. The whole album bustles with brilliant production that merges U.K. garage, dub and chillout with U.S. hip-hop, all while casually providing social commentary on today's London youth. From weed and pubs to boredom



and Playstations, Skinner gives us Yanks a tour of everyday London. On "We Got the Funk" he casually remarks, "Day in the life of a geezer, it's just a groove." Throughout the album, "You're listening to The Streets" is more than a clever double entendre.

Newcomers may want to brush up on flicks like **Snatch** to hip themselves to the lingo. Skinner drops his Brit lexicon into the ordinary hip-hop mold (geezers = dudes, for reference) as he makes wry observations like, "Around 'ere we say birds, not bitches." And for a good laugh, check out Skinner's alter-ego duel on "The Irony of It All," where a peacenik, weed-addled Grand Turismo player debates with an alcohol-fueled, pub-going thug.

With the unique and refreshing cuts provided on **Original Pirate Material**, it's high time for Alternative to claim ownership of **The Streets**. As Skinner notes in "Let's Push Things Forward," "This ain't a track — it's a movement."

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**Prepared by Steve Blatter**

**SABO MEDIA**



## America's Best Testing Alternative Songs 12+ For The Week Ending 3/14/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
EVANESCENCE Bring Me To Life (Wind-up)	4.18	4.05	72%	10%	4.19	74%	9%
CHEVELLE The Red (Epic)	4.07	4.08	95%	39%	3.95	96%	42%
FOO FIGHTERS All My Life (Roswell/RCA)	4.06	3.98	98%	41%	4.08	98%	39%
FINCH What It Is To Burn (Drive-Thru/MCA)	4.05	3.93	55%	5%	3.96	51%	5%
TRAPT Headstrong (Warner Bros.)	4.02	4.03	76%	12%	3.90	76%	13%
CHEVELLE Send The Pain Below (Epic)	4.01	3.95	64%	8%	3.96	62%	8%
ALL-AMERICAN REJECTS Swing, Swing (DreamWorks)	4.00	3.98	78%	12%	3.86	75%	13%
UNWRITTEN LAW Rest Of My Life (Lava)	3.99	3.90	78%	13%	3.89	79%	15%
SEETHER Fine Again (Wind-up)	3.97	4.06	93%	33%	3.90	96%	35%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.95	3.98	88%	26%	3.91	89%	28%
FOO FIGHTERS Times Like These (Roswell/RCA)	3.94	3.90	79%	12%	3.99	81%	11%
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.93		70%	9%	3.85	69%	10%
AFI Girl's Not Grey (DreamWorks)	3.93	3.94	54%	5%	3.84	54%	7%
SUM 41 Still Waiting (Island/IDJMG)	3.91	3.95	96%	31%	3.86	97%	31%
\$ALIVA Always (Island/IDJMG)	3.90	3.86	95%	38%	3.91	96%	39%
SOCIALBURN Down (Elektra/EEG)	3.90	4.05	73%	11%	3.84	75%	11%
USED Buried Myself Alive (Reprise)	3.90	3.82	64%	8%	3.81	62%	8%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.87	3.89	96%	41%	3.92	97%	40%
GOOD CHARLOTTE The Anthem (Epic)	3.86	3.88	91%	25%	3.75	90%	27%
DISTURBED Remember (Reprise)	3.86	3.85	80%	16%	3.82	82%	18%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.85	3.89	98%	38%	3.89	97%	41%
AUDIOSLAVE Like A Stone (Epic/Interscope)	3.83	3.77	80%	15%	3.86	83%	14%
NIRVANA You Know You're Right (Geffen/Interscope)	3.76	3.72	96%	45%	3.68	97%	48%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.73	3.75	95%	31%	3.74	96%	32%
MUDVAYNE Not Falling (Epic)	3.62		61%	13%	3.56	63%	14%
ZWAN Honestly (Reprise)	3.51	3.44	83%	28%	3.57	87%	30%
COLDPLAY Clocks (Capitol)	3.49	3.56	88%	33%	3.62	88%	30%
THE DONNAS Take It Off (Atlantic)	3.46	3.63	87%	30%	3.51	87%	28%
GODSMACK Straight Out Of Line (Universal)	3.45	3.58	73%	16%	3.41	75%	17%
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.17		50%	15%	3.12	51%	14%

Total sample size is 578 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## R&R TOP 20 SPECIALTY ARTISTS

1. RAVEONETTES (Columbia) "Attack Of The Ghost Riders"
2. TAKING BACK SUNDAY (Victory) "Cute Without The E (Cut From The Team)"
3. NADA SURF (Barsuk) "The Way You Wear Your Head"
4. AFI (DreamWorks) "Dancing Through Sunday"
5. POSTAL SERVICE (Sub Pop) "Such Great Heights"
6. GREENHORNS (Telstar) "Satisfy My Mind"
7. LIBERTINES (Rough Trade) "I Get Along"
8. SUPERGRASS (Island/IDJMG) "Rush Hour Soul"
9. MASSIVE ATTACK (Virgin) "Special Cases"
10. FOLK IMPLOSION (iMusic/ARTISTdirect) "Brand Of Skin"
11. COUNT THE STARS (Victory) "Taking It All Back"
12. BUDAPEST (Universal) "Is This The Best It Gets"
13. WHITE LIGHT MOTORCADE (Octone) "It's Happening"
14. ROB DOUGAN (Reprise) "Clubbed To Death"
15. SWITCHFOOT (Columbia) "Meant To Live"
16. SPINDLE (Unsigned) "Diary"
17. FISCHERSPOONER (Capitol) "Emerge"
18. DATSUNS (V2) "In Love"
19. FICTION PLANE (MCA) "Everything Will Never Be OK"
20. MUGGS (Anti/Epitaph) "Rain"

Ranked by total number of shows reporting artist.

## Record Of The Week

ARTIST: Taking Back Sunday  
TITLE: *Tell All Your Friends*  
LABEL: Victory



Taking Back Sunday built their cred the old fashioned way — they earned it. *Tell All Your Friends*, the group's 2002 debut for Victory, is set to explode after a year of hard work, steadfast underground promotion and nonstop touring. It's the kind of grass-roots story you can't cook up in a company boardroom. The Amityville, NY five-piece have seen their audiences swell from 10-20-person outings to sold-out dates in 3,000-seat venues. Positive press abounds, and they'll bring their unique collision of hardcore, emo and pop melodies to this year's Vans Warped Tour. Need proof of their inherent stardom? Check out "Cute Without the E (Cut From the Team)." Edgy, raw and real, TBS are the perfect sabbatical from manufactured pop punk. Tell all your friends, indeed.

— Frank Correia, Rock Specialty Editor

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**ON THE RECORD**

With **John Bradley**  
Co-President, SBR Creative



"How can that be?" I asked, being the wily veteran radio programmer who knows the vast complexities in music that no layman listener could possibly comprehend. But real people don't think like we radio people do. They don't have the categories and sound codes all subdivided in their non-Selector minds. Sometimes we music experts are just too close. "Harder to Breathe" is an upbeat song that you can sing along with. It sounds contemporary without being a replica of other current hits. I caught Maroon 5 live to see if they were just another band propped up by studio producers. I discovered an energetic, entertaining live performance driven by the engaging presence of leader Adam Levine. This is a good live band. Sure, Maroon 5 aren't trying to reinvent rock. They're not the next U2 or the next Beatles, but they are a good rock band with pop sensibilities. "Harder to Breathe" is a fun song that sounds good on the radio. What more do you want? OK, you'll like the callout hook too!

Sometimes it helps to get opinions about music from people outside of the business. That's what helped turn my head about Maroon 5. Some radio people, including me, might hear "Harder to Breathe" once and be unimpressed. But when I played it for the listeners, it hooked them. It rose above a pack of other new songs they heard. This isn't science — it's plain old music passion. One listener said the song sounded like The Red Hot Chili Peppers.

On the monitored chart, **Coldplay** hold the top slot for the 10th week, **Counting Crows** hold at 2\*, **The Wallflowers** remain at 3\*, **Jason Mraz** continues to come on strong at 4\*, **John Mayer** stands pat at 6\*, and **David Gray** is now 7\* ... **The Jayhawks** and **Lucinda Williams** are continuing to build nicely at 15\* and 17\*, respectively ... The new **Jack Johnson** is wasting no time moving up the chart with a 21\*-16\* move this week, **Ben Harper's** (unofficial) new single is pretty much closed out, too, debuting this week at 21\*, and **Fleetwood Mac** already debut at 30\* ... Others showing good growth include **Tori Amos**, **Johnny Marr & The Healers**, **Kathleen Edwards**, **Tom Petty & The Heartbreakers**, **Nickel Creek**, **Feel**, **Will Hoge**, **The Thorns** and **The Allman Brothers**. Keep an eye on the new **Pete Yorn** song ... On the Indicator chart, Gray stays at 1\*, Edwards moves 6\*-4\*, Lucinda Williams leaps 10\*-5\*, Marr increases 7\*-6\*, and **Dar Williams** and **The Jayhawks** round out the top 10 at 8\* and 10\*, respectively ... **Joe Jackson** is knocking on the door at 11\*, **Sonny Landreth** continues to gain as he goes 17\*-14\*, **Rosanne Cash** jumps 20\*-16\*, and **1 Giant Leap** go 24\*-22\* ... Harper debuts ... What a week in the Most Added category! Leading the pack are Fleetwood Mac with 31 total adds (No. 1 monitored, No. 2 Indicator), Johnson with 30 total (No. 1 Indicator, No. 2 monitored) and Harper grabbing 20 total (No. 3 on both panels). Also looking good this week are **Joan Armatrading**, **Ani DiFranco** and **Roomful Of Blues**.



— John Schoenberger, Triple A Editor

**AAA ARTIST**  
OF THE WEEK

ARTIST: **Patty Larkin**

LABEL: **Vanguard**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Patty Larkin is not your typical singer-songwriter. With their intelligent and insightful lyrics, her songs remain the centerpiece of her art. At the same time, she has never shied away from displaying her skill on guitar. She has also always had a knack for incorporating a broad swath of musical styles and techniques into her songwriting — not just to be experimental and different, but as a way to enhance and strengthen her music and her message.

Larkin's career began in the fertile folk scene of New England in the mid-'80s. Since then she has released 10 critically acclaimed albums, including her latest, *Red = Luck*. Over time her talent has won her many accolades, including 11 Boston Music Awards and a Patty Larkin Appreciation Day proclaimed by the mayor of Boston. She also has an Honorary Doctorate of Music degree and a Distinguished Alumnae Award from the prestigious Berklee College of Music.

After breaking many boundaries on 2000's *Regrooving the Dream*, Larkin continues to explore and challenge her heart and her creative muse with *Red = Luck*. When she finished touring in support of *Regrooving the Dream* in the summer of 2001, Larkin was artistically recharged and ready to go. She spent some time writing in a shack at the end of Cape Cod, on the edge of the National Seashore.

"I just wanted to sing, and I couldn't wait to make noise and write new songs," she says. But she was not far into the process when the events of Sept. 11, 2001 jolted her into a different kind of creative reflection. She ended up with a collection

of songs that could loosely be considered a song cycle exploring what's both good and bad in human beings.

Eventually, she was ready to get them on tape. Larkin was joined in her own Road Narrows Studio by longtime collaborators Bette Warner and Ben Wittman. Basic tracks were laid with acoustic and electric guitars. Larkin then added slide, mandolin, bouzouki, lap steel, accordion, piano and harmonica. A variety of guest musicians popped in to fill out the sound, while Jonatha Brooke, Willy Porter, Merrie Amsterberg and Jennifer Kimball added backing vocals. *Red = Luck*, perhaps Larkin's most ambitious — and certainly her most expressive — work to date took shape.

"I look at each new album as an art opening where the visual artist must create a show that is cohesive and dynamic," says Larkin. "One that reflects the time in which the work was made. I am inspired by change. It defines me, and it can be subtle or radical. It captures my imagination."

The song "Different World" is already off to a great start at radio, but other selections of note include "All That Innocence," "24/7/365," "Birmingham" and "Inside Your Painting." Larkin was recently the subject of an in-depth feature on NPR's *Morning Edition*. Known for her amazing live performances, she has concert dates booked from now until the end of the year.

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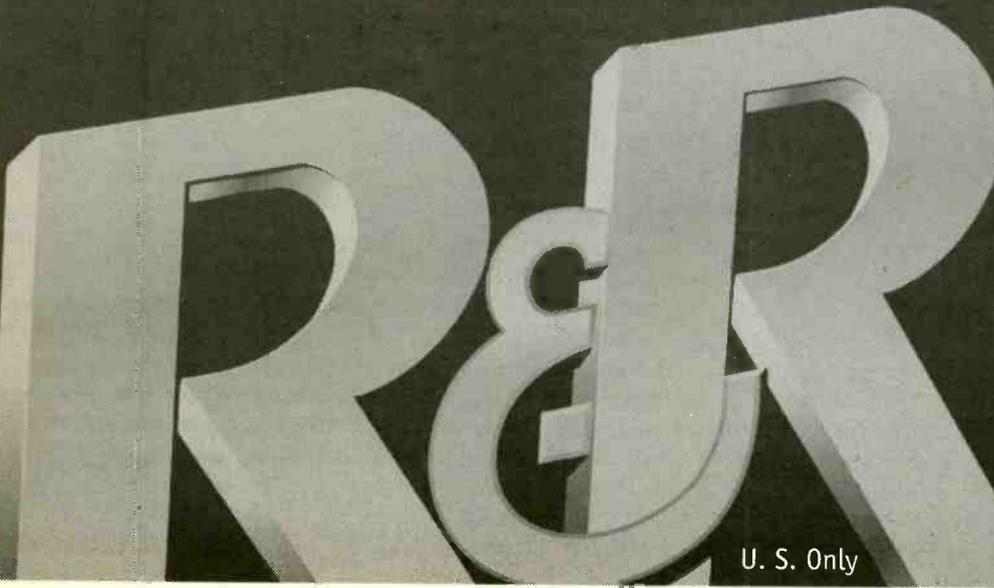
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# Americana Joins The R&R Family

This week marks the launch of the new Americana page

Although the music, in one form or another, has been with us for decades, an alternative to the mainstream country music of the '90s led to the birth of a new radio format known as Americana. As the format and musical genre began to build steam, the need for an association dedicated to the common good became apparent.

Americana is loosely based on the traditions and sounds of country music and has been influenced by rock, folk, blues, bluegrass and everything in between. It's as much about what the music sounds like as what the attitude is behind that music.

A loosely affiliated group of industry leaders organized a town meeting during the 1999 SXSW convention to discuss the possibility of creating an Americana trade association. The 50 or more people in attendance overwhelmingly endorsed the idea of coordinating, sharing and developing resources to expand the audience for Americana music. Accordingly, a formal organizing event was convened in Nashville during October of 1999. At the conclusion of that two-day conference, the Americana Music Association was born.

J.D. May is the current Exec. Director of the AMA. His background includes a stint at Sony Music Publishing in Nashville and six years working with artists Kieran Kane and Kevin Welch, who started their own

indie label in Nashville called Dead Reckoning. May says that gave him an intimate view of the challenges that go along with exposing Americana music at radio and retail, on the road and to the media.

"Meeting and doing business with the usual suspects in the Americana world, we started having discussions about the need for a music association to work full-time on behalf of the music and the artists, as opposed to individuals and companies trying to fight it out on their own," says May. "We realized that, by the very nature of this music, a concerted and organized effort could help everyone involved move forward."

It is the AMA that will be providing us the weekly Americana album airplay chart you will see in R&R. Recently, I talked with May about Americana music, the radio format that supports it and the role of his association.

**R&R:** Tell us a little about the AMA's beginnings.

**JDM:** Not long after we put a for-

mal charter together, we began to work on the details of our association, how we were going to operate and the mission statement we wished to follow. We then set out a timeline of what we wanted to accomplish for the first two to three years.

Our plan started with determining ways to sell the music we love as it is, as opposed to trying to fit our artists into the current, limiting system — the old "square peg in the round hole" syndrome. The main goal was to heavily brand the term *Americana* with the association members, with the media and behind the scenes within the music and radio industries in general.

All our early efforts were geared toward pushing all things Americana into the mainstream and gaining more members while also offering a united front for the labels and individuals who were already involved. Keep in mind, most Americana labels are small and independent by nature, and a collective effort gives them more reach and more clout.



Today, our association has very close to 1,000 members. They all pay dues to join, which go toward the operation of the association, as well as funding the various initiatives we undertake. We have a couple of different levels: one for industry professionals and one for artists.

**R&R:** Americana is not limited to American artists, is it?

**JDM:** As with so many other American musical idioms, country music has had an influence around the world, and those seeds are coming to fruition with artists who hail from Australia, Canada, Europe and all stops in between. The music truly has no boundaries.

Obviously, American artists such as Steve Earle, Emmylou Harris, John Prine and Lucinda Williams hold the spotlight for this type of music. In addition, they are also popular enough to have the ability to go overseas to tour and thus nurture an Americana tradition — if you will — in these other countries.

## Americana Radio Panel

The Americana Music Association takes weekly airplay reports from about 70 reporters. To bring you up to speed, the current members of the panel are:

KAXE/Grand Rapids, MN  
KBCS/Bellevue, WA  
KBSO/Corpus Christi, TX  
KDHX/St. Louis  
KDNK/Carbondale, CO  
KEXP/Seattle  
KFJC/San Jose  
KGLT/Bozeman, MT  
KGSR/Austin  
KNBT/New Braunfels, TX  
KOPN/Columbia, MO  
KPFA/Berkeley, CA  
KPIG/Monterey  
KRCB/Santa Rosa, CA  
KRCL/Salt Lake City  
KRXO/Oklahoma City  
KRXS/Phoenix  
KSUT/Ignacio, CO  
KSYM/San Antonio  
KULP/EI Campo, TX  
KUSH/Cushing, OK  
KUT/Austin  
KUWR/Laramie, WY  
KTXN/Victoria, TX  
KVMR/Nevada City, CA  
KWMR/Point Reyes Station, CA  
KXCI/Tucson  
KZSU/Stanford, CA  
WCBE/Columbus, OH  
WCBN/Ann Arbor, MI  
WDBM/Lansing, MI  
WDVR/Sergeantsville, NJ  
WDVX/Knoxville  
WEIU/Charleston, IL  
WERU/East Orland, ME  
WETS/Johnson City, TN

WEVL/Memphis  
WFDU/Teaneck, NJ  
WFHB/Bloomington, IN  
WFPK/Louisville  
WHAY/Whitley City, KY  
WHEE/Martinsville, VA  
WJJC/Commerce, GA  
WJMQ/Clintonville, WI  
WMKY/Morehead, KY  
WMMT/Whitesburg, KY  
WMNF/Tampa  
WNCW/Spindale, NC  
WNRN/Charlottesville, VA  
WOUB/Athens, OH  
WQBR/McElhattan, PA  
WRFL/Lexington, KY  
WRIU/Wakefield, RI  
WRVG/Georgetown, KY  
WSGE/Dallas, NC  
WSYC/Shippensburg, PA  
WUMB/Boston  
WVLS/Monterey, VA  
WWUH/Hartford  
WYDH/Atmore, AL  
WYSO/Yellow Springs, OH  
*Acoustic Cafe*  
*Americana Live*  
Countrybear.com  
*Folkscene*  
Music Choice  
*The No Depression*  
*Alt-Country Radio Show*  
Sirius (The Border)  
*This Week in Americana*  
Twangcast.com  
*Western Beat*  
XM Satellite Radio (Cross Country)

We have to keep in mind that although Americana as a format and an organized genre of music may be relatively recent, the roots of this musical style go back many decades. Americana music's roots go even further back, all the way to musical traditions from Europe and Africa.

Much the way Triple A has embraced influential artists from many decades — right up to today — we see a similar framework that informs Americana radio. It honors and plays artists who are no longer with us, artists who have been doing their thing for many years and a brand-new generation of talent that has taken those traditions and synthesized them into a sound that's right for today.

**R&R:** Let's discuss the Americana album airplay chart a bit.

**JDM:** The AMA explores every avenue of exposure for the artists it represents. However, within the system as it exists today, radio still plays a big part. The Americana radio format was specifically developed in the mid-'90s because there was not a place for anything remotely country-sounding that wasn't backed by Nashville-establishment major labels.

Americana programming was created to fill that void. I look at it as filling the gap between Triple A radio and mainstream Country, and we see that as a pretty big gap.

Some Triple A's will play Americana music — the noncoms within Triple A generally do come to the party

for many artists — but mainstream Country radio is another story entirely. So a variety of outlets started to spring up: full-time stations dedicated to exposing Americana music, stations giving a significant amount of airtime to the format, certain syndicated shows such as *The No Depression*, *Alt-Country Radio Show* and *This Week in Americana*, specialty shows, cable and satellite channels and Internet radio.

It eventually became clear to us that we should gather airplay information from these outlets to create a weekly album airplay chart. We established a chart committee and set criteria for reporters and developed the chart. The idea is for it to be used by the media, by retail stores and by others who need a point of reference for this music. The fact that it will now be printed each week in R&R is a major step forward for us.

**R&R:** Tell us about the reporters on the Americana panel.

**JDM:** Our vision for the panel that reports to the chart was based on several factors. Primarily, we wanted to make sure that we had good geographical and stylistic diversity. We feel this current group of reporters gives us a good sample and representation of what's happening in the world of Americana.

The panel is at about 70 reporters now — we hope to grow that to about 100 — and we continue to make sure

Continued on Page 114



**THE GIRLS OF ROUNDER** Ever wonder where the name for Rounder imprint Zoe Records came from? Well, wonder no more! That's young Zoe, daughter of Rounder President Joe Virant, on the back of Zoe recording artist Kathleen Edwards.

**THE TRIBUTE THAT TRULY REFLECTS HIS OUTLAW SPIRIT**

**LONESOME, ON'RY AND MEAN**

**A TRIBUTE TO WAYLON JENNINGS**

**GUY CLARK  
GOOD HEARTED WOMAN**

**NANCI GRIFFITH  
YOU ASKED ME TO**

**DAVE ALVIN  
AMANDA**

**NORAH JONES  
WURLITZER PRIZE  
(I DON'T WANT TO GET OVER YOU)**

**COWBOY JACK CLEMENT WITH PAM TILLIS  
LET'S ALL HELP THE COWBOYS (SING THE BLUES)**

**JOHN DOE  
ONLY DADDY THAT'LL WALK THE LINE**

**JUNIOR BROWN  
NASHVILLE REBEL**

**ROBERT EARL KEEN  
ARE YOU SURE HANK DONE IT THIS WAY**

**CARLENE CARTER  
I'VE ALWAYS BEEN CRAZY**

**RADNEY FOSTER WITH ROGER CREAGER  
LUCKENBACH, TEXAS  
(BACK TO THE BASICS OF LOVE)**

**ALLISON MOORER  
STORMS NEVER LAST**

**KRIS KRISTOFFERSON  
I DO BELIEVE**

**ALEJANDRO ESCOVEDO  
LOCK, STOCK AND TEARDROPS**

**THE CRICKETS  
WAYMORE'S BLUES**

**HENRY ROLLINS  
LONESOME, ON'RY AND MEAN**

**FEATURING**

**ALBUM IMPACTING APRIL 14 ALBUM IN STORES APRIL 15**

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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	<b>COLDPLAY</b> Clocks ( <i>Capitol</i> )	640	-16	42042	15	26/0
2	2	<b>COUNTING CROWS</b> Big Yellow Taxi ( <i>Geffen/Interscope</i> )	527	+26	39729	9	24/1
3	3	<b>WALLFLOWERS</b> How Good It Can Get ( <i>Interscope</i> )	493	+1	29994	10	25/0
5	4	<b>JASON MRAZ</b> The Remedy (I Won't Worry) ( <i>Elektra/EEG</i> )	459	+57	31074	6	24/0
4	5	<b>DAVE MATTHEWS BAND</b> Grey Street ( <i>RCA</i> )	442	-15	21485	11	16/0
6	6	<b>JOHN MAYER</b> Why Georgia ( <i>Aware/Columbia</i> )	414	+15	25482	6	24/0
10	7	<b>DAVID GRAY</b> Be Mine ( <i>ATO/RCA</i> )	387	+19	24538	7	25/1
9	8	<b>RHETT MILLER</b> Come Around ( <i>Elektra/EEG</i> )	378	-1	25492	11	20/0
8	9	<b>PAUL SIMON</b> Father And Daughter ( <i>Nick/Jive</i> )	370	-24	31089	12	18/0
7	10	<b>SUSAN TEDESCHI</b> Alone ( <i>Tone-Cool/Artemis</i> )	336	-63	23118	16	20/0
11	11	<b>BECK</b> Lost Cause ( <i>Geffen/Interscope</i> )	335	-16	16581	15	22/0
12	12	<b>TORI AMOS</b> A Sorta Fairytale ( <i>Epic</i> )	306	-41	21502	25	21/0
14	13	<b>NORAH JONES</b> Come Away With Me ( <i>Blue Note/Virgin</i> )	290	-3	20820	18	21/0
13	14	<b>SOUNDTRACK OF OUR LIVES</b> Sister Surround ( <i>Republic/Universal</i> )	279	-15	15549	9	18/0
16	15	<b>JAYHAWKS</b> Save It For A Rainy Day ( <i>American/Lost Highway/IDJMG</i> )	264	+45	16571	3	18/1
21	16	<b>JACK JOHNSON</b> The Horizon... ( <i>Moonshine Conspiracy/Universal</i> )	249	+75	24429	2	23/14
20	17	<b>LUCINDA WILLIAMS</b> Righteously ( <i>Lost Highway</i> )	247	+58	13646	2	16/0
15	18	<b>SHERYL CROW</b> C'mon, C'mon ( <i>A&amp;M/Interscope</i> )	234	-25	13495	10	18/0
19	19	<b>MATCHBOX TWENTY</b> Unwell ( <i>Melisma/Atlantic</i> )	209	+15	14178	4	12/0
18	20	<b>MAROON 5</b> Harder To Breathe ( <i>J</i> )	207	+10	6274	10	12/0
<b>Debut</b>	21	<b>BEN HARPER</b> With My Own Two Hands ( <i>Virgin</i> )	190	+72	16238	1	17/10
22	22	<b>TORI AMOS</b> Taxi Ride ( <i>Epic</i> )	190	+28	6937	2	16/1
24	23	<b>JOHNNY MARR</b> Down On The Corner ( <i>iMusic</i> )	165	+22	9365	2	15/1
23	24	<b>BRUCE SPRINGSTEEN</b> Waitin' On A Sunny Day ( <i>Columbia</i> )	145	-3	15376	3	13/1
28	25	<b>KATHLEEN EDWARDS</b> Six O'Clock News ( <i>Zoe/Rounder</i> )	143	+5	11837	4	15/1
26	26	<b>SISTER HAZEL</b> Your Mistake ( <i>Sixth Man</i> )	137	-3	4500	6	7/0
30	27	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Have Love Will Travel ( <i>Warner Bros.</i> )	136	+7	8470	2	12/1
25	28	<b>DAR WILLIAMS</b> I Saw A Bird Fly Away ( <i>Razor &amp; Tie</i> )	136	-4	4845	3	13/0
29	29	<b>3 DOORS DOWN</b> When I'm Gone ( <i>Republic/Universal</i> )	130	-7	4379	4	5/0
<b>Debut</b>	30	<b>FLEETWOOD MAC</b> Peacekeeper ( <i>Reprise</i> )	128	+128	16312	1	18/18

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/2-3/8. 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**

- NICKEL CREEK** Spit On A Stranger (*Sugar Hill*)  
Total Plays: 106, Total Stations: 13, Adds: 0
- FEEL** Got Your Name On It (*Curb*)  
Total Plays: 101, Total Stations: 12, Adds: 4
- RED HOT CHILI PEPPERS** Can't Stop (*Warner Bros.*)  
Total Plays: 91, Total Stations: 6, Adds: 0
- GOO GOO DOLLS** Sympathy (*Warner Bros.*)  
Total Plays: 88, Total Stations: 5, Adds: 0
- WILL HOGE** Be The One (*Atlantic*)  
Total Plays: 87, Total Stations: 10, Adds: 0

- PETE YORN** Come Back Home (*Columbia*)  
Total Plays: 83, Total Stations: 3, Adds: 3
- JESSE MALIN** Queen Of The Underworld (*Artemis*)  
Total Plays: 69, Total Stations: 7, Adds: 0
- THORNS** I Can't Remember (*Aware/Columbia*)  
Total Plays: 68, Total Stations: 12, Adds: 4
- ALLMAN BROTHERS** Firing Line (*Sanctuary/SRG*)  
Total Plays: 66, Total Stations: 11, Adds: 2
- ROSANNE CASH** Rules Of Travel (*Capitol*)  
Total Plays: 66, Total Stations: 7, Adds: 0

Songs ranked by total plays

**Most Added®**

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ARTIST TITLE LABEL(S)	ADDS
<b>FLEETWOOD MAC</b> Peacekeeper ( <i>Reprise</i> )	18
<b>JACK JOHNSON</b> The Horizon... ( <i>Moonshine Conspiracy/Universal</i> )	14
<b>BEN HARPER</b> With My Own Two Hands ( <i>Virgin</i> )	10
<b>FEEL</b> Got Your Name On It ( <i>Curb</i> )	4
<b>THORNS</b> I Can't Remember ( <i>Aware/Columbia</i> )	4
<b>JOSH KELLEY</b> Amazing ( <i>Hollywood</i> )	4
<b>JOAN ARMATRADING</b> Lover's Speak ( <i>Denon</i> )	4
<b>EDWIN MCCAIN</b> I Want It All ( <i>ATC/Red Ink</i> )	3
<b>VESICA PISCES</b> No Easy Way Out ( <i>Big3</i> )	3
<b>PETE YORN</b> Come Back Home ( <i>Columbia</i> )	3

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>FLEETWOOD MAC</b> Peacekeeper ( <i>Reprise</i> )	+128
<b>JACK JOHNSON</b> The Horizon... ( <i>Moonshine Conspiracy/Universal</i> )	+75
<b>BEN HARPER</b> With My Own Two Hands ( <i>Virgin</i> )	+72
<b>LUCINDA WILLIAMS</b> Righteously ( <i>Lost Highway</i> )	+58
<b>JASON MRAZ</b> The Remedy (I Won't Worry) ( <i>Elektra/EEG</i> )	+57
<b>THORNS</b> I Can't Remember ( <i>Aware/Columbia</i> )	+54
<b>ALLMAN BROTHERS</b> Firing Line ( <i>Sanctuary/SRG</i> )	+48
<b>JOSH KELLEY</b> Amazing ( <i>Hollywood</i> )	+47
<b>JAYHAWKS</b> Save It For A... ( <i>American/Lost Highway/IDJMG</i> )	+45
<b>PETE YORN</b> Come Back Home ( <i>Columbia</i> )	+41

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>JOHN MAYER</b> Your Body Is A Wonderland ( <i>Aware/Columbia</i> )	246
<b>NORAH JONES</b> Don't Know Why ( <i>Blue Note/Virgin</i> )	241
<b>JACK JOHNSON</b> Flake ( <i>Enjoy/Universal</i> )	233
<b>MATCHBOX TWENTY</b> Disease ( <i>Atlantic</i> )	189
<b>SANTANA F/MICHELLE BRANCH</b> The Game Of Love ( <i>Arista</i> )	181
<b>REO HOT CHILI PEPPERS</b> Zephyr Song ( <i>Warner Bros.</i> )	178
<b>JACK JOHNSON</b> Bubble Toes ( <i>Enjoy/Universal</i> )	177
<b>TRACY CHAPMAN</b> You're The One ( <i>Elektra/EEG</i> )	177
<b>DAVE MATTHEWS BAND</b> Where Are You Going ( <i>RCA</i> )	173
<b>DAVE MATTHEWS BAND</b> Grace Is Gone ( <i>RCA</i> )	154
<b>COLOPLAY</b> In My Place ( <i>Capitol</i> )	150
<b>JIMMY EAT WORLD</b> The Middle ( <i>DreamWorks</i> )	136
<b>JOHN MAYER</b> No Such Thing ( <i>Aware/Columbia</i> )	124
<b>U2</b> Beautiful Day ( <i>Interscope</i> )	115
<b>LUCE</b> Good Day ( <i>Nettwerk</i> )	113
<b>SHERYL CROW</b> Soak Up The Sun ( <i>A&amp;M/Interscope</i> )	108

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

**“with my own two hands”**  
**ben harper**  
 from the album “diamonds on the inside”

**R&R Triple A Chart Debut 21!**  
**MOST ADDED AGAIN!**

couldn't wait: **WXRT KFOG KBCO WBOS**  
**WXPB KMTT KGSR WFUV**

co-headlining U.S. tour w/ jack johnson  
**this summer!**

- SXSW waterloo records In Store 3/14
- coachella festival 4/26
- new orleans jazzfest 5/2
- beale st. music fest memphis 5/3
- music midtown atlanta 5/4

“The sensational ‘Diamonds On the Inside’ solidifies Harper’s place as one of the great storytellers and musical torchbearers of our time. Ben Harper’s best album, yet!”  
 -Bruce Warren PD WXPB



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March 14, 2003

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DAVID GRAY Be Mine (ATO/RCA)	287	+1	7653	8	19/0
2	2	COLDPLAY Clocks (Capitol)	267	+4	6017	15	17/0
4	3	WALLFLOWERS How Good It Can Get (Interscope)	250	-4	5883	10	17/0
6	4	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	243	+22	7375	8	20/0
10	5	LUCINDA WILLIAMS Righteously (Lost Highway)	242	+41	6145	2	20/0
7	6	JOHNNY MARR Down On The Corner (iMusic)	239	+24	5502	8	19/0
8	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	237	+25	4733	6	16/0
5	8	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	232	+5	7113	7	20/0
3	9	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	231	-30	5283	17	16/0
9	10	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	217	+13	6214	3	19/1
16	11	JOE JACKSON Awkward Age (Rykodisc)	183	+36	6695	3	16/2
12	12	JOHN MAYER Why Georgia (Aware/Columbia)	176	-4	2563	6	11/0
11	13	SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	172	-12	3519	9	13/0
17	14	SONNY LANDRETH Hell At Home (Sugar Hill/Vanguard)	163	+20	5296	5	16/0
15	15	TORI AMOS Taxi Ride (Epic)	150	-5	4131	3	14/1
20	16	ROSANNE CASH Rules Of Travel (Capitol)	141	+6	5216	4	15/0
14	17	PHISH 46 Days (Elektra/EEG)	141	-19	3527	10	13/0
13	18	BECK Lost Cause (Geffen/Interscope)	140	-23	1173	18	9/0
19	19	PATTY LARKIN Different World (Vanguard)	137	-1	5668	5	13/0
22	20	JOAN OSBORNE Only You Know & I Know (Compendia)	132	0	4996	7	13/0
21	21	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	132	-3	2112	7	9/0
24	22	1 GIANT LEAP F.M. STIPE... The Way You Dream (Palm Pictures/Reprise)	130	+11	3719	3	16/0
Debut	23	BEN HARPER With My Own Two Hands (Virgin)	128	+86	4124	1	17/10
27	24	WARREN ZANES Where We Began (Dualtone)	123	+13	6062	4	13/1
23	25	JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	122	-8	4835	3	14/0
25	26	JESSE MALIN Queen Of The Underworld (Artemis)	114	+2	4262	5	14/1
30	27	BRUCE SPRINGSTEEN Waitin' On A Sunny Day (Columbia)	110	+4	2529	2	9/0
29	28	TOM PETTY & THE HEARTBREAKERS Have Love Will Travel (Warner Bros.)	110	+1	3048	2	12/0
26	29	RICHARD ASHCROFT Science Of Silence (Hut/Virgin)	109	-2	2831	4	11/0
28	30	BOB DYLAN Cross The Green Mountain (Columbia)	107	-3	3714	5	13/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 3/2-Saturday 3/8.  
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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	16
FLEETWOOD MAC Peacekeeper (Reprise)	13
BEN HARPER With My Own Two Hands (Virgin)	10
JOAN ARMATRAING Lover's Speak (Denon)	8
BETH ORTON Thinking About... (Astralwerks/Heavenly/Capitol)	3
ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	3
ROOMFUL OF BLUES That's Right (Alligator)	3
JOE JACKSON Awkward Age (Rykodisc)	2
THORNS I Can't Remember (Aware/Columbia)	2
RINGO STARR Never Without You (Koch)	2
MARK KNOPFLER Devil Baby (Warner Bros.)	2
FEEL Got Your Name On It (Curb)	2
ANI DIFRANCO Evolve (Righteous Babe)	2
JENIFER JACKSON So High (Bar/None)	2
MINUS 5 Retrieval Of You (Yep Roc)	2
RY COODER & MANUAL GALBAN Monte Adentro (Nonesuch)	2
PETE YORN Come Back Home (Columbia)	2
JAYHAWKS Save It For A... (American/Lost Highway/IDJMG)	1
TORI AMOS Taxi Ride (Epic)	1
JESSE MALIN Queen Of The Underworld (Artemis)	1

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	+103
BEN HARPER With My Own Two Hands (Virgin)	+86
THORNS I Can't Remember (Aware/Columbia)	+74
BETH ORTON Thinking About... (Astralwerks/Heavenly/Capitol)	+58
ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	+54
LUCINDA WILLIAMS Righteously (Lost Highway)	+41
FLEETWOOD MAC Peacekeeper (Reprise)	+38
JOAN ARMATRAING Lover's Speak (Denon)	+38
JOE JACKSON Awkward Age (Rykodisc)	+36
MARK KNOPFLER Devil Baby (Warner Bros.)	+33
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+25
JOHNNY MARR Down On The Corner (iMusic)	+24
KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	+22

## Reporters

<b>WAPS/Akron, OH</b> PD/MD: Bill Gruber 1 FLEETWOOD MAC "Peace" 1 JADE ERA "Goodbye"	<b>KBCO/Denver-Boulder, CO *</b> PD: Scott Abrough MD: Keeler 15 FLEETWOOD MAC "Peace" 7 JACK JOHNSON "Defeated"	<b>WMP5/Memphis, TN *</b> PD: Steve Richards MD: Alexander Izner 10 BEN HARPER "Hands" 10 JACK JOHNSON "Defeated" 2 TORI AMOS "Rise" FLEETWOOD MAC "Peace"	<b>WYEP/Pittsburgh, PA</b> PD: Rosemary Welsh 2 FLEETWOOD MAC "Peace" 2 JACK JOHNSON "Defeated" 1 ANI DIFRANCO "Evolve" 1 ROOMFUL OF BLUES "Right" 1 SOUNDTRACK OF OUR... "Gap"	<b>KOTR/San Luis Obispo, CA</b> PD: Drew Ross 5 TORI AMOS "Rise" 4 BEN HARPER "Hands" 4 BETH ORTON "Tomorrow" 4 FLEETWOOD MAC "Peace" 4 JACK JOHNSON "Defeated" 4 JOAN ARMATRAING "Speak" 4 THORNS "Remember" 4 ANI DIFRANCO "Evolve"
<b>KGSR/Austin, TX *</b> DM: Jeff Caroll PD: Jody Denberg APD: Jyl Herstman-Ross MD: Susan Castle 9 RINGO STARR "Never" 3 JOAN ARMATRAING "Speak" 6 ERIC JOHNSON "Go" 6 DOYLE BRAMHALL III "Life"	<b>WDET/Detroit, MI</b> PD: Judy Adams MD: Martin Bandyke AM/D: Chuck Horn 3 FLEETWOOD MAC "Peace" 3 JACK JOHNSON "Defeated" 3 JOAN ARMATRAING "Speak" 3 MARK KNOPFLER "Devil" 3 ROOMFUL OF BLUES "Right"	<b>KTCZ/Minneapolis, MN *</b> PD: Lauren MacLeash APD/MD: Mike Wolf 2 FEEL "Name" 1 EDWIN MCCAIN "Want" FLEETWOOD MAC "Peace"	<b>WCLZ/Portland, ME</b> PD: Herb Ivy MD: Brian James 22 JOE JACKSON "Age" 11 JACK JOHNSON "Defeated" BEN HARPER "Hands" BETH ORTON "Tomorrow" FEEL "Name" FLEETWOOD MAC "Peace" THORNS "Remember"	<b>KBAC/Santa Fe, NM</b> GM/PD: Ira Gordon APD: Sam Ferrara 13 BEN HARPER "Hands" 10 JOAN ARMATRAING "Speak" ANI DIFRANCO "Evolve" FEEL "Name" JACK JOHNSON "Defeated" RINGO STARR "Never" COODER & GALBAN "Monte"
<b>WRNR/Baltimore, MD</b> DM: Jon Peterson PD: Alex Cortright MD: Damian Einstein 3 JACK JOHNSON "Defeated" 3 ALLMAN BROTHERS "Firing" 1 FLEETWOOD MAC "Peace" 1 PETE YORN "Back" 1 WARREN ZANES "Begin"	<b>WVDD/Elizabeth City, NC</b> PD: Matt Cooper MD: Tad Abbey JACK JOHNSON "Defeated"	<b>WGVX/Minneapolis, MN *</b> DM: Dave Hamilton PD: Jeff Collins 15 JOSH KELLEY "Amazing" 12 WHITE STRIPES "Seven" 8 BETH ORTON "Tomorrow"	<b>KINK/Portland, OR *</b> PD: Dennis Constantine MD: Kevin Welch 16 FLEETWOOD MAC "Peace" 7 JACK JOHNSON "Defeated"	<b>KTAD/Santa Fe, NM</b> PD: Brad Hockmeyer APD/MD: Michael Dean 7 MARK KNOPFLER "Devil" 6 BEN HARPER "Hands" 6 FLEETWOOD MAC "Peace" 6 COODER & GALBAN "Monte" 5 JACK JOHNSON "Defeated" 5 JOAN ARMATRAING "Speak" 5 MARCUS EATON/OLBY "Words"
<b>KRVB/Boise, ID *</b> DM/PD: Dan McCally 7 FLEETWOOD MAC "Peace" FEEL "Name" JACK JOHNSON "Defeated"	<b>WNCV/Greenville, SC</b> PD: Mark Keele APD/MD: Kim Clark ANI DIFRANCO "Evolve" JACK JOHNSON "Defeated" ROOMFUL OF BLUES "Right" BOBEY ELIE BLANK "Hate" TURIN BRAKES "Plan"	<b>WZEW/Mobile, AL *</b> PD: Brian Hart MD: Lee Ann Konik ALLMAN BROTHERS "Firing" COUNTING CROWS "Train" FEEL "Name" JACK JOHNSON "Defeated"	<b>WDST/Poughkeepsie, NY</b> PD: Craig Gattine APD: Christine Martinez MD: Roger Menell 9 BEN HARPER "Hands" 16 FLEETWOOD MAC "Peace" JACK JOHNSON "Defeated" JOSH KELLEY "Amazing"	<b>KRSH/Santa Rosa, CA *</b> PD: Dean Kattari MD: Pam Long 2 FLEETWOOD MAC "Peace" ANI DIFRANCO "Evolve" BEN HARPER "Hands" JACK JOHNSON "Defeated" JOAN ARMATRAING "Speak" MARK KNOPFLER "Devil" VESICA PISCES "Easy"
<b>WBOS/Boston, MA *</b> PD: Chris Herrmann APD/MD: Michele Williams 11 FLEETWOOD MAC "Peace" 10 DAVID GRAY "Mine" 2 THORNS "Remember"	<b>WTTS/Indianapolis, IN *</b> PD: Brad Holtz MD: Todd Berryman 12 JACK JOHNSON "Defeated" 11 BEN HARPER "Hands" THORNS "Remember" EDWIN MCCAIN "Want" FLEETWOOD MAC "Peace"	<b>WRLT/Nashville, TN *</b> DM/PD: David Hall APD/MD: Keith Coes 13 FLEETWOOD MAC "Peace" 8 JACK JOHNSON "Defeated" 4 JOSH KELLEY "Amazing" 2 BRUCE SPRINGSTEEN "Summy" PETE YORN "Back"	<b>KTHX/Reno, NV *</b> PD: Harry Reynolds MD: Dave Herold 2 JACK JOHNSON "Defeated" 2 FLEETWOOD MAC "Peace" BEN HARPER "Hands" JOAN ARMATRAING "Speak" TOM PETTY & HE "Have" VESICA PISCES "Easy"	<b>KMTT/Seattle-Tacoma, WA *</b> GM/PD: Chris Mays APD/MD: Shawn Stewart 3 FLEETWOOD MAC "Peace"
<b>WXRW/Boston, MA *</b> PD: Joanne Doody MD: Dana Marshall 11 FLEETWOOD MAC "Peace" 8 MOBY "Words" 1 BEN HARPER "Hands"	<b>WOKI/Knoxville, TN *</b> PD: Shane Cox MD: Sarah McClune 1 JACK JOHNSON "Defeated" 1 ALLMAN BROTHERS "Firing"	<b>WFUV/New York, NY</b> PD: Chuck Singleton MD: Rita Houston AM/D: Russ Boris JENIFER JACKSON "High" ALLMAN BROTHERS "Firing" BROOKS WILLIAMS "True" MINUS 5 "You" BAD PLUS "Teen" NICOLA DUNGER "Mama" DAN BERNAL "Want"	<b>KENZ/Salt Lake City, UT *</b> DM/PD: Bruce Jones MD: Karl Bushman 2 JACK JOHNSON "Defeated" JOSH KELLEY "Amazing"	<b>KAEP/Spokane, WA *</b> PD: Tim Cotter MD: Karl Bushman 6 ATARIS "Sissy" JOSH KELLEY "Amazing" VESICA PISCES "Easy" SALIVA "Rise"
<b>WNCS/Burlington, VT</b> PD/MD: Mark Abuzzahab 7 BEN HARPER "Hands" 6 JACK JOHNSON "Defeated" 4 FLEETWOOD MAC "Peace" 1 JOAN ARMATRAING "Speak" EDWIN MCCAIN "Want"	<b>KMTN/Jackson, WY</b> PD/MD: Mark Fishman 7 JACK JOHNSON "Defeated" BEN HARPER "Hands" BETH ORTON "Tomorrow" RINGO STARR "Never"	<b>WKDC/Norfolk, VA *</b> PD: Paul Shugrue MD: Kristen Croot 21 JACK JOHNSON "Defeated" 17 PETE YORN "Back" 13 BEN HARPER "Hands" 2 THORNS "Remember" ANI DIFRANCO "Evolve" EVANESCENCE "Life" FEEL "Name" JAYHAWKS "Save"	<b>KPRI/San Diego, CA *</b> PD/MD: Dona Shaibeh 10 BEN HARPER "Hands" 2 JOHNNY MARR "Healers' Corner" 1 FLEETWOOD MAC "Peace"	<b>WRNX/Springfield, MA *</b> GM/PD: Tom Davis APD: Donnie Moorhouse MD: Lesa Withane BEN HARPER "Hands" FLEETWOOD MAC "Peace" JACK JOHNSON "Defeated" JOAN ARMATRAING "Speak" THORNS "Remember"
<b>WVVV/Cape Cod, MA</b> PD/MD: Barbara Dacey 1 ALLMAN BROTHERS "Firing" 1 FLEETWOOD MAC "Peace" 1 JACK JOHNSON "Defeated" 1 JESSE MALIN "Queen" 1 JAYHAWKS "Save" 1 JESSE MALIN "Queen" 1 JOE JACKSON "Age"	<b>WFPK/Louisville, KY</b> PD: Dan Reed APD: Stacy Owen FLEETWOOD MAC "Peace" JACK JOHNSON "Defeated" JOAN ARMATRAING "Speak" MINUS 5 "You"	<b>WXPN/Philadelphia, PA</b> PD: Bruce Warren APD/MD: Helen Leicht 13 PETE YORN "Back" 5 ALANA DAVIS "Cany" 1 FLEETWOOD MAC "Peace" 1 JENIFER JACKSON "High" 1 JOAN ARMATRAING "Speak" 1 TOM PETTY & HE "Have" 1 JOHN HAMMOND "Crowd"	<b>KFOG/San Francisco, CA *</b> PD: Dave Benson APD/MD: Haley Jones 10 FLEETWOOD MAC "Peace"	
<b>WDDO/Chattanooga, TN *</b> DM/PD/MD: Danny Howard 1 WHITE STRIPES "Seven" 1 AUDIOSLAVE "Stone"	<b>KTBG/Kansas City, MO</b> PD: Jon Hart MD: Byron Johnson 19 JACK JOHNSON "Defeated" 15 FLEETWOOD MAC "Peace" 10 BEN HARPER "Hands" 10 JOAN ARMATRAING "Speak" MICK SQUIFF "Hate"	<b>KCTY/Omaha, NE *</b> PD: Brian Burns MD: Ryan Morton 42 BEN HARPER "Hands" 11 FLEETWOOD MAC "Peace" KATHLEEN EDWARDS "News"		
<b>WXRT/Chicago, IL *</b> PD: Norm Winer APD/MD: John Farneda 20 FLEETWOOD MAC "Peace" 12 PETE YORN "Back"	<b>WMMM/Madison, WI *</b> PD: Tom Teuber MD: Gabby Parsons 11 JACK JOHNSON "Defeated" 10 BEN HARPER "Hands" 5 FLEETWOOD MAC "Peace" EDWIN MCCAIN "Want"			
<b>KBXR/Columbia, MO</b> PD/MD: Lane Tezise 21 JACK JOHNSON "Defeated" 19 BEN HARPER "Hands"				

## National Programming

Added This Week

**World Cafe**

Ali Castellini 215-898-6677

BEN HARPER With My Own Two Hands  
VIC CHESNUTT Band Camp  
DANIEL LANOIS Falling At Your Feet

**Acoustic Cafe**

Rob Reinhart 734-761-2043

THE MINUS 5 Family Gardener

**PLEASE SEND YOUR PHOTOS**

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

**R&R c/o Mike Davis:**  
10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	BILLY JOE SHAVER <i>Freedoms Child (Compadre)</i>	511	-76	9362
3	2	KATHLEEN EDWARDS <i>Failer (Rounder)</i>	499	+17	3151
2	3	JOHNNY CASH <i>The Man... (American/Lost Highway/IDJMG)</i>	480	-51	9061
7	4	BE GOOD TANYAS <i>Chinatown (Nettwerk America)</i>	439	+46	1424
6	5	SONNY LANDRETH <i>The Road Were On (Sugar Hill)</i>	405	+9	2683
4	6	NITTY GRITTY DIRT BAND <i>Will The Circle III (Capitol)</i>	398	-35	9359
5	7	DELBERT MCCLINTON <i>Room to Breathe (New West/Red Ink)</i>	385	-24	13096
12	8	JOHN HAMMOND <i>Ready For Love (Back Porch/Virgin)</i>	377	+39	1435
8	9	ALISON KRAUSS & UNION STATION <i>Live (Rounder)</i>	368	-21	6788
9	10	TIM EASTON <i>Break Your Mothers Heart (New West/Red Ink)</i>	355	-15	2863
20	11	JEANNIE KENDALL <i>Jeannie Kendall (Rounder)</i>	342	+83	908
11	12	BIG JOHN MILLS <i>Honky Tonks &amp; Neon Lights (Independent)</i>	340	-5	3801
18	13	ROSANNE CASH <i>Rules Of Travel (Capitol)</i>	340	+53	1125
15	14	ROCKHOUSE RAMBLERS <i>Torch This... (Haydens Ferry Rustic)</i>	324	+19	1643
32	15	DAVID OLNEY <i>The Wheel (Loud House)</i>	324	+119	637
10	16	STEVE RIPLEY <i>Ripley (Audium)</i>	321	-27	3416
17	17	HOUSTON MARCHMAN... <i>Desperate Man (Independent)</i>	312	+21	1350
13	18	BUDDY MILLER <i>Midnight and Lonesome (Hightone)</i>	299	-35	12363
14	19	WILLIE NELSON <i>Stars &amp; Guitars (Lost Highway/IDJMG)</i>	262	-45	5595
19	20	RONNIE BOWMAN <i>Starting Over (Sugar Hill)</i>	262	-13	4474
16	21	SUSAN TEDESCHI <i>Wait For Me (Artemis)</i>	254	-41	3856
28	22	LUCINDA WILLIAMS <i>World Without Tears (Lost Highway)</i>	254	+25	734
23	23	STEPHEN FEARING <i>Thats How I Walk (Philo)</i>	249	+10	1293
25	24	PINERS <i>Nashville Pine (Brick House)</i>	245	+11	1076
22	25	WILLIE NELSON <i>Crazy-Demo Sessions (Sugar Hill)</i>	244	-5	1206
21	26	GUY CLARK <i>The Dark (Sugar Hill)</i>	233	-21	10544
27	27	BURRITO DELUXE <i>Georgia Peach (Lamon)</i>	233	+4	2340
26	28	STAN MARTIN <i>Cigarettes and Cheap Whiskey (twangtone)</i>	228	-3	2557
30	29	JEFF BLACK <i>B Sides And Confessions Volume One (Dualtone)</i>	216	+31	494
34	30	DAR WILLIAMS <i>The Beauty Of The Rain (Razor &amp; Tie)</i>	211	+14	1105

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](http://www.americanamusic.org).  
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**Americana Joins The R&R Family**

Continued from Page 110

that there is a musical balance. We take care to show the many sides of Americana and to celebrate the diversity, but, having said that, the top 30 chart shows a genuine consensus of what most Americana airplay outlets are doing.

R&R: *Radio is clearly important, but it isn't the whole story for your association.*

JDM: While we recognize that there isn't anything like radio exposure to help artists sell records, we have also tried to balance our effort to nurture the many other aspects of this industry that make a real difference, such as press, touring, aligning with tastemaker retail accounts and so on.

We have been especially fortunate to have many of our artists embraced by the media. Certainly, *No Depression* leads the pack in terms of exposure, but many types of publications have been drawn to the honest and no-hype aspect of Americana music. We, as an association, are dedicated to making this exposure even stronger, especially in areas of mass media, such as television.

Touring is a major means of exposure — and, I might add, livelihood — for these artists too. Our goal is to get them more involved in major, corporate-sponsorship-type shows. These are career artists, by and large, and they go out there year in and year out, they record and release albums on a regular basis, and many of them have their songs covered by other acts. They are veterans and can deliver onstage.

On the retail side, we are seeing growing interest in the genre and are doing what we can to help. Obviously, the phenomenal success of the *O Brother* soundtrack got retail's attention. Chains such as Borders, Hastings and Tower are finding that providing space, promotion, end caps, listening stations and so on for Americana music is proving to be successful for them. Borders, for example, recently launched a huge Americana — and they're calling it that — campaign in conjunction with one of the nationally syndicated shows, *This Week in Americana*.

R&R: *Your yearly conference has also been a great boon to the association and the format.*

JDM: It certainly has. We are already gearing up for our fourth one this coming September. Our first was in 2000, less than a year after we launched the association. They have grown exponentially every year. In fact, this year we have had to move to a bigger hotel.

It's an intense three-day industry gathering with discussions, workshops, musical performances and, now, an awards show, which we bowed last year. Retailers, record-label execs, radio folks, artists, music publishers and journalists all gather to socialize and, hopefully, engage in problem-solving and networking.

It's basically a group of guys and gals up to no good. The idea is to find new ways to buck the system and to create new ways of doing business — and doing it together.

*Log on to [www.americanamusic.org](http://www.americanamusic.org) to find out how the AMA generates its weekly chart, see the reporting panel, meet the board members and founding folks of the association, learn about the activities and services it offers and much more.*

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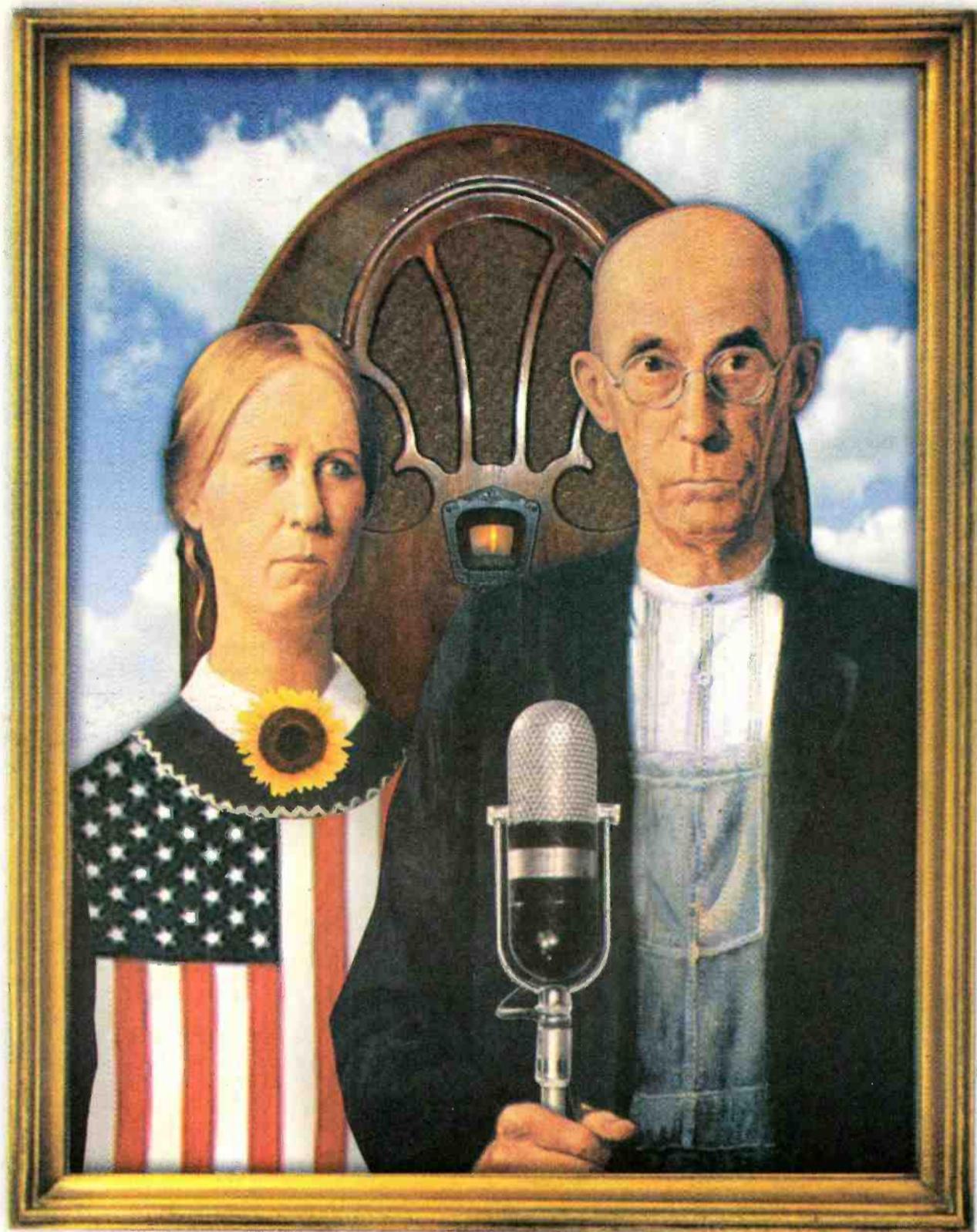
ARTIST TITLE LABEL(S)	ADDS
David Olney <i>The Wheel (Loud House)</i>	13
Marty Raybon <i>Full Circle (Doobie Shea)</i>	8
Jeff Talmadge <i>Gravity Grace and the Moon (Bozart Records)</i>	7
Jeannie Kendall <i>Jeannie Kendall (Rounder)</i>	7
Rosanne Cash <i>Rules Of Travel (Capitol)</i>	7
Cory Branan <i>The Hell You Say (Madjack)</i>	7
Be Good Tanyas <i>Chinatown (Nettwerk America)</i>	6
Various Artists <i>The Slaughter Rule Soundtrack (Bloodshot)</i>	5

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# They've Got The Power

Dallas Christian Rocker is poised for success

After starting as a local Christian-rock specialty show more than seven years ago, KTPW (Power FM)/Dallas has now established itself as a flagship station for the format. This week PD Chris Goodwin shares the station's progress report and explains its efforts to reposition itself for the future.

Power FM became a reality in August 1999. "It was a dream come true to see the station come on-air," Goodwin says. "Its history goes back to 1981, when I was at a Petra concert here in Dallas. That was also the year I started in radio. It was at that show that my dream to be a part of a full-time Christian Rock station was born.

"I spent much of my career working my way into this market with stints in Top 40 and Oldies, but I never gave up hope that someday something like this would happen. The dream had a brief incarnation on an AM station in Dallas as a show I hosted — *Power Jam* — back in the late '80s.

"Later I was given the opportunity to do an evening program on KVTT/Dallas, and the show became known as *Power Mix*. Just before it launched in January 1995, KVTT began the application process



Chris Goodwin

to find a frequency to convert *Power Mix* into a full-time format. It took five long years to get the go-ahead."

## Wider Spectrum

The station's listenership has been growing steadily since its inception. In the spring of 2000 KTPW was pulling in about 10,000 listeners a week. As of last fall that number exceeded 62,000.

Being a true-blue Rock station and staying loyal to their calling is what drives the staff at KTPW. "What works for us in Dallas is our focus on

being a Rock station," Goodwin says. "We tried to have a wider musical spectrum during the *Power Mix* days, but the feedback I always got was, 'I like this style of music, but I tune

away when you play that other stuff.' We really began to grow when *Power Mix* developed a musical package that catered to the alternative rock fan. That has carried over to Power FM.

"We've been given a commission to be fishers of men. Music is the bait in our tackle box, and radio is the means of delivery. Music is woven into the fabric of everyone in the world. It can draw us nearer to God or take us farther away.

"I believe this station and format are valuable tools for broadcasting the good news to everyone who loves this style of music. Combine all the listeners and stations in the Dallas market, from Classic Rock to Active Rock to Alternative. That's a whole lot of people. We've got a lot of room to grow."

## Growth & Change

Power FM has a very small staff, like most stations in the Christian Rock format. Staff members have multiple duties and numerous responsibilities. "I was handling programming duties for both KVTT and KTPW while holding down the morning show on Power FM," Goodwin says.

"Promotions often fell through the cracks, as we couldn't accept many invitations to get outside the station walls. Eddie Alcaraz, the afternoon drive host, has taken over the KVTT duties to help lessen the load.

"With the addition of Krystal Coleman in promotions, we have someone who isn't tied down to an airshift who can go out into the community. She's done a terrific job in just a few short months, taking care of anything and everything concerning promotions. We hosted a youth-pastor luncheon recently with Audio Adrenaline, Kutless and MercyMe that probably wouldn't have happened without her."

Now that it has a promotions person, the station is moving to upgrade its external marketing plan. One of the biggest things Power has done so far is purchase a new promotional vehicle. To follow that up, the decisionmakers thought it was high time we came up with a new logo and feel for the frequency.

Goodwin says, "When the decision was made to get a station vehicle, we thought it would be a great time to create a new look as well,



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## The Other Side Of The Radio

We enter the fifth week of our spotlight on Christian-radio employees who deserve some recognition for going beyond the call of duty in their positions. Winners receive a special gift from Chris Rice and Rocketown Records.

**Who:** Intern Aaron

**What:** Morning show intern and bitmeister

**Where:** KSFJ/San Francisco

A gifted and talented worker can be hard to find, but not for *The Adventures of Amy and Larry* morning show at KSFJ. Strictly a volunteer, Aaron Schwartz — a.k.a. Intern Aaron — goes around town doing bits at the behest of morning show co-hosts Amy and Larry.

Just a few of his tasks:

- Arrived at a listener's house to help make breakfast and get the kids ready for school.
- Waited in line all day to get good seats to a *Star Wars* movie, because a listener had to work and couldn't get tickets.
- Walked into several supermarkets and announced over the intercom why everyone needed to listen to KSFJ.
- Headed to the scene of a major freeway closure where a huge milk tanker had jackknifed. He attempted to get some milk for the hosts' cereal but was turned away by an unimpressed police officer.

Three cheers for an underpaid and overworked intern in the San Francisco Bay Area. Here's to you and your willingness to sacrifice all — on the other side of the radio.



Intern Aaron

something that would really fit what our sound has become and would also look good plastered all over our new SUV.

"We commissioned a graphic artist who conducted some research within our target demo and came up with a new logo that seemed to appeal across the board."

## The Format & Future

The Christian Rock format is the youngest of them all. You can count the number of full-time stations on two hands. But that number is growing, and the resources necessary to build up the format are beginning to take shape as well.

"I believe that everyone in our format is doing the best they can with the resources they have available," Goodwin says. "The longer we get to do this, the bigger and better we get. I'm watching it happen here."

Goodwin has an interesting take on what Christian music truly is. With all the definitions out there, his is quite simple: "I personally believe that there is no such thing as Christian music. If there were, we wouldn't need lyrics, and people would be stampeding down the aisles over the right chord progression. We just say that because it is a lot less wordy than saying this is music with lyrics about Christ.

"That is what it is all about for us

**"I pray that more and more stations come on with formats like ours all across the country."**

as a station, and that's what we're looking for — songs written about and to Jesus, songs that give hope to people going through all their trials and tribulations.

"It's all about music that shows that God cares for people and wants to be close to them, great songs that can encourage young people to do the right things in life. But also songs that you can crank up on your stereo and enjoy."

## Lyrical Watchdogs

"I'm encouraged that there are other stations around the country — Radio U, Yes-FM, KOKF/Oklahoma City and others — with a similar vision," Goodwin continues. "I pray that more and more stations come on with formats like ours all across the country.

"You have to stay true to the commission placed before you. Stations have to be the watchdogs for lyrical content, or I believe that, eventually, more and more songs will become lyrically indistinguishable from our mainstream counterparts.

"I've seen tremendous strides in music quality since I've been involved in Christian music. I've also seen some singles come across my desk that I scratch my head at. I pray that we don't ever get so deep or lyrically generic that people can walk away not knowing that they just heard a gospel-inspired song."

**"Music is woven into the fabric of everyone in the world. It can draw us nearer to God or take us farther away."**

# The CCM Update

Christian Retail, Radio & Records Newsweekly

## The CCM Update

Executive Editor  
Rick Edwards

Editor

Lizza Connor

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## Third Day Return With New Offerings

The band's second album of worship music is released this week

**T**hird Day have just released *Offerings II: All I Have to Give*, a sequel to 2000's critically acclaimed *Offerings: A Worship Album*. CCM UPDATE recently got an opportunity to speak with the band's Mac Powell about the timing of the new project and what he believes Third Day bring to worship music.

**CCM:** Why did Third Day decide to put out a sequel to *Offerings: A Worship Album*?

**MP:** There are many reasons. Our fans loved the first *Offerings* record, and we made new fans because of it. It opened people's eyes and ears to our music. Some who would never have listened to our music came on board. We were known as a rock band previously.

Two, we love leading worship and singing to God. God is not done with Third Day in worship music. It's something we're drawn to and that people want to hear.

**CCM:** The first *Offerings* album got an overwhelming response from fans. Is this new record as fan-driven? Or were there other factors — like, say, buying more time to write for the next studio album?

**MP:** If that's a reason at all, it's secondary. Because half of the new album is live, it didn't take long to make. A lot of our fans like to hear live music from us.

It's less difficult to make a record like this because of the time. It helps us to have



Third Day

a record in the marketplace for our fans and to be able to have more time to write another record.

**CCM:** Are you in the process of writing a new record?

**MP:** Yes, we are. We're getting togeth-

## CCM UPDATE GALLERY



**IS THAT A CAMEL-HAIR COAT?** Cross Driven Records Celtic pop rockers Ceili Rain found a fan in Jon and Sherry Rivers' camel, Clifford, at a recent visit to the Rivers' ranch outside Dallas. The bandmembers were featured guests during the K-LOVE morning show hosted by Jon and Sherry and performed music from their latest project, *No You-No Me*, released to the CBA market in fall 2002. In addition, K-LOVE listeners were treated to a spontaneous Ceili Rain jam session during the program, which aired in 200 markets. Pictured here (l-r) are Ceili Rain's Chris Eddy; Sherry and Jon Rivers; Clifford; and the band's Susie Grimsland, Skip Cleavinger, Daniel Monick and Bob Halligan Jr.

er quite a bit and working on some new ideas. We plan to record in the fall, and, hopefully, we'll have something out in the spring. It's going to be a rock album; we've given people plenty of worship to listen to.

**CCM:** Why have you released *Offerings II* now instead of following up the first *Offerings* album immediately?

**MP:** We could have followed it up immediately, but instead we did a rock album [last year's *Come Together*] that did really well. That solidified in our minds and hearts that we weren't making this just to sell records or jump on a bandwagon. We made a different record.

This is the music that's coming out of us at this point, and we want to give it to our fans and let them hear it.

**CCM:** What's your response to critics who say this is merely a cash cow for Third Day and that we don't need another worship record in an already overcrowded market?

**MP:** People can think that if they want, but we know in our hearts the reason we make records.

We asked our fans, "What do you want from us?" There are many who talk to us and e-mail us with, "We want another worship record." We are just giving our fans what they want to hear.

**CCM:** What makes this album stand out from the other worship records on the shelves right now?

**MP:** What makes the first one and this new one unique is that they're new music. Most worship records you'll hear are just songs you sing in church on Sunday. That's great — a lot of people want to hear those things — but we feel that those songs

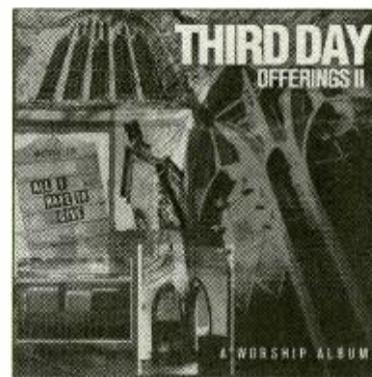
have already been done and we should be fresh in our music. We want to sing a new song.

There are reasons some of those songs have been done over and over, because they are great songs. But these are songs that are, hopefully, fresh and new. There are six new songs on the record, and a few covers, including Waterdeep's "You Are So Good to Me." I'm excited about getting songs like this out to people.

— Lizza Connor

## MOVERS, SHAKERS & NEWSMAKERS

- **Tony Bancroft**, Exec. VP/Creative Production for Toonacious Family Entertainment's *Lenny & Sid* series, recently garnered the Visual Effects Society's award for Best Character Animation in an Animated Film for his work on *Stuart Little 2*.
- **Bebo Norman** has hit the road on his spring 2003 tour, visiting churches, theaters and university campuses nationwide. The singer-songwriter, who's contending for seven Dove Awards, will visit 27 cities through the end of March.
- **Furious?** Records signs its first new artist, **Everyone**. The band hails from San Luis Obispo, CA and has played hundreds of shows, including a North American tour with *Delirious?*. Everyone's self-titled debut album is set to be released in the U.S. and U.K. on April 8. With producer Julian Kindred (*Delirious?*, *MercyMe*, *Michelle Tumes*) and Stu G. of *Delirious?* stepping in as executive producer, the band recently finished recording their self-titled debut at the Sound Kitchen in Nashville.



March 14, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	1852	-5	10	57/0
2	2	NEWSBOYS He Reigns (Sparrow)	1840	+108	8	58/0
3	3	NATALIE GRANT I Will Be (Curb)	1622	+93	11	54/1
4	4	JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	1604	+137	6	60/0
5	5	CAEDMON'S CALL Only Hope (Essential)	1429	+45	10	51/0
10	6	FFH You Found Me (Essential)	1332	+196	5	52/3
9	7	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	1306	+109	9	49/2
8	8	JARS OF CLAY The Valley Song (Essential)	1297	+61	10	46/0
6	9	CHRIS RICE The Other Side Of The Radio (Rocketown)	1226	-135	17	43/0
7	10	MERCY ME Spoken For (INO)	1195	-80	24	37/0
11	11	AVALON Everything To Me (Sparrow)	1099	+146	5	49/5
16	12	AUDIO ADRENALINE Pierced (ForeFront)	874	+108	7	34/4
12	13	BIG DADDY WEAVE Audience Of One (Fervent)	862	-78	14	30/1
17	14	RACHAEL LAMPA Brand New Life (Word/Curb/Warner Bros.)	839	+97	7	31/2
14	15	MICHAEL W. SMITH Lord Have Mercy (Reunion)	712	-166	16	29/0
13	16	JANNA LONG Greater Is He (Sparrow)	669	-228	20	25/0
15	17	THIRD DAY Nothing Compares (Essential)	634	-221	22	22/0
23	18	SONICFLOOD Famous One (INO)	630	+103	2	34/6
24	19	REBECCA ST. JAMES I Thank You (ForeFront)	601	+103	2	29/5
Debut	20	THIRD DAY You Are So Good To Me (Essential)	566	+423	1	30/17
21	21	JODY MCBRAYER To Ever Live Without Me (Sparrow)	560	-30	24	21/0
18	22	4HIM I Know You Now (Word/Curb/Warner Bros.)	557	-166	22	20/0
20	23	MARK SCHULTZ Think Of Me (Word/Curb/Warner Bros.)	496	-113	21	20/0
19	24	NICHOLE NORDEMAN Holy (Sparrow)	482	-175	29	20/0
22	25	KARA Beautiful Moment (Vertical)	470	-92	14	20/0
30	26	JOEL HANSON Broken (Shiver)	440	+48	2	17/2
29	27	TRUE VIBE Pray (Essential)	434	-4	6	22/0
Debut	28	STACIE ORRICO Strong Enough (ForeFront)	428	+54	1	21/2
28	29	BEBO NORMAN Great Light Of The World (Essential)	402	-46	27	14/0
27	30	DAILY PLANET I Live (Reunion)	396	-55	7	17/0

**Most Added**

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ARTIST TITLE LABEL(S)	ADDS
THIRD DAY You Are So Good To Me (Essential)	17
NICHOLE NORDEMAN Legacy (Sparrow)	9
SONICFLOOD Famous One (INO)	6
BEBO NORMAN Falling Down (Essential)	6
AVALON Everything To Me (Sparrow)	5
REBECCA ST. JAMES I Thank You (ForeFront)	5
AUDIO ADRENALINE Pierced (ForeFront)	4
JEREMY CAMP I Still Believe (BEC)	4
PHIL JOEL The Man You Want Me To Be (Inpop)	4
4HIM Walk On (Word/Curb/Warner Bros.)	4

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THIRD DAY You Are So Good To Me (Essential)	+423
FFH You Found Me (Essential)	+196
AVALON Everything To Me (Sparrow)	+146
PHIL JOEL The Man You Want Me To Be (Inpop)	+142
JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	+137
PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	+109
NEWSBOYS He Reigns (Sparrow)	+108
AUDIO ADRENALINE Pierced (ForeFront)	+108
4HIM Walk On (Word/Curb/Warner Bros.)	+106
BEBO NORMAN Falling Down (Essential)	+103
SONICFLOOD Famous One (INO)	+103
REBECCA ST. JAMES I Thank You (ForeFront)	+103

**Christian Activity**

by Rick Welke

**Chapman Holds Again**

Steven Curtis Chapman holds the line at No. 1 for one more week with "All About Love." The tune has a slim 12-spin lead over Newsboys, who should jump into the top position next week. While that battle rages on, Natalie Grant and Jaci Velasquez continue to duke it out to be next in line for the top when Newsboys run out of steam.

Bolting onto the chart out of the box is Third Day's "You Are So Good to Me," off their upcoming Offerings II project. A debut of this magnitude at AC is usually a solid claim to a future No. 1. Other new tunes making their presence known this week include Scott Krippayne's "Long Before the Sun" and Bebo Norman's "Falling Down."

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 3/2-Saturday 3/8. © 2003 Radio & Records.

**New & Active**

- SALVADOR** Worthy (Word/Curb/Warner Bros.)  
Total Plays: 392, Total Stations: 18, Adds: 0
- DEREK WEBB** She Must And Shall Go Free (INO)  
Total Plays: 324, Total Stations: 15, Adds: 2
- JEREMY CAMP** I Still Believe (BEC)  
Total Plays: 294, Total Stations: 15, Adds: 4
- SARA GROVES** Less Like Scars (INO)  
Total Plays: 284, Total Stations: 16, Adds: 3
- ANDREW PETERSON** Just As I Am (Watershed/Essential)  
Total Plays: 268, Total Stations: 13, Adds: 1

- SCOTT KRIPPAYNE** Long Before The Sun (Spring Hill)  
Total Plays: 258, Total Stations: 13, Adds: 3
- BEBO NORMAN** Falling Down (Essential)  
Total Plays: 235, Total Stations: 15, Adds: 6
- SOULJAHZ** True Love Waits (Squint/Curb/Warner Bros.)  
Total Plays: 222, Total Stations: 10, Adds: 0
- SWITCHFOOT** More Than Fine (Sparrow)  
Total Plays: 202, Total Stations: 8, Adds: 0
- PLUMB** Sink-n-Swim (Curb)  
Total Plays: 199, Total Stations: 9, Adds: 1

Songs ranked by total plays

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Christian AC New & Active

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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	SWITCHFOOT More Than Fine (Sparrow)	953	+19	9	26/0
2	2	NEWSBOYS He Reigns (Sparrow)	907	+33	8	25/0
4	3	JARS OF CLAY Revolution (Essential)	831	+35	12	24/0
5	4	PLUMB Sink-n-Swim (Curb)	822	+46	8	25/1
3	5	JEREMY CAMP Understand (BEC)	814	-42	20	22/0
8	6	KUTLESS Run (BEC)	695	+3	11	19/0
9	7	SHAUN GROVES Should I Tell Them? (Rocketown)	681	+30	9	18/0
7	8	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	668	-49	7	21/0
12	9	AUDIO ADRENALINE Dirty (ForeFront)	634	+79	5	22/1
10	10	DELIRIOUS? Touch (Furious?)	589	-36	14	17/0
13	11	SWIFT Under The Sun (Flicker)	573	+33	9	18/0
6	12	PAUL COLMAN TRIO Run (Essential)	569	-168	19	17/0
11	13	MERCY ME Spoken For (INO)	538	-80	18	15/0
15	14	STACIE ORRICO Security (ForeFront)	536	+60	4	19/1
16	15	DAILY PLANET Everything Revolves (Reunion)	481	+15	10	15/0
17	16	BIG DADDY WEAVE Audience Of One (Fervent)	458	+11	9	12/0
20	17	CHRIS RICE The Other Side Of The Radio (Rocketown)	416	+47	9	15/1
19	18	TRUE VIBE Supernatural (Essential)	408	+14	7	16/1
23	19	LARUE Tonight (Reunion)	401	+75	3	19/2
18	20	JOY WILLIAMS Surrender (Reunion)	368	-36	24	10/0
14	21	NICHOLE NORDEMAN Holy (Sparrow)	351	-139	25	9/0
28	22	SARAH SADLER Running Into You (Essential)	348	+77	2	13/2
24	23	BENJAMIN GATE Lift Me Up (ForeFront)	310	-14	10	12/0
22	24	BEBO NORMAN Great Light Of The World (Essential)	296	-51	25	7/0
Debut	25	JENNIFER KNAPP By And By (Gotee)	294	+52	1	14/1
29	26	RACHAEL LAMPA Brand... (Word/Curb/Warner Bros.)	293	+27	2	10/0
27	27	ALL STAR UNITED Sweet Jesus (Furious?)	278	-2	11	9/0
26	28	12 STONES The Way I Feel (Wind-up)	273	-19	3	8/0
Debut	29	NATALIE GRANT I Will Be (Curb)	269	+26	1	9/1
21	30	LIFEHOUSE Spin (Sparrow)	269	-82	25	8/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 3/2-Saturday 3/8.  
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**New & Active**

**THIRD DAY** You Are So Good To Me (Essential)  
Total Plays: 256, Total Stations: 13, Adds: 8

**RELIANT K** Getting Into You (Gotee)  
Total Plays: 232, Total Stations: 9, Adds: 0

**SOULJAHZ** True Love Waits (Squint/Curb/Warner Bros.)  
Total Plays: 222, Total Stations: 11, Adds: 2

**AARON SPIRD** Thrill (Sparrow)  
Total Plays: 217, Total Stations: 10, Adds: 1

**ZOEGIRL** Plain (Sparrow)  
Total Plays: 215, Total Stations: 6, Adds: 0

**ACQUIRE THE FIRE** Lift (Inpop)  
Total Plays: 182, Total Stations: 6, Adds: 0

**BEBO NORMAN** Falling Down (Essential)  
Total Plays: 175, Total Stations: 8, Adds: 2

**SUPERCHICK** Hero (Inpop)  
Total Plays: 170, Total Stations: 9, Adds: 1

**CHRIS TOMLIN** Not To Us (Sparrow)  
Total Plays: 168, Total Stations: 7, Adds: 1

**JACI VELASQUEZ** You're My God (Word/Curb/Warner Bros.)  
Total Plays: 162, Total Stations: 7, Adds: 1

**ROCK TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	38TH PARALLEL Hear... (Squint/Curb/Warner Bros.)	364	+8	8	36/2
3	2	SWITCHFOOT Meant To Live (Sparrow)	357	+57	5	33/2
5	3	RELIANT K I Am Understood? (Gotee)	335	+63	4	32/3
4	4	SEVENTH DAY SLUMBER I Know (Crowne)	321	+46	4	33/1
6	5	EVANESCENCE Bring Me To Life (Wind-up)	319	+51	5	29/1
2	6	KUTLESS Run (BEC)	303	-25	17	31/0
7	7	12 STONES Crash (Wind-up)	297	+55	4	29/4
13	8	PILLAR A Shame (Flicker)	271	+70	3	32/4
8	9	PIVITPLEX You Know (Sonic Fish)	262	+24	7	31/3
18	10	SUPERCHICK Hero (Inpop)	240	+66	2	29/9
10	11	HOLLAND I'm Not Backing Down (Tooth & Nail)	240	+23	5	29/1
15	12	JARS OF CLAY Revolution (Essential)	201	+16	13	19/0
9	13	JUSTIFIDE To Live (Ardent)	197	-22	16	27/1
22	14	DOGWOOD Faith (BEC)	187	+24	2	16/4
11	15	POOR OLD LU Revolve (Tooth & Nail)	185	-28	10	25/1
25	16	JEREMY CAMP Understand (BEC)	176	+31	3	11/1
19	17	TOO BAD EUGENE Soli Deo Gloria (Tooth & Nail)	169	-5	6	14/0
Debut	18	SLINGSHOT57 Better Idea (Independent)	166	+134	1	15/9
14	19	BENJAMIN GATE Lift Me Up (ForeFront)	166	-34	19	19/1
17	20	SANCTUS REAL Say It Loud (Sparrow)	161	-21	17	19/0
12	21	BILLIONS Never Felt This Way Before (Northern)	158	-47	9	15/1
23	22	EVERYDAY SUNDAY Wait (Flicker)	156	+8	3	20/2
26	23	DENISON MARRS Send Me An Angel (Floodgate)	150	+8	3	16/1
24	24	STAVESACRE If Not Now (Nitro)	144	-4	13	15/1
20	25	DELIRIOUS? Fire (Furious?)	144	-26	9	20/0
28	26	STRANGE OCCURRENCE Sunrise (Steelroots)	141	+3	6	11/2
Debut	27	MONDAY MORNING Blind (Reunion)	138	+69	1	10/4
Debut	28	COOL HAND LUKE Heroes Will Be Heroes (Floodgate)	133	+78	1	11/5
Debut	29	TREE63 It's All About To Change (Inpop)	132	+57	1	19/9
16	30	LIFEHOUSE Spin (Sparrow)	132	-51	23	13/0

43 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 3/2-Saturday 3/8.  
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**New & Active**

**DEMON HUNTER** My Throat Is An Open Grave (Solid State)  
Total Plays: 131, Total Stations: 11, Adds: 1

**EAST WEST** Blame (Floodgate)  
Total Plays: 128, Total Stations: 10, Adds: 0

**PROJECT 86** Hollow Again (Tooth & Nail/Atlantic)  
Total Plays: 103, Total Stations: 12, Adds: 1

**EVERYONE** Everyone (Furious?)  
Total Plays: 103, Total Stations: 8, Adds: 1

**BLEACH** Baseline (BEC)  
Total Plays: 102, Total Stations: 9, Adds: 1

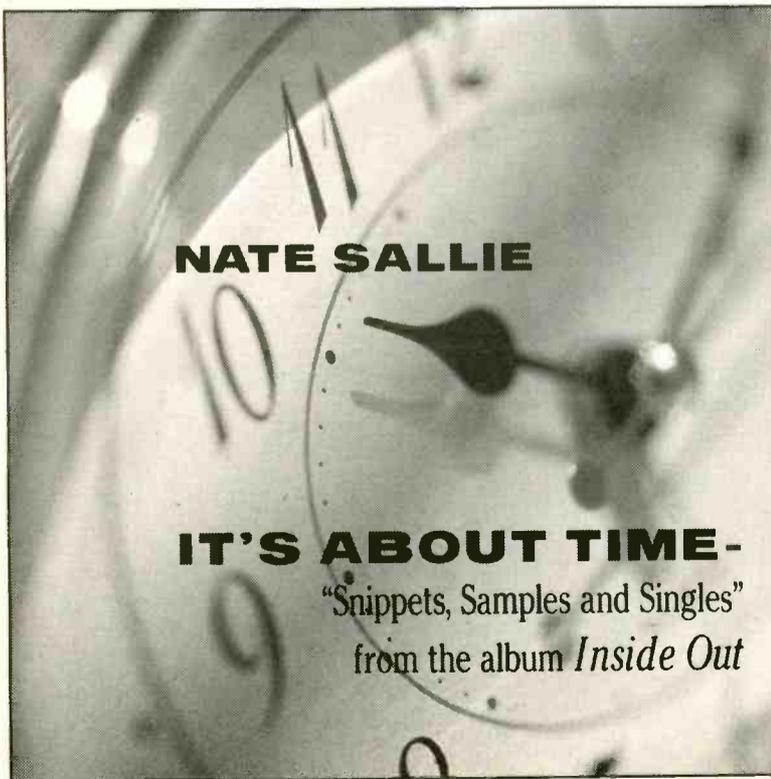
**MIKE STAND** Bound To The Unknown (Galaxy 21)  
Total Plays: 102, Total Stations: 17, Adds: 3

**PLANKEYE** Down To The Altar (BEC)  
Total Plays: 101, Total Stations: 11, Adds: 1

**AUDIO ADRENALINE** Church Punks (ForeFront)  
Total Plays: 99, Total Stations: 20, Adds: 4

**ELMS** Burn And Shine (Sparrow)  
Total Plays: 81, Total Stations: 11, Adds: 2

**JUSTIN FOX BAND** Can't Bring Me Down (Independent)  
Total Plays: 79, Total Stations: 10, Adds: 1



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(Urban)  
**Ern Llamado (310) 788-1655**  
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### INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	MICHAEL W. SMITH Lord Have Mercy (Reunion)	331	-4	15	19/0
3	2	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	325	+17	8	18/0
1	3	GO FISH Savior (Inpop)	323	-41	10	19/0
4	4	SHANNON WEXELBERG From The Rising (Doxology)	303	+7	8	18/1
5	5	ALLEN ASBURY In The Light Of That City (Doxology)	299	+11	12	18/1
11	6	TWILA PARIS We Bow Down (Sparrow)	245	+56	6	17/2
7	7	RAY BOLTZ In Your Name (Spindust)	242	-10	10	15/0
6	8	AL DENSON Holy Is The Lord/He Is Exalted (Spring Hill)	224	-50	13	13/0
10	9	AVALON Everything To Me (Sparrow)	217	+20	4	18/0
9	10	WAYNE WATSON Cry Of My Heart (Spring Hill)	209	+5	9	16/2
20	11	CAEDMON'S CALL Only Hope (Essential)	180	+58	4	11/3
16	12	SCOTT KRIPPAYNE Live To Worship (Spring Hill)	170	+25	3	16/1
8	13	KATINAS Eagle's Wings (Gotee)	158	-47	19	12/0
<b>Debut</b>	14	SALVADOR Worthy (Word/Curb/Warner Bros.)	155	+39	1	11/0
17	15	SANDI PATTY Fields Of Mercy (Word/Curb/Warner Bros.)	154	+23	4	13/1
<b>Debut</b>	16	GREG LONG I Cannot Hide From You (Discovery House)	151	+38	1	15/2
14	17	MICHAEL CARD I Left Everything To Follow You (M2.0)	143	-7	2	14/0
12	18	CHRIS RICE The Other Side Of The Radio (Rocketown)	138	-49	10	11/0
<b>Debut</b>	19	JACI VELASQUEZ You're... (Word/Curb/Warner Bros.)	134	+35	1	12/2
<b>Debut</b>	20	JARS OF CLAY The Valley Song (Essential)	117	+12	1	8/1

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 3/2-Saturday 3/8.  
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### Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	PLAYDOUGH Seeds Of Abraham (Uprak)
2	JOHN REUBEN Doin' (Gotee)
3	DJ MAJ Street Credibility (Gotee)
4	T-BONE Blazing Microphones (Flicker)
5	ROYAL RUCKUS A Wink And A Nudge (Flicker)
6	KNOWDAVERBS What You Rock Now (Gotee)
7	TRIN-I-TEE 5:7 Dance Like Sunday (B-Rite/Jive)
8	PEACE 586 Love's Still There (Uprak)
9	KJ-52 Sunshine (Uprak)
10	RIGHTEOUS RIDERS Me & You (Tyscot)

### CHR Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
THIRD DAY You Are So Good To Me (Essential)	8
REBECCA ST. JAMES I Thank You (ForeFront)	3
SARA GROVES All Right Here (INO)	3
TREE63 Be All End All (Inpop)	3
ELMS Burn And Shine (Sparrow)	3
LARUE Tonight (Reunion)	2
SARAH SADLER Running Into You (Essential)	2
SOULJAHZ True Love Waits (Squint/Curb/Warner Bros.)	2
BEBO NORMAN Falling Down (Essential)	2
GINNY OWENS Something More (Rocketown)	2
FFH You Found Me (Essential)	2
JOY WILLIAMS Every Moment (Reunion)	2
AUDIO ADRENALINE Pierced (ForeFront)	2

### Rock Most Added

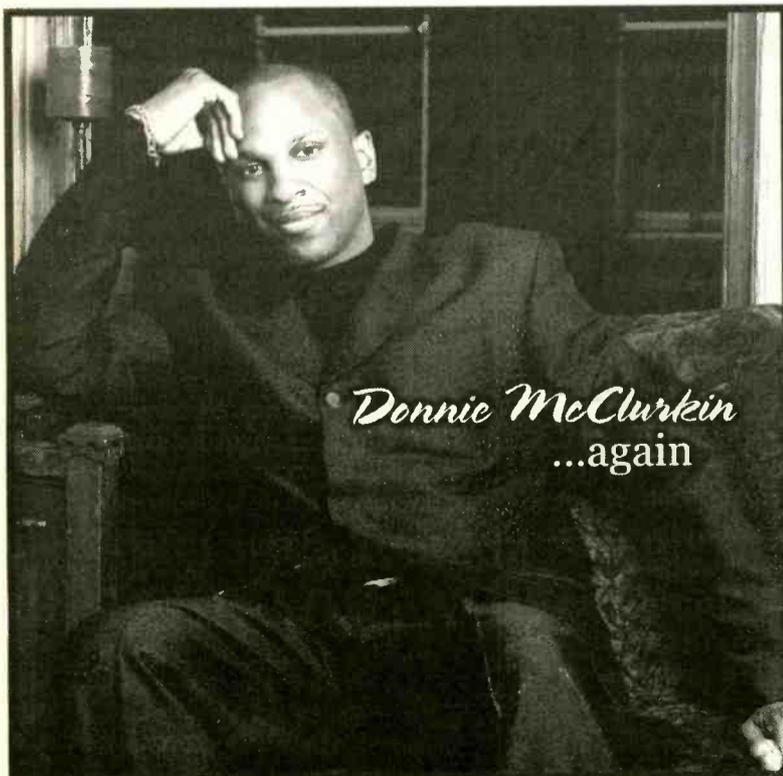
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ARTIST TITLE LABEL(S)	ADDS
SUPERCHICK Hero (Inpop)	9
SLINGSHOT57 Better Idea (Independent)	9
TREE63 It's All About To Change (Inpop)	9
PEACE OF MIND I Am (Independent)	7
COOL HAND LUKE Heroes Will Be Heroes (Floodgate)	5
BIG DISMAL Remember (Wind-up)	5
12 STONES Crash (Wind-up)	4
PILLAR A Shame (Flicker)	4
DOGWOOD Faith (BEC)	4
MONDAY MORNING Blind (Reunion)	4
AUDIO ADRENALINE Church Punks (ForeFront)	4
ANBERLIN Change The World (Tooth & Nail)	4

### Inspo Most Added

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ARTIST TITLE LABEL(S)	ADDS
PARACHUTE BAND All The Earth (Here To Him/Worship Extreme)	4
CAEDMON'S CALL Only Hope (Essential)	3
BEST OF FRIENDS Even Greater (Independent)	3
4HIM Walk On (Word/Curb/Warner Bros.)	3
TWILA PARIS We Bow Down (Sparrow)	2
WAYNE WATSON Cry Of My Heart (Spring Hill)	2
GREG LONG I Cannot Hide From You (Discovery House)	2
JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	2
TAMMY TRENT You're Worthy Of My Praise (Maranatha)	2
RUSS LEE Love Is A Cross (Christian)	2
FFH You Found Me (Essential)	2
DEREK WEBB She Must And Shall Go Free (INO)	2
JOY WILLIAMS Every Moment (Reunion)	2
MICHAEL W. SMITH & FRIENDS Friends 2003 (Reunion)	2



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# Borderline Programming

What it takes to be successful on both sides of the line

**P**rogramming a station located near the U.S.-Mexico border is unique. Not only does a station have to contend with the likes and dislikes of its primary audience in the United States, it also has to keep in mind that a large Mexican audience is listening to it.

That audience also has buying power, often works on the American side of the border — or, at least, crosses the border to shop or visit relatives — and demands that the station, as well as its advertisers, cater to it.

To get a glimpse of what this experience is like and learn the positives and negatives of being a border station, I spoke with three programmers who live that situation every day.

**Rodrigo Montes**

**PD, XLTN/Tijuana-San Diego**

The formula for good programming for a border station is to find a perfect balance between what's hot in Mexico and in the U.S. In my case, we're talking about Tijuana and San Diego. There are cultural and musical differences between the Mexicans and the Hispanics living in San Diego, and that's where we must know how to balance our programming.

At the same time, we do get music from both sides of the border. The record companies don't always release the same product on both sides of the border; we get the best and latest from both sides. As you cross the border one way or the other, everything changes — music too.

I'd say our biggest advantage is that we have listeners on both sides of the border. Tijuana's audience is very large, and so is San Diego's. However, our Hispanic audience in San Diego is smaller in comparison, and we see that as a disadvantage, because that's our target.

The advantages outweigh the disadvantages, though, because so many people from Tijuana cross over to San Diego. They are our listeners, they have the buying power, and they are responsible for placing the station at the top of the ratings.

A border station has the advantage that when a concert comes to San Diego, it also attracts fans from Tijuana, and vice versa. The station gets to promote the event because we reach both audiences. We do events in both cities, and we make sure that both audiences are satisfied. This is another example of how keeping a balance of talent is important.

In terms of sales, we handle every market separately. We make sure to keep separate blocks on the air for each market to avoid confusion. The cost is the same, but we are the most expensive station in Tijuana for advertisers.

We have the privilege of working for both audiences. People from both sides of the border are

listening to us every day, and we keep them up to date on the events that affect them.

We see what other markets don't. We're located near an international border where thousands of people cross every day, because a lot of people have jobs in San Diego. The traffic starts around 4am. Tijuana is called the most visited city in the world. This is exactly what makes a border station so special.

**Robert Regino**

**PD, KJBZ/Laredo, TX**

Programming works very differently here and is very different from any other place in Texas because we're so close to the border. Although we are classified as a Tejano station, we need to keep a good variety of different styles of music. We have to bend the rules a little bit and include a mix of norteño, vallenato and cumbia, for example.

Being near the border makes our job a bit more challenging than if we were somewhere else, because we have to cater to the Mexican market, although most of the dollars come from the U.S. side. It's a thin line that you have to walk.

Our audience crosses back and forth from one station to the other because there are so many stations on the Mexican side. It's a fine art to program a border station; it's just that much more difficult for us. It's more of a challenge to find the correct programming balance, but we've been able to do it.

A great advantage is that the Mexican labels are so different from the U.S. labels. Sometimes they release a single in Mexico that has not been released in the U.S., and we have the opportunity to program it first.

Promotionwise, our audience really has something to look forward to. Many of the people who cross over from Mexico to shop or to visit take advantage of any promotions we may be doing, and that makes our events that much easier because of the size of the audience we attract. They stop by

**"Being near the border makes our job a bit more challenging than if we were somewhere else, because we have to cater to the Mexican market, although most of the dollars come from the U.S. side."**

*Robert Regino*

our remotes or live broadcasts or come to our concerts. It's a big advantage. It makes us look so much better.

Some of the dances that we do are with Mexican artists, and they bring in a lot of people from Nuevo Laredo. Many of the bands we bring may not work in other markets. It's also an advantage for the Mexican people, because they get to come to a good venue and see first-class entertainment.

A lot of the artists going to Mexico go through Laredo, so it's great for us. That makes our lives a little bit easier, because they stop by our station much more often than they would at any other station in the country.

**Mónica Martínez**

**XHHAC (UTJ)/Del Rio, TX**

We do take into consideration both sides of the border when it comes to programming. We include a bit more of the banda sound than would be expected of a Tejano station. Although the majority of what we play is Tejano, people from both sides of the border call in for requests, and we have to make sure we include those requests so we won't lose that audience.

The advantage is that we don't adhere to any politics with the labels. It's so much easier for us, because we broadcast out of Mexico and we get the hottest music. When Tejano started to decline

and the stations began programming more norteño music, we had nothing to worry about, because had already incorporated a lot of it. We were playing Control and Intocable together with the traditional Tejano artists like Ram Herrera and Jay Pérez. It was much easier for us to make that change sooner, because our excuse was that we had to cater to both audiences.

Because we're a border station, we do events on both sides of the border. Every year we do an event in Acuña, Coahuila — our border city — that 7,000 to 8,000 people attend. Crown Records has given us full support. Grupo Siggno, for example, have done the event two years in a row. It's been amazing for the fans.

Actually, the crowd in Mexico is much more wild. We did an event in Texas, and we had attendance of about 2,500, and the people were very pleased. However, the U.S. audience doesn't react the same way. We're aware of the limitations from both sides, and we try to appeal to both audiences. I like the crowd in Mexico much more because they're not afraid to let loose and have a great time.

Our station is in a unique situation, because our partner, RCG, owns the property, which is located in Mexico. Ultimate Tejano Jams, the U.S. partner, programs the music and does the advertising, sales, etc. We are a true example of sister cities that work together. We don't have any kind of conflicts in Mexico, and they don't have any problems in the U.S.



**Mónica Martínez**



**Robert Regino**



**¡OYE! ... ES LA CUMBIA CALIENTE** KSSE/Riverside-Los Angeles PD Nestor Rocha, "El Pato," celebrated the recent launch of "¡Oye!" with Regional Mexican act Los Angeles de Charly during a press conference announcing the station's debut. Seen here (l-r) are Charly from Los Angeles de Charly and Rocha.

**"Our Hispanic audience in San Diego is smaller than that in Tijuana, and we see that as a disadvantage, because that's our target. The advantages outweigh the disadvantages, though, because so many people from Tijuana cross over to San Diego."**

*Rodrigo Montes*

# RADIO MÚSICA®

## This Week In Spanish-Language Music

### News

#### Tigres del Norte To Play Kennedy Center



Los Tigres del Norte

• **Los Tigres del Norte** are set to become the first Regional Mexican act to play the Kennedy Center for the Performing Arts as part of the Arte America concert series.

On March 17 the Mexican band will not only perform, but also hold a pre-event VIP reception to benefit the Los Tigres del Norte Foundation at the downtown Washington, DC venue.

The foundation supports the preservation of and education about traditional Latino music and fine arts in the United States and has donated \$500,000 to the UCLA Department of Chicano Studies Research Center. The funds helped create a

Spanish-language digital music library.



Julio

• **Julio**, son of Julio Iglesias and brother of Enrique, recently signed a recording contract with Warner Music Latina and is now set to release the first single off the album *Tercera Dimensión*, "Lo Demás." The song's video, directed by Simon Brand, will also make its debut March 12.

• After six independent albums and several name changes, **Varonit** have been signed to Univision Music Group. The band, whose musical style is based on cumbias, have just released the album *Sonidero Nacional* and a single of the same name.



**CARNIVAL QUEEN** Paulina Rubio hit Spain like a storm at the Great Carnival, held in Las Palmas, Canarias. Rubio is set to release her latest Spanish-language album in mid-2003. It includes songs by Stefano, Marco Antonio Solís, Joan Sebastian and Emilio Estefan.

## See Them Live

### March

- 3-7 **Amaral**, promotion, Puerto Rico
- 6 **Kinky**, House of Blues, Anaheim
- 6 **Inspector**, JC Fandango, Los Angeles
- 7-11 **Amaral**, promotion, Miami
- 7 **Enanitos Verdes**, Salt Lake City
- 7 **Julieta Venegas**, Sounds of Brazil, New York
- 8 **Enanitos Verdes**, Chicago
- 8 **Inspector**, D'Club, Santa Maria, CA
- 9 **Inspector**, The Roxy, Los Angeles, CA
- 9 **Enanitos Verdes**, Atlanta
- 11-14 **Amaral**, promotion, Los Angeles
- 13 **Bacilos**, Bongos, Houston
- 13-19 **El Gran Silencio**, promotion, California
- 14 **Bacilos**, Planeta México, San Antonio
- 15 **Bacilos**, TBA, McAllen
- 15 **Los Lobos & Quetzal**, House of Blues, Anaheim
- 16 **Bacilos**, Club Liquid, Dallas
- 19-26 **El Gran Silencio**, promotion, Miami
- 22 **Shakira**, Estadio Hiram Bithorn, Puerto Rico
- 28 **Jaguares**, Universal Amphitheater, Los Angeles



El Gran Silencio



Jaguares

### April

- 2-5 **Tiziano Ferro**, promotion, Los Angeles
- 6-8 **Tiziano Ferro**, promotion, Puerto Rico
- 9-10 **Tiziano Ferro**, promotion, Miami
- 10-11 **Tiziano Ferro**, promotion, New York



Tiziano Ferro

## Rock/Alternative

- | TW | ARTIST           | Title                      | Label(s)      |
|----|------------------|----------------------------|---------------|
| 1  | MOLOTOV          | Frijolero                  | (Universal)   |
| 2  | ATERCIOPELADOS   | Mi Vida Brilla             | (BMG)         |
| 3  | CAFE TACUBA      | Déjate Caer                | (MCA)         |
| 4  | INSPECTOR        | Amargo Adiós               | (Universal)   |
| 5  | GUSTAVO CERRATI  | Cosas Imposibles           | (BMG Latin)   |
| 6  | ENANITOS VERDES  | Cuánto Poder               | (Universal)   |
| 7  | JAGUARES         | Te Lo Pido Por Favor       | (BMG)         |
| 8  | ZOE              | Soné                       | (Sony Discos) |
| 9  | CATUPECU MACHU   | Origen Extremo             | (EMI Latin)   |
| 10 | EL GRAN SILENCIO | Super Riddim Internacional | (EMI Latin)   |
| 11 | VOLUMEN CERO     | Tortugas Y Sumos           | (Warner M.L.) |
| 12 | RESORTE          | Alcohol                    | (Warner M.L.) |
| 13 | JUANES           | Es Por Ti                  | (Universal)   |
| 14 | MANU CHAO        | Bienvenido A Tijuana       | (EMI Latin)   |
| 15 | JUANES           | Mala Gente                 | (Universal)   |

Songs ranked by total number of points. 14 Rock/Alternative reporters.

## Record Pool

- | TW | ARTIST                  | Title                        | Label(s)        |
|----|-------------------------|------------------------------|-----------------|
| 1  | TITO ROJAS              | Después De Dios, Las Mujeres | (MP)            |
| 2  | VICTOR MANUELLE         | El Tonto Que No Te Olvidó    | (Sony Discos)   |
| 3  | SON DE CALI             | Tan Buena                    | (Univision)     |
| 4  | THALIA                  | A Quién Le Importa           | (EMI Latin)     |
| 5  | GILBERTO S. ROSA        | Si Te Dijeron                | (Sony Discos)   |
| 6  | CHARLIE VALENS          | Disco Malo                   | (MP)            |
| 7  | MONCHY & ALEXANDRA      | Polo Opuesto                 | (J&N)           |
| 8  | MIMI IBARRA             | A Una Mujer Como Yo          | (MP)            |
| 9  | NUEVOS SABROSOS         | Me Voy De Party              | (Más Music)     |
| 10 | ALEX BUENO              | Pídeme                       | (J&N)           |
| 11 | TAINO                   | Festival                     | (MP)            |
| 12 | TITANES                 | Dejaría Todo                 | (Fuentes)       |
| 13 | EL GRINGO DE LA BACHATA | A Esos Hombres               | (Sony Discos)   |
| 14 | JON SECADA              | Si No Fuera Por Ti           | (Crescent Moon) |
| 15 | KINITO MENDEZ           | Tírame Tú Que Yo Devuelvo    | (J&N)           |

Songs ranked by total number of points. 21 Record Pool reporters.



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## HISTORIAS



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## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	RICARDO ARJONA <i>El Problema (Sony Discos)</i>	175
2	SHAKIRA <i>Que Me Quedes Tú (Sony Discos)</i>	163
3	MANA <i>Eres Mi Religión (Warner M.L.)</i>	134
4	JUANES <i>Es Por Ti (Universal)</i>	123
5	OLGA TAÑÓN <i>Así Es La Vida (Warner M.L.)</i>	113
6	THALIA <i>No Me Enseñaste (EMI Latin)</i>	109
7	INDIA <i>Sedúceme (Sony Discos)</i>	104
8	MILLIE CORRETJER <i>En Cuerpo Y Alma (BMG)</i>	99
9	BACILOS <i>Mi Primer Millón (Warner M.L.)</i>	87
10	MARCO A. SOLIS <i>Dónde Estará Mi Primavera (Fonovisa)</i>	86
11	ENRIQUE IGLESIAS <i>Quizás (Universal)</i>	83
12	CHAYANNE Y Tú Te Vas <i>(Sony Discos)</i>	81
13	ALEJANDRO FERNANDEZ <i>Niña Amada Mía (Sony Discos)</i>	66
14	SIN BANDERA <i>Entra En Mi Vida (Sony Discos)</i>	66
15	DAVID BISBAL <i>Dígale (Universal)</i>	65
16	SIN BANDERA <i>Kilómetro (Sony Discos)</i>	65
17	TEMERARIOS <i>Comer A Besos (Fonovisa)</i>	63
18	THALIA <i>A Quién Le Importa (EMI Latin)</i>	61
19	LIMITE <i>Papacito (Universal)</i>	59
20	AREA 305 <i>Si No Estás (Univision)</i>	57
21	JUANES <i>Mala Gente (Universal)</i>	55
22	JUANES <i>A Dios Le Pido (Universal)</i>	53
23	RICARDO ARJONA <i>Dame (Sony Discos)</i>	51
24	ALEJANDRO MONTANER <i>Dimelo (Sony Discos)</i>	49
25	JENNIFER LOPEZ <i>f/LL COOL J All I Have (Epic)</i>	47

Data is compiled from the airplay week of March 2-8, and based on a point system.  
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### Going For Adds

AMARRAL *Sin Ti No Soy Nada (EMI Latin)*  
 RICARDO MONTANER *Suma (Warner M.L.)*  
 LOS ILEGALES *Siento (EMI Latin)*  
 RABANES *Bam Bam (Crescent Moon)*  
 NICOLE *Viaje Infinito (Maverick Música)*  
 VILMA PALMA *Vuelve A Comenzar (Balboa)*  
 TIZIANO FERRO *Alucinando (EMI Latin)*  
 MANA *Mariposa (Warner M.L.)*

## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INDIA <i>Sedúceme (Sony Discos)</i>	163
2	VICTOR MANUELLE <i>El Tonto Que No Te Olvidó (Sony Discos)</i>	104
3	OLGA TAÑÓN <i>Así Es La Vida (Warner M.L.)</i>	88
4	JERRY RIVERA <i>Herida Mortal (BMG)</i>	83
5	MARC ANTHONY <i>Barco A La Deriva (Sony Discos)</i>	79
6	MANNY MANUEL <i>Mal De Amores (Universal)</i>	72
7	TITO NIEVES <i>Dime Que Si (Warner M.L.)</i>	71
8	GILBERTO S. ROSA <i>Un Montón De Estrellas (Sony Discos)</i>	62
9	JUANES <i>Mala Gente (Universal)</i>	58
10	TITO ROJAS <i>Después De Dios, Las Mujeres (MP)</i>	58
11	BACILOS <i>Mi Primer Millón (Warner M.L.)</i>	56
12	GILBERTO S. ROSÁ <i>Si Te Dijeron (Sony Discos)</i>	52
13	NUEVA ERA <i>Amor Eterno (J&amp;N)</i>	52
14	EL GRINGO DE LA BACHATA <i>A Esos Hombres (Sony Discos)</i>	51
15	DANIEL RENE <i>No Me Tortures (Univision)</i>	46
16	DOMINGO QUIÑONEZ <i>A Que No Te Atreves (Universal)</i>	41
17	OSCAR D'LEON <i>Cómo Olvidarte (Universal)</i>	40
18	DAVID BISBAL <i>Dígale (Universal)</i>	38
19	GRUPO MANIA <i>Tu Manía Y La Mía (Universal)</i>	37
20	SHAKIRA <i>Que Me Quedes Tú (Sony Discos)</i>	34
21	MARC ANTHONY <i>Viviendo (Sony Discos)</i>	33
22	BANDA GORDA <i>La Cura (MP)</i>	33
23	ALEX BUENO <i>Pídeme (J&amp;N)</i>	33
24	JENNIFER PEÑA <i>Entre El Delirio Y La Locura (Univision)</i>	31
25	EL GRAN COMBO <i>Se Nos Perdió El Amor (Combo)</i>	29

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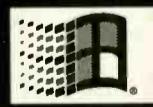
### Going For Adds

LIMI-T *21 Perdóname (EMI Latin)*  
 FRANKIE NEGRON *Mi Mulata (Warner M.L.)*  
 LOS ILEGALES *Siento (EMI Latin)*

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**REGIONAL MEXICAN TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	LIMITE Papacito (Universal)	390
2	JOAN SEBASTIAN Afortunado (Balboa)	378
3	PALOMO De Uno Y De Todo Los Modos (Disa)	372
4	KUMBIA KINGS f/ JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	317
5	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	312
6	INTOCABLE Sueña (EMI Latin)	278
7	BANDA EL RECODO Las Vías Del Amor (Fonovisa)	215
8	TIGRES DEL NORTE Mi Soldado (Fonovisa)	213
9	TEMERARIOS Comer A Besos (Fonovisa)	211
10	LUPILLO RIVERA Sin Fortuna (Sony Discos)	184
11	JOEL HIGUERA El Baile De La Toallita (Disa)	173
12	FABIAN GOMEZ Y Cómo Quieres Que Te Quiera (Sony Discos)	166
13	TUCANES DE TIJUANA Quiéromo Que Seamos Novios (Universal)	164
14	BANDA MACHOS La Suegra (Warner M.L.)	159
15	COYOTE & SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	149
16	CUISILLOS Eres Imposible De Olvidar (Balboa)	148
17	GERMAN LIZARRAGA Donde Vayas (Disa)	145
18	PESADO No Valgo Nada (Warner M.L.)	131
19	INTOCABLE Muy A Tu Manera (EMI Latin)	125
20	REYES DEL CAMINO Para Olvidarme De Ti (Disa)	110
21	ORIGINALES DE SAN JUAN Las Mujeres Más Bellas (EMI Latin)	109
22	TEMERARIOS No Sé Vivir Sin Ti (Fonovisa)	105
23	TRINI Y LA LEYENDA El Amor De Mi Vida (Universal)	92
24	CONJUNTO PRIMAVERA Perdóname Mi Amor (Fonovisa)	90
25	ADOLFO URIAS Corazón Chiquito (Fonovisa)	85

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**Going For Adds**

- CONTROL Pequeña Y Frágil (EMI Latin)
- RAMON AYALA & PEDRO INFANTE Mira Nada Más (Warner M.L.)
- LOS TERRIBLES La Tercera Es La Vencida (Freddie)
- BIG CIRCO La Maquinita (EMI Latin)
- JUAN ACUÑA 100% Mexicano (Freddie)
- BM3 El Chupetón (Warner M.L.)
- INVASORES DE NUEVO LEON Ni Que Tuvieras Tanta Suerte (EMI Latin)
- PRESIZZO Entre Tu Corazón Y El Mío (Warner M.L.)
- LOS TRAILEROS DEL NORTE Los Ojos De Pancha (EMI Latin)

**TEJANO TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	KUMBIA KINGS f/ JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	270
2	LIMITE Papacito (Universal)	175
3	JIMMY GONZALEZ Y GRUPO MAZZ Dame Un Minuto (Freddie)	141
4	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	138
5	CONTROL Carita De Angel (EMI Latin)	138
6	IMAN Qué Mala Onda (Univision)	130
7	JIMMY GONZALEZ Y GRUPO MAZZ Yo Te Voy A Amar (Freddie)	129
8	PALOMO De Uno Y De Todos Los Modos (Disa)	120
9	INTOCABLE Muy A Tu Manera (EMI Latin)	119
10	BIG CIRCO La Maquinita (EMI Latin)	118
11	INTOCABLE Sueña (EMI Latin)	114
12	SIGGNO Es Que Te Quiero (Crown)	112
13	MARCOS OROZCO El Parrandero (Catalina)	103
14	DUELO Qué Hubiera Sido (Univision)	84
15	JAY PEREZ Quiero Ser Viejo (Sony Discos)	72
16	GARY HOBBS Ella Se Fue (AMMX)	57
17	DEYA Prueba Con Un Beso (Catalina)	55
18	PESADO No Valgo Nada (Warner M.L.)	53
19	RAMON AYALA Quedó Triste El Jacal (Freddie)	45
20	DUELO El Amor No Acaba (Univision)	45
21	EMILIO NAVAIRA A Medias De La Noche (BMG Latin)	42
22	PODER DEL NORTE Enamórate De Alguien (Disa)	41
23	DINORA Y LA JUVENTUD Quién Eres Tú (Fonovisa)	37
24	RUBEN RAMOS Abrazado De Un Poste (Sony Discos)	36
25	FRIJOLES ROMANTICOS No Me Asustan (Rio Grande)	35

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**Going For Adds**

- GRUPO TRUENO Cuando Vas Al Baile (Seven Rivers)
- CLAUDIA LOPEZ Abrázame (MP)
- ATRAPADO La Ladrona (Freddie)
- LOS CHAMACOS Rubén Vela Special (Freddie)
- ALAZAN Contigo O Sin Ti (Freddie)

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**Bill Elliott Hot new format available.** 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com. BILL ELLIOTT: (813) 920-7102, billemliott@3DSJ.com. (3/14)

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**Chris Black: radio Picasso** who paints pictures with digital production. Recent broadcasting school graduate, announcer and copywriter. Will relocate. bee1cee1chris2black@yahoo.com. (3/14)

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To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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**Deadline**

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067 WEBSITE: www.radioandrecords.com

	Phone	Fax	E-mail
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<b>ADVERTISING/SALES:</b>	310-553-4330	310-203-8450	hmowry@radioandrecords.com
<b>OPPORTUNITIES/MARKETPLACE:</b>	310-788-1622	310-203-8727	llinares@radioandrecords.com
<b>EDITORIAL, OTHER DEPTS:</b>	310-553-4330	310-203-9763	mailroom@radioandrecords.com
<b>WASHINGTON, DC BUREAU:</b>	301-951-9050	301-951-9051	rrdc@radioandrecords.com
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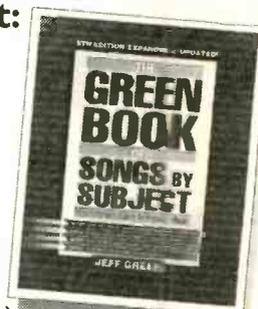
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## CHR/POP

LW	TW	ARTIST	SON	Label
1	1	JENNIFER LOPEZ	F/LL COOL J All I Have	(Epic)
2	2	AVRIL LAVIGNE	I'm With You	(Arista)
3	3	JA RULE F/ASHANTI	Mesmerize	(Murder Inc./IDJMG)
4	4	50 CENT	In Da Club	(Shady/Aftermath/Interscope)
5	5	KID ROCK W/SHERYL CROW	Picture	(Lava/Atlantic)
6	6	B2K AND P. DIDDY	Bump, Bump, Bump	(Epic)
7	7	CHRISTINA AGUILERA	Beautiful	(RCA)
8	8	T.A.T.U.	All The Things She Said	(Interscope)
9	9	JUSTIN TIMBERLAKE	Cry Me A River	(Jive)
10	10	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
11	11	EMINEM	Superman	(Shady/Aftermath/Interscope)
12	12	AMANDA PEREZ	Angel	(Powerhouse/Virgin)
13	13	NIVEA	Don't Mess With My Man	(Jive)
14	14	DIXIE CHICKS	Landslide	(Monument/Columbia)
15	15	MISSY ELLIOTT	Gossip Folks	(Gold Mind/Elektra/EEG)
16	16	SIMPLE PLAN	I'd Do Anything	(Lava)
17	17	AALIYAH	Miss You	(BlackGround/Universal)
18	18	JC CHASEZ	Blowin' Me Up	(With Her Love) (Jive)
19	19	DFDUB	Country Girl	(Columbia)
20	20	SMILEZ AND SOUTHWESTAR	Tell Me	(ARTISTdirect)
21	21	JAY-Z F/BYONCE	'03 Bonnie & Clyde	(Roc-A-Fella/IDJMG)
22	22	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
23	23	BOWLING FOR SOUP	Girl All The Bad Guys Want	(Silvertone/Jive)
24	24	NO DOUBT	Running	(Interscope)
25	25	GOOD CHARLOTTE	Lifestyles Of The Rich And...	(Epic)
26	26	BOOMKAT	The Wreckoning	(DreamWorks)
27	27	DANIEL BEDINGFIELD	If You're Not The One	(Island/IDJMG)
28	28	CELINE DION	I Drove All Night	(Epic)
29	29	TLC	Damaged	(Arista)
30	30	R. KELLY	Ignition	(Jive)

### #1 MOST ADDED

CHRISTINA AGUILERA *Fighter* (RCA)

### #1 MOST INCREASED PLAYS

JUSTIN TIMBERLAKE *Rock Your Body* (Jive)

### TOP 5 NEW & ACTIVE

SIXPENCE NONE THE RICHER *Don't Dream It's Over* (Squint/Curb/Reprise)

GOO GOO DOLLS *Sympathy* (Warner Bros.)

WAYNE WONDER *No Letting Go* (VP/Atlantic)

OK GO *Get Over It* (Capitol)

EMINEM *Sing For The Moment* (Shady/Aftermath/Interscope)

CHR/POP begins on Page 28.

## CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	50 CENT	In Da Club	(Shady/Aftermath/Interscope)
2	2	JENNIFER LOPEZ	F/LL COOL J All I Have	(Epic)
3	3	JA RULE F/ASHANTI	Mesmerize	(Murder Inc./IDJMG)
4	4	MISSY ELLIOTT	Gossip Folks	(Gold Mind/Elektra/EEG)
5	5	R. KELLY	Ignition	(Jive)
6	6	50 CENT	Wanksta	(Shady/Interscope)
7	7	AALIYAH	Miss You	(BlackGround/Universal)
8	8	TYRESE	How You Gonna Act Like That	(J)
9	9	EMINEM	Superman	(Shady/Aftermath/Interscope)
10	10	JAY-Z	Excuse Me Miss	(Roc-A-Fella/IDJMG)
11	11	FIELD MOB	Sick Of Being Lonely	(MCA)
12	12	SNOOP DOGG	Beautiful	(Doggy Style/Priority/Capitol)
13	13	B2K AND P. DIDDY	Bump, Bump, Bump	(Epic)
14	14	FABOLOUS F/LIL' MO	Can't Let You Go	(Elektra/EEG)
15	15	SEAN PAUL	Get Busy	(40/40/VP/Atlantic)
16	16	NAS	I Can	(Columbia)
17	17	LIL' KIM	The Jump Off	(Queen Bee/Atlantic)
18	18	BUSTA RHYMES & MARIAH CAREY	I Know What You Want	(J)
19	19	GINUWINE	Hell Yeah	(Epic)
20	20	NELLY	Air Force Ones	(Fo' Reel/Universal)
21	21	JUSTIN TIMBERLAKE	Cry Me A River	(Jive)
22	22	2PAC	Thugz Mansion	(Amaru/Death Row/Interscope)
23	23	B2K	Girlfriend	(Epic)
24	24	KILLER MIKE A.D.I.D.A.S.	(Aquemini/Columbia)	
25	25	JAY-Z F/BYONCE	'03 Bonnie & Clyde	(Roc-A-Fella/IDJMG)
26	26	2PAC F/TRICK DADDY	Still Ballin'	(Amaru/Death Row/Interscope)
27	27	BABY F/CLIPSE	What Happened To That Boy?	(Cash Money/Universal)
28	28	TRINA	F/LADY SAW B R Right	(Slip 'N Slide/Atlantic)
29	29	FRANKIE J.	Don't Wanna Try	(Columbia)
30	30	DMX	X Gon Give It To Ya	(Ruff Ryders/IDJMG)

### #1 MOST ADDED

NELLY *Pimp Juice* (Fo' Reel/Universal)

### #1 MOST INCREASED PLAYS

R. KELLY *Ignition* (Jive)

### TOP 5 NEW & ACTIVE

WC *The Streets* (Def Jam/IDJMG)

JAHEIM *Put That Woman First* (Divine Mill/WB)

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

DAVID BANNER *Like A Pimp* (Universal)

KEITH MURRAY *Yeah Yeah U Know It* (Def Jam/IDJMG)

CHR/RHYTHMIC begins on Page 36.

## URBAN

LW	TW	ARTIST	SON	Label
1	1	50 CENT	In Da Club	(Shady/Aftermath/Interscope)
2	2	R. KELLY	Ignition	(Jive)
3	3	TYRESE	How You Gonna Act Like That	(J)
4	4	JAY-Z	Excuse Me Miss	(Roc-A-Fella/IDJMG)
5	5	MISSY ELLIOTT	Gossip Folks	(Gold Mind/Elektra/EEG)
6	6	JENNIFER LOPEZ	F/LL COOL J All I Have	(Epic)
7	7	AALIYAH	Miss You	(BlackGround/Universal)
8	8	LIL' KIM	The Jump Off	(Queen Bee/Atlantic)
9	9	JUSTIN TIMBERLAKE	Cry Me A River	(Jive)
10	10	SNOOP DOGG	Beautiful	(Doggy Style/Priority/Capitol)
11	11	FIELD MOB	Sick Of Being Lonely	(MCA)
12	12	NIVEA	Laundromat	(Jive)
13	13	JA RULE F/ASHANTI	Mesmerize	(Murder Inc./IDJMG)
14	14	BABY F/CLIPSE	What Happened To That Boy?	(Cash Money/Universal)
15	15	NAS	I Can	(Columbia)
16	16	GINUWINE	Hell Yeah	(Epic)
17	17	SEAN PAUL	Get Busy	(40/40/VP/Atlantic)
18	18	BUSTA RHYMES & MARIAH CAREY	I Know What You Want	(J)
19	19	MARQUES HOUSTON	That Girl	(Interscope)
20	20	50 CENT	Wanksta	(Shady/Interscope)
21	21	WAYNE WONDER	No Letting Go	(VP/Atlantic)
22	22	B2K	Girlfriend	(Epic)
23	23	VIVIAN GREEN	Emotional Rollercoaster	(Columbia)
24	24	FABOLOUS F/LIL' MO	Can't Let You Go	(Elektra/EEG)
25	25	COMMON F/MARY J.	Blige Come Close To Me	(MCA)
26	26	FLOETRY	Say Yes	(DreamWorks)
27	27	DRU HILL	I Should Be...	(Def Soul/IDJMG)
28	28	SYLEENA JOHNSON	Guess What	(Jive)
29	29	KILLER MIKE A.D.I.D.A.S.	(Aquemini/Columbia)	
30	30	B2K AND P. DIDDY	Bump, Bump, Bump	(Epic)

### #1 MOST ADDED

DRU HILL *I Love You* (Def Soul/IDJMG)

### #1 MOST INCREASED PLAYS

JAY-Z *Excuse Me Miss* (Roc-A-Fella/IDJMG)

### TOP 5 NEW & ACTIVE

TRINA *F/LADY SAW B R Right* (Slip 'N Slide/Atlantic)

KELLY PRICE *He Proposed* (Def Soul/IDJMG)

BEENIE MAN *F/LADY SAW... Bossman* (Virgin)

BRIAN MCKNIGHT *Shoulda, Woulda, Coulda* (Motown)

KEITH MURRAY *Yeah Yeah U Know It* (Def Jam/IDJMG)

URBAN begins on Page 41.

## AC

LW	TW	ARTIST	SON	Label
1	1	DIXIE CHICKS	Landslide	(Monument/Columbia)
2	2	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
3	3	PHIL COLLINS	Can't Stop Loving You	(Atlantic)
4	4	FAITH HILL	Cry	(Warner Bros.)
5	5	CHRISTINA AGUILERA	Beautiful	(RCA)
6	6	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
7	7	DARYL HALL & JOHN OATES	Forever For You	(U-Watch)
8	8	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
9	9	JOSH GROBAN	You're Still You	(143/Reprise)
10	10	CELINE DION	I Drove All Night	(Epic)
11	11	KELLY CLARKSON	A Moment Like This	(RCA)
12	12	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
13	13	ROD STEWART	These Foolish Things	(J)
14	14	SHANIA TWAIN	I'm Gonna Getcha Good!	(Mercury/IDJMG)
15	15	WHITNEY HOUSTON	Try It On My Own	(Arista)
16	16	DANA GLOVER	Thinking Over	(DreamWorks)
17	17	REGIE HAMM	Babies	(Refugee/Universal South)
18	18	SIXPENCE NONE THE RICHER	Don't Dream It's Over	(Squint/Curb/Reprise)
19	19	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
20	20	AVRIL LAVIGNE	I'm With You	(Arista)
21	21	KID ROCK W/SHERYL CROW	Picture	(Lava/Atlantic)
22	22	PHIL COLLINS	Come With Me	(Lullaby) (Face Value/Atlantic)
23	23	HOOTIE & THE BLOWFISH	Innocence	(Atlantic)
24	24	JAMES TAYLOR	September Grass	(Columbia)
25	25	BONNIE RAITT	Time Of Our Lives	(Capitol)
26	26	UNCLE KRACKER	Drift Away	(Top Dog/Lava/Atlantic)
27	27	VONDA SHEPARD	Rainy Days	(Jacket)
28	28	UNCLE KRACKER	In A Little While	(Lava)
29	29	NATALIE GRANT	No Sign Of It	(Curb)
30	30	CELINE DION	At Last	(Epic)

### #1 MOST ADDED

FLEETWOOD MAC *Peacekeeper* (Reprise)

### #1 MOST INCREASED PLAYS

PHIL COLLINS *Come With Me* (Lullaby) (Face Value/Atlantic)

### TOP NEW & ACTIVE

CHRIS EMERSON *Broken Heart* (Monomay)

BEN GREEN *Without You* (ASRC)

BRIAN MCKNIGHT *Shoulda, Woulda, Coulda* (Motown/Universal)

RIC SANDLER *I'll Let Ya Know* (Rich ID)

FLEETWOOD MAC *Peacekeeper* (Reprise)

AC begins on Page 55.

## HOT AC

LW	TW	ARTIST	SON	Label
1	1	AVRIL LAVIGNE	I'm With You	(Arista)
2	2	DIXIE CHICKS	Landslide	(Monument/Columbia)
3	3	KID ROCK W/SHERYL CROW	Picture	(Lava/Atlantic)
4	4	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
5	5	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
6	6	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
7	7	NO DOUBT	F/LADY SAW Underneath It All	(Interscope)
8	8	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
9	9	SIXPENCE NONE THE RICHER	Don't Dream It's Over	(Squint/Curb/Reprise)
10	10	MATCHBOX TWENTY	Unwell	(Melisma/Atlantic)
11	11	CHRISTINA AGUILERA	Beautiful	(RCA)
12	12	COUNTING CROWS	Big Yellow Taxi	(Geffen/Interscope)
13	13	UNCLE KRACKER	Drift Away	(Top Dog/Lava/Atlantic)
14	14	UNCLE KRACKER	In A Little While	(Lava)
15	15	COLDPLAY	Clocks	(Capitol)
16	16	BON JOVI	Misunderstood	(Island/IDJMG)
17	17	JOHN MAYER	Why Georgia	(Aware/Columbia)
18	18	JASON MRAZ	The Remedy (I Won't Worry)	(Elektra/EEG)
19	19	GOO GOO DOLLS	Sympathy	(Warner Bros.)
20	20	NO DOUBT	Running	(Interscope)
21	21	LUCY WOODWARD	Dumb Girls	(Atlantic)
22	22	MACY GRAY	When I See You	(Epic)
23	23	PAY THE GIRL	Freeze	(TVT)
24	24	CELINE DION	I Drove All Night	(Epic)
25	25	LISA MARIE PRESLEY	Lights Out	(Capitol)
26	26	STEREO FUSE	Everything	(EQ/Wind-up)
27	27	JOHN RZEZNIK	I'm Still Here	(Jim's Theme) (Walt Disney/Hollywood)
28	28	CHANTAL KREVIATZUK	In This Life	(Columbia)
29	29	SISTER HAZEL	Your Mistake	(Sixth Man)
30	30	DAVE MATTHEWS BAND	Grey Street	(RCA)

### #1 MOST ADDED

FLEETWOOD MAC *Peacekeeper* (Reprise)

### #1 MOST INCREASED PLAYS

JASON MRAZ *The Remedy (I Won't Worry)* (Elektra/EEG)

### TOP 5 NEW & ACTIVE

DEUCE PROJECT *Stone Cold* (Maverick/Reprise)

FEEL *Got Your Name On It* (Curb)

NORAH JONES *Come Away With Me* (Blue Note/Virgin)

KELLIE COFFEY *When You Lie Next To Me* (BNA)

MAROON 5 *Harder To Breathe* (J)

AC begins on Page 55.

## ROCK

LW	TW	ARTIST	SON	Label
1	1	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
2	2	SALIVA	Always	(Island/IDJMG)
3	3	AUDIOSLAVE	Like A Stone	(Interscope/Epic)
4	4	SEETHER	Fine Again	(Wind-up)
5	5	GODSMACK	Straight Out Of Line	(Republic/Universal)
6	6	FOO FIGHTERS	Times Like These	(Roswell/RCA)
7	7	QUEENS OF THE STONE AGE	No One Knows	(Interscope)
8	8	THEORY OF A DEADMAN	Make Up Your Mind	(Roadrunner/IDJMG)
9	9	SOCIALBURN	Down	(Elektra/EEG)
10	10	LINKIN PARK	Somewhere I Belong	(Warner Bros.)
11	11	CREED	Weathered	(Wind-up)
12	12	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
13	13	STONE SOUR	Bother	(Roadrunner/IDJMG)
14	14	DISTURBED	Remember	(Reprise)
15	15	CHEVELLE	Send The Pain Below	(Epic)
16	16	TRAPT	Headstrong	(Warner Bros.)
17	17	CHEVELLE	The Red	(Epic)
18	18	RED HOT CHILI PEPPERS	Can't Stop	(Warner Bros.)
19	19	OUTSPOKEN	Farther	(Lava)
20	20	MUDVAYNE	Not Falling	(Epic)
21	21	BON JOVI	Bounce	(Island/IDJMG)
22	22	OLEANDER	Hands Off The Wheel	(Sanctuary/SRG)
23	23	REVIS	Caught In The Rain	(Epic)
24	24	STONE SOUR	Inhale	(Roadrunner/IDJMG)
25	25	STYX	Waiting For Our Time	(CMC/SRG)
26	26	RA	Do You Call My Name	(Republic/Universal)
27	27	FUEL	Won't Back Down	(Wind-up)
28	28	DEF LEPPARD	Four Letter Word	(Island/IDJMG)
29	29	ALLMAN BROTHERS	Firing Line	(Sanctuary/SRG)
30	30	SALIVA	Rest In Pieces	(Island/IDJMG)

### #1 MOST ADDED

DOUBLEDRIVE *Imprint* (Roadrunner/IDJMG)

### #1 MOST INCREASED PLAYS

LINKIN PARK *Somewhere I Belong* (Warner Bros.)

### TOP 5 NEW & ACTIVE

**URBAN AC**

LW	TW	ARTIST	SON	LABEL
1	1	SYLEENA JOHNSON	Guess What (Live)	
2	2	TYRESE	How You Gonna Act Like That (J)	
3	3	JAHEIM	Fabulous (Divine Mill/WB)	
4	4	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	
5	5	MUSIQ	Dontchange (Def Soul/IDJMG)	
6	6	WHITNEY HOUSTON	One Of Those Days (Arista)	
7	7	GERALD LEVERT	Closure (Elektra/EEG)	
8	8	ERYKAH BADU F/COMMON	Love Of My Life (Magic Johnson/MCA)	
9	9	FLOETRY	Say Yes (DreamWorks)	
10	10	HEATHER HEADLEY	He Is (RCA)	
15	11	RON ISLEY F/R. KELLY	What Would You Do? (DreamWorks)	
11	12	K-CI & JOJO	This Very Moment (MCA)	
16	13	BRIAN MCKNIGHT	Shoulda, Woulda, Coulda (Motown)	
12	14	LUTHER VANDROSS	I'd Rather (J)	
13	15	GERALD LEVERT	Funny (Elektra/EEG)	
17	16	DRU HILL	I Should Be... (Def Soul/IDJMG)	
18	17	KEM	Love Calls (Motown/Universal)	
19	18	AALIYAH	Miss You (BlackGround/Universal)	
22	19	TONY TERRY	In My Heart (Golden Boy)	
20	20	BLACKSTREET	Deep (DreamWorks)	
26	21	JOE F/MR. CHEEKS	That Girl (Motown/Universal)	
24	22	THEO	Get Your Groove On (TWP Productions)	
28	23	R. KELLY	Ignition (Jive)	
-	24	KINDRED THE FAMILY SOUL	Far Away (Epic)	
-	25	JAHEIM	Put That Woman First (Divine Mill/WB)	
21	26	DEBORAH COX	The Morning After (J)	
25	27	JEFF MAJORS	Somebody Bigger (Music One)	
-	28	CHICO DEBARGE	Not Together (In The Paint/Koch)	
30	29	KIM WATERS	You Know That I Love You (Shanachie)	
29	30	KENNY LATTIMORE/CHANTE' MOORE	Loveable... (Arista)	

**#1 MOST ADDED**

HEATHER HEADLEY I Wish I Wasn't (RCA)

**#1 MOST INCREASED PLAYS**

RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)

**TOP 5 NEW & ACTIVE**

HEATHER HEADLEY I Wish I Wasn't (RCA)

DONNIE MCCURKIN F/Y. ADAMS The Prayer (Verity)

KELLY PRICE He Proposed (Def Soul/IDJMG)

INDIA.ARIE The Truth (Motown)

NORMAN BROWN F/CHANTE' MOORE Feeling The Way (Warner Bros.)

URBAN begins on Page 41.

**ACTIVE ROCK**

LW	TW	ARTIST	SON	LABEL
2	1	GODSMACK	Straight Out Of Line (Republic/Universal)	
5	2	LINKIN PARK	Somewhere I Belong (Warner Bros.)	
1	3	SEETHER	Fine Again (Wind-up)	
3	4	SALIVA	Always (Island/IDJMG)	
6	5	DISTURBED	Remember (Reprise)	
8	6	TRAPT	Headstrong (Warner Bros.)	
4	7	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
11	8	MUDVAYNE	Not Falling (Epic)	
10	9	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
7	10	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
9	11	CHEVELLE	The Red (Epic)	
13	12	SOCIALBURN	Down (Elektra/EEG)	
14	13	FOO FIGHTERS	Times Like These (Roswell/RCA)	
12	14	TAPROOT	Poem (Velvet Hammer/Atlantic)	
15	15	DISTURBED	Prayer (Reprise)	
19	16	CHEVELLE	Send The Pain Below (Epic)	
18	17	FOO FIGHTERS	All My Life (Roswell/RCA)	
20	18	THEORY OF A DEADMAN	Make Up Your Mind (Roadrunner/IDJMG)	
16	19	RA	Do You Call My Name (Republic/Universal)	
17	20	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
22	21	STONE SOUR	Inhale (Roadrunner/IDJMG)	
21	22	(HED) PLANET EARTH	Blackout (Volcano/Jive)	
24	23	OLEANDER	Hands Off The Wheel (Sanctuary/SRG)	
28	24	REVIS	Caught In The Rain (Epic)	
32	25	SALIVA	Rest In Pieces (Island/IDJMG)	
23	26	OUTSPOKEN	Farther (Lava)	
27	27	BLINDSIDE	Sleepwalking (Elektra/EEG)	
26	28	STEREOMUD	Breathing (Columbia)	
33	29	BREAKING BENJAMIN	Skin (Hollywood)	
34	30	COLD	Stupid Girl (Flip/Geffen/Interscope)	

**#1 MOST ADDED**

GRADE 8 Brick By Brick (Lava)

**#1 MOST INCREASED PLAYS**

LINKIN PARK Somewhere I Belong (Warner Bros.)

**TOP 5 NEW & ACTIVE**

3 DOORS DOWN The Road I'm On (Republic/Universal)

FROM ZERO Sorry (Arista)

SUM 41 The Hell Song (Island/IDJMG)

STAGE I Will Be Something (Maverick/WB)

PEARL JAM Get Right (Epic)

ROCK begins on Page 64.

**COUNTRY**

LW	TW	ARTIST	SON	LABEL
2	1	DIXIE CHICKS	Travelin' Soldier (Monument)	
1	2	GARY ALLAN	Man To Man (MCA)	
5	3	JOE NICHOLS	Brokenheartsville (Universal South)	
6	4	ALAN JACKSON	That'd Be Alright (Arista)	
8	5	KENNY CHESNEY	Big Star (BNA)	
19	6	DARRYL WORLEY	Have You Forgotten (DreamWorks)	
4	7	BLAKE SHELTON	The Baby (Warner Bros.)	
9	8	TIM MCGRAW	She's My Kind Of Rain (Curb)	
10	9	MARTINA MCBRIDE	Concrete Angel (RCA)	
12	10	KEITH URBAN	Raining On Sunday (Capitol)	
11	11	SHANIA TWAIN	Up! (Mercury)	
14	12	TOBY KEITH	Rock You Baby (DreamWorks)	
16	13	DIAMOND RIO	I Believe (Arista)	
17	14	CHRIS CAGLE	What A Beautiful Day (Capitol)	
21	15	RASCAL FLATTS	Love You Out Loud (Lyric Street)	
20	16	DEANA CARTER	There's No Limit (Arista)	
15	17	JENNIFER HANSON	Beautiful Goodbye (Capitol)	
22	18	PHIL VASSAR	This Is God (Arista)	
13	19	TRACE ADKINS	Chrome (Capitol)	
25	20	RANDY TRAVIS	Three Wooden Crosses (Word/Curb/Warner Christian)	
24	21	JEFF BATES	The Love Song (RCA)	
18	22	VINCE GILL	Next Big Thing (MCA)	
26	23	MONTGOMERY GENTRY	Speed (Columbia)	
27	24	JESSICA ANDREWS	There's More To Me Than You (DreamWorks)	
28	25	JO DEE MESSINA	Was That My Life (Curb)	
29	26	CRAIG MORGAN	Almost Home (Broken Bow)	
31	27	JIMMY WAYNE	Stay Gone (DreamWorks)	
30	28	TRAVIS TRITT	Country Ain't Country (Columbia)	
32	29	TAMMY COCHRAN	Love Won't Let Me (Epic)	
33	30	KID ROCK W/SHERYL CROW	Picture (Lava/Atlantic)	

**#1 MOST ADDED**

LONESTAR My Front Porch Looking In (BNA)

**#1 MOST INCREASED PLAYS**

DARRYL WORLEY Have You Forgotten (DreamWorks)

**TOP NEW & ACTIVE**

RADNEY FOSTER Scary Old World (Dualtone)

BRAD PAISLEY Celebrity (Arista)

TERRI CLARK Three Mississippi (Mercury)

LEANN RIMES Suddenly (Asylum/Curb)

CHAD BROCK That Was Us (Broken Bow)

COUNTRY begins on Page 47.

**ALTERNATIVE**

LW	TW	ARTIST	SON	LABEL
1	1	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
4	2	LINKIN PARK	Somewhere I Belong (Warner Bros.)	
2	3	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
5	4	EVANESCENCE	Bring Me To Life (Wind-up)	
3	5	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
6	6	FOO FIGHTERS	Times Like These (Roswell/RCA)	
7	7	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
8	8	ALL-AMERICAN REJECTS	Swing Swing (DreamWorks)	
14	9	TRAPT	Headstrong (Warner Bros.)	
9	10	SALIVA	Always (Island/IDJMG)	
10	11	CHEVELLE	The Red (Epic)	
11	12	SEETHER	Fine Again (Wind-up)	
13	13	GOOD CHARLOTTE	The Anthem (Epic)	
15	14	GODSMACK	Straight Out Of Line (Republic/Universal)	
12	15	COLDPLAY	Clocks (Capitol)	
19	16	AFI	Girl's Not Grey (DreamWorks)	
17	17	FOO FIGHTERS	All My Life (Roswell/RCA)	
21	18	CHEVELLE	Send The Pain Below (Epic)	
20	19	SOCIALBURN	Down (Elektra/EEG)	
16	20	SUM 41	Still Waiting (Island/IDJMG)	
25	21	WHITE STRIPES	Seven Nation Army (Third Man/V2)	
22	22	DISTURBED	Remember (Reprise)	
24	23	USED	Buried Myself Alive (Reprise)	
27	24	FINCH	What It Is To Burn (Drive-Thru/MCA)	
30	25	ATARIS	In This Diary (Columbia)	
23	26	DDNNAS	Take It Off (Lookout/Atlantic)	
29	27	MUDVAYNE	Not Falling (Epic)	
26	28	ZWAN	Honestly (Reprise)	
38	29	SUM 41	The Hell Song (Island/IDJMG)	
33	30	BURNING BRIDES	Arctic Snow (V2)	

**#1 MOST ADDED**

BLUR Crazy Beat (Virgin)

**#1 MOST INCREASED PLAYS**

LINKIN PARK Somewhere I Belong (Warner Bros.)

**TOP 5 NEW & ACTIVE**

PEARL JAM Get Right (Epic)

SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)

MUSIC Take The Long Road And Walk It Take The Long... (Capitol)

TAPROOT Mine (Velvet Hammer/Atlantic)

BLINDSIDE Sleepwalking (Elektra/EEG)

ALTERNATIVE begins on Page 71.

**SMOOTH JAZZ**

LW	TW	ARTIST	SON	LABEL
1	1	BONEY JAMES	Grand Central (Warner Bros.)	
2	2	STEVE COLE	Off Broadway (Warner Bros.)	
3	3	MINDI ABAIR	Lucy's (GRP/VMG)	
4	4	DAVE KOZ & JEFF KOZ	Blackbird (Rendezvous/WB)	
10	5	MICHAEL LINGTON	Still Thinking Of You (3 Keys)	
5	6	BWB	Groovin' (Warner Bros.)	
7	7	BOB JAMES	Morning, Noon & Night (Warner Bros.)	
8	8	KENNY G	Paradise (Arista)	
11	9	BOB BALDWIN	The Way She Looked At Me (Narada)	
9	10	STEVE OLIVER	High Noon (Native Language)	
6	11	PETER WHITE	Who's That Lady? (Columbia)	
12	12	KIM WATERS	Waterfall (Shanachie)	
13	13	DIANA KRALL	Just The Way You Are (Verve/VMG)	
16	14	JOAN OSBORNE	I'll Be Around (Compendia)	
17	15	SPYRO GYRA	Getaway (Heads Up)	
19	16	GREG ADAMS	'Sup With That (Ripa/Blue Note)	
14	17	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
25	18	CRUSADERS	Viva De Funk (GRP/VMG)	
15	19	CRAIG CHAQUICO	Afterglow (Higher Octave)	
21	20	NATALIE COLE F/DIANA KRALL	Better Than Anything (GRP/VMG)	
20	21	GREGG KARUKAS	Your Sweet Smile (N-Coded)	
22	22	CHIELI MINUCCI	Kickin' It Hard (Shanachie)	
18	23	N. BROWN & M. MCDONALD	I Still Believe (Warner Bros.)	
28	24	EUGE GROOVE	Rewind (Warner Bros.)	
23	25	NESTOR TORRES	Watermelon Man (Shanachie)	
24	26	AL JARREAU	Random Act Of Love (GRP/VMG)	
29	27	PIECES OF A DREAM	Loves Silhouette (Heads Up)	
30	28	JONATHAN BUTLER	Pata Pata (Warner Bros.)	
26	29	JEFF LORBER	Chopsticks (GRP/VMG)	
-	30	PAUL HARDCASTLE	Desire (Trippin' 'n Rhythm)	

**#1 MOST ADDED**

JOAN OSBORNE I'll Be Around (Compendia)

**#1 MOST INCREASED PLAYS**

EUGE GROOVE Rewind (Warner Bros.)

**TOP 5 NEW & ACTIVE**

FOURPLAY Ju-Ju (Bluebird/RCA Victor)

J. THOMPSON Tell Me The Truth (AMH)

JEFF LORBER Gigabyte (Narada)

BLAKE AARON One Moment With You (Innervision)

JOE MCBRIDE Keeping It Real (Heads Up)

Smooth Jazz begins on Page 61.

**TRIPLE A**

LW	TW	ARTIST	SON	LABEL
1	1	COLDPLAY	Clocks (Capitol)	
2	2	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
3	3	WALLFLOWERS	How Good It Can Get (Interscope)	
5	4	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
4	5	DAVE MATTHEWS BAND	Grey Street (RCA)	
6	6	JOHN MAYER	Why Georgia (Aware/Columbia)	
10	7	DAVID GRAY	Be Mine (ATD/RCA)	
9	8	RHETT MILLER	Come Around (Elektra/EEG)	
8	9	PAUL SIMON	Father And Daughter (Nick/Jive)	
7	10	SUSAN TEDESCHI	Alone (Tone-Cool/Artemis)	
11	11	BECK	Lost Cause (Geffen/Interscope)	
12	12	TORI AMOS	A Sorta Fairytale (Epic)	
14	13	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
13	14	SOUNDTRACK OF OUR LIVES	Sister Surround (Republic/Universal)	
16	15	JAYHAWKS	Save It For A Rainy Day (American/Lost Highway/IDJMG)	
21	16	JACK JOHNSON	The Horizon... Defeated (Moonshine Conspiracy/Universal)	
20	17	LUCINDA WILLIAMS	Righteously (Lost Highway)	
15	18	SHERYL CROW	C'mon, C'mon (A&M/Interscope)	
19	19	MATCHBOX TWENTY	Unwell (Melisma/Atlantic)	
18	20	MAROON 5	Harder To Breathe (J)	
-	21	BEN HARPER	With My Own Two Hands (Virgin)	
22	22	TORI AMOS	Taxi Ride (Epic)	
24	23	JOHNNY MARR	Down On The Corner (iMusic)	
23	24	BRUCE SPRINGSTEEN	Waitin' On A Sunny Day (Columbia)	
28	25	KATHLEEN EDWARDS	Six O'Clock News (Zoe/Raender)	
26	26	SISTER HAZEL	Your Mistake (Sixth Man)	
30	27	TOM PETTY & THE HEARTBREAKERS	Have Love Will Travel (Warner Bros.)	
25	28	DAR WILLIAMS	I Saw A Bird Fly Away (Razor & Tie)	
29	29	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
-	30	FLEETWOOD MAC	Peacekeeper (Reprise)	

**#1 MOST ADDED**

FLEETWOOD MAC Peacekeeper (Reprise)

**#1 MOST INCREASED PLAYS**

FLEETWOOD MAC Peacekeeper (Reprise)

**TOP 5 NEW & ACTIVE**

NICKEL CREEK Spit On A Stranger (Sugar Hill)

FEEL Got Your Name On It (Curb)

RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)

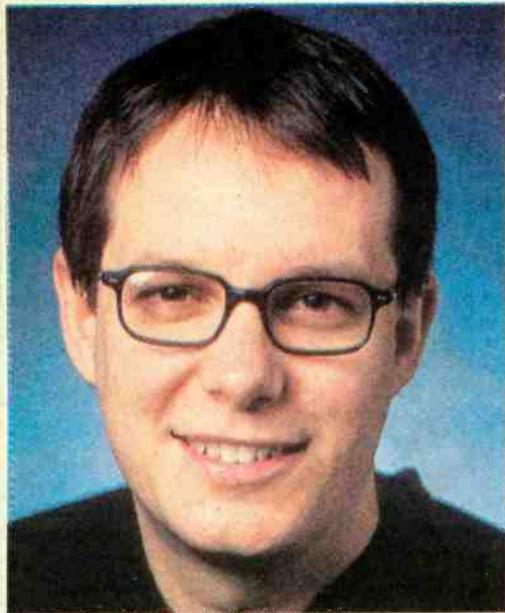
GOO GOO DOLLS Sympathy (Warner Bros.)

WILL HOGE Be The One (Atlantic)

TRIPLE A begins on Page 109.

# Publisher's Profile

By Erica Farber



## TOM CALDERONE

Sr. VP/Music & Talent Programming, MTV Networks

**T**his week, as we focus on the Alternative format with our special *The Winds of Change*, it is our pleasure to profile an individual who personifies continuing change, Tom Calderone. With 15 years' experience in the Alternative format, Calderone was recruited by MTV as Sr. VP/Music & Talent Programming in 1999. Just prior to joining MTV he was a consultant with Jacobs Media, where he worked with radio stations across the country.

**Getting into the business:** "I started in high school. We had an FM radio station there. I was on the board of directors for it, and I did my own show. It was pretty cool to be in high school on a radio station that people could hear. It was out of Long Island, NY. From there I went to school up in Buffalo and signed on the FM station there with a few other people at the college. I got my first job working for Taft Broadcasting at a Full Service station."

**Joining MTV:** "Throughout my years of doing Alternative radio I never really had any connections with anyone at MTV. One day Judy McGrath called and said, 'Would you be interested in coming here?' About a year later we worked it out. It's been an incredible ride."

**His responsibilities:** "Everything from music-video rotation for MTV, MTV2, our digital services, *Jammed*, *Hits* and College Television Network to overseeing the talent department, which includes all the bookings for *Total Request Live* and *Spring Break* and all of our big events, to being part of the team that produces and books events for the MTV Movie Awards, the Video Music Awards and *MTV Icon* to developing music-based series and specials."

"Michelle Dix and Jess Agnoghovich are part of the development team in my department, which created *Icon*, *Jammed* and this new show we're doing with Snoop Dogg. We do everything from video rotation to development."

**Biggest challenge:** "To make sure our audience gives us credit for breaking new music and bands. Our challenge is to make sure our audience knows that if you miss a day on MTV, you're missing something. It's getting that message out. It's also taking our tent-pole events — the movie awards, *Spring Break* and the VMAs — and making sure there's a new look to them, a new feel to them. It's also making sure that we continually break new faces for our channel. We'll always support artists on MTV, but it's also about finding those breakout stars we can make into big TV stars, like we've done with the Britneys and the Fred Dursts of the world. Now we're doing it with 50 Cent, Ludacris and Avril Lavigne."

"It's identifying those artists who have that X factor and also taking risks. One thing we always like our audience to feed back to us is that they feel we're taking risks. Yes, MTV plays pop and hip-hop and everything, but it was cool when I saw The White Stripes on MTV. We need to make sure that we walk that fine line between playing videos and music that people want to see and

hear and having those stars on the TV shows we produce and also making sure that we get credit for breaking things."

**His programming tools:** "Research is a big part of it, but it's not research in the classic sense. We use callout, obviously, because that's just smart, but our research is also talking to trendsetters and tastemakers, seeing what's out there ahead of the curve. On the music-meeting side, because we are a national service, we have to look at other things, not just radio charts. Radio charts are probably the fifth thing to come into play. We're looking at the MP3 chart, *Pollstar*, the most downloaded things and Soundscan, as far as what's selling in certain markets. Yes, we still look at radio, but it's not the driving force for how we add things. There are many elements. By the way, it's got to be great television."

**Define tastemakers:** "A lot of them are people who are first to download new stuff before anybody else, the first ones to hit the record stores. They probably read magazines that are maybe a little left of center. It's important to talk to them, because that's how you find what's going to happen a year from now."

There's also an element that I don't think MTV gets enough credit for: We have a good number of people in our music department. There have been times when people have stood on a table and said, 'We should play this. This is important. We should make this "Buzzworthy."' A recent one for us was Sean Paul. A guy in our music department said, 'This is the next big thing; you have to pay attention to this guy.' He not only sold it through, he also made everybody believers. Sean Paul became a real face of the channel, because he was right, our audience really connected to Sean."

**How reality programming affects the way he programs at MTV:** "Our reality is a little different from others, in that we base our reality on great storytelling, whether it's *True Life*, which maybe doesn't get credit for being a reality show, or the new show we have called *Made*. Then there's everything else we do that's reality — *Diary*, *Jammed*. There's great storytelling in those. That's what separates our reality. Even if you look at *Sorority Life* and *Fraternity Life*, which are on the air now from Buffalo, there are great stories there. Our reality has been pretty consistent. It keeps getting better and better over the years. Reality's not going away, but now it's about the quality of the reality."

**State of radio:** "Like any other entertainment business, it definitely has its challenges. One is making sure your voice is loud enough to be heard over all the other distractions, particularly in the 18-34 life. To some extent it's a challenge that we're all facing: how to capture not only your audience's imagination, but how to capture them so they spend more time with your service."

**State of Alternative:** "From where I sit, it seems pretty healthy. Whether it's All-American Rejects or Evanescence or Audioslave, it looks pretty healthy."

**On Alternative playing enough new music:** "Whenever you're in a period of a lot of new bands and new sounds, it's natural to make sure your audience still has comfort-food music surrounding the new stuff. As a great example, we did a thing last month called Spanking New Band Week. We had The Used, The Donnas, Good Charlotte, New Found Glory and Simple Plan on. They performed on *TRL*, then we did an extended-play concert on MTV2. We felt it was important for our audience to know who these bands were."

"On New Found Glory's day, we had Blink-182 on to tell people why they thought this band was really cool. Sometimes you have to set up new music with familiar faces so there's a trust factor there when you're going in to it. That's why a library, particularly in Alternative, is important."

**Where the music industry is going:** "I think they're going to fix it soon. I don't think they have a choice at this point. When we did Spanking New Band Week back in January, we went to the labels and said, 'We really want to do this, because it's important for all of us to break new music together. It's important to get new faces out there.' They need to do some reinvention themselves, and my gut is that they're going to get there sooner than we give them credit for. They have to."

**Most influential individual:** "Every step I've made, someone's been influential — not just guiding me, but challenging me, which I like, both personally and professionally. Tom Langmyer at KMOX/St. Louis gave me my first job. He taught me how to be a disciplined broadcaster. Starting in an older-demographic format disciplined me more than if I had gone into Rock first. My college mentor, Tom McCray, was also very influential. Fred and Paul Jacobs were very influential. Alan Hay at WHFS/Washington. A friend who passed away last year, Tim Swutella, was a big influence on me creatively. Also Brian Graden, Van Toffler and Judy McGrath. I constantly learn from them. And certainly my family."

**Career highlight:** "Probably signing on my college radio station. Creating and hosting *Modern Rock Live*. Being part of the highest-rated VMA show on MTV. Being part of the team that created *Icon*. When I was consulting, I worked with many of the highest-rated Alternative stations ever. Being one of the producers of the Super Bowl, when MTV did the halftime show. There have been a lot of highlights."

**Career disappointment:** "Leaving WHFS earlier than I expected. I wish I could have finished that transitional time for the radio station."

**On synergy within his company:** "Here's the mantra we have about synergy: We do it when it makes sense. The Super Bowl was great, because we did it with CBS Television, and that made sense. We did a *Buzzworthy 360* with MTV, MTV2 and the Infinity Alternative stations because it made sense. There have been other, smaller things across the country that we've done between MTV, MTV2 and radio, but only when it made sense for everybody. From our perspective, it's got to be a natural tie-in, because there are so many other goals that every different division of this company has to achieve; sometimes they don't all match."

**Favorite radio format:** "I obviously go to Alternative first, but a close second is Talk. Talk is not necessarily about the politics of it; it's about the entertainment of it."

**Favorite television show:** "Crank Yankers and this season of *Sorority Life* and *Fraternity Life* on MTV. This is based on hometown bias."

**Favorite band:** "The Replacements, Weezer, The Goo Goo Dolls, Jesus And Mary Chain, Black Rebel Motorcycle Club."

**Favorite movie:** "Monty Python and the Holy Grail."

**Favorite book:** "Holidays on Ice by David Sedaris."

**Favorite restaurant:** "Ribollita on Park Avenue South in Manhattan. It is owned by a good friend, Tom Fontana, creator of *Oz* and *Homicide*. Also, Mighty Taco in Buffalo."

**Beverage of choice:** "Any Pepsi product."

**Hobbies:** "Playing golf, soccer, movies and traveling."

**E-mail address:** "tom.calderone@mtvstaff.com."

**Advice for radio:** "I would say the same thing I told everybody when I was consulting. It sounds so cliché, but it's still true: Make your radio stations bigger than life. Make your listeners feel that if they don't tune in every day, they're going to miss something. Continue to evolve or die. There's so much power in radio. It's still an exciting medium."

**i·Se·lect·or** (i sə-lek'tər), n. 1. a fully branded Internet player for radio stations in the United States. 2. listeners can customize the station's format. 3. a way for stations to get back on the web legally and economically. Synonym: VALUE ADDED

# iSelector™

The screenshot shows the iSelector interface with the following labels and features:

- Your name:** jbrown
- Unban:** (button)
- Flavors:** Pop
- Play:** (play button)
- Skip:** (skip forward button)
- Volume control:** (slider)
- Playing - 2:23:** (timer)
- Log off:** (button)
- Bandwidth choices:** (button)
- Find Station Info:** (button)
- Ban song:** (button)
- Add deep cuts:** (button)
- Help:** (button)
- Play song less:** (button)
- Play song more:** (button)
- ARTIST:** The Eagles
- Ban artist:** (button)
- Play artist more:** (button)
- Play artist less:** (button)
- Playlist:** (button)

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WSHH KKCW KRSK KINK WDOK  
WKRQ  
WMVX

WKRQ WVMX KGBY  
KYMx KSRC KBAY KEZR  
KQXT WLTQ WMGQ KBEE  
WHJY WWLI WSNE WBNS  
WWDE WPTE WTPI WTTS  
KKMJ WRLT WRMF  
WEAT WRVR  
WMPS  
WTIC WJYE

from **SAY YOU WILL** the new album in stores April 15th

World tour begins in the U.S. on May 7th

Single produced by Lindsey Buckingham and John Shanks

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